

**KING LEAR: A
TRAGEDY IN
FIVE ACTS**

Published @ 2017 Trieste Publishing Pty Ltd

ISBN 9780649375615

King Lear: A Tragedy in Five Acts by Henry Irving & William Shakespeare

Except for use in any review, the reproduction or utilisation of this work in whole or in part in any form by any electronic, mechanical or other means, now known or hereafter invented, including xerography, photocopying and recording, or in any information storage or retrieval system, is forbidden without the permission of the publisher, Trieste Publishing Pty Ltd, PO Box 1576 Collingwood, Victoria 3066 Australia.

All rights reserved.

Edited by Trieste Publishing Pty Ltd.
Cover @ 2017

This book is sold subject to the condition that it shall not, by way of trade or otherwise, be lent, re-sold, hired out, or otherwise circulated without the publisher's prior consent in any form or binding or cover other than that in which it is published and without a similar condition including this condition being imposed on the subsequent purchaser.

www.triestepublishing.com

HENRY IRVING & WILLIAM SHAKESPEARE

**KING LEAR: A
TRAGEDY IN
FIVE ACTS**

KING LEAR,

A TRAGEDY IN FIVE ACTS,

BY

WILLIAM SHAKESPEARE,

AS ARRANGED FOR THE STAGE

BY

HENRY IRVING,

AND PRESENTED AT

THE LYCEUM THEATRE,

On *NOVEMBER 10th*, 1892.



London:
NASSAU STEAM PRESS, LTD

1892.

HARVARD COLLEGE LIBRARY
FROM
THE BEQUEST OF
FRANK JAMES WENDELL
1878

13485.84.11

Printed by
"NASSAU STEAM PRESS," LTD.



PREFACE.

THIS version of Shakespeare's tragedy, *King Lear*, has been made for practical use on the stage, the play being necessarily reduced to reasonable length to suit the exigencies of the present time. In the curtailment, all superfluous horrors have been omitted.

As the period of *King Lear* is fabulous, I have chosen, at the suggestion of Mr. Ford Madox Brown (who has kindly designed three scenes in the First and Second Acts), a time shortly after the departure of the Romans, when the Britons would naturally inhabit the houses left vacant.

HENRY IRVING.

DRAMATIS PERSONÆ.

LEAR ...	(<i>King of Britain</i>)	...	Mr. IRVING.
King of France	...	...	Mr. PERCIVAL.
Duke of Burgundy	...	...	Mr. BOND.
Duke of Cornwall	...	...	Mr. HAGUE.
Duke of Albany	...	...	Mr. TYARS.
Earl of Kent	...	...	Mr. HOLLOWAY.
Earl of Gloster	...	...	Mr. ALFRED BISHOP.
EDGAR ...	(<i>son to Gloster</i>)	...	Mr. WILLIAM TERRISS.
EDMUND ...	(<i>bastard son to Gloster</i>)	...	Mr. FRANK COOPER.
CURAN	... (<i>a courtier</i>)	...	Mr. HARVEY.
Old Man	... (<i>tenant to Gloster</i>)	...	Mr. HOWE.
Fool	...	...	Mr. HAVILAND.
OSWALD	... (<i>steward to Goneril</i>)	...	Mr. GORDON CRAIG.
Physician	...	...	Mr. LACY.
An Officer	...	...	Mr. LORRIS.
A Gentleman	...	...	Mr. IAN ROBERTSON.
A Messenger	...	...	Mr. POWELL.
A Herald	...	...	Mr. BELMORE.
A Knight	...	...	Mr. TABB.
GENERIL, <i>wife to Albany</i>	}	daughters to Lear	... Miss ADA DYAS.
REGAN, <i>wife to Cornwall</i>			... Miss MAUD MILTON.
CORDELIA			... and Miss ELLEN TERRY.

Knights attending on LEAR, Officers, Messengers, Soldiers, and Attendants.

SYNOPSIS OF SCENERY.

ACT I.

SCENE 1.—King Lear's Palace	<i>J. Harber.</i>
SCENE 2.—Earl of Gloster's Castle	<i>J. Harber.</i>
SCENE 3.—Duke of Albany's Castle	<i>J. Harber.</i>

ACT II.

SCENE 1.—Court within Gloster's Castle	<i>J. Harber.</i>
SCENE 2.—Open Country	<i>Hawes Craven.</i>
SCENE 3.—Court within Gloster's Castle	<i>J. Harber.</i>

ACT III.

SCENE 1.—A Heath	<i>Hawes Craven.</i>
SCENE 2.—Another part of the Heath	<i>Hawes Craven.</i>
SCENE 3.—Farm-house	<i>Hawes Craven.</i>

ACT IV.

SCENE 1.—Albany's Castle	<i>J. Harber.</i>
SCENE 2.—Open Country	<i>Hawes Craven.</i>
SCENE 3.—Country near Dover	<i>Hawes Craven.</i>
SCENE 4.—French Camp	<i>Hawes Craven.</i>
SCENE 5.—Tent in the French Camp	<i>Hawes Craven.</i>

ACT V.

SCENE 1.—British Camp near Dover	<i>Hawes Craven.</i>
SCENE 2.—The same	<i>Hawes Craven.</i>

SCENE.—BRITAIN.



KING LEAR.

ACT I.

SCENE I.—King LEAR'S Palace.

Enter KENT, GLOSTER, and EDMUND.

Kent.

I thought the king had more affected the Duke of Albany than Cornwall.

Glo. It did always seem so to us: but now, in the division of the kingdom, it appears not which of the dukes he values most.

Kent. Is not this your son, my lord?

Glo. His breeding, sir, hath been at my charge: I have so often blush'd to acknowledge him, that now I am braz'd to it. But I have, sir, a son by order of law, some year older than this, who is yet no dearer in my account. Do you know this noble gentleman, Edmund?

Edm. No, my lord.