

Henry IV Part I The Oxford Shakespeare Oxford Worlds Classics

Political rebellion shifts to the background in this sequel, as Prince Hal's madcap antics and his witty exchanges with the grandiloquent Sir John Falstaff set the stage for Henry V.

As Henry's throne is threatened by rebel forces, England is divided. The characters reflect these oppositions, with Hal and Hotspur vying for position, and Falstaff leading Hal away from his father and towards excess. During Shakespeare's lifetime Henry IV, Part I was his most reprinted play, and it remains enormously popular with theatregoers and readers. Falstaff still towers among Shakespeare's comic inventions as he did in the late 1590's. David Bevington's introduction discusses the play in both performance and criticism from Shakespeare's time to our own, illustrating the variety of interpretations of which the text is capable. He analyses the play's richly textured language in a detailed commentary on individual words and phrases and clearly explains its historical background.

More troubled and troubling than King Henry IV Part 1, the play continues the story of King Henry's decline and Hal's reform. Though Part 2 echoes the structure of the earlier play, it is a darker and more unsettling world, in which even Falstaff's revelry is more tired and cynical, and the once-merry Hal sloughs off his tavern companions to become King Henry V. James C. Bulman's authoritative edition provides a wealth of incisive commentary on this complex history play.

Discusses effective methods for teaching Hamlet and Henry IV, providing techniques and strategies for teaching Shakespeare through performance.

A continuation of the major series of individual Shakespeare plays from the world renowned Royal Shakespeare Company, edited by two brilliant, younger generation Shakespearean scholars Jonathan Bate and Eric Rasmussen Incorporating definitive text and cutting-edge notes from William Shakespeare: Complete Works—the first authoritative, modernized edition of Shakespeare's First Folio in more than 300 years—this remarkable series of individual plays combines Jonathan Bate's insightful critical analysis with Eric Rasmussen's textual expertise. This volume brings parts one and two of 'Henry IV' together, along with literary and historical contextual materials that illuminate the primary texts.

Henry IV Part 1 is a popular text for study by secondary students the world over. This edition includes illustrations, preliminary notes, reading lists and classroom notes.

Henry IV. Part I. King Henry IV Part 2 Third Series Bloomsbury Publishing

This collection features the madcap adventures of Prince Hal in Henry IV, Part I, the love and war of Henry IV, Part II, the ideal monarch in Henry V and the ever-villainous Richard III.

Publisher Description (unedited publisher data) Shakespeare's history plays have been performed more in recent years than ever before, in Britain, North America, and in Europe. This volume provides an accessible, wide-ranging and informed introduction to Shakespeare's history and Roman plays. It is attentive throughout to the plays as they have been performed over the centuries since they were written. The first part offers accounts of the genre of the history play, of Renaissance historiography, of pageants and masques, and of women's roles, as well as comparisons with history plays in Spain and the Netherlands. Chapters in the second part look at individual plays as well as other Shakespearean texts

which are closely related to the histories. The Companion offers a full bibliography, genealogical tables, and a list of principal and recurrent characters. It is a comprehensive guide for students, researchers and theatre-goers alike. Shakespeare's rich exploration of kingship, politics and war and of fathers, sons and coming of age.

Henry IV, Part Two as a sequel to or continuation of Henry IV, Part One is disappointing. The resolution of the uprising is anticlimactic, and the Falstaff scenes are not comparable to those of Part One. The bawdy is substantially increased with, unfortunately, a lessening of the actual comedy. Falstaff lovers probably are not disappointed, but those of us with higher expectations may experience a letdown. Perhaps this points us toward *The Merry Wives of Windsor*, itself less than totally satisfying.

Like every other play in the Cambridge School Shakespeare series, *King Henry IV Part 1* has been specially prepared to help all students in schools and colleges. This version aims to be different from other editions of the play. It invites you to bring the play to life in your classroom through enjoyable activities that will help increase your understanding. You are encourage to make up your own mind about the play, rather than have someone else's interpretation handed down to you. Whatever you do, remember that Shakespeare wrote his plays to be acted, watched and enjoyed.

Part of the authoritative and acclaimed Penguin Shakespeare series, now rejacketed in the celebrated Penguin Classics livery. Prince Hal, the son of King Henry IV, spends his time in idle pleasure with dissolute friends, among them the roguish Sir John Falstaff. But when the kingdom is threatened by rebellious forces, the prince must abandon his reckless ways. Taking arms against a heroic enemy, he begins a great and compelling transformation -- from rresponsible reprobate to noble ruler of men.

Originally published in 1986. This volume points to the rich variety of critical responses to the Henry IV plays and their complexity. It includes selections from characteristic thought of the neoclassical age, character criticism in the eighteenth and nineteenth centuries, historical and new criticism, theatrical interpretation and other pieces by the likes of Samuel Johnson and W. H. Auden. The editor's introduction explains the collection's relevance and puts the pieces in context. Several chapters look at the character of Falstaff and the changing response and critique through time. Organised chronologically, the collection then ends with two pieces of theatrical criticism.

This history play is lively in its interplay of political intrigue and boisterous comedy, subtle in the connections between high statecraft and low craftiness, exuberant in its range of vivid characters, and memorable in its thematic concern with honour, loyalty and the quest for power.

This major new complete edition of Shakespeare's works combines accessibility with the latest scholarship. Each play and collection of poems is preceded by a substantial introduction that looks at textual and literary-historical issues. The

texts themselves have been scrupulously edited and are accompanied by same-page notes and glossaries. Particular attention has been paid to the design of the book to ensure that this first new edition of the twenty-first century is both attractive and approachable.

This valuable introduction to Henry IV Part Two as a performance text draws on traditional methods of performance analysis as well as theatre semiotics, historical analysis, feminism and cultural materialism. Barbara Hodgdon demonstrates how each intersects with sociocultural circumstances, producing a dialogue between a transhistorical 'Merrie England' and the historically local circumstances of present-day theatrical and political cultures. The key stagings discussed include those of Michael Redgrave, Terry Hands, Trevor Nunn and Michael Bogdanov. Ranging beyond the bounds of the conventional theatre, Barbara Hodgdon also looks at Orson Welles' film adaptation, *Chimes at Midnight*, and at David Giles' production for the BBC/Time-Life Shakespeare series.

Henry IV, Part 1 is a history play by William Shakespeare, believed to have been written no later than 1597. It is the second play in Shakespeare's tetralogy dealing with the successive reigns of Richard II, Henry IV (two plays), and Henry V. Henry IV, Part 1 depicts a span of history that begins with Hotspur's battle at Homildon against the Douglas late in 1402 and ends with the defeat of the rebels at Shrewsbury in the middle of 1403. From the start it has been an extremely popular play both with the public and the critics. Henry Bolingbroke—now King Henry IV—is having an unquiet reign. His personal disquiet at the murder of his predecessor Richard II would be solved by a crusade to the Holy Land, but broils on his borders with Scotland and Wales prevent that. Moreover, he is increasingly at odds with the Percy family, which helped him to his throne, and Edmund Mortimer, the Earl of March, Richard II's chosen heir. Adding to King Henry's troubles is the behaviour of his son and heir, the Prince of Wales. Hal (the future Henry V) has forsaken the Royal Court to waste his time in taverns with low companions. This makes him an object of scorn to the nobles and calls into question his royal worthiness. Hal's chief friend and foil in living the low life is Sir John Falstaff. Fat, old, drunk, and corrupt as he is, he has a charisma and a zest for life that captivates the Prince. The play features three groups of characters that interact slightly at first, and then come together in the Battle of Shrewsbury, where the success of the rebellion will be decided. First there is King Henry himself and his immediate council. He is the engine of the play, but usually in the background. Next there is the group of rebels, energetically embodied in Henry Percy ("Hotspur") and including his father, the Earl of Northumberland and led by his uncle Thomas Percy, Earl of Worcester. The Scottish Earl of Douglas, Edmund Mortimer and the Welshman Owen Glendower also join. Finally, at the center of the play are the young Prince Hal and his companions Falstaff, Poins, Bardolph, and Peto. Streetwise and pound-foolish, these rogues manage to paint over this grim history in the colours of comedy. As the play opens, the king is angry with Hotspur for refusing him most of the prisoners taken in a recent action against the Scots at Holmedon. Hotspur, for his part, would have the king ransom Edmund Mortimer (his wife's brother) from Owen Glendower, the Welshman who holds him. Henry refuses, berates Mortimer's loyalty, and treats the Percys with

threats and rudeness. Stung and alarmed by Henry's dangerous and peremptory way with them, they proceed to make common cause with the Welsh and Scots, intending to depose "this ingrate and cankered Bolingbroke." By Act II, rebellion is brewing. Meanwhile, Henry's son Hal is joking, drinking, and whoring with Falstaff and his associates. He likes Falstaff but makes no pretense at being like him. He enjoys insulting his dissolute friend and makes sport of him by joining in Poins' plot to disguise themselves and rob and terrify Falstaff and three friends of loot they have stolen in a highway robbery, purely for the fun of watching Falstaff lie about it later, after which Hal returns the stolen money. Rather early in the play, in fact, Hal informs us that his riotous time will soon come to a close, and he will re-assume his rightful high place in affairs by showing himself worthy to his father and others through some (unspecified) noble exploits. Hal believes that this sudden change of manner will amount to a greater reward and acknowledgment of prince-ship, and in turn earn him respect from the members of the court. The revolt of Mortimer and the Percys very quickly gives him his chance to do just that. The high and the low come together when the Prince makes up with his father and is given a high command.

The unique selling point applying to all Insight Text Guides is the fact that Insight is the only publisher in Australia that takes the time and has the in-house expertise to source the most authoritative and best qualified writers for each text whether it be a novel, play, non-fiction, film or poetry. Our writers are specialists in the relevant area of literature or genre of film. They all have at least Master's level qualification in Literature or Film, but more often have completed a PhD in Literature or Film. In addition, they are clear and accessible writers of considerable experience and have all been or are currently teaching.

Some of Shakespeare's most memorable male characters, such as Hamlet, Prince Hal, and Edgar, are defined by their relationships with their fathers. In *Fathers and Sons in Shakespeare*, Fred B. Tromly demonstrates that these relationships are far more complicated than most critics have assumed. While Shakespearean sons often act as their fathers' steadfast defenders, they simultaneously resist paternal encroachment on their autonomy, tempering vigorous loyalty with subtle hostility. Tromly's introductory chapters draw on both Freudian psychology and Elizabethan family history to frame the issue of filial ambivalence in Shakespeare. The following analytical chapters mine the father-son relationships in plays that span Shakespeare's entire career. The conclusion explores Shakespeare's relationship with his own father and its effect on his fictional depictions of life as a son. Through careful scrutiny of word and deed, the scholarship in *Fathers and Sons in Shakespeare* reveals the complex attitude Shakespeare's sons harbour towards their fathers.

From the Royal Shakespeare Company – a fresh new edition of Shakespeare's profound exploration of a prince's coming of age and the rejection of old Jack Falstaff
THIS EDITION INCLUDES: • An illuminating introduction to Henry IV Part II by award-winning scholar Jonathan Bate • The play - with clear and authoritative explanatory notes on each page • A helpful scene-by-scene analysis and key facts about the play • An introduction to Shakespeare's career and the Elizabethan theatre • A rich exploration of approaches to staging the play featuring photographs of key productions
The most enjoyable way to understand a Shakespeare play is to see it or participate in it. This unique edition presents a historical overview of Henry IV Part II in performance,

recommends film versions, takes a detailed look at specific productions and includes interviews with two leading directors and an actor— Michael Boyd, Adrian Noble and Michael Pennington – so that we may get a sense of the extraordinary variety of interpretations that are possible, a variety that gives Shakespeare his unique capacity to be reinvented and made 'our contemporary' four centuries after his death. Ideal for students, theatre-goers, actors and general readers, the RSC Shakespeare editions offer an accessible and contemporary approach to reading and rediscovering Shakespeare's works for the twenty-first century.

The acclaimed Pelican Shakespeare series edited by A. R. Braunmuller and Stephen Orgel The legendary Pelican Shakespeare series features authoritative and meticulously researched texts paired with scholarship by renowned Shakespeareans. Each book includes an essay on the theatrical world of Shakespeare's time, an introduction to the individual play, and a detailed note on the text used. Updated by general editors Stephen Orgel and A. R. Braunmuller, these easy-to-read editions incorporate over thirty years of Shakespeare scholarship undertaken since the original series, edited by Alfred Harbage, appeared between 1956 and 1967. With definitive texts and illuminating essays, the Pelican Shakespeare will remain a valued resource for students, teachers, and theater professionals for many years to come. For more than seventy years, Penguin has been the leading publisher of classic literature in the English-speaking world. With more than 1,700 titles, Penguin Classics represents a global bookshelf of the best works throughout history and across genres and disciplines. Readers trust the series to provide authoritative texts enhanced by introductions and notes by distinguished scholars and contemporary authors, as well as up-to-date translations by award-winning translators.

Family relationships are at the center of Henry IV, Part 1. King Henry IV and Prince Hal form one major father-son pair, with Henry in despair because Hal lives a dissolute life. The father-son pair of Hotspur (Lord Henry Percy) and his father, the Earl of Northumberland, is in seeming contrast; the king envies Northumberland "his Harry," wishing he could claim the gallant Hotspur as his own. Meanwhile, Hal has entered into a quasi-father-son relationship with a disreputable but amusing knight, Sir John Falstaff. Another strand of action centers on still more family relationships. Hotspur's stand against Henry focuses on Hotspur's brother-in-law, Mortimer. Mortimer, who fought against the Welsh magician Owen Glendower, was defeated and captured and has married Glendower's daughter. King Henry pronounces Mortimer a traitor whom he will not ransom. Hotspur, in declaring war on Henry, sees himself as fighting for Mortimer, his wife's brother. The authoritative edition of Henry IV, Part 1 from The Folger Shakespeare Library, the trusted and widely used Shakespeare series for students and general readers, includes:

- Freshly edited text based on the best early printed version of the play
- Full explanatory notes conveniently placed on pages facing the text of the play
- Scene-by-scene plot summaries
- A key to the play's famous lines and phrases
- An introduction to reading Shakespeare's language
- An essay by a leading Shakespeare scholar providing a modern perspective on the play
- Fresh images from the Folger Shakespeare Library's vast holdings of rare books
- An annotated guide to further reading

Essay by Alexander Leggatt The Folger Shakespeare Library in Washington, DC, is home to the world's largest collection of Shakespeare's printed works, and a magnet for Shakespeare scholars from around the globe. In addition to

exhibitions open to the public throughout the year, the Folger offers a full calendar of performances and programs. For more information, visit Folger.edu.

From the Royal Shakespeare Company – a fresh new edition of Shakespeare's tragi-comedy of youth and age, introducing the immortal Sir John Falstaff THIS EDITION INCLUDES: • An illuminating introduction to Henry IV Part I by award-winning scholar Jonathan Bate • The play - with clear and authoritative explanatory notes on each page • A helpful scene-by-scene analysis and key facts about the play • An introduction to Shakespeare's career and the Elizabethan theatre • A rich exploration of approaches to staging the play featuring photographs of key productions The most enjoyable way to understand a Shakespeare play is to see it or participate in it. This unique edition presents a historical overview of Henry IV Part I in performance, recommends film versions, takes a detailed look at specific productions and includes interviews with two leading directors and an actor– Michael Boyd, Adrian Noble and Michael Pennington – so that we may get a sense of the extraordinary variety of interpretations that are possible, a variety that gives Shakespeare his unique capacity to be reinvented and made 'our contemporary' four centuries after his death. Ideal for students, theatre-goers, actors and general readers, the RSC Shakespeare editions offer an accessible and contemporary approach to reading and rediscovering Shakespeare's works for the twenty-first century.

Henry VI, Part 2 - William Shakespeare - The Second Part of King Henry the Sixth, or Henry VI, Part 2, is a history play by William Shakespeare believed written in approximately 1590-91. It is the second part of the trilogy on Henry VI, and often grouped together with Richard III as a tetralogy on The Wars of the Roses the success of which established Shakespeare's reputation as a playwright

Classic Books Library presents this new beautiful edition of William Shakespeare's play, "Henry IV, Part 1", featuring a specially commissioned new biography of William Shakespeare. It is the second in Shakespeare's tetralogy of plays chronicling the successive reigns of Richard II, Henry IV and Henry V. Following civil disputes, the crown is in jeopardy. As King Henry IV prepares to defend it, Prince Hal, his heir, revels with his friend Sir Falstaff in a local tavern. Matters of the high court fall to the Prince, who is summoned into action. William Shakespeare (1564 - 1616) was an English playwright, poet, and actor. He is considered to be the greatest writer in the English language and is celebrated as the world's most famous dramatist.

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