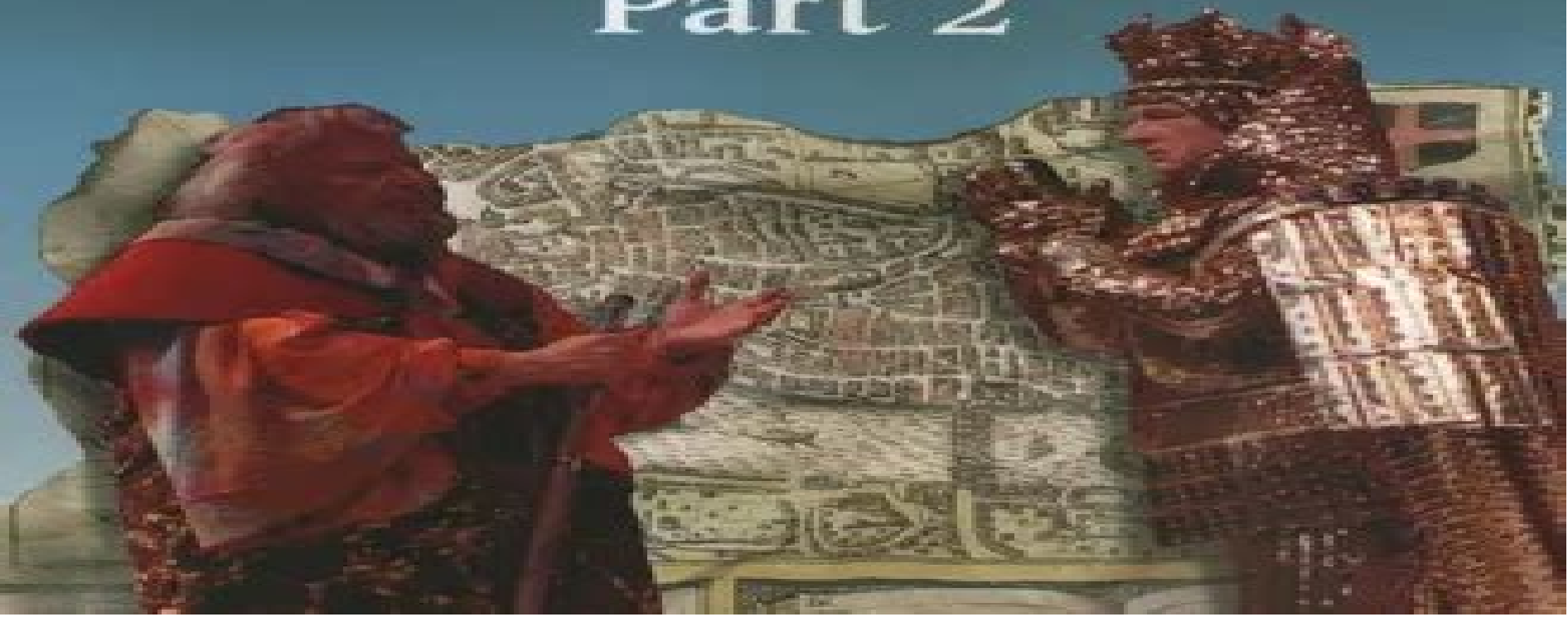


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King Henry IV

Part 2



King Henry Iv Part 2 Cambridge School Shakespeare

SA Dillow



King Henry IV Part 2 Cambridge School Shakespeare:

King Henry IV, 1996 **King Henry IV** William Shakespeare, 2014-07-27 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 **Henry IV, part 2** William Shakespeare,1958 **The Second Part of King Henry IV** William Shakespeare,1989-11-16 Giorgio Melchiori offers a new approach to the text of The Second Part of King Henry IV which he sees as an unplanned sequel to The First Part itself a remake of an old non Shakespearean play The Second Part deliberately exploits the popular success of Sir John Falstaff introduced in Part One the resulting rich humour gives a comic dimension to the play which makes it a unique blend of history morality play and comedy Among modern editions of the play this is the one most firmly based on the Quarto Professor Melchiori presents an eminently actable text by showing how Shakespeare s own choices are superior for practical purposes to suggested emendations and by keeping interferences in the original stage directions to a minimum in order to respect as Shakespeare did the players freedom The Second Part of King Henry IV William Shakespeare,1989-11-16 The author offers a new approach to the text of the Second Part of King Henry IV which he sees as an unplanned sequel to the First Part itself a remake of an old non Shakespearean play The Second Part deliberately exploits the popular success of Sir John Falstaff introduced in Part One the resulting rich humor gives a comic dimension to the play that makes it a unique blend of history morality play and comedy Among modern editions of the play this is the one most firmly based on the Quarto Professor Melchiori presents an eminently actable text by showing how Shakespeare s own choices are superior for practical purposes to suggested emendations and by keeping interferences in the original stage directions to a minimum in order to respect as Shakespeare did the players freedom *(King Henry IV, Part 2) The Second Part of the History of Henry IV* William Shakespeare,1958 **King Henry IV** William Shakespeare,1894 **Teaching Shakespeare** Rex Gibson,2016-04-21 An improved larger format edition of the Cambridge School Shakespeare plays extensively rewritten expanded and produced in an attractive new design *The Second Part of the History of Henry IV* ,1971 *The Cambridge Companion to Shakespeare and Contemporary Dramatists* Ton Hoenselaars,2012-10-11 While Shakespeare s popularity has continued to grow so has the attention paid to the work of his contemporaries The contributors to this Companion introduce the distinctive drama of these playwrights from the court comedies of John Lyly to the works of Richard Brome in the Caroline era With chapters on a wide range of familiar and lesser known dramatists including Thomas Kyd Christopher Marlowe Ben Jonson John Webster Thomas Middleton and John Ford this book devotes particular attention to their personal and professional relationships occupational rivalries and collaborations Overturning the popular misconception that Shakespeare wrote in isolation it offers a new perspective on the most impressive body of drama in the history of the English stage The Second Part of the History of Henry IV, Part 2 William Shakespeare,1968-03-01 John Dover Wilson s New Shakespeare published between 1921 and 1966 became the classic Cambridge edition of Shakespeare s plays and poems

until the 1980s The series long since out of print is now reissued Each work is available both individually and as a set and each contains a lengthy and lively introduction main text and substantial notes and glossary printed at the back The edition which began with *The Tempest* and ended with *The Sonnets* put into practice the techniques and theories that had evolved under the New Bibliography Remarkably by today's standards although it took the best part of half a century to produce the New Shakespeare involved only a small band of editors besides Dover Wilson himself As the volumes took shape many of Dover Wilson's textual methods acquired general acceptance and became an established part of later editorial practice for example in the *Arden* and *New Cambridge Shakespeares* *The Second Part of King Henry the Fourth* William Shakespeare, 1977 *The Cambridge Companion to Shakespeare and Popular Culture* Robert Shaughnessy, 2007-06-28 This book offers a collection of essays on Shakespeare's life and works in popular forms and media *Coriolanus: A Critical Reader* Liam E. Semler, 2021-01-28 *Coriolanus* is the last and most intriguing of Shakespeare's Roman tragedies Critics directors and actors have long been bewitched by this gripping character study of a warrior that Rome can neither tolerate nor do without Caius Martius Coriolanus is a terrifying war machine in battle a devoted son to a wise and ambitious mother at home and an inflammatory scorner of the rights and rites of the common people This Critical Reader opens up the extraordinary range of interpretation the play has elicited over the centuries and offers exciting new directions for scholarship The volume commences with a Timeline of key events relating to *Coriolanus* in print and performance and an Introduction by the volume editor Chapters survey the scholarly reaction to the play over four centuries the history of *Coriolanus* on stage and the current research and thinking about the play The second half of the volume comprises four New Directions essays exploring the rhetoric and performance of the self the play's relevance to our contemporary world an Hegelian approach to the tragedy and the insights of computer assisted stylometry A final chapter critically surveys resources for teaching the play **The Cambridge Companion to Verdi** Scott L. Balthazar, 2004-11-18 This 2004 Companion provides a biographical theatrical and social cultural background for Verdi's music examines in detail important general aspects of its style and method of composing and synthesizes stylistic themes in discussions of representative works Aspects of Verdi's milieu style creative process and critical reception are explored in essays by highly reputed specialists Individual chapters address themes in Verdi's life his role in transforming the theater business and his relationship to Italian Romanticism and the Risorgimento Chapters on four operas representative of the different stages of Verdi's career *Ernani* *Rigoletto* *Don Carlos* and *Otello* synthesize analytical themes introduced in the more general chapters and illustrate the richness of Verdi's creativity The Companion also includes chapters on Verdi's non operatic songs and other music his creative process and scholarly writing about Verdi from the nineteenth century to the present day **The Cambridge Companion to Shakespeare's Language** Lynne Magnusson, David Schalkwyk, 2019-08-08 Illuminates the pleasures and challenges of Shakespeare's complex language for today's students teachers actors and theatre goers *The Cambridge*

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