

DRAMATURG’S CORNER

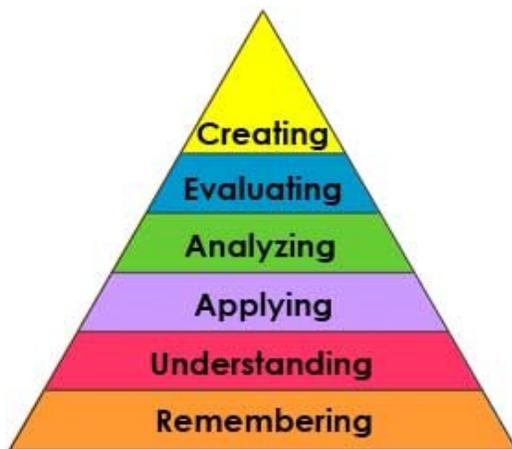
All in the Family

When Shakespeare wrote *1* and *2 Henry IV*, he was writing history that was less removed from his own day than the Revolutionary War is from ours. The cast of characters were familiar to his audience, both from popular histories such as Raphael Holinshed’s *Chronicles of England, Scotland, and Ireland* or Edward Hall’s *The Union of the Two Noble and Illustre Families of Lancaster and York*, as well as from other plays covering the same era, such as the anonymously written *The Famous Victories of Henry V*.

Teaching a play that has historical context offers great opportunities for cross-curriculum studies. If you are performing a history play, you may wish to work with the world history or classics teachers in your school to provide your students with a comprehensive view of the historical reality and the theatrical presentation of this famous story. Your dramaturg may look into the source material, into historical figures who may have influenced Shakespeare’s writing of a fictional story, or into social history applicable to the play.

Theatrical companies also often explore the history behind the play when creating a production, and the responsibility of research often also falls to the dramaturg. The dramaturg may look into Shakespeare’s sources, critical essays, art and literature, and the production history of the play in order to compile a comprehensive information packet for directors, actors, costumers, a company’s marketing or publicity departments, and other members of the production team.

Many definitions exist for “dramaturg” – perhaps as many as there are theatres that hire them, schools that train them, and professionals that identify themselves by the title. At the American Shakespeare Center, we define a dramaturg as a practical research assistant. The operative word in the description is practical. The advantage of exploring the world of dramaturgy with students is the advancement it offers them through Bloom’s Taxonomy.



http://ww2.ou.edu/educ/roverbau/Bloom/blooms_taxonomy.htm

Many of the lessons and assessments we teach in an average class aim at the first two levels (remembering and understanding), but dramaturgy, with its practical application, moves students through all levels. The student who produces historical and playable research for application and exploration will be analyzing said research for its use in performance (its playability), will need to evaluate the rehearsal conditions and audience to determine its value, and is then part of the process of creation as the scene comes to life.

Handout #4A provides a family tree for the political dynamics of *1* and *2 Henry IV*. Characters who appear in *1 Henry IV* are bolded; characters who appear in *2 Henry IV* are italicized; characters who appear in both plays are both bolded and italicized. Some other characters in that tree appear in either *Richard II* or *Henry V* (such as Cambridge). Others will become key figures in the Wars of the Roses, which Shakespeare stages in *1-3 Henry VI* and *Richard III*, such as the Duke of York and Cecily Neville, or the next generation, left off of this chart: Henry VI and his cousins.

The facts provided on **Handout #4B** are examples of those which inform the action of the play and which can be useful to an actor, whether in terms of a character’s appearance and bearing, of his or her personality,

and of the character's relationship to others within the play. An actor might choose to draw heavily from this information, or to use it sparingly, or not to use it at all. Whether or not the information ultimately sees use may depend on an actor's preference, or on a director's, on time constraints, or on the overall vision of the show. The dramaturg's job is simply to present the company with the information to help them make those choices.

We hope that this information will provide a dual purpose for your students: not only to help them think like our actors do, when determining what dramaturgical information to assimilate into their performances, but also to bring these historical figures more to life. Much of the information is "human interest" – in our example, you'll see tidbits and facts out of the characters' real lives which make them seem less remote, less pontificating philosophers in bleached togas and more the exciting, visceral, world-altering people they were – party animals and conniving schemers, arrogant conquerors and sullen, sulking losers, not all that different from the casts of blockbuster summer hits. You can facts like these to reel in your students' interest or to answer questions they may have about the people of the play. They may also see references to some of these facts within the play itself.

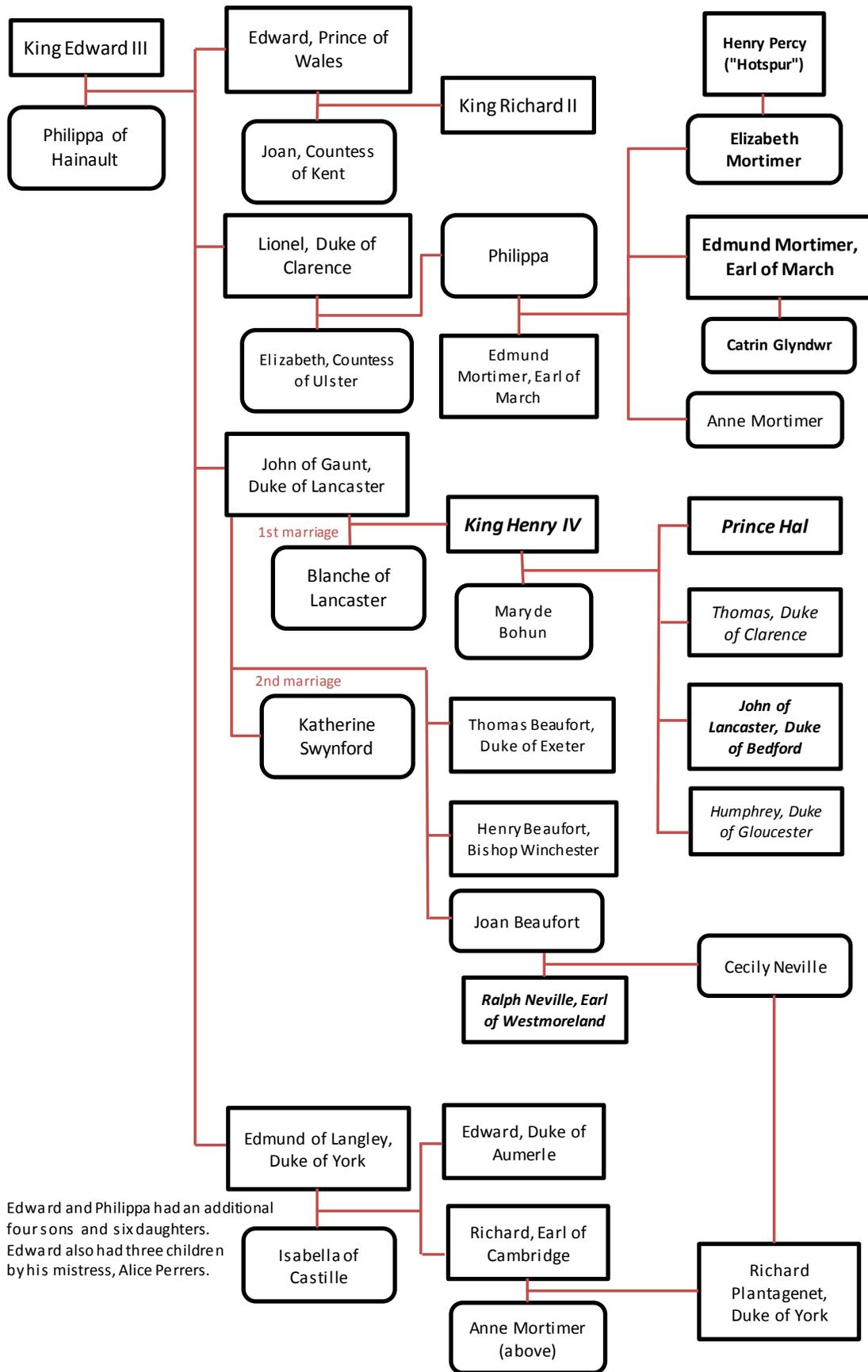
ACTIVITY: USING DRAMATURGY

- As an example of how dramaturgical information can help with character-building, give your students **Handout #5A**, copies of 1.3 from *1 Henry IV*, or **Handout #5B**, copies of 5.2 from *2 Henry IV*.
- In a read-around (see page 31), go through your selected scene.
- Discuss what the students know about the characters after one read through. Consider:
 - o Relative social status
 - o Family relations
 - o Allegiances, friendships, and rivalries
 - o Clues for physical acting choices
 - o Clues for vocal acting choices
- Assign parts and ask the actors to come to your staging area.
- Using the dramaturgy information on **Handout #4B**, share one piece of information with each character.
- Play the scene again, encouraging the characters to make a choice based on the new knowledge they have gained.
- Discuss changes with the class.
- Continue to give students the information in the Dramaturg's Corner, piece by piece, until all bullets have been tried. You can leave it up to them to decide if they must synthesize all new information, or if they choose to only integrate the newest piece of information.
- Discuss the value of knowing each piece of information in terms of playing choices the knowledge opened up for them.

RESEARCH OPPORTUNITY

- Have your students produce a packet with information like that in the Dramaturg's Corner for either *1* or *2 Henry IV*. The most important consideration should be research that is useful to actors – facts that are playable in some way. Once your students have that packet, ask them to mine the information for things they would like to try using in performance.
 - o You may wish to have each student research things pertinent to their Line Assignments, or to break your students into groups and assign each group a character or an act of the play to work on.
 - o Alternatively, assign your students various years in Shakespeare's life to research, up to and including the year of the play's first known performance. They should consider politics, social history, and what is known about his personal experiences. Have some of them represent the audience, others the actors, and others Shakespeare, as you discuss the influences on the play in which events occurring in his lifetime may have played a role. You can also have them relate this work to other periods or to the present day.
- The dating of Shakespeare's plays is often "linked" to references within the play that give clues as to the possible composition date, such as the reference to the Gunpowder Plot in *Macbeth* that indicates a post-1605 composition. Are there any instances your students can find in Shakespeare's life and in the public experience of early modern London that might relate to scenes in *1* or *2 Henry IV*?

Handout #4A



Handout #4B – Dramaturgical Facts about *1* and *2 Henry IV*

1 Henry IV Scene

- Mortimer is a first cousin once removed to Henry IV. Mortimer is the grandson of Lionel of Clarence, the older brother to Henry's father, John of Gaunt. Since male-preference primogeniture (always passing descent through eldest sons, only through daughters if there were no sons) in England was not yet fixed in law, Mortimer might have a greater claim to the throne than Henry does, since he descends from an elder branch of the family tree. How does this inform how Henry speaks about Mortimer?
- Hotspur is married to Mortimer's sister. How does this inform his reaction to the way King Henry talks about Mortimer?
- The Percy family (Northumberland and his son Hotspur) lives on the Scottish border and have been magnates there for centuries. They are probably more used to warfare than any other family in England, since they frequently defend against Scottish border raids. Hotspur also fought for Richard II in France and Ireland, and served on a diplomatic mission to Cyprus. How does this inform Hotspur's feelings about the messenger Henry sent to him? About Henry's demands for his prisoners?
- Worcester and Northumberland are brothers. Northumberland, the elder, inherited the family estate. Worcester was made an Earl by Richard II in 1397 for his services against France in the Hundred Years' War, which did not stop him from helping Henry to overthrow Richard just two years later. What character information does this give you about Worcester? About Northumberland? How can actors show their relationship on stage? What about being the elder brother and the heir to a massive and ancient estate might make Northumberland more hesitant to participate in rebellion?
- The Percys decided to support Henry's deposition of Richard after Richard elevated Ralph Neville to the Earldom of Westmoreland. This is the Westmoreland who appears in the play. How does this old rivalry inform the relationship between Westmoreland and Northumberland? Between Westmoreland and Hotspur? Between Westmoreland and Worcester?
- Westmoreland was also given his earldom in 1397 and also joined Henry's rebellion two years later. He is married to Henry's half-sister, Joan Beaufort.
- Both Westmoreland and Northumberland were present when Richard II formally abdicated.
- The Lancasters are one of the richest families of all time. Adjusted for inflation, the inheritance that John of Gaunt left to Henry – which Richard II then attempted to seize, provoking the conflict that led to Richard's deposition – may have been worth the modern equivalent of \$100 billion dollars. How might that affect how Henry treats his allies and his rivals?
- Walter Blunt is the lowest-ranking character who speaks. He is a knight, not a lord, and he certainly does not have a drop of royal blood in him. How does Hotspur feel about someone of this rank speaking up for him to the king? What does it indicate about the relationship between Blunt and the king that he can speak so freely?

Handout #4B – Dramaturgical Facts about *1* and *2 Henry IV*

2 Henry IV Scene

- The Lord Chief Justice in this play is William Gascoigne, born during the reign of Edward III, and thus quite advanced in years by the start of Henry V's reign. How might his advanced age affect the dynamics of this scene, contrasted with the youth of the other characters? As a High Officer of State, his rank was above that of all nobles except those of royal lineage. How might this affect his interaction with other characters?
- The Lord Chief Justice had been Henry IV's lawyer throughout his life, serving on his behalf before his banishment and after the death of his father (events Shakespeare chronicles in *Richard II*). How might this connection inform how he responds to news of Henry's death?
- Henry's quarrel with Lord Chief Justice is a 16th century invention. Shakespeare only alludes to the event, showing some of Hal's crimes in *1 Henry IV* but only referring to the Lord Chief Justice arresting him sometime before *2 Henry IV*. Historically, Gascoigne was frequently praised for the soundness of his judgments. How can an actor synthesize Shakespeare's portrayal of events with the historical reality in his choices?
- Shakespeare conflates time somewhat in this play, making the Archbishop's rebellion seem as though it occurred only shortly before Henry IV's death. In fact, the Archbishop's rebellion took place in 1405, and Henry IV did not die until 1413. What is the effect of conflating these events? Does it add different tension to this scene if the rebellion is recent as opposed to further in the past?
- Henry V and his brothers are all quite close in age, born within the same four-year period. During the Archbishop's rebellion, Prince Hal was nearly 20, and his youngest brother, Humphrey of Gloucester, barely 15. By the time of Henry IV's death, all of his sons were in their early to mid 20s. How does this scene play differently if they are all still teenagers, or if they are young adults? How might it affect a director's casting choices?
- Thomas of Clarence is the second son. His date of birth is unknown, but he was only 11 to 15 months younger than Hal. How might this inform the relationship between the two brothers?
- John of Lancaster is another two years younger than Thomas, yet seems to have done more military service (seen in *1 Henry IV*). What information might this give an actor about Thomas? About John?
- Humphrey of Gloucester is the youngest son. He would outlive all his brothers and serve prominently in the life of Henry's son, the future Henry VI. Contemporary sources describe him as widely-read, chivalric, a patron of the arts, and diplomatic. He was also strongly opinionated, cunning, and dedicated to his brother Henry, whom he idolized. How can this inform Humphrey's behavior during this scene?
- Warwick is one of the few characters in the play who is *not* a direct or indirect member of the royal family. The Warwick family's reputation was largely military, figuring largely in the Hundred Years' War against France and in the border wars with Scotland and Wales. This Warwick (Richard de Beauchamp, the 13th Earl, about four years older than Prince Hal) was knighted by Henry IV, fought at the Battle of Shrewsbury, nearly captured Owain Glyndŵr a year later, went on pilgrimage to the Holy Land, and took a detour on his return trip through Russia and Eastern Europe. How might this background inform Warwick's physical and vocal presentation? Does it affect how he responds to King Henry? To the Lord Chief Justice?

**Handout #5A –
Sample Scene from 1 Henry IV – 1.3**

*Enter the KING, NORTHUMBERLAND,
WORCESTER, HOTSPUR, SIR WALTER
BLUNT, with others*

KING HENRY IV

My blood hath been too cold and temperate,
Unapt to stir at these indignities,
And you have found me; for accordingly
You tread upon my patience: But be sure
I will from henceforth rather be myself, 5
Mighty, and to be fear'd, than my condition;
Which hath been smooth as oil, soft as young
down,
And therefore lost that title of respect
Which the proud soul ne'er pays, but to the proud.

WORCESTER

Our house, my sovereign liege, little deserves 10
The scourge of greatness to be used on it,
And that same greatness too which our own hands
Have help to make so portly.

NORTHUMBERLAND

My lord.

KING HENRY IV

Worcester, get thee gone; for I do see
Danger and disobedience in thine eye: 15
O, sir, your presence is too bold and peremptory,
And majesty might never yet endure
The moody frontier of a servant brow.
You have good leave to leave us: when we need
Your use and counsel, we shall send for you. 20
You were about to speak.

NORTHUMBERLAND

Yea, my good lord.
Those prisoners in your highness' name demanded,
Which Harry Percy here at Holmedon took,
Were, as he says, not with such strength denied
As is deliver'd to your majesty: 25
Who either through envy or misprison
Was guilty of this fault and not my son.

HOTSPUR

My liege, I did deny no prisoners.
But, I remember, when the fight was done,
When I was dry with rage and extreme toil, 30

Breathless and faint, leaning upon my sword,
Came there a certain lord, neat, and trimly dress'd,
Fresh as a bridegroom; and his chin new reap'd
Show'd like a stubble-land at harvest-home; [...] 35
And as the soldiers bore dead bodies by,
He call'd them untaught knaves, unmannerly,
To bring a slovenly unhandsome corse
Betwixt the wind and his nobility.
With many holiday and lady terms
He question'd me; amongst the rest, demanded 40
My prisoners in your majesty's behalf.
I then, all smarting, with my wounds being cold,
To be so pester'd with a popinjay,
Out of my grief and my impatience,
Answer'd neglectingly I know not what, 45
He should or he should not; for he made me mad
To see him shine so brisk and smell so sweet
And talk so like a waiting-gentlewoman [...]
This bald unjointed chat of his, my lord,
I answer'd indirectly, as I said; 50
And I beseech you, let not his report
Come current for an accusation
Betwixt my love and your high majesty.

SIR WALTER BLUNT

The circumstance consider'd, good my lord,
Whatever Harry Percy then had said 55
To such a person and in such a place,
At such a time, with all the rest retold,
May reasonably die and never rise
To do him wrong or any way impeach
What then he said, so he unsay it now. 60

KING HENRY IV

Why, yet he doth deny his prisoners,
But with proviso and exception,
That we at our own charge shall ransom straight
His brother-in-law, the foolish Mortimer;
Who, on my soul, hath wilfully betray'd 70
The lives of those that he did lead to fight
Against that great magician, damn'd Glendower,
Whose daughter, as we hear, the Earl of March
Hath lately married. Shall our coffers, then,
Be emptied to redeem a traitor home? 75
Shall we buy treason? and indent with fears,
When they have lost and forfeited themselves?
No, on the barren mountains let him starve;
For I shall never hold that man my friend
Whose tongue shall ask me for one penny cost 80
To ransom home revolted Mortimer.

HOTSPUR

Revolted Mortimer?

He never did fall off, my sovereign liege,
But by the chance of war; to prove that true
Needs no more but one tongue for all those
wounds,

Those mouthed wounds, which valiantly he took 85
When on the gentle Severn's sedgy bank,
In single opposition, hand to hand,
He did confound the best part of an hour
In changing hardiment with great Glendower: [...] 90
Never did base and rotten policy
Colour her working with such deadly wounds;
Nor could the noble Mortimer
Receive so many, and all willingly:
Then let not him be slander'd with revolt.

KING HENRY IV

Thou dost belie him, Percy, thou dost belie him; 95
He never did encounter with Glendower:
I tell thee, he durst as well have met the devil alone
As Owen Glendower for an enemy.
Art thou not ashamed? But, sirrah, henceforth
Let me not hear you speak of Mortimer: 100
Send me your prisoners with the speediest means,
Or you shall hear in such a kind from me
As will displease you. My Lord Northumberland,
We license your departure with your son.
Send us your prisoners, or you will hear of it. 105

Exeunt King.

**Handout #5B –
Sample Scene from 2 Henry IV – 5.2**

Enter WARWICK and LORD CHIEF-JUSTICE

WARWICK

How now, my Lord Chief-Justice, whither away?

LORD CHIEF-JUSTICE

How doth the king?

WARWICK

Exceeding well; his cares
Are now all ended.

LORD CHIEF-JUSTICE

I hope, not dead.

WARWICK

He's walk'd the way of nature;
And to our purposes he lives no more. 5

LORD CHIEF-JUSTICE

I would his majesty had call'd me with him:
The service that I truly did his life
Hath left me open to all injuries.

WARWICK

Indeed I think the young king loves you not.

LORD CHIEF-JUSTICE

I know he doth not, and do arm myself 10
To welcome the condition of the time,
Which cannot look more hideously upon me
Than I have drawn it in my fantasy.

*Enter LANCASTER, GLOUCESTER, and
CLARENCE.*

WARWICK

Here come the heavy issue of dead Harry:
O that the living Harry had the temper 15
Of him, the worst of these three gentlemen.
How many nobles then should hold their places
That must strike sail to spirits of vile sort?

LORD CHIEF-JUSTICE

O God, I fear all will be overturn'd.

LANCASTER

Good morrow, cousin Warwick, good morrow. 20

GLOUCESTER [and] CLARENCE

Good morrow, cousin.

LANCASTER

We meet like men that had forgot to speak.

WARWICK

We do remember; but our argument
Is all too heavy to admit much talk.

LANCASTER

Well, peace be with him that hath made us heavy.25

LORD CHIEF-JUSTICE

Peace be with us, lest we be heavier.

GLOUCESTER

O, good my lord, you have lost a friend indeed;
And I dare swear you borrow not that face
Of seeming sorrow, it is sure your own.

LANCASTER

Though no man be assured what grace to find, 30
You stand in coldest expectation:
I am the sorrier; would 'twere otherwise.

CLARENCE

Well, you must now speak Sir John Falstaff fair;
Which swims against your stream of quality.

LORD CHIEF-JUSTICE

Sweet princes, what I did, I did in honour, 35
Led by th'imperial conduct of my soul:
And never shall you see that I will beg
A ragged and forestall'd remission.
If truth and upright innocency fail me,
I'll to the king, my master, that is dead, 40
And tell him who hath sent me after him.

WARWICK

Here comes the prince.

Enter KING HENRY V

LORD CHIEF-JUSTICE

Good morrow; and God save your majesty.

KING HENRY V

This new and gorgeous garment, majesty,
Sits not so easy on me as you think. 45
Brothers, you mix your sadness with some fear:

This is the English, not the Turkish court;
Not Amurath an Amurath succeeds,
But Harry Harry. Yet be sad, good brothers,
For, to speak truth, it very well becomes you: [...]50
But weep that Harry's dead; and so will I;
But Harry lives, that shall convert those tears
By number into hours of happiness.

PRINCES

We hope no other from your majesty.

KING HENRY V

You all look strangely on me: and you most, 55
You are, I think, assured I love you not.

LORD CHIEF-JUSTICE

I am assured, if I be measured rightly,
Your majesty hath no just cause to hate me.

KING HENRY V

No? How might a prince of my great hopes forget
So great indignities you laid upon me? 60
What? Rate? Rebuke? and roughly send to prison
Th'immediate heir of England? Was this easy?
May this be wash'd in Lethe, and forgotten?

LORD CHIEF-JUSTICE

I then did use the person of your father;
The image of his power lay then in me: 65
And, in the administration of his law,
Whiles I was busy for the commonwealth,
Your highness pleased to forget my place,
The majesty and power of law and justice,
The image of the king whom I presented, 70
And struck me in my very seat of judgment;
Whereon, as an offender to your father,
I gave bold way to my authority
And did commit you. If the deed were ill, [...] Question your royal thoughts, make the case
yours; 75
Be now the father and propose a son,
Hear your own dignity so much profaned,
See your most dreadful laws so loosely slighted,
Behold yourself so by a son disdain'd;
And then imagine me taking your part 80
And in your power soft silencing your son:
After this cold considerance, sentence me;
And, as you are a king, speak in your state
What I have done that misbecame my place,
My person, or my liege's sovereignty. 85

KING HENRY V

You are right, Justice, and you weigh this well;
Therefore still bear the balance and the sword:
And I do wish your honours may increase,
Till you do live to see a son of mine
Offend you and obey you, as I did. [...] 90
You shall be as a father to my youth:
My voice shall sound as you do prompt mine ear,
And I will stoop and humble my intents
To your well-practised wise directions.
And, princes all, believe me, I beseech you; 95
My father is gone wild into his grave,
For in his tomb lie my affections;
And with his spirit sadly I survive,
To mock the expectation of the world,
To frustrate prophecies and to race out 100
Rotten opinion, who hath writ me down
After my seeming. The tide of blood in me
Hath proudly flow'd in vanity, till now.
Now doth it turn and ebb back to the sea,
Where it shall mingle with the state of floods 105
And flow henceforth in formal majesty. [...] And, God consigning to my good intents,
No prince nor peer shall have just cause to say,
God shorten Harry's happy life one day.

Exeunt

Teacher's Guide
Sample Scene from 1 Henry IV – 1.3

Enter the KING, NORTHUMBERLAND, WORCESTER, HOTSPUR, SIR WALTER BLUNT, with others

KING HENRY IV
 My blood hath been too cold and temperate,
 Unapt to stir at these indignities,
 And you have found me; for accordingly
 You tread upon my patience: But be sure
 I will from henceforth rather be myself, 5
 Mighty, and to be fear'd, than my condition;
 Which hath been smooth as oil, soft as young down,
 And therefore lost that title of respect
 Which the proud soul ne'er pays, but to the proud.

WORCESTER
 Our house, my sovereign liege, little deserves 10
 The scourge of greatness to be used on it,
 And that same greatness too which our own hands
 Have help to make so portly.

NORTHUMBERLAND
 My lord.

KING HENRY IV
 Worcester, get thee gone; for I do see
 Danger and disobedience in thine eye: 15
 O, sir, your presence is too bold and peremptory,
 And majesty might never yet endure
 The moody frontier of a servant brow.
 You have good leave to leave us: when we need
 Your use and counsel, we shall send for you. 20
 You were about to speak.

NORTHUMBERLAND
 Yea, my good lord.
 Those prisoners in your highness' name demanded,
 Which Harry Percy here at Holmedon took,
 Were, as he says, not with such strength denied
 As is deliver'd to your majesty: 25
 Who either through envy or misprison
 Was guilty of this fault and not my son.

HOTSPUR
 My liege, I did deny no prisoners.
 But, I remember, when the fight was done,
 When I was dry with rage and extreme toil, 30
 Breathless and faint, leaning upon my sword,
 Came there a certain lord, neat, and trimly dress'd,

 How heavily should Henry stress this threat? How seriously do the others in the room take him? How can an actor show fear or disregard?

 How bold or how understated might Worcester be with these lines? How can he show that in his voice? In his body?

 Why does Northumberland begin to speak here? Does some action on Henry's part or on Worcester's prompt him to intervene?

 Notice that there are three beats missing from Worcester's last line, and one beat missing from Henry's. Does Northumberland's line come in to try and fill the gap, or there are there uncomfortable silences on either side? Play with how long to pause.

 Henry switches from the informal to the formal pronoun. Why?

 Henry effectively dismisses Worcester four times in these lines (at linest 14, 16, 19, and 20). Does Worcester start to leave when first dismissed? If so, what makes Henry continue to berate him? Or does Worcester stand his ground? If so, what finally prompts Worcester to leave?

 Does Henry need to make any physical and/or vocal change when he turns his attention to Northumberland? Does Northumberland?

 Notice the shared line. What sort of a clue is this for the actor playing Northumberland?

 Did Northumberland intend for Hotspur to start talking to the King? How can he either indicate his willingness for Hotspur to speak on his own behalf or convey his displeasure at Hotspur bursting in?

Fresh as a bridegroom; and his chin new reap'd
 Show'd like a stubble-land at harvest-home; [...] 35
 And as the soldiers bore dead bodies by,
 He call'd them untaught knaves, unmannerly,
 To bring a slovenly unhandsome corpse
 Betwixt the wind and his nobility.
 With many holiday and lady terms
 He question'd me; amongst the rest, demanded 40
 My prisoners in your majesty's behalf.
 I then, all smarting, with my wounds being cold,
 To be so pester'd with a popinjay,
 Out of my ~~grief and my~~ impatience,
 Answer'd neglectingly I know not what, 45
 He should or he should not; for he made me mad
 To see him shine so brisk and smell so sweet
 And talk so like a waiting-gentlewoman [...]
 This bald unjointed chat of his, my lord,
 I answer'd indirectly, as I said; 50
 And I beseech you, let not his report
 Come current for an accusation
 Betwixt my love and your high majesty.



What actions can Hotspur use to help in his storytelling? Where else in the play does he engage in this sort of mockery of an off-stage character? Does it make a difference that, in this case, the character is one the audience never meets? Can he cast a member of the audience in this role (see **Asides and Audience Contact**, page 92).



Does Hotspur really not know what he said to the messenger? Or does he know, and think better of reporting it to the king? How can an actor convey either choice?



How can the actor playing Hotspur use this address? Is he reigning himself back in after a rant?



Consider what the dramaturgical information tells you about Blunt's background and relative importance? How does Hotspur feel about having his support? (Or his familiar style of referring to "Harry Percy"?) How can the actor show that?

SIR WALTER BLUNT
 The circumstance consider'd, good my lord,
 Whatever Harry Percy then had said 55
 To such a person and in such a place,
 At such a time, with all the rest retold,
 May reasonably die and never rise
 To do him wrong or any way impeach
 What then he said, so he unsay it now. 60



What might it signify that King Henry opts to talk *about* Hotspur, rather than addressing him directly in this moment?

KING HENRY IV
 Why, yet he doth deny his prisoners,
 But with proviso and exception,
 That we at our own charge shall ransom straight
 His brother-in-law, the foolish Mortimer;
 Who, on my soul, hath wilfully betray'd 70
 The lives of those that he did lead to fight
 Against that great magician, damn'd Glendower,
 Whose daughter, as we hear, the Earl of March
 Hath lately married. Shall our coffers, then,
 Be emptied to redeem a traitor home? 75
 Shall we buy treason? and indent with fears,
 When they have lost and forfeited themselves?
 No, on the barren mountains let him starve;
 For I shall never hold that man my friend
 Whose tongue shall ask me for one penny cost 80
 To ransom home revolted Mortimer.



Notice that King Henry stresses Hotspur's marital relation to Mortimer, rather than his own blood relation.



Of whom does Henry ask these questions? Hotspur? Northumberland? Blunt? The audience?



Who is "that man"? Hotspur? Northumberland? Try it both ways.

HOTSPUR

Revolted Mortimer? —————
He never did fall off, my sovereign liege,
But by the chance of war; to prove that true
Needs no more but one tongue for all those wounds,
Those mouthed wounds, which valiantly he took 85
When on the gentle Severn's sedgy bank,
In single opposition, hand to hand,
He did confound the best part of an hour
In changing hardiment with great Glendower: [...] 90
Never did base and rotten policy
Colour her working with such deadly wounds;
Nor could the noble Mortimer
Receive so many, and all willingly:
Then let not him be slander'd with revolt.

KING HENRY IV

Thou dost belie him, Percy, thou dost belie him; 95
He never did encounter with Glendower:
I tell thee, he durst as well have met the devil alone
As Owen Glendower for an enemy.
Art thou not ashamed? But, sirrah, henceforth
Let me not hear you speak of Mortimer: 100
Send me your prisoners with the speediest means,
Or you shall hear in such a kind from me
As will displease you. My Lord Northumberland,
We license your departure with your son.
Send us your prisoners, or you will hear of it. 105

Exeunt King.



Hotspur repeats the King's own words. What tone does he use? Disgusted? Surprised? Confused? Angry? Consider what each of those emotions looks and sounds like (see **Choices**, page 41), then have your student actor try it both ways. What different stories do they tell about Hotspur? How can Henry react?



Notice that Hotspur again calls upon the personal experience of what he witnessed, while the King only speaks of what he's heard.



Since we have seen that Hotspur is not generally slow to speak, does it seem like the King gives him any chance to respond to this question?



"Sirrah" is a highly informal term of address, generally used only with those of very low status – servants, peasants, criminals, etc.



The King performs another thou-you switch here. What might be his reasons? How can an actor use that?



King Henry is not only dismissing Northumberland and Hotspur, but giving his permission for them to leave – important in this era because monarchs often wanted to keep tabs on potentially troublesome nobles in case they did precisely what the Percys do – raise an army to express their displeasure. Queen Elizabeth faced this exact problem with a few of her courtiers in Shakespeare's lifetime.

Teacher's Guide

Sample Scene from *2 Henry IV* – 5.2

Enter WARWICK and LORD CHIEF-JUSTICE

WARWICK

How now, my Lord Chief-Justice, whither away?

LORD CHIEF-JUSTICE

How doth the king?

WARWICK

Exceeding well; his cares
Are now all ended.

LORD CHIEF-JUSTICE

I hope, not dead.

WARWICK

He's walk'd the way of nature;
And to our purposes he lives no more 5

LORD CHIEF-JUSTICE

I would his majesty had call'd me with him:
The service that I truly did his life
Hath left me open to all injuries.

WARWICK

Indeed I think the young king loves you not.

LORD CHIEF-JUSTICE

I know he doth not, and do arm myself 10
To welcome the condition of the time,
Which cannot look more hideously upon me
Than I have drawn it in my fantasy.

Enter LANCASTER, GLOUCESTER, and CLARENCE.

WARWICK

Here come the heavy issue of dead Harry:
O that the living Harry had the temper 15
Of him, the worst of these three gentlemen.
How many nobles then should hold their places
That must strike sail to spirits of vile sort?

LORD CHIEF-JUSTICE

O God, I fear all will be overturn'd.

LANCASTER

Good morrow, cousin Warwick, good morrow. 20



Note the embedded stage directions. How can the Lord Chief Justice enter the stage as though he is leaving?



Henry IV's death happens off-stage. Was Warwick witness to it? How long ago did he observe it or learn of it? What information might this give an actor as to Warwick's appearance, bearing, and voice upon this entrance?



Notice that Warwick goes to great rhetorical lengths not to say this, specifically. What information does that give an actor about Warwick's emotional state? About the Lord Chief Justice?



The Lord Chief Justice intimates that he wishes he had died with the King. How sincerely or melodramatically should an actor play this moment?



From where? Together or separately? Given what you learn about them from the dramaturgical notes, how do you think King Henry IV's death impacts each of his sons? Who does it affect the most? How can the actors show this?



How much of Warwick and the Lord Chief Justice's conversation do the brothers overhear? Does it affect how the brothers greet them?

GLOUCESTER [and] CLARENCE

Good morrow, cousin.



The brothers only greet Warwick, not the Lord Chief Justice, despite the Justice's high rank. Why might this be? Think of both character and staging reasons.

LANCASTER

We meet like men that had forgot to speak.



What information does this give you about the pacing of this scene?

WARWICK

We do remember; but our argument

Is all too heavy to admit much talk.

LANCASTER

Well, peace be with him that hath made us heavy. 25



Is this intended for the princes' hearing?

LORD CHIEF-JUSTICE

Peace be with us, lest we be heavier.

GLOUCESTER

O, good my lord, you have lost a friend indeed;

And I dare swear you borrow not that face

Of seeming sorrow, it is sure your own.

LANCASTER

Though no man be assured what grace to find, 30

You stand in coldest expectation:

I am the sorrier; would 'twere otherwise.



Notice that pretty much everyone in the scene keeps reminding the Lord Chief Justice what a bad position he's in. Does this change the Justice's vocal or physical presentation over the course of the scene?

CLARENCE

Well, you must now speak Sir John Falstaff fair;

Which swims against your stream of quality.



How seriously or mockingly does Clarence express this idea?

LORD CHIEF-JUSTICE

Sweet princes, what I did, I did in honour, 35

Led by th'imperial conduct of my soul:

And never shall you see that I will beg

A ragged and forestall'd remission.

If truth and upright innocency fail me,

I'll to the king, my master, that is dead, 40

And tell him who hath sent me after him.



How authentic or sincere is the Chief Justice being? Can an actor try playing him as an obsequious toady? How is that different from playing him as a truly honorable judge? Which do your students think works better?

WARWICK

Here comes the prince.

Enter KING HENRY V



Why is the Lord Chief Justice the first to greet King Henry V? Think of both potential character and staging reasons. What might it imply about the stage picture, that Warwick sees Henry V enter first, but the Lord Chief Justice is the first to speak to him?

LORD CHIEF-JUSTICE

Good morrow; and God save your majesty.



Are these first two lines solely for the Lord Chief Justice's benefit, or does Henry say them for everyone's ears?

KING HENRY V

This new and gorgeous garment, majesty,

Sits not so easy on me as you think. 45

Brothers, you mix your sadness with some fear:

This is the English, not the Turkish court;
 Not Amurath an Amurath succeeds,
 But Harry Harry. Yet be sad, good brothers,
 For, to speak truth, it very well becomes you: [...] 50
 But weep that Harry's dead; and so will I;
 But Harry lives, that shall convert those tears
 By number into hours of happiness.

PRINCES

We hope no other from your majesty.

KING HENRY V

You all look strangely on me: and you most, 55
 You are, I think, assured I love you not.

LORD CHIEF-JUSTICE

I am assured, if I be measured rightly,
 Your majesty hath no just cause to hate me.

KING HENRY V

No? How might a prince of my great hopes forget
 So great indignities you laid upon me? 60
 What? Rate? Rebuke? and roughly send to prison
 Th'immediate heir of England? Was this easy?
 May this be wash'd in Lethe, and forgotten?

LORD CHIEF-JUSTICE

I then did use the person of your father;
 The image of his power lay then in me: 65
 And, in the administration of his law,
 Whiles I was busy for the commonwealth,
 Your highness pleased to forget my place,
 The majesty and power of law and justice,
 The image of the king whom I presented, 70
 And struck me in my very seat of judgment;
 Whereon, as an offender to your father,
 I gave bold way to my authority
 And did commit you. If the deed were ill, [...] 75
 Question your royal thoughts, make the case yours;

Be now the father and propose a son,
 Hear your own dignity so much profaned,
 See your most dreadful laws so loosely slighted,
 Behold yourself so by a son disdain'd;
 And then imagine me taking your part 80
 And in your power soft silencing your son:
 After this cold considerance, sentence me;
 And, as you are a king, speak in your state
 What I have done that misbecame my place,
 My person, or my liege's sovereignty. 85



The "Turkish court" of the Ottoman Empire was known for familial warfare, with sultans blatantly murdering relatives who might be rivals to the throne. This reputation was not entirely unfair. Mehmed III, who became sultan in 1595, had nineteen of his brothers and half-brothers executed. (This did not stop Queen Elizabeth, however, from seeking an alliance with him to balance out naval threats from Spain).



Hal's rhetoric in this scene is worth examining: notice the Repetition, Directions, and Omissions.



You may also wish to discuss the dramaturgy of the historical context in which Shakespeare wrote: Queen Elizabeth was in her 60s by the time of *2 Henry IV*, and though James VI of Scotland was her presumptive heir, she had never named him so outright. England was suffering a lot of succession anxiety. How might Henry's words address this?



Notice the embedded stage direction for the Princes and others.



How should the actor playing Henry deliver these lines? Is it with anger or vehemence? Or sarcasm? Does the Lord Chief Justice have any chance to answer the questions, or does Henry rush right through them? Does the series of questions suggest a building or a diminishment?



How confidently or timorously should the Lord Chief Justice deliver this speech? Ask your students to look for emotional "beats" – are there places where the Justice seems angrier? More frightened? More indignant? These beats can help to break up a longer speech.



Note the length of this speech (cut for this handout and classroom playing purposes). What does it indicate that Henry allows the Lord Chief Justice to speak for so long?

KING HENRY V

You are right, Justice, and you weigh this well;
Therefore still bear the balance and the sword:
And I do wish your honours may increase,
Till you do live to see a son of mine

Offend you and obey you, as I did. [...] 90

You shall be as a father to my youth:
My voice shall sound as you do prompt mine ear,
And I will stoop and humble my intents
To your well-practised wise directions.

And, princes all, believe me, I beseech you; 95

My father is gone wild into his grave,
For in his tomb lie my affections;
And with his spirit sadly I survive,
To mock the expectation of the world,
To frustrate prophecies and to race out 100

Rotten opinion, who hath writ me down
After my seeming. The tide of blood in me
Hath proudly flow'd in vanity, till now.
Now doth it turn and ebb back to the sea,
Where it shall mingle with the state of floods 105

And flow henceforth in formal majesty. [...]
And, God consigning to my good intents,
No prince nor peer ~~shall have just cause to say~~,
God shorten Harry's happy life one day.

Exeunt



How can everyone in the scene react to this unexpected pronouncement from Henry?



How seriously or how jokingly can Henry deliver these lines?



Since Henry turns his attention to his brothers here, how much of the first part of this speech might have been solely for the Justice's benefit? How does it change the lines if he speaks those lines only to the Justice, perhaps only heard by the Justice, and then opens out, versus if he delivers the entire speech as a public pronouncement?



This scene is, ostensibly, a private moment, but Henry's tone is one of public announcement. How much should he bring the audience in as "peers"?