THE INDIANA REPERTORY THEATRE

presents

THE HENRYS PROJECT

by

William Shakespeare

Henry IV, Part I--Hotspur--Oct. 18, 20, Nov. 1, 3.

Henry IV, Part II--Falstaff, Oct. 21

Directed by Tom Haas

Teachers' Handbook

Compiled by Janet Allen

Indiana Repertory Theatre
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WILLIAM SHAKESPEARE - a Biography

Between the recording of his baptism in Stratford-upon-Avon on April 26, 1564 and the record of his burial in the same town on April 25, 1611, there exist some forty documents, such as deeds of transfer, entries into the Stationer's Register, church logs and court records, which name William Shakespeare. The date of his birth, for which there is no record, is generally accepted as April 23, the Day of St. George, England's patron saint. Some scholars date the birth two days later, on April 25, thus having Shakespeare die on his 52nd birthday.

Together with diaries of the time and passing references to the performances of his plays, scholars have been able to piece together a chronology of the 37 plays and a history of his life, but the biography is, at best, sketchy. Consequently many legends have grown up around his name, how he poached deer on lands near Stratford as a young man and was forced to flee to London, where he held horses outside a playhouse until he was invited in. There is much speculation about his private life, about his marriage and the identity of the Dark Lady of the Sonnets, and even passionate controversy as to whether Shakespeare wrote Shakespeare or someone else did. Some of the legends may be true, but as there is no factual evidence for them they must remain what they are: mere speculation.

His father, John Shakespeare, was a prosperous tanner and glove-maker who held several positions in the local government at Stratford, first as constable, then as town chamberlain, alderman and, in 1665, high bailiff or mayor of the town. In 1557, he had married one Mary Arden, the daughter of a substantial Catholic landowner, thus making Shakespeare "gentry" on his mother's side. In records of the time, his father is classed as a "yeoman." William was their third child, the first son and the first child to survive infancy. The Shakespeares would have five other children.

The records of the New School at Stratford are not extant, but because of his father's position, Shakespeare would certainly have attended the school, probably starting at about age four or five. Children went to school from 7 o'clock in the morning, starting at 6 in the summer, until 5 in the afternoon, six days a week. The curriculum was rigorous, since the school prepared its students for the universities, and the masters were university graduates. There, Shakespeare would have received a thorough grounding in Latin, including Horace, Catullus, Ovid, which he would later use as source material, and Plautus, whose comedies would provide him with models,

friars Theatre in 1608, of which Shakespeare owned a one-seventh share, for performances during the inclement winter months.

Shakespeare retired to Stratford in 1611, at age 47, there to remain until his death five years later. He drew up his will less than a month before his death, leaving his considerable holdings and estate to his daughter Susanna and her husband John Hall. There were small bequests to Richard Burbage, the leading actor of his Company, and to Heminge and Condell, "to buy them Ringes." To Anne Hathaway, he left his "second best bed," a bequest which has provoked much literary gossip since. As his widow, she had a widow's right to live at New House for the rest of her life, and did so, dying there in 1623. Shakespeare was buried within the chancel of the church at Stratford.

During a period of about 20 years, Shakespeare wrote 37 plays, which Condell and Heminge published in the First Folio in 1623. Scholars generally divide the works into four periods as follows:

1. The Early Period or apprenticeship in the London Theatre, from his arrival in London in 1586 until he joined the Lord Chamberlain's Men in 1594. The plays include Titus Adronicus which may have been written as early as 1586, Love's Labour's Lost, A Comedy of Errors, Richard III, A Midsummer Night's Dream and some of the histories. These plays are characterized by a great youthful exuberance, vitality and optimism.

2. The Middle Period, from 1594 to 1599, when the Globe Theatre opened, which would include Romeo and Juliet, and three great romantic comedies and the great history cycles including Henry IV Parts I and II. These are the plays of the most popular playwright of the time, and while the optimism is still there, a note of cynicism begins to creep in.

3. The Third Period of maturity, from 1599 until the purchase of Blackfriars Theatre in 1608, when Shakespeare was 44. This is the period of the four great tragedies Hamlet, Othello, King Lear and Macbeth, as well as Antony and Cleopatra, Timon of Athens and Coriolanus. The note of cynicism has deepened, the vision is essentially tragic, and Troilus and Cressida and Measure for Measure, which belong to this period, may be classified as black comedy.

4. Final Period of retrospect. The cynicism softens, the balance is restored, and the tone becomes almost mystical in the final plays: Pericles, Cymbeline, The Winter's Tale, and above all, The Tempest.

Shakespeare is considered the greatest poet in the language, but it is not the poetic metaphor alone that makes him the greatest playwright. He wrote his plays, not for the printed page, but for the stage, to be acted. He understood the demands of the stage and his audience as few playwrights have. His plays remain forever fresh after nearly four centuries. He is by far the most produced playwright of all time. This is due in part to his genius, his great instinctive humanism. But a large measure of his universal appeal lies in the fact that he was a practical man of the theatre, spending almost all his adult life working as an actor, playwright and producer on the London stage.

Synopsis of Henry IV, Part I and II

(taken from Stories from Shakespeare, by Marchette Chute)

Part I

Henry IV, Part I tells the story of the opening years of the reign of King Richard's successor. It begins a year after Richard's death and concerns a rebellion in the west of England against King Henry's crown.

Three threads are woven in and out to make up the fabric of the play. The first is the thread of kingship and of the country's welfare, and in this the leading characters are an anxious King Henry and his willful, wayward heir, Prince Hal. The second is the thread of honor and tells of that Brilliant and golden young warrior, Hotspur, who lived for military glory and died for it. The third is the thread of Prince Hal's dissloute companions and of that most wonderful fellow, Sir John Falstaff. All the threads combine richly and smoothly, and they make a magnificent play.

The story opens in London in the palace of King Henry. For the past year he has been planning an expedition to the Holy Land, in an attempt to expiate his share in King Richard's death, and now the idea must be postponed again. There have been dangerous rebellions in both Scotland and Wales; and although the Scottish rising has been quelled by young Harry Percy, called Hotspur, there is still a threat of trouble in that quarter. Hotspur will not yield up the prisoners he has taken, and Henry intends to demand an explanation. The king has the deepest admiration for Hotspur, who is a gallant and heroic young man, and he cannot help comparing him with his own son Hal. For Prince Hal frequents taverns instead of battlefields, and the king is bitterly ashamed of him.

Then the scene turns to Prince Hal and his favorite companion. This is a fat old knight named Sir John Falstaff, and if Hal misbehaved for no other reason than to have Flastaff's company, that would be reason enough. For Falstaff is one of the world's greatest comedy creations, and the most famous of Shakespeare's. He is enormously fat, completely outrageous, a drunkard, a coward and a thief. He is buoyantly charmed by being alive, so delighted with himself and his own disgraceful activities, and such a magnificent realist in a world given to self-deception, that he sweeps through what might have been an orderly play of noble deeds and thoughts and turns everything upside down without even caring. He may be a bad influence on Prince Hal, but he is a wonderful influence on the play.

Falstaff and Hal are on a pleasant basis of good friendship and tease each other endlessly. It is Falstaff's contention that he is a virtuous individual who has been ruined by bad company, and while he is willing to forgive Hal for misleading so good, so fat and so old a man, he does feel that the prince should at least admit his sins. "Thou hast done much harm upon me, Hal, God forgive thee

quality of the inn. These range from the multitude of fleas to the worthlessness of the horses' feed, but the inn has a worse aspect yet; it provides information to thieves when rich men are passing by. Gadshill, one of Falstaff's friends, hears that one of the carriers is carrying gold with him, and he passes word along to the rest of the gang.

Falstaff gets into difficulties with the project from the start. He complains bitterly to the unheeding dawn, and only manages to hold his tongue when the rich travelers approach. Then Falstaff finds his voice again and surges to the attack with the vast enthusiasm he puts into everything. The Prince and Poins take no part in this stirring action, but as soon as the gang starts to divide up the gold they descend upon them in disguise and take it away with no difficulty at all. Falstaff flees in fear.

Meanwhile, Hotspur, in his castle, is discovering some of the practical disadvantages of organizing a rebellion. He has just received a letter from a friend who refuses to take part in the undertaking against the king because it is dangerous. Hotspur scoffs at this and tells his delightful wife, Lady Percy that he must leave that night, and she makes a final effort to find out what had been occupying his mind. She is Mortimer's sister and knows how dangerous politics can be. But Hotspur will tell her nothing, although in the end he promises to let her follow him. The tone of this scene is good-spirited and bantering, and their relationship constitutes the only sustained love interest in the play.

Prince Hal, meanwhile having returned to Eastcheap, plays a mild joke on one of the serving boys while waiting for Falstaff to return from their night's exploit. Finally the indignant Falstaff arrives to tell his two friends Hal and Poins exactly what he thinks of them for not helping him in the robbery. The prince inquires in deep concern what the matter is, and Falstaff launches into a spirited description of the battle at Gad's Hill. It was a magnificent battle, according to Falstaff, and it gets more so by the minute. More and more men spring up in the fertile field of Falstaff's imagination, and the prince listens to him gravely. Just as the balloon of Falstaff's imagination is soaring at its giddiest height the prince unkindly shoots it down by telling exactly what happened. Falstaff is trapped by that uncomfortable commodity, the truth, and everyone waits to see how he will get out of the hole he has so enthusiastically dug for himself. But Falstaff is capable of rising above anything so sordid as mere facts, and he remarks beamingly to the prince that of course he had recognized him. "Was it for me to kill the heir apparent?" As usual, Falstaff squirms out of a tight spot with wit and ease.

Mistress Quickly, the owner of the tavern, comes in to report that there is a messenger to see the prince. Falstaff goes out to interview him and comes back with news of the rebellion. Falstaff feels that Hal should at rehearse what he is going to say to his father when called before him, and kindly offers to play the king in a bout of play-acting. He chooses a stool for his throne and opens with a royal eloquence suitable to the occasion. Mistress Quickly, an admiring audience of one, is overcome by the beauty of his performance, and Falstaff quiets her from his lofty heights, "Peace good pint-pot, peace good tickle brain." Then he turns to

how to make money out of his men.

The rebels meet near Shrewsbury, and Hotspur learns that his father is ill and unable to supply the soldiers he has promised. The young warrior receives the news well; the smaller their army, the greater the credit each man in it will gain. Then he hears that King Henry is marching toward Shrewsbury with a mighty force and that even Prince Hal has left playing about in taverns to join it. Still further bad news arrives, for Owen Glendower has not yet gathered together his men. But Hotspur's gay spirit is not shadowed by the possibility of almost certain defeat. "Doomsday is near; die all, die merrily."

If all King Henry's captains were like Falstaff, the rebels would be assured of a long life. That wily old campaigner has drafted cowards who would be sure to buy themselves off. They have paid Falstaff more than three hundred pounds to get them substitutes, and he has spent a fraction of it in acquiring a hundred and fifty vagrants, with only a shirt and a half to the lot of them. Prince Hal is startled by the strange crew, and Falstaff points out airily that they will serve well enough in an age of gunpowder. He is a deplorable realist, and the golden glories of the field of honor have no interest to him whatsoever.

Meanwhile, that most ardent of warriors, Hotspur, is eager to attack that night and is being held back by his uncle and Douglas, the Scot. An envoy arrives from the king, asking for a list of their grievances. The next morning, Hotspur's uncle Worcester goes to the king and repeats the charge, and Henry offers them all a general pardon if they will lay down their arms. Prince Hal offers to meet Hotspur in a single fight, to decide the issue, but the king will not allow it. Hal is sure the rebels will not accept the offer for pardon, and Falstaff, a reluctant warrior, prepares for battle.

Back in the rebels' camp, Hotspur's uncle has decided not to tell him of the King's generous offer, and the excited young hero addresses his soldiers in an eloquent call to arms. The battle is joined and all the threads of the story come together in a bloody conclusion.

The fight sways back and forth, and Falstaff's unhappy ragamuffins die in the thick of it. Falstaff is not anxious to share their fate. He is out of place on the field of honor, and he cannot even persuade the prince to stop for a jest in his old fashion.

Prince Hal is fighting so furiously that he refuses to leave the battle to have his wounds tended. He is looking for Hotspur, that young and galland foe, and Hotspur is looking for him. The two men meet at least and cross swords. England cannot hold the two of them and the prince triumphs, with Hotspur falling dead at his feet. Hal knows he has killed a great spirit and gives him a hero's salute.

Falstaff has decided in the meantime that the only practical way to survive the battle is to pretend he too is dead. Hal finds

Synopsis--Henry IV, Part II

(taken from Stories from Shakespeare, by Marchette Chute)

Henry Iv, Part II continues the story that was begun in the preceding play, and most of the same characters reappear in it, however, it has a life and vitality all its own. It closes with the death of King Henry and the crowning of Prince Hal, and again it is Falstaff who dominates the play and the affections of the audience.

The story opens at the castle of the earl of Northumberland who had failed to send the promised aid to Hotspur his son and so was largely responsible for his defeat and death at the battle of Shrewsbury. The old earl maintained he was ill and could not come, but most people felt his sickness was assumed for the occasion. A rumor that the rebels are victorious reaches the castle, but at last the old earl learns the truth. His son is dead on the field of battle. But the cause Hotspur fought for is not lost, since the archbishop of York has decided to join the rebellion. Now the Earl of Northumberland puts his attention to the twin problems of "safety and revenge."

Back in London, that fat old sinner, Sir John Falstaff, is strutting about in his newly-won dignities. His dear friend Hal has given him a page to attend him, and he has just bought himself 22 yards of satin for a new cloak and breeches. He does not have the money to pay for it, but petty considerations of that kind have never bothered Falstaff.

He encounters on the street a grave and reverend Lord Chief Justice who attempts to point out to him the error of his ways. It is a comfort to the chief justice, struggling to uphold the dignity of the law against so agile an opponent, that at least Prince Hal and Falstaff will be separated. For Falstaff has been put under the command of Hal's younger brother, John of Lancaster, in a campaign against the archbishop of York, and the earl of Northumberland.

In the next scene, the archbishop of York holds a consultation with some of the other rebels, and they agree that their chief problem is the earl of Northumberland. It is impossible to know if he can be trusted to give them any assistance. On the other hand, King Henry has divided his army into three parts, and Prince John will have a comparatively small force to lead against them. Morever, the archbishop is convinced that the country is growing restive under Henry's rule and regrets that it ever supported him against King Richard.

Back in London, Falstaff's long-suffering landlady, Mistress Quickly, has finally decided to bring suit against him. He owes her a hundred marks. Two officers try to arrest Falstaff and he creates such a scene of disturbance that the Lord Chief Justice arrives on the scene. Mistress Quickly wails out Falstaff's sins to him. He has promised to marry her, and is eating her out of house and home. Falstaff denied the whole thing and gravely informs the

chief justice that the poor soul is mad, a piece of information the chief justice does not believe. Then the fat knight, superbly undefeated, takes Mistress Quickly aside for a brief chat, and the upshot is that he succeeds in borrowing ten pounds more from her, a sum which, in order to obtain, she must pawn her plates and her wall hangings.

Falstaff is supposed to be on the way to York to join Prince John and the army, but he decided instead to have supper with Mistress Quickly and a warm-hearted little tart named Doll Tearsheet. Prince Hal is back in London, and he and his friend Poins decide to dress up as serving boys in the same tavern to see what Falstaff will say about them. Prince Hal's gallant behavior at Shrewsbury has not changed his habits, but he is becoming increasingly aware that he cannot keep up such conduct once he becomes king.

In the castle of Northumberland, the old earl is torn between his duty to his allies and the persuasions of his wife and his daughter-in-law. Hotspur's widow cannot see why he should give the help to others that he withheld from his own son, and the two women finally persuade the earl to take refuge in Scotland and wait to see what happens to Prince John's forces at York.

Falstaff has his supper with Doll Teasheet and Mistress Quickly, and all three of them have a fine time. Mistress Quickly, and Doll have drunk too much wine, and Doll recovers with a case of the hiccups. The party is interrupted by a friend of Falstaff's named Pistol, who is fond of orating blank verse and has a brisk fight with Doll. Falstaff finally heaves up his fat bulk and chases his friend from the room, and the delightful Doll twines herself around the conqueror's neck. Then she sits on his knee and begins to worry about his future.

Falstaff does not wish to consider so uncomfortable a subject, and instead he starts discussing that "shallow young fellow," Prince Hal. This is not a wise thing to do, for Hal and Poins have just entered in their serving aprons and are able to hear the uncomplimentary remarks. When Falstaff calls for more drink, and the prince comes forward to serve him, Falstaff does his best to wriggle out of the corner he has worked himself into. Finally, Hal serves him with the news that he must go join the army. He makes a lofty exit. Doll is in tears, and Mistress Quickly is equally emotional. So Falstaff departs, the very picture of a noble soldier and gallant patriot, and then sends a message for Doll Tearsheet to come with him.

In the royal palace, King Henry is ill, and sleepless with concern over the state of his kingdom. He cannot forget that the dead King Richard prophesied rebellion and is greatly worried over the gathering of the rebels at York. His lords comfort him as much as they can. The Welsh rising at least is over, for Owen Glendower is dead.

Falstaff, on his way to York, has reached Gloucestershire, where an old school friend has agreed to find him some recruits. The name of the old friend is Shallow, now a justice of the peace, and he and his cousin Silence are waiting for Falstaff to arrive. Justice Shallow is in a reminiscent mood, thinking of the days

of his youth when he and Falstaff attended law school at one of the London inns of chancery. His memories of the dear dead days are mingled with practical farm talk, for Justice Shallow is a countryman, and his cousin listens to him with the deepest respect.

Falstaff arrives, and the recruits are paraded in front of him. The recruits as a whole are not eager for battle. One has an old mother to support, one is ill, one is a feeble little ladies' tailor. Once his official work is done and he has a group of motley soldiers, Falstaff chats with his old school friend, remembering the nights when they were young and the girls were free. It seems to Justice Shallow that everything was better in the days of his youth. As for Falstaff, he still wants the thousand pounds that he has been trying to borrow from someone, and when he returns from the wars he knows exactly what Justice Shallow ought to do with all his extra money.

In Yorkshire, the rebels are waiting in Gaultree Forest to meet the king's army, and Prince John, as its leader, sends an envoy to talk with them there. They present a list of their grievances, which the envoy takes back to the prince, and Prince John promises on his honor that they will be given full redress. As soon as they trustingly dismiss their army, however, he arrests them on a charge of high treason. Falstaff turns up late, having acquired a single prisoner more or less by accident, and Prince John reproves him. Falstaff assures him he wore out nearly two hundred horses in his haste, and the prince, relenting, promises to speak for him at court. But Falstaff does not like Prince John. It is Falstaff's theory that the whole royal family is cold by nature, and that Prince Hal has become warm and lively only because he is so intelligent a drinker.

Within his palace, King Henry is still brooding on the problem of Prince Hal's worthiness to succeed to the crown. His other sons are gathered around him, but Hal is off enjoying himself in a tavern. The news comes that the rebels have been destroyed and the land is at peace, but the king cannot find happiness even in that. He becomes suddenly ill. He asks to be left alone, with the crown set beside him on his pillow, and when Prince Hal comes to see him he looks at his father's closed eyes and thinks he is dead. Hal is deeply grieved, but he cannot help thinking of the crown, which is his if the king is dead, and he takes it with him into the next room.

The king awakens and immediately assumes that Hal has snatched the crown from him. But his lords report that the prince is in the next room, in tears over his father's supposed death. King Henry is sure that his eldest son rejoices in the idea of his father's death, but Hal finally manages to convince him how deep his love really is. King Henry, profoundly comforted, is able to talk to his son and heir about the problems of kingship that have been haunting him. It is Henry's hope that his son will rule with more assurance than he has been able to do, for the king is full of remorse for Richard's death. But Prince Hal has no doubts of the legitimacy of the claim of the Lancastrian line to the throne. King Henry can die in peace, for his wild and wayward son is at last ready to take up the responsibilities of the throne.

King Henry dies, and the hearts of most men are heavy, for they believe that the kingdom will be given over to a rule of dice and taverns when Hal is king. Especially worried is the chief justice, for he once had occasion to send Prince Hal to prison and now that the young man is the new King Henry V he has the power to revenge himself for the indignity. The new king enters, and the chief justice heroically tells him he would do the same thing again, since he is sworn to uphold impartially the laws of the land. Hal listens to him with close attention and then asks him to be his chief advisor. For the new King Henry intends to have a reign of dignity, law and formal majesty, and he is prepared to listen to wise counsels.

In Gloucestershire, Falstaff has renewed his acquaintance with Justice Shallow, and they are eating apples in the garden when Pistol arrives from London with the news that the king is dead. Now that his own dear Hal is the ruler of England, Falstaff can see himself as the most powerful man at court with all the laws of England under his fat hand. But some of Falstaff's friends in London have already fallen on evil days. Mistress Quickly and Doll Tearsheet have become involved in a murder case and they are arrested, shouting at the top of their voices as the officers drag them through the streets. Pistol goes off to get Falstaff's help and finds him outside Westminster Abbey, waiting for the king to emerge after his coronation. Falstaff has brought Justice Shallow along with him to show him how devoted the king is to his old companion. Shallow has a deep personal interest in the matter since Falstaff has actually succeeded in borrowing one thousand pounds from him.

King Henry enters, to the sound of trumpets, and in the procession that accompanies him is the Lord Chief Justice. Falstaff calls out to Hal, but the king who answers is a cold stranger to Falstaff. "I know thee not, old man; fall to thy prayers. . ." All the laughter they once knew together is forgotten, and only the sinfulness remains. If Falstaff is willing to reform, he may remain in London; if not, he will be banished. Hal, taking on his kingly duties seriously, knows he must leave behind his playmates.

The royal retinue continues on its way, leaving Falstaff to face his startled companion, and his first words are those of a true realist; "Master Shallow, I owe you a thousand pounds." Then his irrepressible optimism reasserts itself. Surely the king would not betray so old a friendship for a little thing like the laws of the realm. Falstaff is confident that Hal will call for him at night.

But he doesn't, and Falstaff and his followers are taken away to Fleet prison by the Lord Chief Justice's men, and the play closes with the chief justice and Prince John talking together. Henry V has called his parliment together, and there is a rumor that within a year he means to lead a victorious campaign to France.

Who's Who in The Henry's Project

Henry IV Part I (Oct. 18, 20, Nov. 1, 3)

Characters introduced in the Prologue:

King Richard II - crowned at age 10 upon the death of his grandfather, Shakespeare depicts him as a weak king in the play Richard II. At the end of this play (which leads up to the events of Henry IV, Part I) he is deposed by his cousin Henry Bolingbroke (Henry IV) and is murdered.

King Henry the Fourth - first cousin to Richard II (whom he dethroned); also called Henry Bolingbroke, Duke of Hereford, before becoming king.

Worcester - Thomas Percy, Earl of Worcester (pronounced woo'ster), brother to the Earl of Northumberland. He is a counselor of Richard's who leaves him to join Henry Bolingbroke's cause.

Northumberland - Henry Percy, Earl of Northumberland, a major supporter of Henry Bolingbroke in his revolt against Richard II. Northumberland is Hotspur's father.

Hotspur - nickname for Henry Percy, son of the Earl of Northumberland; he becomes Prince Hal's chief rival.

Exton - Richard II's murderer.

Characters introduced in the play itself:

Westmoreland - brother-in-law and advisor to King Henry IV.

Sir Walter Blunt - personal attendant to King Henry IV.

Henry, Prince of Wales - called Hal in the play, he is eldest son to Henry IV, (also referred to as Henry of Monmouth).

Prince John of Lancaster - younger brother to Prince Hal.

Prince Henry of Gloucester - younger brother to Prince Hal.

Prince Thomas of Clarence - youngest brother to Prince Hal.

Sir John Falstaff - a largely fictional character who is Hal's friend and drinking companion; a petty thief.

Ned Poins - Hal's companion, a quick-witted commoner.

Carriers - travellers transporting merchandise to London who are waylaid by Falstaff and fellow thieves.

Gadshill - a highwayman and companion of Falstaff's.

Chamberlain - a roadside inn employee who provides information to highwaymen about the wealth of the inn's patrons.

Bardolph - a drunken follower of Falstaff.

Peto - a hanger-on of Falstaff.

Lady Percy - Kate Percy, Hotspur's wife, sister to Edmund Mortimer.

Francis - an apprentice tapster and waiter at the Boar's Head Tavern in Eastcheap (an area of London) frequented by Hal and Falstaff.

Mistress Quickly - hostess and owner of the Boar's Head Tavern; an old friend of Falstaff's.

Sheriff - an arresting official of the court.

Mortimer - Edmund Mortimer, Earl of March, designated heir to Richard II, brother-in-law to Hotspur.

Glendower - Owen Glendower, a powerful Welsh lord, repeatedly involved in revolts against the English crown. His daughter was married to Edmund Mortimer.

Lady Mortimer - wife to Edmund Mortimer, daughter to Glendower, she speaks only Welsh.

Douglas - Archibald, Earl of Douglas, a Scots general.

Sir Richard Vernon - a Percy ally.

Archbishop of York - Richard Scroop, sympathetic to the Percy rebellion against King Henry. The king had had Scroop's brother executed.

Sir Michael - a friend and messenger of the archbishop's.

A note on titles: in English history, noblemen were often referred to by several different names. To avoid confusion, keep in mind the following categories:

1. only members of the extended royal family were allowed to hold the title "Duke."
2. Single names like "Westmoreland," "Northumberland," "Worcester," are the names of Earldoms -- therefore, they refer to these lords' geographic holdings. Sometimes these men are also referred to by their actual given name, as "Northumberland" is often called "Percy," for his given name "Henry Percy."

3. a proper first name followed by "of" and a place name refers to the birthplace of a lord: therefore "Henry of Monmouth" refers to Prince Henry (Hal) who was born at Monmouth.
4. generally, when a character refers to another character by his given name, rather than his title (Earl, Duke, Prince, or King) this indicates a feeling of condescension, as in references to King Henry IV as "Henry Bolingbroke".

Character Groupings For Quick Reference - Part I

Line of Kingship

Richard II (1367 - 1400)

Henry IV (1367-1413; Richard's 1st cousin)

Henry V (1387-1422; Henry IV's son)

The Royal Family

King Henry IV
Henry, Prince of Wales (Hal), his eldest son
John of Lancaster, his second son
Humphrey of Gloucester, his third son
Thomas of Clarence, his fourth son
Earl of Westmoreland, his brother-in-law
Sir Walter Blunt, his attendant

The Rebel Faction

The Percy Family
Henry Percy, Earl of Northumberland
Henry Percy (Hotspur), his son
Thomas Percy, Earl of Worcester, his brother
Lady Percy, Hotspur's wife

The Glendower Family
Owen Glendower
Edmund Mortimer, his son-in-law
Lady Mortimer, his daughter

The Rebel Sympathizers
Archbishop of York
Archibald, Earl of Douglas
Sir Richard Vernon
Sir Michael

The Eastcheap Merrymakers

Falstaff
Poins
Bardolph
Gadshill
Peto
Mistress Quickly

Character Groupings For Quick Reference - Part II

The Royal Family

King Henry IV (Henry Bolingbroke)
Henry, Prince of Wales (called Hal, later Henry V) his eldest son
Prince John of Lancaster, his second son
Humphrey of Gloucester, his third son
Thomas of Clarence, his fourth son
Earl of Westmoreland, his brother-in-law

Royal Sympathizers and Advisors

Earl of Warwick
The Lord Chief Justice
Gower, The Lord Chief Justice's servant

The Rebel Faction

The Percy Family

Henry Percy, Earl of Northumberland
Lady Northumberland, his wife
Lady Percy, Hotspur's widow
Traver's, Northumberland's servant

Rebel Sympathizers

Lord Bardolph
Archibald, Earl of Douglas
Archbishop of York
Duke of Norfolk, Thomas Mowbray
Lord Hastings
Sir John Coleville

The Eastcheap Merrymakers

Sir John Falstaff
Falstaff's Page
Mistress Quickly
Ned Poins
Bardolph
Doll Tearsheet
Ancient Pistol
Peto
Fang
Snare

Falstaff's Recruits and Country Friend

Justice Shallow
Justice Silence
Davy, Shallow's servant
Ralph Mouldy
Simon Shadow
Thomas Wart
Francis Feeble
Peter Bullcalf

About the Production--Examining the Elizabethan roots

Seeing the Henry IV plays takes us on a journey through time. We begin as an audience in 1983, move back to the 1590's when Shakespeare wrote the play, and end up in 1400, when the events that Shakespeare dramatized actually took place. A little bit of each of these time schemes will be apparent to us as we view the production.

Perhaps the best place to begin our journey (since we already know about 1983) is in Elizabethan England, and in the political and intellectual atmosphere which nurtured Shakespeare, and prompted him to write these two history plays.

Elizabethan England was characterized by a great upsurge of interest in English history and in this period many playwrights devoted their attention to recreating actual incidents in history on the stage. Shakespeare himself wrote ten history plays between 1590 and 1613. This interest in history was derived from a great concentration on national pride that had been steadily developing in the two generations before Elizabeth. Henry VII, Elizabeth's grandfather, was considered the great champion of the English, for he had ushered England out of civil war and united the country after the War of the Roses. Henry VIII, Elizabeth's father, had exerted his own sovereignty over the Catholic Church, and established the Church of England. In Elizabeth's own time the British navy had defeated the Spanish Armada (in 1588, less than ten years before Shakespeare wrote the Henry plays) thus reasserting England's position as a world power. Joy over England's prosperity and power contributed greatly to nationalistic fervor.

The Tudors (Elizabeth's family name) were only too glad to turn this light of nationalist joy to their own devices, and were quick to commission historical accounts of past events which would reflect well on them, and depict them as the cause of the prosperity. The English Renaissance was in full bloom, and the Tudor monarchs were eager to be seen as the fountainhead of this great historic movement. The most famous of the Elizabethan chroniclers were Raphael Holingshed and Edward Hall, and their histories of England reflect a reinterpretation of the past as an elaborate compliment to Tudor policies and a justification of the Tudor right of succession. Shakespeare probably received most of what he knew about Henry IV from the revisionist historians Hall and Holingshed. We now use the term "revisionist historian" to refer to a writer who interprets past events primarily for their effect on current circumstances.

Shakespeare's interest in Henry IV as a subject for dramatization springs not only from this general interest in history and nationalistic themes, but from the nature of Henry IV himself. Either directly or indirectly, Shakespeare was always writing his plays to please the monarch and there were elements in Henry's reign that could easily be presented in light of their favorable similarity to the Tudor monarchy. Henry IV was a usurper, that is, he gained the crown only after the rightful monarch (Richard II) was deposed. Henry VII (Elizabeth's grandfather and the first of the Tudor kings) was also a usurper, in that he gained the crown when his army defeated the army of the rightful king, Richard III, thus ending the War of the Roses.

succession in the history plays as it must have been a hot topic of public controversy. Although James VI of Scotland was generally accepted as Elizabeth's heir, she did not officially recognize his succession until she lay on her deathbed. Shakespeare exhibits, in writing the history plays, the increased political awareness of his age, and the strong tendency to render opinions about politics and history through art.

Along with the correlation between Henry IV and the Tudors, and the theme of succession, the Elizabethan fascination with the Henry IV saga was due to their interest in Hal, Henry's son, and the future Henry V. Hal was the perfect example of the son living down the sins of the father, for history chronicled Hal as the greatest military general to sit on the English throne. Hal, as Henry V, was an extremely popular historic figure, a warrior king, a sage ruler, and to add to his glamour, he had died at an early age after only nine glorious years of rule. The Elizabethans were fascinated by him partially because the prosperity visited on England during his reign seemed to parellel their own time, but also because history and myth combined to create in Hal a delightful and charismatic character.

While history chronicled a busy schedule of official duties for the young Hal, myths had sprung up representing Hal as a wayward youth, who frequented taverns and associated with thieves and rogues. This tendency to romanticize the seamy side of Hal's life was perhaps due to the sterling quality of his official demeanor as king. Very much the same way that we delight in reading People Magazine treat the personal life of political heros, the Elizabethans delighted in a play about the common man, Hal. The stories of Hal's youthful frivolity were so generally accepted as truth, that Hall and Holingshed, Shakespeare's historical source writers, had recorded the myths of Hal's escapades right along side the documented facts of his military campaigns and official postings. The Henry IV plays are fuelled by this affectionate examination of the failings and foibles of a great hero while he was still in the formative stages of greatness.

Now to complete the picture of the IRT's Henrys Project we must return to the 1980's, stepping back through the mirror of history taking our knowledge of the past with us.

As theatre practitioners in the 1980's, we see similarities to modern history in the Henry IV plays. The dynamics of political conflict repeat themselves throughout history, and as we look back through the pages of history to Medieval and Elizabethan times we see many incidents when these same circumstances have prevailed in the intervening 400 years as well. Working from that impulse, we have fashioned a production which utilizes all of history, and which reflects common elements in all political power movements. The look of the show, therefore, presents us with an amalgamation of history, rather than a rigidly Medieval orElizabethan vision. Yet intrinsic to the production, and to the play, are these Medieval and Elizabethan threads, but you may also recognize alongside them, threads which you may view as modern. Stripping the play of its historical distance, by emphaiszing similarities to our own times and our own recent history, will help the actors and audience alike to encounter the play in the fresh and vibrant way that Shakespeare intended.

The Medieval Historic Picture

(taken from A First School History of England, by Winifred Radcliffe)

A little boy with a fair face and a great opinion of his own importance was crowned King of England at Westminster in 1377, on the death of his grandfather Edward III. This youth was Richard of Bordeaux, and everyone was glad to see the handsome son of the brave Black Prince (who had died the year before) seated on the throne. Young Richard's lawful guardians were his three uncles--the Dukes of Lancaster, York, and Gloucester, of whom the Duke of Lancaster (sometimes called John of Gaunt) was the most powerful. They were not, however, allowed to act as Regents, twelve wise men being chosen by Parliment to govern the country until the king was old enough for the task. The people of England were divided into Four parties: 1) the Clergy, many of whom cared more for grandeur and riches than for goodness; 2) the Nobles, who were slowly losing the power for which they were determined to fight to the last; 3) the Commons, or middle class, who were growing in importance year by year; and 4) the Serfs, or labourers, still little better than slaves, but stirred by the example of their masters to higher hopes and aims. The smouldering discontent of these four orders was ready at any moment to burst into a blaze. Richard himself supplied the spark which set the dangerous pile alight.

The wars in France, in Spain and in Scotland, had emptied the royal purse. In order to refill it, the king commanded that every one of his subjects above the age of fifteen should pay him the sum of one shilling. This was called a poll-tax, that is, a tax on every head; and it made the poor people so angry, that a hundred thousand of them marched to London, determined to force the king to listen to their complaints. It is entirely to the credit of the fourteen-year-old king that he was able to subdue this uprising with the minimum amount of violence. Unfortunately, the promises that Richard made to the people during this Peasants' Revolt were never fulfilled.

Soon after the Peasants' Revolt, the king was wedded to Anne of Bohemia, a sweet and gentle princess, who was much beloved by the people of England. Eleven years after her marriage the good queen died. Richard's next wife was Isabella, daughter of Charles VI of France, a child of eight years. Richard allowed himself to be led by favourites, and those persons who interfered with his pleasure he handed over to the headsman, or banished from the land. He even caused his own uncle, Thomas of Gloucester, to be put to death, because he had offended him. After this bold stroke no one dared to resist the royal will.

In 1398 a dispute arose between the Duke of Norfolk and the Duke of Hereford, Henry Bolingbroke, the son of John of Gaunt. Richard secretly disliked both these young nobles, and wished to be rid of them, so, making their quarrel his excuse, he banished them from the kingdom. Bolingbroke was a great favourite with the people of England, and thousands assembled to bid him a sorrowful farewell as he rode out of London. John of Gaunt died soom after his son's departure, and Richard immediately seized upon all his great estates,

For nine years Henry Bolingbroke had held his throne in the midst of great dangers and difficulties. The longer he reigned the less of a favourite he became, and the remembrance of how unkindly he had behaved towards his cousin Richard must have added greatly to his unhappiness. Two years after the Battle of Shrewsbury, the Archbishop of York joined with the scattered factions of Northumberland to fashion a new rebellion against the king. Again the king triumphed, but the victory was of little solace to the beleaguered king, who may have despaired over the rumours concerning his son. Many stories are told of Madcap Hal, which was the nickname given to the gay and handsome Prince of Wales. One day a friend of young Henry, having broken the law of the land, was brought before the wise Lord Chief Justice to be punished. The prince seeing his comrade in such a dilemma, commanded that the offender should be pardoned. This order was not obeyed, whereupon Henry flew into a passion, and is said to have struck the Lord Chief Justice. The Justice replied by sending the madcap prince to prison with his friend, and Henry, seeing that he had been in the wrong, was sensible enough to submit quietly to the sentence. When his father the king heard the story, he thanked God for giving him so just a judge, and a son who was so willing to make amends for his faults. We can say of Henry IV that he was clever, courageous, and prudent. During the latter years of his life he suffered from a disease of which he died at the age of 47, in the fourteenth year of his reign (1413). On the death of his father, Madcap Hal became King of England. His subjects were equally surprised and pleased to see with what wisdom and justice he now behaved. Henry V, as ambitious, brave and as fine a soldier as his great-grandfather, Edward III, followed now the example of this famous ancestor, and determined to be king of both England and France. He was destined to become, in his brief nine-year reign, the greatest military leader to sit on the throne.

Theatre In Shakespeare's Time - Shakespeare In Our Times

As is true everywhere and at all times, the stage in its various forms mirrors the age and the people for which it exists. It reproduces the life of its contemporaries - their beliefs, traditions, emotions, aspirations, and tastes. The Elizabethan theatre was a truly national theatre. It took the place now filled by the novel, short story, newspaper, movies, radio and television. The demand for plays was insatiable, and theatre was a lucrative profession for those who could please the popular taste.

Some idea of the immense popularity of the Elizabethan theatre may be gained from the fact that London's population of about 200,000 supported no less than 23 professional acting companies at the height of the period of theatrical activity. Never before or since has the theatre so fully engaged the affections and loyalties of so large a proportion of the population.

The primary producers of professional theatre were organizations called "companies." Made up of several "sharers," it was a business organization whose members - actors and playwrights - shared the profits. A leading actor or an important playwright would own a full share; lesser figures held half or quarter shares. In addition, the company hired some actors, backstage personnel and so on, to be paid out of income but to take no regular share of the profits. These workers were called "hirelings."

The acting company consisted of males: boys (up until their late adolescence) played female roles. The Elizabethan theatre distinguished rather sharply between actors who played serious roles and those who played clown or comic roles. In Shakespeare's own company, Will Kempe played many of the comic roles, and Shakespeare wrote many of his best comic characters including Falstaff, for Kempe. Richard Burbage, part-owner of the Globe Theatre where Shakespeare's plays were performed, played many of the Bard's most famous tragic roles in the first productions.

Evidence concerning the Elizabethan theatre structures is tantalizingly scanty. Other than the plays themselves, there is only one drawing of the theatre (unfortunately not the Globe), some sketches, a builder's contract for yet another theatre, and the diaries and letters of some audience members. There is enough evidence to permit extensive theorizing but not quite enough to allow proof.

Although each building had its own characteristics, we can pick out the common features and form a fairly clear pic-

The conventions that governed costuming for the Elizabethan stage were very different from our ideas of costuming today. Most characters,regardless of the historical era in which they supposedly lived, were clothed in Elizabethan garments. Thus, the majority of costumes were contemporary dress such as was worn by persons in real life. Sometimes a patron would present a company with his cast-off apparel and that of his friends.

Still, Elizabethans realized the theatrical effectiveness of specialized costuming and used it as far as their resources allowed. Inventories revealing such items as "senator's cloaks" and some sketches that exist, show that Elizabethans sought a flavor of antiquity in costuming of classical plays, though the Roman soldier was likely to have the full sleeves and plumed hat of an Elizabethan courtier. Other mentions of robes and crowns, armor and swords, indicate some attention to historical flavor, but in the main, the actors appeared in contemporary dress.

It seems fairly certain that makeup, except where necessary for disguise, was not used. If a character required heighted color, he merely rubbed his face before going on stage. If he needed a red nose or beard, then he attached them. Ghosts whitened their faces with white lead, and the moor characters blackened their faces with burnt cork. For the most part, realism in theatre as we know it today did not exist in Shakespeare's time. Therefore, to accept that a boy was a woman, that one actor could play many different parts in one play, did not cause confusion, so that the decorative element of makeup and costume was of less importance than the language and the strength of the characterizations.

Shakespeare productions at the Indiana Repertory Theatre harken back to the theatre of Shakespeare's time, for it was for the conditions present in the Elizabethan theatre that Shakespeare formed his plays. We, like Richard Burbage, the owner of the Globe Theatre, employ a company of actors who will work together for a whole year, and in some cases, much longer. Like in Shakespeare's company, actors double in productions, often playing more than one part. Like the Globe, our stage for the production of Shakespeare provides a presentation space for the actors that does not depend on elaborate painted scenery. Lighting, for Shakespeare productions at the IRT, simulates natural sunlight, so we, like the Elizabethans, view the production as if in afternoon sunlight, fading to sunset. By harnessing many of the production techniques used in the Elizabethan theatre, for the production of one of Shakespeare's plays in our theatre in 1982, we hope to encourage the same sort of exuberant response that made the Elizabethan theatre the most well-attended and popular theatre of all time.

An Interview With Ruth Long, Head of Props - by volunteer docent Diane Lupke.

Lupke: Ruth, the first question I have for you concerns where props fit into the entire design process. Explain how your role fits with the Director and Designer and how props come into the picture.

Long: After the play is decided upon and meetings between Director and Designer are well underway, I meet with the Director and Designer to discuss the overall concept of the play. It is important that I understand the direction of the play over and above what the play is and what is called for in the script. Once I know the direction for the look of the show I can begin to make choices on specific items.

Lupke: Would you say that you materialize the concepts and ideas that Tom Haas (the Director) and Steve (the Set Designer) express to you?

Long: Yes, but more precisely, I materialize or build the ideas that are expressed to me through drawings or discussions. For example, Tom might request a table, then, Steve would specify a style, and I would prepare or collect a set of drawings or pictures for him to choose from. Based on that choice I would accessorize the table as requested using the same look.

Lupke: What are props and what are they for?

Long: Props divide into three basic categories of use and purpose.

Set props - which define location and space;
Hand props - which define the character; and
Dress props - which basically do for the set what hand props do for the actors, define the set and give it personality.

Lupke: From talking to the Director and Dramaturg and examining the set model, the concept of the Henry's calls for a very sparce set; really there is no scenery. How important then are props to this production?

Long: Props in a production like the Henry's are more important than usual because they are the only instruments the Director has to define space besides the actors. The setting of table, chairs, water goblets etc. defines location and space, meaning "traffic patterns".

Long: About 25% of the props are things which we either have around here or our homes or we can rent or purchase. Everything else must be built.

Lupke: Does an item just have to look realistic?

Long: No, it not only must look like the real thing but also must behave like the real thing. A wooden sword for example, might look real but if it hit another sword or was dropped it would sound real. You must forsee all possibilities. Even though you don't intend to have the china fall or want it to break if it does, if it is dropped and it sounds plastic, it doesn't work. The props have to further the concept of the Director not detract from it.

Lupke: I saw a slide of balloons falling from the sky as snow. When would you use an item that didn't look realistic or behave realistically as a prop?

Long: When you want to evoke an image or atmosphere that is not what is traditionally expected. When you want to move the audience in a different way: altering reality by changing reality.

Lupke: With the Henry's project which props will be the most difficult to build or cause the most problems?

Long: The 24 small horses. Each horse is separately very expensive and very time consuming. They must be built using a belt saw which means we must use scene shop equipment and time.

Lupke: Is it difficult to maintain props through a production?

Long: No, not generally, because it is fairly easy to judge which props will be broken easily and you budget extras or replacements. The animals however cause special problems. The Henry's project calls for rabbits and ducks. Besides food, water and clean cages, animals need attention. Animals really never get used to being on stage so you need to make it as pleasant as possible for them.

Lupke: What has been the most challenging aspect of the Henry's Project for you?

Long: Finding the unified look the Director is happy with. If this show was to be done as a period show, I would know exactly what was needed. This show isn't cut and dried. The Director and Designer rely on my abilities to find the appropriate balance between old and new which fully embodies the overall concept.

Study Questions and Ideas for Development

Part I

Compare the characters of Hal and Hotspur. While it appears that Hotspur might make a better king, what features does Hal possess that speak in his favor?

Discuss some of the contrasts between the father and son groupings - Hal/King Henry, Northumberland/Hotspur, and even the surrogate father/son - Falstaff/Hal.

One aspect of the play concentrates on the difference between public statement and private feeling. How do the major characters differ in their use of these 2 types of expression? How do individual characters (specifically Hal and King Henry) exhibit both these forms of speech?

How does Hal defend to himself his association with rogues?

Consider Shakespeare's portrayal of the rebel faction. Why do you suppose he depicts them as argumentative and divided?

Discuss how King Henry is very much like a modern father in his opinion of his wild-living son.

Study Questions and Ideas for Development

Part II

Shakespeare focuses the rebellion around the Archbishop of York, thereby using a man of religion as a military general. How is this a contradiction in terms?

Discuss your ideas about how to educate an ideal ruler. What qualities should a good king possess and how does Hal come by some of these?

Shakespeare uses images which evoke disease and senility in this play. How does he embody these images in specific characters? How does he then relate them to the state of the kingdom in general?

What purpose do the Justice Shallow scenes serve in the play?

How do you feel about Hal when he banishes Falstaff?

Compare Hal to his brother John of Lancaster? Who would make a better king?