

HENRY V WILLIAM SHAKESPEARE PART I



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ABOUT THIS PACK

This pack supports the RSC's 2014 production of *Henry IV Part 1*, directed by Artistic Director Gregory Doran, which opened on 18 March at the Royal Shakespeare Theatre in Stratford-upon-Avon.

The activities provided are specifically designed to support KS3-4 students participating in the broadcast of *Henry IV Part 1* to UK schools on **Friday 6 June 2014**, with some extension activities for older or more able students.

ABOUT YOUNG SHAKESPEARE NATION



Over the next six years, the RSC will stage the 36 plays that make up the First Folio of Shakespeare's work. RSC Education invites you to join us on this inspirational journey in a new initiative called Young Shakespeare Nation.

Whether you want to teach a new play or teach in a new way, Young Shakespeare Nation can give you the tools and resources you need.

- Find inspiration online with images, video's, more teachers' packs and resources at www.rsc.org.uk/education
- Participate in our schools broadcast series, continuing with Henry IV Parts 1 & 2 on 6 June and 30 June 2014
- Explore a new text or a new way of teaching through our CPD programme
- Try one of our range of courses for teachers and students in Stratford-upon-Avon.

Find out more at www.rsc.org.uk/education

ABOUT THE BROADCASTS AND HOW TO PREPARE

The RSC Broadcasts to Schools create a nationwide classroom in which students across the UK can experience the work of the RSC regardless of location, for free.

In order for students and young people to actively engage with the broadcasts we encourage you to look at the play with them as much as you can before the broadcast date. This pack provides a number of activities you can use.

At the RSC we see direct parallels between teaching and learning in the classroom and the way our theatre company works, making discoveries through collaborative enquiry. Throughout this resource you will find notes which link the activities here to those used as part of the rehearsal process.

These symbols are used throughout the pack:



READ

Notes from the production, background info or extracts



ACTIVITY

A classroom or open space activity



WRITE

A writing activity



LINKS

Useful web addresses

THE GREY PERIOD

REHEARSAL PROCESS

The acting company working on *Henry IV Parts 1 & 2*, Directed by Gregory Doran, is the same for both Parts. During the first stage of rehearsal a lot of emphasis is placed on understanding the world which Shakespeare is writing about and a number of historians, including Ian Mortimer author of 'The time traveller's guide to Elizabethan England' and 'The Time Traveller's Guide to Medieval England', are invited to speak to the company. They also take the opportunity to visit the Museum of London, Temple Church and Westminster Abbey in order to develop their sense of context and setting before starting work on the text.

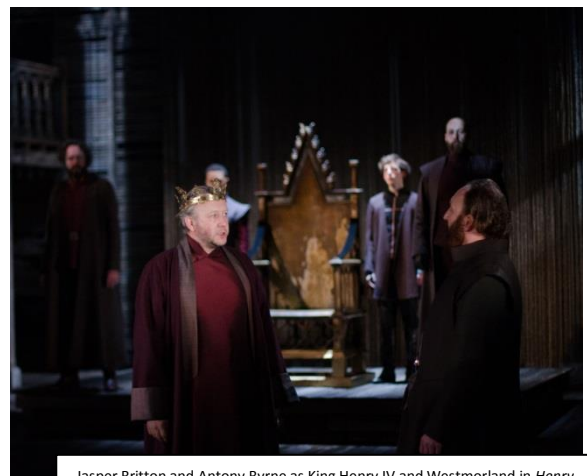
Henry IV Part 1 acts as a sequel to *Richard II* and explores what happens to the country, and its new King, after Richard II has been killed. At this time the new King faces lots of difficulties; his own guilt over what happened, meeting the needs of his followers who helped him to take the crown and stopping other people fighting against him, including threats from Scotland and Wales. This play, therefore, takes place in a period of political uncertainty which the Company refer to as 'the grey period'.



ACTIVITY 1: THE NEW KING'S COURT

The following activity will introduce students to King Henry IV's court, using some of the text from Act 1 Scene 1 of *Henry IV Part 1*, and the problems he faces at the beginning of the play.

- Organise students into groups of three or four.
- Provide each group with one of the six edited extracts from Act 1 Scene 1 in the Resource materials, or this could be done with a copy of the whole of Scene 1.
- Encourage them to work out all they can about the state of England as they listen, looking at:
 - What they learn about Wales
 - What they learn about Scotland
 - What they learn about Harry Percy (the son of Northumberland)
 - What they learn about Prince Harry, also called Hal
 - What they learn about the King
 - What they learn about the state of the nation
- Ask each group to present back their discoveries before discussing how they think the King must feel in this situation.



Jasper Britton and Antony Byrne as King Henry IV and Westmorland in *Henry IV Part 1*. Photo by Kwame Lestrade.



THE CONTEXT

Henry IV Parts 1 & 2 were both written between 1596 and 1598. In these plays Shakespeare includes a number of lower class characters. Many of the scenes that concentrate on the lower class characters of the tavern include Elizabethan references, which creates a setting that is Shakespearean rather than Medieval. When discussing the context of this play, therefore, the Company focussed on Elizabethan influences.

EXPLORING THE STORY

REHEARSALPROCESS

As the company start to look at the text, Greg Doran spends time working through the play with them, agreeing a name for each scene in order to help the actors identify with each part of the plot. Greg stresses that, at the time when it was first performed, this play would not have been referred to as 'Part 1' and should be viewed as a play in its own right.

"Henry IV Part 1 has a sense of completion to it. Prince Hal, the scoundrel Prince Hal, learns to live up to his responsibilities as the Prince of Wales. He goes to the battle, fights alongside his Father and proves that he has the mettle to be the next King so you get this rebalancing that happens in part 1"
Greg Doran, Artistic Director.



SYNOPSIS

A full synopsis of the play is available, while the production is on, at <http://www.rsc.org.uk/whats-on/henry-iv-part-i/synopsis.aspx>



ACTIVITY 2: THE STORY IN TEN SCENES

Understanding the plot as a whole is vitally important to enable actors to then explore individual scenes in more detail. This activity will give your students a sense of the whole play.

- Organise students into groups of four or five.
- Provide each group with one of the ten scenes in the Resource Materials. Some groups may need to look at two scenes.

- Ask each group to look at their scene and the lines they have been given and agree on a 'title' for that scene as the acting company did.
- Allow students some time to create a 1 minute dramatisation of their scene, using the lines they have been given.
- Invite students to form a circle and share their scene titles before asking each group into the centre to perform their scene, watching each of them in order.
- Encourage students to reflect on their understanding of the play as a whole, completing the following sentence: *This is a play about...*
- Listen to a number of their statements and establish what they feel the central themes might be. Challenge them to condense these down into a 140 character statement, summarising the play.

CHARACTER CONNECTIONS

REHEARSAL PROCESS

Working on the individual scenes, the company then reads through the script and translates each line. The Director asks that each person reads a character that is not their own in order that they can take on board multiple interpretations. Greg then discusses with the company the question of whose play this is, explaining that *Henry IV Part 1* is a play that seems to belong to whichever character is on stage at that time and therefore the subject of the play is constantly changing as is the energy of it.

Within *Henry IV Part 1*, there are three very different *sets* of characters created:

- The Court of Henry IV
- The Rebels
- The Eastcheap Revellers

The acting company spent time discussing the different things that separated each of these worlds and their *sets* of characters, looking at the 'types' of people that might inhabit each of them. The following activity will help students to explore each of the characters in these *sets* as well as looking at the links between them.



ACTIVITY 3: CHARACTER IMAGES

Many of the actors in the company develop their own sense of character by going through the text in detail looking at how other characters speak about them. This activity will help students to explore the ways in which the play's characters view one another. You will require an open space.

- Organise students into groups of four or five. Assign each group with a character *set* from the list above.

- Using the Character Quotes in the Resource Materials ensure that each student has the name of a character in that *set*. These lines are things that are said about their character by other characters in the play and the descriptions offer basic information.
- As a group, encourage students to then create a freeze frame in which all their characters can be seen. Invite them to think about the relationships and links between characters and how they might stand based on the lines and descriptions.
- Allow students to then view the freeze frames that have been created for each *set* of characters and to identify characters in the images if they can.
- Ask students to then combine their freeze frames with two other groups so that all three *sets* of characters can be seen in one image.
- Encourage them to think about how and why certain *sets* link. Which characters belong in more than one *set*?

THE WORLD OF PRINCE HAL

REHEARSALPROCESS

Having discussed the characters and worked through the script, the company begins to work on the individual scenes that they have named. As part of this Greg advises the acting company to be "larger than life" and to "revel in the language". They spend time looking at specific settings, such as the Boar's Head Tavern, in order to bring those places to life. To help with this the company plays a number of Elizabethan games and learns some contemporary songs that will help them to create the 'relaxed and fun' environment of the tavern.

Prince Hal, despite being heir to the throne, spends most of his time outside of the court and in the taverns of Eastcheap. This attitude, and his friendship with the irresponsible Falstaff, really disappoints the King, his Father.



The Cast of *Henry IV Part 1*. Photo by Kwame Lestrade.



ACTIVITY 4: THE BOAR'S HEAD TAVERN

The following activities will help students to explore what London, and specifically the taverns, might have been like during Shakespeare's time. The first introduction to Falstaff and Prince Hal take place in this context.

- In Pairs, ask students to look at one of the images of taverns in the Resource Materials.

- Explain that these images helped to inform the way that the production's set was designed, and allow students time to label the pictures with adjectives describing the kind of place they can see in the image(s).
- Ask students to reflect on why this world might be appealing to Prince Hal, encouraging them to write down one or two ideas. For example, the dark is a good place to hide from responsibility.



ACTIVITY 5: A LIFE OF REVELRY

This activity will require an open space.

- Ask students to come up with a simile describing the school holidays. After listening to one or two of them, challenge students to come up with a metaphor for the school holidays as well.
- Organise students into groups of three. Ask them to appoint one person as their scorer. Challenge the remaining two students in each group to describe the holidays using similes, taking turns. Each turn they should try to 'out-do' each other, either taking the other person's simile and making it bigger, or just using one that they think is on a bigger scale. You could also choose to introduce metaphors as a means of 'out-doing' a simile. The scorer should judge to see whether they are successful and keep a record of the points achieved.
- Explain to students that this sparring, and 'out-doing' one another using language was very popular in Elizabethan plays and Shakespeare uses it a lot to create comic effect as things get more and more outrageous.
- Provide students with the Act 1 scene 2 extract in the Resource Materials.
- Invite the students to line up opposite one another in two rows. Ask one row to read Prince Hal's lines and the other to read Falstaff's. As they read the words the row opposite should listen very carefully, raising their hand each time they think a simile or metaphor is used.
- Reflect with students on how long they feel these two characters have known each other and what gives them that impression.



Antony Sher and Alex Hassell as Falstaff and Prince Hal in *Henry IV Part 1*. Photo by Kwame Lestrade.

- Allow the students to move back into their threes and to spend three minutes highlighting all of the similes and metaphors they can find in the scene.

WAYS TO EXTEND THIS WORK

- Trace the way in which the **moon** and the **sea** are used as symbols throughout Act 1 Scene 2. Who uses these images more confidently and what does this teach you about their relationship? The choice of imagery, and references to ebb and flow, are all reflective of their long-term relationship. How else can this be seen in the structure of the scene as a whole?
- Look at the language in this scene as an example of speech in an informal setting. How does it contrast with the way language is used in the court in Act 1 Scene 3?
- Explore Prince Hal's speech at the end of Act 1 Scene 2, in the Resource Materials. Does this speech change your conclusions?

- Ask students to then develop an action to go alongside each of the similes or metaphors they've picked out that helps them to physicalise it.

- Invite pairs to read the lines again in their threes, with one person scoring and the other two reading Hal and Falstaff's parts. As they read they should try to use the actions they have developed to help them score more points against the other person.

- Allow each scorer to feedback on who they felt won the match – Falstaff or Prince Hal? Which of the two characters do they think is better at this game?



FINDING FALSTAFF

The following activity will help you and your students to look at different perspectives of Falstaff. You will need an open space.

- Organise students into groups of two or three.
- Provide each group with a copy of Extract A from Finding Falstaff in the Resource Materials. Then, allow half the groups to use Extract B as well and the other half Extract C.
- Inform them that:
 - Extract A: Factual information about what Falstaff has bought.
 - Extract B: Prince Hal impersonating the King, talking about Falstaff
 - Extract C: Falstaff impersonating the King, talking about Falstaff
- Ask one of the students in each group to take on the role of Falstaff.
- Using their extracts, the other students(s) should direct Falstaff on how to stand, creating a sculpture-like pose. Once they feel they have captured his character in a sculpture, ask them to introduce one or two movements that they think reveal more about his character.

- Ask students to then use one line, either in their own words or taking language from the text, for Falstaff to deliver as part of their moving sculpture and practice including this.
- Ask groups to share their moving sculptures with the rest of the group, explaining their choices and how they link to the text they were working from.
- Reflect with students on which perspective on Falstaff they think is most correct.

WAYS TO EXTEND THIS WORK

- Extracts B and C are both delivered to the same audience, the tavern goers in The Boar's Head. Encourage students to explore the way in which these two speakers, Prince Hal and Falstaff, might interact with that particular audience. What clues are there in the language to suggest different relationships with their audience and how would the status of these two individuals impact on the way they are responded to?
- Challenge students to create a version of their speech in which they interact with the other tavern goers and/or the audience.



ACTIVITY 6: FATHER AND SON

This activity will require an open space.

- Organise students into pairs and invite them to improvise a scene in which a parent is criticising their child. The scene should be no longer than 30 seconds long and should use the words listed in the Resource Materials under Critical Vocabulary.
- Invite some of the pairs to show their scenes. Encourage students to reflect on the 'qualities' of a scene between a parent and a child; are there any similarities in the way each pair has done this? What expectations do we have of this interaction?
- Explore the fact that the words they used were taken from a scene in which King Henry confronts Prince Hal for his behaviour and encourage each pair to think about what it is that King Henry wants to achieve in this confrontation. Can they think of any arguments that might help him to achieve that?
- Provide each group with one of the extracts from Henry's speeches to his son in Act 3 Scene 2
- Encourage students to read through their section first, taking one line each.
- Ask each group to then create a movement or gesture for each sentence in their speech, to help visualise Henry's



The cast of *Henry IV Part 1*. Photo by Kwame Lestrade.

arguments. They should spend some time preparing a dramatic reading in which they use the movements they have devised.

- Watch each group's speech, with movement, in order.
- Encourage students to feedback on what they have heard. Can they identify his the King's key arguments?
 - Try to ensure that the following arguments are covered in their feedback:
 - He is ashamed of Hal and thinks he should be more responsible
 - He thinks that if he had behaved the way Hal does he would never have become King
 - He thinks Hotspur and his brother John are much more like future Kings than he is
- Creating a physical scale from one end of the space to the other, with one end representing an incredibly convincing argument and the other a not very convincing argument, invite students to place themselves on the scale. As you read out each of the arguments they identified, encourage them to reposition themselves.
- Discuss with students whether the argument is effective; does it build up to the most convincing argument?
- This can be developed by looking at the scene in full, including Hal's responses, to see whether the arguments work on him.

HAL AND HOTSPUR

REHEARSAL PROCESS

The actors within the company are called in to rehearse particular scenes each day. This means that the company begins by collectively establishing the nature of certain relationships within the play and how these will operate, as the 'blocks' of the play are worked on separately. In the case of Hal and Hotspur, for instance, they only have one scene together which happens towards the end of the play so the Director and both actors have to discuss how they will create a sharp contrast between the characters early on in the process.

"What you get is King Henry's own sense that Hotspur, Northumberland's son, and Prince Hal, his son, are almost like twins who have been swapped in their cradles. He feels as though he's got the wrong one"
Greg Doran, Artistic Director



ACTIVITY 7: THE LANGUAGE OF HAL AND HOTSPUR

Prince Hal and Harry Percy, or Hotspur, are compared to each other in the very first scene by King Henry IV. This comparison continues throughout the play until the pair

come face to face in battle in the final Act, and Shakespeare presents them in two very different ways. The below activity will enable you to compare the ways in which these two characters use language. You will need an open space.

- Organise students into groups of four or six.
- Provide each group with a copy of The Language of Hal and Hotspur in the Resource Materials. Ask the groups to make sure half of them have Hotspur's speech and half have Prince Hal's.
- Using an open space invite students to read the speech they have been given aloud to themselves. Who do they think these speeches are aimed at?
 - Explain to them that both of these speeches are delivered by the characters when alone on stage. Prince Hal's is a soliloquy and Hotspur's is a reaction to a letter he has received refusing help for his rebellion.
- Invite students, having read them once, to now move around the space in a straight line. Ask them to then change direction each time they reach a punctuation mark in the text.
- Allow the groups time to watch the other character's speech being read with movement before feeding back. What does the movement tell them about the character? Which of them required more movement and why do they think that is?
- Ask students to repeat the exercise once more, this time working as a group to draw a diagram of each character's walking pattern during the speech. Encourage the person moving and speaking not to think too much about it.
- Invite the groups back together to compare their diagrams for Prince Hal and Hotspur. Are there any immediate differences in how they used the space, and the pattern their argument takes?
 - Prince Hal's is likely to cover a larger area, for example, because he changes direction less. His changes may also be more deliberate and angular due to the connectives he uses in joining his argument together.
- Encourage students to list as many other differences between the two texts as they can. Many of the differences will be because one is in Prose and one is in Verse. Discuss with students why Shakespeare might have done this; what does he want to show about these two characters?
- Allow students, in their groups, to select one phrase from their character's speech that they think characterises the whole thing. Listen to some of their views on this.



ACTIVITY 8: COMPARING HAL AND HOTSPUR

During the rehearsal process the nature of Hotspur and Hal as counterparts was discussed a lot. The following activity will help students to explore how the nature of these two characters balance each other.

- Encourage students to create a list of virtues and failings for Harry Hotspur and Prince Hal.
- With each characteristic they identify, encourage them to find its counterpart for the other character, so that both sides of the list balance. For example, if Hotspur is hot-headed and spontaneous Hal might be described as calculating and thoughtful.
- Ask students to imagine these two characters as they draw closer to the battle at the end, where the audience will see them side by side. Hotspur even describes what the moment might be like himself: "Harry to Harry, shall hot horse to horse / Meet and ne'er part till one drop down a corpse!"

WAYS TO EXTEND THIS WORK

- Hal and Hotspur both have very different notions of 'honour'. After considering their virtues discuss with students which one you think is the more effective 'warrior'; what combination of their attributes would create a strong 'warrior'?
- Take a look with students at Falstaff's speech on 'honour' at the end of Act 5 Scene 1 and at Falstaff's comments about the men he recruits, saying "they'll fill a pit as well as better"; Why does Shakespeare include Falstaff's perspective on this in the play?



Alex Hassell and Trevor White as Prince Hal and Hotspur in *Henry IV Part 1*. Photo by Kwame

- Challenge students to think about how a designer might create the physical contrast between the two characters as they meet, asking them to design armour for both characters as they go into battle. Encourage them to consider the nature of both characters in their design as well as trying to bring out a visual contrast for the audience.

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RESOURCES

THE NEW KING'S COURT

1. KING HENRY:

No more the thirsty entrance of this soil
Shall daub her lips with her own children's blood.
No more shall trenching war channel her fields,
Nor bruise her flow'rets with the armèd hoofs
Of hostile paces. Those opposèd eyes,
Which, lately met in the intestine shock
And furious close of civil butchery
Shall now, in mutual well-beseeming ranks,
March all one way and be no more opposed
Against acquaintance, kindred and allies.
The edge of war, like an ill-sheathèd knife,
No more shall cut his master.

2. WESTMORELAND:

But yesternight, when all athwart there came
A post from Wales loaden with heavy news;
Whose worst was that the noble Mortimer,
Leading the men of Herefordshire to fight
Against the irregular and wild Glendower,
Was by the rude hands of that Welshman taken,
And a thousand of his people butcherèd,
Upon whose dead corpse there was such misuse,
Such beastly shameless transformation,
By those Welshwomen done as may not be
Without much shame retold or spoken of.

3. WESTMORELAND:

This matched with other like, my gracious lord.
Far more uneven and unwelcome news
Came from the north and thus it did report:
On Holy Rood day, the gallant Hotspur there,
Young Harry Percy, and brave Lord Douglas,
That ever-valiant and approvèd Scot,
At Holmedon met, where they did spend
A sad and bloody hour.

4. SIR WALTER BLUNT:

The Earl of Douglas is discomfited,
Ten thousand bold Scots, two and twenty knights,
Balked in their own blood did I see, my liege,
On Holmedon's plains. Of prisoners, Hotspur took
Mordake, Earl of Fife, the eldest son
To beaten Douglas, and the Earl of Athol,
Of Murray, Angus, and Menteith

5. KING HENRY:

Yea, there thou mak'st me sad and mak'st me sin
In envy that my Lord Northumberland
Should be the father of so blest a son:
A son who is the theme of honour's tongue;
Who is sweet Fortune's minion and her pride,
Whilst I, by looking on the praise of him,
See riot and dishonour stain the brow
Of my young Harry. O that it could be proved
That some night-tripping fairy had exchanged
In cradle-clothes our children where they lay,
And called mine Percy, his Plantagenet:
Then would I have his Harry, and he mine.

6. KING HENRY:

Then would I have his Harry, and he mine.
But let him from my thoughts. What think you, coz,
Of this young Percy's pride? The prisoners,
Which he in this adventure hath surprised,
To his own use he keeps, and sends me word
I shall have none but Mordake Earl of Fife.

WESTMORELAND:

This is his uncle's teaching. This is Worcester,
Malevolent to you in all aspects.

THE STORY IN 10 SCENES

1. King Henry IV is facing rebellion on all sides. The Welsh and the Scots in particular as causing a problem. He is pleased by young Hotspur's triumphs in battle against the Scottish rebels, but is angry that Hotspur hasn't sent him his prisoners.

King Henry: Send me your prisoners with the speediest means -
Or you shall hear in such a kind from me
As will displease you.

Exit King

Hotspur: And if the devil come and roar for them
I will not send them.

2. Hotspur's brother-in-law, Lord Mortimer, has been fighting in Wales. He has been taken prisoner, but the King calls him a traitor. Hotspur is very angry and plans with his father, the Earl of Northumberland, and with the Earl of Worcester, to overthrow the King.

King Henry: But Sirrah, henceforth
Let me not hear you speak of Mortimer.

Exit King

Hotspur: Speak of Mortimer?
Zounds, I will speak of him.

Worcester: When time is ripe, which will be suddenly,
As I will fashion it, we'll happily meet
To bear our fortunes in our own strong arms.

3. The King's eldest son, Prince Hal, is leading a wild life, drinking at the Boar's Head Tavern with thieves and commoners. His closest friend is a fat knight called Falstaff. Together with a man called Poins they plan a robbery with a twist.

Poins: My lads, my lads, tomorrow morning, by four o'clock early at
Gad's

Hill, there are pilgrims going to Canterbury with fat purses.

Falstaff: Hal, wilt thou make one?

Prince Hal: Who I? Not I, by my faith.

Poins: Leave the Prince and me alone.

Exit Falstaff

Poins: Now my good sweet honey lord, ride with us tomorrow. I have a
jest to execute that I cannot manage alone.

4. The robbery has taken place, but Prince Hal and Poins hid from Falstaff and the others and after they robbed the pilgrims Poins and Hal robbed them! Falstaff ran away roaring with terror, but that's not how he tells it back at the Boar's Head.

Falstaff: We were attacked by 100 men! I fought with twelve of them for
two hours and was wounded in twelve places. Look at the state
of my sword.

When Hal tells him what really happened, quick-witted Falstaff has another explanation:

Falstaff: By the Lord I knew ye as well as he that made ye. Was it for me
to kill the heir apparent?

5. The King orders his son to meet him privately at the palace. He is very upset and angry about Prince Hal's behavior, especially when he compares it with Hotspur's.

King Henry: For thou hast lost thy princely privilege
With vile participation.
Prince Hal: I shall hereafter, my thrice-gracious lord,
Be more myself.
King Henry: Why, Harry, do I tell thee of my foes,
Which art my nearest and dearest enemy?
Prince Hal: I will redeem all this on Percy's head,
And in the closing of some glorious day
Be bold to tell you that I am your son,
When I will wear a garment all of blood.

6. As the rebels prepare for war, the King sends his friend Sir Walter Blunt to seek for peace. Even though the rebel force is weak because Hotspur's father is too ill to be there with his troops, Hotspur is still bitter at all the wrong he feels the King has done him. He answers Sir Walter angrily:

Sir Walter: I come with gracious offers from the King.
Hotspur: Disgraced me in my happy victories,
In rage dismissed my father from the court,
Broke oath on oath, committed wrong on wrong.

7. The King meets the Earl of Worcester on a field near Salisbury. Again, he offers to make peace and Prince Hal offers to settle the quarrel and save lives by a one-to-one fight between himself and Hotspur. Worcester refuses and when he returns to his camp, lies about what happened.

King Henry: And will they take the offer of our grace,
Both he, and they, and you, yea, every man
Shall be my friend again, and I'll be his.
Exit King and Prince Hal
Worcester: There is no seeming mercy in the King.
Hotspur: Did you beg any? God forbid!

8. And so the battle begins. The Earl of Douglas is hunting down the King and kills others who are dressed as the King until at last he finds Henry himself. They fight and Douglas is on the point of stabbing the King through when Prince Hal rushes onto the scene. Hal fights furiously with Douglas, shouting as he does:

Prince Hal: Hold up thy head, vile Scot.
It is the Prince of Wales that threatens thee,
Who never promiseth but he means to pay.

Just as Douglas runs away Hotspur enters and he and Prince Hal fight. After a bitter battle Harry strikes Hotspur through the heart.

Hotspur: O Harry, thou hast robbed me of my youth!
No, Percy, thou art dust,
And food for -
Prince Hal: For worms, great Percy. Fare thee well, great heart!

9. In the meantime, the Earl of Douglas has returned and found Falstaff on the scene, hoping to avoid any fighting during the war and get home safely to the Boar's Head. He fights with Falstaff and in a minute or two Falstaff falls down as if he was dead. Prince Hal enters and finds his old friend dead. He says goodbye to Falstaff and leaves. When Hal is gone, Falstaff sits up, totally unhurt. He has a plan to make himself look like a hero. Next to him is lying the dead Hotspur.

Prince Hal: **What, old acquaintance, could not all this flesh
Keep in a little life? Poor Jack, farewell.**

Exit Prince Hal

Falstaff (rising up): **I am afraid of this gunpowder Percy, though he be dead.
Therefore, I'll swear I killed him. Therefore, sirrah,
(stabbing him), with a new wound on your thigh, come you
along with me. (He goes out carrying the dead Hotspur.)**

10. And so King Henry and Prince Hal defeat the rebels in this battle. Prince Hal catches Falstaff out in his lie, but as usual Falstaff has another lie to cover it - Hal had only stunned Hotspur and later Hotspur rose up and fought with Falstaff for an hour. The Earl of Worcester is executed for lying about Henry's peace offer. King Henry knows the battle is only half done. He is determined to bring peace to England:

King Henry: **Rebellion in this land shall lose his sway.
And since this business so fair is done,
Let us not leave till all our own be won.**

CHARACTER QUOTES

COURT	KING HENRY IV	You have recently claimed the throne from your cousin King Richard II and feel responsible for his death. You know your son Hal will take over when you die and you are concerned about his behaviour. "King of Smiles" "Vile Politician"
COURT	PRINCE HAL	You are heir to the throne of England and brother to John of Lancaster. You enjoy spending time away from court but know that your father, the King, dislikes that behaviour. "the Prince is a jack, a sneak-cup" "he mastered there a double spirit / Of teaching and of learning instantly"
COURT	WESTMORELAND	You are one of King Henry IV's most trusted allies and are very loyal to him. You are willing to tell him the truth no matter what. "The Earl of Westmorland, seven thousand strong, is marching hitherwards"
COURT	WALTER BLUNT	You are an experienced and skilful soldier and really desire peace. You cannot understand why anyone would want to rebel against the King and you are totally loyal to him. "Some of us love you well, and even those some / Envy your great deservings and good name"
COURT	JOHN OF LANCASTER	You are the second son of King Henry IV and brother to Prince Hal. You are seen by your father as being much more responsible than your older brother. "full bravely hast thou fleshed / thy maiden sword"
REBELS	HARRY HOTSPUR	You are renowned for being fierce on the battlefield and feel that the King is abusing the power that you and your Father fought to give him. "hot Lord Percy" "a wasp-tongued and impatient fool... tying thine ear to no tongue but thine own" "gallant Percy"
REBELS	NORTHUMBERLAND	You helped King Henry IV to overthrow King Richard II and take his crown with your son, Harry Hotspur. You agree with your son that the King can't be trusted but you are more cautious. "Has he the leisure to be sick now / In such a jostling time? Who leads his power?"
REBELS	EARL OF WORCESTER	You are Harry Hotspur's Uncle and a leader in the rebellion. A very clever man, you are key to planning the uprising. "This is Worcester, / Malevolent to you (The King) in all aspects" "Your presence is too bold and peremptory"
REBELS	OWEN GLENDOWER	You are a Welshman, and leader of the Welsh rebels. You believe in folklore and prophecies, and consider yourself to have magical powers. Some people find this hard to believe about you. "that devil" "tedious as a tired horse"

REBELS	LADY KATE PERCY	You are the wife of Harry Hotspur, who you care about although you can see his faults, and the sister of Lord Mortimer. This links you to Owen Glendower who is Lord Mortimer's father-in-Law. "I must not have you henceforth question me" "gentle Kate... constant you are, / but yet a woman"
EASTCHEAP	NED POINS	You are one of the Eastcheap revellers and you consider yourself to be a close friend of Prince Hal and Sir John Falstaff. You enjoy practical jokes. "There's no more valour in that Poins than in a wild duck"
EASTCHEAP	MISTRESS QUICKLY	You are the hostess of the Boar's Head Tavern in Eastcheap where the revellers spend their time. You are proud of the 'honest' establishment you run and dislike the fact that Falstaff doesn't always pay his debts. "She's neither fish nor flesh; a man knows not where to have her"
EASTCHEAP	SIR JOHN FALSTAFF	You are an old knight and spend much of your time drinking sack, or sherry, in the taverns. You consider Prince Hal a close friend and see yourself as his teacher in the ways of the world. You rarely have money and borrow from others a lot. "old white-bearded Satan" "villainous, abominable misleader of youth"
EASTCHEAP	BARDOLF	You are one of the Eastcheap revellers and are often the subject of other people's jokes. Your face is particularly red due to the amount of Sack, or sherry, you drink. "thou stolest a cup of sack eighteen years ago, and wert taken with the manner"

ELIZABETHAN TAVERNS



Figures Gambling in a tavern by David Teniers, 1670



Tavern Scene by David Teniers, 1658

ACT 1 SCENE 2 EXTRACT (Edited by RSC Education)

- FALSTAFF** Indeed, you come near me now, Hal, for we that take purses go by the moon and seven stars. And as God save thy grace — majesty I should say, for grace thou wilt have none —
- PRINCE HENRY** What, none?
- FALSTAFF** No, not so much as will serve to be prologue to an egg and butter.
- PRINCE HENRY** Well, how then? Come, roundly, roundly.
- FALSTAFF** Marry, then, sweet wag, when thou art king, let not us that are squires of the night's body be called thieves of the day's beauty. Let us be Diana's foresters, gentlemen of the shade, minions of the moon our noble and chaste mistress, under whose countenance we steal.
- PRINCE HENRY** Thou say'st well and it holds well too, for the fortune of us that are the moon's men doth ebb and flow like the sea, being governed by the moon. Now in as low an ebb as the foot of the ladder and by and by in as high a flow as the ridge of the gallows.
- FALSTAFF** Thou say'st true, lad.
But as it is here apparent, that thou art heir apparent, shall there be gallows standing in England when thou art king? Do not thou, when thou art a king, hang a thief.
- PRINCE HENRY** No, thou shalt.
- FALSTAFF** Shall I? O rare! I'll be a brave judge.
- PRINCE HENRY** Thou judgest false already: I mean, thou shalt have the hanging of the thieves and so become a rare hangman.
- FALSTAFF** Well, Hal, well,
I am as melancholy as a gib cat or a lugged bear.
- PRINCE HENRY** Or an old lion, or a lover's lute.
- FALSTAFF** Yea, or the drone of a Lincolnshire bagpipe.
- PRINCE HENRY** Yea, or the melancholy of Moor-ditch?
- FALSTAFF** Thou hast the most unsavoury similes and art indeed the most comparative, rascalli'st, sweet young prince.
An old lord of the council rated me the other day in the street about you, sir, but

I marked him not. And yet he talked very wisely, but I regarded him not; and yet he talked wisely, and in the street too.

PRINCE HENRY Thou didst well, for wisdom cries out in the streets, and no man regards it.

FALSTAFF O, thou hast damnable iteration and art indeed able to corrupt a saint. Thou hast done much harm unto me, Hal, God forgive thee for it! I must give over this life, and I will give it over.

PRINCE HENRY Where shall we take a purse tomorrow, Jack?

FALSTAFF Where thou wilt, lad, I'll make one.

PRINCE HENRY I see a good amendment of life in thee, from praying to purse-taking.

FALSTAFF Why, Hal, 'tis my vocation, Hal: 'tis no sin for a man to labour in his vocation.

FINDING FALSTAFF EXTRACTS

EXTRACT A

- PRINCE HENRY** Hark, how hard this oily rascal fetches breath. Search his pockets.
He searcheth his pockets, and findeth certain papers
What hast thou found?
- PETO** Nothing but papers, my lord.
- PRINCE HENRY** Let's see, what be they? Read them.
- PETO** *Reads* Item, A capon, 2s. 2d. Item, Sauce, 4d. Item, Sack, two gallons, 5s. 8d. Item, Anchovies and sack after supper, 2s. 6d. Item, Bread, ha'penny.
- PRINCE HENRY** O, monstrous! But one half-penny-worth of bread to this intolerable deal of sack?

EXTRACT B

- PRINCE HENRY** Swearst thou, ungracious boy? Henceforth ne'er look on me. Thou art violently carried away from grace: there is a devil haunts thee in the likeness of an old fat man; a tun of man is thy companion. Why dost thou converse with that trunk of humours, that bolting-hutch of beastliness, that swollen parcel of dropsies, that huge bombard of sack, that stuffed cloak-bag of guts, that roasted Manningtree ox with the pudding in his belly, that reverend Vice, that grey Iniquity, that father Ruffian, that Vanity in years? Wherein is he good, but to taste sack and drink it? Wherein neat and cleanly, but to carve a capon and eat it? Wherein cunning, but in craft? Wherein crafty, but in villainy? Wherein villainous, but in all things? Wherein worthy, but in nothing?

EXTRACT C

- FALSTAFF** There is a thing, Harry, which thou hast often heard of and it is known to many in our land by the name of pitch: this pitch, as ancient writers do report, doth defile; so doth the company thou keepest. For, Harry, now I do not speak to thee in drink but in tears: not in pleasure but in passion: not in words only, but in woes also. And yet there is a virtuous man whom I have often noted in thy company, but I know not his name.
- PRINCE HENRY** What manner of man, an it like your majesty?
- FALSTAFF** A goodly portly man, i'faith, and a corpulent: of a cheerful look, a pleasing eye and a most noble carriage, and as I think, his age some fifty, or, by'r lady, inclining to three score; and now I remember me, his name is Falstaff. If that man should be lewdly given, he deceives me; for, Harry, I see virtue in that Falstaff: him keep with, the rest banish

ACT 3 SCENE 2 EXTRACTS (Edited by RSC Education)

KING HENRY IV Thou dost in thy passages of life
Make me believe that thou art only marked
For the hot vengeance and the rod of heaven
To **punish** my mistreadings. Tell me else,

Could such inordinate and low desires,
Such poor, such bare, such lewd, such mean attempts,
Such barren pleasures, **rude** society,
Accompany the greatness of thy blood?

KING HENRY IV Thy place in council thou hast rudely lost,
Which by thy younger brother is supplied,
And art almost an **alien** to the hearts
Of all the court and princes of my blood.
The **hope and expectation** of thy time
Is **ruined**, and the soul of every man
Prophetically do forethink thy fall.
Had I so lavish of my presence been,
So common-hackneyed in the eyes of men,
So stale and cheap to vulgar company,
Opinion, that did help me to the crown,
Had still kept **loyal** to possession
And left me in reputeless banishment,
A fellow of no mark nor likelihood.

KING HENRY IV And even as I was then is Hotspur now.
He hath more **worthy** interest to the state
Than thou, the **shadow** of succession;
And what say you to this? Percy, Northumberland,
The Archbishop's grace of York, Douglas, Mortimer,
Capitulate against us and are up.
But wherefore do I tell these news to thee?
Why, Harry, do I tell thee of my foes,

'Which art my near'st and dearest enemy?
To fight against me under Percy's pay,
To dog his heels and curtsy at his frowns,
To show how much thou art **degenerate**.

THE LANGUAGE OF HAL AND HOTSPUR

HOTSPUR

I tell you, my lord fool, out of this nettle, danger, we pluck this flower, safety. 'The purpose you undertake is dangerous, the friends you have named uncertain, the time itself unsorted and your whole plot too light for the counterpoise of so great an opposition.' Say you so, say you so? I say unto you again, you are a shallow cowardly hind, and you lie. What a lack-brain is this? I protest, our plot is as good a plot as ever was laid; our friends true and constant: a good plot, good friends, and full of expectation. An excellent plot, very good friends. What a frosty-spirited rogue is this? Why, my lord of York commends the plot and the general course of the action. Zouns! If I were now by this rascal, I could brain him with his lady's fan. Is there not my father, my uncle and myself, Lord Edmund Mortimer, my lord of York and Owen Glendower? Is there not besides the Douglas? Have I not all their letters to meet me in arms by the ninth of the next month? And are they not some of them set forward already? What a pagan rascal is this? An infidel! Ha, you shall see now in very sincerity of fear and cold heart, will he to the king and lay open all our proceedings. O, I could divide myself and go to buffets, for moving such a dish of skimmed milk with so honourable an action! Hang him. Let him tell the king we are prepared. I will set forwards tonight.

PRINCE HENRY

I know you all, and will awhile uphold
The unyoked humour of your idleness.
Yet herein will I imitate the sun,
Who doth permit the base contagious clouds
To smother up his beauty from the world,
That when he please again to be himself,
Being wanted, he may be more wondered at,
By breaking through the foul and ugly mists
Of vapours that did seem to strangle him.
If all the year were playing holidays,
To sport would be as tedious as to work;
But when they seldom come, they wished-for come,
And nothing pleaseth but rare accidents.
So, when this loose behaviour I throw off
And pay the debt I never promised,
By how much better than my word I am,

By so much shall I falsify men's hopes,
And like bright metal on a sullen ground,
My reformation, glittering o'er my fault,
Shall show more goodly and attract more eyes
Than that which hath no foil to set it off.
I'll so offend to make offence a skill,
Redeeming time when men think least I will. [Exit]