

### 1: Shakespeare Plays: List of Shakespeare Plays & Resources

*Most of the plays have an historical element - the Roman plays, for example, are historical but scholars don't refer to those Roman plays (Julius Caesar, Antony and Cleopatra, Coriolanus etc.) as history plays.*

Shakespeare, as usual, borrowed liberally from both historical and dramatic sources in writing his play. Holinshed provides the primary history upon which Shakespeare relied, along with the works of Edward Halle and Samuel Daniels. In both plays, the newly crowned King Henry V is characterized as utterly matured from a misspent youth, with a divinely inspired claim to the French throne. Naturally, Henry decides to invade France to avenge the insult. As the king prepares for war at Southampton, he uncovers a plot against him led by three of his nobles; the men are arrested for treason. In France, the nobility is divided over whether or not to take the English threat seriously. Then Henry captures the town of Harfleur by exhorting his army and threatening the local governor with all manner of atrocities if he does not yield. The French mobilize a massive force against Henry. In a parlay with the French herald, Mountjoy, Henry states his intent to march to the port of Calais, but tells Mountjoy that he will neither seek nor shun a battle if the French come against him. Thus the stage is set for the climactic Battle of Agincourt. Henry ventures out incognito among his troops on the eve of the battle. Against the odds, the English defeat the French, largely by the expertise of their longbow archers. The victory is marred by two events, however. When it appears that the French are regrouping, Henry gives orders to kill their prisoners. Soon afterward, Henry receives word that the French have sacked their camp and killed the boys guarding it. The French eventually arrange for a truce, and Henry has won the day at Agincourt. The play ends with a peace conference in France. According to Holinshed, the young Henry set about remaking his image following his ascension to the throne. He banished his "misruly mates of dissolute order and life" and became a pious and somewhat dour ruler. But the prince-gone-wild character of Henry IV seems more of a popular tall tale than truth, and may have more to do with political differences between the crown prince and his father. The events from there are highly compressed, but reasonably accurate. Henry besieged Harfleur for weeks, suffering mightily for it, before the town surrendered through negotiations. The town and its inhabitants were largely spared, and those who swore allegiance to Henry were able to remain. Even the citizens who were deported were allowed to take whatever they could carry and given money by the English for their travels. Agincourt occurred more than a month after the fall of Harfleur. Modern historians put the English army at a strength between 6, and 9, men, facing a French army that ranges all the way from 12, to 36, troops. Casualty estimates are even more dubious, but the English certainly suffered fewer than killed and wounded against thousands of French losses. And Henry did order at some point in the battle that prisoners be killed, an act that tends to besmirch his reputation regardless of the battle situation at the time. Agincourt crippled the French and led to the Treaty of Troyes between England and France, including the marriage of Henry and Catherine. However, the treaty was signed and the royal couple wed in , some five years after Agincourt. Henry would die two short years later of dysentery while on campaign in once again in France—never being crowned as the French king. Henry had neither the chance to turn old nor the opportunity to lose what he had gained. His victory at Agincourt assured him a place in history. His early death at the height of his power assured that he would be remembered well. Certainly more fondly than his son. Sources Complete Works of Shakespeare 5th ed.

### 2: Shakespeare Resource Center - Shakespeare's King Henry V: Drama Versus History

*Some of the events of these wars were dramatised by Shakespeare in the history plays Richard II, Henry IV, Part 1, Henry IV, Part 2, Henry V, Henry VI, Part 1, Henry VI, Part 2, Henry VI, Part 3, and Richard III. In the twentieth and twenty-first centuries there have been numerous stage performances, including.*

Shakespeare to be retold by novelists 27 Jun Shakespeare wrote in whole or part ten English history plays eleven if we count Edward III , mostly concentrated in two short creative bursts at the beginning of his career. Confusingly, the historical events of these four plays precede those of the first tetralogy, but there are some connecting historical themes. During this second period, probably in , he also wrote King John – an outlier, in the sense that it is set in the twelfth century. Much later, in , came the collaborative Henry VIII, but this is, frankly, a pretty rosey piece of nostalgic Elizabethiana, about which we will say no more. In this, he was conventional. From his sources, Shakespeare inherited a fair amount of historical bias. In 1 Henry VI we see the nobles of England lining up in factions represented by white and red roses. Few historians today would endorse that view of the Wars of the Roses. Countless other characters, too, are bent out of shape in Shakespeare, not least among them the haughty and ambitious Humphrey duke of Gloucester, whose reputation is heavily sanitised; and the aforementioned Margaret of Anjou, whose name is painted very black. Then we must consider that plenty of what Shakespeare wrote was allegorical comment on his own times in the s: But even this was not the main point. What we should always remember is that Shakespeare wrote plays primarily to entertain – his plays were never supposed to comprise a history lesson, but simply drew an audience by virtue of its historical setting. This is perhaps most true of the two parts of Henry IV, in which an immature and riotous Prince Hal quarrels with his beleaguered father. This was a pronounced exaggeration of the real relationship between Henry IV and the future Henry V, between whom there was certainly friction in , but not of the nature depicted by Shakespeare. Neither did the famous rivalry between Hal and Hotspur ever resemble that depicted by Shakespeare, who among many other distortions , altered the age of Hotspur and amplified their personal enmity, the better to create a story examining how a prince should learn the art of being a king. They are a family soap opera, a meditation on kingship and an exciting action caper in period dress. As every good Hollywood screenwriter today knows, a cracking story always comes before historical accuracy. Yet of course, having said all this, there are moments when Shakespeare can be surprisingly historically accurate. The purple speeches he gives Henry V are entirely invented, yet if we read the letters the real Henry dictated in English from the front line of his campaigns in Normandy after Agincourt, there is a stridency and grandeur to his tone that is unmatched in dictations by any of his other aristocratic captains. And on occasion, the drama is quite literally lifted from the historical page. But the link between the drama and the history is still there: Dan Jones is the author of The Plantagenets:

### 3: The Hollow Crown: Shakespeare's History Plays | About the Series | Great Performances | PBS

*Shakespeare's most important history plays were written in two "series" of four plays. The first series, written near the start of his career (around 1592), consists of Henry VI, Parts 1, 2 & 3, and Richard III, and covers the fall of the Lancaster dynasty--that is, events in English history between about 1453 and 1485.*

His personal disquiet at the usurpation of his predecessor Richard II would be solved by a crusade to the Holy Land, but broils on his borders with Scotland and Wales prevent that. Hal the future Henry V has forsaken the Royal Court to waste his time in taverns with low companions. This makes him an object of scorn to the nobles and calls into question his royal worthiness. Fat, old, drunk, and corrupt as he is, he has a charisma and a zest for life that captivates the Prince. The play features three groups of characters that interact slightly at first, and then come together in the Battle of Shrewsbury, where the success of the rebellion will be decided. First there is King Henry himself and his immediate council. He is the engine of the play, but usually in the background. Next there is the group of rebels, energetically embodied in Henry Percy "Hotspur" and including his father, the Earl of Northumberland and led by his uncle Thomas Percy, Earl of Worcester. Streetwise and pound-foolish, these rogues manage to paint over this grim history in the colours of comedy. As the play opens, the king is angry with Hotspur for refusing him most of the prisoners taken in a recent action against the Scots at Holmedon. He likes Falstaff but makes no pretense at being like him. Rather early in the play, in fact, Hal informs us that his riotous time will soon come to a close, and he will re-assume his rightful high place in affairs by showing himself worthy to his father and others through some unspecified noble exploits. Hal believes that this sudden change of manner will amount to a greater reward and acknowledgment of prince-ship, and in turn earn him respect from the members of the court. The revolt of Mortimer and the Percys very quickly gives him his chance to do just that. The high and the low come together when the Prince makes up with his father and is given a high command. He vows to fight and kill the rebel Hotspur, and orders Falstaff who is, after all, a knight to take charge of a group of foot soldiers and proceed to the battle site at Shrewsbury. Falstaff enacts the part of the king. The battle is crucial because if the rebels even achieve a standoff their cause gains greatly, as they have other powers awaiting under Northumberland, Glendower, Mortimer, and the Archbishop of York. Henry needs a decisive victory here. He outnumbers the rebels, [4] but Hotspur, with the wild hope of despair, leads his troops into battle. The day wears on, the issue still in doubt, the king harried by the wild Scot Douglas, when Prince Hal and Hotspur, the two Harrys that cannot share one land, meet. Finally they will fight "for glory, for their lives, and for the kingdom. No longer a tavern brawler but a warrior, the future king prevails, ultimately killing Hotspur in single combat. Soon after being given grace by Hal, Falstaff states that he wants to amend his life and begin "to live cleanly as a nobleman should do". The play ends at Shrewsbury, after the battle. Henry is pleased with the outcome, not least because it gives him a chance to execute Thomas Percy, the Earl of Worcester, one of his chief enemies though previously one of his greatest friends. Meanwhile, Hal shows off his kingly mercy in praise of valour; having taken the valiant Douglas prisoner, Hal orders his enemy released without ransom. This unsettled ending sets the stage for Henry IV, Part 2. Date and text[ edit ] 1 Henry IV was almost certainly in performance by 1596, given the wealth of allusions and references to the Falstaff character. The play was entered into the Register of the Stationers Company on 25 Feb. The Dering Manuscript[ edit ] Main article: The consensus of Shakespeare scholars is that the Dering MS. A few dissenters have argued that the Dering MS. It was only in the twentieth century that readers and performers began to see the central interest as the coming-of-age story of Hal, who is now seen as the starring role. Oldcastle controversy[ edit ] The title page from the first quarto edition of the play, printed in 1597, caused controversy on its first performances in 1598, because the comic character now known as "Falstaff" was originally named "Oldcastle" and was based on John Oldcastle, a famous proto-Protestant martyr with powerful living descendants in England. Although the character is called Falstaff in all surviving texts of the play, there is abundant external and internal evidence that he was originally called Oldcastle. Finally, there is the blatant disclaimer at the close of Henry IV, Part 2 that discriminates between the two figures: In Act III sc. The plan highlights his destructive and argumentative nature. These were the

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Lords Cobham: The elder Lord Cobham even had a strong negative impact upon the lives of Shakespeare and his contemporaries in the theatre. When Carey died on 22 July , the post of Lord Chamberlain was given to William Brooke, Lord Cobham, who definitely was not a friend to the players, and who withdrew what official protection they had enjoyed. The players were left to the mercies of the local officials of the City of London , who had long wanted to drive the companies of actors out of the City. Thomas Nashe , in a contemporary letter, complained that the actors were "piteously persecuted by the Lord Mayor and the aldermen" during this period. No other published editions have followed suit. Adaptations[ edit ] A photograph of John Jack as Falstaff in a late 19th century performance of the play. The one-man hip-hop musical Clay is loosely based on Henry IV.

### 4: History (theatrical genre) - Wikipedia

*Best Historical / Biographical Plays and Musicals List great plays and musicals that are based on historical events and/or the lives of people who have "made history." Limit selections to works in which the names of important figures and places have NOT been changed.*

Now take a deep breath: King Edward III had four sons who are important to this saga. In order of birth they are: He raises money for his extravagances by selling the right to collect taxes to many noblemen. Before this time is over, John of Gaunt dies which should make Henry the new Duke of Lancaster upon his return, but Richard II takes the Lancaster land and wealth for himself. So Henry raises an army and immediately returns to England, not only to reclaim his land but also to take the throne of England for himself. Rather than fighting Henry off, Edmund senses which way the wind is blowing and lets Henry take over. Henry IV discovers the plot, but decides to forgive them if they swear loyalty to him. He then has Richard II killed to prevent others from trying to restore him to the throne. Lionel is already dead, but his grandchildren realize that they have a more rightful claim to the throne than Henry IV does. They also have powerful allies like Glendower and Hotspur, so they raise an army and go to war against Henry IV. Various other groups also rebel, but, with the help of his son, Prince Hal, Henry IV wins all the wars. Henry V Henry V looks a genealogical chart even more complicated than this one and decides that he has a more legitimate claim to the throne of France than its current king has. But his brother, Richard of Cambridge, plots against Henry V, is arrested, and is executed. Aumerle dies in the Battle of Agincourt. Thus, Richard has a more legitimate claim to the throne than Henry V; he has a personal grudge against Henry V and the Lancasters for killing his father; and he now has the wealth and power as the new Duke of York to act on his ambitions. Henry VI is a weak king, but his wife, Margaret, is very strong and ambitious. Richard of York and his allies make their move, and the Wars of the Roses begin. When Richard of York is on top, he tries to declare himself king, but he is captured by the Lancasters. Margaret has his head cut off and sends it to his sons Edward IV, Clarence, and Richard of Gloucester wearing a paper crown. Edward IV becomes king. It would seem that the troubles are over, but Richard of Gloucester is already plotting to make himself king. He seems unstoppable, but Remember Princess Katherine, the widow of Henry V? She remarried to Owen Tudor and had a son named Edmund Tudor. And remember John of Gaunt, the first Duke of Lancaster we met? By his third wife he had a son who then had a daughter named Margaret Beaufort. Thus the enmity between York and Lancaster - not to mention almost years of civil war - comes to an end, and everybody lives happily ever after. Henry VIII needs to produce a child that everyone will recognize and respect as a legitimate heir, or all the conflicts that his father finally ended might start up again. He wants a son and goes through a lot of trouble to divorce Katherine - even breaking away from the Catholic Church - so he can marry Anne Boleyn, but this marriage also produces a daughter, Elizabeth. Edward VI dies young and is followed by Mary, who is followed by Elizabeth, who rules for a long time. The play ends with the birth of Elizabeth and a prophesy about what a great ruler she will be.

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### 5: SparkNotes: Henry V: Context

*Autoplay When autoplay is enabled, a suggested video will automatically play next. Up next Greatest Redemption Moments in Sports History (Part 1) - Duration:*

Henry IV Part 2 Premiere date: October 4, 0: The rebels continue to plot insurrection. The rebel forces are overcome. This brings comfort to the dying King, who is finally reconciled to his son. The group decide that they are ready to publicly announce their cause. This is disturbing news for the King who is worried that HAL will be led astray again by his companions. Consumed with grief, KATE begs him not to go to war. It is a wake up call for HAL who feels guilty for wasting time playing pranks and leaves. The news is passed on to the troops and the rebel army disperse immediately. The soldiers capture the three prisoners and LANCASTER explains that although he will honour his pledge to address their grievances, he cannot overlook their personal act of rebellion against the King. HENRY asks for his crown to be placed on the pillow beside him. The Lords and his brothers leave the two alone. HAL speaks gently to the King but when he gets no response and believes that his father is on the point of death. Taking the crown and warily accepting his own destiny, he takes the crown and leaves the room. HAL sits on the throne and wears the crown. They run into his bedroom as the King is looking for his crown. HAL explains that he mistakenly thought the King was dead, something which struck his heart cold. The King muses upon how he came to claim the crown and advises HAL to look to overseas wars as a means of reuniting the broken country. The King addresses the court and reassures them that where his blood has previously flowed in vanity, it will now flow only in majesty. More from The Hollow Crown:

### 6: Discover Plays | Playscripts, Inc.

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Politics in the English history plays[ edit ] Shakespeare was living in the reign of Elizabeth I , the last monarch of the house of Tudor , and his history plays are often regarded as Tudor propaganda because they show the dangers of civil war and celebrate the founders of the Tudor dynasty. By nostalgically evoking the late Middle Ages, these plays described the political and social evolution that had led to the actual methods of Tudor rule, so that it is possible to consider the English history plays as a biased criticism of their own country. Thus the sentiments of the Lancaster myth are spoken by Lancastrians, the opposing myth is voiced by Yorkists, and the Tudor myth is embodied in Henry Tudor. Shakespeare "thereby allows each play to create its own ethos and mythos and to offer its own hypotheses concerning the springs of action". Warren , after J. Many of his changes in characterisation must be blamed upon the inconsistencies of the chroniclers before him. For this reason, the moral conflicts of each play must be taken in terms of that play, and not supplemented from the other plays. As for Lancastrian bias, York is presented as unrighteous and hypocritical in 2 Henry VI, [27] and while Part 2 ends with Yorkist victories and the capture of Henry, Henry still appears "the upholder of right in the play". In the later tetralogy Shakespeare clearly inclines towards the Lancaster myth. The omission of Mortimer from Henry V was again quite deliberate: Shakespearean history in the wider sense[ edit ] John F. He implies that rebellion against a legitimate and pious king is wrong, and that only a monster such as Richard of Gloucester would have attempted it. In these plays he adopts the official Tudor ideology, by which rebellion, even against a wrongful usurper, is never justifiable. Hotspur and Hal are joint heirs, one medieval, the other modern, of a split Faulconbridge. Danby argues, however, that when Hal rejects Falstaff he is not reforming, as is the common view, [36] but merely turning from one social level to another, from Appetite to Authority, both of which are equally part of the corrupt society of the time. Of the two, Danby argues, Falstaff is the preferable, being, in every sense, the bigger man. Hamlet, like Edgar in King Lear later, has to become a "machivavel of goodness". Macbeth is clearly aware of the great frame of Nature he is violating. By the time he reaches Edmund, Shakespeare no longer pretends that the Hal-type Machiavellian prince is admirable; and in Lear he condemns the society we think historically inevitable. Against this he holds up the ideal of a transcendent community and reminds us of the "true needs" of a humanity to which the operations of a Commodity-driven society perpetually do violence. This "new" thing that Shakespeare discovers is embodied in Cordelia. Cordelia, in the allegorical scheme, is threefold: Until that decent society is achieved, we are meant to take as role-model Edgar, the Machiavel of patience, of courage and of "ripeness". History theatrical genre Dates and themes[ edit ] Chronicle plays " history-plays based on the chronicles of Polydore Vergil , Edward Hall , Raphael Holinshed and others " enjoyed great popularity from the late s to c. By the early s they were more numerous and more popular than plays of any other kind. Plays about the deposing and killing of kings, or about civil dissension, met with much interest in the s, while plays dramatising supposedly factual episodes from the past, advertised as "true history" though the dramatist might know otherwise , drew larger audiences than plays with imagined plots. Playwrights were banned from touching "matters of divinity or state", [43] a ban that remained in force throughout the period, the Master of Revels acting as licenser. Ward pointed out that the elaborated, unhistorical and flattering role assigned to an earlier Earl of Oxford, the 11th , in The Famous Victories of Henry V c. Charlton gave some idea of their shortcomings when he spoke of "the wooden patriotism of The Famous Victories, the crude and vulgar Life and Death of Jack Straw , the flatness of The Troublesome Reign of King John , and the clumsy and libellous Edward I ". Such a drama could develop only when certain conditions had been fulfilled " when the people, nationalized, homogeneous, feeling and acting pretty much as one, had become capable of taking a deep and active interest in its own past; when it had become awakened to a sense of its own greatness; when there had come into being a dramatic form by which historical material could be presented in such a way as to reveal those aspects of which the public felt most deeply the inspiration This homogeneity did not arise out of identity of economic conditions,

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of political belief, or of religious creed, but was the product of the common participation, individually and various as it might be, in those large and generous emotions. These, for a brief glorious moment, were shared by Catholic and Puritan, courtier and citizen, master and man. And so we can speak of a national unanimity of thought and action, and of a national historical drama. He also brought noble poetry to the genre and a deep knowledge of human character. Some critics believe that Shakespeare has a fair claim to have been the innovator. Courthope, [72] E. Decline[ edit ] Several causes led to the decline of the chronicle play in the early 17th century: English chronicle plays, by reign dramatized Reign.

### 7: Henry IV, Part 1 - Wikipedia

*It is not always easy to categorically say whether a William Shakespeare play is a tragedy, comedy, or history, because Shakespeare blurred the boundaries between these genres, especially as his work developed more complexity in themes and character development.*

### 8: Best Historical / Biographical Plays and Musicals (66 books)

*The second in the five-volume set, this book contains illustrations and descriptions of costumes and settings during the period for costumers and those staging historical plays. Cassin-Scott organizes the costumes into periods of Early Gothic, Late Gothic, and Renaissance, then moves on to.*

### 9: PLAY YOUR PART by Right To Play

*Plays such as Julius Caesar, and Antony and Cleopatra depict historical events from classical antiquity, for example, while King Lear and Cymbeline dramatize the history of ancient Britain and Macbeth depicts the historical events not of medieval England but rather of medieval Scotland.*

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