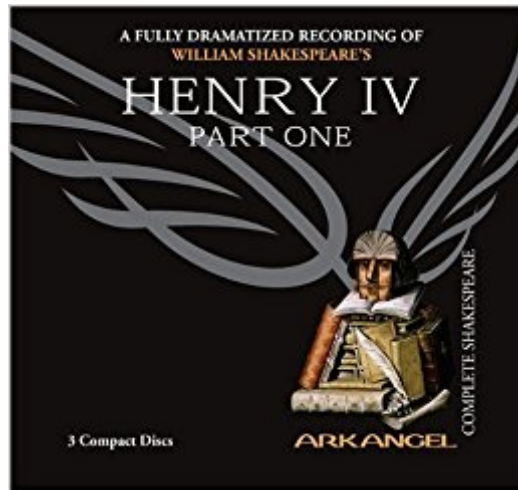




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Henry IV, Part One (Arkangel Shakespeare) (Pt. 1)



Synopsis

[Full-Cast Audio Theater Dramatization. Hal is played by Jamie Glover and King Henry by Julian Glover. Richard Griffiths is Falstaff.] Henry IV, Part One introduces Shakespeare's greatest comedic character, the dissolute knight Sir John Falstaff. - - While King Henry's England is threatened by rebellion, the king's scapegrace son Hal haunts the taverns of London, his companions a crew of rogues and thieves led by Falstaff. The earl of Northumberland and his fiery son Hotspur scheme to overthrow the crown. Can Hal be brought to a sense of duty as Prince of Wales? Or will the influence of Falstaff prove too strong? The issue is decided when Hal, Hotspur, and Falstaff come together at the climactic battle of Shrewsbury.

Book Information

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Customer Reviews

William Shakespeare (1564-1616), English poet and dramatist of the Elizabethan and early Jacobean period, is the most widely known author in all of English literature and often considered the greatest. He was an active member of a theater company for at least twenty years, during which time he wrote many great plays. Plays were not prized as literature at the time, and Shakespeare was not widely read until the middle of the eighteenth century, when a great upsurge of interest in his works began that continues today.

The emotional core of HENRY IV, Part One is the contrast between men: between King Henry (Julian Glover), his son, Prince Hal (Jamie Glover), and the lovely fat villain, Falstaff (Richard Griffiths). All of these men dramatize their parts masterfully. There is always more to them later in a

scene than earlier, and as they interact with one another, different facets of their character are revealed through shifts in delivery that match the imagery in Shakespeare's verse. Even in the heat of battle or the middle of a saloon, with swords clashing or tankards clanking to set the scene, all the voices come through clearly. G.T.B. Â© AudioFile 2005, Portland, Maine-- Copyright Â© AudioFile, Portland, Maine

I love the Folger editions of these books. I don't want my students using "no fear Shakespeare" because I want them to learn to read these themselves. The Folger editions are like "no fear Shakespeare" for smart people only because it doesn't spell everything out. You still have to understand the text. They have the definitions on one side of the page and the text on the other. It's certainly handy.

The book was in perfect condition and exactly as described. I bought this for my daughter college class and she is very pleased with the book overall.

Not much to say honestly, because I haven't got a thing on Shakespeare except to say I love his work, his characters, his wit, his charm, the comedy, the tragedy, and...well you probably get my point. Henry IV Part I is personally my favorite of his plays and I take the typical stance of being a Falstaff sympathizer (expedited by Roger Allam's portrayal at Shakespeare's Globe and Orson Welles' in Chimes at Midnight), but enjoy all the characters and their interactions. Folger Shakespeare Library has been an excellent resource for me, as I came to these plays with absolutely no knowledge of Shakespeare whatsoever. There are word translations on one side of the page and text summaries for each act, and the occasional illustration. Can't ask for more for \$6, 5 stars.

Happy to add this to my growing Folger collection!

great book

Henry IV, Part 2, is seldom performed today. The story, which continues the action that more or less concluded in Henry IV, Part 1, is a bit anti-climatic. So why bother? And why Five Stars? Well, first it is Shakespeare, and Shakespeare is always worthwhile, and second, one of the characters is Shakespeare's greatest comic invention, Sir John Falstaff. The Fat Knight, who also appears in

Henry IV, Part 1, The Merry Wives of Windsor, and who dies in Henry V, has been amusing playgoers for 400-hundred years. He is no less funny today. Equally worthwhile is the introduction by Claire McEachern, a Shakespeare scholar and professor at UCLA. Her analysis of Henry IV, Part 1, is the finest I've ever come across. Her brilliant essay on Prince Hal's transformation is a veritable training course in leadership. She sets the stage for Henry IV, Part 2, showing us that a change has taken place in English society since the battle at Shrewsbury, that concluded Part 1. The teaming universe of valiant young men in possession of high and often misguided ideals, has been exhausted and largely decimated by war, replaced by "a country of old men," where "politics is no longer a matter of high ideals and high tempers, but an ignoble and repetitive motion of declining momentum." Indeed, she tells us that the thrilling confusion, the risk-taking of Prince Hal, and the heroic sacrifice of Hotspur at Shrewsbury, has been replaced with diminished expectations and leaders of lesser scruples, such as "the subtle scheming of Prince John, who violates the terms of truce once the rebel army deserts its leaders. Glorious death has become ignominious capture, and daring combat, cold scheming." Even Falstaff has been affected. He's no longer as funny. Writes McEachern: "The vitality, energetic wordplay, and improvisational mockery of power that endeared him to us earlier have dwindled to a few stale jokes about his girth." It is Prince Hal who has changed the most, having shown himself in battle as a fierce warrior and an effective leader. He no longer has time to banter with Falstaff in an Eastcheap saloon, but is fully prepared to assume leadership of the English people--too ready. In one memorable scene, thinking his father has died, he tries on the crown only to be severely reprimanded by his father who is in fact still alive. At the play's conclusion, with his father buried and Hal now Henry V, king of England, he refuses to recognize his old friend in public, Sir John Falstaff. "I know thee not, old man," he says. It's one of the key moments in the play. Says McEachern: "The rejection of Falstaff by Henry V may be the most painful moment in Shakespeare." McEachern has more to say about Henry IV, Part 2, which makes The Pelican Shakespeare edition worthwhile. The play isn't bad either. Which begs the question: why spend 10-hours reading today's novelists who are here today and gone tomorrow, when you can read one of immortal Shakespeare's plays in 90 minutes? It's food for the brain, not candy.

My fellow reviewers have a better grasp on the performance quality of the actors. I am happy just to understand the British accents. Story: NA. It is Shakespeare. However, it has a great deal of comedy for a historical play. Production: As always, with Archangel, it is excellent. It has one flaw. They do not signal the end of the disk. I do not know why when many other CD books do.

Wordcraft: New English to Old English Dictionary and Thesaurus If you only know Shakespeare by the fact that he existed and was a play writer and you decide that you want to read one of his history plays and the history play that you pick happens to be King Henry IV part one then just reading the text alone will be extremely confusing. Barbara Hodgdon has done an amazing job editing this play and her notes are extremely helpful besides her explication of this play there are historical graphics and historical maps that will help you when reading or seeing the works of Shakespeare. This book is more than a college textbook, it is enjoyable historical reading. Craig Barr.

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