

## SHAKESPEARE IN PRODUCTION

### KING HENRY V

This is the first stage history of Shakespeare's *King Henry V* to cover the play's theatrical life since its first performance in 1599. Staging this play has always been a political act, and the substantial introduction traces its theatrical interventions into conflicts from the Napoleonic Wars to Vietnam and the Falklands crisis, offering a complete account of the play's fortunes: from its absence in the seventeenth century to its dominant position as historical spectacle in the Victorian period, through twentieth-century productions, which include the popular films by Olivier and Branagh. Together they raise vital interpretive questions: is *Henry V* an epic of English nationalism, a knowing and cynical piece of power politics, or an anti-war manifesto? The volume also includes the playtext, illustrations and detailed footnotes about major performances.

## SHAKESPEARE IN PRODUCTION

SERIES EDITORS: J. S. BRATTON AND JULIE HANKEY

This series offers students and researchers from A level Theatre Arts to postgraduate dissertation the fullest possible stage histories of individual Shakespearean texts.

In each volume a substantial introduction presents a conceptual overview of the play, marking out the major stages of its representation and reception. In this context, no single approach to the play can be described as more 'authentic' than any other. The extrapolations of Tate, the interpretations of Dryden, the upholstering of Charles Kean and the strippings-down of Marowitz are all treated as ways of reading and rewriting Shakespeare's text and understood in terms of contemporary audiences, tastes and sensibilities.

The commentary, presented alongside the New Cambridge edition of the text itself, offers detailed, line-by-line evidence for the overview presented in the introduction, making the volume a flexible tool for further research. The editors have selected interesting and vivid evocations of settings, acting and stage presentation and range widely in time and space.

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KING HENRY V



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## SERIES EDITORS' PREFACE

It is no longer necessary to stress that the text of a play is only its starting-point, and that only in production is its potential realised and capable of being appreciated fully. Since the coming-of-age of Theatre Studies as an academic discipline, we now understand that even Shakespeare is only one collaborator in the creation and infinite recreation of his play upon the stage. And just as we now agree that no play is complete until it is produced, so we have become interested in the way in which plays often produced – and pre-eminently the plays of the national Bard, William Shakespeare – acquire a life history of their own, after they leave the hands of their first maker.

Since the eighteenth century Shakespeare has become a cultural construct: sometimes the guarantor of nationhood, heritage and the status quo, sometimes seized and transformed to be its critic and antidote. This latter role has been particularly evident in countries where Shakespeare has to be translated. The irony is that while his status as national icon grows in the English-speaking world, his language is both lost and renewed, so that for good or ill, Shakespeare can be made to seem more urgently 'relevant' than in England or America, and may become the one dissenting voice that the censors mistake as harmless.

'Shakespeare in Production' gives the reader, the student and the scholar a comprehensive dossier of materials – eye-witness accounts, contemporary criticism, promptbook marginalia, stage business, cuts, additions and rewritings – from which to construct an understanding of the many meanings that the plays have carried down the ages and across the world. These materials are organised alongside the New Cambridge Shakespeare text of the play, line by line and scene by scene, while a substantial introduction in each volume offers a guide to their interpretation. One may trace an argument about, for example, the many ways of playing Queen Gertrude, or the political transmutations of the text of *Henry V*; or take a scene, an act or a whole play, and work out how it has succeeded or failed in presentation over four hundred years.

For, despite our insistence that the plays are endlessly made and remade by history, Shakespeare is not a blank, scribbled upon by the age. Theatre history charts changes, but also registers something in spite of those changes. Some productions work and others do not. Two interpretations may be entirely different, and yet both will bring the play to life. Why? Without

viii *Series editors' preface*

setting out to give absolute answers, the history of a play in the theatre can often show where the energy and shape of it lie, what has made it tick, through many permutations. In this way theatre history can find common ground with literary criticism. Both will find suggestive directions in the introductions to these volumes, while the commentaries provide raw material for readers to recreate the living experience of theatre, and become their own eye-witnesses.

*J. S. Bratton*

*Julie Hankey*



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## ABBREVIATIONS

- 1 Henry IV* Herbert Weil and Judith Weil (eds.), *The New Cambridge Shakespeare: The First Part of King Henry IV* (Cambridge: Cambridge University Press, 1997)
- 2 Henry IV* Giorgio Melchiori (ed.), *The New Cambridge Shakespeare: The Second Part of King Henry IV* (Cambridge: Cambridge University Press, 1989)
- BBC* BBC, *The BBC Shakespeare: Henry V* (London: 1979)
- Beuman Sally Beuman, *The Royal Shakespeare Company's Production of Henry V for the Centenary Season at the Royal Shakespeare Theatre* (Oxford and New York: Pergamon Press, 1976)
- Bell *Bell's Edition of Shakespeare's Plays, As they are now performed at the Theatres Royal in London; Regulated from the Prompt Books of each House By Permission; with Notes Critical and Illustrative; By the Authors of the Dramatic Censor* (London and York: 1774), vol. iv
- Branagh Kenneth Branagh, *Henry V by William Shakespeare: A Screen Adaptation* (London: Chatto and Windus, 1989)
- Calvert *Shaksper's historical play of Henry the fifth, arranged by C. Calvert, and produced under his direction at the Prince's theatre, Manchester* (Manchester: 1872)
- Calvert pbk Charles Calvert (1872), Folger Shakespeare Library (Shattuck, *Henry V*, 3)
- Coleman John Coleman, *Shaksper's Historical Play, Henry V* (London: 1876)
- Cooper Roberta Krensky Cooper, *The American Shakespeare Theatre: Stratford 1955–85* (Washington D.C.: Folger, 1986)
- Coursen H. R. Coursen, *Shakespeare in Production: Whose History?* (Athens, GA: Ohio University Press, 1996)
- David Richard David, *Shakespeare in the Theatre* (Cambridge: Cambridge University Press, 1978)
- Davies Anthony Davies, *Filming Shakespeare's Plays: The Adaptations of Laurence Olivier, Orson Welles, Peter Brook*

- and Akira Kurosawa* (Cambridge: Cambridge University Press, 1988)
- Eckert C. W. Eckert (ed.), *Focus on Shakespearean Films* (Englewood Cliffs, NJ: Prentice-Hall, 1972)
- ES* *The Evening Standard*
- F Folio
- Fitter Chris Fitter, 'A Tale of Two Branaghs: *Henry V*, Ideology, and the Mekong Agincourt' in *Shakespeare Left and Right*, ed. Ivo Kamps (London and New York: Routledge, 1991), pp. 259–75
- Foulkes Richard Foulkes, 'Charles Calvert's *Henry V*', *Shakespeare Survey* 41 (1989), pp. 23–34
- FT* *The Financial Times*
- G* *The Guardian*
- Geduld Harry M. Geduld, *Filmguide to Henry V* (Bloomington: Indiana University Press, [1973])
- Gurr Andrew Gurr (ed.), *The New Cambridge Shakespeare: King Henry V* (Cambridge: Cambridge University Press, 1992)
- Henry 1780* *King Henry V. A Tragedy. As it is Acted at the Theatres-Royal, 1780*
- Holland Peter Holland, *English Shakespeares: Shakespeare on the English Stage in the 1990s* (Cambridge: Cambridge University Press, 1997)
- I* *The Independent*
- Johnson Arthur Sherbo (ed.), *The Yale Edition of the Works of Samuel Johnson, Volume VIII 'Johnson on Shakespeare'* (New Haven and London: Yale University Press, 1968)
- Kean *Shakespeare's play of King Henry the fifth, arranged for representation at the Princess's theatre, with historical and explanatory notes by C. Kean* (London, 1859)
- Kean pbk Charles Kean (1859), Folger Shakespeare Library (Shattuck, *Henry V*, 6)
- Kemble pbk John Kemble (1811), Shakespeare Centre Library 50.01 (1806) (Shattuck, *Henry V*, 1)
- Kiernan Pauline Kiernan, *Staging Shakespeare at the New Globe* (Basingstoke and London: Macmillan, 1999)
- Leiter Samuel L. Leiter (ed.), *Shakespeare Around the Globe: A Guide to Notable Postwar Revivals* (New York: Greenwood Press, 1986)
- Loehlin James N. Loehlin, *Shakespeare in Performance: Henry V* (Manchester: Manchester University Press, 1996)

xii *List of abbreviations*

- Macready pbk William Macready (1839), Folger Shakespeare Library (Shattuck, *Henry V*, 8)
- Mansfield *The Richard Mansfield Acting Version of King Henry V* (New York: Maclure, Phillips and Co., 1901)
- Masterworks* *Masterworks of the British Cinema* (London: Faber, 1990)
- Moment* Gary Taylor, *Moment by Moment by Shakespeare* (London and Basingstoke: Macmillan, 1985)
- Noble pbk Adrian Noble (1984), Shakespeare Centre Library s.3410.  
 O, Fol Laurence Olivier (1944), shooting script, Folger Shakespeare Library (Shattuck, *Henry V*, Folio 1)
- Odell George C. D. Odell, *Shakespeare: From Betterton to Irving* (London: Constable, 1963)
- Phelps pbk Samuel Phelps (1852), Folger Shakespeare Library (Shattuck, *Henry V*, 9)
- Players* Russell Jackson and R. L. Smallwood (eds.), *Players of Shakespeare 2* (Cambridge: Cambridge University Press, 1988)
- Q Quarto text
- Quayle pbk Anthony Quayle (1951), Shakespeare Centre Library, OS 71.21 (Shattuck, *Henry V*, 35)
- RSC Sally Beauman, *The Royal Shakespeare Company: A History of Ten Decades* (Oxford: Oxford University Press, 1982)
- Shattuck Charles H. Shattuck, *The Shakespeare Promptbooks: A Descriptive Catalogue* (Urbana and London: University of Illinois Press, 1965)
- Shaughnessy Robert Shaughnessy, *Representing Shakespeare: England, History and the RSC* (New York and London: Harvester Wheatsheaf, 1994)
- Smallwood Robert Smallwood, 'Shakespeare Performances in England (1997)', *Shakespeare Survey* 51 (1998), pp. 219–55.
- Sprague Arthur Colby Sprague, *Shakespeare and the Actors* (Cambridge, MA: Harvard University Press, 1944)
- SS *Shakespeare Survey*
- SSt *Shakespeare Studies*
- STel *The Sunday Telegraph*
- T *The Times*
- Taylor Gary Taylor (ed.), *The Oxford Shakespeare: Henry V* (Oxford: Oxford University Press, 1984)
- Tel *The Daily Telegraph*

<i>TLS</i>	<i>Times Literary Supplement</i>
<i>Wars</i>	Michael Bogdanov and Michael Pennington, <i>The English Shakespeare Company: The Story of the Wars of the Roses 1986–1989</i> (London: Nick Hern Books, 1990)
Williamson	Audrey Williamson, <i>Old Vic Drama 2</i> (London: Rockcliff, 1957)

## SIGNIFICANT PRODUCTIONS

This list includes major productions discussed in detail in the Introduction and Commentary. Dates refer to the first date of performance.

Director	Theatre (London, unless otherwise specified)	Date	Henry
	Globe	1599	? Richard Burbage
	Court	1605	
	Covent Garden	1738–82	Dennis Delane, Spranger Barry, Thomas Hull, William Smith, Richard Wroughton
John Kemble	Drury Lane	1789 1806, 1815	John Kemble Edmund Kean
William Macready	Covent Garden	1819 (revived 1825, 1837)	William Macready
William Macready	Covent Garden	1839	William Macready
Samuel Phelps	Sadler's Wells	1852	Samuel Phelps
Charles Kean	Princess's Theatre	1859	Charles Kean
Charles Calvert	Prince's Theatre, Manchester	1872	Charles Calvert
	Booth's Theatre, New York and touring	1875	George Rignold
John Coleman	Queen's Theatre, Long Acre	1876	John Coleman
Charles Calvert	Drury Lane	1879	George Rignold
Frank Benson	Shakespeare Memorial Theatre, Stratford- upon-Avon and touring	1897–1916	Frank Benson
Lewis Waller	Lyceum	1900	Lewis Waller
Richard Mansfield	Garden Theatre, New York	1900	Richard Mansfield
William Poel	Shakespeare Memorial Theatre, Stratford- upon-Avon (outdoors)	1901	Robert Loraine

Director	Theatre (London, unless otherwise specified)	Date	Henry
John Martin-Harvey	His Majesty's	1916	John Martin-Harvey
William Bridges-Adams	Shakespeare Memorial Theatre, Stratford-upon-Avon	1920	Murray Carrington
Nigel Playfair	Lyric, Hammersmith	1927	Lewis Casson
Robert Atkins	Shakespeare Memorial Theatre, Stratford-upon-Avon	1934	Robert Atkins
Ben Iden Payne	Ring, Blackfriars	1936	Robert Atkins
	Shakespeare Memorial Theatre, Stratford-upon-Avon	1937	Clement McCallin
Tyrone Guthrie	Old Vic	1937	Laurence Olivier
Lewis Casson	Drury Lane	1938	Ivor Novello
Robert Atkins	Regent's Park	1941	Patrick Kinsella
Milton Rosmer	Shakespeare Memorial Theatre, Stratford-upon-Avon	1943	Baliol Holloway
Laurence Olivier	Film	1944	Laurence Olivier
Dorothy Green	Shakespeare Memorial Theatre, Stratford-upon-Avon	1946	Paul Scofield
Glen Byam Shaw	Old Vic	1951	Alec Clunes
Anthony Quayle	Shakespeare Memorial Theatre, Stratford-upon-Avon	1951	Richard Burton
Michael Benthall	Old Vic	1955	Richard Burton
Michael Langham	Stratford, Ontario	1956	Christopher Plummer
Michael Hayes	BBC television production	1960	Robert Hardy
Douglas Seale	Stratford, Connecticut	1963	James Ray
John Barton and Peter Hall	Royal Shakespeare Theatre, Stratford-upon-Avon	1964	Ian Holm
Joseph Papp	Delacorte Theater, New York	1965	Robert Hooks

xvi      *Significant productions*

Director	Theatre (London, unless otherwise specified)	Date	Henry
Michael Langham	Stratford, Ontario	1966	Douglas Rain
Michael Kahn	Stratford, Connecticut	1969	Len Cariou
Terry Hands	Royal Shakespeare Theatre, Stratford-upon-Avon	1975	Alan Howard
David Giles	BBC television film	1979	David Gwillim
Adrian Noble	Royal Shakespeare Theatre, Stratford-upon-Avon	1984	Kenneth Branagh
Wilfred Leach	Central Park, New York	1984	Kevin Kline
Michael Bogdanov	English Shakespeare Company touring	1986	Michael Pennington
Michael Croft	Regent's Park Open Air Theatre	1986	Hakeem Kae-Kazim
Christopher Selbie	Theatre Clywd, Mold and touring	1987	Colin Hurley
Kenneth Branagh	Film	1989	Kenneth Branagh
Matthew Warchus	Royal Shakespeare Theatre, Stratford-upon-Avon	1994	Iain Glen
Douglas Hughes	Delacorte Theater, New York	1996	Andre Braugher
Edward Hall	Watermill, Newbury	1997	Jamie Glover
Richard Olivier	Globe Theatre	1997	Mark Rylance
Ron Daniels	Royal Shakespeare Theatre, Stratford-upon-Avon	1997	Michael Sheen
Jean-Louis Benoit	Avignon Festival, France	1999	Philippe Torreton
Edward Hall	Royal Shakespeare Theatre, Stratford-upon-Avon	2000	William Houston
Jeannette Lambermont	Stratford, Ontario	2001	Graham Abbey