

SHAKESPEARE'S BRITISHNESS GLOBALISED ON THE OPERA STAGE

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*Abstract: This paper looks at the way in which the newer medium of opera rivals with the veteran Elizabethan drama. The Bard's works draw upon several icons of Britishness that travel transnationally, temporally and across genres as they are adapted from spoken to sung discourse. Probably the most important of these symbols are the Crown and the institution of monarchy. Adolphe Adam's 1830 pastiche *Henri V et ses compagnons* preserves the famous scene in which Falstaff plays the King in *Henry IV II.4.365-41*, as does Gustav Holst's *At the Boar's Head*, a musical interlude conceived as a medley of folk tunes meant to enhance its Englishness.*

*As official residence of the British Royal Family, Windsor looms large in Shakespeare's plays and the operas they inspired. The Garter Inn is a fruitful source of zest in Verdi's *Falstaff*. But Ambroise Thomas's 1850 *Le songe d'une nuit d'été* experiments with postmodernism *avant la lettre* as it turns Shakespeare and Queen Elizabeth I into characters, while Falstaff is here the Governor of the Queen's domain at Richmond.*

*The Order of the Garter is another revered British institution that appealed to certain librettists (especially Boito), but a less famous one – the mediaeval practice of bird oaths – becomes a highly interesting addition to Shakespeare's text in Royer and Romieu's *Henri V*. The latter inspired their *Vow of the Peacock* from Jacques de Longuyon's 1312 *chanson de geste Les Vœux du Paon*, which echoes Edward I's *Vow of the Swan* at Westminster Abbey in 1306.*

Another central issue is that of language and translation that, together with the means germane to music, refigure Britishness, national identity and statehood function of cultural contexts and mentalities through the globalisation triggered by the adaptation of Shakespeare's plays into another mode of expression – that of opera.

Keywords: Shakespeare, opera, adaptation, mentalities, translation

Four centuries after his death, Shakespeare continues to conquer the Globe, not only on the theatre stage, but also through a process that Bolter and Grusin have called remediation: new media achieve their cultural significance by paying homage to, and refashioning, earlier media. This paper looks at the way in which the newer medium of opera rivals with the veteran Elizabethan drama.

The Bard's works draw upon several icons of Britishness that travel transnationally, temporally and across genres as they are adapted from spoken to sung discourse. But if Shakespeare uses them as historical and geographical references to make the action more readily accessible to his English audience, the foreign librettists employ them imagologically – that is, as cultural stereotypes that should conjure up the essence of Britishness in the mind of the public. This article will make a cursory analysis of such national insignia.

Probably the most important of these symbols are the Crown and the institution of monarchy, which London hosts as the centre of the kingdom and of the empire. Two operas preserve the famous scene in which Falstaff plays the King in *Henry IV* Part I (“this chair shall be my state, this dagger my sceptre, and this cushion my crown” – II.4.365-416): Adolphe Adam¹’s 1830 pastiche² *Henri V et ses compagnons*³ and Gustav Holst’s 1925 *At the Boar’s Head*, a musical interlude in one act conceived as a medley of folk tunes. Shakespeare’s plays stand out by their surprisingly scarce settings in London or references to it. The *Henriad* is one notable exception, in which the stage depicts sites in the English capital in many scenes.

Adam’s pastiche is a farrago of bits and pieces of music belonging to several major composers – Weber, Meyerbeer, Spohr and Lully –, glued together by his deft hand, probably also using a few pages actually written by him. *Henri V et ses compagnons* does not have a libretto proper. All the sources make reference to a ‘play’ (not an opera) written by François Auguste Romieu and Alphonse Royer⁴, and practically all the text adapted from Shakespeare was spoken, not sung. Although it makes a point of underlining the Englishness of the setting, the play adds a whole amorous intrigue (Henri – Nelly – Edouard de Northumberland) that is entirely foreign to the original text and French in spirit. Its literary quality is in general very poor, except for a few sparkling passages.

The impersonation of the King takes place in Act II – in London, which is indelibly connected with the idea of government and sovereignty, of seat of the crown and of kingship. When Henry says he will no longer be able to avoid meeting his father, Falstaff suggests they should role play so that the Prince might rehearse. Therefore, Falstaff plays the King, much as in *Henry IV*. In this adaptation, he uses a table as his throne, a carpet as his royal cloak and a cushion as his crown⁵. A very inspired addition to the text, the first one in this play, is that Henri asks him, with a ruthlessness that is entirely typical of Shakespeare’s Hal, where he will take some dignity in order to resemble the king. In the absence of Mrs. Quickly (eliminated from the pastiche), Gadshill⁶ is the designated queen, a fairly humorous idea, reminiscent of Bardolph’s travesty in *The Merry Wives of Windsor*. Falstaff addresses the ‘King’ with ‘Votre Altesse’, which is a mistake (it should be ‘Votre Majesté’), and an extremely surprising one, since France was still a monarchy, and one with such a long history and tradition at that, with strict and rigid rules of protocol and etiquette.

¹Today, Adam is almost exclusively known worldwide for his famous ballets *Giselle* and *Le Corsaire*, and the beautiful Christmas song (*cantique de Noël*) “Minuit, chrétiens”, translated into English as “O, Holy Night”.

²The term *pastiche* or *pasticcio* is apparently derived from the Mediaeval Latin noun *pasticium* (thirteenth century), which denoted a type of pie or pastry. Like the eponymous pie, the pastichein art is always some sort of mixture, of mélange, even if it may take many forms.

³ It is the first opera adaptation of Shakespeare’s *Henry IV*. It has never been printed or revived, so I have purchased a facsimile of the extant manuscript from the Bibliothèque Nationale de France. In order to decipher the text of the sung music, I have scrutinised the surviving score.

⁴The text of the play is available on the internet and it can only be consulted online, using the magnifying glass of the site. It is worth mentioning that Royer and Romieu consistently use the French orthography of the Prince’s name (spelled with a final i), while Adam usually uses the English variant

⁵ In Shakespeare’s play – “this chair shall be my state, / this dagger my sceptre, and this cushion my crown” – II.4.365-416.

⁶ In the anonymous Elizabethan play *The Famous Victories of Henry the fifth: Containing the Honourable Battel of Agin-court: As it was plaide by the Queenes Maiesties Players* (printed in 1594), used as inspiration for Shakespeare’s *Henriad*, the thief Cutbert Cutter is nicknamed Gad’s Hill because he is “a taking fellow / Upon Gad’s Hill in Kent” (qtd. in Bevington, note to 101, *1 Henry IV*, 139). Shakespeare takes over the nickname and uses it as the thief’s only name, which creates some confusion with the ‘eponymous’ location near Rochester where the robbery takes place, while the spectators are left to deduce the connection on their own, to their great enjoyment. In Shakespeare’s play, Gadshill only appears in three scenes, as he is merely the setter of the robbery. In the pastiche he is given a much ampler role, as he practically replaces Ned Poins.

The rehearsal of Hal's audience to the King is also central in *At the Boar's Head*, written in 1925. But since Gustav Holst was an English composer who wrote his own libretto, he had the huge advantage of using Shakespeare's actual text. He therefore preserved the original props: "this chair shall be my state, / this dagger my sceptre, and this cushion my crown" (Holst 35), and Mrs. Quickly will masquerade as queen. Musically, the fragment starts by using Renaissance sources, and then seamlessly slides into discursive twentieth century style.

There are other references to the institution of monarchy in Royer and Romieu's *Henri V et ses compagnons*. For instance, Prince Henry makes his entrance introduced by woodwinds that imitate the mediaeval flourish used to mark the entrance of royalty on stage.

Because of Hal's debauchery, he is treated disdainfully by all the characters. The tax collector is the first to show a sign of respect to the Prince, begging his pardon and calling him Your Grace. Before him, even the drinkers could not be bothered.

Sir John Flastaff proposes they should rob the collector. The first inkling into the Prince's future royal integrity as Henry V is that he tells them through his teeth that it is the King's money.

Monarchy is also always metonymically present through its residential cities and appointed officials. As residence of the British Royal Family, Windsor looms large in Shakespeare's plays (especially *Henry IV Parts I & II* and *The Merry Wives of Windsor*) and the operas they inspired. It is situated twenty-three miles west of London (Charing Cross), and its famous Windsor Castle functioned as a worthy alternative to Buckingham Palace, while St George's Chapel (containing the royal shrine of the murdered King Henry VI, became a major pilgrimage destination – for Londoners in particular.

The Garter Inn in Windsor is a fruitful source of zest in Verdi's *Falstaff* on a libretto by Arrigo Boito. This inn used to stand together with the White Hart almost opposite where the Statue of Queen Victoria now stands on High Street, but the pubs have been demolished and replaced.

The name of the inn was of course connected to the Most Noble Order of the Garter, founded in 1348, which is the highest order of chivalry in England and the United Kingdom. It is dedicated to Saint George, the patron saint of England. At the founding of the Order of the Garter, twenty-six "poor knights" were appointed and attached to the Order and its chapel. After the knights objected to being termed "poor", King William IV redesignated them in the nineteenth century as the Military Knights of Windsor, which clearly demonstrates the bourgeois reinterpretation of the virtue of poverty.

Shakespeare's choice of this inn is doubtlessly due to the motto on the emblem of the order – *Honi soit qui mal y pense*. There are many variants of the legend of its origin, among which the most common is that King Edward III was dancing with the Countess of Salisbury at a court ball at Calais when her garter fell from her leg. As the surrounding courtiers sniggered, the king picked it up and returned it to her, exclaiming "shame on him who should think evil of it!" *The Merry Wives of Windsor* is also referred to as the Garter play, since Falstaff – a character forged after the historical Lollard John Oldcastle – is a knight of the Garter and thinks nothing *but* evil; but so do Ford and other characters in the play.

Verdi and Boito translate the name of the inn into Albergo della Giarrettiera and they preserve as characters both Mine Host of the Garter and Robin, the page. In Graham Vick's production at the Bucharest Opera House (2014), after he goes to make himself handsome ("Vado a farmi bello", he says – Verdi 176), Sir John emerges dandified in full Knight of the

Garter attire from an ecological toilet smeared with excrement that also appears to serve as dressing room.

In the same English director's earlier and far more felicitous staging at the Royal Opera House Covent Garden (1999), the motto of the order – "Honi soit qui mal y pense" – decorates the knight's *bed*, which is at the same time an allusion to his shameful intentions regarding the merry wives, as well as a disparaging comment on his decayed manhood, as no evil can be thought of that bed, since Sir John is decidedly impotent. The fact that the motto and insignia are flanked by two unicorns is a direct indication of the fact that the honour supposed to be rewarded by this Most Noble Order is pure phantasy in Falstaff's case. During the Honour monologue, the bed is disassembled and Bardolph fights Sir John with the motto, while Falstaff duels with him using a unicorn as a sword, and the motto is both 'vanquished' and banished.

The symbol of the garter is also associated with royalty and honour in Adam's pastiche *Henri V*. The Prince pursues the beautiful Nelly and woos her at the London house of her brother Harcourt⁷, who has by now betrayed the prince. This is where Henry receives the news of his father's death. He asks Nelly's permission to yield to his grief and gives her his Order of the Garter. As long as she does not return it to him, he pledges that no other woman will ascend to his throne. When the rest are gone, Harcourt takes the Garter and calls his sister Queen of England. In the final scene – that of Hal's coronation as Henry V – Nelly, who loves the Duke Edouard de Northumberland, appears on a balcony, dreading the moment. She lets the Garter drop at Henry's feet, thus rejecting his proposal. The King then addresses Edouard – who is both his rival and his vanquished political enemy, but has nevertheless saved his life. Henry says he does not want to be in his debt, asks him to pick up the Garter and have it wrapped around his knee by Miss Harcourt, future Duchess of Northumberland, as a pledge of honour, allegiance and love.

If Windsor and its Garter Inn are so present in *The Merry Wives* and Verdi's *Falstaff*, in Ambroise Thomas's 1850 *fantaisie lyrique Le songe d'une nuit d'été* Falstaff is the Governor of the Queen's domain at Richmond, nowadays a suburban town in southwest London. This is an astute touch, since Richmond Palace – a royal residence – was particularly associated with Elizabeth I, who spent her last days there.

Act I takes place at the Mermaid Tavern in Richmond, on the banks of the Thames. Historically, the tavern was not situated there, but in Cheapside⁸ – a street in the City of London (the financial centre of London both in the Renaissance and in modern times), which used to host some of the main produce markets in the capital. In the Middle Ages, the royal processional route from the Tower of London to the Palace of Westminster included Cheapside and on the day preceding Elizabeth I's coronation (January 1559), a pageant was organised for her entertainment in Cheapside⁹.

During the Elizabethan era, The Mermaid was located east of St. Paul's Cathedral, on the corner of Friday Street and Bread Street, as Ben Jonson also testifies in his epigram "On the

⁷Harcourt is also borrowed from Shakespeare, from *2 Henry IV*, but there he is a minor character who only appears once to reinforce Westmoreland's good news about the rebels' defeat by the Sheriff of Yorkshire (V.3.94-101). In the pastiche, he is Henri's most important companion except for Falstaff and, like him, he is a gentleman. His part is entirely made up by Royer and Romieu.

⁸The name has no connection to the modern meaning of *cheap*, coming from the Old English word for 'market place' and being frequently given to commercial streets.

⁹Cheapside has numerous literary connections. John Milton was born there, Geoffrey Chaucer grew up there, Thomas Middleton wrote a play about it in 1613 (*A Chaste Maid in Cheapside* – revolving around the goldsmiths who worked there during the Renaissance), while William Wordsworth and Jane Austen made references to it in their writings and Charles Dickens Jr. included it in his *Dictionary of London* in 1879.

Famous Voyage”. It was the nest of a serious drinking club humorously called “Fraternity of Sireniacal Gentlemen”, which included some of the leading literary figures of the age – Ben Jonson, John Donne, John Fletcher and many others. Shakespeare is also said to have been of the party and numerous artists depicted imaginary scenes of the group’s revelries throughout the nineteenth century. There is no attestation of the Bard’s presence there, but “one of the signatures to the Shakespeare Deed was of William Johnson, a citizen and wine merchant of London who is thought to have been the landlord of The Mermaid Tavern” at the time (“Shakespeare’s London”). Regardless of Shakespeare’s presence there, however, the Mermaid made such an impression on the literary talents of the time as to be mentioned in a great number of works, among which the most exalting is John Keats’s “Lines on the Mermaid Tavern”: “Souls of Poets dead and gone, / What Elysium have ye known, / Happy field or mossy cavern, / Choicer than the Mermaid Tavern?” In it he echoes – two centuries later – the reference to the delicious Canary wine of the Mermaid made by Ben Jonson in his poem “Inviting a Friend to Supper”¹⁰.

In the French libretto written by Joseph-Bernard Rosier and Adolphe de Leuven for Ambroise Thomas’s *Le songe d’une nuit d’été*, the tavern is called La Sirène– a wily choice of venue, as it subliminally suggests both the presence of the river (Thames) and the thralls of sexual temptation¹¹.

This opera is indeed a fantasy, since it has no connection with *A Midsummer Night’s Dream*, but experiments with postmodernism *avant la lettre* as it turns Shakespeare and Queen Elizabeth I into characters who are, moreover, in love! No two personalities could be better icons of the English national identity, and that is why this opera, written by a French composer, was chosen for the inauguration of the Channel Tunnel on 7 June 1994. The production belonged to the Imperial Theatre of Compiègne, but the costumes were provided by the Royal Shakespeare Company. It was staged with love, respect and professionalism. As stage director, Pierre Jourdan said it effectively made Shakespeare and Elizabeth I ‘the god-parents’ of the Channel Tunnel (qtd. in Hoenselaars 161). It was a French opera staged in a French theatre, with a subject set in England (London and Richmond) and revolving around icons of English history and culture, graced by the collaboration with the main theatrical company dedicated to Shakespeare: it was therefore the ideal work to make this symbolic connection between the two countries¹².

London, the capital city, is surprisingly little present in Shakespeare’s plays, and even less so in the operas they inspired. However, the institutions that represent it are depicted in some of them. Thus, in Thomas’s opera, the cheerful party gathers at the Mermaid/Sirène on a stormy night following a performance at the Globe – the theatre where Shakespeare has just scored a new success. The reference is, of course, to the famous theatre in Southwark, London, built in 1599 by Shakespeare’s company “The Lord Chamberlain’s Men” and destroyed by fire in 1613. Its modern reconstruction opened in 1997 and is thriving in its artistic endeavour.

In Adam’s pastiche, the final scene – that of Henry’s coronation – takes place in Westminster Square, with the renowned Gothic Abbey in the background – iconic for its long tradition of being the coronation and burial site for English and, later, British monarchs.

The action of Gustav Holst’s opera unfolds at The Boar’s Head – the historical Eastcheap inn that Shakespeare chooses as headquarters for Sir John and his ribald followers in *Henry IV*

¹⁰ Many other poets have made reference to the Mermaid Tavern in their works almost until the end of the twentieth century.

¹¹ The Parisian audience could not be expected to make the connection with the historical Mermaid Tavern or know where it used to be situated.

¹² Romania was also represented by soprano Micaela Mingheraş as Nelly!

parts I and II. Eastcheap¹³ is a street in central London that used to be the main meat market in the City of London in the Middle Ages. Originally, the eponymous sign depicting the boar's head was in the centre of the façade of the inn. The building was demolished in 1829, but it proved to be such an 'institution' that it was rebuilt in 1868 and great care was given to its sign. The exterior is decorated with references to the original tavern.

The first act of Adam's pastiche also starts in a tavern, this one near London, which at page 11 Henry calls Brodley – a fictional name. This one is kept by a hostess who, for an unfathomable reason, is baptised Mistriss Martinn [*sic!*]. The name must have sounded typically English to the authors, just as it would to Eugène Ionesco in his *La Cantatrice chauve* (*The Bald Soprano* – 1950). It cannot indeed be Mrs. Quickly, since her inn is in Eastcheap, and Henry clearly says that Harcourt has made them betray Eastcheap for Brodley (outside London). The hostess even alludes to Mrs. Quickly intertextually: "Does this drunkard think he can make me trot like that poor hostess of Eastcheap, whom your debts have ruined?" (Royer 6-7).

Britain lives in the imagination of the public through its representative institutions and values. In Adam's *Henri V*, Sir John acts as a mentor to his nephew Seyton¹⁴. Falstaff must teach him the theory of kidnapping, a subject matter he is tackling for the first time. Seyton flatters his uncle, swearing by all the devils (to Falstaff's approval of this good oath) that the University of Oxford should be enlarged if his uncle were to have tenure there, thus proving that the famous university was then – as it is now – emblematic of England in the eyes of France and the world.

Not only places are iconic of England, but great personalities too. Richard the Lionheart is such a character, as he inspired the numerous popular legends about Robin Hood, as well as Walter Scott's *Ivanhoe*. In France, *Le Jeu de Robin et de Marion* was the earliest French secular play with music – so arguably an ancestor of opera. Written around 1282 by Adam de la Halle, it is a dramatisation of the traditional mediaeval genre of the *pastourelle*. Even if no direct connection has been discovered between it and *Robin Hood*, it has always been seen as a point of communion between the English and the French. So, in *Henri V* written by Royer and Romieu – both Frenchmen –, Falstaff will underline his Englishness by singing an aria with chorus not preserved by the score, whose humorous text tells a story about King Richard I. The general idea is that Richard is dead (as well as Caesar, Charlemagne and Roland), while Falstaff is in good shape, so his fate is better than theirs¹⁵. It is a highly interesting insertion, taking into account the fact that the character was well-known to the Parisian opera-going public due to Grétry's *opéra comique* *Richard Cœur-de-lion*, written in 1784 and quite popular afterwards.

Traditions, institutions and official positions can also be emblematic of Britishness. Thus, *Henri V* features a tax collector and a sheriff – maybe dear to the French public also because of the Robin Hood legends. The Sheriff is addressed as Sir Gascoigne¹⁶ and fuses two characters into one. A Sheriff comes to the inn for Sir John in *Henry IV* Part I too, but he leaves, as Hal tells him that Falstaff is not there (he is in fact hiding behind the arras). But, at the end of *Henry IV* Part II, the Lord Chief Justice thinks he will be repudiated because he has once rebuked and sent

¹³ The name is derived from the above-mentioned Old English word meaning market.

¹⁴ A name borrowed from a secondary character in *Macbeth* who reports the queen's death. Of course, the name has the particular appeal of being homophonous to Satan.

¹⁵ One quatrain synthesises both the monologue on honour (V.1.129-140) and that on counterfeiting (V.4.110-126) in *1 Henry IV*, inevitably turning the couplets into a drinking song "Vivre, voilà l'essentiel; / Eh! qu'importe la gloire? / Du jour où l'on meurt immortel, / On a cessé de boire" (Royer 12) – "To live, that is essential; / Eh! What does glory matter? / Once you have died immortal, / You have stopped drinking" [my translation].

¹⁶ Erroneously, as the title should be used with the first name.

to prison the immediate heir to the throne of England (V.2.69-70) for having struck him or boxed his ear in public. This is based on Holinshed's *Chronicles*, Hall's *Chronicles* and the anonymous play *Famous Victories*, all of which report the incident in which the young prince strikes Sir William Gascoigne, the Lord Chief Justice of the day. Royer and Romieu thus telescope two characters into one.

The position of alderman is also preserved in Adam's *Henri V* as a quotation from Shakespeare¹⁷. An alderman was (and is) a member of a local governing assembly or council in many jurisdictions founded upon English law, but the term had no clear definition until the nineteenth century. Shakespeare's father was an alderman.

Sherry also becomes a stamp of Englishness, even if it is originally a wine from Andalusia – more precisely from Xérès – but it was also adopted in England. It was previously known as sack¹⁸ – another term that is very dear to Sir John and his followers. Falstaff has a whole monologue on the virtues of 'sherris' (and sack in general) in *Henry IV* Part II (IV.2.83-120), so it looms large in Royer and Romieu's *Henri V* and in Verdi's *Falstaff*. However, in the German Singspiel *Die Lustigen Weiber von Windsor*, Otto Nicolai replaces it with Sekt – a sparkling wine very popular in Germany – to make it familiar to his audience, who were not... sherry drinking!

A less famous British tradition is the mediaeval practice of bird oaths, a highly interesting addition to Shakespeare's text in *Henri V* which establishes another point of convergence between French and English culture. Bird oaths were practised in late mediaeval France, especially the Vow of the Pheasant and the Vow of the Sparrow Hawk. In England too, on 22 May 1306, Edward I took the Vow of the Swan, swearing to avenge the murder of John III Comyn, Lord of Badenoch, and the desecration of Greyfriars Church in Dumfries (Scotland) by the Earl of Carrick Robert Bruce¹⁹. In *Henri V*, the Duke of Lancastre [*sic!*], Hal and the others take the Vow of the Peacock, which seems to be entirely literary, devised by Jacques de Longuyon in his *chanson de geste Les Vœux du Paon* in 1312. But due to the popularity of this poem, the vow seems to have been taken for a historical fact.

Finally, music can also be an ambassador of Britishness. Gustav Holst's *At the Boar's Head* is conceived as a medley of English folk tunes, an idea that sprouted in 1924, when Holst was convalescing from an illness and thus had the leisure to read a lot. As Colin Matthews says (5), Holst began to work almost by accident. He had recently been rereading *Henry IV, Part I* when, as he perused Cecil Sharp's volume of country dance tunes, he suddenly realised that a Morris tune²⁰ was a perfect fit to the words he had just read in the play from the point of view of rhythm and metre. He pursued this observation and, as Imogen Holst reminisces, "As soon as he had begun work on it he found, to his delight, that it was 'an opera that wrote itself', and he revelled in solving its intricate problems. (...) he set out to enjoy himself, indulging in his love of counterpoint and basking in the sense of freedom that it brought him" (I. Holst 67).

¹⁷The Prince is taken with Nelly's figure even if he cannot see her face. He says that "sa taille tiendrait dans la bague d'un alderman¹⁷", the exact translation of Falstaff's assertion that his own waist "could have crept into any alderman's thumb-ring"¹⁷ when he was Hal's age (*Henry IV*, II.4.320-1). Amusingly, in the pastiche Falstaff replies that he likes his own waist better, which might be a very subtle, scholarly allusion to the inversion of the roles between the play and the pastiche.

¹⁸From the Spanish *saca*, meaning extraction from the *solera* (the lower level of the set of barrels used when blending the wine).

¹⁹Mediaeval court financial account books keep mundane records of this feast, during which 267 men were knighted in London at Westminster Abbey.

²⁰A form of English folk dance whose music was based on rhythmic stepping and the execution of choreographed figures. The dancers usually wore bell pads on their shins and occasionally used implements such as sticks, swords and handkerchiefs. The earliest known and surviving English written mention of a Morris tune was in London (dated to 1448).

Most of the material (twenty-eight country dance tunes) comes from John Playford's *The English Dancing Master* (1651). He also included four Morris tunes and one traditional country dance from Cecil Sharp's collection, as well as three ballads from Chappell's *Popular Music of the Olden Time* and two folksongs from G. B. Gardiner's manuscript collection. Therefore it too can be classified as a pastiche.

On the other hand, Adam's score to *Henri Vet ses compagnons* contains a Caledonian March, probably in honour of the Scottish rebels and of Bardolph, who is unaccountably turned into a Scot in this adaptation. There seems to be a vague imitation of bagpipe music, as a number of instruments (bassoons, second violins, violas and double-basses) keep a continuous drone throughout great portions of the piece. The first theme vaguely reminds the listener of the bagpipe's melodic line through its semiquavers²¹. Sudden interventions from the woodwinds and brass also suggest the occasional intensifications in bagpipe music.

Another chorus makes an attempt to imitate a merry English folk song, while the chorus entitled "Fils vaillants de l'Angleterre" ("Valiant Sons of England") also has a drone-like orchestration like the Caledonian March, probably also meant to evoke the bagpipe.

All these imagological topoi, along with proper nouns and in certain cases the English language, refigure Britishness, national identity and statehood. London, its cityscapes, its distinctive charm and its emblematic personalities and institutions function as ambassadors of Englishness to various cultural contexts and mentalities through the globalisation triggered by the adaptation of Shakespeare's plays into another mode of expression – that of opera.

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