

SYNOPSIS

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Prologue: The Chorus calls on the muse of fire to tell of war-like Henry. He regrets that stage actors cannot accurately recreate the spectacle of Henry's victory over France.

Act I, Scene 1: The bishops of Canterbury and Ely discuss the likelihood that Parliament will seize the Church's property. Canterbury assumes that the King is a religious man who will intervene, even though he was a profane prince in his youth. To support the war with France and stave off Parliament's rash seizure of ecclesiastical lands, Canterbury has awarded Henry a bribe. At four o'clock, the French ambassador's arrival ends the conversation.

Act I, Scene 2: In conversation with Henry, Canterbury recites a series of historical events that support the English claim to the French throne. Ely, Exeter, and Westmoreland agree that Henry has a right to invade France. To Canterbury's promise of a war chest, Henry reminds him that England must not allow the Scots to attack from the other direction while the army is engaged in France. Canterbury advises taking a fourth of the English army to France to assure that England is safely guarded.

To the French ambassador, Henry introduces himself as a Christian king. The French delegation delivers a rude message from the Dauphin along with a container of tennis balls. Henry instructs the delegates to return to the Dauphin with England's declaration of war and promises to rise to glory.

Act II, Chorus: The Chorus describes England's preliminaries to invasion and reveals that three English assassins—the Earl of Cambridge, Scroop of Masham, and Sir Thomas Grey—have taken bribes from the French to murder Henry.

Act II, Scene 1: Before the army leaves for France, Lieutenant Bardolph tries to settle the enmity between Corporal Nym and Pistol, who has married the hostess, Nym's fiancée. When Pistol and his bride appear, the two men quarrel and draw their swords. Bardolph threatens to kill the first man to attack. A boy calls the hostess to the aid of Falstaff, who lies on his deathbed. At her withdrawal, Nym and Pistol exchange angry words until Bardolph makes peace between them. The hostess, realizing that the patient is gravely ill, summons the men to Falstaff's side.

Act II, Scene 2: According to Exeter, Westmoreland, and Bedford, Henry pretends that he knows nothing of the plot against his life. Accompanying Cambridge, Scroop, and Grey, Henry appears at the port of Southampton and makes a show of pardoning a drunk soldier for disloyalty to the King the previous day. The three plotters recommend a stiff penalty for the soldier's offense.

Henry presents separate statements of formal charges against Cambridge, Scroop, and Grey. They beg his mercy, but he repeats their arguments in favor of severe punish-

ment. For betraying the King and nobles and endangering the English and their kingdom, Henry sentences the trio to death. The assassins acknowledge that Henry has acted justly. Henry immediately turns his attention to conquering France.

Act II, Scene 3: Falstaff's comrades mourn him. The hostess declares that the old soldier is in "Arthur's bosom" and describes how his body cooled. Before leaving with the army, Pistol orders his wife to give no credit at the bar.

Act II, Scene 4: The French King prepares for Henry's invasion and takes comfort in knowing that Henry was a frivolous youth. The Dauphin predicts the war will go badly for the English. The Constable and the King recall the victories of Henry's ancestor, Edward, the Black Prince. Exeter carries a message from Henry to the French court that their King must surrender his throne or else expect defeat from the advancing army. The French King promises to give his answer the next day. Exeter indicates that Henry is already at hand.

Act III, Chorus: The Chorus describes the English fleet approaching the French town of Harfleur and recounts how a French legate offered Henry the Princess Katherine and a handsome dowry of petty dukedoms to divert the attack.

Act III, Scene 1: At Harfleur in Normandy, Henry exhorts the troops to triumph in the name of Harry, England, and Saint George.

Act III, Scene 2: Bardolph favors the call to battle, but Pistol, Nym, and the boy prefer a safe spot out of combat. Captain Fluellen challenges them to action. After the men depart, the boy ponders the adults' lack of courage and honesty. He intends to seek better service. Gower, Fluellen, Macmorris, and Jamy discuss the siege of Harfleur, where citizens call for a parley.

Act III, Scene 3: Henry warns residents of Harfleur about the next stage of his assault. The governor capitulates to the English and welcomes them for the night. Henry accepts and intends to march again the next day.

Act III, Scene 4: Katherine asks her servant Alice to teach her the English words for hand, finger, nails, arm, elbow, chin, neck, foot, and gown. Katherine's recitation of the unfamiliar words is far from accurate, but she ends the lesson and departs for dinner.

Act III, Scene 5: The French King marvels that Henry's forces have crossed the River Sommes. The King orders Montjoy to send a harsh message and dispatches his officers to capture Henry at Rouen. The constable predicts that the sick, hungry English forces are too weak to overcome the more numerous enemy. The King anticipates victory.

Act III, Scene 6: Gower and Fluellen comment on Exeter's capture of a bridge. Fluellen admires Pistol's soldiery. Pistol requests that he save Bardolph from execution for stealing a gold tablet from a church. Fluellen demands punishment; Pistol leaves in anger. Fluellen reconsiders Pistol's bravery as mostly comprised of bold words. Gower characterizes

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cowardice and claims to be a scrapper of the alehouse. Fluennel reports to Henry the condemnation of Bardolph for church robbery; the King concurs that his men must not steal from the villages or abuse the French. Montjoy arrives with a dispatch from the French King offering a truce if Henry puts up a sizable ransom. Henry admits that his force is small and ill-favored, but chooses to spurn the offer and march on to Calais.

Act III, Scene 7: The night before the Battle of Agincourt, French nobles have no doubt about their eventual triumph. At midnight, the Dauphin leaves to arm himself. Orléans describes the prince as valiant; the Constable adds that the prince brags of his own virtues. A messenger reports that the English lie 1,500 paces from the French tents. At two o'clock, Orléans predicts that each Frenchman will capture a hundred enemy by ten o'clock.

Act IV, Chorus: The Chorus describes preparations for battle. The French boast of the number of prisoners they intend to capture. The English anticipate losing to the French. Henry visits among his men to uplift their spirits and predicts that the Battle of Agincourt will one day be acted on the stage.

Act IV, Scene 1: Henry concedes that his chances of triumph are slight. He borrows the cloak of Sir Thomas Erpingham and, declining an escort, chats with soldiers. To Pistol, the King introduces himself as Harry le Roy. Pistol promises to subdue Fluellen.

Near daybreak, Henry overhears the exchange between Fluellen and Gower and encounters Michael Williams, who contrasts the danger of death to soldiers with the King's chances of being captured and ransomed. Concealing his identity, Henry counters Williams's statement. Williams plans an after-battle fight with his challenger, who introduces himself as a Welshman. They exchange gloves so that they can settle the matter if they both survive the battle.

Alone, Henry contemplates how little his subjects comprehend about the responsibilities borne by a king. Erpingham summons him to speak to the officers. Henry sets a meeting at his tent. He prays that God will guarantee victory. To compensate for the weakness of Richard—the former king whom Henry's father forced to abdicate, then murdered—Henry has made gestures of atonement. He hired 500 people to pray for pardon and built two chapels in which priests sing for Richard's soul.

Act IV, Scene 2: The French officers continue to mock the lesser English army and gallop away in anticipation of triumph.

Act IV, Scene 3: While Henry views the battle, his staff comment on the 60,000 French forces they face. Exeter calculates the uneven numbers as five to one. The English recognize the dangers of being outnumbered. Westmoreland wishes for reinforcements from England, but Henry predicts that their triumph will be more meaningful because they were the smaller army. He anticipates that the Battle of Agincourt will be a great moment in English history. Montjoy delivers a second offer of ransom from the French constable. Henry again rejects it.

Act IV, Scene 4: Pistol tries to extort money from a French captive named Fer, but the soldier knows no English. Pistol terrorizes Fer. The boy translates Fer's offer of 2,000 crowns. Pistol departs with his captive. The boy reflects on the hanging deaths of Bardolph and Nym for theft and notes that Pistol is too cowardly to steal. The boy states that he and his fellows are left unguarded with the army's baggage.

Act IV, Scene 5: The French, thrown into disorder, realize that the English are beating them. The Dauphin proposes mutual suicide.

Act IV, Scene 6: Exeter reports to Henry the deaths of the Duke of York and the Earl of Suffolk. As an alarm announces that the French strengthen their line, Henry orders his men to slaughter their prisoners.

Act IV, Scene 7: Fluellen comments that the French have murdered the unarmed boys who guarded the army's baggage. Gower notes that the French have sacked and burned Henry's tent and applauds the order to cut the French prisoners' throats. Fluellen compares the King to Alexander the Great. Angered by the battle, Henry orders a trumpet call to the French to prepare for an onslaught and for the death of all prisoners. Montjoy returns to petition for a respite so the French can identify and bury the dead. He acknowledges that Henry's army has won. After asking Montjoy to identify the castle, Henry names the battle for Agincourt.

Williams reports to the King his exchange with the unidentified soldier. Henry sends a message to Gower by Williams. Henry dispatches the heralds to count casualties. He gives Williams's glove to Fluellen and claims that he captured it from Alençon in hand-to-hand combat. Henry declares that anyone challenging the glove should be arrested as an enemy. After sending Fluellen to Gower, Henry dispatches Warwick and Gloucester to follow the two men to stop them from fighting.

Act IV, Scene 8: Williams and Fluellen meet and launch a private duel. Warwick and Gloucester intervene. Henry explains how he came by the glove. At Williams's request, he pardons him and offers him the glove filled with crowns. Fluellen adds a shilling to the reward. Williams rejects the coin. A herald arrives with a list of French nobles who died in battle. Exeter reads the names of Orléans, Bourbon, and Bouciquait and remarks that 1,500 nobles have died. Henry declares that 10,000 Frenchmen have died, 126 of whom are nobles and princes and 8,400 knights, esquires, and gentlemen. He concludes that 1,600 of the dead are mercenaries. Henry reads from a paper that York, Suffolk, Ketly, and Gam are the only ranking men among the English dead and only 25 others have been slain. He orders a procession to the village to thank God. He calls for the singing of *Non Nobis* and *Te Deum* before the departure from Calais to England.

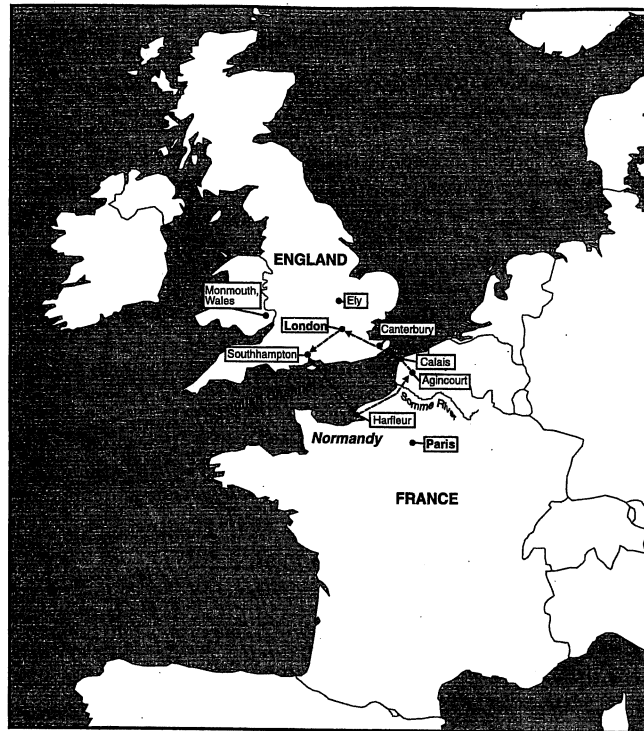
Act V, Chorus: The Chorus describes Henry's triumphant reception in England. He explains how Henry negotiated for peace and returned home once more.

Act V, Scene 1: Fluellen reports to Gower that Pistol detests leeks, the symbol of Wales. When Fluellen encounters Pistol, he attacks Pistol and forces him to eat a leek. He mourns his ill fortune and the sad news of Doll's death from syphilis. Pistol vows that he will return home and become a cutpurse. He will explain away the bruises of Fluellen's attack as battle scars.

Act V, Scene 2: Henry meets with the French King, Queen Isabel, and the royal staff to negotiate a treaty. The Duke of Burgundy begs for peace. Henry insists that France pay the price. The French King requests a formal negotiation. Henry names Exeter, Clarence, Gloucester, Warwick, and Huntington to serve as his emissaries.

When the negotiators depart, Henry remains with Katherine and Alice to woo his war bride. He claims he is merely a soldier who loves her. Katherine does not know enough English to understand his vows of love. She agrees

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to a marriage if her father concedes to the Henry's demands, but disdains a kiss, which is not the custom between betrothed couples in France. The French King returns with Burgundy and his staff and accepts the terms. The French Queen wishes them a blessed marriage. Henry orders preparations for his wedding to Katherine.

Epilogue: The Chorus describes Henry's triumph and predicts that Henry VI, the son of Katherine and Henry, will be a weak ruler who will lose all the military and territorial gains that his father made.

HISTORICAL TIME LINE

- 1336** The Hundred Years War begins.
- 1387** **Sept. 16** Harry, eldest son of Henry of Lancaster and Mary de Bohum, is born at Monmouth, Wales.
- 1398** Harry accompanies his father into exile.
- 1399** Henry of Lancaster becomes King Henry IV; Harry becomes Prince of Wales.
- 1400** Harry begins a protracted war against Owen Glendower in Wales.
- 1403** At the Battle of Shrewsbury, Henry "Hotspur" Percy is killed.
- 1409-11** Harry heads a council that rules in place of the ailing king.
- 1411** Henry IV ousts his son and returns to the throne.
- 1413** **March 21** Henry V is crowned king after his father's death.
- 1414** Henry V demands the French crown and prepares to invade France. Henry suppresses a revolt led by Sir John Oldcastle and the Lollards.
- 1415** Henry quells a second revolt led by Richard, Earl of Cambridge, and Henry le Scrope.
August Henry V leaves England with a fleet of 1,500 ships and 10,000 troops.

Sept. 22 Henry V captures the port of Harfleur in Normandy.

Oct. 25 Henry V wins a lopsided victory over the French at Agincourt, where the English are outnumbered five to one. Historians credit the longbow with the victory over the French, who attacked in the rain across freshly-plowed farmland.

1417 **August** Henry V launches a new invasion of Normandy.

1420 **April 9** King Charles VI of France signs the Treaty of Troyes, naming Henry the heir to the French throne.

June 2 Henry marries Catherine of Valois, Charles's daughter.

1422 **Aug. 31** Henry V dies of dysentery at Vincennes during his third military expedition and is succeeded by his nine-month-old son, Henry VI.

BIOGRAPHICAL SKETCH

William Shakespeare (ca. April 23, 1564-April 23, 1616) attended a Latin grammar school in his hometown of Stratford-on-Avon. At eighteen, he married Anne Hathaway of Shottery, eight years his senior, and fathered a daughter, Susanna, and twins, Judith and Hamnet. He moved to London at the age of 23 or 24, joined the Lord Chamberlain's company, later known as the King's Men, and remained active in theater until 1611. Much about his early adulthood is a mystery, but it is clear that he obtained a thorough knowledge of his chosen field—acting—and was well-known by 1592.

Shakespeare gained the approval of Elizabeth I and her Scottish successor, James I, both regular theatergoers. His success as an actor-playwright enabled him to invest in real estate, to build the popular Globe Theatre, and to purchase a

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coat of arms for his father, John Shakespeare, a glover and bailiff in Stratford. Having written and produced thirty-seven plays, a sonnet sequence, and two long poems, Shakespeare retired to a large house in Stratford. As a country gentleman, he lived out his life in harmony with his family and was buried in the chancel of Holy Trinity Church.

CRITIC'S CORNER

The final entry in a unified body of dynastic struggles and patriotic dramas (omitting *Henry VIII*, a pageant play completed at the end of his canon), *Henry V* brings to a close Shakespeare's chronicles with a study of the consummate Christian king, military hero, and statesman. One of the first plays to appear on the stage of Shakespeare's Globe Theatre, the play was a nationalistic epic rich in English gallantry and disparagements of the French. Written in 1599, it was one of the five of Shakespeare's plays presented by the King's Men and received commentary in another play, *Sir John Oldcastle*, in October of that year. For historical data, Shakespeare drew on Raphael Holinshed's *Chronicles of England, Scotland, and Ireland* (1587), one of his trustiest sources, and on a popular work, *The Famous Victories of Henry V*. Other background detail and dramatic motifs may derive from Elmham's *Vita et Gesta Henrici Quinti* [*The Life and Deeds of Henry V*], Tito Livio's *Vita Henrici Quinti* [*The Life of Henry V*], Lyly's *Euphues and His England*, and Edward Hall's *The Union of the Two Noble and Illustre Families of Lancaster and York* (1548).

The play's stage history dates to a court performance before James I on January 7, 1605. Subsequent productions name David Garrick as the chorus in the mid-eighteenth century and laud John Philip Kemble's version late in the era. In the Victorian era, Clarkson Stanfield turned *Henry V* into stage spectacle. Aided by antiquarian Colonel Hamilton Smith, Stanfield recreated the expeditionary voyage from Southampton to Harfleur with a movable diorama. Additional stage Henrys include W. C. Macready, Charles Kean, and Charles Calvert. More recent actors to play Henry V are Peter Hall, Laurence Harvey, and F. R. Benson. In twentieth-century film, Henry was a vehicle for Academy Award-winner Laurence Olivier in 1944 and Kenneth Branagh in 1989, with Emma Thompson playing his French war bride and a supporting cast including Derek Jacobi as Chorus, Brian Blessed as Exeter, Ian Holm as Fluellen, Judi Dench as Mistress Quickly, and Paul Scofield as the French King, Charles VI. The film earned an Oscar for costume and a nomination for Branagh both as star and director.

GENERAL OBJECTIVES

1. To experience and read aloud from a Shakespearean chronicle
2. To identify and explain dramatic conventions, particularly soliloquy, epilogue, and prologue
3. To identify and define characters, action, theme, setting, and mood
4. To sketch the staging of major events from English history
5. To assess the influence of Renaissance kingship on Shakespeare's plot
6. To isolate and explain examples of Elizabethan language in context
7. To set the play in its social, moral, historical, and geographical context
8. To comprehend shifts in attitudes toward leadership and victory
9. To evaluate the cause of individual acts of violence, theft, and retaliation
10. To discuss the alternation of verse with prose
11. To locate examples of literary foils
12. To isolate examples of prediction
13. To note characters who demonstrate coarseness, disloyalty, or impropriety

SPECIFIC OBJECTIVES

1. To determine why Henry believes he has a right to the French throne
2. To analyze the French attitude toward a small invading army
3. To justify Henry's rejection of offers from the French King
4. To summarize the Chorus's comments about acting chronicles on a limited stage
5. To discuss the significance of Agincourt to the Tudor monarchy
6. To analyze Henry's strengths as leader, judge, and negotiator
7. To summarize references to the difficult job of king
8. To account for York's buoyant spirit and martyrdom
9. To list and describe efforts to intimidate Henry
10. To account for a formal thanksgiving at the close of a military victory
11. To recount the history of "the wooden O"
12. To account for Katherine's acceptance of Henry's marriage proposal
13. To describe the unusually high loss of life at Agincourt

LITERARY TERMS AND APPLICATIONS

For a better understanding of William Shakespeare's style, present the following terms and applications to the chronicle: **blank verse** an unrhymed arrangement of short and long beats into a five-measured line of metrical feet (^ / ^ / ^ / ^ / ^ /). Shakespeare used blank verse to reflect the natural rhythms of English. In *Henry V*, he varies from verse to prose in scenes featuring French and dialect. For example, in contrast to the King's winsome descriptions of kingship and elegiac regrets in verse, Katherine speaks in prose when she summarizes her English lesson in Act III, Scene iv, 55-7:

Foh! Le foot et le count! Neánmoins, je réciterai une autre fois ma leçon ensemble: d' hand, de fingre, de nailes, d' arme, d' elbow, de nick, de sin, de foot, le count.

Likewise, Fluellen's prose diatribe against Pistol in Act V, Scene i, 5-10, which replaces the letter b with p:

The rascally, scald, beggarly, lousy, pragging knave Pistol, which you and yourself and all the world know to be no petter than a fellow, look you now, of no merits, he is come to me an prings me pread and salt yesterday, look you, and bid me eat my leek.

chronicle a dramatization of history common to the Elizabethan era, when alterations in the monarchy inspired writers to set on stage the strong feelings and heroic and ignoble acts that derive from intense or dangerous political shifts. The focus of a chronicle is typically the chronological events of one monarch's reign and the influence of past history and of social and moral expectations of the period. In the

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case of *Henry V*, the history play celebrates a complex English hero who presses to victory his claim against the French crown. Shakespeare balances the ebullience of the Battle of Agincourt with humorous fiction in the opinions and scraps of the commoner, Henry's wooing of a French princess, and the passing of a lovable old soldier, Sir John Falstaff.

dialogue the expression of the exact words exchanged between two or more conversants in a narrative or drama. A wry exchange in *Henry V* occurs in Act III, Scene 7, when Orléans and the Constable discuss the Dauphin's behavior before the battle:

Orléans: He is simply the most active gentleman of France.

Constable: Doing is activity, and he will still be doing.

Orléans: He never did harm, that I heard of.

Constable: Nor will do none tomorrow. He will keep that good name still.

SHAKESPEARE'S USE OF SETTINGS

The milieu of *Henry V* is historically accurate without stressing place over people and actions. Limited to the space that Shakespeare could depict on the Elizabethan stage, the scenes mention Henry's birth in Monmouth, Wales, and the archbishops of Canterbury and Ely. The fictional scenes at the alehouse, which serve as comic relief and as a link to Henry V's youth, are not specified and suggest the pub atmosphere where soldiers and commoners gather. Set on glorifying English history, Shakespeare chooses to dramatize more fully the plot against Henry V that is foiled at the port of Southampton as he leads his forces south over the English Channel to the Norman port of Harfleur. Following Henry's capture of Harfleur, the way is clear for the march northeast along the French coast. After crossing the Sommes River, Henry moves decisively toward the enemy. With consummate luck, he fights in rainy weather and bests the army of Charles VI. Triumphant, the king gives thanks, woos his French bride, and returns north by way of Calais across the English Channel to London.

THEMES AND MOTIFS

A study of the central issues and situations in William Shakespeare's *Henry V* should include these aspects:

Themes

- monarchy
- courage
- diplomacy
- duty
- loyalty
- risk
- victory
- humility

Motifs

- the continuation of the Tudor line
- preparing for a clash with an old enemy
- the ritual of a court marriage
- supporting the divine right of kings
- the role of chance in human affairs

MEANING STUDY

Below are words, phrases, or sentences from the chronicle play. Explain the meaning of each. Act, scene, line, and page numbers are provided so that you can reread the passage from which the item is taken.

1. O, for a muse of fire that would ascend

The brightest heaven of invention! (I, Prologue, 1-2, p. 7)
(One of the time-honored conventions of epic verse is the poet's call upon one of the nine muses of literature, such as Clio, the muse of history, to assure a pure and complete relation of events. Shakespeare has his Chorus call on fire, one of the four elements, which purifies as it reduces things to the simplest elements of ash, heat, and light.)

2. Or may we cram

Within this wooden O the very casques

That did affright the air at Agincourt?

(I, Prologue, 13-15, p. 7)

(Shakespeare refers to the shape of the Globe Theater, a three-story, eight-sided building open to the sky and topped with a tower or penthouse, from which the owner hoisted a flag to indicate what kind of play the company was acting—comedy, romance, history, or tragedy. Completed in 1599 in Southwark, Shakespeare's "wooden O" burned to the ground fourteen years later when a burst of cannon fire ignited the thatched roof. A second Globe was erected on the spot in 1614 and remained in use for thirty years, when Puritans had it razed.)

3. The strawberry grows underneath the nettle,

And wholesome berries thrive and ripen best

Neighbored by fruit of baser quality. (I, i, 63-65, p. 15)

(To the Bishop of Canterbury's litany of young Harry's youthful failings, the Bishop of Ely replies with an adage from gardening that requites the young prince for his earlier faults. The notion that rotting fruit helps green fruit to mature may reflect the effect of methane gas on immature plant tissue.)

4. When we have matched our rackets to these balls,

We will in France, by God's grace, play a set

Shall strike his father's crown into the hazard.

(I, ii, 272-274, p. 35)

(Tennis began in the late twelfth century in France as jeu de paume or palm game, a form of handball. The goal of the game was to volley a ball back and forth across a net and gain points by ending the volley on the opponent's court. In the nineteenth century, Major Walter Clopton Wingfield developed the English style of tennis by replacing hand action with the smack of paddles or rackets to propel the ball over the net. Henry takes the insult and turns it into a threatening image.)

5. For Falstaff, he is dead, and we must earn therefore.

(II, iii, 5-6, p. 65)

*(Pistol's statement seems shocking to fans of Shakespeare's recurrent character. A jolly, good-natured sinner, Falstaff pursues a full belly, a cup of sack, a bribe, and any woman who catches his eye in *The Merry Wives of Windsor* and *Henry IV, Parts 1 and 2*. A blend of the best and grossest human traits, the character tweaks the high ideals of chivalry by choosing to remain alive rather than to court heroism at the cost of life or a grievous wound. The hostess describes the dying man's final moments and the resolute creep of cold over his body, a preface to the grievous loss of life at Agincourt.)*

6. And let us do it with no show of fear,

No, with no more than if we heard that England

Were busied with a Whitsun morris-dance.

(II, iv, 24-26, p. 69-71)

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(The Dauphin delights in ridiculing his enemy by picturing the English on Pentecost or Whitsunday, a movable feast held on the seventh Sunday after Easter, when confirmands wear white to commemorate their first communion. A folk festivity of the occasion is a costumed dance by morrismen, who derive their frolics from the luck-bringers of pagan times. Called Moorish dancers from the blackening of their faces, they celebrated the arrival of spring and the renewal of nature.)

7. The game's afoot.

Follow your spirit, and upon this charge
Cry "God for Harry, England, and Saint George!"
(III, i, 35-37, p. 87)

(Henry's rallying cry ties victory to Saint George, who died in A. D. 303 after he was beheaded in Palestine during persecutions of Christians. St. George's life is a mystery, illuminated by a legend that he saved the Princess Cleolinda by besting a dragon in Silene, Libya, while he journeyed to the Holy Land. George tamed and leash-broke the dragon and paraded it before the populace before killing it with a stroke of his lance. Crusaders of the eleventh century claimed St. George as their patron after he appeared in a vision foretoking the Saracen defeat of 1098. St. George was officially adopted as England's patron in Richard's time.)

8. Néanmoins, je réciterai une autre fois ma leçon ensemble: d' hand, de fingre, de nailles, d' arme, de nick, de sin, de foot, le count. (III, iv, 55-57, p. 103)

(Katherine's primary English lesson reflects the physical nature of her importance to her father and Henry. She is a royal vessel valued for her ability to reproduce and to supply a royal child to ally the two warring dynasties. Shakespeare derides the Princess's simple recitation with droll puns on nick and sin, which bring to mind Old Nick, a common name for Satan, and the carnal sin redeemed by Christ's crucifixion, when nails were driven into his hands. The final word, a mispronunciation of gown, is an approximation for a crude term for the female pudenda.)

9. Go down upon him—you have power enough— And in captive chariot into Rouen

Bring him our prisoner. (III, v, 55-57, p. 107)
(The ancient capital of Normandy, Rouen would carry heightened significance to Shakespeare's audiences because of its connection with the former coronation site of French kings, Henry V's sacking of the area, and the trial of Joan of Arc.)

10. Tucket. (III, vi, 116, p. 115)

(In an era when communication between leaders and their troops was restricted to the sounds of drum and trumpet, the notes blown by the trumpeter signaled troop movement, whether advance, retreat, regroup, attack, or complex movements by cavalry or archers.)

COMPREHENSION STUDY

Answer the following questions in your own words. There is not always a right answer. Your judgment is important and you should be ready to defend your answers by referring to passages in the chronicle.

Questions 1-5 Literal Level

1. What is the dramatic situation at the beginning of the play?

(As the chronicle opens, Henry V has already impressed the Archbishop of Canterbury with his religiosity, a marked conversion from youthful frivolities under the name Prince Hal. Canterbury reflects on multiple sins: "his addiction . . . to courses vain, his companies unlettered, rude, and shallow, his hours filled up with riots, banquets, sports, and never noted in him any study." The political situation forced the Church into a position that required them to support Henry's wars lest parliament seize ecclesiastical lands and treasury. By supporting Henry monetarily, the Archbishop gives the appearance of approving the King's intent to usurp the French throne and reclaim for England lands and titles that Henry insisted were his rightful inheritance.

To justify the mustering of troops for an invasion, the Archbishop recites the historical precedents from the reigns of Charlemagne, Pharamond, Childeric, Pepin, Hugh Capet, and Louis X that establish Henry as rightful heir. The departure for France brings up another political certainty—that the absence of troops will give the Scots an opportunity to attack England. The Bishop of Ely declares a truism, "If that you will France win, then with Scotland first begin." Because of past incidents in which the Scots had made a target of the rest of Britain, the Archbishop offers Henry some advice: Take only a fourth of the standing army and leave the remainder to protect the nation. Thus, Henry's military might is compromised from the beginning of his campaign.)

2. What events presage a difficult time for Henry?

(When the French embassy arrives to discuss Henry's bold claim on the French king's throne, the Dauphin displays his cockiness and impertinence by sending a gift of tennis balls. Henry turns the gift into an apt metaphor and remarks, "We are glad the Dauphin is so pleasant with us . . . We will in France, by God's grace, play a set shall strike his father's crown into the hazard. Tell him he hath made a match with such a wrangler that all the courts of France will be disturbed with chases."

The challenge from France precedes a dismaying challenge at home. Henry learns of the treachery of three Englishmen who have turned traitor in the pay of France. The Chorus identifies "three corrupted men—One, Richard, Earl of Cambridge, and the second Henry, Lord Scroop of Masham, and the third, Sir Thomas Grey, knight, of Northumberland." Henry toys with the triad by letting them observe his clemency toward a drunken soldier who "railed against our person." In crisp, no-nonsense fashion, Henry destroys their hopes of pardon by commanding, "Arrest them to the answer of the law, and God acquit them of their practices.")

3. What does Shakespeare display with his glimpse of "a little touch of Harry in the night"?

(As the tension mounts only hours away from the Battle of Agincourt, Henry acknowledges that his chance for victory is slim. To absorb his pre-battle adrenalin, he disguises himself in the cloak of the elderly Sir Thomas Erpingham and walks among his men. To conceal his identity, he makes up a pun and names himself Harry le Roy of Wales, a true indication of his birth in Monmouth, Wales, and of his former royal title—Harry, Prince of Wales. Henry's ability to joke with Michael Williams reveals some of the King's old habits of living among

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common men and joining in their sports and pleasures. The exchange of gloves is a hope-filled ritual that carries a minor tiff forward into a more positive moment after the two men survive the war when they can settle their differences man to man. The gesture is typical of fighting men, who create scenarios that lift them from the fear of death in war by belittling the coming battle and placing a small quarrel at the forefront of their concerns.

When Henry returns to solitude, he contemplates the heavy burden of his kingship, which he characterizes by the trappings of royalty—sword, mace, crown, gold and pearl robe, title, and throne. He considers the lives of men like Williams, who eat heartily and sleep with minds empty of responsibility. Henry ponders that such men give little consideration “what watch the King keeps to maintain the peace, whose hours the peasant best advantages.” After a brief interruption, he returns to his musings and prays that God will strengthen his men’s hearts and remove their fear. More serious is his fear of retribution for the wrongs of his father, Henry IV, who invaded England and forced the abdication of Richard II. Against the divine right of kings, Henry’s father was a usurper and murderer of a rightfully crowned head. Fearing that the sins of the fathers will be his burden, Henry V prays, “Not today, O Lord, O, not today, think not upon the fault my father made in compassing the crown.”)

4. How does Henry respond to victory?

(Henry seems uncertain of the outcome of battle until Montjoy makes an official proclamation that the day belongs to the English. Upon learning of the lopsided losses that fall heavily on the French, Henry mulls over the great loss of 126 enemy nobles and “of knights, esquires, and gallant gentlemen.” He is dumbfounded at the size of his triumph. Immediately, he prays, “O God, thy arm was here, and not to us, but to thy arm alone ascribe we all!” With no other explanation of his feat, he declares that only God deserves the credit. His call for formal thanksgiving centers on the singing of “Te Deum” and “Non Nobis,” two staid anthems that credit God with the control of human affairs.)

5. What does Act V add to the chronicle?

(Shakespeare completes the story of the Battle of Agincourt with Henry’s attempt to ally the two monarchies by means of a truce and marriage with Katherine, the French princess. The meeting of royalty follows the standards of enlightened rulers. Upon his presentation at the French court, Henry behaves like a mannerly gentleman, wishing peace to “our brother France and to our sister” and health to Burgundy and the French peers. He makes no mention of his great victory nor of the terrible losses.

Perhaps cowed by their political situation, the King and Queen of France are glad to see Henry face to face and to hear that the war is over and Henry has come on a peaceable mission. In the remaining lines, Henry courts Katherine, whom he fondly calls Kate in an attempt to win her favor. He introduces himself as a mere soldier and woos her as though she were capable of deciding for herself the future of their relationship. However, both parties know that Henry has won Kate as

a war prize and that her offspring, fathered by the English king, are to unite the two monarchies.)

Questions 6—8 Interpretive Level

6. How does Shakespeare heighten the pre-battle tension? (As the French nobles and royalty strut their superiority and look forward to capturing numerous English soldiers, the presumption that the English are doomed to failure takes hold of the French, shutting out all possibility of defeat. The French king postpones his answer to Exeter’s message and dawdles as the English establish a foothold at Harfleur, which they take by siege. When Henry’s troops continue their march and cross the River Sommes, the French King dispatches Montjoy with a sharp admonishment to Henry and sends his officers to stop the English advance at Rouen. Because of hunger and illness in Henry’s camp, the constable rightfully predicts that the English may collapse on foreign soil against the numerous French forces.

At midnight on the eve of the Battle of Agincourt, the Dauphin, an obnoxious peacock, departs to arm himself like a beau dressing for a reception. In his absence, French officials describe him as valiant, but vain. The description foretells the fatal weakness of the entire French army, which is decimated by Henry’s tough, determined army. Shakespeare builds tension as the two armies face off with the English only 1,500 paces from the French encampment. At two o’clock in the morning, Orléans sizes up the situation with the prediction that the French will have the English in hand by ten o’clock.)

7. What is special about St. Crispin’s Day?

(According to legend, Crispin and Crispinian were Roman nobles who were martyred in Rome in 285 or 286. Other sources name the date as 303 or 304, during the Christian persecutions instigated by Diocletian. After the men were reinterred in Soissons, France, in the sixth century, the story spread that they were brothers who preached the gospel to Gaul each day and worked nights as shoemakers. Angels were said to furnish them leather. The humble work provided the two preachers a living. The brothers reportedly sold their goods to the poor for a low price.

During the reign of the Emperor Maximian, the prefect Rictiovarus tried multiple torments as a means of forcing the duo to recant their Christian beliefs. The men were stretched on the rack and tortured; millstones were tied to their necks to sink them in the Aisne River. When they swam ashore, their tormentor tried to burn them. Because they survived torture, the executioner committed suicide in frustration at their strength. The emperor had the brothers beheaded.

In England, Crispin and Crispinian were identified as exiled missionaries living in Faversham, Kent, where they reportedly were cast into the ocean and floated ashore at Romney Marsh. Under the names St. Crispin and St. Crispinian, the two became the patrons of all cobblers, tanners, and saddlers and were honored on October 24, a working-class holiday in which shoemakers and leather workers take a prominent role. Their emblems were shoes and the shoemaker’s last. The large church erected over the brothers’ tombs at Soissons contains a gold shrine that houses the head of

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one brother. In the ninth century, relics of the martyred pair were reinstalled in Osnabruck, Germany, where the saints found a second home. Another disposition of their bones placed their cult in the chapel of San Lorenzo in Rome and at Fulda, Germany.)

8. What is Katherine's role in the settlement of a truce between England and France?

(The role of a royal princess is clear: repeatedly, Katherine indicates that she serves her father's will. If the establishment of peace lies in the nuptials between royalty, then she accepts the offer of England's head of state. Incapable of speaking more than a sprinkling of simple English nouns and phrases, Katherine is inhibited from a discussion with Henry, who calls her an angel. Katherine, contrasting the sound of "ange" with "angel," recognizes the florid language of courtship, which Henry trivializes as the wooing of "a plain king that . . . had sold my farm to buy my crown." Katherine declares that Henry's "false French" is enough to win the "most sage demoiselle dat is en France." Further blandishments from Henry fail to earn from Katherine the acknowledgement of love, but only "as it shall please de roi mon père." His insistence on a kiss, like his invasion of France, demonstrates his willful determination, despite the affront to French sensibilities.)

Questions 9 and 10—Critical Level

9. What is the purpose of scenes among ordinary characters?

(The placement of low-level commoners serves multiple purposes in the play. By setting the sailing from Southampton at the time of Falstaff's death, Shakespeare indicates to knowledgeable playgoers that Henry's days as a rake and companion of scoundrels has ended. No longer the roustabout Prince Hal, Henry gathers men at the port for noble purpose. The gabble of hostess Quickly, Nym, Bardolph, and Pistol over Pistol's marriage contrasts the controversies of working-class folk with the kingly desires of Henry to seize the throne of France. The theft of another man's betrothed looms small alongside Henry's intent to invade France and marry the French princess, a campaign that risks England's welfare and a sizable chunk of the treasury and which ultimately costs thousands of lives, most of them French.

If read as satire, the play's motivation is an ignoble land grab justified by corrupt clergy and paid for in blood of Englishmen and their French enemies. Often described as Machiavellian, the achievement of Henry V at Agincourt stands out as one of the early Renaissance power thrusts, a parallel to Philip of Spain's armada against Elizabeth I in 1588. Composed a few years after England had celebrated Sir Francis Drake and his navy's defeat of Philip, Shakespeare's chronicle lauds boldness and resolution in leaders.)

10. Why does Shakespeare end the play with the losses of Henry VI?

(The sonnet that completes the chronicle appears out of historical necessity and as a reminder of the ephemeral nature of triumph. By reminding the audience that Henry V's bold expedition did not lead to the English acquisition of France, Shakespeare not only acknowledges the facts of history, but rounds out a stunning victory with the brutal truth of human ambition. Although Henry V achieved

much in his reign, the "star of England" succumbed to human death and every monarch's problem of succession. No king can secure a throne and dominion forever. The only hope for a dynasty is the passing of power and public trust to the next generation, who must be groomed and prepared for the exigencies of power. For centuries, England had seen the rise and fall of a ruling family as the outcome of monarchy, both at home and abroad. Perhaps in token of Elizabeth's refusal to marry and to produce an heir, Shakespeare notes that England once more clings to the triumphs of a successful rule with no justifiable hope that her successor will produce even greater achievements. In this respect, the chronicle is both a chastisement and honor to Elizabeth, a subtle fan of the stage who would not have missed both interpretations of the play.)

Questions 11-13 Creative Level

11. Compose a website or student guide to explain the action, motivations, and themes of *Henry V*. Include a map of the British Isles and France, a genealogy of Tudor monarchs, character analyses, historical outlook for Henry VI at the end of the play, comprehension questions, explanatory notes, glossary of stage terminology and wartime conventions, and advice on how to get the most out of Shakespeare's chronicle. Append a study of the sonnet and a chart of alternate names, as with Harry Monmouth/Harry le Roy/Henry V as well as a proper identification of the King and Queen of France.
12. Rewrite Henry's meeting with Katherine to show her teaching him important French terms. Select terms that enhance the Princess's role in international negotiations. Involve Alice in the job of educating Henry in the finer points of French court politics.
13. Select examples from the speeches by Henry V and analyze those that are most revealing of his strengths and weaknesses. Divide his phrases and thoughts into two categories—logic and emotion. Contrast his attitude toward warfare and dynasty with those of French dignitaries and royalty.

ACROSS THE CURRICULUM

Science and Health

1. Explain how rapid deployment of troops over difficult terrain in bad weather contributes to camp fever or dysentery, the disease that killed many of Henry's troops at Harfleur and killed the king during a third military expedition to France. Describe current treatment for the disease, which favors replacement of electrolytes caused by dehydration.
2. Suggest methods of disposing of the ten thousand bodies that lie at Agincourt. Explain why burning increases the danger of infecting neighboring villages.

Social Studies

1. List wartime ethics for soldiers. For examples, research the model found in the Geneva Convention. Include the humane treatment of baggage attendants and prisoners, respect for the dead, and civil treatment of villagers, especially children and the elderly and infirm. Discuss the types of buildings and institutions that should be off-limits to invasive forces, particularly churches, museums, schools, private homes and residential neighborhoods, hospitals, retirement centers, orphanages, parks, and

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historic remains.

2. Compose an oral report on Niccolò Machiavelli and his famous treatise *The Prince*. Explain how the pejorative term Machiavellian fits Henry V. Contrast Henry the warrior-king with the Dauphin and his father, Charles VI. Determine aspects of Henry's nature that leave a favorable impression on English history.
3. Write an explanatory essay of Henry's claim on the French throne. Comment on the claim of Edmund Mortimer to the English throne.
4. Explain to a small group why Charles VI would employ mercenaries to fight the English at Agincourt. Add comments about Henry's reliance on the longbow in a battle pitting his troops against a much larger force fighting on home ground.

Math

1. Construct a time line of the Plantagenet and Tudor rules. Add sidebars that enlarge on the pragmatism of Edward I, the effect of the Black Death on the reign of Edward III, the cost of the Hundred Years War in cash and human life, the importance of peace to Richard II, Henry IV's energetic reign, and Henry V's expensive wars against the French.
2. Using desktop publishing or other media, create an illustrated chart of distances and moneys mentioned in the play. Describe the league, ecu, groat, shilling or twelvenpence, crown, halfpence, and moy. Ask a group to estimate how many crowns would fit in a swordsman's glove.
3. Post a map of Europe. Chart the movements of Richard II, Henry IV, and Henry V and estimate by the scale of miles the distances covered by each. Note birthplaces, landings and battle sites, places of exile, prisons, sites of treaty signings, and locations of coronations, weddings, and burials. Compose an illustrated brochure advertising an historical tour of France and the British Isles. Explain why London, Southampton, Normandy, Calais, Harfleur, Agincourt, and Rouen are crucial settings to Shakespeare's chronicle.

Cinema

1. Sketch the sequential frames of a movie storyboard detailing the French monarchy from the time of Charlemagne to the reign of Charles VI. Gather details about King Pharamond, Pepin, Clothair, Hugh Capet, Charles of Lorraine, Louis X, Isabel, and Louis, the Dauphin. Parallel each entry with contemporaneous Holy Roman emperors, popes, and English, Spanish, German, Russian, and Dutch monarchs. Highlight major clashes, national disasters, and religious events.
2. Propose costumes, uniforms, equipment, armor, weapons, jewelry, makeup, and hairstyles to set Henry's invaders apart from the native French. Propose costumes to characterize the rank and activities of Montjoy, the Dauphin, Burgundy, Queen Isabel, Alice, York, Katherine, Pistol, the hostess, Erpingham, Exeter, trumpeters, English baggage attendants, and the Governor of Harfleur.

Psychology

1. Discuss with a small group the psychological effect of

facing an opponent in hand-to-hand combat, witnessing the advance of a much larger force, being besieged in the harbor city of Harfleur, viewing the mutilated remains of Suffolk and York, meeting a potential mate, and lauding the English victory on St. Crispin's Day. Debate the psychological worth of concluding victory with a formal thanksgiving at which warriors sing *Te Deum* and *Non Nobis*. Why does Henry downplay individual acts of heroism and give all credit to God?

2. Compose a character web that expresses the chain of command on both sides at Agincourt. Name royalty, nobles, captains, soldiers, and servants. Explain why Montjoy can move freely about the English camp.
3. Lead a group discussion of character flaw. Determine whether Henry expresses too much love of military might, glory, and victory. Comment on the danger of absolutism in a warrior-king. Note whether acts of clemency prove Henry's emotional balance or serve as shrewd public acts to endear him to his men and to English subjects. Formulate your opinions about the killing of baggage attendants, summary execution of thieves, and battlefield retaliation against prisoners of war.

Literature and Language

1. Outline events from the historical drama that illustrate Shakespeare's intent to balance battlefield heroics with humor, logic, wit, reflection, and tenderness. Comment on the choice of a sonnet to end the play.
2. Recite from memory a series of lines from the play to illustrate imagery. For example, explain the insult of a gift of tennis balls and the use of the leek as an emblem of Welsh pride.
3. Establish a writing contest to award the best essay on the qualities of the warrior-king. Post contest rules about length, scope, style, and purpose of the essay. Publish the top entries on a website detailing topics derived from a study of the Tudor period of English history.
4. Post or publish political cartoons in which artists depict political plotting, treason, hasty judgment, greed, vengeance, opportunism, grief, piety, courtship, and bold actions. Caption each cartoon with a citation from *Henry V*, for example, "the mirror of all Christian kings," "once more unto the breach," "a light touch of Harry in the night," "what have kings that privates have not too," "O God, thy arm was here," "no female should be inheritrix," "if it be sin to covet honor, I am the most offending soul alive," and "this star of England."

Art and Music

1. Use desktop publishing, wall chart, or other artistic forms to create a march melody for Henry's approach to the ships at Southampton, pyx for a French church, epitaphs for York and the baggage boys, a farewell letter from Falstaff to the hostess, street ballad about the fall of Harfleur, banner announcing Shakespeare's chronicle at the Globe Theatre, public bulletin or broadside explaining the hourly events that lead to the French defeat at Agincourt, instructional guide to the use of the longbow, plaque denouncing thieves hanged on the battlefield, sandwich board or oral advertisement of a quarto containing *Henry V*, and melody for piper and drummers to

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play for Henry's wedding procession.

2. Select music to delineate the contrast between formal and private scenes. Make a program of solos suited to Henry's courtship of Katherine, Burgundy's study of the peace initiative, the Dauphin's arming and mounting of his war horse, Montjoy's attempts to end the invasion, Henry's acceptance of tennis balls, Falstaff's illness and death, the capitulation of Harfleur, and a military thanksgiving celebrated at Agincourt. List and illustrate instruments that Shakespeare might have wanted in his performance, such as the hautboy, tabor, flute, trumpet, or rebec.

STUDENT INVOLVEMENT ACTIVITIES

1. Write a newspaper or television review or website announcement of Shakespeare's chronicle. Comment on the response of Elizabeth I, her courtiers, and English subjects to the dramatization of English victory in France and to the prediction that Henry VI will squander his father's triumph. Express public interest during Shakespeare's time in English history, especially the subject of the Tudor monarchy, plots against Henry V, victory at Agincourt, complicity of the Archbishop of Canterbury in supporting Henry's war effort, and the marriage of Henry to a Valois princess.
2. Set up an act-by-act pantomime contrasting the social roles and manners of courtiers, a lady-in-waiting, alehouse staff, messengers, soldiers, royalty, subjects, negotiators, bishops, gamblers, prisoners, and baggage attendants. Stress scenes in which people from high and low confront each other, as in the scenes set in the hours before the battle and in the boarding of ships at Southampton.
3. Write a report on the types of transportation and siege machinery that Henry might have used at Calais and Harfleur. Contrast military dress, footwear, mounts, armor, and weaponry of English and French soldiers at Agincourt.
4. Write a theme in which you summarize contrasting views of Henry V. Include warrior, judge, joker, diplomat, nephew, mourner, husband-to-be, national hero, worshiper, leader, exhorter, and avenger.
5. Improvise a scene in which Fluellen learns from Falstaff and the hostess embarrassing escapades of the immature Prince Harry. Determine what character traits take on positive meaning after Harry is crowned Henry V. Conclude how experience and maturity alter bad character traits into strengths.
6. Call on individuals to summarize stories about the Tudor dynasty. Stress the kingly temperaments of Henry IV and Henry V and the weaknesses of Henry VI. Note which stories appear to exaggerate historical data, especially Harry's teenage misbehaviors and the piety of Henry V.
7. Compile on computer disk an illustrated scrapbook of dramatic terms that apply to *Henry V*. Include personae, *exeunt*, tucket, chorus, prologue, epilogue, aside, procession, and enter. Add such literary terms as rising and falling action, character development, aphorism, soliloquy, allusion, literary foil, chronicle play, climax, sonnet, convention, and decorum.
8. Select students to improvise additional parts in significant scenes. For example, choose someone to be Burgundy's secretary, priest leading the *Te Deum*, shopkeeper in Harfleur, lady-in-waiting attending Katherine, sailor aboard the flagship at Southampton, servant to York in the vanguard, physician treating Falstaff, harbor attendant applauding Henry's return from France, the Dauphin's groom, or the French burial detail at Agincourt.
9. Videotape a scene from the play that emphasizes mispronunciation, particularly the speeches of Katherine and Fluellen. Provide subtitles to translate Katherine's French and restate Fluellen's mispronunciations, especially "poys" for boys.
10. Select minor characters to interview about the major figures in the chronicle. For example, ask the French Queen her opinion of the Dauphin as a warrior. Inquire from Montjoy his hopes for a settlement before the battle begins. Interrogate one of the three English assassins about the death sentence for traitors. Interview Alençon as the French ridicule the English and prophesy an easy victory. Question Katherine about the use of princesses as war prizes and inducements of peace between warring nations.

ALTERNATE ASSESSMENT

1. Set the chronicle in a different time and place. For example, restyle the story to suit Rome in 44 B. C., England in 1066, Spain in 1588, Wounded Knee in the mid-nineteenth century, Cuba in the 1960s, South Africa in the 1980s, Japan in 1945, or Vietnam, in the 1950s. Express the circumstances that impinge on Henry's choices.
2. Select small groups to pantomime each death in the play to account for its purpose and execution, particularly the deaths of the baggage boys, Bardolph, York, and Suffolk. Give details of each execution. Note how and where Sir John Falstaff and Doll die.
3. Sketch a scene-by-scene array of props essential to a reenactment of *Henry V*. Feature armor, messages, letters, tennis balls, leek, cloak, gold tablet, gown, and tip for Montjoy. Discuss how Shakespeare recreates the aura of a large battle.
4. Summarize Henry's courtship of Katherine. Explain the need for a royal marriage between the English and French dynasties.

SHAKESPEARE'S OTHER WORKS

Titus Andronicus, ca. 1588-1594
Henry VI, Part 1, ca. 1589-1592
Comedy of Errors, ca. 1580s-1594
The Taming of the Shrew, ca. 1589
Richard III, ca. 1589
King John, 1590
Henry VI, Part 2, ca. 1590-1591
Henry VI, Part 3, ca. 1590-1591
Sonnets, ca. 1592-1598
Venus and Adonis, 1593
A Midsummer Night's Dream, ca. 1593-1595
Romeo and Juliet, ca. 1593-1595
Love's Labours Lost, ca. 1593-1595
The Rape of Lucrece, 1594

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All's Well That Ends Well, ca. 1604
Macbeth, ca. 1603-1606
Antony and Cleopatra, ca. 1605
Coriolanus, ca. 1605-1609
Richard II, ca. 1595-1596
Henry IV, Part I, ca. 1596
The Merchant of Venice, summer 1596 to summer 1598
The Merry Wives of Windsor, ca. 1597
Henry IV, Part II, ca. 1597-1598
Much Ado About Nothing, ca. 1598
Julius Caesar, ca. early 1599
As You Like It, ca. 1599
Hamlet, ca. 1599-1600
Twelfth Night, ca. 1599 to 1601
Troilus and Cressida, ca. 1602
Othello, ca. 1603-1604
King Lear, ca. 1603-1606
Measure for Measure, spring or summer, 1604
Pericles, ca. 1606-1608
Timon of Athens, ca. 1606-1608
Cymbeline, ca. 1608-1610
The Winter's Tale, ca. 1610-1611
The Tempest, ca. 1610-1611
Henry VIII, ca. 1612-1613
Two Gentlemen of Verona, ca. 1613
Two Noble Kinsmen, possibly written by Shakespeare and John Fletcher in 1613

RELATED READING

Mariano Azuela, *The Underdogs*
Stephen Vincent Benet, "Lee"
George Gordon Byron, "The Destruction of Sennacherib"
Orson Scott Card, *Ender's Game*
Tom Clancy, *Executive Orders*
Stephen Crane, *The Red Badge of Courage*
Gordon R. Dickson, "Call Him Lord"
Joe Haldeman, *The Forever War*
Thomas Hardy, "The Man He Killed"
Robert Heinlein, *Starship Troopers*
Niccolò Machiavelli, *The Prince*
Walter Dean Myers, *Fallen Angels*
Erich Maria Remarque, *All Quiet on the Western Front*
Mary Renault, *The King Must Die* or *The Persian Boy*
Mari Sandoz, *Crazy Horse: The Strange Man of the Oglalas*
Michael Shaara, *The Killer Angels*
Percy Bysshe Shelley, "Ozymandias"
Diane Stanley and Peter Vennema, *Bard of Avon*
Mary Stewart, *The Hollow Hills* or *The Crystal Cave*
Dalton Trumbo, *Johnny Got His Gun*

CROSS-CURRICULAR SOURCES

For more information about the Battle of Agincourt, its leaders and victims, the monarchy, and the new Globe Theatre, consult these sources:

Alfred H. Burne, *The Agincourt War: A Military History*
Christine Counsell and Kate Thomson, *Life in Tudor Times*
G.R. Elton, *England Under the Tudors*
Joan Lord Hall, *Henry V: A Guide to the Play*
John Keegan, *The Face of Battle*
J. R. Mulryne, *Shakespeare's Globe Rebuilt*
Penry Williams, *The Late Tudors*

Also, consult these websites for additional background data on Charles VI of France, Edward the Black Prince, Henry V, and the Globe Theatre:

"Charles VI,"
<http://web.ukonline.co.uk/nigel.battysmith/D0013/11344.html>.
"Edward the Black Prince," <http://web.ukonline.co.uk/nigel.battysmith/D0013/111344.html>.

"Family Chronicle—The Agincourt Honor Roll," <http://www.familychronicle.com/agin/agincourt.htm>

"The Globe Theatre,"
<http://home.earthlink.net/~feiffor/bard/content/globe.html>

"Historical Figures: Charles VI,"
http://www.lj.eb.com:83/index.html/aDB/index_alpha/thisRow38

"Monarchs of England," <http://www.britannia.com/history/monarchs.html>.]

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- Sandler, Robert, ed. *Northrop Frye on Shakespeare*. Yale University Press, 1986.
- Tillyard, E. M. W., and Elizabeth Tillyard. *The Elizabethan World Picture*. Macmillan, 1943.
- Vervoort, Anthony, "The French in Taylor's King Henry V," <http://antfarm.org/~falstaff/Papers/henryv.html>, March 19, 1988.

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VOCABULARY TEST

From the list that follows, select the correct word to replace the boldfaced words in this passage. Write your answer in the blanks provided. You will have answers left over when you finish.

afoot	continual	endeavor	liege	mechanic	sinews
brass	contrariously	fixèd	magistrates	merchants	surly
burdens	divers	galled	mark	order	surveys
civil	drone	kneading	masons	pillage	yeoman

Therefore doth heaven divide

The state of man in **(1) many** _____ functions,

Setting **(2) work** _____ in **(3) constant** _____ motion,

To which is **(4) attached** _____, as an aim or butt,

Obedience; for so work the honeybees,

Creatures that by a rule in nature teach

The act of **(5) stability** _____ to a peopled kingdom.

They have a king, and officers of sorts,

Where some, like **(6) judges** _____, correct at home;

Others, like **(7) businessmen** _____, venture trade abroad;

Others, like soldiers, armèd in their stings,

Make boot upon the summer's velvet buds,

Which **(8) loot** _____ they with merry march bring home

To the tent royal of their emperor,

Who, busied in his majesty, **(9) inspects** _____

The singing **(10) stoneworkers** _____ building roofs of gold,

The **(11) ordinary** _____ citizens **(12) pressing** _____ up the honey,

The poor **(13) menial** _____ porters crowding in

Their heavy **(14) loads** _____ at his narrow gate,

The sad-eyed justice with his **(15) rude** _____ hum

Delivering o'er to executors pale

The lazy yawning **(16) parasite** _____. I this infer,

That many things, having full reference

To one consent, may work **(17) opposite** _____.

As many arrows loosèd several ways

Come to one **(18) target** _____, as many ways meet in one town,

As many fresh streams meet in one salt sea,

As many lines close in the dial's center,

So may a thousand actions once **(19) begun** _____

End in one purpose, and be all well borne

Without defeat. Therefore to France, my **(20) ruler** _____!

Divide your happy England into four,

Whereof take you one quarter into France,

And you withal shall make all Gallia shake.

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COMPREHENSION TEST A

Part I: Fill-in (20 points)

Agincourt	Hampton	Louvre	Rouen	Thames
bridge	Harfleur	Macedon	Salic	village
Calais	Henry's tent	Normandie	Scotland	Wales
Canterbury	Holy Roman Empire	Paris	Spain	wooden O
Ely	London	River Somme	Suffolk	York
England				

Complete each of the following lines with a place. Choose from the list above. You will have answers left over when you finish.

1. No female
Should be inheritrix in _____ land.
2. Never king of _____
Had nobles richer, and more loyal subjects.
3. I think Alexander the Great was born in _____.
4. Come we in procession to the _____.
5. I will not leave the half-achieved _____
Till in her ashes she lie buried.
6. And this man
Hath sworn unto the practices of France
To kill us here in _____.
7. He'll make your Paris _____ shake for it,
Were it the mistress court of mighty Europe.
8. In _____ they stole a fire shovel.
9. In a captive chariot into _____
Bring him our prisoner.
10. And all our princes [were] captured by the hand
Of that black name, Edward, Black Prince of _____.

Part II: True/False (20 points)

Mark the following statements either **T** for true or **F** if any part is false.

- _____ 1. Henry names betrothal to Katherine as one of the demands that Exeter bears to Burgundy.
- _____ 2. As the French ambassador counts the dead, he locates the mangled remains of York and Suffolk.
- _____ 3. The Dauphin intends the gift of tennis balls as an insult.
- _____ 4. Falstaff dies as the English besiege Harfleur.
- _____ 5. Most of the English dead are yeomen.
- _____ 6. The singing of *Non Nobis* credits God with the victory.
- _____ 7. Henry deserves a bad reputation for being wild in his youth.
- _____ 8. The Governor of Harfleur invites the English into the town.
- _____ 9. Henry appoints no ambassadors to settle the terms of the truce.
- _____ 10. Fluellen resents the Welsh for eating leeks.

HENRY V

Part III: Quotations (40 points)

Name the speaker and the person addressed by each line below.

- _____ 1. (a) God pless your Majesty.
_____ (b)
- _____ 2. (a) I love France so well that I will not part with a village of it.
_____ (b)
- _____ 3. (a) What see you in those papers, that you lose
_____ (b) So much complexion?
- _____ 4. (a) He therefore sends you, meeter for your spirit,
_____ (b) This tun of treasure.
- _____ 5. (a) You are too much mistaken in this king.
_____ (b)
- _____ 6. (a) Hear him but reason in divinity
_____ (b) And, all-admiring, with an inward wish
You would desire the King were made a prelate.
- _____ 7. (a) My royal cousin, teach you our princess English?
_____ (b)
- _____ 8. (a) 'Twas I indeed thou promised'st to strike.
_____ (b)
- _____ 9. (a) I and my bosom must debate awhile,
_____ (b) And then I would no other company.
- _____ 10. (a) He wills you, in the name of God almighty,
_____ (b) That you divest yourself and lay apart
The borrowed glories that, by gift of heaven,
By law of nature and of nations, 'longs
To him and to his heirs.

Part IV: Essay (20 points)

In a paragraph, discuss the significance of two of the following passages.

1. How now for mitigation of this bill
Urged by the Commons? Doth his Majesty
Incline to it or no?
2. We give express charge that in our marches through the country there be nothing compelled from the villages, nothing taken but paid for, none of the French upbraided or abused in disdainful language; for when lenity and cruelty play for a kingdom, the gentler gamester is the soonest winner.
3. I think the King is but a man as I am.
4. Besides, we'll cut the throats of those we have,
And not a man of them that we
Shall take shall taste our mercy.

HENRY V

COMPREHENSION TEST B

Part I: Completion (30 points)

Supply a term from the list below in answer to each of the following questions. Place your response in the blank provided at left.

Alexander	Fluellen	gold	King	pax	tennis balls
bridge	France	Harry	Le Roy	Pompey	Thames
crowns	glove	Herod	Mark Antony	ransom	wine
Dauphin	God	honor	mastiffs	Richard	yeomen

1. We consider
It was excess of _____ that set him on
And on his more advice we pardon him.
2. And you, good _____,
Whose limbs were made in England, show us here
The mettle of your pasture.
3. Cry "_____ for Harry, England, and Saint George!"
4. The mad mothers with their howls confused
Do break the clouds, as did the wives of Jewry
At _____'s bloody-hunting slaughtermen.
5. I assure you there is very excellent services committed at the _____.
6. Fortune is Bardolph's foe and frowns on him, for he hath stolen _____ and hangèd must he be.
7. Bid him therefore consider of his _____, which must proportion the losses we have borne,
the subjects we have lost, the disgrace we have digested.
8. Their _____ are of unmatched courage.
9. A little touch of _____ in the night.
10. _____? A Cornish name. Art thou of Cornish crew?
11. You shall find, I warrant you, that there is no tiddle taddle nor pibble babble in _____'s camp.
12. He would wish himself in _____ up to the neck.
13. I myself heard the _____ say he would not be ransomed.
14. I _____'s body have interrèd new
And on it have bestowed more contrite tears
That from it issued forcèd drops of blood.
15. If it be a sin to covet _____,
I am the most offending soul alive.

Part II: Identification (20 points)

Indicate the persons described in these lines:

- _____ 1. from helmet to the spur, all blood he was
- _____ 2. qualmish at the smell of leek
- _____ 3. eloquence in a sugar touch
- _____ 4. these English monsters
- _____ 5. on, on, you noblest English
- _____ 6. white-livered and red-faced, by the means whereof he faces it out but fights not
- _____ 7. uncle
- _____ 8. the most active gentleman of France
- _____ 9. the royal captain of this ruined band
- _____ 10. that good white head

HENRY V

Part III: Short Answer (20 points)

Supply a word or phrase in answer to these questions.

1. What Frenchman does Henry admire?
2. What part of the army does Canterbury advise leaving in England?
3. Whose fiancée does Pistol marry?
4. Whom does the hostess declare is in "Arthur's bosom"?
5. What stalwart English king does the French King recall?
6. Whom does Katherine ask to teach her name English?
7. Where does Henry march from Harfleur?
8. What does Fer offer Pistol?
9. Who asks to lead the charge against the French?
10. Whom does Henry claim to have fought hand-to-hand?

Part IV: Essay (30 points)

Choose two and answer in complete sentences.

1. Account for King Henry's thanks to God.
2. Contrast the Dauphin with Henry in terms of polish and experience.
3. Discuss the negotiations that conclude Henry's war on France.
4. Describe how Henry encourages his troops.

HENRY V

ANSWER KEY

VOCABULARY TEST

- | | |
|----------------|-------------------|
| 1. divers | 11. civil |
| 2. endeavor | 12. kneading |
| 3. continual | 13. mechanic |
| 4. fixèd | 14. burdens |
| 5. order | 15. surly |
| 6. magistrates | 16. drone |
| 7. merchants | 17. contrariously |
| 8. pillage | 18. mark |
| 9. surveys | 19. afoot |
| 10. masons | 20. liege |

COMPREHENSION TEST A

Part I: Fill-in (20 points)

- | | |
|-------------|------------|
| 1. Salic | 6. Hampton |
| 2. England | 7. Louvre |
| 3. Macedon | 8. Calais |
| 4. village | 9. Rouen |
| 5. Harfleur | 10. Wales |

Part II: True/False (20 points)

- | | |
|------|-------|
| 1. F | 6. T |
| 2. F | 7. T |
| 3. T | 8. T |
| 4. F | 9. F |
| 5. T | 10. F |

Part III: Quotations (40 points)

- (a) Fluellen
(b) Henry
- (a) Henry
(b) Katherine
- (a) Henry
(b) Cambridge, Scroop, Grey
- (a) Ambassador
(b) Henry
- (a) Constable
(b) Dauphin
- (a) Bishop Canterbury
(b) Bishop Ely
- (a) Burgundy
(b) Henry
- (a) Henry
(b) Williams
- (a) Henry
(b) Erpingham
- (a) Exeter
(b) French King

Part IV: Essay (20 points)

Answers will vary.

COMPREHENSION TEST B

Part I: Completion (30 points)

- | | |
|-------------|--------------|
| 1. wine | 9. Harry |
| 2. yeomen | 10. Le Roy s |
| 3. God | 11. Pompey |
| 4. Herod | 12. Thames |
| 5. bridge | 13. King |
| 6. pax | 14. Richard |
| 7. ransom | 15. honor |
| 8. mastiffs | |

Part II: Identification (20 points)

- York
- Pistol
- Katherine
- Cambridge, Scroop, Grey
- Henry's troops
- Bardolph
- Exeter
- Dauphin
- Henry
- Erpingham

Part III: Short Answer (20 points)

- | | |
|---------------------|-----------------|
| 1. Montjoy | 6. Alice |
| 2. three-fourths | 7. Calais |
| 3. Nym | 8. 2,000 crowns |
| 4. Falstaff | 9. York |
| 5. the Black Prince | 10. Alençon |

Part IV: Essay (30 points)

Answers will vary.

HENRY V

TEACHER'S NOTES

HENRY V

TEACHER'S NOTES



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