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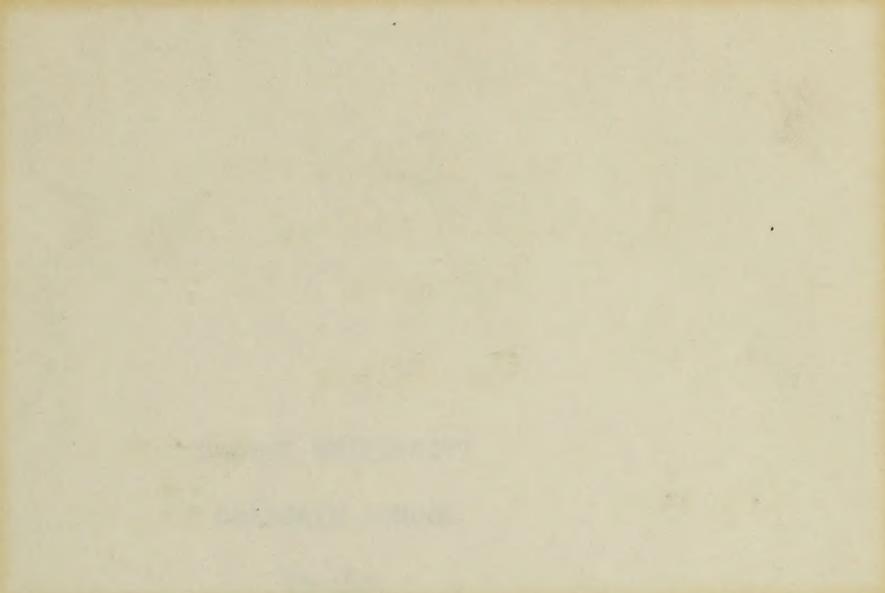
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Thesis

SHAKESPEARE'S HENRY V: A CRITICAL STUDY OF A

DRAMATIC CHARACTER

Submitted by

Lillia Maie Hill

(B.S. in Ed., Boston University 1925)

In partial fulfilment of requirements for

the degree of Master of Arts

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SHAKESPEARE'S HENRY V: A CRITICAL STUDY OF A
DRAMATIC CHARACTER

Henry V is an historical character about whom there are many traditions and much controversy. King of England from March 21, 1413, at the age of twenty-five, until his death August 13, 1422, he was much beloved by his subjects. Henry V is perhaps better known in literature than in history for he has been made famous by Shakespeare's splendid trilogy of "Henry IV" parts I and II and "Henry V". To the Elizabethan audience for which Shakespeare wrote these plays the actions of Henry as prince and king were very popular. They enjoyed his scenes with Falstaff and his fellows at Eastcheap, containing horseplay and low pleasures; but they were also inspired by his bravery at Shrewsbury as a prince, and later at Agincourt when he was king, also by the spirit of patriotism which breathed through his speeches and actions. His addresses to his men before Harfleur and Agincourt are splendid examples of his courage, confidence in his men, and his piety.

By Shakespeare's day so much tradition had grown up about Henry V that it is difficult to know just which is fact and which fiction. As far as Shakespeare was concerned this difference between historical evidence and tradition probably counted for little. He used Holinshed and "Famous Victories" without any special historical discrimination. I shall endeavor to portray Henry V according to evidence accepted by a modern historian; then analyze his character as portrayed by Shakespeare in the trilogy; after which I shall present a discussion of the Shakespearian Henry by various critics and actors.

Robert Balmain Mowat introduces his reader to Henry V thus,-
"Henry V in his day was held to be the pattern of a chivalrous knight;

DETAILED STUDY

Chapter V is an historical chapter about the years 1811, 1812, 1813, 1814, 1815, 1816, 1817, 1818, 1819, 1820, 1821, 1822, 1823, 1824, 1825, 1826, 1827, 1828, 1829, 1830, 1831, 1832, 1833, 1834, 1835, 1836, 1837, 1838, 1839, 1840, 1841, 1842, 1843, 1844, 1845, 1846, 1847, 1848, 1849, 1850, 1851, 1852, 1853, 1854, 1855, 1856, 1857, 1858, 1859, 1860, 1861, 1862, 1863, 1864, 1865, 1866, 1867, 1868, 1869, 1870, 1871, 1872, 1873, 1874, 1875, 1876, 1877, 1878, 1879, 1880, 1881, 1882, 1883, 1884, 1885, 1886, 1887, 1888, 1889, 1890, 1891, 1892, 1893, 1894, 1895, 1896, 1897, 1898, 1899, 1900, 1901, 1902, 1903, 1904, 1905, 1906, 1907, 1908, 1909, 1910, 1911, 1912, 1913, 1914, 1915, 1916, 1917, 1918, 1919, 1920, 1921, 1922, 1923, 1924, 1925, 1926, 1927, 1928, 1929, 1930, 1931, 1932, 1933, 1934, 1935, 1936, 1937, 1938, 1939, 1940, 1941, 1942, 1943, 1944, 1945, 1946, 1947, 1948, 1949, 1950, 1951, 1952, 1953, 1954, 1955, 1956, 1957, 1958, 1959, 1960, 1961, 1962, 1963, 1964, 1965, 1966, 1967, 1968, 1969, 1970, 1971, 1972, 1973, 1974, 1975, 1976, 1977, 1978, 1979, 1980, 1981, 1982, 1983, 1984, 1985, 1986, 1987, 1988, 1989, 1990, 1991, 1992, 1993, 1994, 1995, 1996, 1997, 1998, 1999, 2000, 2001, 2002, 2003, 2004, 2005, 2006, 2007, 2008, 2009, 2010, 2011, 2012, 2013, 2014, 2015, 2016, 2017, 2018, 2019, 2020, 2021, 2022, 2023, 2024, 2025.

round his name has centered the romance of medieval England; in his person Shakespeare found already expressed the glory of the Elizabethan Age; the symbol of our national aspirations. The character of Henry V has many of the faults, but all the virtues of his time; and the memory of virtues is constant; his kindness and good-fellowship; his bravery, and sense of justice; his unremitting industry; his piety." ¹ According to the above quotation we shall expect to find him human because he possessed faults as well as virtues; and as Shakespeare put into the mouth of Mark Antony in the play "Julius Caesar" (act 3 scene 2)

"The evil men do lives after them;

The good is oft interred with their bones;"

Hence, we shall expect to find both evil and good in the character of Henry V.

1. Mowat, "Henry V" - page 2

I. Modern Historical Appraisal of Henry V

From actual known facts, - records of the Privy Council, state documents and papers, and his own letters to the Council we may glean the following ideas as to the life and character of Henry V.

Henry of Monmouth was the first of four sons born to an upright, noble, and courteous father. All the sons had talents of the highest degree and careers which were short but full of glory. The birth of Henry V was not important enough in the public estimation at the time to be recorded. However, it is generally accepted that Henry V was twelve years of age when his father ascended the throne of England. That would mean that young Henry was born about 1387.

Mary de Bohun, Henry V's mother, died in 1394 which interrupted his home life. From then on King Richard II and Henry Beaufort, afterwards Bishop of Winchester - "a sagacious and magnificent ecclesiastic"¹ - undertook the care and guidance of Henry V.

The banishment of his father made no difference in the position and prospects of Henry V. Richard II took much interest in Henry, even after the latter's father was banished. Richard saw to it that Henry V received the education of a young nobleman. The king felt that Henry was the heir to great responsibilities and he watched him grow up as an English gentleman spending his time in religious exercises, field sports, and studies. "Rhymed Verses" says that Henry exercised in falconry, fishing, riding and walking, and gave himself to the learned counsels of his elders.² A tradition exists that he lived in Queen's College, Oxford about 1398, occupying rooms in a gable which has since been destroyed. There is no record of it in the college archives, yet it is not unlikely that he did

1. Hen Mowat, "Henry V" - page 6

2. Mowat, "Henry V" - page 6

reside there, for a time at least, as Henry Beaufort was Chancellor of the University at that time. At any rate, Henry V always showed a great interest in Oxford.

In May 1399, Richard made his second expedition to Ireland. He liked to win the Irish by showing the attractions of English life to them, so he took Henry V with him, who is described at that time as, - " a fair young handsome bachelor, whose delicate features, large nose, high cheek bones, combined with his natural vivacity to make him an ornament to any court."¹

When Richard II knighted Henry V, which was during this expedition in Ireland, he said, - " My fair cousin, henceforth be gallant and bold, for unless you conquer, you will have little name for valor."²

Meanwhile, Henry V's father returned from his banishment and by a revolution was placed upon the throne of England. His son knew nothing of his father's actions which were kept very quiet. Hence, Henry IV's return with its results was as much of a surprise to Henry V as to Richard II. When Richard questioned young Henry on that subject, he frankly admitted that he knew nothing about his father's plans.

Henry V's education was almost finished when his father ascended the throne. The young boy was soon entered upon a career of administration and war from which he had no escape until his death. On November 8, 1399 Henry V was made Prince of Wales, Duke of Cornwall, and Earl of Chester.

The next year Owen Glendower in Wales rebelled against King Henry IV and the young prince was sent down there to help put down the rebellion. It proved a school of war to him. At the age of thirteen he learned from experienced noblemen, and rapidly matured, finally taking the conduct of the war upon himself.

1. Mowat, "Henry V" - page 9

2. Mowat, "Henry V" - page 9

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In 1403 the very nobles who had helped Henry IV to gain the throne of England became dissatisfied and turned against him. The Percies, who were located near the Scottish border and trying to keep it in subjection, refused to send their prisoners, especially the Earl of Douglas, to London when the King so commanded. Instead, the Earls of Northumberland, and Worcester, with Hotspur, son of the latter, sent a defiance to Henry IV and marched to Shrewsbury. This famous battle, fought July 21, 1403, was not only important to Henry IV, but in that it showed his son leading a division of the army as a commander. The prince was wounded in the face by an arrow during the fight, but courageously refused to leave the field. It was a great victory for Henry IV and a great honor for his son. However, the rebellion was not completely put down even then. The prince remained in the field and gradually wore down the opposition, but success came only through years of patient effort. Henry V grew up into a keen, active soldier. At the age of nineteen he was still carrying out the war in Wales with vigor and tenacity. In 1408 he employed all the knowledge of siege which was then known and later applied it to his wars in France.

Henry V at the age of twenty-one was a tried soldier, a successful commander due to the Welsh war. Everyone liked this handsome young soldier, with his energetic bearing, love of sport, and aptitude for work.¹ When the war was over, there was no outlet for his surplus energy and we soon find him making trouble at the capital.

It is to this stage in his life that the stories, which arose at a later date, refer. Two of these stories which persist even to the present day are that the prince led a wild and dissolute life at the capital, and that his father resented the active part his son played in the administration.

There are a number of authorities for the career of Henry V as prince. Of the Tudor historians the most important are Stow (1580), Holinshed (1578), Hall, and Fabyan. Another very important source is "The First English Life of Henry the Fifth" (1513), written partly by Livius and partly by the fourth Earl of Ormode.¹ The original sources, especially of Henry's personal history, are "Elmham" and Livius.

Stow (1580) tells of Henry's playing highwayman in the following words;- "Lived somewhat insolently, inasmuch that while his father lived, being accompanied with some of his lords and gentlemen, he would wait in disguised array for his own receivers and distress them of their money."² "The First English Life" (1513) transcribes Stow's account, while "Chronicle of London" tells of a riot in Eastcheap (1410) between the men of London and the king's sons Thomas and John. However, Henry's name is not mentioned although he might have been there.

The story of prince Henry's striking the Judge of Gascoigne is another which has come down to the present day. Thomas Elyot in "Boke named the Gouvernour" (1531) gives an account of such an action. Later Robert Redmayne in his life of Henry V (1540) repeated the same incident.

Specific statements from contemporary writers prove that Henry V's conduct as prince was not above reproach. "Elmham" says, - "He fervently followed the service of Venus as well as Mars, as a young man might be burned with her torches, and other insolences accompanied the years of his untamed youth."³

1- Edited from the Bodleian MS by C. L. Kingsford

2- Mowat, "Henry V" - page 72 --- Stow, "Annals" - page 342

3- Mowat, "Henry V"- page 81

But he further admits that most of the time the prince spent in "honourable deeds of military service."¹ Livius writes,- "He exercised meanly the feats of Venus and Mars and other pastimes of youth so long as the king his father lived."² However, these charges are purely general. There is no specific instance known.³

It is certain there was disagreement between the prince and his father. The cause of their misunderstanding was that the foreign policy of the prince differed from that of his father. The Burgundian expedition sent by the prince without his father's consent caused young Henry to be discharged from the Council which was a public disgrace. However, Henry V went humbly to his father and in a conversation, which Shakespeare afterwards made into a famous scene, became reconciled.

Actual contemporary references prove his interest in the affairs and proceedings of the Privy Council and elsewhere. A youth who was constantly at the Council table, a keen debater, a close student of affairs, who had a policy of his own, is inconsistent with a roysterer, a man of low companions, whose chief delight was in boisterous jokes. Assuredly Henry V could not have been both types of person. It is impossible to go beyond the records of the Privy Council which show that prince Hal was keenly interested in the matters of government, and that he took an active part in public business. This much is certain, says Mowat. Besides it is not unlikely that a young soldier home from the war would sow some wild oats. So the prince's youth must have been an active period spent mostly in camp and at the council table, but at the same time his conduct was not wholly good. However, his character as he lived and died was that of a just and virtuous man.⁴

1. Mowat, "Henry V," - page 81

2. Mowat, "Henry V", - page 81

3. Mowat, "Henry V" - page 38

4. Mowat, "Henry V" - page 39

From authentic chronicles of the period we find the Beauforts, who saw that this brilliant and popular young prince had a firm policy of his own, linked with the Lancaster family.

Because of his father's failing health, the Prince of Wales had to take more and more of the responsibility of the government upon himself. He was severely criticised and lost his place in the Council for sending troops to France to help the Burgundians. (see above page 7) Henry IV reproved his son and for a while assumed the government himself, but not for long, as he had a fatal attack March 20, 1413. Prince Henry was present to receive his father's final blessing.

As king, Henry V was the most impressive person in England, the administrator, statesman, and soldier.¹ The accounts of his actions after his ascension to the throne in the chronicles and state papers back up these statements, but before that time there is much legend, tradition, and rumor.

On March 21, 1413 when Henry V came to the throne of England he was twenty-five years old. He is described as tall, slender, strong-boned, and nervous. His head from his brow down was long and beautifully moulded, with a high smooth brow (revealing a strong and wholesome mind). His hair was dark brown, thick and uncurled; his nose straight, well suiting his long face; his complexion ruddy; eyes clear and bright, mild in repose, lion-like in anger; firm even teeth. and a white skin. His general aspect was amiable and dignified. He possessed every quality which made for popularity. Not only was he a great soldier but he also excelled in leaping and running as an athlete; he was a good huntsman. When on a campaign he showed the greatest endurance; he had an indomitable will and was never known to flinch at

1. Mowat, "Henry V" - page 60

a wound (note the battle of Shrewsbury above) or turn his eyes from the smoke and dust of battle.

As king his personal habits were of the best. He was moderate in both eating and drinking. He was gentle and accessible to his subjects, a practical judge; he was staid in both mind and countenance. Henry V became one of the best and most lovable characters in English history.¹

It is notable that in the session of the first parliament of Henry V there began a harmony which made him the first monarch to be untroubled by dissensions in the national councils.²

The first crisis of Henry V's reign was with the Lollards, who believed that all prelates should be adequately provided for, but none should have large incomes or possessions. The chief Lollard at the time was Sir John Oldcastle, who had fought under Henry IV and had been attached in some way or other to the household of the prince. Henry V admired and liked him, yet Oldcastle's heresy caused Henry some doubts. After much controversy and many threats to the king, Oldcastle was captured, brought to London for trial, and judged to be executed and his body burned. Henry V was a loyal son of the church and never sympathized with Lollardy. At the same time he showed no great enthusiasm for persecution ".....except when they were mixed up with political rebellion," and at no time was he a blind supporter of the church.³ However, Oldcastle did not confine his actions to the church, but mixed with political affairs which made him come in conflict with Henry V. Hence, the persecution of all Lollards, Oldcastle in particular.

1. Mowat, "Henry V" - page 88

2. Mowat, "Henry V" - page 90

3. Mowat, "Henry V" - page 47

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King Henry V had definite aims and he kept them constantly before him. It was not merely a desire for glory which led him to France, nor was it the influence of the English prelates (as Shakespeare would have us believe, turning his interest to a foreign conquest to divert him from disendowing the church). Everything in Henry's life shows that he believed sincerely in the justice of his cause. His determination to win "his rights" and his "just inheritance" are not merely figures of speech but are mentioned freely in his diplomatic correspondence.

Henry IV had fought against the infidel when a young man and as king wanted to lead a crusade, but was prevented by conditions at home, for the facts are that he was far from safe on the throne. His son, Henry V, who was warlike and chivalrous, pious, and a reader of history, admired Godfrey of Bouillon and wanted to carry out his father's plans by making a crusade of the combined French and English forces. Hence, Henry V not only claimed France in his right but in order to carry out the plans for a crusade. At any rate, whatever his motives, there is no doubt that he fervently believed in the justice of his cause, and the soundness of his claim to the French crown.¹ His belief in this right grew stronger all his life. Proof of that is found in his career; "sometimes he seems to have looked upon himself as a national English king, a knight, a warrior;" sometimes "as a chosen vessel of God for uniting England and France, for healing the schism in the church, for conquering the infidel."² His success in France seemed to prove the justice of his cause.

Henry V did not go to France until after due deliberation, and after he had asked the advice of his nobles and prelates. They recommended the sending of ambassadors to France to negotiate with the French, and in the

1. Mowat, "Henry V" - page 105

2. Mowat, "Henry V" - page 106

The first thing I noticed when I stepped out of the car was the heat. It was not just a warm blanket, but a heavy, oppressive weight that seemed to press down on my shoulders. The air was thick with humidity, and the sun beat down on my face, making my eyes squint. I took a deep breath, trying to acclimate myself to the new environment. The sounds of the city were a mix of honking horns, the chatter of people, and the distant hum of machinery. It was a chaotic symphony that I had never heard before. I felt a sense of disorientation, as if I had been transported to a completely different world. The buildings were tall and narrow, their windows reflecting the bright sunlight. The streets were crowded, with people walking in various directions, some carrying umbrellas. I felt like a small fish in a large, unfamiliar sea. The heat was a constant reminder of the tropical climate, and the humidity made it difficult to breathe. I was grateful for the air conditioning in the car, but now I had to face the elements on my own. The first few days were a challenge, but I slowly began to understand the rhythm of the city. The heat was a part of the experience, and I had to learn to embrace it. The humidity was a constant companion, and I had to find ways to stay cool. The sounds of the city were a new language, and I had to learn to listen. The buildings were a testament to the city's history, and I had to learn to appreciate them. The streets were a maze, and I had to learn to navigate them. The heat was a test of my endurance, and I had to learn to persevere. The humidity was a reminder of the tropical climate, and I had to learn to embrace it. The sounds of the city were a new language, and I had to learn to listen. The buildings were a testament to the city's history, and I had to learn to appreciate them. The streets were a maze, and I had to learn to navigate them. The heat was a test of my endurance, and I had to learn to persevere.

As I walked through the city, I noticed the way the people dressed. They wore light-colored, loose-fitting clothes, which was a stark contrast to the heavy, dark clothing I was used to. The women wore sarongs and blouses, and the men wore shirts and trousers. I felt out of place, and I was conscious of my own attire. The heat made the fabric of my clothes feel like a second skin, and I was grateful for the air conditioning in the car. The humidity was a constant reminder of the tropical climate, and I had to learn to embrace it. The sounds of the city were a new language, and I had to learn to listen. The buildings were a testament to the city's history, and I had to learn to appreciate them. The streets were a maze, and I had to learn to navigate them. The heat was a test of my endurance, and I had to learn to persevere. The humidity was a reminder of the tropical climate, and I had to learn to embrace it. The sounds of the city were a new language, and I had to learn to listen. The buildings were a testament to the city's history, and I had to learn to appreciate them. The streets were a maze, and I had to learn to navigate them. The heat was a test of my endurance, and I had to learn to persevere.

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After a few days, I started to feel more at home. The heat was no longer a burden, but a familiar presence. The humidity was a constant reminder of the tropical climate, and I had to learn to embrace it. The sounds of the city were a new language, and I had to learn to listen. The buildings were a testament to the city's history, and I had to learn to appreciate them. The streets were a maze, and I had to learn to navigate them. The heat was a test of my endurance, and I had to learn to persevere. The humidity was a reminder of the tropical climate, and I had to learn to embrace it. The sounds of the city were a new language, and I had to learn to listen. The buildings were a testament to the city's history, and I had to learn to appreciate them. The streets were a maze, and I had to learn to navigate them. The heat was a test of my endurance, and I had to learn to persevere.

meantime, they made preparations for invading France. The results of the negotiations were not satisfactory so the French sent the envoys to England who were graciously received by the king. Their conduct however can not be spoken of so highly. These French envoys spoke defiantly to Henry V and said that "with the help of God and the Virgin, Henry would be driven out of France, or be captured, or die there." ¹ The king calmly listened to this defiance, dismissed the envoys with a safe conduct and handsome presents; then began to mobilize his forces. Henry V personally supervised the details and planned everything with great care.

Just as all was in readiness and the English were about to set sail, "the popular young king"² was faced with a conspiracy against his life, which he quickly crushed.

Henry V and his army landed in France near Harfleur. Good discipline was maintained in the English army and common humanity was shown. On landing Henry V made a proclamation that no churches should be plundered, no priests, children, or women ill-treated.

The English laid siege to the town of Harfleur and finally succeeded in capturing it. The king himself was an energetic and able officer during the siege. He laid aside all signs of royalty and inspected the lines in person. The losses of the English, the illness of the men made the pushing further into France a question. Henry V called a council of his barons who advised returning to England. This troubled the king and he bravely made answer, - " I have a great desire to see my lands and places that should be mine by right. Let them assemble their greatest armies, there is hope in God that will hurt neither my army nor me. I will not suffer them, puffed up with pride, to rejoice in misdeeds, nor unjustly, against God, to possess my goods. They would say that through fear I had fled away, acknow-

1. Mowat, "Henry V" page 116

2. Mowat, "Henry V" - page 124

ledging the injustice of my cause. But I have a mind, my brave men, to encounter all dangers, rather than let them brand your king with words of ill-will. With the favour of God we will go unhurt and inviolate, and, if they attempt to stay us, victorious and triumphant in all glory."¹

The English did not return to England, but pushed on into France which shows not only the determination of the king, but also of the men who followed ungrudgingly against their judgment.

The march from Harfleur was remarkably well conducted and testifies to the powers of leadership of Henry V. On the way to Calais the king gave an order to his archers which was also used successfully the next week at Agincourt. "The king made an order throughout the whole army, that each archer should prepare and fashion himself one stake or stave, square or round, six feet in length, and of proportionate breadth, sharpened at each end, commanding that when the army of the French should approach, to give battle and to break the stations of the archers by means of their squadrons of horse, each man should fix his stake in front before him, and others should fix their stakes immediately between the rest but a little further back, - one end to be fixed in the ground, the other to slope upwards towards the enemy, at the height of a little more than the middle of a man ; so that when the charging cavalry come near, they would be terrified by the sight of the stakes, and withdraw, or else, reckless of their own safety, both horse and man should imperil themselves upon the stakes." ²

It was soon after this that an English knight, Sir Walter Hungerford, wished the king had ten thousand men, who were in England, added to the English forces in France. Henry V bravely made answer, - "You speak foolishly, for by the Heaven of God, on whose grace I rely, and in whom is my firm hope of victory, I would not, even if I could, have one

1. Mowat, "Henry V" - pages 135 & 136

2. Mowat, "Henry V" - pages 143 & 144

man more than I have. Do you not believe that the Almighty can with His small humble army overcome the pride opposed to us by the French, who glorify themselves with their numbers and their own strength?"¹

The night before the battle of Agincourt the English army moved in absolute silence out of the trap set by the French, and at daybreak they found the English in battle array opposite them. Before the battle Henry V held prayers and celebrated the mass. The English king courageously led his men on foot and distinguished himself in the fight. The Duke of Alençon attacked the king and struck off a piece of his crown, but Henry V escaped uninjured. The stakes of the archers proved very successful in repelling the French. After the battle Henry thanked God on the battlefield and also thanked his army for their services. Upon reaching Calais the English army embarked for home. The French prisoners with them were seasick and marveled at the composure of King Henry V who seemed unaffected by the waves.²

There was a great reception to Henry V when he reached London, but he rode through the streets "with a countenance almost unmoved."³ By his quiet and sober expression he showed the people that he gave the glory of his success not to himself but to God alone. He was even unwilling to show his helmet and crown battered in the fight at Agincourt.

A devout Catholic, Henry V was anxious for the unity of the church and soon after his return from France came into personal relations with Emperor Sigismund, through whose efforts the schism in the church was finally ended. Sigismund was almost as great a man as Henry V and the two had, in their lofty ambitions and wide ideas, much in common, but the former

1. Mowat, "Henry V" - page 149

2. Mowat, "Henry V" - page 161

3. Mowat, "Henry V" - page 163

lacked the practical genius and self-restraint of the latter. While Sigismund was in England in the interests of the church, the French attacked Harfleur and tried to regain what they had lost from the English. The Duke of Bedford was sent to reclaim the English possessions and Henry V prayed for the success of his men. Bedford was successful especially in relieving Harfleur.

Later Sigismund and Henry V went to France and tried to secure a peace between the French and the English in the interests of the church. However it could not have been very successful, for Henry V, shortly after his return to England prepared for a second expedition to France, and as before he personally supervised the preparations. The first expedition was dazzling and glorious, but without result. Henry V had shown himself as a brilliant fighter and a great leader of men.¹ But in this second expedition he displayed profound strategy; he was a really constructive general. Henry V personally conducted the sieges with the greatest prudence and care. Several times Henry V and the Dauphin of France met to make peace, but without success. Finally the treaty of Troyes established peace between France and England which made Henry V "King of England and Heir of France."² and gave him the beautiful Katherine of France for his bride. Before Henry could return to England he had to subdue the rest of France which he did without delay, after placing his wife and the French royal family in safety.

When Henry V with his Queen returned to England the reception they received was equal to that of his return after Agincourt. After the coronation of Katherine as Queen of England, the royal pair made a "progress" through the land as was the custom of medieval monarchs. It was at this time Henry V received word that he was sorely needed in France, so he started

1. Mowat, "Henry V" - page 194

2. Mowat, "Henry V" - page 235

out on what proved to be his last expedition to France. During this stay due to the tedious strain of sieges Henry's health began to fail him. He was overjoyed when he received news of an heir and seemed to work harder than ever for a time.

Later the Queen and her son joined Henry V in France so there were two courts - the English court and the French court, of which the former was the larger and the more brilliant. Henry went out on expeditions, against the uprisings led by the Dauphin, until he was stricken at Corbeil with his final illness. With his characteristic courage and determination he tried to ride back to Paris but the terrible pain forced him to submit to a horse-litter. For three weeks he suffered before he passed away on August 31, 1422. During those last weeks he showed, as always, the greatness of his spirit; he calmly made plans and arrangements for the carrying on of his work.

Henry's last words to his brother, uncle, and seven or eight counsellors have been preserved to us by "Elmham", Henry says the time has come for him to die "... if in the time of my reign, I have ruled otherwise than I ought, or if I have done any injustice to anyone - as I believe I have not - I humbly ask pardon. For the good services, rendered to me especially in the wars, I give thanks to you, and to your fellow-soldiers.It was not ambitious lust for dominion, nor for empty glory, nor for worldly honour, nor any other cause, that drew me to these wars, but only that by suing for my just title, I might at once gain peace and my own rights. And before the wars were begun, I was fully instructed by men of the holiest life and wisest council, that I ought and could with this intention begin the wars, prosecute them, and justly finish them, without danger to my soul."¹ His last words as he departed this life were, -

1. Mowat, "Henry V" - page 281

"Into the hands, Lord, thou hast redeemed this life." ¹

The King's body, after embalming, was placed in a wooden coffin and started on its way to Calais from whence it was sent to England. After paying their last respects to his body, and after due religious observances the English buried Henry V November 7, 1422 amid the tombs of his ancestors.

The personal qualities of Henry V were such as to endear him to all his subjects and make him a popular character in history. His most notable quality, justice, was given by contemporary chroniclers of both France and England. No better tribute could be paid to him than that of the French historian, - who had no love for the English, - Juvenal des Ursins, who writes, - "The said King in his time, at least since he came to France, had been of a high and great courage, valiant in arms, prudent, sage, and a great Justicier, who without exception of persons, did as good justice to little as to great persons, according to the need of the case. He was feared and revered by all his relatives, subjects, and neighbors."² After sifting all the evidence the modern Frenchman says Henry V was "severe and hard, but one who kept his word."³ His justice was not influenced by either sentiment or social feeling.

Henry's industry was shown in the administration of the government in England and the organization of his campaigns abroad. He had to rely almost wholly upon himself, for he had few noble Englishmen to help him, while other kings had had many wise and noble counsellors. He administered law and justice, he planned wars and led his armies.

Mingled with his dashing spirit was a coolness and prudence which

1. Mowat, "Henry V" - page 284
2. Mowat, "Henry V" - pages 297 & 298
3. Mowat, "Henry V" - page 298

were seldom found in typical medieval knights.

Henry V's piety was a great factor in his life. Through all his strenuous career he always went to religion for relief. It is said that he spent the first night as king in conversation and confession with a holy man at Westminster. He was strongly devotional and possesses a sincere faith. In dealing with the Lollards Henry V left them practically unmolested after their political power was broken. The king was even reproved for his tolerance in regard to them.

Henry V had no favorites; he hid his plans even from his most intimate friends. He was temperate himself and enforced temperance among his soldiers.

The most permanent gift which Henry V gave England was a spirit of patriotism. The Elizabethans looked upon the age of Henry V as the golden age of England. Hence, so many chronicle plays in Elizabeth's day reflect the patriotism of Henry V as well as the national feeling which was increasing during her reign.

Henry V's chief qualities were courage, determination, judgment, and industry. His life shows the importance of personality in the history of human affairs. His moral influence survived even when his empire had gone to ruin under his weakling son.

was taken down in the local papers.

Henry's party was a great success in the city.

The excitement was so great that Henry went to the city for the night.

Henry spent the night in the city in the most comfortable manner.

Henry was very much pleased with the result of his visit.

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II. Shakespeare's Sources and Use of Them

It is generally understood and believed that Shakespeare used sources for most of the plays he wrote. Just how much of his source material he utilized and just how he used it is still a question. However, scholars have discovered that Shakespeare did not always keep the order of events given in his source, neither did he follow the source in all respects. On the other hand in his chronicle plays, whose main source was Holinshed's "Chronicles", Shakespeare sometimes followed the source so closely that in some instances he almost copied word for word, transforming the prose of Holinshed into blank verse. At other times Shakespeare gave the material found in his source a twist this way or that which made a different impression. In some places where Holinshed mentioned a topic in two or three sentences, Shakespeare enlarged it into a scene or conversation, while at other times an event treated at some length by Holinshed was just barely mentioned by Shakespeare, or even omitted entirely. On the whole, Shakespeare changed the place or order of events, added, rejected, and changed the history to suit his taste and the needs of the day. In the trilogy of "Henry IV" parts I and II, and "Henry V" we find Shakespeare using two principal sources,- Holinshed's "Chronicles" and a play "Famous Victories of Henry V".

In Holinshed's "Chronicles" there is a reference to a misunderstanding between prince Hal and his father. Nevertheless, after a meeting at Westminster the young prince was dismissed by the king "with great love and signes of fatherlie affection."¹ This may be the meeting which Shakespeare used for "Henry IV" part I act 3 scene 2, during which the king chided his son for his wild and dissolute life.

1. Boswell-Stone, "Shakespeare's Holinshed" - page 140

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The prince's low companions and his pranks are recorded in Holinshed. Then the writer goes on to say,- "Yet his behavior was not offensive or at least did not tend to injure anyone - he avoided doing wrong, kept his affections within the tract of vertue. He was beloved by those who could understand his disposition which was in no degree excessive that he deserved to be suspected."¹ According to that it would appear that Holinshed believed Henry V's mad-cap ways and actions were not to be taken too seriously. Holinshed admits that prince Hal's behavior might appear to be offensive, yet it was not intended to harm anyone. Those who understood his nature understood this and loved him.

Holinshed treats at some length the banishment of Falstaff and his old associates by Henry V after his coronation. Shakespeare portrays this in "Henry IV" part II act 5 scene 5. On this point Holinshed writes,- "But the king even at the first appointing with himselfe, to shew that in his person princie honours should change publike manners, he determined to put on him the shape of a new man. For whereas aforetime he had made himselfe a companion unto misrulie mates of dissolute order and life he now banished **them all** from his presence (but not unrewarded, or else unpreferred): inhibiting them upon a great paine, not once to approach, lodge, or sojourne within ten miles of his court or presence."²

According to Holinshed it was during the Parliament at Leicester, called by Henry V soon after he became king, that a bill was introduced against the clergy which would deprive them of much land and money. Naturally they wished to divert Henry's mind from such a catastrophe. So the Archbishop of Canterbury made an oration in which he said that the duchies

1. Boswell-Stone, "Shakespeare's Holinshed" - page 141

2. Boswell-Stone, "Shakespeare's Holinshed" - page 164

of Normandy, Aquitain, the counties of Anjou and Maine, and the whole country of Gascoigne belonged by undoubted right to England, as well as the whole realm of France. Shakespeare used this as the source for the speech of the Archbishop of Canterbury in "Henry V" act 1 scene 2. Further, the Archbishop's speech (lines 33-95) is copied almost word for word from Holinshed, except that Shakespeare puts it in a different form from Holinshed's prose.

The incident of the present of tennis balls from the Dauphin of France to King Henry V is told by Holinshed. It is interesting to note that Shakespeare spells it Dauphin while Holinshed uses the form Dolphin. A part of Holinshed's account follows,—"Whilest in the Lent season the King laie at Killingsworth, there came to him from Charles Dolphin of France certeine ambassadors, that brot with them a barrell of Paris balles; which from their master they presented to him for a token that was taken in verie ill part, as sent in scorne, to signifie, that it was more meet for the king to passe the time with such childish exercise, than to attempt any worthie exploit."...."Wherefore the king wrote to him, that e'er long, he would tosse him some London balles that perchance should shake the walles of the best court in France."¹ It seems that Henry V calmly received the Dauphin's scornful gift and as quietly answered it sending the French ambassadors from the English court with a safe conduct.

In regard to the conspiracy against the life of Henry V, which he discovered on the eve of his departure for France, neither Holinshed nor any other chronicler published in Shakespeare's day relate that the conspirators were led to doom themselves by Henry V. ("Henry V" act 2 scene 2) The speech in which the king upbraids them is wholly Shakespeare's except

1. Boswell-Stone, "Shakespeare's Holinshed" - page 173

where Scroop's dissimulation and ingratitude is denounced. Holinshed tells how much Henry V trusted Lord Scroop.

The speech of the King in "Henry V" act 2 scene 2 (lines 167-181) is an example of how closely Shakespeare followed his source at times.

(Note the underlined words in both.)

Holinshed¹

"Having thus conspired the death and construction of me, which am the head of the realm and governor of the people, it maie be that you likewise have sworne the confusion of all that are here with me, and also the desolation of your own country..
.....Revenge herein touching mi person, though I seeke not, I yet for the safe-guard of you mi deere freends, and for due preservation of all sorts, I am by office to cause example to be shewed. Get ye hence therefore, ye poore miserable wretches, to the receiving of your just reward. Wherein God's maiestie give you grace of his mercie and repentance of your heinous offenses."

Shakespeare

"You have conspired against our royal person,"...
"Touching our person, seek we no revenge;
But we our kingdom's safety must so tender,
Whose ruin you have sought, that to her laws
We do deliver you. Get you, therefore, hence,
Poor miserable wretches, to your death;
The taste whereof, God of his mercy give
You patience to endure, and true repentance
Of all your dear offenses."

Shakespeare ignored Holinshed when he had the king tell Exeter to "use mercy to them all" ("Henry V" act 3 scene 3 line 54) after the fall of Harfleur. Holinshed reports that the king expelled from Harfleur "parents with their children, yoong maids, and old folke"² and filled their place with English immigrants.

In "Henry V" Shakespeare has the Dauphin of France present at the Battle of Agincourt in spite of the fact that his father told him to remain at Rouen. This is unhistorical and contrary to Holinshed. Perhaps Shakespeare confused the Dauphin with Sir Guichard Dauphin.

1. Boswell-Stone "Shakespeare's Holinshed" - pages 176 & 177
2. Boswell-Stone "Shakespeare's Holinshed" - page 181

1. The first of these is the fact that the...

2. The second is the fact that the...

3. The third is the fact that the...

4. The fourth is the fact that the...

5. The fifth is the fact that the...

Conclusion

References

"The first of these is the fact that the..."

"The second is the fact that the..."

"The third is the fact that the..."

"The fourth is the fact that the..."

"The fifth is the fact that the..."

"The sixth is the fact that the..."

"The seventh is the fact that the..."

"The eighth is the fact that the..."

"The ninth is the fact that the..."

"The tenth is the fact that the..."

"The eleventh is the fact that the..."

"The twelfth is the fact that the..."

"The thirteenth is the fact that the..."

Shakespeare illustrates Henry's even-handed justice when in "Henry V" act 3 scene 6 the king refuses to pardon Bardolph who has robbed a church. Holinshed reports that during Henry's march no "outrage or offense doone by the English except one, which was, that a souldiour took a pix out of a church, for which he was apprehended, and the king not once removed until the box was restored, and the offender strangled."¹ Here Shakespeare uses Bardolph for the thief and thus eliminates one of the comic characters. Whether the king's so-called charitable proclamation was a result of this or not is a question. At any rate, on August 17 he "caused proclamation to be made, that no person should be so hardie, on paine of death, either to take anie thing out of anie church that belonged to the same; or to hurt or do anie violence either to the priests, women, or anie such as should be found without weapon or armour, and nor readie to make resistance."²

The over-confidence of the French army before the battle of Agincourt is stated in Holinshed as follows,- "The French as though they had been sure of victorie, made great triumph; for the capteins had determined before how to divide the spoils, and the soldiers the night before had plaide the Englishmen at dice."³ This is probably the source for the last scene in act 3 of "Henry V".

Holinshed tells of the quiet march of the English to Agincourt the night before the battle. It seems the French thought they had Henry V in a trap and while they were celebrating that they thought was sure to be victory on the morrow, the English army quietly and silently at the king's

1. Boswell-Stone "Shakespeare's Holinshed" - page 184

2. Boswell-Stone "Shakespeare's Holinshed" - page 184

3. Boswell-Stone "Shakespeare's Holinshed" - page 186

command, marched out of the trap and were in battle array before the French discovered what had happened. This may be where Shakespeare got his idea to have Fluellen tell Gower to speak lower ("Henry V" act 4 scene 6 lines 37 & 38). Shakespeare took these words directly from Holinshed. At the same time Holinshed tells that the French set fire to the English tents and began to plunder them. This he gives as the reason for Henry's command to kill the prisoners. Holinshed tries to excuse the king on the grounds that he was in a passion and **angry**, otherwise he would have been more merciful.

Shakespeare gets the incident of the naming of the battle from Holinshed who says that Montjoy, the French herald, came to ask permission for the French to bury their dead when Henry V was still uncertain as to the outcome. After Montjoy told the king the English had won, Henry asked the name of the castle "hard by" and named the battle - Agincourt. ("Henry V" act 4 scene 7).

Shakespeare changed the names and the event a little when he had the practical joke played on Fluellen by Henry V. ("Henry V" act 4 scene 1). Holinshed relates this as the encounter of the king with the Duke of Alanson (Alençon in Shakespeare) by whom he was almost felled, yet he slew two of the Duke's men and felled the Duke himself before he got the glove.

Shakespeare's metrical roll of the French prisoners and of those slain on either side ("Henry V" act 4 scene 8 lines 72-102) is almost identical to Holinshed's list with the exception that the latter is in prose.

Holinshed relates how after retreat was blown Henry gathered his army together and gave thanks to Almighty God for "so happy a victory". When he and his army had refreshed themselves they marched back to Calais. This Shakespeare uses but omits Henry's second campaign which lasted about four years and was brought to a close by the Treaty of Troyes in 1420.

In "Henry V" after the celebration of the victory the French king confers with Henry about the terms of peace, then Henry woos Katherine, and the final scene is the acceptance of the English terms and the winning of Katherine.

After Henry's second campaign is described by Holinshed then comes the return to England, the treaty agreements, and the betrothal of Henry and Katherine. Hence, it can be seen that Shakespeare omitted and shortened in his account of these events.

In using Holinshed, Shakespeare did not follow strictly the order of events, neither did he use all the important facts about Henry V, but at the same time he followed his source so closely in some places that he almost copied Holinshed verbatim.

The other source used by Shakespeare for his famous trilogy which portrays Henry V as prince and king was "Famous Victories of Henry V". This play was probably written by William Tarlton before 1588. Tarlton, a comedian who flourished in the reign of Elizabeth, acted the part of Derricke, the clown; it may be he created the role. Shakespeare adapted and altered this play to suit his need. We find that one play, "Famous Victories", originally contained the material which Shakespeare used in three. In his plays Oldcastle and Derricke disappear and we have Falstaff (at first Shakespeare used Oldcastle) and Bardolph, who were both historic persons.¹

"Famous Victories" has no act and scene arrangement but is one continuous performance as it were, with exits and entrances of characters.

1. Sir John Falstaff was an historic personage. Whether Shakespeare purposely took that name for his character of Falstaff or not, is not known. At any rate, Shakespeare's Falstaff is purely invention on the part of the author, and not at all like the historical person. (Brooke, Ten More Plays of Shakespeare, Chapter X)
There were two Bardolphs, Sir William Bardolph who served as Captain of the Castle of Calais for several years was an historic person. I do not know whether Shakespeare used the historical person for his character, Bardolph, or not. The other was the Eastcheap character. (Mowat, "Henry V" pages 75-76)

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Some of these scenes Shakespeare used in his trilogy.

The opening scene of "Famous Victories" shows prince Hal with his companions Ned and Tom just after they have robbed the king's receivers. The prince swears the receivers to secrecy and promises to reimburse them. The counterpart to this is in "Henry IV" part I act 2 scene 2 where Shakespeare uses travellers in place of the king's receivers and has prince Hal and Poins rob Falstaff and his friends after they have plundered the travellers.

Shortly after this first scene Derricke and Cobler (two comic characters) act out the scene just before where the prince struck the judge. This may be the source for "Henry IV" part I act 2 scene 4 in which Falstaff and prince Hal imitate the prince and his father.

The scene in "Famous Victories" between the prince and his father during which Henry IV chides his son and fears for his kingdom under the rule of so mad-cap a prince is used by Shakespeare for his famous scene between Henry IV and Henry V in "Henry IV" part I act 3 scene 2. The father and son are finally reconciled; the prince is forgiven by his father and here shows his true nature. Prince Hal reveals the fact that his reveling is only on the surface; he is really great and honorable.

Another famous scene portrayed in "Famous Victories" and used by Shakespeare is the one of the sleeping king, when the Prince of Wales took the crown because he thought his father was dead. Shakespeare portrays this in "Henry IV" part II act 4 scene 4. When the Lord of Oxford brought back the crown and incidentally the prince, Henry IV revealed how unstable he felt about his claim to the throne. The prince bravely replied that anyone who tried to take the crown from him must have thicker armor than his.

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Through the speeches of Tom, Ned, and Cobler in "Famous Victories" we learn that prince Hal has been crowned king and "changed his countenance",¹ also that he has sent to France demanding the crown. This is practically the same as Shakespeare portrays in "Henry IV" part II act 5 scene 2.

In "Famous Victories" prince Hal had once made the remark that when his father died they should "all be kings."² As King Henry V, he sends these once boon companions of his away and forbids them to come within two miles of his residence. In "Henry IV" part II act 5 scene 5 Shakespeare portrays this dismissal by Henry V of his former companions.

The Archbishop of Canterbury tells Henry V, in the play "Famous Victories", that he has a right to the French crown. Shakespeare enlarges upon this scene and has the first scene in "Henry V" a discussion between the Bishops of Ely and Canterbury as to the advisability of diverting the king's mind from a certain bill before Parliament which would deprive the church of much land and money. In order to do this they advise him that he has a rightful claim to France. Hence, in act 1 scene 2 of "Henry V", Shakespeare has the two Bishops explain the Salique Law and Henry V's right to the French throne.

The Dauphin's scornful gift of tennis balls to Henry V is delivered by the Bishop of Bruges in "Famous Victories" and by an Ambassador in "Henry V" act 1 scene 2. The English king calmly received the gift and bravely and quietly answers the giver.

After the advice of his counsellors Henry V decides to go to France and fight for his rights ("Henry V" act 1 scene 2). In "Famous

1. Adams, "Chief Pre-Shakesperian Drama - page 678

2. Adams, "Chief Pre-Shakesperian Drama - page 674

Victories" he appointed as "Protector" of England the Lord Chief Justice by whom he had been committed to prison as a prince.

In "Famous Victories" the conversation of the French King and the Constable of France reveal the fact that French troops are in readiness and Henry V is besieging Harfleur. The Dauphin asked for a command in the battle and was refused by his father. In "Henry V" act 3 scene 5 Shakespeare used this material to show that Henry V was carrying out his answer to the Dauphin.

Harfleur surrendered to the English and the French herald challenged them to battle. ("Famous Victories") In "Henry V" act 3 scene 1 before Harfleur, the English king bravely urged his soldiers to battle in an inspiring speech; later in same act, scene 3 Harfleur fell. In act 3 scene 6 Montjoy the French herald, challenged the English to battle, Here Shakespeare enlarged on his source and had scenes intervene between what was all one scene in "Famous Victories".

When the French messenger came with an offer of ransom for Henry V he haughtily refused and declared that he would fight. In "Henry V" act 4 scene 3, Montjoy begged the English king to pay his ransom and not fight, but Henry V refused.

Shakespeare enlarged upon his source of the battle of Agincourt, for in "Famous Victories" it is short with little action, but in "Henry V" it is divided into various scenes showing the different parts of the battlefield, now with the English, then with the French.

Both "Famous Victories" and "Henry V" show the French envoy asking permission to bury their dead when Henry V is still uncertain as to the outcome of the battle. These plays also give the incident of the way the battle was named.

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The discussion of the treaty between the French and the English, the demands of Henry V are near the end of "Famous Victories". Shakespeare gives them in "Henry V" act 5 scene 2. The wooing of Katherine, daughter of the French king, follows right along in "Henry V" and is similar to the source.

Shakespeare changed the ending a little for in "Famous Victories" the French nobles and the Duke of Burgundy swear allegiance to the English king, but in "Henry V" the Duke is to take his oath of allegiance on the wedding day of Henry and Katherine which is to be the first Sunday of the next month, "God willing." ("Famous Victories")

Thus we see that Shakespeare, in using his source, rejected, added, and changed the material to suit his need.

III. Analysis of Shakespeare's Henry V

Judging from his plays one can be fairly certain that Shakespeare had a definite plan in mind as to the portrayal of the character of Henry V. In "Richard II, written about four years before "Henry V" and one or two years before "Henry IV" part I,¹ may be found these words spoken by Bolingbroke as King Henry IV (Act 5 scene 3)

"Can no man tell me of my unthrifty son?
'Tis full three months since I did see him last;-
If any plague hang over us, 'tis he.
I would to God, my lords, he might be found:
Inquire at London, 'mongst the taverns there,
For there, they say, he daily doth frequent,
With unrestrained loose companions,-
Even such, they say, as stand in narrow lanes,
And beat our watch, and rob our passengers;
While he, young, wanton, and effeminate boy,
Takes on the point of honor to support
So dissolute a crew."

Percy:—"My lord, some two days since I saw the prince,
And told him of these triumphs held at Oxford."

Boling:—"And what said the gallant?"

Percy:—"His answer was, - he would to the stewes,
And from the common'st creature pluck a glove,
And wear it as a favor; and with that
He would unhorse the lustiest challenger."

Boling:—"As dissolute as desperate; yet through both
I see some sparkles of a better hope,
Which elder days may happily bring forth."

Bolingbroke's speeches, and the actions of the prince as given by Percy, are a guide to the character of the Prince of Wales. His father calls him his "inthrifty" son. The fact that he has not seen his son for three months may be due to two things, - first, his father has been so busy

1. Long, "English Literature" - page 150

"Richard II" 1594-1595

"Henry IV" part I 1596

"Henry IV" part II 1597

"Henry V" 1599

... and the ... of the ...

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fighting for the throne he has not had time to think much about Prince Hal; second, the prince had been rioting with his wild companions with little thought of his father. The king also reveals the fact that his son feels in honor bound to "support so dissolute a crew." Yet the king sees some hope for the future; he thinks that perhaps age will teach his son discretion. Shakespeare may have used these speeches to foreshadow the character of Henry V in the plays to come; at any rate, he gives the same impression of the prince and portrays the same characteristics here as he does in "Henry IV" parts I and II:- a prince who spends his time in a life of companionship with loose and dissolute people, but who at the same time, shows something which gives hope for better behavior in the future.

"Henry IV" part I, which was written one or two years after "Richard II", carries out the idea of the character of prince Hal which were suggested in the earlier play.

In act 1 scene 1 (lines 85-86), Henry IV says that he sees "riot and dishonor stain the brow" of his son, while Northumberland is fortunate to have a son like Hotspur who "is the theme of honor's tongue". (It has been contended by some that Shakespeare used Hotspur as a foil for prince Hal; all that one was the other was not.)

Act 1 scene 2 (lines 51-56), between Falstaff and prince Hal, portrays the fact that Hal "supported" Falstaff and his crew for Falstaff admits that Hal has always paid his "reckoning" at the tavern. Then the prince says,- "Yea, and elsewhere, so far as my coin would stretch; and where it would not, I have used my credit."

In this same scene (lines 92-103) Falstaff says he will reform, but just as soon as the prince suggests a purse snatching Falstaff agrees and so does not keep his resolution long, whereas, the prince was a man of his word as will be seen later. When Falstaff learns that pilgrims with

The first part of the report is devoted to a general survey of the situation in the country. It is followed by a detailed account of the work done during the year. The report concludes with a summary of the results and a list of recommendations.

The work done during the year has been of a very satisfactory nature. It has been possible to carry out the programme of work which was laid down in the report for the previous year. This is due to the co-operation of the various departments and to the assistance of the staff.

The results of the work have been very good. It has been possible to complete the work on the various projects which were undertaken. This is a very important achievement, especially in view of the fact that the work was carried out in a very short time.

The following are the main results of the work done during the year:

- 1. The work on the various projects has been completed.
- 2. The results of the work have been very good.
- 3. The work has been carried out in a very short time.

The following are the main recommendations:

- 1. The work should be continued in the next year.
- 2. The results should be published.
- 3. The work should be carried out in a more systematic manner.

rich offerings to Canterbury, and traders "with fat courses" to London, are within his power to rob, he asks Hal to join him. At first the prince refuses, but when urged by Falstaff he consents and says (lines 43-44),-
 "Well, then, once in my days I'll be a madcap."

At the close of act 1 scene 2 (lines 197-219) prince Hal gives a soliloquy from which we receive the first hint by himself as to his character. He says that he knows them all and "will awhile uphold the unyok'd humour of your idleness". In so doing he will imitate the sun (here Shakespeare may have used a play on the words son and sun), which lets the cloud hide it, and then is "wond'ered at" when it appears. Next he makes a very true statement,- " If all the year were playing holidays,

To sport would seem as tedious as to work."

But scattered holidays are the most enjoyable, he adds. "So, when this loose behavior I throw off", (this would make one believe all his wild life was just put on), then he will be better than his word; he will "falsify" man's hopes and when reformed will be so much better that he will attract more attention than something which has no foil to set it off (his wild behavior versus his good actions and deeds). Now he will offend so much he will become skillful at it and reform when people least expect it of him.

According to the above, Henry V wants the audience to believe he is truly noble and kingly at heart, but his behavior is as a mask to hide his real character, so when he is ready to reveal himself people will wonder at him more than they do now.

In act 1 scene 3 (line 230) Hotspur speaks of prince Hal as "that same sword-and-buckler Prince of Wales". This is Hotspur's first reference to the prince and shows the contempt in which he held prince Hal.

Act 2 scene 2, the robbery at Gadshill, shows the prince indulging in the sport of robbing Falstaff and his company after they have robbed the travellers, as the prince had promised Poins at the time Falstaff persuaded Henry to join him. (see above reference to act 1 scene 3 lines 92-103).

Act 2 scene 4 portrays the prince at Boar's Head Tavern, Eastcheap among Falstaff and his companions. This scene illustrates the fact that Prince Hal enjoyed a good joke. He has made friends with the drawers and gets Poins to call one of them - Francis - until he is so distracted he doesn't know which way to turn. The prince enjoys the discomfiture of poor Francis.

In the same scene Falstaff later says,- " A plague of all cowards!" (line 115), and calls the prince and Poins cowards for leaving him. It is some time before he is convinced that he was robbed by them. However, he claims to have known them all the time and just to have been leading them on to see what they would say for themselves. For he says (lines 266-279),- "I knew ye as well as he that made ye..... was it for me to kill the heir-apparent? Should I turn upon the true prince?..... Instinct is a great matter; I was a coward now on instinct ". The question is, - did he really recognize him or not? Strange, but he claims to be so brave and valiant, still his actions portray him as cowardly, and yet he reiterates,- " a plague of all cowards". Truly, there is a strange mixture in his nature. Although Falstaff calls the prince a coward it is not true. This is a way Falstaff has of covering up his own shortcomings and has nothing to do with the character of the prince.

In this same act and scene the prince and Falstaff act as Henry IV and the prince for a little diversion. First, Falstaff takes the part of Henry IV and rebukes the prince for his companions but says that Falstaff is a virtuous man, tells the prince to banish all his low companions but

but I mean it, the words are beautiful, those are the words that

live in the heart of every Englishman and his countrymen and

every Englishwoman, in the spirit and in the heart of the English

people, and they are the words that we have heard in the

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Falstaff. Next the prince takes the part of his father and Falstaff of the prince. Prince Hal rebukes Falstaff (as the prince) for his friendly relations with such a fellow as Falstaff. When Falstaff tries to defend himself he tells the prince to banish all but "Old Jack Falstaff..... Banish plump Jack, and banish all the world". The prince replies (line 72),- "I do, I will." It is a question whether Henry had the banishment in mind at this time or not. Yet it may be a foreshadowing of the rejection and banishment of Falstaff by Henry V after his coronation; however, did Falstaff realize this? It seems doubtful to me because of Falstaff's greeting to Henry V as king, which was just as cordial as in the days when they frolicked together.

This same act and scene gives another instance of the support of the prince for Falstaff and his friends. The sheriff and his men come in search of Falstaff for the robbery of the travellers. The prince (lines 499-517) meets them alone, promises to repay the money lost by the travellers, and sends them off. Then he tells one of Falstaff's men that the money shall be paid back with interest, -" the money shall be paid back again with advantage ". (line 540)

Act 3 scene 2 is a scene between the prince and his father -- how different from the burlesque just seen! King Henry IV feels that the actions of his son are a punishment to him for the says, -(lines 9-17)

"..... thou art only mark'd
To punish my mistreadings. Tell me else,
Could such inordinate and low desires,
Such poor, such bare, such lewd, such mean attempts,
Such barren pleasures, rude society,
As thou art matched withal and grafted to,
Accompany the greatness of thy blood
And hold their level with thy princely heart?"

The king accuses his son of "inordinate and low desires", "barren pleasures, rude society". Here are some of the things referred to by Bolingbroke as

King Henry IV in "Richard II" act 5 scene 3. The prince replies that he may have erred a little at times but most of the stories which reach his father are false, made up by those who wish to spread news for the sake of so doing. However, prince Hal begs pardon for what he has done and says (lines 26-28),-

"I may, for some things true, wherein my youth
Hath faulty wand'ered and irregular,
Find pardon on my true submission."

The king continues to tell how all men foresee the downfall of the prince, he even pictures the realm under such a king(lines 60-75); next his father tells how he lost his "princely privilege" because of his "vile participation". Prince Hal replies (lines 92-93),-

"I shall hereafter, my thrice gracious lord
Be more myself."

This speech strengthens the thought that prince Hal is just playing a part as he said in his first soliloquy (act 1 scene 2).

When the king tells his son of his foes, the prince requests his father to give him a command in the army that he may go conquer Hotspur and thus redeem himself (lines 129-159). The Prince of Wales says,-

" I do beseech your majesty may salve
The long-grown wounds of my intemperance:
If not, the end of life cancels all bands;
And I will die a hundred thousand deaths
Ere break the smallest parcel of this vow."¹

This is the high spot of the play. Here the prince shows his father his true nature. Henry IV's thundering response,-

"A hundred thousand rebels die in this:
Thou shalt have charge and sovereign trust therein."²

proves that he believes in his son and will trust prince Hal to do his best.

1. "Henry IV" part I act 3 scene 2 lls. 155-159

2. "Henry IV" part I act 3 scene 2 lls. 160-161

The first thing I noticed when I stepped out of the plane was the
 fresh air. It felt like I had been in a cocoon for weeks. The
 humidity was gone, replaced by a cool breeze that felt like a
 warm blanket. I took a deep breath and felt my lungs expand.
 The view from the window was breathtaking. The city below was
 a patchwork of green and brown, with a few buildings standing
 tall. I saw a river winding through the landscape, and in the
 distance, I could see the mountains. It was a beautiful sight,
 and I felt a sense of peace wash over me. I had finally
 reached my destination, and I was ready to start my new life.
 The plane landed smoothly, and I stepped out onto the tarmac.
 A man in a uniform greeted me with a friendly smile. He
 handed me a bag and led me to a car. The driver was a woman
 with short dark hair and a warm smile. She showed me to my
 room at the hotel. The room was simple but comfortable. I
 had a bed, a desk, and a chair. I looked out the window and
 saw the city lights. I felt a sense of excitement and
 anticipation. I was ready to start my new life in this
 beautiful city.

Act 3 scene 3, the very last of the act , enforces the change in the prince when he says (lines 203-204),-

"The land is burning, Percy stands on high;
And either we or they must lower lie."

The prince in his speech here reveals some of his ability to plan and to command in military matters. He is very businesslike and gives his orders like a captain. His thoughts are all upon the fighting to come; his pranks are forgotten in the seriousness of the matter at hand. Prince Hal for the first time, except with his father, shows his real nature. At the same time Falstaff remains unchanged, for although he is to join the army, his first thought now is "breakfast".

In act 4 scene 1 Hotspur again shows his contempt for the prince when he speaks of him as "the nimble-footed madcap Prince of Wales". The Vernon speaks in praise of prince Hal. After describing the men-at-arms he says (lines 104-110),-

"I saw young Harry, with his beaver on,
His cuisses on his thighs, gallantly arm'd
Rise from the ground like feathered Mercury,
And vaulted with such ease into his seat,
As if an angel dropp'd down from the clouds,
To turn and wind a fiery Pegasus
And witch the world with noble horsemanship."

From this it seems the prince was a good horseman. The only references to the prince in this act are through the mouths of his enemies. Everything said by them is to his favor and in his praise. Even though Hotspur held the Prince of Wales in contempt and was not afraid to show it, the other members of the opposing party respected prince Hal and saw some good in him, as can be seen from their praise of him. The prince himself appears with Falstaff and his army of scarecrows, but this has no important bearing on his character.

In act 5 scene 1 the prince acknowledges his faults when he says in his challenge to Hotspur (line 94) "I have a truant been to chivalry." When Vernon gives prince Hal's challenge to Hotspur, he again praises the prince and says that people have thought wrongly of the prince. (lines 66-69),-

"..... but let me tell the world
If he outlive the envy of his day,
England did never owe so sweet a hope,
So much misconstrued in his wantonness."

Thereupon Hotspur replies he never heard " Of any prince so wild a libertine". (line 72), which still shows a contemptuous attitude, though he hopes to meet the prince in battle.

In act 5 scene 4 the prince is wounded and bleeding, but courageously refuses to leave the field of battle (lines 11-12),-

"And God forbid a shallow scratch should drive
The Prince of Wales from such a field as this."

In this same scene when the King's life is endangered by Douglas the prince saves his father and tells Douglas (lines 42-43),-

"It is the Prince of Wales that threatens thee;
Who never promiseth but he means to pay."

Prince Hal was a man of his word. The result of saving his father's life was a much better opinion. As Henry IV put it (line 48),-

"Thou hast redeemed thy lost opinion."

This scene also portrays the death of Hotspur at the hands of prince Hal. The prince shows his nobility and courtesy when he bids farewell to Hotspur (lines 86-101),-

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"..... Fare thee well, great heart: ---
 Ill-weaved ambition, how much art thou shrunk!
 When that this body did contain a spirit,
 A kingdom for it was too small a bound;
 But now, two paces of the vilest earth
 Is room enough, - This earth that bears the dead
 Bears not alive so stout a gentleman.
 If thou wert sensible of courtesy,
 I should not make so dear a show of zeal:-
 But let my favours hide thy mangled face;
 And, even in thy behalf, I'll thank myself
 For doing these fair rites of tenderness.
 Adieu, and take thy praise with thee to heaven!
 Thy ignominy sleep with thee in the grave,
 But not remembered in thy epitaph."

In this speech the prince admits Hotspur was ambitious, but says he was noble and generous. Prince Hal pays tribute to Hotspur's courtesy and gentlemanlike qualities, while at the same time he reveals his own nobility and courtesy by performing the last rites for Hotspur, and by wishing only praise to be remembered about him. This shows the prince as a chivalrous knight fulfilling all the requirements of chivalry.

After the battle the prince and his father share in the disposal of the prisoners and the king plans to take his son with him to meet Owen Glendower and the Earl of March who have risen against the king. This shows the prince has fully regained his father's favor and shares the responsibilities.

Thus we see prince Hal rioting with his low companions, supporting them, shielding them from the law, and even playing jokes on them and with them. Hotspur and the prince are contrasted early in the play; even though the prince may suffer by the comparison we follow him eagerly through the rest of the play, in fact, the remainder of the trilogy. Prince Hal early tries to show that he is truly noble and kingly, that he is using his low life and wildness as a mask for his real nature. He admits as much to his father during the scene with him and humbly begs his father's pardon for his wrong-doing. When the prince learns of his father's enemies, he

begs a command in the army that he may redeem himself, and at the battle of Shrewsbury he courageously refuses to leave the field when wounded, and saves his father's life. The prince shows his nobility in his farewell to Hotspur at Shrewsbury. After the battle prince Hal in his father's good favor again plans with the king to further put down the rebellion. At the close of the play, then, we leave Henry V as a brave soldier ready to do battle for his father.

"Henry IV" part II continues the characterization of Henry V both as prince and king.

In the opening scene Hotspur's father, the Earl of Northumberland hears good news from the battle of Shrewsbury,- except that his son is dead, the day is his; shortly, however, the messenger from the battle gives a true report that the king has won. This messenger says that Hotspur was beat down by the "swift wrath" of Harry of Monmouth. That seems inconsistent with the death of Hotspur portrayed in "Henry IV" part I. Prince Hal did not appear angry when Hotspur challenged him on the field of Shrewsbury. In fact, the prince called Hotspur a "very valiant rebel"(act 5 scene 4 line 63). Hotspur replied that the time had come for one of them to die and said he wished prince Hal's name in arms was as great as his. Was this stilled a veil contempt, looking down upon the prince as an inferior warrior? Then they engaged in battle until Hotspur was wounded and fell. I can see nothing of "swift wrath" here on the part of Henry V.

Act 2 scene 2 begins with a conversation between Poins and prince Hal. The prince admits that he is weary and Poins expresses surprise that weariness dare attack nobility. When Poins chides the prince for not showing any feelings in regard to his father's illness, the prince replies that he is very sad about his father's condition and that his heart bleeds inwardly,

but if he were to weep and show outward emotion people would call him a hypocrite. The letter from Falstaff warns the prince against Poins saying, "he misuses thy favors" (line 112). However, this hasn't much effect on the prince, for he agrees to join Poins in a prank upon Falstaff.

In the same act, scene 4, prince Hal and Poins carry out their plans - disguise as drawers in Boar's Head Tavern, Eastcheap and serve Falstaff. It is interesting to note that just as Poins and prince Hal enter disguised, the ladies question Falstaff about the two. The eavesdroppers are able to observe in silence for a while until Falstaff calls for some sack, then he recognizes the prince as he comes forward, and welcomes him to London. This reminds us of the affair at Gadshill when Falstaff claimed to have known the prince all the time.

At the close of this scene news reach the prince that his father is at Westminster and he says to Poins,-

".....I feel so much to blame,

So idly to profane the precious time:"

("Henry IV" part II act 2 scene 4 lines 312-313. Maybe this is a twinge of conscience for spending time with such companions among such low surroundings when he should be with his father and helping him.

It is not until the fourth act that we hear about the prince again. In scene 4 Henry IV with his other sons and his nobles discuss the Prince of Wales and his actions. Henry IV is worried and begs his sons to watch over and help prince Hal. The King characterizes the prince in his second long speech,-

"For he is gracious, if he be observ'd:
He hath a tear for pity and a hand
Open as day for melting charity:
Yet, notwithstanding, being incensed, he's flint;
As humorous as winter, and as sudden
As flaws congealed in the spring and day."

("Henry IV" part 2 act 4 scene 4 lines 30-35)

The first part of the report is devoted to a general survey of the situation in the country. It is interesting to note that the author has taken into account the various factors which influence the economic development of the country. The author has also taken into account the various factors which influence the social development of the country. The author has also taken into account the various factors which influence the cultural development of the country.

The second part of the report is devoted to a detailed analysis of the various factors which influence the economic development of the country. The author has taken into account the various factors which influence the economic development of the country. The author has also taken into account the various factors which influence the social development of the country. The author has also taken into account the various factors which influence the cultural development of the country.

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We can see from this that the king, although worried about the Prince of Wales, sees good in him, for he says that Henry V is gracious, sympathetic, and charitable, but if he is angered he is hard and sudden.

The very fact that Henry IV takes pains to call the attention of his other sons to the good qualities in the Prince of Wales, and asks for their support and guidance for him, may help us to see more of the true character of prince Hal. As a matter of fact, we do find the prince gracious, sympathetic, charitable, all these and more in the next play where he is King Henry V.

Warwick tries to pacify the king by telling him that prince Hal is merely studying these companions, that he may know and understand their type so he can later use this knowledge in governing them. Warwick feels sure that when the time comes the prince will cast off these low followers.

Later in the same scene prince Hal sees the crown upon his father's pillow and thinking him dead runs away with it. This is a famous scene which raises the question,- why did the prince take the crown? Perhaps he did think his father dead. Even so why did he not raise the alarm, send for help, why just bid his father farewell and depart with the crown? At any rate, Shakespeare has the prince talk to the crown about its meaning, bid his father farewell, and leave with the crown.

The prince in addressing the crown calls it " a troublesome bedfellow", " golden care", and says it frightens sleep. Now his father is in his last sleep, he heeds not the care and weight of the responsibilities which the crown imposes upon its wearer. "Majesty", which is also derived from the crown, is like rich armour "worn in heat of day" and is uncomfortable to the wearer.

These reflections by prince Hal on the burden of the crown reveal a seriousness which we have seldom seen before. He has already left behind

The first part of the report deals with the general situation of the country and the progress of the work done during the year. It is followed by a detailed account of the various projects undertaken and the results achieved. The report concludes with a summary of the work done and a list of the names of the staff members who have been engaged in the work.

The second part of the report deals with the financial position of the organization. It gives a detailed account of the income and expenditure for the year and shows how the funds have been used. It also gives a list of the names of the donors who have contributed to the work.

The third part of the report deals with the personnel of the organization. It gives a list of the names of the staff members who have been engaged in the work and a brief account of their work. It also gives a list of the names of the volunteers who have helped in the work.

The fourth part of the report deals with the future work of the organization. It gives a list of the projects which are planned for the next year and a brief account of the work which is being done at present.

The fifth part of the report deals with the general conclusions of the work done during the year. It gives a list of the main findings of the work and a list of the recommendations which are being made.

his pranks and low living it needs only the rejection of the companions who have shared this life. The prince is fast showing his nobility and serious-mindedness.

Just at the minute of prince Hal's departure the king awakes, misses the crown, and calls to his lords. When Warwick returns with the prince and the crown, Henry V is humble and contrite, begs his father's pardon, admits he thought his father dead. Then the king and the Prince of Wales have a reconciliation, and Henry IV gives prince Hal his final advice and blessing. This is the last scene in which we see Henry V as prince; when we next see him in act 5 scene 2 he is King Henry V.

As king we observe prince Hal as dignified, serious, a little ill-at-ease perhaps for he tells his brothers,-

"This new and gorgeous garment, majesty,

Sits not so easy on me as you think."

("Henry IV" part 2 act 5 scene 2 lines 45 and 46)

However he feels that he must redeem himself and we can see a change in him. He is no longer a madcap prince, but a sober, dignified king. His very speeches are more noble and on a much higher plane than his former speech. Again he admits his follies,-

"The tide of blood in me

Hath proudly flow'd in vanity till now."

("Henry IV" part 2 act 5 scene 2 lines 129 and 130)

King Henry V plans to call Parliament, procure wise counsellors, and reign as a wise, noble monarch.

Some of the court felt sure that Henry V as king would be unchanged in conduct. He had revelled so long they feared it had become a fixed habit which he would be unable to break. These people expected a troublesome reign with many unwise actions on the part of the king.

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Imagine their surprise and relief when Henry V changed so completely and became noble, serious, and wise.

Henry V seemed to sense the fears of this faction for he acknowledged that his conduct as prince was not always what it should have been. But later in his rejection of Falstaff he proved that the king would not be as the prince had been (see below).

In act 5 scene 5 for a short space we see Henry V and it is then that he spurns Falstaff and all his former companions. The king says that he does not know Falstaff and that he is no longer what he was,-

"Presume not that I am the thing I was;
For God doth know, so shall the world perceive,
That I have turned away my former self;
So will I those that kept me company."

("Henry IV" part 2 act 5 scene 5 lines 57-60)

Thus we see in this play prince Hal become King Henry. At first he is still the prince reveling in Eastcheap with low companions, and playing jokes on Falstaff. Yet he feels a little ashamed that his life has been spent in such low pleasures when he really should have been at court, and admits his faults. His father, although worried about the actions of the Prince of Wales, still thinks that his unruly son has some virtue, while Warwick tries to sooth and pacify the king by saying that his son is only studying human nature for future use. After the prince has taken the crown while his father slept and he thought him dead, prince Hal humbly returns, begs forgiveness, and promises to be more like himself. Henry V receives his father's last advice and blessing in a true princely spirit.

As king we find almost another person, The noble, serious, dignified king has forsworn his idle ways and companions, and is ready to begin his rule with the help of Parliament and wise counsellors. Somehow we feel that Henry V now shows his true nature and his soliloquy in "Henry IV"

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part 1 act 1 scene 2 has been fulfilled.

In the play of "Henry V" we find a further development of his character as king. In the Prologue to the play the Chorus calls Henry V "warlike Harry" which is almost a foreshadowing of war. However, the first act and scene show a different side of the king. The Archbishop of Canterbury and the Bishop of Ely characterize Henry V as "full of grace and fair regard," and "a true lover of the holy church." ("Henry V" act 1 scene 1 lines 22-23). They further discuss the change which came over Henry V after his father died. Canterbury says,-

"..... yea, at that very moment,
 Consideration like an angel came,
 And whipped the offending Adam out of him,
 Leaving his body as a paradise
 T'envelop and contain celestial spirits."

("Henry V" act 1 scene 1 lines 27-31)

According to Canterbury Henry V was so well versed in "divinity" that the church almost wished he were a prelate; his knowledge on state matters was such that one would believe it had always been his study; his ability to fight and plan war-like activities was also great. The marvel to Canterbury was that Henry V as king should be all this, when as a prince he led such a wild, unstable existence.

Act 2 scene 2 shows the sentencing of Scroop, Grey, and Cambridge who had plotted to take Henry V's life on the eve of his departure for France. Henry V very cleverly makes these three men condemn themselves; they are condemned to die and executed before the king leaves England.

In the same act scene 4 we get the idea of the French attitude toward Henry V. The Dauphin contemptuously speaks of the king of England as "a vain, giddy, shallow, humurous youth." ("Henry V" act 2 scene 4 line 27). But the Constable of France corrects this impression by telling

was I not I hope I was not killed.

In the day of Henry V we had a further development of his

character as king. In the progress of his reign the French king

was Henry V, who is almost a contemporary of him. Henry V was

not only a great king but a great soldier. He was the only

king who was killed at the battle of Agincourt in 1415. He was

born in 1403, and died in 1422. He was the only king of

France who was killed in battle. He was the only king of

France who was killed in battle.

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(Henry V was I think 1415)

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of the gracious courtesy of Henry V toward the French embassy while they were in England. He says the English king is a man of great ceremony; one who has many noble counsellors; a man constant in resolution, and modest. Here again as in "Henry IV" part 1, Henry V is praised by his enemies, who realize his true nature and respect him although they are against him. If they had no respect they would not speak so highly of him.

In act 3 scene 1 King Henry V gives a very inspiring and patriotic speech to his men before Harfleur. This reveals his knowledge of human nature, for he knows just how to appeal to each type of soldier in his forces from the nobles to the yeomen. Then again in scene 3 of this same act the king spiritedly talks to the Governor of Harfleur telling him of the disasters to follow if he does not surrender. Henry V is absolutely fearless and a true soldier in his speech at the opening of the scene. After the town has surrendered to the English king he commands that mercy be shown to all.

In act 3 scene 6 when Montjoy, the French herald, asks Henry V to ransom himself the king frankly tells of the weakened condition of his army, but boasts of their ability. Then he admits he is bragging and asks God to forgive him; he says it is the air of France that makes him boastful. This shows that the French are boasters and that Henry V finds it contagious. At the same time, Henry bravely defies the French and refuses to ransom himself.

The chorus in the prologue before each of the first four acts either praises or characterizes the king. Each prologue seems to strike a different note in regard to him, - first, "war-like"; second, "the mirror of all Christian kings"; third, the "well-appointed king;" and fourth, the cheerful leader. In each case our attention is centered on Henry V and we learn to respect this man who has so completely changed in conduct since

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our first meeting him. To be sure these prologues, also bridge the gaps between the events and describe actions which do not take place upon the stage; at the same time their references to Henry V help round out the characterization of that English King.

The Prologue to Act II speaks of Henry V as "the mirror of all Christian kings". ("Henry V" Act II prologue line 6) This is an expression often quoted today by writers about Henry V. Many of those who favor him, and are not prejudiced because of his conduct as a youth, cite this phrase to show what a splendid personage Henry V was.

In the Prologue to Act III Henry V is called "the well-appointed king." ("Henry V" prologue Act III line 4.) He is described as embarking for France with a fine, well-equipped army. Because of the personal supervision which Henry V gave to the preparations, he may well be called a "well-appointed king" for he had everything which would make for success.

In the Prologue to Act 4 the Chorus centers attention on the king by telling how calm and cheerful he is; that he goes about camp greeting everybody with a "modest smile" (line 33). He apparently does not fear the army which has almost surrounded him, but sustains so cheerful a mien that his men receive comfort just from looking at him.

In scene_A of act 4 Henry V borrows the coat of one of his generals and mingles with his army. Thus disguised he converses on various subjects and in this way learns their opinion of him. His old love of fun reveals itself when he takes William's glove as a pledge and later gives the same glove to Fluellen so he and Williams quarrel to the great delight of the king who rewards them both with gold. By means of his disguise Henry V could get near to his men, for he was a king with the common touch.

the first meeting... the second meeting... the third meeting... the fourth meeting... the fifth meeting...

the first meeting... the second meeting... the third meeting... the fourth meeting... the fifth meeting...

the first meeting... the second meeting... the third meeting... the fourth meeting... the fifth meeting...

the first meeting... the second meeting... the third meeting... the fourth meeting... the fifth meeting...

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the first meeting... the second meeting... the third meeting... the fourth meeting... the fifth meeting...

In this scene also Henry V soliloquizes over the conversations he has just had. He reflects on ceremony and its worth; he talks of the responsibilities of a king. He muses on the fact that a poor slave sleeps more soundly than a king. The slave's condition may be poor indeed, but he is not bowed down with the weight of responsibility. Henry V is interrupted and told that his nobles seek him. He sends the messenger to call them to his tent and then prays God for His help and guidance. This is a very beautiful prayer asking God to steel the hearts of the English army against fear and help them to fight bravely on the morrow. Henry V begs God to forgive his father's securing the crown as he did and remember that he (Henry V) has reburied Richard II with due honors. He promises to do more penance and implores God's pardon.

In act 4 scene 3 when Montjoy begs Henry V to ransom himself the king sends back his former answer and then boasts again as to the abilities of his men. He bravely defies the French and says he would ^{rather} fight and die than be ransomed.

At the close of scene 6 act 4 Henry V is contrary to his usual character. When the French rally, set fire to the English tents, and start to plunder them, the English king gives the command for his men to kill their prisoners. This was an unmerciful act and not at all in keeping with the character of Henry V.

In the next scene of the same act Henry admits he never was so angry since he arrived in France until that minute. He bids his men to tell the French either to fight or get out of his sight. In fact he is so angry he will not even be merciful. Just at that minute Montjoy comes begging permission for the French to bury their dead. It was not until then that Henry V knew the English had won. Immediately he credits the victory

In the case of Henry V, the character

is not only a hero but also a statesman and a warrior.

He is a man of action, a man of war, a man of peace.

He is a man of letters, a man of science, a man of art.

He is a man of religion, a man of faith, a man of hope.

He is a man of love, a man of friendship, a man of loyalty.

He is a man of justice, a man of equity, a man of mercy.

He is a man of honor, a man of courage, a man of valor.

He is a man of wisdom, a man of insight, a man of foresight.

He is a man of power, a man of influence, a man of authority.

He is a man of greatness, a man of nobility, a man of distinction.

He is a man of glory, a man of fame, a man of renown.

He is a man of legend, a man of myth, a man of story.

He is a man of history, a man of memory, a man of tradition.

He is a man of inspiration, a man of motivation, a man of encouragement.

He is a man of example, a man of role model, a man of guide.

He is a man of ideal, a man of dream, a man of vision.

He is a man of passion, a man of conviction, a man of belief.

He is a man of faith, a man of trust, a man of confidence.

He is a man of love, a man of compassion, a man of kindness.

He is a man of respect, a man of honor, a man of dignity.

He is a man of integrity, a man of honesty, a man of truth.

He is a man of justice, a man of fairness, a man of equity.

He is a man of courage, a man of bravery, a man of valor.

He is a man of strength, a man of power, a man of influence.

He is a man of greatness, a man of nobility, a man of distinction.

He is a man of glory, a man of fame, a man of renown.

to God, - "Praised be God, and not our strength, for it!" (line 83).

The next scene portrays the paying of the pledge of the glove by Williams. The king had given the glove to Fluellen and now enjoys the fun. (see above page 45)

The piety of Henry V is well illustrated not only by his thanking God for the victory in scene 7 of Act 4, but also in the next scene when he commands his army not to boast of the victory or take the praise from God "which is his only" (line 112). Henry V also commands that they do "holy rites" and sing "Non nobis" and "Te Deum".

The prologue to act 5 portrays the reception of the English army on their return from France. It also speaks of the modesty of Henry V who would not allow "his bruised helmet and bended sword" (line 18) to be borne before him through the city.

"..... he forbids it,
Being free from vainness and self-glorious pride;
Giving full trophy, signal, and ostent
Quite from himself to God." (lines 19-20)

Not only does this show his modesty and piety but also the fact that he was humble and not proud. This prologue tries to bridge the gap between the battle of Agincourt and Henry V's return to France after his triumphant reception in England after Agincourt.

In scene 2 of act 5 there are the negotiations of peace between France and England. Henry V is firm in his demands and will not retract from his first terms.

In this same scene we find Henry V, the lover. He is plain and blunt in his speeches to Katherine. In fact, he tells her he is a "plain king" and does not know how to speak in flowery terms, but he can say - "I love you". He does not pretend to be anything but a plain soldier and woos her as such. If he could only win Katherine by some feat of arms

The first part of the book is devoted to a study of the life of the author, and to a history of the work which he has done in the field of the history of the United States. The second part is devoted to a study of the life of the author, and to a history of the work which he has done in the field of the history of the United States.

The third part of the book is devoted to a study of the life of the author, and to a history of the work which he has done in the field of the history of the United States. The fourth part is devoted to a study of the life of the author, and to a history of the work which he has done in the field of the history of the United States.

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The first part of the book is devoted to a study of the life of the author, and to a history of the work which he has done in the field of the history of the United States.

The second part of the book is devoted to a study of the life of the author, and to a history of the work which he has done in the field of the history of the United States. The third part is devoted to a study of the life of the author, and to a history of the work which he has done in the field of the history of the United States.

it would be much easier for him to woo and win a wife. He has spent so much of his life in the camp and on the battlefield he is not trained to fine speech. He admits that he is a soldier and speaks as such, - " I speak to thee as a plain soldier". He can not "rhyme" himself into a lady's favor, but his heart is as steadfast and true as the sun and moon. If she will only accept him, - "take a soldier, take a king." He emphasizes the fact that he is a "plain soldier". Henry V regrets that his French is so poor, and he can not speak like a gallant, but he loves Katherine and wants her, and he tells her so in plain terms.

In this play our first impression of Henry V is given by the Chorus when it calls him warlike. However, we soon get a splendid character sketch of him in the conversation of Ely and Canterbury. Henry V is truly changed from the wild and madcap prince into a noble, serious, pious, well-read king, who rules his kingdom wisely and well, and looks to noble counselors for advise.

The Constable of France speaks highly of Henry's treatment of the French envoys at the English court and describes their king as gracious and courteous, constant in resolution, and modest.

All of Henry V's speeches to his army in this play show a deep knowledge of human nature; they are brave, inspiring, and patriotic speeches, and reveal the fearlessness of Henry V.

The English king frankly told the French herald the poor condition of his army, but at the same time Henry V boasted of the prowess of his men.

Before Agincourt we find Henry V calm, cheerful, and courageous, confident in God and in His English army. We also get a glimpse of the man underneath the kingly outside when he moves about his camp in disguise and converses with his soldiers. His old love for a practical joke comes out here also.

Henry V piously prays to God before Agincourt for His help and guidance during the battle. After the victory the English king thanks God for the outcome giving all the honor and praise to Him.

Henry V in his negotiations of peace firmly holds to his first demands.

The last picture of Henry V is as the lover, and here we find him unchanged. He is the soldier throughout - blunt, plain-spoken, and to the point. He knows what he wants and he goes after it deliberately and systematically never wavering from his purpose.

Thus Henry V through the trilogy developed from a riotous, madcap prince who had some redeeming features and virtues, into a noble, wise, serious king who was first a soldier and afterwards a king.

Mowat's Conception of Shakespeare's Henry V

Robert B. Mowat in his conception of Shakespeare's Henry V says that before he became king, knowledge of Henry V's actions and character was often obscured and not fully described. At a later date the people who disliked the meagre details of his youth as compared with the abundance of knowledge about his later years as king welcomed any hearsay about those early years, until there grew up about Henry V a body of traditions telling of a "boisterous, thoughtless, scapegrace youth turned into a virtuous and prudent man."¹ However, these traditions had a basis in real history. The stories told in the Elizabethan Age need make little difference with his reputation as king. They probably must always remain controversial, yet it would be well if they could be sifted and verified.

Chief of these later story-tellers, Shakespeare tried to distinguish in his picture of Henry V between what known to be true and what had to be left unproved.

1. Mowat, "Henry V" - page 60

AND CHIEF

Shakespeare portrays Henry V in three different ways in the trilogy. First,- a vigorous, lusty, young man aged sixteen years who was fond of practical jokes and horse play; enjoyed the company of low companions, and was given to extravagant and foul language.¹ Poins and prince Hal watched Falstaff rob the travellers at Gadshill ("Henry IV" part 1 act 2 scene 2) then turned around and robbed Falstaff; after which the prince drew Falstaff on to boast and lie about his exploits. Finally, prince Hal tells Falstaff that "these lies are like the father that begets them." ("Henry IV" part 1 act 2 scene 4 line 226). His language is coarse and vulgar when he calls Falstaff,- "This sanguine coward,....this horse-back breaker, this huge hill of flesh....."("Henry IV" part 1 act 2 scene 4 lines 243-244) Falstaff surely is justified in telling Hal he has the "most unsavory similes." ("Henry IV" part 1 act 2 scene 4)

If prince Hal did nothing wrong in robbing the robbers he can hardly be excused, for his joke at the expense of poor Francis, the vintner's boy. ("Henry IV" part 1 act 2 scene 4) The prince tells Ned " to drive away the time until Falstaff come, I prithee, do thou stand in some by-room, while I question my puny drawer to what end he gave me the sugar; and do thou never leave calling 'Francis' that his tale to me may be nothing but 'Anon'. This episode, like most practical jokes, reflected more credit on Francis than on prince Hal. Henry V distinctly lowered himself in this prank.

The second Henry V portrayed by Shakespeare is a "new man". The manly, serious prince who first acted up to his great responsibility at the battle of Shrewsbury; later as king put aside all his low companions; answered firmly but without passion the French ambassadors who insulted him with the present of tennis balls from the Dauphin; and set out

1. Mowat, "Henry V" - page 62

The first part of the report is devoted to a general survey of the

country, and a description of the principal features of the

topography, and a description of the principal features of the

climate, and a description of the principal features of the

soil, and a description of the principal features of the

vegetation, and a description of the principal features of the

fauna, and a description of the principal features of the

flora, and a description of the principal features of the

mineral resources, and a description of the principal features of the

population, and a description of the principal features of the

commerce, and a description of the principal features of the

industry, and a description of the principal features of the

education, and a description of the principal features of the

religion, and a description of the principal features of the

arts, and a description of the principal features of the

literature, and a description of the principal features of the

music, and a description of the principal features of the

dance, and a description of the principal features of the

games, and a description of the principal features of the

sports, and a description of the principal features of the

recreation, and a description of the principal features of the

amusement, and a description of the principal features of the

entertainment, and a description of the principal features of the

social life, and a description of the principal features of the

customs, and a description of the principal features of the

manners, and a description of the principal features of the

character, and a description of the principal features of the

nationality, and a description of the principal features of the

history, and a description of the principal features of the

with an unwavering confidence in God and in the justice of his own cause to conquer France. This second Henry is the historic one, the hero king of England, as described in the history of Titus Livius.

There is a sharp contrast between the two kinds of Henry V in Shakespeare's play of "Henry IV",- the merry ill-conducted young man, and the serious valiant prince. From Shakespeare's view point prince Henry was always serious, always responsible. As a prince he feigned levity and wildness to make his gravity and dutifulness as king more appreciated. "I know you all, and will awhile uphold the unyoked humor of your idleness." ("Henry IV" part 1 act 1 scene 2 lines 196-197) Shakespeare's Henry really did not love idleness and horse-play although out of policy he agreed "once in my days, I'll be madcap." ("Henry IV" part 1 act 1 scene 2 lines 143-144)

This explanation of contrasts and rationalizing of the old traditions is scarcely convincing. Shakespeare is inconsistent with himself when he has Henry V say to the French ambassadors,-

"..... we have so little valued this poor seat of England;
And therefore, living hence, did give ourself
To barbarous license."

("Henry V" act 1 scene 2 lines 269-271) Neither the Henry of Eastcheap nor the Henry of Agincourt could have talked slightly of this "poor seat of England".

It is clear that the difference of opinion regarding the traditional prince and the historic prince was something which Shakespeare felt needed explanation, hence, the two Henrys portrayed. Nevertheless, dramatically these two types of Henry V were needed. The riotous prince was an excellent foil for the great soldier Hotspur, therefore,

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Main body of faint, illegible text, appearing to be several paragraphs of a letter or report.

Second section of faint, illegible text, continuing the main body of the document.

Third section of faint, illegible text, possibly a separate paragraph or a different part of the document.

Fourth section of faint, illegible text, continuing the main body of the document.

Shakespeare placed the change in Henry V's character at the battle of Shrewsbury when Hotspur was defeated and killed. Thus prince Henry came into his own and showed his true spirit. When at the end of "Henry IV" part 2 he succeeded to the throne he carried on the administration of government as his father had, with no executions, no paying off of old scores. Hence, the second Henry of Shakespeare was the grave, responsible, heroic king.

The third type of Henry appeared only near the end of the play of "Henry V". This was the bluff, straightforward soldier, unused to the niceties of court, wooing the somewhat surprised Katherine. Here Henry speaks in rough, direct prose. He is all the more striking as a bluff soldier with his plain language when he is set off against the delicate Katherine with her mincing French and attempts at English. Mowat feels, however, that this is not the true Henry but an Elizabethan version of his character. Mr. Mowat goes on to say that Shakespeare abandons this type of Henry V at the end of the scene when he meets his father-in-law. Henry V says, - "I would have her learn, my fair cousin, how perfectly I love her, and that is good English." ("Henry V" act 5 scene 2 lines 212-213) This was Henry's reply to the rather bantering question of the Duke of Burgundy, - "Teach you our princess English?" (line 27) This is more like the historic Henry and more in agreement with the description of Henry's first meeting with Katherine.

Of these three types of Henry V as shown by Shakespeare, - the statesman, heroic king of Agincourt is the one described by Titus Livius, the authentic biographer.

The first thing I noticed when I stepped out of the car was the smell of fresh air. It was a relief after being stuck in traffic for hours. I looked around and saw a beautiful landscape with rolling hills and a clear blue sky. The sun was shining brightly, and the birds were chirping happily. I took a deep breath and felt a sense of peace and tranquility.

As I walked along the path, I noticed a small stream flowing through the woods. The water was crystal clear and the sound of it flowing was soothing. I stopped for a moment to look at the reflection of the trees in the water. It was like a mirror image of the real world. I felt a sense of wonder and awe at the beauty of nature.

The path led me to a small clearing where a few flowers were blooming. I picked one and held it in my hand. It was a simple flower, but it was so beautiful. I thought about how much I loved the outdoors and how much I enjoyed being in nature. It was a reminder that there was still beauty in the world, even in the simplest of things.

I continued walking and noticed a small cabin in the distance. It was a simple wooden cabin with a chimney. I wondered who lived there and what they did for a living. I felt a sense of curiosity and wanted to go and see it. I turned back and saw a sign that said "Welcome to the cabin". I smiled and continued on my way.

The cabin was just what I needed. It was a simple, rustic place with a warm fire in the hearth. I sat down and enjoyed the view of the mountains. The air was fresh and the view was breathtaking. I felt a sense of peace and tranquility that I had never felt before.

I stayed at the cabin for a few days and enjoyed every moment. I went for walks in the woods, picked flowers, and watched the sunset. It was a perfect escape from the stress and chaos of the city. I felt like I had found a hidden gem and I was so lucky to have found it.

When it was time to leave, I felt a sense of sadness. I had enjoyed the cabin so much and I was going to miss it. But I knew that I would come back soon. I took a picture of the cabin and the surrounding landscape. It was a beautiful memory that I would cherish for the rest of my life.

Historically Henry V was a prince who, keenly interested in the business of government, took an active part in public matters, a keen debater, and a close student of affairs with a policy of his own. Possibly he did sow some wild oats during the intervals he was home from camp. It is only natural that such a high-spirited young man should seek adventures in his idle moments. Nevertheless, his youth was probably an active period which he spent mostly in camp or at the council table. As king, Henry V was one of the most lovable characters in English history. He was a great soldier, athlete, and huntsman. He had definite aims which he kept always before him. This English king possessed deliberation, determination, and a real faith in his right to the French crown. He was a splendid general well-versed in the military science of his day, brave, patriotic, and an inspiration to his men. Henry V was profoundly pious and had a deep faith in God. In my first topic, summarized above, I have tried to give the outstanding historical facts of Henry V's life and character, using Robert B. Mowat as my source.

Shakespeare in portraying Henry V in the trilogy used two main sources, - Holinshed's "Chronicles" and "Famous Victories". From both the book and the play Shakespeare chose certain facts about Henry V which he used in any way he desired. He did not always portray this English king according to history but changed him to suit the needs of the plays. At other times Shakespeare followed Henry's speeches so closely that he copied some of them almost word for word putting Holinshed's prose into blank verse. In this topic, which I have briefly summarized above, I have endeavored to show the use Shakespeare made of his sources by giving the material he chose from them, and illustrating from the trilogy the different ways he changed his source material to suit his need.

The first part of the document is a letter from the Secretary of the State Department to the Secretary of the War Department. The letter is dated August 1, 1918, and is addressed to the Secretary of the War Department, Washington, D.C. The letter is signed by the Secretary of the State Department, Robert Lansing.

The letter discusses the proposed transfer of the War Relocation Authority to the War Relocation Administration. The letter states that the War Relocation Authority was established by Executive Order on June 17, 1918, and is currently under the supervision of the War Relocation Administration. The letter proposes that the War Relocation Authority be transferred to the War Relocation Administration, and that the War Relocation Administration be placed under the supervision of the War Relocation Administration.

The letter also discusses the proposed transfer of the War Relocation Authority to the War Relocation Administration. The letter states that the War Relocation Authority was established by Executive Order on June 17, 1918, and is currently under the supervision of the War Relocation Administration. The letter proposes that the War Relocation Authority be transferred to the War Relocation Administration, and that the War Relocation Administration be placed under the supervision of the War Relocation Administration.

The letter concludes with a request for the Secretary of the War Department to approve the proposed transfer of the War Relocation Authority to the War Relocation Administration. The letter is signed by the Secretary of the State Department, Robert Lansing.

Shakespeare's Henry V was a prince who spent most of his time associating with low companions, supporting them, and even shielding them from the law. At the same time, prince Hal tells us in his first soliloquy¹ that his actions as we see them as merely put on; he is playing a part. Apparently he does not want us to think he is really such a low fellow, but takes this opportunity to let us know that no matter what he does, he is noble and kingly at heart and will reveal his true character when he sees fit. Whenever the prince is with his father, he does show his real nature, for he is a humble, dutiful son, who admits his faults and promises to be more himself. As king, Shakespeare's Henry V is almost another person. He is a noble, serious, dignified individual who puts off all his madcap actions along with his old low associates. He is warlike, yet with a justice and mercy which made him well-loved by his subjects. King Henry V is gracious, courteous, with a determination and purpose. He is sincere in his belief of his right to France as well as in his trust and faith in God. He was a king who ruled England wisely and well and left traditions of a splendid reign. I tried to show in my third topic what kind of prince and king Shakespeare portrayed, by analyzing each act in the trilogy.

Because of the changes Shakespeare made in the character of Henry V from the historical king many critics and actors have disagreed as to just what type of person Henry V was. There are different possible ways of treating this material. It might be grouped under the three headings, - man, soldier, king. Yet this difficulty arises, - there are times he was one, two or all three. (For example, at Agincourt, he was a man, soldier, and at the same time a king.) Hence, this plan makes for

1. "Henry IV" part I act 1 scene 2

too much overlapping. Another scheme would be to gather the various characteristics of Henry V and group them. This, however, makes for a choppy, short paragraph arrangement, which is uninteresting and boring to follow. Although the plan I chose may not be the best, it seemed the most workable to me. I chose such headings as, - prejudice of critics and actors, his treatment of Falstaff, or his speeches and soliloquies, - such as it appeared to me had caused the most disagreement. Then I tried to group the criticism and interpretation of these topics, treat the favorable and adverse, and give some idea of my own opinion on the subject. I have gathered the main facts of each topic into a short summary at the end in order to pick up any loose ends left in my treatment of the various opinions. I repeat, this is possibly not the best way to treat this matter, but it is the most workable one I have seen so far.

for such a purpose. The fact that the
characteristics of the paper I had used were
a matter of fact, which is unimportant and
is not. Although the paper I used was not
not suitable for the purpose of the
and others, all the more so, as the
fact as it appears to be the case, but
to make the matter more clear, I have
written the matter, but this was not
written. I was assured the fact of
writing it, and in order to give up my
of the matter, I repeat, this is
to make the matter, but it is not

IV. Dramatic and Theatrical Criticism of "Henry V" Since Shakespeare

Since Shakespeare's day there has arisen much controversy concerning the character of Henry V. In some respects his character as portrayed by Shakespeare conflicts with what is known of him historically, hence, various critics and actors have from time to time given their interpretation of Shakespeare's Henry V. Doubtless Shakespeare did not dream of the stir he was to cause in later years; nevertheless, his portrayal of Henry V as prince and king has caused many differences of opinion.

A. Prejudice shown by critics and actors

In the course of the criticism and the various interpretations of Henry V by critics and actors some prejudice has been shown which may be due either to the age in which the critic lived or to his personality.

Chief of these critics is Hazlitt, a nineteenth century writer, whose opinions appear to be somewhat influenced by his Jacobinism. In his comments on "Henry IV" parts I and II he says that the characters of Hotspur and prince Hal are "most beautiful, and dramatic"¹; that they are both the "essence of chivalry".² Next he goes on to speak of the "gallantry, generosity, good temper, and idle freaks of the mad-cap Prince of Wales".³

Hazlitt thinks that Henry V was a favorite monarch not only with Shakespeare but also with the entire English nation. Yet, in his comments on "Henry V", he feels that Shakespeare tried to apologize for Henry's actions by showing him as the "king of good fellows",⁴ but he scarcely deserves the honor for he was fond of war and low company; "we know little else of him."⁵

1. Hazlitt, "Characters of Shakespeare's Plays" - page 130

2. Ibid.

3. Ibid.

4. Ibid. - page 131

5. Ibid. - page 132

Henry V was careless, dissolute and ambitious, idle or doing mischief. Furthermore, his principles did not change with his situation and professions, according to Hazlitt. This seems to me almost the opposite from that which he has just said about the generosity, gallantry, and good temper of the prince. Perhaps he could be generous and good tempered, but I doubt if such a person could possibly be the "essence of chivalry" as Hazlitt has already called Henry V. As for his principles not changing with his situation and profession that is hard for us to believe, for it is a well-known fact that he deserted his low companions - Falstaff included - after he was crowned king. The authority for the statement of his rejection of these men comes from Holinshed - the main source used by Shakespeare for his history plays. (see page 18 above) If his principles had remained the same would he not have remained in this low company and been as madcap a king as he had been prince? Could he have ruled well and left the tradition of a good reign if his principles had remained unchanged? Would he have been such a favorite even of Shakespeare's day if he had continued in his idle and madcap ways after his coronation? This too is doubtful. It is difficult to believe that Henry V's principles did not change because of all evidence to the contrary. It seems to me that such a statement is incorrect.

Hazlitt continues his comments on "Henry V" by saying that he did not know how to reign in his own nation so he made war on his neighbors. Besides, the title to his crown was doubtful so he claimed that of France. To be sure, Henry V was a hero, a king of England, and the conqueror of the king of France" - yet we feel little love or admiration for him. A hero - yes, ready to sacrifice his own life for the pleasure of destroying other lives. A king of England - yes, but not a constitutional one. We like him in the play for he is a very amiable monster, a very splendid pageant. We take a

romantic, heroic, patriotic, and poetical delight in the boasts and feats of young Harry just as we would enjoy a caged beast and see the glistening eyes and hear it roar."¹ This passage shows Hazlitt's Jacobinism quite strongly.

In regard to Henry V's treatment of Falstaff, Hazlitt writes, - "The truth is, that we never could forgive the prince's treatment of Falstaff; although, perhaps Shakespeare knew what was best according to the history, Nature of the times, and of the man,"² This will be discussed more fully in the next topic, but I mention it here to show how strongly Hazlitt felt in regard to many things about Henry V.

Another nineteenth century writer, Leigh Hunt, believes that "Henry V" was not a good acting play in his day. When Shakespeare wrote his plays, they were for an audience who expected information combined with their amusement. "Henry V was a popular prince with our ancestors, purely because he went to France, and read the Dauphin's insolence a terrible lesson,"³ says Hunt. But in later years, he continues, the English did not look upon the French as boasters, hence, the play was not so popular. Nevertheless, "Henry V" was well-liked by the Elizabethans and was considered a good play by them.⁴

George Pierce Baker, in his book "Development of Shakespeare as a Dramatist", says that "Henry V" is more interesting to read than to see acted because more depends on characterization in this play than on acting. As a play this is a pageant and a character study, rather than a story with Henry V as the central character, hence, there is no plot construction, merely a series of episodes. Baker feels that Henry V "declaims" and explains

1. Hazlitt "Characters of Shakespeare's Plays" pages 133-134

2. Ibid - page 131

3. Hunt "Essays and Sketches" page 294

4. Ibid.

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himself in some splendid speeches.¹

Thus far the criticism has been unfavorable with some favorable comments. Now let us turn to Masfield and Yeats, who apparently find Henry V lacking in many respects.

Masfield writes that there is nothing good in Henry V. Prince Hal was not a hero, not a thinker, not even a friend. He was a common man who because he had no feeling could change his habits whenever he chose. Throughout the first act of "Henry IV" part 1 the prince is careless and callous, although he is breaking his father's heart and endangering the throne the prince chooses to live in a society as common as himself; even then his attitude toward them is remote and cold-blooded. There is no good-fellowship in Henry V, no sincerity, no whole-heartedness. The prince is common, selfish, without feeling.² If we agreed with Masfield, we would consider prince Hal as even lower than his lowest associates, a mean, coarse fellow who possessed no redeeming qualities. However, I can not feel that Henry V was such a person as Masfield portrays.

At the same time, W. B. Yeats³ says there is little to praise in Henry V. In this day and generation we do not think of the "divine right of kings", for that reason we are not moved by the arguments of the Archbishop of Canterbury, hence, we can not see why Henry V should have the throne of France. Yeats thinks that Shakespeare tried to contrast Henry V and Richard II by making the former just the reverse of the latter. He gave Henry V the gross vices and coarse nerves of one who must rule violent people; he is as remorseless and undistinguished as some natural force. In regard to prince Hal's soliloquy in "Henry IV" part I act 1 scene 2, Yeats believes that prince Hal is using his loose behavior as a deliberate scheme for political

1. Baker, "Development of Shakespeare as a Dramatist" Chapter IV

2. Quoted by Cunliffe in his paper on Henry V. Cunliffe "Shakespearian Studies" paper on Character of Henry V as Prince and King.

3. Ibid.

ends. There is nothing to justify such a course, he says; the reason is not sufficient, and it shows a very low aim, a mere selfish ambition. According to Yeats, Henry V was a selfish person who was always looking out for his own interests regardless of how they affected other people. His aims were low and his ambition was not for noble and high things, but he schemed to bring about his low purposes in such a way as to benefit himself. This characterization of Henry V does not seem quite fair to me. We have so much evidence of the nobility, generosity, and high ideals of the prince that I can not agree with this critic in his interpretation of Henry V.

Not only critics but also actors have shown some differences of opinion in their interpretation of Henry V. Richard Mansfield,¹ the actor, says that people in general are prejudiced because kings are in the minority² today and we do not understand Henry V's personality and character for that reason. Henry V speaks and acts as a king; therefore it is difficult for us to get his point of view. In fact, time was when all that was needed was a good pair of lungs in order to take the part of Henry V. There was supposed to be no sentiment, finesse, variety, or feeling in the portrayal of Henry V. However, Mansfield continues, he should be youthful, debonair, gracious, yet with a kingliness, tact, and statecraft in the first act, in order not to make too big a break between prince Hal in "Henry IV" and the king in "Henry V". In the same act, Henry V's speech to Scroop should show profound melancholy and pathos. Henry V's horror and grief at the treachery of Scroop can not be expressed by "mere noise" as those believed who thought that oratory was the only thing necessary to interpret Henry V. To be sure he has some eloquent speeches, but even those should show a little feeling. Mansfield calls the play itself more of an epic or chronicle than a play. However, he likes to

1. "The Richard Mansfield Acting Version of King Henry V" Introduction

2. Perhaps there are a number of kings in the world today, but so few of them are actual ruling monarchs that we do not think in terms of kingship. That may be the reason for our feeling that kings are in the minority.

produce it because of the lessons of Godliness, loyalty, courage, cheerfulness, and perseverance it teaches. (These sound to me like some of the characteristics of the hero.) Another reason, given by Mansfield for producing this play, is that it affords an opportunity to represent the costumes and armor, manners and customs of an interesting period. It is of interest for us to note Mansfield's ideas on the character of Henry V as revealed by his actions, and the way his speeches are given. This actor seemed to realize the prejudice of people in general; hence, he made his production more of a pageant which appealed to the eye. In that way he could impress his audience with gorgeous display and perhaps reveal the lessons which he felt this play teaches. Even if his audience did not get the lessons in the play, the spectacular appealed to them and they would enjoy the production. Since reading Mansfield's acting version of "Henry V", I've wished I could have seen him in that play; I think it would be an evening well spent.

Two other actors who have produced "Henry V" and tried to interpret his character are Walter Hampden and Lewis Waller. There are various criticisms on Hampden's production. John Mason Brown writing for "Theater Arts Monthly", speaks of the prejudice of the people toward the play because it lacks plot organization. He says the play is tedious to an audience today although Hampden's production is "meritorious". However, it does not appeal today as it did in Shakespeare's day because we do not like its scrappy make-shifts and informalities; we are not willing to piece out its imperfections with our thoughts. In regard to Hampden's Henry V, Mr. Brown writes: "he is obviously not the young meteor of the chronicle play; his solemn sanctity is at odds with the acceleration of the action. Although his monarch is far from the madcap Harry, he is consistently conceived, with a dignity that occasionally rises to a persuasive insight."¹

1. "Theater Arts Monthly" May 1928 page 314

This criticism of Hampden's production, although not entirely favorable, gives a modern idea in regard to "Henry V" which shows the change in audience since Shakespeare's day, and the different attitude toward a king.

Joseph W. Krutch writes of Hampden's production a rather harsh criticism. In speaking of Henry V's soliloquy before Agincourt, he says, "he utters various and sonorous commonplaces about the emptiness of rank and the mere humanity of the great, but that is mere talk on Mr. Shakespeare's part. To him there was a divinity which doth hedge a king and titled people are not made of common clay."¹ On the surface this looks like a criticism of Hampden's interpretation of the character, however, Mr. Krutch admits that it is Shakespeare who wrote the words which Hampden repeats. Almost sarcastically this critic points out the incongruity of Shakespeare when he says that one Englishman can beat seven Frenchmen," but he even solemnly asks us to believe that at Agincourt ten thousand of the enemy were slain and only twenty-five of our own men lost. God, to be sure, is given some credit for this miracle, but God of course always fights for the English side."² As to Hampden's portrayal of Henry V, Mr. Krutch feels that he is "rather too gravely mature to give an ideal representation of the fiery young monarch."³

1. The Nation" April 4, 1928 pages 388-389)
2. Ibid.
3. Ibid.

Modern criticism of productions of this play is illustrated by the following:- Lewis Waller's production received varied criticism also. "The Theater" for November 1912 says that, although not as spectacular and elaborate as Hampden's production, Mr. Waller's costumes and scenery were adequate. Mr. Waller and his associates do full justice to the stirring periods, humorous flashes, and sentimental passages that mark the play in which the Master is said to have poured out his heart's

best in the delineation of the Mad Cap Prince who became so excellent a king." (The Theater" November 1912, page 130) In regard to Mr. Waller as Henry V, this criticism continues, "Waller in the title role is at his heroic best. There is splendid dash and romance to his portrait, even if it lacks the great essential youth, but his reading is a delight to the ear, crisp, vivid, and varied." ("The Theater" November 1912 page 130) Here again we find an actor who makes Henry V too old, and lacks the youthful fire which Shakespeare meant that king to have. Aside from the lack of youth in Waller's Henry V, the portrayal was fine, and the production well done according to this criticism.

Now let us turn to a less favorable criticism of Waller's production which appeared in the "New York Dramatic Mirror" for October 2, 1912. Here we find the opinion that the early part of the play was most disappointing for it started in too high a key and dropped too suddenly; it failed to convince. Mr. Waller as Henry V gave his speeches well, yet they were set speeches, and the narrative portions dragged until near the end of the second act. In the scene of the wooing of Katherine, Mr. Waller alternated reserve with the spirit he had displayed in the previous scenes and this gave a strength which balanced the coquetry of Katherine. This criticism as well as the one given above seems to criticise the play itself more than Mr. Waller's production of it. It is no fault of the actor's that there are narrative passages and long speeches; the author wrote it that way, and it seems to me that he should receive the blame, not those who produce the play in later years.

In contrast to this rather unfavorable criticism, J.S. Metcalfe in "Life" for October 10, 1912 speaks very highly of Mr. Waller's production. He writes,- "The way this four-hundred-year-old play finally grips and stirs a present day audience is testimony not only to the genius of Shakespeare, but also to the high quality of its presentation by Mr. Lewis Waller and his English company." ("Life" October 10, 1912 page 1958) Mr. Metcalfe has high praise for Mr. Waller as Henry V, he says,- "Mr. Waller is distinctly in his own territory in the gallant role of the fighting English king. He is sufficiently sincere and versatile to carry conviction through the whole wide range of character and almost completely effaces the fading recollection of the more artificial performances of Rignold and Mansfield." ("Life" October 10, 1912 page 1958) Mr. Metcalfe certainly favors Mr. Waller's production of "Henry V". After seeing an English company produce Shakespeare and contrasting it with an American production, the thought has come to me that English actors, brought up among the traditions and in the environment of England, have almost an inborn ability for understanding and interpreting Shakespeare. That may be the reason for the greater success of English actors, in Shakespeare's plays, over American companies.

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On the whole, I think, critics ~~whom~~ I have cited show some prejudice, most of which is probably due to the century in which they lived. Criticism favorable and unfavorable seems to appear from time to time. However, harsh some of the comments may be, the majority of them appear to be in favor of Henry V. He still remains the hero king¹ with a character which as king is practically above reproach. The play itself is so much of a pageant that it is not so popular today as in the Elizabethan Age. If it were not for the heroic figure of Henry V, I doubt very much that this play would be produced now-a-days. It seems to me that the character of Henry V is the only thing which keeps interest in this work alive.

B. Attitude toward Henry V's treatment of Falstaff.

No paper on Henry V would be complete without some mention of Falstaff for he is the one who is more familiar to us today than prince Hal. Henry's rejection of Falstaff along with his other former companions after he became king has caused some difference of opinion. Hazlitt has been quoted above (see page 58) as feeling very strongly against Henry V in regard to his dismissal of Falstaff.

On this subject Professor Bradley² writes that Henry V did right in rejecting Falstaff as he did. In fact, he should have dismissed him long before he did ; Falstaff's character was such as would warrant it. However, because he did not reject Falstaff before his coronation Henry V should not have lectured him as he did. This was ungenerous and dishonest on the part of the king. Professor Bradley is upheld in his opinion by John W. Cunliffe who believes that Falstaff was merely acting a part aside

1. Bradby "Short Stories in Shakespeare" Chapter on Henry V. I have not seen this book, but I heard about it from a reliable source. (Here Henry V is said to be not the heroic hero, but the national hero.)
2. Quoted by Cunliffe in his paper on Henry V. Cunliffe "Shakespearian Studies" Paper on Character of Henry V as Prince and King.

1. The first part of the report is devoted to a general

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report. This part is divided into two sections, the first of which

deals with the work done during the period from 1948 to 1950

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and the third part to a description of the work done during the

period from 1955 to 1956. The fourth part of the report is

devoted to a description of the work done during the period from

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from his real nature in order to prove how much greater his influence over Hal was than that of the statesmen of the realm, hence, he justly deserved the contempt which he received from the young king.¹ Another writer who agrees with both Bradley and Cunliffe is Samuel T. Coleridge who says, - Henry V was justified in his treatment of Falstaff because it was inevitable with a monarch possessing the ideas which Henry V did. Not only was it right and just, but it was also a political necessity and a fore-ordained part of his plan. Coleridge feels that Henry V carried this treatment of Falstaff through with a thoroughness and harshness entirely in accord with his nature.²

The question now arises - did Henry V do right in regard to Falstaff or not? Hazlitt says Henry V was wrong; Professor Bradley, John W. Cunliffe, and Samuel T. Coleridge say Henry V was right. The balance of evidence is in favor of the English king. Perhaps Henry V did what was right and maybe he did not. It is a question whether Falstaff was playing a part or whether he was naturally what he appears to be. If he was merely acting a part he surely deserved the treatment he received. However, the prince and Falstaff are so closely related in both parts of "Henry IV" it is difficult to decide just what were the relations between them. It is a question whether this close relationship actually existed in history or not, but that is not the issue here. The facts remain that Henry V did reject Falstaff after he became king and the authority is none other than Holinshed's "Chronicles."

1. Cunliffe "Shakespeare Studies" Paper on Character of Henry V as Prince and King
2. Coleridge, "Lectures and Notes on Shakespeare and Other English Poets" Part II Section 2

The first section of the report is devoted to a general survey of the situation in the country. It is followed by a detailed account of the work done during the year. The report concludes with a summary of the results and a list of references.

The second section of the report is devoted to a detailed account of the work done during the year. It is followed by a summary of the results and a list of references.

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DEPARTMENT OF CHEMISTRY
CHICAGO, ILLINOIS

C. Opinions on the Relations between Henry V and his Father

The relations between prince Hal and his father have been discussed by various critics, but most of them agree that when in the presence of Henry IV the Prince of Wales showed himself in his true nature, as a dutiful son, repentant of his faults. At the same time many critics speak of the prince's wildness as a youth and account for it by his attitude toward his father.

Stopford Brooke on the relations between the prince and his father writes that Henry IV until on his death-bed never understood his son; while the reason for prince Hal's separation from court was that he understood his father's character so well he was out of harmony with it. At the same time, Henry IV, who did not understand his son's nature, felt apart from the prince. The king, old before his time, could not comprehend his son's actions; while the prince, unwearied and young, was bored by a court full of ceremony, and alive with intrigue. He felt that he must get away where he could express himself and spend his surplus energy. While fighting in Wales prince Hal felt no such need, for he expended his energy in battle. But upon his return to London after the wars were over he required some outlet for that force, therefore he sought companions and situations which would cater to his need. The king tried to excuse his son's dissipations on the ground that the prince was studying human nature for future use. By learning both good and evil prince Hal would value the good for having measured it with the evil. Brooke continues, - yet, through all this surface wildness (as the prince himself tells us in his first soliloquy), and with all the fire of youth, prince Hal never once forgot his noble birth, and imperial duties; he was always master

The relations between the United States and the world have been the subject of much discussion and debate. It is often said that the United States is a world power, and that its actions have a profound effect on the rest of the world. This is true in many respects, but it is also true that the United States is not the only world power. There are other great powers, and their actions also have a profound effect on the world. The United States is a unique power, however, in that it is the only power that is both a superpower and a world leader. This is due to its economic strength, its military power, and its cultural influence. The United States has a long history of leadership in the world, and it is likely to continue to do so for many years to come. Its actions have shaped the world in many ways, and it will continue to shape the world in the future. The United States is a great power, and its actions have a profound effect on the world. It is a unique power, and it is likely to continue to be a world leader for many years to come.

of himself, his companions, and the situation.¹ According to this, prince Hal was not really so wild as he appeared to be. Under his surface actions lay a seriousness and dignity which pointed toward a different conduct later on. Neither he nor his father understood each other, or perhaps the prince understood his father too well. At any rate, the Prince of Wales left the court and associated with companions among whom he could expend his surplus energy without restraint.

Hudson says of prince Hal and his father that the prince felt his father was "acting a part at court."² Although he had to admit the king was doing well at it, yet the thought was offensive to Hal and he craved something fresh and genuine. To satisfy this craving the prince left the court where he felt cramped and unable to express himself and went where he could at least be frank and true; at the same time his youthful spirits could run out in a natural freedom. In regard to his attitude toward his riotous life, Hudson writes, - "the prince appeared before his father in a suit of blue satin wrought full of eyelet-holes, and at each eyelet the needle still hanging by the silk; probably meaning to intimate thereby, that if his behavior, his moral garb were full of rents, it was not too late to sew them up, and the means ^{were} at hand for doing so."³ Hudson seems to agree with Brooke that Hal separated himself from court on account of his father. The prince apparently was so thoroughly familiar with his father's character and motives, with which perhaps he could not sympathize, that he kept away from court as much as possible and sought diversion elsewhere. Nevertheless, the prince realized that his conduct was not what it should be and tried to show his father he was truly sorry for his misdeeds.

1. Brooke, "Ten More Plays of Shakespeare" Chapter IX

2. Hudson, "Shakespeare: his Life, Art, and Characters" Vol.II page 119

3. Ibid. Vol.II page 67

Canning gives still another reason for prince Hal's wild conduct and low companions. He feels that Henry IV was apparently jealous of his son's executive abilities. The Prince of Wales sensing this tried to divert his active mind and restless spirit from the affairs of government by associating with companions who were worthless and unworthy.¹ Hence, we have two main reasons for prince Hal's conduct which grown out of his relations with his father. The first reason is that the son understood the father too well and left court to seek relief from the restraint of the court; the second is that prince Hal's executive powers caused his father to become jealous, so the prince tried to occupy his active mind with other things than government business.

On the whole, it seems to me, prince Hal was a dutiful son to his father, frankly acknowledging his faults, and promising to lead a better life. Although father and son may not have fully understood each other until the last, at the same time Henry IV felt that his unruly son showed some good qualities, and that age would teach the Prince of Wales discretion and higher ideals. Nevertheless, in his relations with his father prince Hal revealed his true character regardless of what kind of person his actions made people believe he was.

D. Ideas regarding his military campaigns

Henry V has been considered as being a soldier from first to last. As a prince he showed great military talents from the start, fought bravely at Shrewsbury, and conducted himself in a true soldierly manner. As king he planned and carried out campaigns with a knowledge and forethought almost unknown in his day. In fact, Hudson writes, Henry V was far in advance of his age, being one of the most finished gentlemen, as well as

1. Canning "Thoughts on Shakespeare's Historical Plays" Chapter VI

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the greatest statesman of his time.¹

J. W. Morris pays tribute to Henry V's leadership when he says that Henry was an energetic and ambitious leader who saw clearly his aims and without hesitation took steps to accomplish them. As a soldier, Morris continues, he could endure all manner of hardships; as a captain he could organize his forces in such a way as to insure victory.²

Several critics have praised Henry V as a general. Among them are Cunliffe, Barnet, and Hudson. These men say Henry V was a general who walked his lonely rounds at night to see that all was safe; one who made plans for the disposition of his army in preparation for the battle on the morrow, and did his best to infuse confidence into his soldiers by keeping up his own spirits, at the same time he grieved over the brave English who had already fallen; one, discreet and prudent, whose quick eye took in all the parts of military duty. A general, who with all the stress of warlike ardor and intentness, with his mind full of cares, was still thoughtful and provident. These three men all seem to agree that Henry V was all a general should be and more, that he was a soldier, and a great leader.³

On the whole, I think, to say that Henry V was a soldier, a great leader, and military commander can not be far from correct. He early showed his military ability which increased and developed as he grew older. He profited by his experiences in Wales during the Glendower rebellion, and used knowledge acquired there in his campaigns in France. He was

1. Hudson, "Shakespeare: his Life, Art, and Characters". Chapter on Historical Plays.
2. Morris, "Keynotes of Shakespeare's Plays". Chapter on Henry V.
3. Cunliffe, "Shakespearian Studies" Paper on Character of Henry V as Prince and King.
Barnet, "Notes on Shakespeare's Play of King Henry V" Introduction.
Hudson, "Shakespeare: his Life, Art, and Characters" Chapter on Historical Plays.

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successful and victorious in his wars. To be sure he credits all the glory to God, but I feel that if Henry V himself had not known how to plan sieges and fight battles he never could have won even with God's help. It seems to me that Henry's success was due to his own abilities, partly, and to his achievements.

E. Criticism of Henry V, the lover

Not only was Henry V a soldier in his campaigns and wars, but also in his wooing of Katherine of France. T. Duff Barnet¹ and J.J. Burns² have both expressed about the same ideas on this subject. The former says that as a lover Henry V is not a braggart who uses boastful language, but a plain rough soldier with a good heart whose constancy is yet "uncoined".³ While the latter agrees that Henry made love in the same bold way in which he made war. Both in laying siege to a city and to a heart he knew no such word as "fail."

There has been some disagreement on this topic; those who do not agree with the above are R.G. Moulton⁴, J.W. Cunliffe,⁵ and E.M. Corbould.⁶ The first of these critics thinks perhaps Henry V assumed this rough exterior in order to disguise his tenderness; that he affected a soldier-like attitude to hide his real feelings. I do not agree with this for I think he was a soldier, bluff, hearty, and plain-spoken by nature. It

1. Barnet "Notes on Shakespeare's Play of King Henry V" Introduction
2. Burns, "The Story of the English Kings According to Shakespeare"
The Story of Henry V.
3. "Henry V" act 5 scene 2 line 15
4. Moulton, "The New Shakespearian Society's Transactions 1880-1886"
Paper "On Character Development in Shakespeare as Illustrated by Macbeth and Henry Fifth".
5. Cunliffe "Shakespearian Studies". Paper on Character of Henry V as Prince and King.
6. Corbould "Side-Lights on Shakespeare"
"The Life of King Henry V"

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seems to me that his wooing is entirely natural and in character. On the other hand, Cunliffe writes that Henry's wooing of Katherine although full of humor, savors of a rough, overbearing hilarity which is neither princely nor kingly while E.M. Corbould calls it the most prosaic love-making on record. He continues that Henry V is in no way romantic; he is satisfied with things as he finds them. Yet, Henry V is the type of person who would be true and faithful in love as in other things, for love as well as religion was very real to him.¹ Henry V as a lover was masterful, bluff, and good natured in his attitude toward Katherine. As can be seen from the comments above everyone does not agree on Henry as a lover. At any rate, he seems to have been a soldier here just as much as on the battle field -- plain-spoken, and straightforward, one who spoke to the point and did not mince matters.

Whether Henry V affected any attitude in order to win Katherine or not is a question. He seemed sincere and even though he said he was just a plain soldier and wooed as such, yet I think he really cared for Katherine and desired that she return his affection.

F. Discussion of his speeches and soliloquies.

As a result of the apparent inconsistency in the character of Henry V, his various speeches and soliloquies have received different interpretations by critics. Take, for example, the first soliloquy in "Henry IV" part I where prince Hal tells the audience his actions with Falstaff and his friends are merely to hide his real nature. Underneath he is kingly and noble, but just now he is playing a part. J. W. Cunliffe believes that this speech brings out the underlying seriousness in Henry V's character which had been hinted at in the preceding dialogue.

1. Corbould, "Side-Lights on Shakespeare" Life of Henry V

Evidently Shakespeare in planning this play did not wish to have prince Hal misunderstood here, so he foreshadowed the prince's speech.¹

On the other hand, several critics disagree with Cunliffe on the interpretation of this soliloquy. Brooke² writes that prince Hal is crafty, and is deliberately using his wildness for political propaganda; while Burns says,- at least, he is giving an excuse for the wild oats he is sowing, and we are glad to know he has good intentions.³

The question arises - why did Shakespeare have prince Hal give this soliloquy? No definite answer can be given, but there are several possible reasons for it. Perhaps Shakespeare did not want young Henry misunderstood so he took this opportunity to assure the audience that prince Hal was an example of the old saying - "Appearances are deceitful". It may be that Shakespeare desired to endear Henry V to his audience and make him more dramatic by having him give such a soliloquy at this point. At the same time, the people might fear for his later life if they knew him only as a wild youth who enjoyed pranks, hence, Shakespeare takes this opportunity to reassure the audience that Henry's actions now need not necessarily carry over into maturity. Again, it is possible the dramatist himself is speaking in the person of Henry V; just stepping to the front of the stage and talking to the audience. At any rate, he has Henry V tell them he is really taking the responsibility of the kingship now, but he can not shake off his bad friends yet, although he realizes such an act will be necessary later.

1. Cunliffe "Shakespearian Studies" Paper on Character of Henry V as Prince and King.
2. Brooke, "Ten More Plays of Shakespeare". Henry V.
3. Burns, "Story of the English Kings According to Shakespeare". Story of Henry IV.

Whatever the interpretation of this soliloquy or reasons for it, I think, we can be fairly certain that prince Hal was noble, serious, and kingly in his true nature, no matter what outward appearances and his actions tend to imply.

As king, Henry's speeches before Harfleur and Agincourt have caused some disagreement. For the most part critics agree that both these speeches show concentrated purpose, and breathe patriotism and encouragement to his men. In the speech before Harfleur, Henry V reveals a wide knowledge of men for he has caught the spirit of every rank in his army. In regard to the soliloquy before Agincourt J.W. Cunliffe writes that Henry V enjoys being king and does everything in his power to remain in that position. The English king really does not wish to change places with the peasant at all, although he envies the freedom from responsibility.¹

For the most part Henry's speeches breathe a spirit of prayer, and a devotion to God, and his country. In regard to Henry V's attitude toward God there has arisen more difference of opinion. J.W. Cunliffe on this subject says that from the modern standpoint his religion is a mixture of official and personal piety. Doubtless his religious fervor was in character and an historical fact, but it no longer appeals to us as it did to the audiences in Shakespeare's day. Probably, however, his religion was the conventional religion of the time.²

The prayer before Agincourt is a beautiful petition of forgiveness not only for himself but also for his father. It reveals a profound trust and belief in God. Even though his piety may seem conventional to audiences today, I feel that Henry V was sincerely devout, and pro-

1. Cunliffe, "Shakespeare Studies". Paper on Character of Henry V as Prince and King.

2. Ibid.

The first of these is the fact that the...
 I think, we have to be very careful...
 right in his time, as we have seen...
 rather than to say...

In this, the first of these...
 some disagreement, for the very...
 some unexpected purpose, and...
 his own. It is, however, clear...
 of how far he has come in his...
 of the history before...
 just being his and not...
 matter. The...
 the present as well, although...
 for the most part...
 and a devotion to God, and his...
 would not have been...
 to this subject...
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 as to...
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 The...
 not only for himself...
 that...
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foundly religious, that he believed and trusted in God. Not only is there evidence of this in the trilogy but also in history.

What is the significance of the various soliloquies? No one answer can be given, but we can surmise several meanings. It may be to reveal the character of Henry V more fully; his actions, and comments upon him by others, tell something of his character, but his own speeches give more insight into his nature. He is the hero of the last play of the trilogy and he speaks more than anyone else in it. Perhaps one reason for this is to center attention upon him and make him stand out as "the mirror of all Christian kings."¹ Then again, Henry V's soliloquies carry out and fulfill what has been said about him which rounds out his character and gives a completeness to it. He reveals himself to his audience, especially in his first soliloquy as prince Hal, and also before the battle of Agincourt, when the King reflects on the conversations he has just had with his soldiers; he also discourses on responsibility. It seems to me that the chief significance of Henry's soliloquies is to show us his true character and reveal to us his real feelings, ideas, and ideals. But, I repeat, there is no single answer to the question of their significance.

Thus we see that not only has Henry V's character been analyzed and criticized since Shakespeare's day, but also his speeches and soliloquies - their meaning and motives. Here as in the discussions of his character there are disagreements among the critics. One thing which seems to influence their opinions is the question of consistency or inconsistency in Henry V's character as portrayed by Shakespeare.

1. "Henry V" Act II Prologue 11.6

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G. Consistency of the character of Henry V throughout the trilogy.

After a survey of the various aspects of Henry V's many-sided character, the question still persists,- is he consistently drawn by Shakespeare throughout the trilogy? On first thought, I should say "no". Our first view of him is with Falstaff and his friends who are for the most part of the scum of London. The prince here is reckless, careless, and apparently forgetful of his high birth. As far as his actions are concerned prince Hal shows no redeeming qualities, except at the battle of Shrewsbury, which is inconsistent with King Henry who was such a noble, just, and serious person. His actions as prince were for the most part practical jokes or horse-play. To be sure, he excuses himself to us in his first soliloquy ("Henry IV" part I act 1 scene 2) by saying he is merely playing a part to mask his real character; when the time comes he will reveal himself in his true nature. Shakespeare puts this revelation and transformation at the battle of Shrewsbury. However, on the whole his actions as prince (except at Shrewsbury) are far from the noble, kingly man in the last play of the trilogy. On the contrary, disregarding his actions as a basis for judgment, but studying his words not only in the soliloquy mentioned above, but also throughout the three plays, he appears more favorably as a consistent character. Even in the company of his wild companions prince Hal shows an underlying seriousness and a manly realization of his high responsibilities. Not only does he confess this in his first soliloquy, but later drops other hints that he is not what he appears to be on the surface. For instance, "Well then once in my days I'll be a madcap." ("Henry IV" part I act 1 scene 2 lines 143-144); again, when the prince and Falstaff burlesque the interview between Hal and his father, Falstaff says to banish all but himself, to do that would

be to banish the world, the prince's reply, "I do, I will." (Henry IV" part I act 2 scene 4 line 472) shows his realization that Falstaff's influence over him is not to his credit. In the interview with his father prince Hal is a humble, reverent, and repentant young man who admits his actions have not been the best, but promises to be more himself, which would prove that he had not been showing his real nature. Just before Shrewsbury when the Prince of Wales praises Hotspur he admits that he, himself, has " a truant been to chivalry." ("Henry IV part I act 5 scene 1 line 94) but bravely proposes to try the issue of the battle single-handed with Hotspur, which Henry IV vetoes. During the battle the prince chides Falstaff when he finds him idle, telling him everyone on Henry IV's side must participate and defeat the enemy; he engages in combat with Hotspur and kills him; the prince also saves his father's life. All this would seem to show that in spite of his actions with Falstaff and the others of that group, prince Hal was consistently drawn by Shakespeare as a noble, serious prince and king.

On this point Hudson writes,- as prince he realized he must defeat the enemies who threatened his father's downfall, and nobly uphold the honor of Henry IV. As king he was great not only in thought and purpose but also in action. All the parts of his versatile character converge into one consistent whole. He was above all genuine and sincere in all he said and did. He hated "sham" and strove to seem just what he was, and to be just what he seemed. "His character, through all its varieties of transpiration in the three plays where he figures, is perfectly coherent and of one piece."¹ Even as the lover in the last act

1. "Hudson's Shakespeare Henry V" Introduction page XLVIII

of "Henry V" the king continues to be consistent, for he is the frank, open soldier in his wooing, nevertheless, we can feel a deep seriousness beneath all he says.

Thus through the trilogy which portrays Henry V as prince and king, if we disregard his unprincely actions and consider only what he says of himself (or what others say to his credit), his conduct at Shrewsbury and after he became king, we find a manly serious person, who was frank, just, noble, and a soldier with great military talents.

Perhaps some will not agree and feel that Henry V was not consistent in the trilogy, even when we consider his speeches and his actions from Shrewsbury on. However, I have tried to give my ideas on the subject.

Shakespeare has endowed Henry V with a common-sense appreciation of common virtues and common things. Henry V was not deceived by mere outward appearances. Not only did Shakespeare follow fairly closely the historical traditions in his portrayal of Henry V but also he gave his hero qualities he knew would be acceptable to his audience. This may account for the prejudice on the part of audiences today, because Shakespeare wrote for a certain type of hearer and not for our modern audience. At any rate, the commonplace thoughts of Henry V were clothed by Shakespeare in a language which expressed patriotism and stirred the hearts of the Elizabethan audiences. Shakespeare made his hero great in thought, purpose, and performance.

What endears Henry V to us most today is his humanity, high courage, modesty, good humor, and common sense. He was above all a man and a soldier.

of "many" the kind... to be in the first...
can explain in the...
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My Own Conclusion.

From all the evidence it seems to me that Henry V was on the whole a worthy figure. Even if his conduct as a youth was not wholly good, at the same time no specific misdemeanors can be laid against him. All the statements in regard to his riotous behavior are general. Besides, most of his time was spent in warlike operations and the little he was in London could not have been time enough for any serious dissipations. Although he did stoop to low practical jokes in Shakespeare's plays, he never once forgot that he was heir-apparent to the throne. He was always master of the situation, himself, and his companions.

As a prince, I feel that Henry V was adventurous and high-spirited but with an underlying seriousness and a realization of the responsibilities ahead of him. He was also good-humored, kindly, and pleasant. In war he was a brave soldier, a born leader, and sober in the face of real danger. If he was evil and riotous in his youth, his kingly actions have for the most part overbalanced that.

King Henry V, I think, was a manly, courteous, pious individual who honestly believed in his right to France. He was energetic and ambitious but did not forge ahead without due deliberation and forethought. Henry had a faculty for getting along with all classes and types of people. He was easily accessible to his subjects and just in his judgments. He was reverent and humble before God, confident in God, and grateful to Him.

From all the evidence it seems to me that Henry V was in the
 whole a worthy figure. From all his conduct as a youth and as a soldier
 at the time of the expedition in France he had acquired the
 character in regard to his relation to the people. He was
 his time was spent in military exercises and the like in order
 that he might have been the best of his kind. Although he
 did not do any great things in his military career, he never
 forgot that he was a king and that he was the father of a
 nation. He was a man of high character and his conduct

was a lesson to all. I feel that Henry V was a man of
 spirit and that he was a man of high character and his conduct
 was a lesson to all. He was a man of high character and his
 conduct was a lesson to all. He was a man of high character
 and his conduct was a lesson to all. He was a man of high
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Henry V was a man of high character and his conduct was
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 of high character and his conduct was a lesson to all.

SUMMARY

Henry V is an historical character about whom there are many traditions and much controversy. By Shakespeare's day so much tradition had grown up about Henry V it is difficult to know just which is fact and which fiction. Robert B. Mowat, a modern historian of Henry V, says,- "Henry V in his day was held to be the pattern of a chivalrous knight ; round his name has centered the romance of medieval England; in his person Shakespeare found already expressed the glory of the Elizabethan age."¹ Henry V's character has many of the faults and all the virtues of his time. Hence, we shall expect to find him human.

Henry of Monmouth, born about 1387, was the eldest of the four sons of Henry IV. Mary de Bohun, Henry V's mother, died in 1394 which interrupted his home life, and King Richard II undertook the care of Henry V. The banishment of his father made no difference in the position and prospects of the young prince.

In May 1399 Richard took Henry with him on his second expedition to Ireland, It was during this trip that Richard knighted Henry V. Meanwhile unknown to his son, Henry IV returned from his banishment and by a revolution was placed on the throne of England. Henry V's education was almost finished when his father ascended the throne and the young boy soon entered upon a career of administration and war which continued until his death.

The next year Owen Glendower in Wales rebelled against Henry IV and the young prince was sent to help out down the rebellion.

1. Mowat, "Henry V"- page 2

In 1403 the very nobles who had helped Henry IV gain the throne of England became dissatisfied and turned against him.

Henry V at the age of twenty-one was a tried soldier, and a successful commander, due to the Welsh war. Hence, he could help his father fight his enemies.

It is to this stage in his life that the stories, which arose at a later date, refer. Two which persist even today are that the prince led a wild life at the capital and that his father resented the active part his son played in the administration. There are a number of authorities for his career as prince. Stow tells of young Henry's playing highwayman, while Thomas Elyot gives an account of prince Hal's striking the judge of Gascoigne. Specific statements from contemporary writers prove that Henry's conduct was not above reproach.

It is certain there was a disagreement between the prince and his father. Actual contemporary references prove his interest in the affairs and proceedings of the Privy Council and elsewhere in the government. Due to his father's failing health, the Prince of Wales had to take more and more responsibility of the government upon himself. The prince's policy differed from his father's so that may have caused the misunderstanding.

After his father's death when Henry V became king, he was the most impressive person in England, the administrator, statesman, and soldier. He ascended the throne on March 21, 1413 at the age of twenty-five; a young man whose personal habits were of the best.

The first crisis of Henry V's reign was with the Lollards who believed that all prelates should be adequately provided for, but none should have large incomes or possessions. Henry was lax in his treatment of these men unless they interfered with politics. Oldcastle was perse-

In 1914 the very first time the British Navy IV left the shores

of England because of the outbreak of the war.

Henry IV at the age of twenty-two was a brilliant soldier, and a

full general, one of the finest in the world, he was also a

his services.

It is to be noted that the first time the British Navy IV

left the shores of England was in 1914, the first time the

British Navy IV left the shores of England was in 1914, the

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cuted and finally executed because he meddled in political affairs.

Henry V had definite aims and he kept them constantly before him. He did not go to France until after due deliberation, and after he had asked the counsel of his nobles and prelates. On the eve of departure Henry discovered a conspiracy against his life which he quickly crushed.

The English king and his army landed in France near Harfleur. They laid siege to the town and finally succeeded in capturing it. Henry V was an energetic and able officer during the siege.

The march from Harfleur was remarkably well conducted which testifies to the powers of leadership of Henry V. The night before the battle of Agincourt the English army moved in silence out of the trap set by the French, and at daybreak they found the English in battle array opposite them. The day was one of victory for the English.

There was a great reception to Henry V when he returned to London after the battle of Agincourt. However, he gave all the glory to God and claimed none of the honor of the victory.

After unsuccessful attempts to arrange peace between France and England, Henry V planned a second expedition to France which showed his profound strategy; he was a truly constructive general who personally conducted his sieges with prudence and care. This expedition proved to be his last one for he was stricken with his final illness at Corbeil and died at Paris three weeks later.

The King's body, after embalming, was placed in a wooden coffin and started on its way to Calais from whence it was sent to England. He was buried among the tombs of his ancestors on November 7, 1422.

The personal qualities of Henry V were such as to endear him to all his subjects and make him a popular character in history. His most notable quality, justice, was given by contemporary chroniclers of both France

and England. Henry V's industry was shown by his administration of the government in England and the organization of his campaigns abroad. Mingled with his dashing spirit was a coolness and prudence seldom found in typical medieval knights. Henry's piety was a great favor in his life.

The most permanent gift which Henry V gave to England was a spirit of patriotism. His chief qualities were courage, determination, judgment, and industry.

It is generally understood and believed that Shakespeare used sources for most of the plays he wrote. Holinshed's "Chronicles" has been accepted as the source for his history plays. Holinshed refers to a misunderstanding between prince Hal and his father. The prince's low companions and his pranks are also recorded in Holinshed who treats at some length the banishment of Falstaff and his old associates by Henry V after his coronation.

According to Holinshed it was during the Parliament at Leicester, called by Henry V soon after he became king, what a bill was introduced against the clergy, who naturally wished to divert the king's mind. Therefore the Archbishop of Canterbury told the king he had an undoubted right to France.

The incident of the present of tennis balls from the Dauphin of France is also told by Holinshed.

Regarding the conspiracy against his life no chronicle published in Shakespeare's day relates how Henry V led the conspirators to condemn themselves.

An example of how closely Shakespeare followed his source at times is given in the King's speech in "Henry V" act 2 scene 2. Shakespeare ignored Holinshed at times, for example after the fall of Harfleur the King drove out the people and populated the town with English immigrants, while

and indeed, Henry's reign was one of the most brilliant in the

history of England and we owe to him the organization of his

government which was a model for all other monarchs of his

age. Henry's reign was a great event in the life

of the nation and it is to him that we owe the

organization of the royal household, the

establishment of the

royal wardrobe and the

organization of the royal household, the

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in the play he commands that mercy be shown to all.

Shakespeare took from Holinshed an illustration of Henry V's justice when the King refused to pardon Bardolph who had robbed a church. Two other things from Holinshed are the over-confidence of the French, and the quiet march of the English army to Agincourt the night before the battle. Henry V's piety is also shown in Holinshed when he gave thanks after the battle for the victory, and declared none of the honor was due anyone but God.

Shakespeare's other source, "Famous Victories of Henry V", has no act and scene arrangement, some of the scenes in this play Shakespeare used in his trilogy, for example,- the scene after the highway robbery; the scene between Henry V and his father; the sleeping king and the removal of the crown by the Prince of Wales; the rejection of Falstaff and his companions; the Archbishop of Canterbury telling Henry V of his right to France; the Dauphin's scornful gift of tennis balls; the battle of Agincourt (here Shakespeare enlarged upon his source); discussion of the peace terms and the wooing of Katherine of France.

Judging from his plays one can be fairly certain that Shakespeare had a definite plan in mind as to the portrayal of Henry V. In "Richard II" act 5 scene 3 the speeches of Bolingbroke and the actions of the prince are given by Percy as a guide to the character of the Prince of Wales. In "Henry IV" part I we see prince Hal rioting with low companions, shielding them from the law, even supporting them. At the close of the play however, he is the brave soldier ready to do battle for his father. In "Henry IV" part II prince Hal is still playing jokes on Falstaff but as king he is a different person - noble, serious, and dignified who casts off his idle ways and companions. In "Henry V" he is the warlike king who rules his realm wisely and well. He shows a deep knowledge of human nature; he is calm, cheerful, courageous before Agincourt, and reveals his confidence in God for the victory.

...the character's mood seems to change...

As a lover he is unchanged,- blunt, plain-spoken, and to the point.

Robert B. Mowat feels that Shakespeare portrays Henry V in three ways in the trilogy. First,- a lusty vigorous youth of sixteen years fond of practical jokes and horse-play; second,- the manly serious prince at Shrewsbury, who put aside his low associates as king (this is the historic Henry); third,- the bluff straightforward soldier in his wooing of Katherine. Mr. Mowat feels that the statesman, hero king of Agincourt is the described by the authentic biographer - Titus Livius.

Since Shakespeare's day there has arisen much criticism and controversy regarding the character of Henry V. In the course of these differences of opinion some prejudice has been shown which may be due either to the age in which the critic lived or to his personality. Chief of these critics, Hazlitt, feels that both prince Hal and Hotspur are beautifully drawn and dramatic; they portray chivalry at its best. Still, the Prince of Wales, although generous, gallant, and good humored, possessed "idle freaks of character"¹ Hazlitt continues that Henry V was probably a favorite monarch not only with Shakespeare but also with the Entire English nation. Yet, Henry did not know how to rule his own country so he made war on his neighbors. Hazlitt shows his Jacobinism quite strongly when he refers to "young Harry" as being as delightful to watch as a caged beast. Again in regard to Henry V's treatment of Falstaff, Hazlitt feels very strongly and can not forgive the king for his harsh treatment of Falstaff.

Some critics feel that "Henry V" is not a good acting play. It is more interesting to read because of the importance of characterization in this play. It is a pageant and character study rather than a play with plot construction.

1. Hazlitt, "Characters of Shakespeare's Plays" - page 30

So much for favorable criticism, turning to the unfavorable, we find Henry V lacking in many respects; there is little to praise in him. According to some people, he is very common, utterly lacking in feeling, possessing a selfish ambition. We do not think of "divine right of kings" today, hence, we see no reason why he should desire France.

Not only critics but actors also have given various interpretations of Henry V. He should be youthful, yet possess statecraft and dignity in order not to draw too sharp a line between prince Hal and King Henry V, according to Mansfield. His speeches should show some feeling and yet possess dignity. The production of this play gives an opportunity for the spectacular, says this actor. He believes that "Henry V" teaches lessons of Godliness, loyalty, courage, cheerfulness, and perseverance.

Two other actors who have portrayed Henry V are Walter Hampden and Lewis Waller. One criticism of Hampden's production emphasizes Shakespeare's faults and criticizes the play from that standpoint, while another puts the emphasis on Hampden's presentation of the play and his portrayal of the English king. Waller's interpretation of Henry V was splendid, according to critics, except that he lacked the youthful fire which Shakespeare gave that English king. As a whole, Waller's production received very high praise, not only for his presentation of Henry V, but also for his entire company. Perhaps English actors possess an ability to understand and interpret Shakespeare which American companies lack.

No paper on Henry V would be complete without some mention of Falstaff, for these two men are so closely related in Shakespeare's plays it has been asked whether such relations actually existed or not. This is not known, but Henry's treatment of Falstaff has been severely criticized. On the other hand, it was a most natural thing and the only possible action under the circumstances.

The relations between prince Hal and his father have been discussed by various critics. The balance of opinion is to the effect that when in the presence of his father the Prince of Wales showed his true character - a dutiful son repentant for his faults. Some critics explain his separation from court and his wild life by saying that the prince understood his father too well and although he admired Henry IV's ability to carry on and rule wisely, yet he felt under a restraint at court so he went where he could be free and spend his surplus energy. There seem to be two main reasons for prince Hal's conduct which grow out of his relations with his father. First, the prince understood his father so well that he left court to seek relief from the intrigue and restraint; second, Henry IV was jealous of his son's executive ability, and prince Hal sought to occupy himself with other things than government business. On the whole, it seems to me, prince Hal was a dutiful son to his father, frankly acknowledging his faults, and promising to lead a better life.

Henry V has been considered as being a soldier from first to last. He was a great leader, and a general. One who knew the military science of his day so well that he could plan and execute successful sieges and battles. He profited in later years by his early experiences in Wales, and was successful and victorious in his campaigns in France.

Not only was Henry V a soldier in his warfare, but also in his wooing of Katherine of France. In his wooing he is a plain soldier, bluff, and hearty. Some disagree and feel that Henry V assumed his soldierlike exterior to hide his tenderness, but I do not agree with this. It seems to me that Henry was a plain-spoken, straightforward soldier here as in his campaigns.

As a result of the apparent inconsistency of Henry V's character, his speeches and soliloquies have been discussed and received various interpretations. In regard to his first soliloquy as prince Hal some think he shows his underlying seriousness and is really acting a part as he tells us, while others feel the prince is crafty here, and is using his conduct for political ends. Whatever the interpretation, I think we can ^{be} fairly certain and prince Hal was noble, ^{and} kingly in his true nature, no matter what his actions implied. Most critics agree that Henry's speeches before Harfleur and Agincourt reveal a knowledge of human nature, and breathe patriotism and encouragement to his men.

Even Henry V's religion has been criticized. Some feel it was a mixture of personal and official piety, while others think perhaps it was the conventional religion of his day. I feel that he was sincerely devout and religious. There is evidence of this not only in the trilogy, but also in history.

Henry V's many sided character calls forth the question, - is he consistently drawn by Shakespeare? On first thought, I should say "no", for his actions as prince surely do not coincide with those as king, except at Shrewsbury. On the other hand, to consider only his speeches, both as prince and king, and to disregard his actions, he appears more consistent. Hudson ¹ thinks that all the parts of Henry's versatile character are perfectly consistent, that we can feel a deep seriousness in his character all the time.

Thus, if we disregard Henry V's actions, and consider only what he says of himself (or what others say in his praise), his conduct at Shrewsbury, and his actions as king, we find Henry V consistently drawn throughout the trilogy.

1. "Hudson's Shakespeare Henry V" Introduction

... as a result of the apparent inconsistency of Henry's statement...
... and although he has been discussed and reviewed without limit...
... by virtue of his first biography as printed and since that...
... these his various publications and his widely known work as he follows...
... while there has been much in Henry's work, and in using his words for...
... historical work, however the interpretation, I think we can fairly contain...
... Henry and his work, though in his own nature, he writes that his...
... rights, that which gives Henry's present belief, history and his...
... work reveal a broad scope of human nature, and reveals his position and...
... regard to his work.

From Henry's attitude has been criticized, given that it was a...
... attitude of personal and official duty, while others think perhaps it was the...
... conventional position of his day. I feel that he was almost always and...
... religious. There is evidence of this not only in the writing, but also...
... in history.

Henry's many other relations with the question - is he...
... essentially given by Jameson's "The Great Thought, I should say "no",...
... for his position as a man surely he was consistent with those as they...
... at Henry's. In the other hand, to consider only his position, and as...
... given and his, and to disregard his action, he appears more consistent...
... matter I think that all the work of Henry's various historical work...
... fairly consistent, that we can feel a deep sentiment in his statement all...
... the time.

Now, if we disregard Henry's action, and consider only that...
... as was the attitude in that regard was in the (2-12), his conduct as shown...
... work, and his attitude as Henry's, we find Henry's consistently broad...
... the policy.

Shakespeare endowed Henry V with a common-sense appreciation of common virtues and common things. He clothed that English king's thoughts in beautiful language which inspired the Elizabethan audience. What we admire most in Henry V today is his common humanity, high courage, modest plain-spokenness, good humor, and practical common sense. He was above all a man and a soldier.

From all the evidence, it seems to me that Henry V was on the whole a worthy figure. His youthful conduct may not have been wholly good, but there is no specific misdemeanor known. As prince, I feel that Henry V was an adventurous and high-spirited youth with an underlying seriousness and a realization of his noble position. King Henry V, I think, was a manly, courteous, pious individual who honestly believed in his right to France. He was energetic and ambitious, but he possessed the qualities of deliberation and forethought. A king with the "common touch" he was easily accessible to his subjects. He was reverent and sincere in his faith in God and grateful to Him for His benefits.

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...the evidence, it seems to me that Henry V was on the side
of a worthy figure. The political situation may not have been ideal, but
there is no specific misadventure here. As a result, I feel that Henry V was
an extraordinary and high-spirited youth with an undoubted confidence and a
realization of his noble position. Henry V, I think, was a really
extraordinary, pious individual who was not inferior in his right to power.
It was a heroic and excellent, but he possessed the qualities of a soldier-
king and a statesman. It is not to be denied that he was really a noble
to his subjects. He was a great and wise leader in his field in that he
was able to do his duty.

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Department of Health, Education and Welfare

Division of Health Care Services

Office of Health Care Financing Administration

Washington, D.C. 20454

Attention: Director

Dear Sir:

Reference is made to your letter of 1/15/74.

The enclosed report contains information regarding the

status of the program in your area.

Very truly yours,

Director

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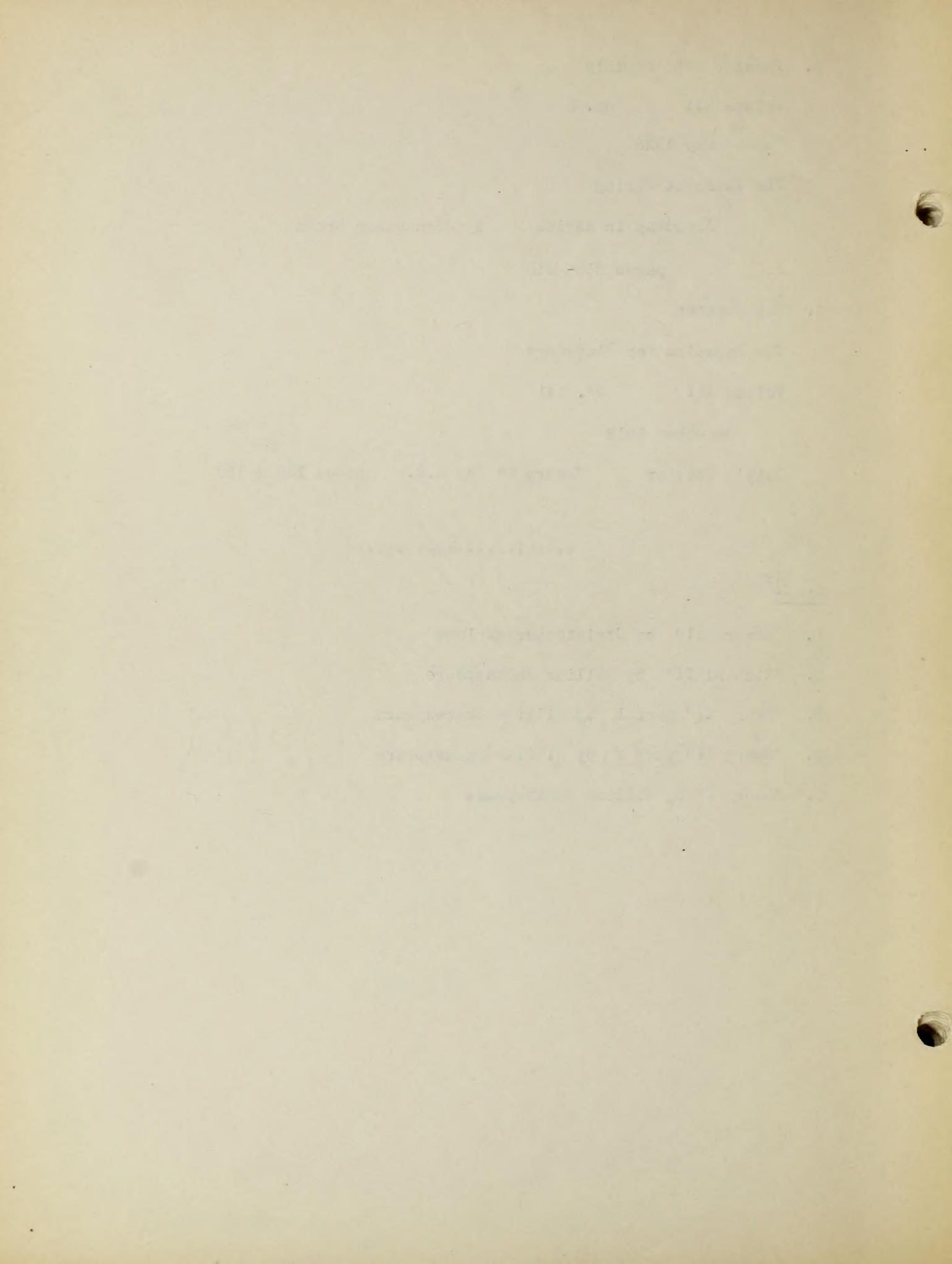
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CHEECO BOND



II. Shakespeare's Sources and Use of Them

It is generally understood and believed that Shakespeare used sources for most of the plays he wrote. Just how much of his source material he utilized and just how he used it is still a question. However, scholars have discovered that Shakespeare did not always keep the order of events given in his source, neither did he follow the source in all respects. On the other hand in his chronicle plays, whose main source was Holinshed's "Chronicles", Shakespeare sometimes followed the source so closely that in some instances he almost copied word for word, transforming the prose of Holinshed into blank verse. At other times Shakespeare gave the material found in his source a twist this way or that which made a different impression. In some places where Holinshed mentioned a topic in two or three sentences, Shakespeare enlarged it into a scene or conversation, while at other times an event treated at some length by Holinshed was just barely mentioned by Shakespeare, or even omitted entirely. On the whole, Shakespeare changed the place or order of events, added, rejected, and changed the history to suit his taste and the needs of the day. In the trilogy of "Henry IV" parts I and II, and "Henry V" we find Shakespeare using two principal sources,- Holinshed's "Chronicles" and a play "Famous Victories of Henry V".

In Holinshed's "Chronicles" there is a reference to a misunderstanding between prince Hal and his father. Nevertheless, after a meeting at Westminster the young prince was dismissed by the king "with great love and signes of fatherlie affection."¹ This may be the meeting which Shakespeare used for "Henry IV" part I act 3 scene 2, during which the king chided his son for his wild and dissolute life.

1. Boswell-Stone, "Shakespeare's Holinshed" - page 140

The prince's low companions and his pranks are recorded in Holinshed. Then the writer goes on to say,- "Yet his behavior was not offensive or at least did not tend to injure anyone - he avoided doing wrong, kept his affections within the tract of vertue. He was beloved by those who could understand his disposition which was in no degree excessive that he deserved to be suspected."¹ According to that it would appear that Holinshed believed Henry V's mad-cap ways and actions were not to be taken too seriously. Holinshed admits that prince Hal's behavior might appear to be offensive, yet it was not intended to harm anyone. Those who understood his nature understood this and loved him.

Holinshed treats at some length the banishment of Falstaff and his old associates by Henry V after his coronation. Shakespeare portrays this in "Henry IV" part II act 5 scene 5. On this point Holinshed writes,- "But the king even at the first appointing with himselfe, to shew that in his person princelie honours should change publike manners, he determined to put on him the shape of a new man. For whereas aforetime he had made himselfe a companion unto misrulie mates of dissolute order and life he now banished **them all** from his presence (but not unrewarded, or else unpreferred): inhibiting them upon a great paine, not once to approach, lodge, or sojourne within ten miles of his court or presence."²

According to Holinshed it was during the Parliament at Leicester, called by Henry V soon after he became king, that a bill was introduced against the clergy which would deprive them of much land and money. Naturally they wished to divert Henry's mind from such a catastrophe. So the Archbishop of Canterbury made an oration in which he said that the duchies

1. Boswell-Stone, "Shakespeare's Holinshed" - page 141

2. Boswell-Stone, "Shakespeare's Holinshed" - page 164

CHIEF OF BOND

of Normandy, Aquitaine, the counties of Anjou and Maine, and the whole country of Gascoigne belonged by undoubted right to England, as well as the whole realm of France. Shakespeare used this as the source for the speech of the Archbishop of Canterbury in "Henry V" act 1 scene 2. Further, the Archbishop's speech (lines 33-95) is copied almost word for word from Holinshed, except that Shakespeare puts it in a different form from Holinshed's prose.

The incident of the present of tennis balls from the Dauphin of France to King Henry V is told by Holinshed. It is interesting to note that Shakespeare spells it Dauphin while Holinshed uses the form Dolphin. A part of Holinshed's account follows,—"Whilest in the Lent season the King laie at Killingsworth, there came to him from Charles Dolphin of France certeine ambassadors, that brot with them a barrell of Paris balles; which from their master they presented to him for a token that was taken in verie ill part, as sent in scorne, to signifie, that it was more meet for the king to passe the time with such childish exercise, than to attempt any worthe exploit."...."Wherefore the king wrote to him, that e'er long, he would tosse him some London balles that perchance should shake the walles of the best court in France."¹ It seems that Henry V calmly received the Dauphin's scornful gift and as quietly answered it sending the French ambassadors from the English court with a safe conduct.

In regard to the conspiracy against the life of Henry V, which he discovered on the eve of his departure for France, neither Holinshed nor any other chronicler published in Shakespeare's day relate that the conspirators were led to doom themselves by Henry V. ("Henry V" act 2 scene 2) The speech in which the king upbraids them is wholly Shakespeare's except

1. Boswell-Stone, "Shakespeare's Holinshed" - page 173

where Scroop's dissimulation and ingratitude is denounced. Holinshed tells how much Henry V trusted Lord Scroop.

The speech of the King in "Henry V" act 2 scene 2 (lines 167-181) is an example of how closely Shakespeare followed his source at times.

(Note the underlined words in both.)

Holinshed¹

"Having thus conspired the death and construction of me, which am the head of the realm and governor of the people, it maie be that you likewise have sworne the confusion of all that are here with me, and also the desolation of your own country.Revenge herein touching mi person, though I seeke not, I yet for the safe-guard of you mi deere freends, and for due preservation of all sorts, I am by office to cause example to be shewed. Get ye hence therefore, ye poore miserable wretches, to the receiving of your just reward. Wherein God's maiestie give you grace of his mercie and repentance of your heinous offenses."

Shakespeare

"You have conspired against our royal person,"...
"Touching our person, seek we no revenge;
 But we our kingdom's safety must so tender,
 Whose ruin you have sought, that to her laws
 We do deliver you. Get you, therefore, hence,
Poor miserable wretches, to your death;
 The taste whereof, God of his mercy give
 You patience to endure, and true repentance
Of all your dear offenses."

Shakespeare ignored Holinshed when he had the king tell Exeter to "use mercy to them all" ("Henry V" act 3 scene 3 line 54) after the fall of Harfleur. Holinshed reports that the king expelled from Harfleur "parents with their children, yoong maids, and old folke"² and filled their place with English immigrants.

In "Henry V" Shakespeare has the Dauphin of France present at the Battle of Agincourt in spite of the fact that his father told him to remain at Rouen. This is unhistorical and contrary to Holinshed. Perhaps Shakespeare confused the Dauphin with Sir Guichard Dauphin.

1. Boswell-Stone "Shakespeare's Holinshed" - pages 176 & 177

2. Boswell-Stone "Shakespeare's Holinshed" - page 181

Shakespeare illustrates Henry's even-handed justice when in "Henry V" act 3 scene 6 the king refuses to pardon Bardolph who has robbed a church. Holinshed reports that during Henry's march no "outrage or offense doone by the English except one, which was, that a souldiour took a pix out of a church, for which he was apprehended, and the king not once removed until the box was restored, and the offender strangled."¹ Here Shakespeare uses Bardolph for the thief and thus eliminates one of the comic characters. Whether the king's so-called charitable proclamation was a result of this or not is a question. At any rate, on August 17 he "caused proclamation to be made, that no person should be so hardie, on paine of death, either to take anie thing out of anie church that belonged to the same; or to hurt or do anie violence either to the priests, women, or anie such as should be found without weapon or armour, and nor readie to make resistance."²

The over-confidence of the French army before the battle of Agincourt is stated in Holinshed as follows,- "The French as though they had been sure of victorie, made great triumph; for the capteins had determined before how to divide the spoils, and the soldiers the night before had plaide the Englishmen at dice."³ This is probably the source for the last scene in act 3 of "Henry V".

Holinshed tells of the quiet march of the English to Agincourt the night before the battle. It seems the French thought they had Henry V in a trap and while they were celebrating that they thought was sure to be victory on the morrow, the English army quietly and silently at the king's

1. Boswell-Stone "Shakespeare's Holinshed" - page 184

2. Boswell-Stone "Shakespeare's Holinshed" - page 184

3. Boswell-Stone "Shakespeare's Holinshed" - page 186

command, marched out of the trap and were in battle array before the French discovered what had happened. This may be where Shakespeare got his idea to have Fluellen tell Gower to speak lower ("Henry V" act 4 scene 6 lines 37 & 38). Shakespeare took these words directly from Holinshed. At the same time Holinshed tells that the French set fire to the English tents and began to plunder them. This he gives as the reason for Henry's command to kill the prisoners. Holinshed tries to excuse the king on the grounds that he was in a passion and angry, otherwise he would have been more merciful.

Shakespeare gets the incident of the naming of the battle from Holinshed who says that Montjoy, the French herald, came to ask permission for the French to bury their dead when Henry V was still uncertain as to the outcome. After Montjoy told the king the English had won, Henry asked the name of the castle "hard by" and named the battle - Agincourt. ("Henry V" act 4 scene 7).

Shakespeare changed the names and the event a little when he had the practical joke played on Fluellen by Henry V. ("Henry V" act 4 scene 1). Holinshed relates this as the encounter of the king with the Duke of Alanson (Alençon in Shakespeare) by whom he was almost felled, yet he slew two of the Duke's men and felled the Duke himself before he got the glove.

Shakespeare's metrical roll of the French prisoners and of those slain on either side ("Henry V" act 4 scene 8 lines 72-102) is almost identical to Holinshed's list with the exception that the latter is in prose.

Holinshed relates how after retreat was blown Henry gathered his army together and gave thanks to Almighty God for "so happy a victory". When he and his army had refreshed themselves they marched back to Calais. This Shakespeare uses but omits Henry's second campaign which lasted about four years and was brought to a close by the Treaty of Troyes in 1420.

In "Henry V" after the celebration of the victory the French king confers with Henry about the terms of peace, then Henry woos Katherine, and the final scene is the acceptance of the English terms and the winning of Katherine.

After Henry's second campaign is described by Holinshed then comes the return to England, the treaty agreements, and the betrothal of Henry and Katherine. Hence, it can be seen that Shakespeare omitted and shortened in his account of these events.

In using Holinshed, Shakespeare did not follow strictly the order of events, neither did he use all the important facts about Henry V, but at the same time he followed his source so closely in some places that he almost copied Holinshed verbatim.

The other source used by Shakespeare for his famous trilogy which portrays Henry V as prince and king was "Famous Victories of Henry V". This play was probably written by William Tarlton before 1588. Tarlton, a comedian who flourished in the reign of Elizabeth, acted the part of Derricke, the clown; it may be he created the role. Shakespeare adapted and altered this play to suit his need. We find that one play, "Famous Victories", originally contained the material which Shakespeare used in three. In his plays Oldcastle and Derricke disappear and we have Falstaff(at first Shakespeare used Oldcastle) and Bardolph, who were both historic persons.¹

"Famous Victories" has no act and scene arrangement but is one continuous performance as it were, with exits and entrances of characters.

1. Sir John Falstaff was an historic personage. Whether Shakespeare purposely took that name for his character of Falstaff or not, is not known. At any rate, Shakespeare's Falstaff is purely invention on the part of the author, and not at all like the historical person.(Brooke, Ten More Plays of Shakespeare, Chapter X)
There were two Bardolphs, Sir William Bardolph who served as Captain of the Castle of Calais for several years was an historic person. I do not know whether Shakespeare used the historical person for his character, Bardolph, or not. The other was the Eastcheap character.(Mowat,"Henry V" pages 75-76)

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Some of these scenes Shakespeare used in his trilogy.

The opening scene of "Famous Victories" shows prince Hal with his companions Ned and Tom just after they have robbed the king's receivers. The prince swears the receivers to secrecy and promises to reimburse them. The counterpart to this is in "Henry IV" part I act 2 scene 2 where Shakespeare uses travellers in place of the king's receivers and has prince Hal and Poins rob Falstaff and his friends after they have plundered the travellers.

Shortly after this first scene Derricke and Cobler (two comic characters) act out the scene just before where the prince struck the judge. This may be the source for "Henry IV" part I act 2 scene 4 in which Falstaff and prince Hal imitate the prince and his father.

The scene in "Famous Victories" between the prince and his father during which Henry IV chides his son and fears for his kingdom under the rule of so mad-cap a prince is used by Shakespeare for his famous scene between Henry IV and Henry V in "Henry IV" part I act 3 scene 2. The father and son are finally reconciled; the prince is forgiven by his father and here shows his true nature. Prince Hal reveals the fact that his reveling is only on the surface; he is really great and honorable.

Another famous scene portrayed in "Famous Victories" and used by Shakespeare is the one of the sleeping king, when the Prince of Wales took the crown because he thought his father was dead. Shakespeare portrays this in "Henry IV" part II act 4 scene 4. When the Lord of Oxford brought back the crown and incidentally the prince, Henry IV revealed how unstable he felt about his claim to the throne. The prince bravely replied that anyone who tried to take the crown from him must have thicker armor than his.

The following table shows the results of the analysis.

The results of the analysis are shown in the following table. The first column shows the number of cases, the second column shows the number of cases with a certain characteristic, and the third column shows the percentage of cases with that characteristic.

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The following table shows the results of the analysis.

Through the speeches of Tom, Ned, and Cobler in "Famous Victories" we learn that prince Hal has been crowned king and "changed his countenance",¹ also that he has sent to France demanding the crown. This is practically the same as Shakespeare portrays in "Henry IV" part II act 5 scene 2.

In "Famous Victories" prince Hal had once made the remark that when his father died they should "all be kings."² As King Henry V, he sends these once boon companions of his away and forbids them to come within two miles of his residence. In "Henry IV" part II act 5 scene 5 Shakespeare portrays this dismissal by Henry V of his former companions.

The Archbishop of Canterbury tells Henry V, in the play "Famous Victories", that he has a right to the French crown. Shakespeare enlarges upon this scene and has the first scene in "Henry V" a discussion between the Bishops of Ely and Canterbury as to the advisability of diverting the king's mind from a certain bill before Parliament which would deprive the church of much land and money. In order to do this they advise him that he has a rightful claim to France. Hence, in act 1 scene 2 of "Henry V", Shakespeare has the two Bishops explain the Salique Law and Henry V's right to the French throne.

The Dauphin's scornful gift of tennis balls to Henry V is delivered by the Bishop of Bruges in "Famous Victories" and by an Ambassador in "Henry V" act 1 scene 2. The English king calmly received the gift and bravely and quietly answers the giver.

After the advice of his counsellors Henry V decides to go to France and fight for his rights ("Henry V" act 1 scene 2). In "Famous

1. Adams, "Chief Pre-Shakesperian Drama - page 678

2. Adams, "Chief Pre-Shakesperian Drama - page 674

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Victories" he appointed as "Protector" of England the Lord Chief Justice by whom he had been committed to prison as a prince.

In "Famous Victories" the conversation of the French King and the Constable of France reveal the fact that French troops are in readiness and Henry V is besieging Harfleur. The Dauphin asked for a command in the battle and was refused by his father. In "Henry V" act 3 scene 5 Shakespeare used this material to show that Henry V was carrying out his answer to the Dauphin.

Harfleur surrendered to the English and the French herald challenged them to battle. ("Famous Victories") In "Henry V" act 3 scene 1 before Harfleur, the English king bravely urged his soldiers to battle in an inspiring speech; later in same act, scene 3 Harfleur fell. In act 3 scene 6 Montjoy the French herald, challenged the English to battle, Here Shakespeare enlarged on his source and had scenes intervene between what was all one scene in "Famous Victories".

When the French messenger came with an offer of ransom for Henry V he haughtily refused and declared that he would fight. In "Henry V" act 4 scene 3, Montjoy begged the English king to pay his ransom and not fight, but Henry V refused.

Shakespeare enlarged upon his source of the battle of Agincourt, for in "Famous Victories" it is short with little action, but in "Henry V" it is divided into various scenes showing the different parts of the battlefield, now with the English, then with the French.

Both "Famous Victories" and "Henry V" show the French envoy asking permission to bury their dead when Henry V is still uncertain as to the outcome of the battle. These plays also give the incident of the way the battle was named.

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The discussion of the treaty between the French and the English, the demands of Henry V are near the end of "Famous Victories". Shakespeare gives them in "Henry V" act 5 scene 2. The wooing of Katherine, daughter of the French king, follows right along in "Henry V" and is similar to the source.

Shakespeare changed the ending a little for in "Famous Victories" the French nobles and the Duke of Burgundy swear allegiance to the English king, but in "Henry V" the Duke is to take his oath of allegiance on the wedding day of Henry and Katherine which is to be the first Sunday of the next month, "God willing." ("Famous Victories")

Thus we see that Shakespeare, in using his source, rejected, added, and changed the material to suit his need.

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III. Analysis of Shakespeare's Henry V

Judging from his plays one can be fairly certain that Shakespeare had a definite plan in mind as to the portrayal of the character of Henry V. In "Richard II, written about four years before "Henry V" and one or two years before "Henry IV" part I,¹ may be found these words spoken by Bolingbroke as King Henry IV(Act 5 scene 3)

"Can no man tell me of my unthrifty son?
'Tis full three months since I did see him last;-
If any plague hang over us, 'tis he.
I would to God, my lords, he might be found:
Inquire at London, 'mongst the taverns there,
For there, they say, he daily doth frequent,
With unrestrained loose companions,-
Even such, they say, as stand in narrow lanes,
And beat our watch, and rob our passengers;
While he, young, wanton, and effeminate boy,
Takes on the point of honor to support
So dissolute a crew."

Percy:-"My lord, some two days since I saw the prince,
And told him of these triumphs held at Oxford."

Boling:-"And what said the gallant?"

Percy:*"His answer was,- he would to the stews,
And from the common'st creature pluck a glove,
And wear it as a favor; and with that
He would unhorse the lustiest challenger."

Boling:-"As dissolute as desperate; yet through both
I see some sparkles of a better hope,
Which elder days may happily bring forth."

Bolingbroke's speeches, and the actions of the prince as given by Percy, are a guide to the character of the Prince of Wales. His father calls him his "inthrifty" son. The fact that he has not seen his son for three months may be due to two things,- first, his father has been so busy

1. Long, "English Literature" - page 150

"Richard II" 1594-1595

"Henry IV" part I 1596

"Henry IV" part II 1597

"Henry V" 1599

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fighting for the throne he has not had time to think much about Prince Hal; second, the prince had been rioting with his wild companions with little thought of his father. The king also reveals the fact that his son feels in honor bound to "support so dissolute a crew." Yet the king sees some hope for the future; he thinks that perhaps age will teach his son discretion. Shakespeare may have used these speeches to foreshadow the character of Henry V in the plays to come; at any rate, he gives the same impression of the prince and portrays the same characteristics here as he does in "Henry IV" parts I and II:- a prince who spends his time in a life of companionship with loose and dissolute people, but who at the same time, shows something which gives hope for better behavior in the future.

"Henry IV" part I, which was written one or two years after "Richard II", carries out the idea of the character of prince Hal which were suggested in the earlier play.

In act 1 scene 1 (lines 85-86), Henry IV says that he sees "riot and dishonor stain the brow" of his son, while Northumberland is fortunate to have a son like Hotspur who "is the theme of honor's tongue". (It has been contended by some that Shakespeare used Hotspur as a foil for prince Hal; all that one was the other was not.)

Act 1 scene 2 (lines 51-56), between Falstaff and prince Hal, portrays the fact that Hal "supported" Falstaff and his crew for Falstaff admits that Hal has always paid his "reckoning" at the tavern. Then the prince says,- "Yea, and elsewhere, so far as my coin would stretch; and where it would not, I have used my credit."

In this same scene (lines 92-103) Falstaff says he will reform, but just as soon as the prince suggests a purse snatching Falstaff agrees and so does not keep his resolution long, whereas, the prince was a man of his word as will be seen later. When Falstaff learns that pilgrims with

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rich offerings to Canterbury, and traders "with fat courses" to London, are within his power to rob, he asks Hal to join him. At first the prince refuses, but when urged by Falstaff he consents and says (lines 43-44),-
 "Well, then, once in my days I'll be a madcap."

At the close of act 1 scene 2 (lines 197-219) prince Hal gives a soliloquy from which we receive the first hint by himself as to his character. He says that he knows them all and "will awhile uphold the unyok'd humour of your idleness". In so doing he will imitate the sun (here Shakespeare may have used a play on the words son and sun), which lets the cloud hide it, and then is "wond'ered at" when it appears. Next he makes a very true statement,- " If all the year were playing holidays,

To sport would seem as tedious as to work."

But scattered holidays are the most enjoyable, he adds. "So, when this loose behavior I throw off", (this would make one believe all his wild life was just put on), then he will be better than his word; he will "falsify" man's hopes and when reformed will be so much better that he will attract more attention than something which has no foil to set it off (his wild behavior versus his good actions and deeds). Now he will offend so much he will become skillful at it and reform when people least expect it of him.

According to the above, Henry V wants the audience to believe he is truly noble and kingly at heart, but his behavior is as a mask to hide his real character, so when he is ready to reveal himself people will wonder at him more than they do now.

In act 1 scene 3 (line 230) Hotspur speaks of prince Hal as "that same sword-and-buckler Prince of Wales". This is Hotspur's first reference to the prince and shows the contempt in which he held prince Hal.

Act 2 scene 2, the robbery at Gadshill, shows the prince indulging in the sport of robbing Falstaff and his company after they have robbed the travellers, as the prince had promised Poins at the time Falstaff persuaded Henry to join him. (see above reference to act 1 scene 3 lines 92-103).

Act 2 scene 4 portrays the prince at Boar's Head Tavern, Eastcheap among Falstaff and his companions. This scene illustrates the fact that Prince Hal enjoyed a good joke. He has made friends with the drawers and gets Poins to call one of them - Francis - until he is so distracted he doesn't know which way to turn. The prince enjoys the discomfiture of poor Francis.

In the same scene Falstaff later says,- " A plague of all cowards!" (line 115), and calls the prince and Poins cowards for leaving him. It is some time before he is convinced that he was robbed by them. However, he claims to have known them all the time and just to have been leading them on to see what they would say for themselves. For he says (lines 266-279),- "I knew ye as well as he that made ye..... was it for me to kill the heir-apparent? Should I turn upon the true prince?..... Instinct is a great matter; I was a coward now on instinct ". The question is, - did he really recognize him or not? Strange, but he claims to be so brave and valiant, still his actions portray him as cowardly, and yet he reiterates,- " a plague of all cowards". Truly, there is a strange mixture in his nature. Although Falstaff calls the prince a coward it is not true. This is a way Falstaff has of covering up his own shortcomings and has nothing to do with the character of the prince.

In this same act and scene the prince and Falstaff act as Henry IV and the prince for a little diversion. First, Falstaff takes the part of Henry IV and rebukes the prince for his companions but says that Falstaff is a virtuous man, tells the prince to banish all his low companions but

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Falstaff. Next the prince takes the part of his father and Falstaff of the prince. Prince Hal rebukes Falstaff (as the prince) for his friendly relations with such a fellow as Falstaff. When Falstaff tries to defend himself he tells the prince to banish all but "Old Jack Falstaff..... Banish plump Jack, and banish all the world". The prince replies (line 72),- "I do, I will." It is a question whether Henry had the banishment in mind at this time or not. Yet it may be a foreshadowing of the rejection and banishment of Falstaff by Henry V after his coronation; however, did Falstaff realize this? It seems doubtful to me because of Falstaff's greeting to Henry V as king, which was just as cordial as in the days when they frolicked together.

This same act and scene gives another instance of the support of the prince for Falstaff and his friends. The sheriff and his men come in search of Falstaff for the robbery of the travellers. The prince (lines 499-517) meets them alone, promises to repay the money lost by the travellers, and sends them off. Then he tells one of Falstaff's men that the money shall be paid back with interest, -" the money shall be paid back again with advantage ". (line 540)

Act 3 scene 2 is a scene between the prince and his father -- how different from the burlesque just seen! King Henry IV feels that the actions of his son are a punishment to him for the says, -(lines 9-17)

"..... thou art only mark'd
To punish my mistreadings. Tell me else,
Could such inordinate and low desires,
Such poor, such bare, such lewd, such mean attempts,
Such barren pleasures, rude society,
As thou art matched withal and grafted to,
Accompany the greatness of thy blood
And hold their level with thy princely heart?"

The king accuses his son of "inordinate and low desires", "barren pleasures, rude society". Here are some of the things referred to by Bolingbroke as

King Henry IV in "Richard II" act 5 scene 3. The prince replies that he may have erred a little at times but most of the stories which reach his father are false, made up by those who wish to spread news for the sake of so doing. However, prince Hal begs pardon for what he has done and says (lines 26-28),-

"I may, for some things true, wherein my youth
Hath faulty wand'ered and irregular,
Find pardon on my true submission."

The king continues to tell how all men foresee the downfall of the prince, he even pictures the realm under such a king (lines 60-75); next his father tells how he lost his "princely privilege" because of his "vile participation". Prince Hal replies (lines 92-93),-

"I shall hereafter, my thrice gracious lord
Be more myself."

This speech strengthens the thought that prince Hal is just playing a part as he said in his first soliloquy (act 1 scene 2).

When the king tells his son of his foes, the prince requests his father to give him a command in the army that he may go conquer Hotspur and thus redeem himself (lines 129-159). The Prince of Wales says,-

" I do beseech your majesty may salve
The long-grown wounds of my intemperance:
If not, the end of life cancels all bands;
And I will die a hundred thousand deaths
Ere break the smallest parcel of this vow."¹

This is the high spot of the play. Here the prince shows his father his true nature. Henry IV's thundering response,-

"A hundred thousand rebels die in this:
Thou shalt have charge and sovereign trust therein."²

proves that he believes in his son and will trust prince Hal to do his best.

1. "Henry IV" part I act 3 scene 2 lls. 155-159

2. "Henry IV" part I act 3 scene 2 lls. 160-161

Act 3 scene 3, the very last of the act , enforces the change in the prince when he says (lines 203-204),-

"The land is burning, Percy stands on high;
And either we or they must lower lie."

The prince in his speech here reveals some of his ability to plan and to command in military matters. He is very businesslike and gives his orders like a captain. His thoughts are all upon the fighting to come; his pranks are forgotten in the seriousness of the matter at hand. Prince Hal for the first time, except with his father, shows his real nature. At the same time Falstaff remains unchanged, for although he is to join the army, his first thought now is "breakfast".

In act 4 scene 1 Hotspur again shows his contempt for the prince when he speaks of him as "the rimple-footed madcap Prince of Wales". The Vernon speaks in praise of prince Hal. After describing the men-at-arms he says (lines 104-110),-

"I saw young Harry, with his beaver on,
His cuisses on his thighs, gallantly arm'd
Rise from the ground like feathered Mercury,
And vaulted with such ease into his seat,
As if an angel dropp'd down from the clouds,
To turn and wind a fiery Pegasus
And witch the world with noble horsemanship."

From this it seems the prince was a good horseman. The only references to the prince in this act are through the mouths of his enemies. Everything said by them is to his favor and in his praise. Even though Hotspur held the Prince of Wales in contempt and was not afraid to show it, the other members of the opposing party respected prince Hal and saw some good in him, as can be seen from their praise of him. The prince himself appears with Falstaff and his army of scarecrows, but this has no important bearing on his character.

In act 5 scene 1 the prince acknowledges his faults when he says in his challenge to Hotspur (line 94) "I have a truant been to chivalry." When Vernon gives prince Hal's challenge to Hotspur, he again praises the prince and says that people have thought wrongly of the prince. (lines 66-69),-

"..... but let me tell the world
If he outlive the envy of his day,
England did never owe so sweet a hope,
So much misconstrued in his wantonness."

Thereupon Hotspur replies he never heard " Of any prince so wild a libertine". (line 72), which still shows a contemptuous attitude, though he hopes to meet the prince in battle.

In act 5 scene 4 the prince is wounded and bleeding, but courageously refuses to leave the field of battle (lines 11-12),-

"And God forbid a shallow scratch should drive
The Prince of Wales from such a field as this."

In this same scene when the King's life is endangered by Douglas the prince saves his father and tells Douglas (lines 42-43),-

"It is the Prince of Wales that threatens thee;
Who never promiseth but he means to pay."

Prince Hal was a man of his word. The result of saving his father's life was a much better opinion. As Henry IV put it (line 48),-

"Thou hast redeemed thy lost opinion."

This scene also portrays the death of Hotspur at the hands of prince Hal. The prince shows his nobility and courtesy when he bids farewell to Hotspur (lines 86-101),-

in fact I had a very interesting conversation with the man who was
in the office of the Secretary (line 2) I had a chance to see the
other papers which I had brought to the office, and which I had
in fact had seen that he had never seen before. I had a list of

..... but he would not
allow me to see the rest of the
papers which he had brought to the
office. He said that he had
seen them before, but he had
never seen them before.

The papers which he had brought to the office were very interesting.
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other papers which he had brought to the office. He said that he
had seen them before, but he had never seen them before.

In fact, I had a very interesting conversation with the man who was
in the office of the Secretary (line 2) I had a chance to see the
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in the office of the Secretary (line 2) I had a chance to see the
other papers which I had brought to the office, and which I had

This case also attracts the attention of the Secretary of the
Federal Reserve. The papers which he had brought to the office
were very interesting. I had a chance to see them, and I had a
chance to see the other papers which he had brought to the office.

"..... Fare thee well, great heart! ---
 Ill-weaved ambition, how much art thou shrunk!
 When that this body did contain a spirit,
 A kingdom for it was too small a bound;
 But now, two paces of the vilest earth
 Is room enough, - This earth that bears the dead
 Bears not alive so stout a gentleman.
 If thou wert sensible of courtesy,
 I should not make so dear a show of zeal:-
 But let my favours hide thy mangled face;
 And, even in thy behalf, I'll thank myself
 For doing these fair rites of tenderness.
 Adieu, and take thy praise with thee to heaven!
 Thy ignominy sleep with thee in the grave,
 But not remembered in thy epitaph."

In this speech the prince admits Hotspur was ambitious, but says he was noble and generous. Prince Hal pays tribute to Hotspur's courtesy and gentlemanlike qualities, while at the same time he reveals his own nobility and courtesy by performing the last rites for Hotspur, and by wishing only praise to be remembered about him. This shows the prince as a chivalrous knight fulfilling all the requirements of chivalry.

After the battle the prince and his father share in the disposal of the prisoners and the king plans to take his son with him to meet Owen Glendower and the Earl of March who have risen against the king. This shows the prince has fully regained his father's favor and shares the responsibilities.

Thus we see prince Hal rioting with his low companions, supporting them, shielding them from the law, and even playing jokes on them and with them. Hotspur and the prince are contrasted early in the play; even though the prince may suffer by the comparison we follow him eagerly through the rest of the play, in fact, the remainder of the trilogy. Prince Hal early tries to show that he is truly noble and kingly, that he is using his low life and wildness as a mask for his real nature. He admits as much to his father during the scene with him and humbly begs his father's pardon for his wrong-doing. When the prince learns of his father's enemies, he

begs a command in the army that he may redeem himself, and at the battle of Shrewsbury he courageously refuses to leave the field when wounded, and saves his father's life. The prince shows his nobility in his farewell to Hotspur at Shrewsbury. After the battle prince Hal in his father's good favor again plans with the king to further put down the rebellion. At the close of the play, then, we leave Henry V as a brave soldier ready to do battle for his father.

"Henry IV" part II continues the characterization of Henry V both as prince and king.

In the opening scene Hotspur's father, the Earl of Northumberland hears good news from the battle of Shrewsbury, - except that his son is dead, the day is his; shortly, however, the messenger from the battle gives a true report that the king has won. This messenger says that Hotspur was beat down by the "swift wrath" of Harry of Monmouth. That seems inconsistent with the death of Hotspur portrayed in "Henry IV" part I. Prince Hal did not appear angry when Hotspur challenged him on the field of Shrewsbury. In fact, the prince called Hotspur a "very valiant rebel"(act 5 scene 4 line 63). Hotspur replied that the time had come for one of them to die and said he wished prince Hal's name in arms was as great as his. Was this stilled a veil contempt, looking down upon the prince as an inferior warrior? Then they engaged in battle until Hotspur was wounded and fell. I can see nothing of "swift wrath" here on the part of Henry V.

Act 2 scene 2 begins with a conversation between Poins and prince Hal. The prince admits that he is weary and Poins expresses surprise that weariness dare attack nobility. When Poins chides the prince for not showing any feelings in regard to his father's illness, the prince replies that he is very sad about his father's condition and that his heart bleeds inwardly,

but if he were to weep and show outward emotion people would call him a hypocrite. The letter from Falstaff warns the prince against Poins saying, "he misuses thy favors" (line 112). However, this hasn't much effect on the prince, for he agrees to join Poins in a prank upon Falstaff.

In the same act, scene 4, prince Hal and Poins carry out their plans - disguise as drawers in Boar's Head Tavern, Eastcheap and serve Falstaff. It is interesting to note that just as Poins and prince Hal enter disguised, the ladies question Falstaff about the two. The eavesdroppers are able to observe in silence for a while until Falstaff calls for some sack, then he recognizes the prince as he comes forward, and welcomes him to London. This reminds us of the affair at Gadshill when Falstaff claimed to have known the prince all the time.

At the close of this scene news reach the prince that his father is at Westminster and he says to Poins,-

".....I feel so much to blame,
So idly to profane the precious time:"

("Henry IV" part II act 2 scene 4 lines 312-313. Maybe this is a twinge of conscience for spending time with such companions among such low surroundings when he should be with his father and helping him.

It is not until the fourth act that we hear about the prince again. In scene 4 Henry IV with his other sons and his nobles discuss the Prince of Wales and his actions. Henry IV is worried and begs his sons to watch over and help prince Hal. The King characterizes the prince in his second long speech,-

"For he is gracious, if he be observ'd:
He hath a tear for pity and a hand
Open as day for melting charity:
Yet, notwithstanding, being incensed, he's flint;
As humorous as winter, and as sudden
As flaws congealed in the spring and day."

("Henry IV" part 2 act 4 scene 4 lines 30-35)

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We can see from this that the king, although worried about the Prince of Wales, sees good in him, for he says that Henry V is gracious, sympathetic, and charitable, but if he is angered he is hard and sudden.

The very fact that Henry IV takes pains to call the attention of his other sons to the good qualities in the Prince of Wales, and asks for their support and guidance for him, may help us to see more of the true character of prince Hal. As a matter of fact, we do find the prince gracious, sympathetic, charitable, all these and more in the next play where he is King Henry V.

Warwick tries to pacify the king by telling him that prince Hal is merely studying these companions, that he may know and understand their type so he can later use this knowledge in governing them. Warwick feels sure that when the time comes the prince will cast off these low followers.

Later in the same scene prince Hal sees the crown upon his father's pillow and thinking him dead runs away with it. This is a famous scene which raises the question,- why did the prince take the crown? Perhaps he did think his father dead. Even so why did he not raise the alarm, send for help, why just bid his father farewell and depart with the crown? At any rate, Shakespeare has the prince talk to the crown about its meaning, bid his father farewell, and leave with the crown.

The prince in addressing the crown calls it " a troublesome bedfellow", " golden care", and says it frightens sleep. Now his father is in his last sleep, he heeds not the care and weight of the responsibilities which the crown imposes upon its wearer. "Majesty", which is also derived from the crown, is like rich armour "worn in heat of day" and is uncomfortable to the wearer.

These reflections by prince Hal on the burden of the crown reveal a seriousness which we have seldom seen before. He has already left behind

The first part of the report deals with the general situation of the country and the progress of the work done during the year. It is followed by a detailed account of the various projects and schemes which have been carried out. The report concludes with a summary of the results achieved and a statement of the resources available for the coming year.

The work done during the year has been of a most satisfactory nature and has resulted in the completion of a number of important projects. The progress made in the various fields of research and development has been considerable and has laid the foundation for further work in the future.

The resources available for the coming year are estimated to be sufficient to carry out the work planned and to meet the requirements of the various departments. It is hoped that the results achieved during the year will be of great value to the country and will contribute to the progress and development of the nation.

his pranks and low living it needs only the rejection of the companions who have shared this life. The prince is fast showing his nobility and serious-mindedness.

Just at the minute of prince Hal's departure the king awakes, misses the crown, and calls to his lords. When Warwick returns with the prince and the crown, Henry V is humble and contrite, begs his father's pardon, admits he thought his father dead. Then the king and the Prince of Wales have a reconciliation, and Henry IV gives prince Hal his final advice and blessing. This is the last scene in which we see Henry V as prince; when we next see him in act 5 scene 2 he is King Henry V.

As king we observe prince Hal as dignified, serious, a little ill-at-ease perhaps for he tells his brothers,-

"This new and gorgeous garment, majesty,

Sits not so easy on me as you think."

(Henry IV" part 2 act 5 scene 2 lines 45 and 46)

However he feels that he must redeem himself and we can see a change in him. He is no longer a madcap prince, but a sober, dignified king. His very speeches are more noble and on a much higher plane than his former speech. Again he admits his follies,-

"The tide of blood in me

Hath proudly flow'd in vanity till now."

(Henry IV" part 2 act 5 scene 2 lines 129 and 130)

King Henry V plans to call Parliament, procure wise counsellors, and reign as a wise, noble monarch.

Some of the court felt sure that Henry V as king would be unchanged in conduct. He had revelled so long they feared it had become a fixed habit which he would be unable to break. These people expected a troublesome reign with many unwise actions on the part of the king.

Imagine their surprise and relief when Henry V changed so completely and became noble, serious, and wise.

Henry V seemed to sense the fears of this faction for he acknowledged that his conduct as prince was not always what it should have been. But later in his rejection of Falstaff he proved that the king would not be as the prince had been (see below).

In act 5 scene 5 for a short space we see Henry V and it is then that he spurns Falstaff and all his former companions. The king says that he does not know Falstaff and that he is no longer what he was,-

"Presume not that I am the thing I was;
For God doth know, so shall the world perceive,
That I have turned away my former self;
So will I those that kept me company."

("Henry IV" part 2 act 5 scene 5 lines 57-60)

Thus we see in this play prince Hal become King Henry. At first he is still the prince reveling in Eastcheap with low companions, and playing jokes on Falstaff. Yet he feels a little ashamed that his life has been spent in such low pleasures when he really should have been at court, and admits his faults. His father, although worried about the actions of the Prince of Wales, still thinks that his unruly son has some virtue, while Warwick tries to sooth and pacify the king by saying that his son is only studying human nature for future use. After the prince has taken the crown while his father slept and he thought him dead, prince Hal humbly returns, begs forgiveness, and promises to be more like himself. Henry V receives his father's last advice and blessing in a true princely spirit.

As king we find almost another person, The noble, serious, dignified king has forsworn his idle ways and companions, and is ready to begin his rule with the help of Parliament and wise counsellors. Somehow we feel that Henry V now shows his true nature and his soliloquy in "Henry IV"

the first thing I noticed when I stepped out of the plane...

...and I felt a sense of relief...

...the air was so fresh and clean...

...I had never felt this way before...

...it was like a weight had been lifted off my shoulders...

...and I knew I was home.

...I had been away for so long...

...but now I was back where I belonged...

...and I felt like I had found a new beginning.

"I know you're not here for good, but I'm glad you're here."

"I'm not sure, but I'll stay for a while."

"I'll be here for you, no matter what."

"I'll be here for you, no matter what."

"I'll be here for you, no matter what."

...I had never felt this way before...

...it was like a weight had been lifted off my shoulders...

...and I knew I was home.

...I had been away for so long...

...but now I was back where I belonged...

...and I felt like I had found a new beginning.

...I had never felt this way before...

...it was like a weight had been lifted off my shoulders...

...and I knew I was home.

...I had been away for so long...

...but now I was back where I belonged...

...and I felt like I had found a new beginning.

...I had never felt this way before...

...it was like a weight had been lifted off my shoulders...

...and I knew I was home.

part 1 act 1 scene 2 has been fulfilled.

In the play of "Henry V" we find a further development of his character as king. In the Prologue to the play the Chorus calls Henry V "warlike Harry" which is almost a foreshadowing of war. However, the first act and scene show a different side of the king. The Archbishop of Canterbury and the Bishop of Ely characterize Henry V as "full of grace and fair regard," and "a true lover of the holy church." ("Henry V" act 1 scene 1 lines 22-23). They further discuss the change which came over Henry V after his father died. Canterbury says,-

"..... yea, at that very moment,
 Consideration like an angel came,
 And whipped the offending Adam out of him,
 Leaving his body as a paradise
 T'envelop and contain celestial spirits."

("Henry V" act 1 scene 1 lines 27-31)

According to Canterbury Henry V was so well versed in "divinity" that the church almost wished he were a prelate; his knowledge on state matters was such that one would believe it had always been his study; his ability to fight and plan war-like activities was also great. The marvel to Canterbury was that Henry V as king should be all this, when as a prince he led such a wild, unstable existence.

Act 2 scene 2 shows the sentencing of Scroop, Grey, and Cambridge who had plotted to take Henry V's life on the eve of his departure for France. Henry V very cleverly makes these three men condemn themselves; they are condemned to die and executed before the king leaves England.

In the same act scene 4 we get the idea of the French attitude toward Henry V. The Dauphin contemptuously speaks of the king of England as "a vain, giddy, shallow, humorous youth." ("Henry V" act 2 scene 4 line 27). But the Constable of France corrects this impression by telling

of the gracious courtesy of Henry V toward the French embassy while they were in England. He says the English king is a man of great ceremony; one who has many noble counsellors; a man constant in resolution, and modest. Here again as in "Henry IV" part 1, Henry V is praised by his enemies, who realize his true nature and respect him although they are against him. If they had no respect they would not speak so highly of him.

In act 3 scene 1 King Henry V gives a very inspiring and patriotic speech to his men before Harfleur. This reveals his knowledge of human nature, for he knows just how to appeal to each type of soldier in his forces from the nobles to the yeomen. Then again in scene 3 of this same act the king spiritedly talks to the Governor of Harfleur telling him of the disasters to follow if he does not surrender. Henry V is absolutely fearless and a true soldier in his speech at the opening of the scene. After the town has surrendered to the English king he commands that mercy be shown to all.

In act 3 scene 6 when Montjoy, the French herald, asks Henry V to ransom himself the king frankly tells of the weakened condition of his army, but boasts of their ability. Then he admits he is bragging and asks God to forgive him; he says it is the air of France that makes him boastful. This shows that the French are boasters and that Henry V finds it contagious. At the same time, Henry bravely defies the French and refuses to ransom himself.

The chorus in the prologue before each of the first four acts either praises or characterizes the king. Each prologue seems to strike a different note in regard to him, - first, "war-like"; second, "the mirror of all Christian kings"; third, the "well-appointed king;" and fourth, the cheerful leader. In each case our attention is centered on Henry V and we learn to respect this man who has so completely changed in conduct since

our first meeting him. To be sure these prologues, also bridge the gaps between the events and describe actions which do not take place upon the stage; at the same time their references to Henry V help round out the characterization of that English King.

The Prologue to Act II speaks of Henry V as "the mirror of all Christian kings". ("Henry V" Act II prologue line 6) This is an expression often quoted today by writers about Henry V. Many of those who favor him, and are not prejudiced because of his conduct as a youth, cite this phrase to show what a splendid personage Henry V was.

In the Prologue to Act III Henry V is called "the well-appointed king." ("Henry V" prologue Act III line 4.) He is described as embarking for France with a fine, well-equipped army. Because of the personal supervision which Henry V gave to the preparations, he may well be called a "well-appointed king" for he had everything which would make for success.

In the Prologue to Act 4 the Chorus centers attention on the king by telling how calm and cheerful he is; that he goes about camp greeting everybody with a "modest smile" (line 33). He apparently does not fear the army which has almost surrounded him, but sustains so cheerful a mien that his men receive comfort just from looking at him.

In scene_A of act 4 Henry V borrows the coat of one of his generals and mingles with his army. Thus disguised he converses on various subjects and in this way learns their opinion of him. His old love of fun reveals itself when he takes William's glove as a pledge and later gives the same glove to Fluellen so he and Williams quarrel to the great delight of the king who rewards them both with gold. By means of his disguise Henry V could get near to his men, for he was a king with the common touch.

In this scene also Henry V soliloquizes over the conversations he has just had. He reflects on ceremony and its worth; he talks of the responsibilities of a king. He muses on the fact that a poor slave sleeps more soundly than a king. The slave's condition may be poor indeed, but he is not bowed down with the weight of responsibility. Henry V is interrupted and told that his nobles seek him. He sends the messenger to call them to his tent and then prays God for His help and guidance. This is a very beautiful prayer asking God to steel the hearts of the English army against fear and help them to fight bravely on the morrow. Henry V begs God to forgive his father's securing the crown as he did and remember that he (Henry V) has reburied Richard III with due honors. He promises to do more penance and implores God's pardon.

In act 4 scene 3 when Montjoy begs Henry V to ransom himself the king sends back his former answer and then boasts again as to the abilities of his men. He bravely defies the French and says he would ^{rather} fight and die than be ransomed.

At the close of scene 6 act 4 Henry V is contrary to his usual character. When the French rally, set fire to the English tents, and start to plunder them, the English king gives the command for his men to kill their prisoners. This was an unmerciful act and not at all in keeping with the character of Henry V.

In the next scene of the same act Henry admits he never was so angry since he arrived in France until that minute. He bids his men to tell the French either to fight or get out of his sight. In fact he is so angry he will not even be merciful. Just at that minute Montjoy comes begging permission for the French to bury their dead. It was not until then that Henry V knew the English had won. Immediately he credits the victory

to God, - "Praised be God, and not our strength, for it!" (line 83).

The next scene portrays the paying of the pledge of the glove by Williams. The king had given the glove to Fluellen and now enjoys the fun. (see above page 45)

The piety of Henry V is well illustrated not only by his thanking God for the victory in scene 7 of Act 4, but also in the next scene when he commands his army not to boast of the victory or take the praise from God "which is his only" (line 112). Henry V also commands that they do "holy rites" and sing "Non nobis" and "Te Deum".

The prologue to act 5 portrays the reception of the English army on their return from France. It also speaks of the modesty of Henry V who would not allow "his bruised helmet and bended sword" (line 18) to be borne before him through the city.

"..... he forbids it,
Being free from vainness and self-glorious pride;
Giving full trophy, signal, and ostent
Quite from himself to God." (lines 19-20)

Not only does this show his modesty and piety but also the fact that he was humble and not proud. This prologue tries to bridge the gap between the battle of Agincourt and Henry V's return to France after his triumphant reception in England after Agincourt.

In scene 2 of act 5 there are the negotiations of peace between France and England. Henry V is firm in his demands and will not retract from his first terms.

In this same scene we find Henry V, the lover. He is plain and blunt in his speeches to Katherine. In fact, he tells her he is a "plain king" and does not know how to speak in flowery terms, but he can say - "I love you". He does not pretend to be anything but a plain soldier and woos her as such. If he could only win Katherine by some feat of arms

... (line 21) ...
... (line 22) ...
... (line 23) ...

... (line 24) ...
... (line 25) ...
... (line 26) ...
... (line 27) ...

... (line 28) ...
... (line 29) ...
... (line 30) ...

... (line 31) ...
... (line 32) ...
... (line 33) ...

... (line 34) ...
... (line 35) ...
... (line 36) ...

... (line 37) ...
... (line 38) ...
... (line 39) ...

... (line 40) ...
... (line 41) ...
... (line 42) ...

it would be much easier for him to woo and win a wife. He has spent so much of his life in the camp and on the battlefield he is not trained to fine speech. He admits that he is a soldier and speaks as such, - " I speak to thee as a plain soldier". He can not "rhyme" himself into a lady's favor, but his heart is as steadfast and true as the sun and moon. If she will only accept him, - "take a soldier, take a king." He emphasizes the fact that he is a "plain soldier". Henry V regrets that his French is so poor, and he can not speak like a gallant, but he loves Katherine and wants her, and he tells her so in plain terms.

In this play our first impression of Henry V is given by the Chorus when it calls him warlike. However, we soon get a splendid character sketch of him in the conversation of Ely and Canterbury. Henry V is truly changed from the wild and madcap prince into a noble, serious, pious, well-read king, who rules his kingdom wisely and well, and looks to noble counselors for advise.

The Constable of France speaks highly of Henry's treatment of the French envoys at the English court and describes their king as gracious and courteous, constant in resolution, and modest.

All of Henry V's speeches to his army in this play show a deep knowledge of human nature; they are brave, inspiring, and patriotic speeches, and reveal the fearlessness of Henry V.

The English king frankly told the French herald the poor condition of his army, but at the same time Henry V boasted of the prowess of his men.

Before Agincourt we find Henry V calm, cheerful, and courageous, confident in God and in His English army. We also get a glimpse of the man underneath the kingly outside when he moves about his camp in disguise and converses with his soldiers. His old love for a practical joke comes out here also.

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