

## Henry V The Oxford Shakespeare Oxford Worlds Classics

Deftly combining history and tragedy, Shakespeare’s tale of bad government and usurpation had great political immediacy for its first audiences. This version of the text is based on the early quartos and first Folio of 1623. It is complemented by an introduction that places the play in its own time, thorough textual notes, and full commentary.

Henry V dramatizes the legend of the heroic warrior-king who won the battle of Agincourt; but it also tells the more human story of a young king ’ s psychological journey, learning to deal with the political realities of Church and State.As increasing numbers of British servicemen and women are seeing active service, Propeller brings its own unique take on one of Shakespeare ’ s most famous plays. Also features introduction from Ed Hall (Artistic Director of Propeller Theatre Company), notes on the design and music from members of the Propeller team, as well an introduction to the text by Shakesperean academic Roger Warren.

The drama about King Henry V's attempt to unite England under his rule is accompanied by information about the play's background, style, and performance.

A School Shakespeare ...

King Henry V: A Critical Reader

The Play of King Henry V.

The Life of King Henry the Fifth

With Notes, Prepared Expressly for the Oxford and Cambridge Local Examination

**Master’s Thesis from the year 2013 in the subject English - Literature, Works, grade: Distinction, The Open University, course: M.A. English, language: English, abstract: This dissertation examines how Henry V cannot exist solely as a patriotic representation of the ‘star of England’ (Henry V, Epilogue, 6). Drawing on the theories of Stephen Greenblatt and Jonathon Dollimore, it argues that there is radical ambivalence in the text, in Henry’s character and in the war that he invokes against France. Shakespeare offers the astute reader the opportunity to distinguish between true adherence to idealism and the supposed external adherence to it, in Henry V he exposes the rulers who espouse it and other grand concepts yet still steep themselves in blood. The play’s mode of presentation is therefore used by Shakespeare as a carefully planned strategy, rather than mere historical homage. The play is not simply a reflection of the nationalist fervour which suffused England in 1599, it is a text whereby subversive perceptions of that complex and dangerous new world are voiced but also constrained. The first chapter examines the veiled challenge to Renaissance authority, seen in the way that Shakespeare recognises Henry’s duplicitous journey from youthful imperfection as the wastrel Prince Hal in Henry IV, Part I and Henry IV, Part II. It suggests that a knowing, dispassionate artificiality was always present in Henry and that this implies Shakespeare’s rebellion against Renaissance ideals. The second chapter looks at Henry V and shows Henry’s transformation, seemingly absolute and fashioned by monarchist pride but, at the same time, it is clear that the covert rebellion against Elizabethan rule offered by Shakespeare challenges orthodoxy. It is shown in the disruptive power of the scenes at Harfleur where the reader is tempted to draw parallels between Henry V and Milton’s Satan in Paradise Lost. The third chapter deals with the ending of the play and Henry’s ‘wooing’ of Katherine, an episode which effectively works to erase the cult of beauty and romance so espoused by Renaissance society. The conclusion suggests that the language of the Henry plays seems to be saturated by diverse, covert political persuasion as well as the drama of war and the beauty of aesthetics. Therefore, Shakespeare’s ideal reader is not one who sees in Henry V the reflection of a historical or political context alone, although, for Shakespeare, it seems that the dramatic poetry of the plays is inseparable from its historical and social conditions. Rather, they are perhaps one who allows himself to remain divided between these two, distinct approaches.**

**Oxford School Shakespeare is an acclaimed edition especially designed for students, with accessible on-page notes and explanatory illustrations, clear background information, and rigorous but accessible scholarly credentials. Henry V is a popular text for study by secondary students the worldover. This edition includes illustrations, preliminary notes, reading lists and classroom notes. What fate awaits Henry V and his people?..Follow Henry.s difficult journey in this dramatic tale of battle, triumph and loss.**

**Tales from Shakespeare: Henry V**

**Shakespeare and Literary Theory**

**Shakespeare and the Bible**

**Shakespeare and the English-speaking Cinema**

**Oxford Shakespeare Concordances. Henry V.**

*Popular, much-studied drama focuses on the young warrior king — from his decision to press England's claim to the French throne, to his role in one of the greatest military triumphs in English history.*

*OXFORD SHAKESPEARE TOPICS General Editors: Peter Holland and Stanley Wells Oxford Shakespeare Topics provide students and teachers with short books on important aspects of Shakespeare criticism and scholarship. Each book is written by an authority in its field, and combines accessible style with original discussion of its subject. How is it that the British literary critic Terry Eagleton can say that 'it is difficult to read Shakespeare without feeling that he was almost certainly familiar with the writings of Hegel, Marx, Nietzsche, Freud, Wittgenstein and Derrida', or that the Slovenian psychoanalytic theorist Slavoj Žižek can observe that 'Shakespeare without doubt had read Lacan'? Shakespeare and Literary Theory argues that literary theory is less an external set of ideas anachronistically imposed on Shakespeare's texts than a mode - or several modes - of critical reflection inspired by, and emerging from, his writing. These modes together constitute what we might call 'Shakespeareian theory': theory that is not just about Shakespeare but also derives its energy from Shakespeare. To name just a few examples: Karl Marx was an avid reader of Shakespeare and used Timon of Athens to illustrate aspects of his economic theory; psychoanalytic theorists from Sigmund Freud to Jacques Lacan have explained some of their most axiomatic positions with reference to Hamlet; Michel Foucault's early theoretical writing on dreams and madness returns repeatedly to Macbeth; Jacques Derrida's deconstructive philosophy is articulated in dialogue with Shakespeare's plays, including Romeo and Juliet; French feminism's best-known essay is Hélène Cixous's meditation on Antony and Cleopatra; certain strands of queer theory derive their impetus from Eve Kosofsky Sedgwick's reading of the Sonnets; Gilles Deleuze alights on Richard III as an exemplary instance of his theory of the war machine; and postcolonial theory owes a large debt to Aimé Césaire's revision of The Tempest. By reading what theoretical movements from formalism and structuralism to cultural materialism and actor-network theory have had to say about and in concert with Shakespeare, we can begin to get a sense of how much the DNA of contemporary literary theory contains a startling abundance of chromosomes - concepts, preoccupations, ways of using language - that are of Shakespearean provenance. 'The first book to explore the pattern and significance of hundreds of biblical allusions in Shakespeare in relation to a selection of his greatest plays.' -Years Work in English Studies'Marx fills something of a void with Shakespeare and the Bible. He compiles critical works, identifies current arguments within the field, and lends his own interpretations. The final product is a comprehensive and insightful contribution to Shakespearean scholarship.' -Criticism'Hugely enjoyable and insightful... Marx's analysis of Merchant of Venice is particularly thought provoking' -Literature andamp; Theology'Oxford University Press offer a mix of engagingly written introductions to a variety of Topics intended largely for undergraduates. Each author has clearly been reading and listening to the most recent scholarship, but they wear their learning lightly' -Ruth Morse, Times Literary SupplementOxford Shakespeare Topics (General Editors Peter Holland and Stanley Wells) provide students, teachers, and interested readers with short books on important aspects of Shakespeare criticism and scholarship, including some general anthologies relating to Shakespeare. Despite the presence of hundreds of Biblical allusions in Shakespeare, Shakespeare and the Bible is the first book to explore the pattern and significance of those references in relation to a selection of his greatest plays. It reveals that the Bible inspired Shakespeare's uses of myth, history, comedy and tragedy, his techniques of staging, and his ways of characterizing rulers, magicians and teachers in the image of the Bible's multifaceted God. This book also discloses ways in which Shakespeare's plays offer both pious and irreverent interpretations of the Scriptures comparable to those presented by his contemporary writers, artists, philosophers and politicians.*

King Richard III

Henry V and the veiled challenge to Renaissance authority

This Is Shakespeare

The Oxford Shakespeare: Henry V

The Oxford Shakespeare

Henry, newly crowned King of England, has decided he deserves to be king of France too... so war against France begins. What fate awaits Henry V and his people? Follow Henry's difficult journey in this dramatic tale of battle, triumph and loss. Combining modern-day English with stunning illustrations, QEB's Tales from Shakespeare bring the Bard's popular plays to life. Lively and easy-to-read, they are sure to capture your imagination!

In one attractive volume, the Modern Critical Edition gives today's students and playgoers the very best resources they need to understand and enjoy all Shakespeare's works. The authoritative text is accompanied by extensive explanatory and performance notes, and innovative introductory materials which lead the reader into exploring questions about interpretation, textual variants, literary criticism, and performance, for themselves.

From a master historian comes an astonishing chronicle of life in medieval Europe and the battle that altered the course of an empire. Although almost six centuries old, the Battle of Agincourt still captivates the imaginations of men and women on both sides of the Atlantic. It has been immortalized in high culture (Shakespeare's Henry V) and low (the New York Post prints Henry's battle cry on its editorial page each Memorial Day). It is the classic underdog story in the history of warfare, and generations have wondered how the English -- outnumbered by the French six to one -- could have succeeded so bravely and brilliantly. Drawing upon a wide range of sources, eminent scholar Juliet Barker casts aside the legend and shows us that the truth behind Agincourt is just as exciting, just as fascinating, and far more significant. She paints a gripping narrative of the October 1415 clash between outnumbered English archers and heavily armored French knights. But she also takes us beyond the battlefield into palaces and common cottages to bring into vivid focus an entire medieval world in flux. Populated with chivalrous heroes, dastardly spies, and a ferocious and bold king, Agincourt is as earthshaking as its subject -- and confirms Juliet Barker's status as both a historian and a storyteller of the first rank.

Timeless Lessons for Leaders from Shakespeare's Henry V

A Concordance to the Text of the First Folio

Propeller Shakespeare

Third Series

Perspectives on the Law of War in the Later Middle Ages

Richard Olivier draws on his intimate knowledge of Shakespeare’s play, Henry V, to unmask the secrets of inspirational leadership

Ouvrage de préparation au concours de l'Agrégation.

'Shakespeare loves loose ends; Shakespeare also loves red herrings.' Stephen Orgel Loose ends and red herrings are the stuff of detective fiction, and under the scrutiny of master sleuths John Sutherland and Cedric Watts Shakespeare's plays reveal themselves to be as full of mysteries as any Agatha Christie novel. Is it summer or winter in Elsinore? Do Bottom and Titania makelove? Does Lady Macbeth faint, or is she just pretending? How does a man putrefy within minutes of his death? Is Cleopatra a deadbeat Mum? And why doesn't Juliet ask 'O Romeo Montague, wherefore art thou Montague?' As Watts and Sutherland explore these and other puzzles Shakespeare's genius becomes ever more apparent. Speculative, critical, good-humoured and provocative, their discussions shed light on apparent anachronisms, performance and stagecraft, linguistics, Star Trek and much else. Shrewd andentertaining, these essays add a new dimension to the pleasure of reading or watching Shakespeare. 'Few modern academics are doing quite so much as Professor Sutherland to connect the "common reader" with great books' Independent

Tales from Shakespeare... Henry V

Henry V; Edited by Gary Taylor

Henry V and the Battle That Made England

Inspirational Leadership

Henry V, the climax of Shakespeare's sequence of English history plays, is an inspiring, often comic celebration of a young warrior-king. But it is also a study of the costly exhilarations of war, and of the penalties as well as the glories of human greatness. Introducing this brilliantly innovative edition, Gary Taylor shows how Shakespeare shaped his historical material, examines controversial critical interpretations, discusses the play's fluctuating fortunes in performance, and analyses the range and variety of Shakespeare's characterization. The first Folio text is radically rethought, making original use of the First Quarto (1600).

As Henry's throne is threatened by rebel forces, England is divided. The characters reflect these oppositions, with Hal and Hotspur vying for position, and Falstaff leading Hal away from his father and towards excess. During Shakespeare's lifetime Henry IV, Part I was his most reprinted play, and it remains enormously popular with theatregoers and readers. Falstaff still towers among Shakespeare's comic inventions as he did in the late 1590's. David Bevington's introduction discusses the play in both performance and criticism from Shakespeare's time to our own, illustrating the variety of interpretations of which the text is capable. He analyses the play's richly textured language in a detailed commentary on individual words and phrases and clearly explains its historical background.

The Oxford Shakespeare: Henry VOxford Paperbacks

Richard II

Ambiguity in Shakespeare ’ s History Play “ King Henry V ”

The Complete Works

Retold in Modern-day English

King Henry the Eighth

Shakespeare and the English-speaking Cinema is a lively, authoritative, and innovative overview of the ways in which Shakespeare's plays have been adapted for cinema. Organised by topics rather than chronology, it offers detailed commentary on significant films, including both 'mainstream' and 'canonical' works by such directors as Laurence Olivier, Orson Welles, Franco Zeffirelli, and Kenneth Branagh, and such ground-breaking movies as Derek Jarman's The Tempest, Baz Luhrmann's William Shakespeare's Romeo + Juliet and Peter Greenaway's Prospero's Books. Chapters on the location of films in place and time, the effect of this on characterisation, and issues of gender and political power are followed by a discussion of work that goes 'beyond Shakespeare. A filmography and suggestions for further reading complete this stimulating, fresh, and accessible account of an important aspect of Shakespeare studies.

Provides new contexts for Shakespeare's play 'Henry V'. The result is an account of how Shakespeare's and other 'histories' dramatically articulated complex medieval and Renaissance attitudes to warfare and the conduct of nations and individuals in time of war.

The events of 'Henry V' follow from 'Henry IV, Part I' and 'II', tracing the development of young Prince Hal into a successful king.

Shakespeare's The Life of King Henry V

Agr é gation anglais 2021. William Shakespeare, King Henry V

And Other Shakespeare Puzzles

Henry IV. Part I.

Henry V

What fate awaits Henry V and his people? Henry, newly crowned King of England, has decided he deserves to be king of France too... so war against France begins. Follow Henry’s difficult journey in this dramatic tale of battle, triumph and loss. QED has chosen four plays to continue the successful Tales from Shakespeare series. These titles serve as the perfect introduction into the works of Shakespeare. The plays are retold as stories using clear and contemporary language, whilst each title keeps its originality by including key quotations from the original text. Lively illustrations bring these popular plays to life and will be sure to captivate the imagination and interest of young readers. The four new titles to continue the Tales From Shakespeare series are: Hamlet - 978-1-78493-000-4 Twelfth Night - 978-1-78493-002-8 Julius Caesar - 978-1-78493-006-6 Henry V - 978-1-78493-004-2

More than just a single-minded warrior-king, Henry V comes to life in this fresh account as a gifted ruler acutely conscious of spiritual matters and his subjects’ welfare Shakespeare’s centuries-old portrayal of Henry V established the king’s reputation as a warmongering monarch, a perception that has persisted ever since. But in this exciting, thoroughly researched volume a different view of Henry emerges: a multidimensional ruler of great piety, a hands-on governor who introduced a radically new conception of England’s European role in secular and ecclesiastical affairs, a composer of music, an art patron, and a dutiful king who fully appreciated his obligations toward those he ruled. Historian Malcolm Vale draws on extensive primary archival evidence that includes many documents annotated or endorsed in Henry’s own hand. Focusing on a series of themes—the interaction between king and church, the rise of the English language as a medium of government and politics, the role of ceremony in Henry’s kingship, and more—Vale revises understandings of Henry V and his conduct of the everyday affairs of England, Normandy, and the kingdom of France.

Seminar paper from the year 2012 in the subject English - Literature, Works, grade: 1,00, Staatliche Berufliche Oberschule Fachoberschule / Berufsoberschule Kaufbeuren, language: English, abstract: “King Henry V” has always been considered as Shakespeare’s most patriotic play, one could even argue his most nationalistic play. “King Henry V” appears to be the story of the ideal English king who is brave, charismatic, honourable and pious or as Shakespeare puts it, he is “the mirror of all Christian kings” who fights for what is righteously his and leads his “band of brothers” to victory against impossible odds. However, to truly understand Shakespeare’s motivations, we have to take a look at the tumultuous time in which the play was written. Under the reign of Elizabeth I., England had either been at war or at the constant threat of one for decades. It was a time of frequent conspiracies to overthrow the queen and bloody rebellions. In this context the play can be seen as an attempt to raise the morale and to rally the English around a common cause. This interpretation becomes plausible given the fact that the play’s popularity increased whenever England was threatened, for example in both world wars and the Napoleonic wars. Nevertheless “King Henry V” is not just simple wartime propaganda, it’s an ambiguous play which can be interpreted both as a glorification of war or alternatively as a subtle critique of the cruelty and futility of war. It lies entirely in the eye of the beholder. Someone with a patriotic point of view might identify himself with the virtuous Henry or admire that - although weakened by plague and famine - the English soldiers and their king defeats a superior French army, whereas a more critical reader might question the legitimacy of waging a war of aggression in the first place. Furthermore particularly modern readers feel disgusted by the killing of the unarmed prisoners at the battle of Agincourt. Nowadays it would be considered a war crime and even back then it was considered inhumane. On the one hand Shakespeare seems to show the ideal monarch and an English nation united in victory, on the other hand he shows the ugly face of war with all his atrocities and inhumanity. In the following essay I will show both, the patriotic and a more critical perspective and the reason why Shakespeare implemented both of them in his play.

Henry’s Wars and Shakespeare's Laws

Oxford School Shakespeare: Henry V

The Oxford Shakespeare: Henry IV

Modernizing William Shakespeare's Spelling, with Taylor, Gary: Three Studies in the Text of Henry V.

The Shakespeare Folios

An electrifying new study that investigates the challenges of the Bard's inconsistencies and flaws, and focuses on revealing—not resolving—the ambiguities of the plays and their changing topicality. A genius and prophet whose timeless works encapsulate the human condition like no other. A writer who surpassed his contemporaries in vision, originality, and literary mastery. A man who wrote like an angel, putting it all so much better than anyone else. Is this Shakespeare? Well, sort of. But it doesn't tell us the whole truth. So much of what we say about Shakespeare is either not true, or just not relevant. In *This Is Shakespeare*, Emma Smith—an intellectually, theatrically, and ethically exciting writer—takes us into a world of politicking and copycatting, as we watch Shakespeare emulating the blockbusters of Christopher Marlowe and Thomas Kyd (the Spielberg and Tarantino of their day), flirting with and skirting around the cutthroat issues of succession politics, religious upheaval, and technological change. Smith writes in strikingly modern ways about individual agency, privacy, politics, celebrity, and sex. Instead of offering the answers, the Shakespeare she reveals poses awkward questions, always inviting the reader to ponder ambiguities.

"The First Folio of 1623 is the definitive edition of Shakespeare's plays. It is more often than not the closest we can now get to what Shakespeare actually wrote. But the Folio's antiquated typography and cramped layout make it remote and inaccessible to modern eyes. The Shakespeare Folios on the other hand offer easy access directly to the First Folio by presenting the text in modern type but otherwise unchanged. All the First Folio's idiosyncrasies of layout and spelling, even its obvious errors, have been scrupulously left intact, but the text suddenly becomes as easily legible as the script of any modern play." "As an additional aid to understanding, readers will find, printed opposite each page of the Folio, the very same passage in a modern edition. So, whenever the Folio presents a problem, the reader can refer to this parallel text for a solution, either in the text itself or in the set of notes at the end of the book. These notes draw on the tradition of Shakespearean scholarship and include full reference to surviving Quarto texts."--BOOK JACKET.

Arden Early Modern Drama Guides offer students and academics practical and accessible introductions to the critical and performance contexts of key Elizabethan and Jacobean plays. Essays from leading international scholars give invaluable insight into the text by presenting a range of critical perspectives, making the books ideal companions for study and research. Key features include: Essays on the play's critical and performance history A keynote essay on current research and thinking about the play A selection of new essays by leading scholars A survey of resources to direct students' further reading about the play in print and online This volume offers a thought-provoking guide to King Henry V, surveying the play's rich critical and performance history, with a particular emphasis on its reputation in France as well as Britain and the US. A chapter on non-Anglophone reactions to the play, alongside new essays on British identity, religion, medieval warfare and the questioning of Henry V's heroism, open up ground-breaking perspectives on the play. The volume also includes discussions of King Henry V's rich theatrical and filmic heritage, and a guide to learning and teaching resources and how these might be integrated into effective pedagogic strategies in the classroom.

The Conscience of a King

Agincourt

The New Oxford Shakespeare

Henry V. EG

Henry V, War Criminal?