

THE LIFE OF HENRY THE FIFTH

By WILLIAM SHAKESPEARE



PENGUIN BOOKS

HARMONDSWORTH, MIDDLESEX, ENGLAND
41, EAST 28TH STREET, NEW YORK, U.S.A.

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BY G. B. HARRISON

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THE WORKS OF SHAKESPEARE

PLAYS

APPROXIMATE DATE		FIRST PRINTED
<i>Before</i>	HENRY VI <i>three parts</i>	<i>Folio</i> 1623
1594	RICHARD III	1597
	TITUS ANDRONICUS	1594
	LOVE'S LABOUR LOST	1598
	THE TWO GENTLEMEN OF VERONA	<i>Folio</i>
	THE COMEDY OF ERRORS	<i>Folio</i>
	THE TAMING OF THE SHREW	<i>Folio</i>
1594-1597		
	ROMEO AND JULIET	(<i>pirated</i> 1597) 1599
	A MIDSUMMER NIGHT'S DREAM	1600
	RICHARD II	1597
	KING JOHN	<i>Folio</i>
	THE MERCHANT OF VENICE	1600
1597-1600		
	HENRY IV <i>part i</i>	1598
	HENRY IV <i>part ii</i>	1600
	HENRY V	(<i>pirated</i> 1600) <i>Folio</i>
	MUCH ADO ABOUT NOTHING	1600
	MERRY WIVES OF WINDSOR	(<i>pirated</i> 1602) <i>Folio</i>
	AS YOU LIKE IT	<i>Folio</i>
	JULIUS CAESAR	<i>Folio</i>
	TROILUS AND CRESSIDA	1609.
1601-1608		
	HAMLET	(<i>pirated</i> 1603) 1604
	TWELFTH NIGHT	<i>Folio</i>

THE WORKS OF SHAKESPEARE

PLAYS—*continued*

APPROXIMATE DATE		FIRST PRINTED
1601-1608	MEASURE FOR MEASURE	<i>Folio</i>
<i>contd.</i>	ALL'S WELL THAT ENDS WELL	<i>Folio</i>
	OTHELLO	1622
	LEAR	1608
	MACBETH	<i>Folio</i>
	TIMON OF ATHENS	<i>Folio</i>
	ANTONY AND CLEOPATRA	<i>Folio</i>
	CORIOLANUS	<i>Folio</i>

After 1608

PERICLES	<i>(omitted from the Folio)</i>	1609
CYMBELINE		<i>Folio</i>
THE WINTER'S TALE		<i>Folio</i>
THE TEMPEST		<i>Folio</i>
HENRY VIII <i>(with John Fletcher)</i>		<i>Folio</i>

POEMS

DATES UNKNOWN

VENUS AND ADONIS	1593
THE RAPE OF LUCRECE	1594
SONNETS	} 1609
A LOVER'S COMPLAINT	
THE PHOENIX AND THE TURTLE	1601

WILLIAM SHAKESPEARE

WILLIAM SHAKESPEARE was born at Stratford upon Avon in April, 1564. He was the third child, and eldest son, of John Shakespeare and Mary Arden. His father was one of the most prosperous men of Stratford who held in turn the chief offices in the town. His mother was of gentle birth, the daughter of Robert Arden of Wilmcote. In December, 1582, Shakespeare married Ann Hathaway, daughter of a farmer of Shottery, near Stratford; their first child Susanna was baptised on May 6, 1583, and twins, Hamnet and Judith, on February 22, 1585. Little is known of Shakespeare's early life; but it is unlikely that a writer who dramatised such an incomparable range and variety of human kinds and experiences should have spent his early manhood entirely in placid pursuits in a country town. There is one tradition, not universally accepted, that he fled from Stratford because he was in trouble for deer stealing, and had fallen foul of Sir Thomas Lucy, the local magnate; another that he was for some time a schoolmaster.

From 1592 onwards the records are much fuller. In March, 1592, the Lord Strange's players produced a new play at the Rose Theatre called *Harry the Sixth*, which was very successful, and was probably the *First Part of Henry VI*. In the autumn of 1592 Robert Greene, the best known of the professional writers, as he was dying wrote a letter to three fellow writers in which he warned them against the ingratitude of players in general, and in particular against an "upstart crow" who "supposes he is as much able to bombast out a blank verse as the best of you: and being an absolute Johannes Factotum is in his own conceit the only Shake-scene in a country." This is the first reference to Shakespeare, and the whole passage suggests that Shakespeare had become suddenly famous as a playwright. At this time Shakespeare was brought into touch with Edward Alleyn the great tragedian, and Christopher Marlowe, whose thundering parts of Tamburlaine, the Jew of Malta and Dr. Faustus Alleyn was acting, as well as Hieronimo, the hero of Kyd's *Spanish Tragedy*, the most famous of all Elizabethan plays.

In April, 1593, Shakespeare published his poem *Venus and Adonis*, which was dedicated to the young Earl of Southampton: it was a great and lasting success, and was reprinted nine times in the next few years. In May, 1594, his second poem, *The Rape of Lucrece*, was also dedicated to Southampton.

There was little playing in 1593, for the theatres were shut during a severe outbreak of the plague; but in the autumn of 1594, when the plague ceased, the playing companies were reorganised, and Shakespeare became a sharer in the Lord Chamberlain's company who went to play in the Theatre in Shoreditch. During these months Marlowe and Kyd had died. Shakespeare was thus for a time without a rival. He had already written the two parts of *Henry VI*, *Richard III*, *Titus Andronicus*, *Two Gentlemen of Verona*, *Love's Labour's Lost*, *The Comedy of Errors*, and *The Taming of the Shrew*. Soon afterwards he wrote the first of his greater plays—*Romeo and Juliet*—and he followed this success in the next three years with *A Midsummer Night's Dream*, *Richard II*, and *The Merchant of Venice*. The two parts of *Henry IV*, introducing Falstaff, the most popular of all his comic characters, were written in 1597–8.

The company left the Theatre in 1597 owing to disputes over a renewal of the ground lease, and went to play at the Curtain in the same neighbourhood. The disputes continued throughout 1598, and at Christmas the players settled the matter by demolishing the old Theatre and re-erecting a new playhouse on the South bank of the Thames, near Southwark Cathedral. This playhouse was named the Globe. The expenses of the new building were shared by the chief members of the Company, including Shakespeare, who was now a man of some means. In 1596 he had bought New Place, a large house in the centre of Stratford, for £60, and through his father purchased a coat-of-arms from the Heralds, which was the official recognition that he and his family were gentlefolk.

By the summer of 1598 Shakespeare was recognised as the greatest of English dramatists. Booksellers were printing his more popular plays, at times even in pirated or stolen version, and he received a remarkable tribute from a young writer named Francis Meres, in his book *Palladis Tamia*. In a long catalogue of English authors Meres gave Shakespeare more prominence than any other writer, and mentioned by name twelve of his plays.

Shortly before the Globe was opened Shakespeare had completed the cycle of plays dealing with the whole story of

the Wars of the Roses with *Henry V*. It was followed by *As You Like It*, and *Julius Caesar*, the first of the maturer tragedies. In the next three years he wrote *Troilus and Cressida*, *The Merry Wives of Windsor*, *Hamlet* and *Twelfth Night*.

On March 24, 1603, Queen Elizabeth died. The company had often performed before her, but they found her successor a far more enthusiastic patron. One of the first acts of King James was to take over the company and to promote them to be his own servants so that henceforward they were known as the King's Men. They acted now very frequently at Court, and prospered accordingly. In the early years of the reign Shakespeare wrote the more sombre comedies, *All's Well that Ends Well*, and *Measure for Measure*, which were followed by *Othello*, *Macbeth* and *King Lear*. Then he returned to Roman themes with *Antony and Cleopatra* and *Coriolanus*.

Since 1601 Shakespeare had been writing less, and there were now a number of rival dramatists who were introducing new styles of drama, particularly Ben Jonson (whose first successful comedy *Every Man in his Humour*, was acted by Shakespeare's company in 1598), Chapman, Dekker, Marston, and Beaumont and Fletcher who began to write in 1607. In 1608 the King's Men acquired a second playhouse, an indoor private-theatre in the fashionable quarter of the Blackfriars. At private theatres, plays were performed indoors; the prices charged were higher than in the public playhouses, and the audience consequently was more select. Shakespeare seems to have retired from the stage about this time: his name does not occur in the various lists of players after 1607. Henceforward he lived for the most part at Stratford where he was regarded as one of the most important citizens. He still wrote a few plays, and he tried his hand at the new form of tragic-comedy—a play with tragic incidents but a happy ending—which Beaumont and Fletcher had popularised. He wrote four of these—*Pericles*, *Cymbeline*, *The Winter's Tale* and *The Tempest*, which was acted at Court in 1611. For the last four years of his life he lived in retirement. His son Hamnet had died in 1596: his two daughters were now married. Shakespeare died at Stratford upon Avon on April 23, 1616, and was buried in the chancel of the church, before the high altar. Shortly afterwards a memorial which still exists, with a portrait bust, was set up on the North wall. His wife survived him.

When Shakespeare died fourteen of his plays had been

separately published in Quarto booklets. In 1623 his surviving fellow actors, John Heming and Henry Condell, with the co-operation of a number of printers, published a collected edition of thirty-six plays in one Folio volume, with an engraved portrait, memorial verses by Ben Jonson and others, and an Epistle to the Reader in which Heming and Condell make the interesting note that Shakespeare's "hand and mind went together, and what he thought, he uttered with that easiness that we have scarce received from him a blot in his papers."

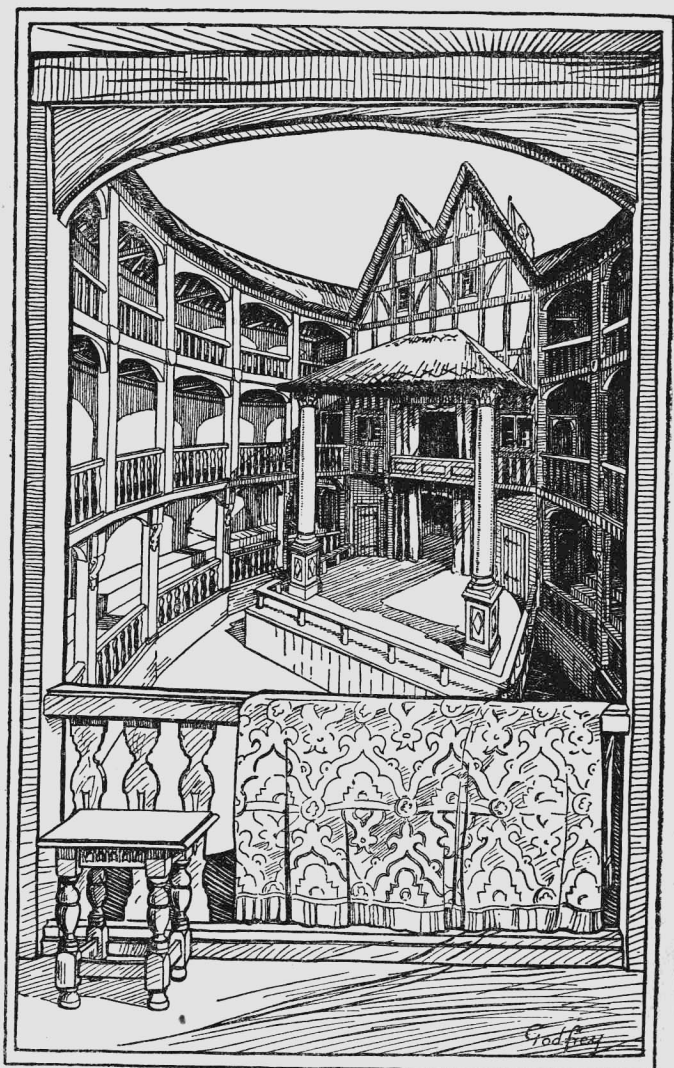
The plays as printed in the Quartos or the Folio differ considerably from the usual modern text. They are often not divided into scenes, and sometimes not even into acts. Nor are there place-headings at the beginning of each scene, because in the Elizabethan theatre there was no scenery. They are carelessly printed and the spelling is erratic.

THE ELIZABETHAN THEATRE

ALTHOUGH plays of one sort and another had been acted for many generations, no permanent playhouse was erected in England until 1576. In the 1570's the Lord Mayor and Aldermen of the City of London and the players were constantly at variance. As a result James Burbage, then the leader of the great Earl of Leicester's players, decided that he would erect a playhouse outside the jurisdiction of the Lord Mayor, where the players would no longer be hindered by the authorities. Accordingly in 1576 he built the Theatre in Shoreditch, at that time a suburb of London. The experiment was successful, and by 1592 there were three playhouses in London, the Curtain (also in Shoreditch), and the Rose on the south bank of the river, near Southwark Cathedral.

Elizabethan players were accustomed to act on a variety of stages; in the great hall of a nobleman's house, or one of the Queen's palaces, in town halls and in yards, as well as their own theatre.

The public playhouse for which most of Shakespeare's plays were written was a small and intimate affair. The outside measurement of the Fortune Theatre, which was built in 1600 to rival the new Globe, was but eighty feet square. Playhouses were usually circular or hexagonal, with three tiers of galleries looking down upon the yard or pit, which was open to the



AN ELIZABETHAN PLAYHOUSE
A reconstruction by Walter H. Godfrey

sky. The stage jutted out into the yard so that the actors came forward into the midst of their audience.

Over the stage there was a roof, and on either side doors by which the characters entered or disappeared. Over the back of the stage, ran a gallery or upper stage which was used whenever an upper scene was needed, as when Romeo climbs up to Juliet's bedroom, or the citizens of Angiers address King John from the walls. The space beneath this upper stage was known as the tiring house; it was concealed from the audience by a curtain which would be drawn back to reveal an inner stage, for such scenes as the witches' cave in Macbeth, Prospero's cell or Juliet's tomb.

There was no general curtain concealing the whole stage, so that all scenes on the main stage began with an entrance and ended with an exit. Thus in tragedies the dead must be carried away. There was no scenery, and therefore no limit to the number of scenes, for a scene came to an end when the characters left the stage. When it was necessary for the exact locality of a scene to be known, then Shakespeare indicated it in the dialogue; otherwise a simple property or a garment was sufficient; a chair or stool showed an indoor scene, a man wearing riding boots was a messenger, a king wearing armour was on the battlefield, or the like. Such simplicity was on the whole an advantage; the spectator was not distracted by the setting and Shakespeare was able to use as many scenes as he wished. The action passed by very quickly: a play of 2500 lines of verse could be acted in two hours. Moreover since the actor was so close to his audience, the slightest subtlety of voice and gesture was easily appreciated.

The company was a "Fellowship of Players," who were all partners and sharers. There were usually ten to fifteen full members, with three or four boys, and some paid servants. Shakespeare had therefore to write for his team. The chief actor in the company was Richard Burbage, who first distinguished himself as Richard III; for him Shakespeare wrote his great tragic parts. An important member of the company was the clown or low comedian. From 1594 to 1600 the company's clown was Will Kemp; he was succeeded by Robert Armin. No women were allowed to appear on the stage, and all women's parts were taken by boys.

THE LIFE OF HENRY THE FIFTH

The Life of Henry the Fifth was first staged in the spring of 1599. It can be dated with some precision, for in the Chorus before Act V there is a clear reference to the Earl of Essex's campaign in Ireland. Essex set out from London on 27 March, 1599, [see note (p. 120) on p. 99 l. 2] accompanied by a vast and cheering mob, which expected him shortly to return in like triumph. The campaign was a miserable failure, and in a few weeks rumours were reaching the City that things were going badly. At this time Shakespeare's Company—the Lord Chamberlain's players as they then were—were playing in the little Curtain playhouse in Shoreditch, waiting for their new playhouse, the Globe on the Bankside, to be completed.

Henry the Fifth was the sequel to the Second Part of *Henry the Fourth*, which ended with the death of Henry the Fourth and the accession of Prince Hal, who had immediately cast off his wild companions, and shown that he was determined to be the ideal King. The two parts of *Henry the Fourth* were produced in the autumn and spring of 1597–8. They were very successful, not only because Prince Hal was a favourite hero, but also because they included the Fat Knight, Sir John Falstaff, who was the most popular of all Shakespeare's characters. Indeed, at the end of the Second Part of *Henry the Fourth* the Epilogue promised that "if you be not too much cloyed with fat meat, our humble author will continue the story, with Sir John in it, and make you merry with fair Katharine of France." This promise was not fulfilled. Although the Falstaff gang—Bardolph, Pistol, Mistress Quickly and the boy—reappear, with a newcomer in Corporal Nym, Falstaff himself dies behind the scenes.

Much had happened in the interval of a year which separated *Henry the Fifth* from its predecessor. Ben Jonson's comedy *Every Man in his Humour*, which Shakespeare's company acted in September, 1598, started a new fashion for realism in drama, and in the apologetic tones of the Choruses in *Henry the Fifth*, Shakespeare showed that he was himself self-conscious of the unreality of attempting to portray mighty events with the meagre equipment of the Curtain playhouse.

The story of *Henry the Fifth* was taken from Ralph Holinshed's *Chronicles*, which Shakespeare had already used for his other history plays. Holinshed gave most of the incidents for the serious parts of the play, and at times Shakespeare followed his source closely, taking over even phrases and sentences. The King's speech, for example, to the abashed conspirators in Act 2, Scene 2 (pp. 37-40) was recorded in the *Chronicles* thus:—

“Having thus *conspired* the death and destruction of me, which am the head of the Realm and Governor of the people, it may be, no doubt, but that you likewise have sworn the confusion of all that are here with me, and also the *desolation* of your own country. To what horror, O Lord, for any true English heart to consider, that such an execrable iniquity should ever so bewrap you, as for pleasing of a foreign enemy to imbrue your hands in your blood, and to ruin your own native soil. *Revenge* herein *touching* my person, though I seek not; yet for the safeguard of you, my dear friends, and for due preservation of all sorts, I am by office to cause example to be shewed. *Get ye hence therefore, ye poor miserable wretches*, to the receiving of *your* just reward; wherein *God's* majesty give you grace of *His* mercy and *repentance* of your heinous offences. And so immediately they were had to execution.”
[*Shakespeare's Holinshed*, By W. G. Boswell-Stone, pp. 176-7.]

Apart from Holinshed, there were already plays on Henry the Fifth, who, like other national heroes, had become a legendary figure. Any play had therefore to include some episodes recalling his wild youth, his habit of passing disguised amongst common men, his blunt wooing of the French Princess. They were already available to Shakespeare in the recently published old play, *The Famous Victories of Henry the Fifth*, and in the common talk of playgoers.

Whilst the scenes of serious history follow Holinshed, the comic scenes come nearer home. In the years when Shakespeare was writing his history plays there were continual wars in France, in Spain, and in Ireland. Captains and soldiers, reputable (as Fluellen or Gower) or shady (as Pistol, Bardolph and Nym) were well known in London, hanging about the Court in hope of a new command, or in the taverns remembering “with advantages” their old battles. In the early weeks of 1599 they were particularly in evidence in London, as they swarmed round Essex House, where Essex was selecting the officers who were to accompany him to Ireland.

The full text of *Henry the Fifth* was first published in the First Folio in 1623; but a pirated version had appeared in 1600, entitled,

THE CHRONICLE HISTORY OF HENRY THE FIFT, With his battell fought at *Agin Court* in *France*. Together with *Auntient Pistoll*. As it had bene sundry times played by the Right honourable the Lord Chamberlaine his seruants. LONDON. Printed by *Thomas Creede*, for Tho. Millington, and John Busby. And are to be sold at his house in *Carter Lane*, next the *Powle head*. 1600."

This text is incredibly bad, and was either taken down in the playhouse by an incompetent shorthand writer or else put together from memory. It may have been composed for some strolling company, but more probably it was a printer's venture. Shakespeare's plays by 1600 were popular and sure of sale. As a general principle the Company did not allow them to be printed, for there was no copyright in playbooks. Printers, however, could obtain a copyright in their own books by entering them in the Stationers' Register, and at times the Company arranged with a friendly printer to cover the copyright of a popular play by entering it in his own name. This was done with *Henry the Fifth*, which was entered on 4th August, 1600, to James Roberts with the note that it was to be "stayed." Apparently Millington and Busby risked prosecution.

The quarto text is very short, omits all the choruses, and many speeches and incidents, and feebly paraphrases the rest. Thus—to take the Quarto at its best—the King's prayer (p. 77, l. 17) is reproduced :

O God of battels steele my souldiers harts,
 Take from them now the sence of rekconing,
 That the apposed multitudes which stand before them,
 May not appall their courage.
 O not to day, not to day o God,
 Thinke on the fault my father made,
 In compassing the crowne.
 I *Richards* bodie haue interred new,
 And on it hath bestowd more contrite teares,
 Then from it issued forced drops of blood :
 A hundred men haue I in yearly pay,
 Which euery day their withered hands hold vp
 To heauen to pardon blood,
 And I haue built two chanceries, more wil I do :
 Tho all that I can do, is all too litle.

The text in the Folio is fairly well printed. The printer mistook a few words, and was badly puzzled by the passages of dialogue in French. He divided the play into five Acts, but gave no scene divisions, and he made a mistake in the Act divisions. He omitted *Act Two* before the Second Chorus, and then finding that as he came nearer the end there would only be four Acts, he made a new Act division in the middle of the battle of Agincourt, at the end of Act Four, Scene Six.

The Folio text has its own peculiarities. It differs from modern usage in several ways, particularly in spelling, punctuation and use of capitals. The modern custom is to punctuate according to syntax, the Elizabethan to punctuate for reading aloud. Capital letters are used very freely. Place headings, showing the locality of a scene, are not given.

In the present text, the Folio has been followed closely. Spelling is modernised, but the original punctuation and arrangement have been left, except where they seemed obviously wrong; and a few emendations, generally accepted by editors, have been made. The reader who is familiar with the "accepted text" may thus at first sight find certain unfamiliarities, but the text is nearer to Shakespeare's own version.

THE ACTORS' NAMES

CHORUS

KING HENRY the Fifth

DUKE OF GLOUCESTER, }
DUKE OF BEDFORD, } brothers to the King

DUKE OF EXETER, uncle to the King

DUKE OF YORK, cousin to the King

EARL OF SALISBURY, EARL OF WESTMORELAND, EARL
OF WARWICK

ARCHBISHOP OF CANTERBURY

BISHOP OF ELY

EARL OF CAMBRIDGE

LORD SCROOP

SIR THOMAS GREY

SIR THOMAS ERPINGHAM, }
GOWER, } Captains in the King's
FLUELLEN, }
MACMORRIS, }
JAMY, } army

BATES, COURT, WILLIAMS—Soldiers

PISTOL, NYM, BARDOLPH, Boy, A Herald

CHARLES the Sixth, King of France

LEWIS, the Dolphin

DUKE OF BURGUNDY

DUKE OF ORLEANS

DUKE OF BOURBON

The Constable of France

RAMBURES, }
GRANDPRÉ, } French Lords

Governor of Harfleur

MONTJOY, a French Herald

Ambassadors to the King of England

ISABEL, Queen of France

KATHERINE, daughter to Charles and Isabel

ALICE, a lady attending on her

Hostess of a tavern in Eastcheap, formerly Mistress
Quickly, and now married to Pistol.