

RSC

ROYAL
SHAKESPEARE
COMPANY



TEACHER PACK

HENRY

V
WILLIAM SHAKESPEARE

ABOUT THIS PACK

This pack supports the RSC's 2015 production of *Henry V*, directed by RSC Artistic Director Gregory Doran, which opened on 12 September at the Royal Shakespeare Theatre in Stratford-upon-Avon.

The activities provided are specifically designed to support KS3-4 students, whether they are attending the performance in Stratford, viewing the schools' broadcast, or studying the play in school.

ABOUT YOUNG SHAKESPEARE NATION

Over six years, the RSC is staging the 36 plays that make up the First Folio of Shakespeare's work. RSC Education invites you to join us on this inspirational journey in an initiative called Young Shakespeare Nation.

Whether you want to teach a new play or teach in a new way, Young Shakespeare Nation can give you the tools and resources you need.

- Find inspiration online with images, video's, more teacher packs and resources at www.rsc.org.uk/education
- Participate in our schools' broadcast series, continuing with *Henry V* on 19 November 2015
- Explore a new text or a new way of teaching through our CPD programme
- Try one of our range of courses for teachers and students in Stratford-upon-Avon.

Find out more at www.rsc.org.uk/education



CONTENTS

| | |
|---------------------|---------|
| About this Pack | Page 2 |
| Imagining the Story | Page 3 |
| Two Kingdoms | Page 5 |
| Leadership in War | Page 7 |
| Band of Brothers | Page 9 |
| A Royal Meeting | Page 10 |
| Resources | Page 12 |

These symbols are used throughout the pack:



READ

Notes from the production, background info or extracts



ACTIVITY

A practical or open space activity



WRITE

A classroom writing or discussion activity



LINKS

Useful web addresses and research tasks

IMAGINING THE STORY

NOTES FROM THE REHEARSAL ROOM

During the first weeks of rehearsal Gregory Doran, the Director, read through the text with the whole acting company to ensure that they all shared an understanding of the events in the play. As part of these early discussions Professor James Shapiro also came to talk to the company, describing *Henry V* as a play 'about going to war'.

Shakespeare's *Henry V* is a play which explores the early years of King Henry's reign and his victorious campaign in France. As part of this journey he faces many tests of his leadership.

Before looking at the plot in the next section you may want to encourage students to think about what a new King might need to prove to his people when he's first crowned. Why do they think he chooses to go to war?

- What five things do they think he needs to demonstrate in the way he leads the campaign in France?



SYNOPSIS

While the production is on, a full synopsis of the play is available at:

<http://www.rsc.org.uk/whats-on/henry-v/synopsis.aspx>



ACTIVITY 1: THE OPENING SPEECH

The following activity will introduce students to the Chorus, whose speech opens the play. The Chorus can be played in many different ways but in the 2015 production the Chorus is played by a single actor, Oliver Ford Davies, who is dressed differently from the rest of the company. The following activity will help your learners to explore the qualities in the speech and begin to consider some of its' interpretive possibilities. However, it might also be a good time to ask them to begin considering how they might stage something like this.

- Divide students into small groups.
- Ask students to read the speech aloud to themselves, together as a group in a choral reading.
- Reflect with students on which words stand out to them as they read. What kind of speech do they think this is? What environment is the speaker trying to create?
- Organise students into small groups of three or four, providing each one with two sentences from the speech.



Alex Hassell as King Henry V in *Henry V*. Photo by Keith Pattison.

- Ask each group to create a still image, using nothing but their own bodies, to represent each of their sentences.
- Invite each group to show back their images in the order they appear in the speech.
- Discuss any similarities between the images. Is there anything they notice in the progression from one image to the next? Are the images easy to imagine and create?
- Reflect with students on why the speaker may want the images to be so vivid. Why do they think the Chorus calls on the audience by saying 'Think when we talk of horses, that you see them'? Why might Shakespeare have included this reminder?
- Encourage students to look at the speech again in their groups, thinking about how it should be delivered on stage. Ask them to try reading the opening of the speech in the following ways:
 - With the reader, directing the others as they speak to create the pictures.
 - With the reader, ignoring the others as they speak directly to the audience.
 - With the reader, engaging with the others as they speak to them and the audience.
- Allow students the opportunity to then discuss who they think the Chorus is. Whose voice has Shakespeare included? Can that voice be trusted?

NOTES FROM THE REHEARSAL ROOM

As the rehearsal process progressed a lot of the company's discussions centred on the different ways war is presented: by the Chorus and by the action in the play. Greg came to feel that the Chorus – played by Oliver Ford Davies in this production – felt like a modern commentator reflecting on the war. This led to some of the lines being moved, so that the Chorus also interjects at the end of scenes, and to a very playful relationship between the Chorus and the other characters onstage.



ACTIVITY 2: REPORTING THE WAR

The Chorus, as a voice in the play, offers a very different perspective on what happens in the war, to the perspectives we see on stage in the action. In the following activity, students will discover more about what happens in the plot, looking at the story told in the play alongside the story told by the Chorus.



Oliver Ford Davies as the Chorus in *Henry V*.
Photo by Keith Pattison.

- Divide students into groups of three or four, giving each of the groups a scene from the Story Overview in the Resource Materials.
- Ask the groups to create short 30 second versions of their scenes. Where there are lines from the text, encourage them to use some or all of them in their short scenes.
- Allow students to share their work, watching the Story Overview.
- Then ask students to look at the text, finding every time the Chorus speaks. You may want to pull this out for them and ask them to create a version of the Chorus' story as they did with the story overview, or to create a storyboard of it. What

WAYS TO EXTEND THIS WORK

- In addition to exploring the differences in the Chorus' perspective, and History's perspective, you may want to look at perspectives on modern conflicts with your pupils. Do Historical accounts always give you the full picture? What may Shakespeare have been trying to achieve by including the voice of the Chorus? Whose voice is it?

are the differences between the two versions? Why might Shakespeare include both in his play? How does he expect the audience to relate to the Chorus?

- Invite them to think about who should play the Chorus. Sometimes the lines are delivered by a group, sometimes by a single character, but what would help them to make sense of the role?
 - Explore the idea with students that, in the 2015 production, the Chorus is dressed in contemporary clothing which separates them from the rest of the actors on stage and they are almost reminiscing about the war as we watch it unfold. How might that work and how would it affect the way you view the rest of the play?



THE BATTLE OF AGINCOURT

The year in which the production opens, 2015, marks the 600th anniversary since the battle of Agincourt. After thinking about the Chorus as a retrospective account, encourage students to explore the actual events of the conflict and King Henry's campaign. You may want to invite pupils to create a visual representation of events, thinking about:

- **What happened historically**
- **What happens in the play**
- **What happens in the account spoken by the Chorus**

TWO KINGDOMS

NOTES FROM THE REHEARSAL ROOM

The set designs for King Henry's court and the French court, created by Director of Design Stephen Brimson Lewis, are very different. The French court, for example, is much more colourful and formal than the English court. Greg spent time with the company looking at the relationships King Henry and the Dauphin would have had with those around them and how they could show this onstage. With Act 1 Scene 1, for example, the acting company looked at the carving of Henry V's coronation at Westminster where the King would have been crowned by the Archbishop who he talks to in that scene.



ACTIVITY 3: KING HENRY AND THE DAUPHIN

Shakespeare sets up a clear comparison in the play between King Henry and the heir to the French throne, the Dauphin. They are of a similar age and have similar aims in the war. Ask your students to think about all of the things that make them different, before they look more closely at the text. For example:

- The Dauphin's Father is alive, King Henry's has died.
- The Dauphin has few responsibilities, King Henry is responsible for his country.

- The Dauphin has always known he will have the throne, King Henry was just the son of a Duke until his Father overthrew Richard II. He was 18 at that point.
- Provide everyone in the group with a copy of King Henry's speech from Act 1 Scene 2 and the Dauphin's speech from Act 2 Scene 4.
 - You may want to split this up so that half the group looks at one and half looks at the other. This can work well if you're looking at the text with older learners.
- Both of these speeches are public and show the characters interacting with their courts. Invite students to look specifically at the opening two lines to each one and ask them:
 - Who are they speaking to at this point and who was speaking before? What does this reveal about their attitude?



- Invite students to focus specifically on King Henry's speech and also the extract from later in the same scene in the Resources.

- Encourage students to look at the opening speech to begin with and invite them to walk around the space as they read it aloud, moving only in straight lines. Ask them to change direction each time they reach a punctuation mark.

- Reflect on their initial impressions of this character. Are they changing direction a lot or not? What might this show about King Henry? Listening to each group's feedback, are there any initial observations they can make?

- Organise students into a circle, inviting one student to come into the middle to read the speech. As they read, ask the students around them to echo or repeat any words that they use which remind them of the Church, God or religion as the speech is read. They are likely to pick out words such as faithful, soul, reverence etc.
- Reflect with students on what this reading shows them about King Henry. Connect this back to who he is talking to, as discussed before. What does his ability to tailor his speech to his audience show about this young King?
- Organise students into groups of three and ask them to look at the second extract from Act 1 Scene 2. In this, a messenger has arrived from the Dauphin for King Henry warning him not to test his power in France. Along with the message the Dauphin has sent a 'tun of treasure', revealed to be tennis balls.
- Provide each group with a tennis ball and ask students to face each other in a triangle. During rehearsal the acting company warmed up by trying to keep a tennis ball off the floor using only their feet, but during this exercise ask one student to read while the other two pass the ball between them every time the King refers to the game of tennis in any way.
 - As they are playing with it, you may want to reflect with students on how childish a gift this would be to send a King, particularly if they themselves feel silly

doing it. Discuss with them how the King might feel in front of his court, whose respect he is trying to earn.

- Reflect on how often they were passing the ball. As this is a joke, or insult, what does it reveal about the King that he can modify his speech this quickly? What similarities can be seen between this response and the way in which he spoke with the Bishops in his previous speech?
- Invite students to look more closely at the Dauphin's speech. Remind students of their reflections in response to how he starts, interrupting his Father.
- Encourage students to then read the speech aloud as they walk around the space, changing direction each time they reach a punctuation mark exactly as they did when looking at King Henry's speech.
 - Discuss any observations they can make, particularly comparisons between the two men; are there any initial differences we can start to see?
 - Students are likely to pick up on a number of very quick direction changes which will create a frantic sense in the room and much more energy than Henry's speech. What does this show? Is the Dauphin a calm and calculated person? Why might he be so impassioned and frantic? Could King Henry have reacted with those emotions?
- Allow students to expand on the parts of the speech where they felt the Dauphin was most frantic. These are likely to be in the several lists he uses, such as 'defences, musters, preparations' for example. Discuss with students what it is that they think inspires these more frantic moments.
 - When discussing the closing list 'a vain, giddy, shallow, humerous youth' this can provide a strong stimulus for discussion of the two young leaders; which of them does this better describe and why?



CLAIMING THE FRENCH THRONE

Encourage students to discover more about Henry V's family tree and what his claim to the French throne might be. Invite them to discuss whether they think he has any right to claim the French throne.

There are useful links and facts about Henry's lineage to be found on the RSC website.

LEADERSHIP IN WAR

NOTES FROM THE REHEARSAL ROOM

During the rehearsal process, the company focussed on the idea of *Henry V* being a play about 'going to war' no matter your age or rank. Alex Hassell, who plays Henry, explained that as part of this he was also really interested in how 'leadership' is presented to us in times of war and difficulty. With the Breach scene in Act 3 Scene 1, both Greg and Alex wanted to create a simple staging, thinking about the speech that Henry delivers in terms of a 'check list' of things he needs to achieve at that moment, but with a delivery which is much more open and honest rather than propaganda.

As a leader in war King Henry has to speak to his troops several times in the play, to inspire them and to push them forward. In Act 3 Scene 1 we hear him ask his men to 'imitate' and 'disguise', and to put on the mask of fighters and soldiers.

- Divide the speech up so that each student has a single line of the speech to look at.
- Ask each student to select the two words from their line that they feel are the most powerful, or convey the message of their line.
 - For example:
Once more
English dead
There's nothing
Stillness humility
Blast war
Imitate action etc.
- Allow students to move into pairs, so that they have two lines between them and ask them to create a single gesture to go with the two words they have selected for each.
- Invite the whole group to stand in a large circle, and encourage them to perform the whole speech by stepping into the middle of the circle with their partner and delivering one line at a time, in order, with their gestures.
 - You could do this by just delivering the two chosen words (as in the example above) or by challenging them to emphasise the chosen words as they deliver the whole line.
 - If students are just delivering their key words, you may want to do this activity several times to see how quickly they can convey the speech like this.
- Reflect on the emphasised or selected words. What is the mood and atmosphere of this speech? It's a very personal speech, talking about Mothers and Fathers and showing understanding of what his men need to do to carry on. What does it show about King Henry that he can make this speech in this moment? Who is he talking to when he says 'noble English' and 'greyhounds'?

WAYS TO EXTEND THIS WORK

- Encourage students to look at the scenes that appear either side of the breach scene and the quality of the speeches that are heard before and after Henry's speech to the troops.
- Ask them to reflect on those speeches and the placing of Henry's speech. Why do they think Shakespeare has framed it in the way he has? What does this do to our understanding of Henry's speech?

Alex Hassell as King Henry V in *Henry V*. Photo by Keith Pattison.



WAYS TO EXTEND THIS WORK

- In addition to exploring this speech, encourage students to look at the St Crispin's Day speech in Act 4 Scene 3.
- Both of these speeches show Henry's skills as a leader, but his second speech comes after his contact with the men in Act 4 Scene 1, which the company referred to as 'Harry in the Night'.

- Encourage students to then think very specifically about the staging of this speech. Looking at the opening line; 'once more unto the breach...' ask them to think about what has happened immediately before this speech. What situation are Henry and his men in at this point?
- In rehearsal, actor Alex Hassel who plays King Henry found it really helpful for someone to push against him and restrain him before he came running on to deliver the speech as it made him breathless, as though he had just been fighting. Ask a couple of volunteers to try this, running from one side of the room to the other. What is the effect for those listening, the troops?

BAND OF BROTHERS

Like many of Shakespeare's plays, *Henry V* doesn't just deal with the life of the King and his courtiers it also shows us people from different levels in society, something they discussed in rehearsal. Among those who go to fight in this play, the audience hears from lots of normal soldiers. In the following activity students will get a chance to explore some of the different motivations those 'brothers' in arms had for fighting in the war.



ACTIVITY 7: THROUGH THE EYES OF MEN

Provide students with the text scraps in the Resource Materials.

- Organise students into groups of five.
- Using the text scraps and information about the five characters, ask each group to spend five minutes creating a still image which shows these characters preparing for war. Encourage each group to think about the motivations each character has for fighting and how they can convey that; are they keen to go? Do they want the attention of others?
- Allow students the opportunity to share their still images, inviting the rest of the group to comment on the different attitudes they can see coming out.
- Discuss with students what they think Shakespeare is trying to achieve by including all of these complex motivations in his play 'about going to war'. You may want to draw this back to their



understanding of the Chorus and why that voice is also included alongside the stories of these normal men.

- You may want to develop this by asking them to think about the rank of each of these men, organising them into an order of responsibility on the battlefield.



ACTIVITY 8: A ROYAL MEETING

NOTES FROM THE REHEARSAL ROOM

During rehearsal Greg discussed the staging of the final scene of the play as an English invasion of the French court. They experimented with different ways of the English entering the scene, before deciding that it felt as though they should appear from everywhere and that this scene was their moment to establish themselves. They also thought about the reactions of the French King and Queen to the Princess' impending marriage and how the Princess might feel about this meeting. While everyone else in her family speaks English the Princess has taught what she knows of the language to herself, so she may be an isolated character.

In the following activity, students can explore the meeting of King Henry and the French Princess Katherine, considering the staging of this scene and its importance to the overall story.

- Organise students into threes and provide them with a copy of the scene between Henry and Katherine.
 - Reflect with them on the presence

of Alice as a third character. You would expect this scene to be a private moment, but they have the character of Alice there as well. Why do they think that is?

- Ask two students in each group to stand back to back and to read the parts of Henry and the Princess in whispers, listening carefully to the words and the language that are used, while the third student moves from one to the other delivering her lines.
- Invite students to reflect on where they think this scene is taking place and who is in control of it. During rehearsal the company experimented with King Henry dismissing the Lords but the ladies-in-waiting still being there, outnumbering him.



- Discuss with students what they think the setting of this interaction might be, based on who they think has control. Arrange students into groups of four and ask them to experiment by creating short versions of the scene that take place:
 - With Henry and the Princess a large distance away from each other and Alice in between. Challenge the student playing Alice to keep them apart, blocking Henry's view of her and keeping him on the opposite side of the room.
 - With Henry and the Princess close together and Alice on the look out. Challenge the student playing Alice to act as their guard, keeping their moment together private.
- Discuss with students which scenario felt most likely for an interaction at the French court. What are their impressions of the French Princess any why?

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RESOURCES

CHORUS - OPENING SPEECH

Oh for a muse of fire, that would ascend
The brightest heaven of invention,
A kingdom for a stage, princes to act
And monarchs to behold the swelling scene!

But pardon, gentles all,
The flat unraised spirits that hath dared
On this unworthy scaffold to bring forth
So great an object. Can this cockpit hold
The vasty fields of France? Or may we cram
Within this wooden O, the very casques
That did affright the air at Agincourt?

O pardon! Since a crooked figure may
Attest in little place a million,
And let us, ciphers to this great accompt,
On your imaginary forces work

Piece out our imperfections with your thoughts:
into a thousand parts divide one man,
and make imaginary puissance.
Think, when we talk of horses,
that you see them, printing
their proud hoofs i'th' receiving earth.

For this your thoughts that now must deck our kings,
Carry them here and there, jumping o'er times,
Turning th'accomplishment of many years
Into an hourglass: for the which supply,
Admit me chorus to this history;
Who prologue-like your humble patience pray,
Gently to hear, kindly to judge, our play.

REPORTING THE WAR: STORY OVERVIEW

1. **When he was a prince, Henry V (or 'Harry' as he is sometimes called) was one of the lads, leading a life of wine, women and song. After he was crowned king he changed completely, dropping all his old mates to become dignified and responsible.**

The breath had no sooner left his father's body
But that his wildness, mortified in him,
Seemed to die too.

2. **Newly crowned King Henry finds himself strapped for cash, so he floats the idea of taking land from the Church. The powerful church bishops are alarmed at this plan and decide to head him off in a different direction: to fill his empty coffers they tell him he should attack France and regain territory once held by the English Crown.**

Henry: May I with right and conscience make this claim?

Canterbury: Gracious lord,
Stand for your own, unwind your bloody flag.

Exeter: Your brother kings and monarchs of the earth
Do all expect that you should rouse yourself
As did the former lions of your blood.

3. **The decision is made to attack France with one quarter of the available army. The rest of the men will stay home and guard the country. Meantime, the Dauphin, son of the French King, sends his ambassador to tell Henry to stay out of France. With an insulting message he also sends a very insulting gift.**

Ambassador: The prince our master
Says that you savour too much of your youth,
And bids you be advised: There's naught in France
That can with a nimble galliard won;
You cannot revel into dukedoms there.
He therefore sends you, meeter for your spirit,
This tun of treasure.

Henry: (to Exeter) What treasure, uncle?

Exeter: Tennis balls, my liege.

Henry: Tell the pleasant prince this mock of his
Hath turned his balls to gunstones.

4. **So the ordinary men and soldiers of England prepare for war.**

Pistol: Yoke-fellows in arms,
Let us to France, like horse-leeches, my boys,
To suck, to suck, the very blood to suck!

Boy: And that's but unwholesome food they say.

5. **The French know of Henry's plans because three traitorous English noblemen have sold the information to them. Henry has been warned of this treachery and he summons Richard Earl of Cambridge, Henry Lord Scroop and Sir Thomas Grey, the three traitorous nobles who have been dealing with the French. He tells them he is thinking of pardoning a drunk who has shouted abuse at him. They urge him to be severe. The King then tells them he knows of their treachery. They beg for pardon.**

Cambridge: I do confess my fault,
And do submit me to your highness' mercy.

Grey, Scroop: To which we all appeal.

Henry: God quit you in his mercy! Hear your sentence.
Get you hence
Poor miserable wretches to your death.

The guard leads them out.

Now lords, for France.

6. **Meanwhile, at the court of the King of France, the Dauphin expresses his contempt for Henry and his troops. He and his father, the King, exchange differing views.**

Dauphin: England is so idly kinged,
Her sceptre so fantastically borne,
By a vain, giddy, shallow, humorous youth.

King of France: Think we King Harry strong;
And, princes, look you strongly arm to meet him.

7. **English ambassadors arrive at the French court to deliver an ultimatum**

Exeter: Henry bids you then resign
Your crown and kingdom, indirectly held
From him, the native and true challenger.

King: Or else what follows?

Exeter: Bloody constraint; for if you hide the crown
Even in your hearts, there will he rake for it.

8. **Henry and his very small army now arrive at the French port of Harfleur and set about laying siege to the town. Tunnels are dug under the walls, scaling ladders are set up and battering rams assembled. Henry urges his men to fight for the honour of England and ends with a battle cry.**

Henry: Once more unto the breach, dear friends, once more

Or close the wall up with our English dead!
Follow your spirit; and upon this charge
Cry 'God, for Harry, England and Saint George!'

**9. In fact as much as anything Henry uses his great skill with words to win the battle!
The Dauphin has sent no reinforcements and the Governor is terrified by Henry's threats**

Henry: Therefore, you men of Harfleur,
Take pity of your town and of your people.
If not – why in a moment look to see
The blind and bloody soldier with foul hand
Defile the locks of your shrill-shrieking daughters.

Governor: Therefore, great king,
We yield our town and lives to thy soft mercy.
Enter our gates, dispose of us and ours,
For we no longer are defensible.

10. The King of France and his nobles are very frustrated at the English victory at Harfleur. Their herald Montjoy is sent to tell Henry the French have so far only been playing about; from now on they're in this fight for real. Henry sends back a sharp reply.

Montjoy: Thus says my king: Say thou to Harry of England:
Though we seemed dead, we did but sleep.

Henry: Go therefore tell thy master here I am;
My ransom is this frail and worthless trunk;
Yet, God before, tell him we will come on,
Though France himself and such another neighbour
Stand in our way.

11. It is night. The French army, healthy and feasting on rich foods from their own country, are settled comfortably round their campfires. In the Dauphin's tent he and his friends are boasting about who has the best horse, the strongest armour. A messenger rushes in to announce that the English are pitching their camp very near. The French anticipate an easy victory tomorrow.

Constable: Then shall we find tomorrow they have only stomachs to eat and none to fight.
Now is it time to arm. Come, shall we about it?

Duke of Orleans: It is now two o'clock; but let me see – by ten
We shall each have a hundred Englishmen.

12. It is past midnight . Henry disguises himself as an ordinary gentleman and walks alone through the English camp, through the ragged, sleeping soldiers. He is challenged by a sentry called Pistol.

Henry: What are you?

Pistol: As good a gentleman as the emperor.

Henry: Then you are better than the king.

Pistol: The king's a bawcock and a heart of gold.
I love the lovely bully. What is thy name?

Henry: Harry le Roy.

13. Later the same night, still in disguise, he meets up with another group of soldiers. One of them, a man called Michael Williams, says the King will have the blood of the dead soldiers on his conscience.

Williams: If these men do not die well, it will be a black matter for the king that led them to it.

Henry: The king is not bound to answer the particular
Endings of his soldiers, nor the master of his servant.

But, when he is alone, Henry cannot help but feel this responsibility and it sits heavily on his shoulders.

Henry: Upon the king! Let us our lives, our souls,
Our debts, our careful wives,
Our children, and our sins, lay on the king!
We must bear all. O hard condition.

14. The English prepare for battle. They saddle their horses, put on their armour, ready their swords and lances. At the final moment King Henry speaks to his men. He tells them that anyone who has not got the stomach for the fight can leave now with safe conduct. He waits. No one leaves. Then, to lift their hearts and spirits, he paints this picture:

Henry: This day is called the Feast of Crispian.
He that outlives this day, and comes safe home,
Will stand a-tiptoe when this day is named.
From this day to the ending of the world,
But we in it shall be remembered –
We few, we happy few, we band of brothers.

15. And so the great battle for France begins. The English are outnumbered five to one, but they fight fiercely and though many are killed, especially on the French side, the English gradually gain the upper hand. The French can hardly believe it!

Constable: O diable!
Orleans: O Seigneur! Le jour est perdu, tout est perdu!
Dauphin: O perdurable shame! Let's stab ourselves.

16. Henry urges his brave, exhausted soldiers to finish the fight.

Henry: Well have we done, thrice-valiant countrymen;
But all's not done, yet keep the French the field.

17. This is war and terrible things happen. In one awful episode the French round up and kill all the English baggage boys. Henry is very angry at this and orders the death of all the French prisoners.

At last the dreadful day is finished and victory belongs to the English.

Montjoy: The day is yours.

Henry: Praised be God and not our strength for it!
What is this castle called that stands hard by?

Montjoy: They call it Agincourt.

Henry: Then call we this the field of Agincourt.

18. The English and French kings and their courtiers meet to sort out the peace settlement. Henry leaves his noblemen to do this while he meets alone with the French Princess Katherine. He shows us that he is not only a great leader of men but can woo a lady as well.

Henry: What say'st though then to my love? Speak, my fair, and fairly, I pray thee.

Katherine: Is it possible dat I sould love de ennemie of France?

Henry: No, it is not possible you should love the enemy of France, Kate; but in loving me you should love the friend of France, for I love France so well that I will not part with a village of it – I will have it all mine. And, Kate, when France is mine and I am yours, then yours is France and you are mine.

19. And so with this marriage Henry paves the way for a peaceful settlement to the great wars between England and France. The French King and Queen bless the marriage. The play ends with high hopes on both sides for a better future.

Queen of France: God, the best maker of all marriages,
Combine your hearts in one, your realms in one!
As man and wife, being two, are one in love,
So be there 'twixt your kingdoms such a spousal
That English may as French, French Englishmen

Receive each other! God speak this Amen!

All: Amen!

ACT 1 SCENE 2: HENRY'S SPEECHES

First Speech Act 1 Scene 2

Sure, we thank you.
My learned lord, we pray you to proceed
And justly and religiously unfold
Why the law Salic that they have in France
Or should, or should not, bar us in our claim.
And God forbid, my dear and faithful lord,
That you should fashion, wrest, or bow your reading,
For God doth know how many now in health
Shall drop their blood in approbation
Of what your reverence shall incite us to.
Therefore take heed how you impawn our person,
How you awake our sleeping sword of war;
We charge you, in the name of God, take heed,
For never two such kingdoms did contend
Without much fall of blood, whose guiltless drops
Are every one a woe, a sore complaint
'Gainst him whose wrongs gives edge unto the swords
That make such waste in brief mortality.
Under this conjuration, speak, my lord.

Second Speech (Extract) Act 1 Scene 2

We are glad the Dauphin is so pleasant with us.
His present and your pains we thank you for:
When we have matched our rackets to these balls,
We will in France, by God's grace, play a set
Shall strike his father's crown into the hazard.
Tell him he hath made a match with such a wrangler

That all the courts of France will be disturbed
With chaces. And we understand him well,
How he comes o'er us with our wilder days,
Not measuring what use we made of them.
We never valued this poor seat of England,
And therefore, living hence, did give ourself
To barbarous licence, as 'tis ever common
That men are merriest when they are from home.
But tell the Dauphin I will keep my state,
Be like a king and show my sail of greatness
When I do rouse me in my throne of France.
For that I have laid by my majesty
And plodded like a man for working days,
But I will rise there with so full a glory
That I will dazzle all the eyes of France,
Yea, strike the Dauphin blind to look on us.

ACT 2 SCENE 4: THE DAUPHIN'S SPEECH

My most redoubted father,
It is most meet we arm us 'gainst the foe,
For peace itself should not so dull a kingdom,
But that defences should be so maintained,
As were a war in expectation.
Therefore, I say 'tis meet we all go forth
To view the sick and feeble parts of France,
And let us do it with no show of fear —
No, with no more than if we heard that England
Were busied with a Whitsun morris-dance,
For, my good liege, she is so idly kinged,
Her sceptre so fantastically borne
By a vain, giddy, shallow, humorous youth,
That fear attends her not.

ACT 3 SCENE 1: HENRY'S SPEECH

Once more unto the breach, dear friends, once more,
Or close the wall up with our English dead.
In peace there's nothing so becomes a man
As modest stillness and humility,
But when the blast of war blows in our ears,
Then imitate the action of the tiger:
Stiffen the sinews, conjure up the blood,
Disguise fair nature with hard-favoured rage,
Then lend the eye a terrible aspect:
Now set the teeth and stretch the nostril wide,
Hold hard the breath and bend up every spirit
To his full height. On, on, you noblest English,
Whose blood is fet from fathers of war-proof,
Fathers that, like so many Alexanders,
Have in these parts from morn till even fought
And sheathed their swords for lack of argument.
Dishonour not your mothers: now attest
That those whom you called fathers did beget you.
Be copy now to men of grosser blood,
And teach them how to war. And you, good yeomen,
Whose limbs were made in England, show us here
The mettle of your pasture: let us swear
That you are worth your breeding, which I doubt not,
For there is none of you so mean and base,
That hath not noble lustre in your eyes.
I see you stand like greyhounds in the slips,
Straining upon the start. The game's afoot:
Follow your spirit, and upon this charge
Cry 'God for Harry, England, and Saint George!'

THROUGH THE EYES OF MEN (TEXT SCRAPS)

PISTOL

Let us to France, like horse-leeches, my boys,
To suck, to suck, the very blood to suck!

BOY He prays you to save his life: he is a gentleman of a good house, and for his ransom he will give you two hundred crowns.

PISTOL Tell him my fury shall abate, and I the crowns will take.

BARDOLF

Would I were with him (Falstaff, his old friend), wheresome'er he is, either in heaven or in hell.

I will bestow a breakfast to make you friends, and we'll be all three sworn brothers to France. Let't be so, good Corporal Nym.

BOY

Would I were in an alehouse in London, I would give all my fame for a pot of ale and safety.

As young as I am, I have observed these three swashers...

I must leave them, and seek some better service: their villainy goes against my weak stomach, and therefore I must cast it up.

NYM

For my part, I care not: I say little, but when time shall serve, there shall be smiles — but that shall be as it may. I dare not fight, but I will wink and hold out mine iron...

BARDOLPH It is certain, corporal, that he is married to Nell Quickly, and certainly she did you wrong, for you were troth-plight to her.

ACT 5 SCENE 2 EXTRACT - HENRY AND KATHERINE (EDITED BY RSC EDUCATION)

KING HENRY V

Fair Katherine; teach a soldier terms such as will plead his love-suit to her gentle heart.

KATHERINE

Your majesty shall mock at me; I cannot speak your England.

KING HENRY V

Do you like me, Kate?

KATHERINE

Pardonnez-moi, I cannot tell vat is 'like me.' (Pardon me)

KING HENRY V

An angel is like you, Kate, and you are like an angel.

KATHERINE

O bon Dieu! (Oh good God!)

KING HENRY V

I know no ways to mince it in love, but directly to say 'I love you!' Give me your answer; and so clap hands and a bargain:

KATHERINE

Me understand vell.

KING HENRY V

A good heart, Kate, is the sun and the moon; or, rather, the sun, and not the moon; for it shines bright and never changes, but keeps his course truly. If thou would have such a one, take me:

KATHERINE

Is it possible dat I sould love de enemy of France?

KING HENRY V

No; it is not possible you should love the enemy of France, Kate: but, when France is mine and I am yours, then yours is France and you are mine.

KATHERINE

I cannot tell vat is dat.

KING HENRY V

Come, I know thou lovest me:

KATHERINE

I do not know dat

KING HENRY V

How answer you, la plus belle Katherine du monde, (The most beautiful K in the world)

KATHERINE

Your majestee deceive de most sage demoiselle dat is en France. (the wisest young woman in France)

KING HENRY V

I love thee, Kate: wilt thou have me?

KATHERINE

Dat is as it sall please de roi mon pere. (the king my father)

KING HENRY V

Nay, it will please him well.

KATHERINE

Den it sall also content me.

KING HENRY V

Upon that I kiss your hand, and I call you my queen.

KATHERINE

Laissez, mon seigneur, (Let me go sir)