

Henry V The Oxford Shakespeare Oxford Worlds Classics

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.

Young King Henry of England asserts a hereditary claim to the throne of France, gathering an army and embarking on a course that will lead to one of England's greatest battlefield triumphs and forever change the face of Europe.

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 Shakespearean academic Roger Warren.

Shakespeare and Immigration critically examines the vital role of immigrants and aliens in Shakespeare's drama and culture. On the one hand, the essays in this collection interrogate how the massive influx of immigrants during the reign of Queen Elizabeth I influenced perceptions of English identity and gave rise to anxieties about homeland security in early modern England. On the other, they shed light on how our current concerns surrounding immigration shape our perception of the role of the alien in Shakespeare's work and expand the texts in new and relevant directions for a contemporary audience. The essays consider the immigrant experience; strangers and strangeness; values of hospitality in relationship to the foreigner; the idea of a host society; religious refuge and refugees; legal views of inclusion and exclusion; structures of xenophobia; and early modern homeland security. In doing so, this volume offers a variety of perspectives on the immigrant experience in Shakespearean drama and how the influential nature of the foreigner affects perceptions of community and identity; and, collection questions what is at stake in staging the anxieties and opportunities associated with foreigners. Ultimately, *Shakespeare and Immigration* offers the first sustained study of the significance of the immigrant and alien experience to our understanding of Shakespeare's work. By presenting a compilation of views that address Shakespeare's attention to the role of the foreigner, the volume constitutes a timely and relevant addition to studies of race, ethics, and identity in Shakespeare.

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

The Oxford Shakespeare: Henry V Oxford Paperbacks

'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 make love? 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 and entertaining, 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

"Henry VI, Part 3 (often written as 3 Henry VI) is a history play by William Shakespeare believed to have been written in 1591 and set during the lifetime of King Henry VI of England. Whereas 1 Henry VI deals with the loss of England's French territories and the political machinations leading up to the Wars of the Roses and 2 Henry VI focuses on the King's inability to quell the bickering of his nobles, and the inevitability of armed conflict, 3 Henry VI deals primarily with the horrors of that conflict, with the once stable nation thrown into chaos and barbarism as families break down and moral codes are subverted in the pursuit of revenge and power. Although the Henry VI trilogy may not have been written in chronological order, the three plays are often grouped together with *Richard III* to form a tetralogy covering the entire Wars of the Roses saga, from the death of Henry V in 1422 to the rise to power of Henry VII in 1485. It was the success of this sequence of plays that firmly established Shakespeare's reputation as a playwright."

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.

This edition of "Henry IV, Part I", with Falstaff towering among his comic inventions, has an introduction discussing both the critical and theatrical history of the play. It also analyzes its language in a commentary on individual words and phrases, and explains the historical background.

Offers the complete text of Shakespeare's play with notes on the plot, scenes and characters, and includes activities for further learning, a historical background of England, a biography of Shakespeare, and a list of his plays.

Ouvrage de préparation au concours de l'Agrégation.

Shakespeare plays, texts.

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 cri

This Handbook triangulates the disciplines of history, legal history, and literature to produce a new, interdisciplinary framework for the study of early modern England. Scholars of early modern English literature and history have increasingly found that an understanding of how people in the past thought about and used the law is key to understanding early modern familial and social relations as well as important aspects of the political revolution and the emergence of capitalism. Judicial or forensic rhetoric has been shown to foster new habits of literary composition (poetry and drama) and new processes of fact-finding and evidence evaluation. In addition, the post-Reformation jurisdictional dominance of the common law produced new ways of drawing the boundaries between private conscience and public accountability. Accordingly, historians, critics and legal historians come together in this Handbook to develop accounts of the past that are attentive to the legally purposeful or fictional shaping of events in the historical archive. They also contribute to a transformation of our understanding of the place of forensic modes of inquiry in the creation of imaginative fiction and drama. Chapters in the Handbook approach, from a diversity of perspectives, topics including forensic rhetoric, humanist and legal education, Inns of Court revels, drama, poetry, emblem books, marriage and divorce, witchcraft, contract, property, imagination, oaths, evidence, community, local government, legal reform, libel, censorship, authorship, torture, slavery, liberty, due process, the nation state, colonialism, and empire.

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.

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.

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 events of 'Henry V' follow from 'Henry IV, Part I' and 'II', tracing the development of young Prince Hal into a successful king. This collection features the madcap adventures of Prince Hal in Henry IV, Part I, the love and war of Henry IV, Part II, the ideal monarch in Henry V and the ever-villainous Richard III.

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.

Unlike many introductions to literary theory, this text offers a sustained discussion of a specific period of English Literature.

Avoiding the danger of employing theories as templates, it uses Renaissance drama and literary theory to question and illuminate each other. Love, money, alienation and exotic death are amongst the various topics discussed. The book also provides a comprehensive account of literary theory's complex relationship with its main predecessor, humanism. In all, 17 plays are discussed including well known texts, such as *A Midsummer Night's Dream* and *The Duchess of Malfi*, as well as less studied plays such as *The Knight of the Burning Pestle* and *The Shoemakers' Holiday*.

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).

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.

This companion volume to *The New Oxford Shakespeare: The Complete Works* concentrates on the issues of canon and chronology. This major work in attribution studies presents in full the evidence behind the choices made in *The Complete Works* about which works Shakespeare wrote, in whole or part.

Discussing the work of Karl Marx, Sigmund Freud, Michel Foucault, Jacques Derrida, and Hélène Cixous, *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.

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.

"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 long tradition of Shakespearean scholarship and include full reference to surviving Quarto texts."--BOOK JACKET.

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