

Henry V The Practice Of Kingship History Prehistory Medieval History

Thanks in part to Shakespeare, Henry V is one of England's best-known monarchs. The image of the king leading his army against the French, and the great victory at Agincourt, are part of English historical tradition. Yet, though indeed a soldier of exceptional skill, Henry V's reputation needs to be seen against a broader background of achievement. This sweepingly majestic book is based on the full range of primary sources and sets the reign in its full European context. Christopher Allmand shows that Henry V not only united the country in war but also provided domestic security, solid government, and a much needed sense of national pride. The book includes an updated foreword which takes stock of more recent publications in the field. "A far more rounded picture of Henry as a ruler than any previous study."--G.L. Harris, *The Times*

New Medieval Literatures is an annual containing the best new interdisciplinary work in medieval textual studies. Volume VI deals in depth with one of the most important of medieval vernacular writers, Geoffrey Chaucer, his closest successor, Thomas Hoccleve, and his most important precursor in England, Marie de France. It proposes new models for thinking of medieval writing in terms of politics and geography. NML is famous for its analytical surveys, in which major, often younger, scholars review recent work across their entire fields. In keeping with the theme of the volume, *Performing Dissent*, NML 6 has three surveys: on heresy in Europe (by Mark Pegg) and Britain (by Fiona Somerset), and on medieval liturgy and performance (by Bruce Holsinger). Equal parts tragedy and history play, *Richard III* chronicles the rise and short reign of its diabolical title character. Of this masterful creation, esteemed critic Harold Bloom has written, The manipulative, highly self-conscious, obsessed hero-villain moves himself from being the passive sufferer of his own moral and/or physical deformity to becoming a highly active melodramatist. Portrayed as England's curse and as his own worst enemy, the jealous and ambitious Richard would find little glory or peace awaiting him upon his ascension to England's throne. This collection of critical essays about the Bard's *Richard III* includes classic criticism from a number of notable critics throughout the centuries. Edited by Bloom, this title also features a handy index for quick reference. '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

Britain of the fifteenth century was rife with social change, religious dissent, and political upheaval. Amid this ferment lived John Capgrave—Austin friar, doctor of theology, leading figure in East Anglian society, and noted author. Nowhere are the tensions and anxieties of this critical period, spanning the close of the medieval and the dawn of early modern eras, more eloquently conveyed than in Capgrave's works. John Capgrave's *Fifteenth Century* is the first book to explore the major themes of Capgrave's writings and to relate those themes to fifteenth-century political and cultural debates. Focusing on Capgrave's later works, especially those in English and addressed to lay audiences, it teases out thematic threads that are closely interwoven in Capgrave's Middle English oeuvre: piety, intellectualism, gender, and social responsibility. It refutes the still-prevalent view of Capgrave as a religious and political reactionary and shows, rather, that he used traditional genres to promote his own independent viewpoint on some of the most pressing controversies of his day, including debates over vernacular theology, orthodoxy and dissent, lay (and particularly female) spirituality, and the state of the kingdom under Henry VI. The book situates Capgrave as a figure both in the vibrant literary culture of East Anglia and in European intellectual history. John Capgrave's *Fifteenth Century* offers a fresh view of orthodoxy and dissent in late medieval England and will interest students of hagiography, religious and cultural history, and Lancastrian politics and society.

This is the first modernized critical edition of Shakespeare's *Henry V* in the form of its original staging at the Globe in 1599. John Dover Wilson's *New Shakespeare*, published between 1921 and 1966, became the classic Cambridge edition of Shakespeare's plays and poems until the 1980s. The series, long since out-of-print, is now reissued. Each work is available both individually and as a set, and each contains a lengthy and lively introduction, main text, and substantial notes and glossary printed at the back. The edition, which began with *The Tempest* and ended with *The Sonnets*, put into practice the techniques and theories that had evolved under the 'New Bibliography'. Remarkably by today's standards, although it took the best part of half a century to produce, the *New Shakespeare* involved only a small band of editors besides Dover Wilson himself. As the volumes took shape, many of Dover Wilson's textual methods acquired general acceptance and became an established part of later editorial practice, for example in the *Arden* and *New Cambridge Shakespeares*.

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.

Kingship and Masculinity in Late Medieval England explores the dynamic between kingship and masculinity in fifteenth century England, with a particular focus on Henry V and Henry VI. The role of gender in the rhetoric and practice of medieval kingship is still largely unexplored by medieval historians. Discourses of masculinity informed much of the contemporary comment on fifteenth century kings, for a variety of purposes: to praise and eulogise but also to explain shortcomings and provide justification for deposition. Katherine J. Lewis examines discourses of masculinity in relation to contemporary understandings of the nature and acquisition of manhood in the period and considers the extent to which judgements of a king's performance were informed by his ability to embody the right balance of manly qualities. This book's primary concern is with how these two kings were presented, represented and perceived by those around them, but it also asks how far Henry V and Henry VI can be said to have understood the importance of personifying a particular brand of masculinity in their performance of kingship and of meeting the expectations of their subjects in this respect. It explores the extent to which their established reputations as inherently 'manly' and 'unmanly' kings were the product of their handling of political circumstances, but owed something to factors beyond their immediate control as well. Consideration is also given to Margaret of Anjou's manipulation of ideologies of kingship and manhood in response to her husband's incapacity, and the ramifications of this for perceptions of the relational gender identities which she and Henry VI embodied together. *Kingship and Masculinity in Late Medieval England* is an essential resource for students of gender and medieval history.

Selected from the eight region-based volumes in the "Routledge Encyclopedias of the Middle Ages" series, 587 signed entries provide information about primary figures in Europe between approximately 500 and 1500.

Henry V of England, the princely hero of Shakespeare's play, who successfully defeated the French at the Battle of Agincourt and came close to becoming crowned King of France, is one of the best known and most compelling monarchs in English history. This new biography takes a fresh look at his entire life and nine year reign, and gives a balanced view of Henry, who is traditionally seen as a great hero but has been more recently depicted as an obsessive egotist or, worse, a ruthless warlord. The book locates Henry's style of kingship in the context of the time, and looks at often neglected other figures who influenced and helped him, such as his father and his uncles, Henry and Thomas Beaufort. John Matusiak shows that the situation confronting Henry at the outset of his reign was far more favourable than is often supposed but that he was nonetheless a man of prodigious gifts whose extraordinary achievements in battle left the deepest possible impression upon his contemporaries.

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Unlike some other reproductions of classic texts (1) We have not used OCR(Optical Character Recognition), as this leads to bad quality books with introduced typos. (2) In books where there are images such as portraits, maps, sketches etc We have endeavoured to keep the quality of these images, so they represent accurately the original artefact. Although occasionally there may be certain imperfections with these old texts, we feel they deserve to be made available for future generations to enjoy.

One of a series on Shakespeare's original texts, including facsimile pages, this version of "Henry V" is claimed to be, in some ways, the most authentic version of the play that we have. Included are an introduction, notes, and a theoretical, historical and contextual critique. The original text - or First Quarto - of "Henry V", published in 1600, is missing the Chorus, a dramatic device which recent criticism has used to suggest a strikingly modern view of history and politics. These and other significant changes mean that critics can no longer assume that the play presents a distanced, ironic perspective on its own political and military action. If Elizabethan audiences saw in performance something closer to the First Folio than the 1623 Folio text, then their dramatic engagement with history was of a kind very different from that of the play's 20th-century interpreters. This new edition makes available the original text of "Henry V", in all its theatrical simplicity and historical difference.

Fresh examinations of the activities of Henry V, looking at how his reputation was achieved.

First published in 2006, Key Figures in Medieval Europe, brings together in one volume the most important people who lived in medieval Europe between 500 and 1500. Gathered from the biographical entries from the series, Routledge Encyclopedias of the Middle Ages, these A-Z biographical entries discuss the lives of over 575 individuals who have had a historical impact in such areas as politics, religion, and the arts. It includes individuals from places such as medieval England, France, Germany, Iberia, Italy, and Scandinavia, as well as those from the Jewish and Islamic worlds. In one convenient volume, students, scholars, and interested readers will find the biographies of the people whose actions, beliefs, creations, and writings shaped the Middle Ages, one of the most fascinating periods of world history.

"Two armies face off across a sodden plateau in northeastern France, each waiting for the other to make the first move. On one side are the English, suffering from dysentery and starvation, their numbers devastated. Arrayed against them is a rested and well-fed French army, a sea of burnished armor and menacing weaponry primed to slaughter the foolish invaders. Nevertheless, the charismatic and brilliant English king, twenty-eight-year-old Henry V, defies conventional military wisdom and leads his "band of brothers" forward. His troops are outnumbered six to one." "What follows is one of the most remarkable battles in history, celebrated for almost six centuries as the classic triumph of the underdog in the face of seemingly insurmountable odds. Immortalized by Shakespeare and by contemporary historians, the battle of Agincourt has been embellished and edited by the quill of unbridled nationalism. Now, drawing on a wide range of primary sources and original research, medievalist Juliet Barker casts aside the myth and shows us the truth behind Henry's invasion of France and the showdown at Agincourt. She paints a narrative of the entire campaign, from the preparations to the reaping of the spoils. We are there in the English camps as common men struggle to secure buckles and laces with numb fingers; in the French front lines as petulant noblemen squabble over positions in the vanguard; and in the deep mud as heavily armed knights stumble and struggle under a barrage of arrows so thick and fast that it darkens the skies." "Barker also takes us beyond the battlefield to bring into focus the dynamics of medieval life in peace and war. We meet ordinary and extraordinary people such as Margaret Merssh, a female blacksmith who forges arms in the Tower of London; Lord Grey of Codnor, who pawns his own armor to pay his soldiers' wages; and Raoul de Gaucourt, the gallant French knight who surrenders himself into English custody simply because the code of chivalry compels him to do so."--BOOK JACKET. Also includes information on archers, armour, chivalry, coats of arms, gunpowder, heralds, horses, knights, men at arms, prisoners, ships, tournaments, Tower of London, wine, women, etc.

Today's common understanding of the important Reformation doctrine of royal priesthood, or the priesthood of all believers, is that it was a somewhat unsophisticated theological metaphor for popular anticlericalism and a rather modern-sounding egalitarian individualism, which could severely undermine the early modern social order. However, this book challenges that typical view, repeated by many modern theologians and historians, through a careful reevaluation of the written artifacts of late medieval and early modern England. Rather than individualism and anticlericalism, most contemporary thinkers shaped their presentation of the doctrine so as to account for the theological and philosophical currents as well as the social and political contexts of their time and place. Such presentations could be highly nuanced with Christocentric, liturgical, and ecclesiological, as well as political implications.

From an award-winning historian: "A new and convincing likeness of medieval England's most iconic king" (The Sunday Times). This biography by the bestselling author of *The Time Traveler's Guide to Medieval England* takes an insightful look at the life of Henry V, casting new light on a period in history often held up as legend. A great English hero, Henry V was lionized by Shakespeare and revered by his countrymen for his religious commitment, his sense of justice, and his military victories. Here, noted historian and biographer Ian Mortimer takes a look at the man behind the legend and offers a clear, historically accurate, and realistic representation of a ruler who was all too human—and digs up fascinating details about Henry V's reign that have been lost to history, including the brutal strategies he adopted at the Battle of Agincourt.

An examination of the profound changes that 20th-century performance has wrought on Shakespeare's complex drama of war and politics, "Henry V". It considers the play's political significance in Elizabethan London and provides analyses of several important modern productions.

As a distinctive and attractive musical repertory, the hundred-odd English carols of the fifteenth century have always had a ready audience. But some of the key viewpoints about them date back to the late 1920s, when Richard L. Greene first defined the poetic form; and little has been published about them since the burst of activity around 1950, when a new manuscript was found and when John Stevens published his still definitive edition of all the music, both giving rise to substantial publications by major scholars in both music and literature. This book offers a new survey of the repertory with a firmer focus on the form and its history. Fresh examination of the manuscripts and of the styles of the music they contain leads to new proposals about their dates, origins and purposes. Placing them in the context of the massive growth of scholarly research on other fifteenth-century music over the past fifty years gives rise to several fresh angles on the music.

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. The authoritative edition of William Shakespeare's historic play Henry V from the Folger Shakespeare Library, the trusted and widely used Shakespeare series for both students and general readers. Henry V is Shakespeare's most famous "war play"; it includes the storied English victory over the French at Agincourt. Some of it glorifies war, especially the choruses and Henry's speeches urging his troops into battle. But we also hear bishops conniving for war to postpone a bill that would tax the church, and soldiers expecting to reap profits from the conflict. Even in the speeches of Henry and his nobles, there are many chilling references to the human cost of war. The authoritative edition of Henry V from the Folger Shakespeare Library includes: –Freshly edited text based on the best early printed version of the play –Newly revised explanatory notes conveniently placed on pages facing the text of the play –Scene-by-scene plot summaries –A key to the play's famous lines and phrases –An introduction to reading Shakespeare's language –An essay by a leading Shakespeare scholar providing a modern perspective on the play –Fresh images from the Folger Shakespeare Library's

vast holdings of rare books –An up-to-date annotated guide to further reading –An essay by Catherine Belsey The Folger Shakespeare Library in Washington, DC, is home to the world's largest collection of Shakespeare's printed works, and a magnet for Shakespeare scholars from around the globe. In addition to exhibitions open to the public throughout the year, the folder offers a full calendar of performances and programs. For more information, visit Folger.edu.

Matthew Woodcock provides a survey of the critical responses to this popular play, as well as the key debates and developments, from the seventeenth century to the present day. Leading the reader through material chronologically, the Guide summarises and assesses key interpretations, setting them in their intellectual and historical context.

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