

**Teaching Shakespeare's History Plays:
War and Leadership through the Eyes of Prince Hal and King Henry V**



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Summary

In the Netherlands, literature is part of the English curriculum for HAVO and VWO students.

In addition, VWO students are required to have knowledge of historical literature. Although educators all over the world use Shakespeare's plays as teaching material for various reasons,

most of the plays that are used are comedies or tragedies, therefore dismissing the history

plays. This thesis will first outline what is expected of students in secondary education in the

Netherlands and how this relates to students' levels of literary competence and attitude

towards reading. After this, the reasons for teaching Shakespeare in general and teaching his

history plays will be explored. Finally, this thesis will outline a lesson series of 10 lessons on

Shakespeare's history plays with its main focus on the character of Prince Hal/King Henry V.

This character will be analysed through the 4 plays of Shakespeare's second historical

tetralogy during which students will be introduced to themes such as leadership and war.

During the lesson series, students are expected to think critically, voice their opinions and

debate with their peers. Not only are students introduced to Shakespeare's history play, but

they are also introduced to two other Renaissance pieces of writing: Machiavelli's *The Prince*

and Erasmus's *The Education of a Christian Prince*, which are both mirrors for princes. This

provides students with two very different points of view on leadership which they can use to

form their own opinions.

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1. Introduction

Romeo and Juliet, *Hamlet*, *A Midsummer Night's Dream*, *Othello*, and *Macbeth* are often named when people are asked if they know any plays by Shakespeare. It is noteworthy that most of the above-mentioned plays are tragedies, which is a popular Shakespearean genre. It seems only logical that teachers, when teaching English literature, especially Renaissance literature, often choose one of Shakespeare's tragedies, or, when wanting to teach a more light-hearted work, a comedy. This gives the impression that the third Shakespearean genre, that of the history plays, is often either overlooked or dismissed by teachers of Shakespeare. Nevertheless, this neglected genre, like the tragedies and the comedies, also provides teachers with suitable teaching material.

For the past four years, I have worked as a teacher of English at a secondary school in Hilversum. During these four years I have personally experienced that only one genre of Shakespeare's plays is taught in class, namely the tragedy. Each year we alternate between the two well-known tragedies of *Hamlet* and *Macbeth*. I believe that history plays are also suitable for teaching students about Shakespeare, and in addition about English Medieval and Renaissance history. Therefore, the aim of this thesis is to explore in what way one might incorporate the Shakespearean history plays into the English literary curriculum in Dutch secondary schools.

For this thesis I have chosen to focus on the second historical tetralogy, which consists of four plays: *Richard II*, *1 Henry IV*, *2 Henry IV* and *Henry V*. Instead of choosing one history play, I will be focusing on one particular character who either makes an appearance, or is talked about, in all of the second historical tetralogy's plays: Prince Hal/King Henry V. In this thesis, I will endeavour to answer the following research question:

‘In what way might one teach Shakespeare’s second historical tetralogy to upper VWO¹ students in Dutch secondary schools as part of the English literary programme?’

In order to answer this question, the following sub-questions will be discussed:

- ‘Which requirements do Dutch secondary school students have to meet concerning their English literary education?’
- ‘What are the reasons that teachers of English in the Netherlands should choose to teach Shakespeare’s history plays?’
- ‘How does *Henry V* fit in the mirrors for princes tradition represented by Erasmus’s *The Education of a Christian Prince* and Machiavelli’s *The Prince*?’
- ‘How can one teach students about leadership and war through the character analysis of Prince Hal/King Henry V?’

The first sub-question will be discussed in order to illustrate how historical literature is already a part of the English literature curriculum in the Netherlands. The second sub-question will be discussed in order to motivate teachers to teach Shakespeare and his history plays. The third and fourth sub-questions will be answered in the form of a lesson series on the character of Prince Hal/King Henry V. In this lesson series, students will be introduced to the history plays *1 Henry IV*, *2 Henry IV*, and *Henry V*, and the mirrors for princes genre. Besides analysing the character of Prince Hal/King Henry V, students will also be taught about two Renaissance mirrors for princes, which will provide them with additional information about the ideas people had about kingship during the Renaissance. This additional knowledge helps them to compare and contrast the ideas on leadership portrayed in these two mirrors for princes with the leadership qualities with which Shakespeare provided King

¹ VWO (*Voorbereidend wetenschappelijk onderwijs* or preparatory scientific education) is a university preparatory education. VWO students are comparable to A level students.

Henry V.

For some time now, there has been a discussion in the Netherlands about whether or not we should remove a certain statue of the Dutch national icon Jan Pieterszoon Coen. Coen was an officer of the Dutch East India Company and Governor-General of the Dutch East Indies. For a long time this man was considered a Dutch national hero, but due to the violence he used to conquer the Banda Islands, many people do not think he is worthy of the title and want the statue removed (van der Mee).

What does this have to do with Shakespeare, one might wonder. Like Jan Pieterszoon Coen, King Henry V is also considered to be a national hero. However, the war that bestowed on him the title of hero was not one without bloodshed. Can we still rightfully say that Henry V was a hero?

With this lesson series I do not only want to familiarise my students with one of Shakespeare's plays: I do not only want to familiarise them with a history play, the history of England, or the language. I want to teach them that nothing in life is black or white, good or bad, right or wrong, but that there is a whole spectrum of other possibilities that lies in between. I want to enhance my students' moral compass and their ability to think critically. I want them to understand that the character of Prince Hal/King Henry V, like all people, has many sides and cannot be considered to be the perfect, pure king or the barbaric tyrant, but that the answer lies somewhere in the middle.

I want my students to think about what they believe a leader should be like and which traits he or she should have, and to discuss whether wars can be just and, if so, why, or why not.

2. Theoretical Framework

In this section, I explain how Dutch secondary school students are tested on their English language skills and how English historical literature is part of this. Furthermore, I explain

Theo Witte's levels of literary competence and why teachers should be aware of these when teaching literature. Moreover, I discuss how students' attitudes towards reading determine their reading enjoyment. Then, the current situation of English literary education in the Netherlands is described. Lastly, the reasons for teaching Shakespeare and the history plays in particular are explored.

2.1 The Examination of English in Secondary Education in the Netherlands

In the Netherlands, secondary school students finish their education with examinations at the end of their sixth year. However, these are not the only examinations they have to do well on in order to obtain their diploma. There are two types of examinations, one known as the *Schoolexamen* (school examination, or the SE) and the other as the *Centraal examen* (central examination, or the CE). The SEs are tests that the students have to take throughout the last year(s) of their secondary education and for which they receive a grade. The CEs are state examinations, which every student in the country will take at the same time, because they are the same for all students of a particular level. The averages of both the SE and CE grades make up the final grade for each subject.

The CE for English consists solely of reading comprehension, but this is not the only English language skill students should have when finishing their secondary education.

Therefore, there are several guidelines which specify what should be tested in the SE regarding English secondary language education. The 'Guide to school exams of modern languages for senior general secondary education (HAVO) and university preparatory education (VWO)' published by the Netherlands Institute for Curriculum Development, also known as the *Stichting Leerplan Ontwikkeling* (SLO), lists the final objectives students have to achieve in order to get their diplomas (Meijer and Fasoglio). These objectives are divided into domains such as reading, writing, speaking, listening and literature. Due to the nature of this thesis, only the literature domain will be discussed.

Literature, known as domain E in the SLO's guide to the SEs (Meijer and Fasoglio 55), is one of the domains not tested in the CE, and this is why it is part of the SE. The guide to SEs specifies which English language skills HAVO (*hoger algemeen voortgezet onderwijs* or higher general continued education) or VWO students should have mastered at the end of their secondary education, and for domain E it specifically indicates which skills a student should have with regard to literature. A HAVO/VWO student should be able to:

1. produce a well-argued report on his or her reading experience of at least three literary texts;
2. recognise and distinguish literary genres and use literary concepts when interpreting literary texts (VWO students only);
3. produce a synopsis of the main events in the history of literature and position;
4. read literary texts in the correct historical context (VWO students only) (Meijer and Fasoglio).

Literature may not play a part in the CE but it is part of the SE, which is equally important. Students are expected to acquire a certain set of skills concerning literature and one of these skills involves historical literature.

2.2 Levels of Literary Competence

The most important aspect of teaching literature is that the materials students read should motivate and challenge them to continue reading and expand their reading experience (Hommerson-Schreuder 25–28). This, of course, is true for all reading, but it is especially important when it comes to motivating students to read in a foreign language such as English. One should keep in mind that to motivate students to continue reading, their teachers should guide them on their literary journey by helping students choose literary works to read. To prevent a student from giving up on foreign literature, either because they feel that they are unable to understand the text they are attempting to read, or because the text is too simplistic

and unstimulating, teachers should ensure that the literary texts that their students read are at their level. To ensure that students do in fact read at their personal reading level, Theo Witte has created a system containing six levels of literary competence, to help both students and teachers choose the correct level of literary texts. The following table provides an overview of Witte's levels of literary competence and their definitions.

Table 1, Competence scale with common benchmarks and norms for six levels of literary competence for general higher education (HAVO) and pre-university (VWO) (Witte, Rijlaarsdam, Schram, 'An Empirically' 15).

	Level 1 Very limited competence	Level 2 Limited competence	Level 3 Neither limited nor extended competence	Level 4 Fairly broad compe- tence	Level 5 Extended compe- tence	Level 6 Very extended competence
Complexity	Cannot read, understand or appreciate very simple literary works	Can read, understand and appreciate very simple literary works	Can read, understand and appreciate simple literary works	Can read, understand and appreciate literary works of a medium level of difficulty	Can read, understand and appreciate complex literary works	Can read, understand and appreciate very complex literary works
Starting level grade 10	Weak	Reasonable	Good	Very good	n/a	n/a
Final level grades 11/12	Very poor (HAVO: < 4)	Poor (HAVO: 5) Very poor (VWO: <4)	Satisfactory (HAVO: 6 to 7), Poor (VWO: 5)	Good (HAVO: 8 to 9), Satisfactory (VWO: 6 to 7)	Very good (HAVO: 9 to 10) Good (VWO: 8 to 9)	Very good (VWO: 9 to 10)

Note. The numbers in the last row refer to the mark the teachers would have given for performance in the final examination, whereby 5 is 'fail', 6 is 'pass', 7 is 'satisfactory', 8 is 'good', 9 is 'very good' and 10 is 'excellent'. HAVO refers to the general higher education track, and VWO to the pre-university track.

Table 2 Three indications for literary competence at six levels (Witte, Janssen, Rijlaarsdam 7)

Level of competence	Global indication Reading Motive	Type of arguments in literary evaluation	Experienced function of literature
Level 0		Pages, time	Functional-pragmatic; Compulsory reading
Level 1	Experiential reading	Emotive	Emotional-fantastic
Level 2	Identifying reading	Realistic	Cognitive-
Level 3	Reflective reading	Reflective & Cognitive	informational
Level 4	Interpretive reading	Structural & composition	Cognitive- interpretative
Level 5	Literate reading	Culture, history & poetical	Aesthetic
Level 6	Intellectual reading	Stylistic & multi-interpretability	

Witte indicates that, by the end of their secondary education, HAVO students mostly get to level 3 and VWO students approximately to level 4, and most students will not surpass this level during their time at secondary school (Witte, Rijlaarsdam, Schram, 'Naar een gestructureerd' 26). Naturally, there are students who do reach higher levels of literary

competence, but these tend to be the exception to the rule. Also, there are students who, at the end of their VWO education, still struggle with level 4 literary works.

Given the final objectives laid down in the SLO's guide to the SEs, and in particular the third, it is apparent that VWO students should have some knowledge of literary history, which, according to Witte, belongs to level 5 of literary competence, known as the literate level (Table 2). It should be noted that level 5 is a level that most students will never reach during their secondary education, although it is still expected that they do. According to Witte, level 5 of literary competence focuses on the deeper layers of meaning in literature, in connection to the literary historical context and the author's intentions. Taking all of this into consideration, one could conclude that we are expecting too much of students, especially when considering that Witte's levels of literary competence are based on Dutch literature, the students' first language. This suggests that when discussing English literature, the students' levels of literary competence might be even lower than the estimated levels mentioned above, considering the added difficulty of a foreign language. However, it should also be clear that even though a literary text in a foreign language may be more difficult, it all depends on what is expected of the students. Shakespeare's *Romeo and Juliet*, for example, could be read by students with a literary competence of level 1 or 2 by providing them with a modernised version and merely discussing the basic plotline. However, the same play can also be read by students that are on a higher level by letting them critically analyse the original version.

2.3 Students' Attitudes towards Reading

Having positive reading experiences is vital to keep students interested in reading, since these positive experiences immensely influence a student's attitude towards literature. In '*De invloed van literatuuronderwijs op de leesattitude*' [The influence of literary education on the attitude towards reading], Stokmans investigates whether a student's attitude towards reading changes as a result of literary education (Stokmans 35). The results of this research indicate

that students who had positive reading experiences in the past have a greater chance of appreciating literary education (Stokmans 35). In this article, the attitude towards reading is evaluated by looking at four aspects: enjoyment, empathy, school, and personal development.

- Enjoyment: Reading is relaxing and enjoyable. (For example: ‘By reading a book, I can forget about everything else around me.’)
- Empathy: Reading provides the possibility to empathise and experience. (For example: ‘By reading a book, I can have an adventure.’)
- School: Reading improves my school performances. (For example: ‘By reading books, I expand my vocabulary.’)
- Individual development: Reading improves knowledge of life and the world. (For example: ‘By reading books, I have a better understanding of my own problems.’)
(Stokmans 38)

In the research carried out by Stokmans, students were asked to react to the statements mentioned above, and by evaluating their responses, it was determined whether they had a positive or negative attitude towards reading.

As previously stated, the experiences that students have with reading, both at home and at school, have a major influence on their attitudes towards reading. Stokmans noted that a positive reading environment at home was beneficial to the reading environment at school. Similarly, positive reading experiences had a positive effect on the attitude towards reading and, in addition, when a book was perceived as being too easy, this had a negative effect on

the attitude towards reading. Again, this indicates that it is crucial for students to read at their own level in order for them to enjoy reading and consequently to continue reading.

2.4 Historical Literature in the Dutch ESL Classroom

It is clear that it is expected of schools to teach historical literature when teaching English as a second language (ESL) to HAVO or VWO students. Especially VWO students ought to read historical literature and analyse it using the proper literary terms and place these within the correct historical timeframe. Normally, this particular part of the English curriculum is taught in years four and five of the HAVO and years four, five and six of the VWO. In order to do so, many schools use either a separate booklet which specifically focuses on literature, or material provided to them by the teaching methodology used throughout the regular English lessons. These specific booklets or chapters on historical literature provide students with background information on time periods such as the Middle Ages, the Renaissance, and the Romantic period, and the specific writers of those times. The booklets also often contain excerpts, or entire works of literature, often accompanied by study questions. Unfortunately, these booklets and books somewhat restrict teachers from adding their own choice of material, which is why many educators choose to create their own literature readers. When creating one's own reader concerning historical literature, teachers have greater freedom in making a selection of literary works that suit the school and its students.

Besides using booklets, books or self-made readers as mentioned above, many schools also choose to discuss particular pieces of writing in full; these are often pieces that are considered to be part of the English literary canon. Examples of well-known and often discussed authors are, for example, Chaucer for the Middle Ages, Shakespeare and Donne for the Renaissance, and Blake, Keats, and Wordsworth for the Romantic period. Students often read the same classics that students all over the world have had to read for centuries.

After having read the selected materials, students are usually tested on their knowledge

of them. This varies per institution, and some schools do not even test at all. When they do, however, it is often through multiple-choice and open-ended questions focused on the events and themes of the material that has been read. It is also possible that students have to answer short essay questions or write complete essays. Specific tests given during the year of the final examinations and the year prior to that can be part of a student's final SE grade, which, as explained previously, makes up half of a student's final overall grade, which in turn is the decisive factor for getting a diploma.

2.5 Discussion

Teaching literature is a complex matter, especially in a foreign language. Although I agree that students ought to enjoy reading literature and should read at their own level, there are no straightforward answers to how one should go about this. Not only do students differ in their reading capabilities; they also have many different interests. It is virtually impossible to sufficiently cater for all students to their individual needs, since teachers cannot create a personalised lesson plan and accompanying test for each individual student. Not all students enjoy reading older literature either. In fact, most do not, and find it rather uninteresting and arduous. Unfortunately for students, and sometimes for educators, historical literature is part of the English language programme for all HAVO and VWO students.

2.6 Why Should We Teach Shakespeare?

As discussed in the previous section, historical literature is part of the English language curriculum in Dutch secondary schools. The SLO states that upper VWO students should be able to recognise and distinguish literary genres and use literary concepts when interpreting literary texts, but also produce a synopsis regarding the main events in the history of literature and position read literary texts in the correct historical context (Meijer and Fasoglio 55). It is clear that it is necessary to teach historical literature to Dutch secondary school students, but why should we specifically teach them Shakespeare?

Shakespeare's plays provide teachers with the means to achieve both of the objectives mentioned above. England's history and the position of Shakespeare's works in that history give teachers and students the opportunity to explore the historical context in which Shakespeare's works were written. In addition, Shakespeare's works are full of literary devices and concepts, such as alliteration, irony, and rhyme. However, there is more to teaching Shakespeare than merely teaching students about England's history and literary concepts.

Shakespeare is one of England's most famous authors and has been for many centuries. Even though he is part of the English literary canon, it is not always clear, especially to students, why we still read and study the works of a man who has been dead for over four hundred years. Also, Shakespeare's works are often experienced as difficult to read and understand by students, not only because their English language skills are not developed enough, but also because these texts are considered to be at level 5 of literary competence (Hartog) and this is a level that the majority of students do not reach while in secondary school (Witte, Rijlaarsdam, Schram, '*Naar een gestructureerd*' 26). So what is the actual reason why teachers all over the world, and people in general, come back to Shakespeare's works again and again? In order to explore this further, this section delves into *Teaching Shakespeare: A Handbook for Teachers* by Rex Gibson and *Teaching Shakespeare to ESL Students: The Study of Language Arts in Four Major Plays* by Leung Che Miriam Lau and Wing Bo Anna Tso. According to Gibson, the reasons for teaching Shakespeare can be divided into four categories: abiding and familiar concerns, student development, language, and otherness (Gibson 2). Lau and Tso argue that Shakespeare's plays have four major themes that have managed to capture audiences across cultures for centuries.

Abiding and Familiar Concerns

One of the reasons for Shakespeare's lasting popularity amongst educators might be that

many of the themes in his works are universal. They are still as relevant today as they have been for the past four hundred years. This does not necessarily mean that it is always obvious to students what these themes are and how these might be relevant to them. According to Gibson, 'their relevance lies in the virtually endless opportunities they offer for interpretation and local application of familiar relationships and passions' (2). One of the themes familiar to students is that of human relationships, relationships between family members such as parents and children, husbands and wives, but also between non-family members such as master and servant, or friend and foe. Especially the relationship between parents and children is an immensely relatable one for students. As Gibson states: 'the dilemmas may be extreme [...] [b]ut students make [an] immediate connection with emotions and motivations that link to their own feelings and experience' (2–3).

According to Lau and Tso, these abiding and familiar concerns can also be found in the four major themes in Shakespeare's plays: 'conflict, appearance and reality, order and disorder, and change' (Lau xxviii). Conflict can appear in many forms, war being one of them. Furthermore, in many of his plays, Shakespeare demonstrates that not all is what it seems. People often appear to be different than what they actually are in reality. Moreover, the action in the plays is mostly triggered by order being disrupted. This order can be disrupted by the most common emotions, such as love, hatred, or jealousy, or by more specific feelings, such as the lust for political power or ambition (xxviii). Many critics have argued that at the end of Shakespeare's plays order is always restored. 'Reconciliation of former enemies or the restoration of a rightful ruler brings stability after chaos' (xxix). The fourth major theme mentioned by Lau and Tso is change or metamorphosis. All main characters change in some manner, 'whether it is from life to death or the development of new insights and increased compassion' (xxix).

Development

The second of Gibson's categories is student development. The main goal of reading literature in secondary school is not always to expand a student's knowledge of a language, as one might expect, but rather to stimulate a student's personal development. When studying Shakespeare, students cannot merely study the play without acquiring additional information about the time in which Shakespeare wrote these plays or about the times in which the plays take place. In addition to all this new information students gain during their exploration of Shakespeare's plays, they also gain new insights into their own world, their own lives, and themselves.

Active methods of teaching often involve acting out the play. When having to study a role and perform this role in front of some sort of audience, be it the rest of the class, the teacher, or an actual large audience, students sometimes have to overcome personal anxieties and as a result gain in self-confidence. This way of teaching also makes students more responsible for their own learning process, since they have to co-operate with their fellow classmates in order to create a show. Creating a dramatic version of one of Shakespeare's plays also requires a great deal of creativity and students really need to employ their imagination when trying to find a way to express emotions on stage. Furthermore, acting as someone else and portraying this other person's thoughts and feelings may, in turn, lead to greater empathy for others. Students are often confronted with another person's feelings and, consequently, have to consider what their own ideas and feelings are about certain subjects. Also, the dilemmas characters encounter in Shakespeare's plays are often of an ethical nature, which students can discuss. These moral dilemmas provide students with the opportunity to expand their own moral understanding (Gibson 5).

Otherness

Whereas Gibson makes a distinction between development and otherness, I firmly believe that

the two are closely linked to each other. In the section above I mentioned how students develop their self-confidence, co-operative skills, and creativity through acting. In addition, they learn about themselves by reading about, or acting as, others. The characters' emotions and the moral dilemmas they face are worthy of exploration and discussion. However, as the following section will illustrate, otherness is a major factor in students' self-development.

Although Shakespeare's plays contain many themes and characters that are universal, they also introduce situations, emotions and issues that students may never have experienced themselves. Acquainting themselves with these different types of views, opinions, and ideas makes students think about these subjects and broadens their own intellectual horizons. Not only do students form their own ideas about otherwise unfamiliar topics, but they also familiarise themselves with the opinions and ideas of others, which in turn may lead to a better understanding of someone else's point of view.

Many educators focus on the universality of themes and characters in Shakespeare's plays in order to make Shakespeare's plays more relevant to students. Even though the characters in Shakespeare's plays can be seen as ordinary people that students can easily identify with, these same characters can also be seen as 'the Other'. Shakespeare's characters lived in a different time, in a different country, and have very different views on politics, relationships, economics, religion, and the world in general. Making Shakespeare relevant to students, getting them to relate to the characters and seeing the universality of the themes have their benefits, but it should not be forgotten that viewing characters as the Other also has its advantages. 'In philosophy, theology, and psychoanalysis, the Other is the binary opposite that the self needs in order to assert itself' (Emig vii). In order to define what we are, we often define what we are not. By viewing Shakespeare's characters as the Other, students can learn a great deal about themselves and their world, by defining what they are through defining what they are not. In his article 'Historical Thinking and Other Unnatural Acts', Sam

Wineburg claims that it is necessary to view the past both as familiar and as strange (490). Wineburg believes we are more inclined to view the past as familiar simply because it fits our need to strengthen our own identity in the present through the past. However, it is unlikely that this sort of encounter with the past will change us. If we were to view the past as unfamiliar and strange, the encounter with the past can be ‘mind-expanding’ (490). ‘The strangeness of the past, offers the possibility of surprise and amazement, of encountering people, places, and times that spur us to reconsider how we see ourselves as human beings’ (490). To create not only well-educated, intellectual students, but also well-developed, tolerant and critical young adults, it is important that we pay attention to students’ personal development in relation to otherness when teaching literature.

Language

Shakespeare’s plays abound with literary devices and have a tremendously varied vocabulary. Metaphors, similes, personification, rhyme schemes, verse, prose, irony, and oxymorons, all of these literary devices can be found in Shakespeare’s works. Since students ought to be able to use certain literary terms, as was explained in a previous section, Shakespeare’s works really lend themselves to being used to achieve this particular learning objective. Also, Shakespeare himself was a wordsmith, creating many well-known expressions and thousands of new words (Garber 21). As with all reading, students will increase their range of vocabulary through Shakespeare’s works, coming across words they may never have seen before. This may not be so strange, since many of the words that Shakespeare used are no longer in use today or have a different meaning. Still, if students come into contact with these unknown words, they will have to employ their English language skills to determine what a word means, using its context as a guide.

Overall, there are many reasons why teachers should use Shakespeare’s plays when teaching English literature. Not only can teachers make use of the actual text and its meaning,

but plays can also be used as a vehicle to achieve other goals, such as the understanding of literary devices.

2.7 Why Should we Teach the History Plays?

Having examined why students should be taught Shakespeare in the previous section, this section continues to discuss why we should be teaching his history plays. This and the question of how to do so are also questions that several authors have tried to answer in the book *Approaches to Teaching Shakespeare's English History Plays* (Ellinghausen).

Approaches to Teaching Shakespeare's English History Plays is split into two parts. The first part, 'Materials', lists the various available editions of history plays and other resources. The second part, 'Approaches', is a collection of essays on teaching Shakespeare's history plays, each focusing on a different topic and utilising diverse teaching techniques. One of the points that Ellinghausen makes in the introduction of this book, is that tragedies seem to be the most popular plays, followed by comedies, while the history plays receive less attention. Students seem to have the idea that the well-known tragedies are important and interesting, while they do not have these assumptions about comedies, for the name of the genre itself already indicates that these plays are entertaining (Ellinghausen 23–24). However, students are often unfamiliar with the history play as a genre and when students eventually start reading history plays, they are usually quickly confused by the many historical characters, such as the many nobles with similar titles and the many Henrys: 'The histories seem to speak a time-bound foreign language' (Ellinghausen 24).

Caroline McManus (California State University) states that she loves teaching the popular plays of *Hamlet* and *Macbeth*, but also feels that by only teaching these plays students are deprived of a large part of Shakespeare's works, and doing so consequently limits the students' awareness of Shakespeare's contemporary relevance (185). She therefore argues: 'Shakespeare's English histories, frequently assumed to be arcane and inaccessible to

students, may be, paradoxically, even more likely to engage them than the tragedies' (185). 'Students discover [...] that these four-hundred-year-old play[s] contain scenes that would not seem out of place on the ten o'clock news' (quoted in Ellinghausen 186).

A central fact about history plays is that they can be seen to take place in several time periods at once: the time of the events depicted on the stage, the time of the play's writing and first performance, and, especially for long-lived plays like those of Shakespeare, the time in which a modern company performs the play for a modern audience. In this sense a history play is perpetually 'timely' – or as we like to say, rather misleadingly, it is 'timeless'. It can be readily juxtaposed to the current events of any time and find new and startling relevance. Shakespeare's tragedies [...] are often staged today to coincide with contemporary political figures and debates. For the early modern period, the history play carried, if possible, even more menacing resonance and power. (Garber 239)

In other words, the history plays were not only important works during the sixteenth century, but also teach us a great deal about sixteenth-century England. They also still provide us with vehicles to assess and criticise our current political or social climate.

3. The Lesson Series

Before I started creating my lesson series, I believed it would be useful to explore which methods other educators have used to teach Shakespeare's plays and see which methods would be useful and which impossible to use in the Dutch secondary school classroom.

The most common problems I came across while researching teaching methods were lack of time and proficiency. The time I normally have to teach either *Hamlet* or *Macbeth* is approximately five weeks, meaning 10 lessons of 50 minutes each. Within those five weeks, the students also have to write their tests, which leaves me with nine actual lessons. Some educators speak about courses of 12 weeks, a time frame which would be impossible for

secondary school teachers. The other problem is lack of proficiency. Considering that my students do not speak English as their first language, it is only natural for them to need a little more time and help while reading a Shakespeare play.

3.1 Different Approaches to Teaching Shakespeare's Plays

In the essay 'Authority and Legitimacy in the History Plays', Oram and Nenner claim that in order to optimise the meaning of teaching the plays of the second historical tetralogy, they should be taught together and also placed within the Renaissance context, and preferably read alongside other texts that deal with similar subjects (Ellinghausen 49–55).

Students often have little experience reading plays, much less history plays. And their limited knowledge of history, politics and the language often holds them back. Oram and Nenner therefore believe that it would be more beneficial to students to read, for example, Machiavelli's *The Prince* than to have a limited lecture on Renaissance history and politics. During the course entitled 'Authority and Legitimacy in the Age of Shakespeare and More' designed by Oram and Nenner, students had two weeks of Renaissance political philosophy classes, seven and a half weeks on Shakespeare's second historical tetralogy and *Richard III*, and a final three weeks on *Utopia* and *King Lear*. Students were provided with study questions and were expected to come to class prepared. Each class started with a short lecture of 10 to 15 minutes on background information students needed to know (Ellinghausen 53). In addition, Oram and Nenner organised screenings of films of each of the second historical tetralogy's plays. These screenings were not obligatory, but 'we feel that seeing and hearing performances fixes the plays, as nothing else can, into the students' imaginations' (53). At the end of the course, students were expected to write two papers on a set assignment and were given a take-home examination.

The use of film versions of the plays can help students to put a face to a name, which might help students remember the notorious genealogical charts of royals who have been dead

for centuries. However, it is necessary to point out that Oram and Nenner spoke of a 12-week course for undergraduate students, and while 12 weeks may not seem long for an undergraduate course it is by secondary education standards, which is the main focus of this thesis. The study load of an undergraduate course is much heavier than the study load of a regular subject at secondary school, which means that teachers can expect more from their undergraduate students. Sadly, as a secondary school teacher one often does not have the time to screen a film completely or to expect students to watch it at home. Not only is the amount of time an issue, but secondary school students whose mother tongue is not English require more support while deciphering Renaissance works, and therefore they cannot be expected to read, for example, Machiavelli's *The Prince* in its entirety.

In her essay 'Shakespeare's English Histories: Mirrors for Princes, Primer for Pedagogues', Caroline McManus also lists a number of teaching strategies (Ellinghausen 185–198). She explains how she uses the familiar, in this case, the American familiar, to decode the Shakespearean unfamiliar, and then uses the unfamiliar to estrange the familiar (187). She wants her students to think about whose history is being told and by whom, and consequently think about what is being told and what has been omitted. This teaches students to be critical and think about objectiveness and intended audiences. Other strategies were individual monologues and the 'take a stand' exercise. The first includes students preparing an individual monologue, which not only makes them focus on Shakespeare but also on vocabulary acquisition, fluency, pronunciation, grammar, and public speaking in general. Students are responsible for their classmates' understanding of their speech, which makes the learning a more collaborative task (189). During the 'take a stand' exercise, McManus makes a controversial claim and students have to stand up and stand in designated 'agree' or 'disagree' areas. They continue by discussing their views with like-minded students, finding quotations in the text to support their views, and afterwards, both groups share their views

with the rest of the class (189). Activities such as the ‘take a stand’ exercise seem much more suitable to use in Dutch classrooms, because it does not take a great deal of time or preparation, nor is it too difficult for students to grasp. In addition, it is an engaging activity, which students might find refreshing after analysing all those lines.

In their book *Teaching Shakespeare with Purpose: A Student-Centred Approach* (2016), Thomson and Turchi provide teachers of secondary school students with clear examples of how to make Shakespeare classes more effective and engaging for students. Thompson and Turchi state: ‘[This book] provides a bridge for students from appreciation to analysis without disavowing the fun. After all, analysing a complex text is pleasurable like working through a difficult puzzle’ (2).

Many teachers, myself included, have difficulty finding a good balance between guiding students through Shakespeare and giving students the freedom to discover his works on their own. Students often become too reliant on their teachers and become passive consumers of the information that is fed to them by their teachers. While this is often the case, Shakespeare’s plays present teachers with an opportunity to increase their students’ ability to study independently and work through complex texts. Instead of merely teaching Shakespeare as a literary piece of writing, one can utilise his work as a vehicle to teach students higher-order thinking skills (7). Reading these complex texts, and consequently writing, speaking and listening about them before analysing them, is how students learn how to formulate arguments based on evidence taken from the texts. These skills are essential to all students who plan on going on to higher education, and later on employment in today’s world.

Thompson and Turchi question the efficiency of teacher-centred teaching. By providing students with ready-made interpretations and analyses, and as a result demystifying Shakespeare, teachers take away their students’ chance to discover Shakespeare for themselves. Hence, students are tested on their ability to memorise information rather than

working on the application of those vital higher-order thinking skills. Although teachers have their students' best interests at heart, trying to prepare them as best they can for some sort of unavoidable form of examination, there is a very considerable chance that they deprive students of the possibility of enjoying the unravelling of Shakespeare's works.

In order to find a balance between teacher-based and student-based teaching, teachers should focus on guiding their students through the play at hand. The key to doing this is close reading (Thompson 12). To teach students how to close read complex texts, it is necessary for teachers to set an example by modelling close reading out loud in class. By close reading out loud, students can learn the steps of close reading and emulate the strategies used by the teacher (14).

Furthermore, rather than providing students with a clear-cut introduction, teachers should start with activating students' prior knowledge of Shakespeare or a certain theme, depending on one's learning objectives, and take it from there. Instead of diving into a rendition of Shakespeare's life, a teacher may start with the exploration of a certain theme, which may be a central theme in the to-be-discussed play (25). All of Shakespeare's dramatic works have several major themes worth discussing; however, time is an issue and it is therefore beneficial to plan, using specific frames, to create a focused approach (28). It is important that teachers think beforehand of which themes, and therefore which frames, they want to employ when discussing a play. This frame is nothing more than the theme one will focus on while reading and discussing a play.

Traditionally, teachers are inclined to start reading and discussing a play from the beginning. Although there is not necessarily something wrong with starting from scene one, act one, depending on one's frame, one could choose to start at a different point in the play. Starting with a specific excerpt instead of the beginning of the play already sets the tone for the rest of the play. Presenting students with a major example of the theme in the play makes

it easier for them to spot other examples throughout the play.

In addition to close reading, guiding questions are a great way to invite students to think critically. In order for guiding questions to be efficient, they should not be based on the plot. Guiding questions that are plot-based can be answered by simply stating factual information from the text, rather than challenging the students to actively think about the topic at hand (Thompson 27).

Many teachers and students struggle with Shakespeare's language, students because they do not understand and teachers because they put an enormous amount of pressure on themselves because they believe that they ought to be a walking, talking Shakespearean dictionary and glossary for their students. One could decide to provide students with modernised versions of the text, such as the popular *No Fear Shakespeare* series, as an accompanying text to complement the students' understanding of the original texts. Another accompanying exercise might be the OED exercise (Thompson 47), during which students use the *Oxford English Dictionary* (OED), not only to look up the current meaning of a word, but also its history and its meaning during, for example, the Renaissance. Using this method, teachers give their students much more responsibility when it comes to their learning process.

Many teachers are convinced that teaching Shakespeare in a theatre-based manner is the only way to teach Shakespeare. Shakespeare's plays were not meant to be read; they were meant to be experienced, seen and heard on stage. The Royal Shakespeare Company is also a prominent advocate of theatre-based classroom techniques, believing that they 'enable young people to make powerful discoveries about themselves, each other and the world they live in' (quoted in Thompson 70).

Although the universal themes in Shakespeare's works are a great way of highlighting their relevance to students, these are often also topics that provide opportunities for classroom discussions. Thompson and Turchi believe such an opportunity should be grasped with both

hands and teachers should not evade these class discussions. However, it is very important to have a safe classroom environment in order to do so. Many students, especially teenagers, are not always that comfortable being themselves in general, let alone stating their opinions out loud in a classroom full of peers.

3.2 *Henry V* as a Mirror for Princes

In the four plays of the second historical tetralogy, three adult rulers grace the stage with their presence. Richard II, the last Plantagenet king, was succeeded by Henry IV, the first Lancaster king. And finally, King Henry V became England's national hero: his death eventually led to the beginning of another great English dynasty, the Tudor dynasty.

Hiram Haydn has argued that, in his plays, Shakespeare portrays the two opposing world views of his time. The Christian beliefs of the Renaissance that had continued since the Middle Ages were met with a new, more sceptical worldview, made popular by Bruno, Montaigne and Machiavelli, which Haydn calls the counter-Renaissance (Ribner 159). In the lesson series, two mirrors for princes will be discussed that can also be viewed as representations of these two opposing views, Erasmus's *The Education of a Christian Prince* being the more conservative and Machiavelli's *The Prince* belonging to the new, more radical view. Moreover, the different kings of the second historical tetralogy can likewise be seen as depictions of these different idealisms. Unlike Erasmus, Shakespeare does not provide the audience with a clear set of rules but, like Machiavelli, he uses examples to indicate how a prince should or should not behave. However, unlike Machiavelli, in the second historical tetralogy Shakespeare does not give many examples of many princes and kings of old, but he merely describes the actions and conduct of three consecutive kings: Richard II, Henry IV and Henry V.

In my opinion, *Henry V* can be considered to be a mirror for princes depicting a king with both Machiavellian and Erasmian traits. I will illustrate this by examining King

Henry V's traits and determine whether they are of a more Machiavellian or a more Erasmian nature.

According to Erasmus, a prince who spends his youth with the wrong sorts of people, such as prostitutes, gamblers, flatterers and other fools, cannot be expected to become anything else but a tyrant (208–209). Prince Hal fits the first part of this description perfectly: he spends his time in the centre of London in Eastcheap, mostly in a tavern with people of questionable character. Machiavelli believes that the people a prince surrounds himself with are an indication of a prince's judgement of character. If he surrounds himself with fools, then he too will be considered a fool (Machiavelli ch. 22). Also, both Erasmus and Machiavelli believe that it is not wise for a king to associate with flatterers (Erasmus 245; Machiavelli ch. 23). Erasmus states that princes who listen to flatterers too much are likely to lose their power and will be ruled by these flatterers instead (245). It can simply be concluded that, according to these two authors, Prince Hal is a fool, surrounding himself with fools and in danger of being ruled by the ones that flatter him. Falstaff, who is considered Prince Hal's close friend, is precisely the type of man Erasmus and Machiavelli describe. However, Hal may seem a fool to his father and other men of the court, but he does not let his flattering foolish friends rule him. Instead, when Prince Hal is crowned King Henry, he declares that he will turn away from his former friends and even banishes Falstaff (HV 5.5.47–65).

Erasmus also states that a prince should make the right sort of friends, friends who do not use the prince for his influence and do not lie to him to win his favour (246). Unfortunately, some of Hal's friends belong to this wrong sort. Again, Sir John Falstaff is the most important example of a lying and conniving profiteer. When Prince Hal and Poins, disguised as drawers, spy on Falstaff, they hear him insult both the Prince and Poins. According to Falstaff, the Prince is 'a good shallow young fellow: a' would have made a good pantler, a' would ha' chipp'd bread well' (2HIV 2.4.239–240). Poins is called a baboon and

stupid, and, to make matters worse, Falstaff compares Poins to Hal, saying they are completely the same and therefore also calling Hal a stupid baboon (2HIV 2.4.242–256). Not only does Falstaff insult Hal, but he also denies it two seconds later, when Hal confronts him about it. Furthermore, Falstaff believes that when Hal becomes king, he, Falstaff, will also rise in station. Not only does Falstaff believe this, but the people surrounding him do too. When Pistol tells Falstaff about the news that Hal is now King Henry V, he proclaims ‘thou [Falstaff] art now one of the greatest men in this realm’ (2HIV 5.3.88–89). Hal’s brother Clarence also thinks that the Lord Chief Justice can no longer speak ill of Falstaff now that his brother is king (2HIV 5.2.33). Falstaff himself, after hearing the news that ‘his’ Hal has been crowned King Henry V, tells Master Shallow to choose whatever position he wishes in the land and he will have it, promises Pistol to ‘double charge thee with dignities’ (2HIV 5.3.123–124) and proclaims that he is now in charge of England’s laws (2HIV 5.3.135–136). Unfortunately for Falstaff, none of this will come true.

Hal’s great transformation can be seen as some sort of reverse Machiavellian action. Machiavelli believes that a prince does not need to have good character traits, but he should at least seem to have them (ch. 19). Hal does the opposite, by acting like a rebellious youth while planning to reform when the time comes. Hal believes that this wondrous transformation will make him loved and admired, better than being a good prince his whole life.

So, when this loose behaviour I throw off
 And pay the debt I never promised,
 By how much better than my word I am,
 By so much shall I falsify men's hopes;
 And like bright metal on a sullen ground,
 My reformation, glittering o'er my fault,

Shall show more goodly and attract more eyes

Than that which hath no foil to set it off.

I'll so offend, to make offence a skill;

Redeeming time when men think least I will. (1HIV 1.2.205–214)

This plan partly seems to be in accordance with some advice his father gives him later on: to be like a comet, being seldom seen and therefore considered rarer (1HIV 3.1.46–47). In the end, Hal is right: the people of England are baffled by his transformation from wild prince to serious king. Not only did he fool the men at court, who are pleasantly surprised by the change, but he also astonished his friend Falstaff. Although it is quite clear to the men of the English court that King Henry V is not the same person that he used to be, his enemies still underestimate him because of the reputation he had when he was younger. The Dauphin does not take him seriously; not only is this apparent from the gift of tennis balls he sends King Henry V, but also in conversation with his father, who he tries to reassure that England is not a threat since it is led by ‘a vain, giddy, shallow, humorous youth’ (HV 2.4.30). The constable tells him that ‘he is too mistaken in this king’ (HV 2.4.33). The constable is proved to be right and the Dauphin discovers that his misconception of the English king might have been part of the English victory. Thus, Henry V does not only surprise his former friends and the men of the English court, but he was also underrated by his enemies, which proved to be a great military strategy.

According to Erasmus, a good education is the only thing that might make a prince who is a prince by birth into a good king (206). However, Prince Hal’s education does not seem to consist of an academic education, but rather of one of a more social nature. Although Erasmus is against a prince associating with commoners, it seems that this also has its advantages. As the Earl of Warwick tells the king, Hal merely studies the people he associates with, like a new language he is trying to master (2HIV 4.3.68–69). In *1 Henry IV*, Prince Hal

tells his friend Poins that he has been in the company of three or four people from the lowest of social classes and has won their favour. They call him the ‘king of courtesy’, and these common people in the tavern also tell him that they do not think him to be a pompous man, but a good boy, and that when he is king, they will follow him if needed (1HIV 2.5.10–14). Both Machiavelli and Erasmus agree that the support of the inhabitants is vital when trying to keep one’s kingdom. Hal’s associations with the people of his future kingdom may prove to be an advantage in the end. Even King Henry V tells the ambassador of France to tell the Dauphin that he has made great use of his wilder days (HV 1.2.268). Although Hal’s education does not seem to be of an academic nature, he does know all that he has to know to be a good king. The archbishop of Canterbury is astonished by Hal’s knowledge of religion, politics, and war, saying that it seems as if he has studied all of these topics in depth while never having noticed him studying before (HV 1.1.39–44).

Both Erasmus and Machiavelli agree that a good prince should be educated in the arts of war, although their reasons for this differ (Machiavelli ch. 14; Erasmus 200–201). Machiavelli, on the one hand, believes that knowledge about the art of war is exclusively for those who rule and often is how a man of low rank can rise in station and become a prince. Also, knowledge about war is necessary to protect one’s principality and to expand it, if done well (ch. 14). Erasmus, on the other hand, believes that it is more important for a prince to keep the peace than to be able to wage war well, and if war should arise, a prince should be very hesitant (200). When looking at how Hal behaves during war, we see that both Erasmus’s and Machiavelli’s ideas are clearly present. When King Henry IV faces the rebel army for the first time at Shrewsbury in *1 Henry IV*, Prince Hal is present to aid his father in this endeavour. However, as Erasmus advises, Prince Hal tries to end this battle swiftly in order to prevent the spillage of Christian blood (Erasmus 200). Prince Hal tells the Earl of Worcester: ‘In both our armies there is many a soul shall pay full dearly for this encounter, if

once they join in trial' (1HIV 5.1.83–84). He then continues by saying that he is willing to fight Hotspur in single combat just to avoid casualties on both sides (1HV 5.1.99–100). This idea that bloodshed should be avoided is also present in *Henry V*, where, at the very beginning of the play, King Henry V asks the archbishop of Canterbury if his claim to the throne of France can be justly made or not, and warns him that he should speak the truth, 'For God doth know how many now in health shall drop their blood in approbation of what you reverence shall incite us to' (HV 1.1.18–20). In other words, Henry V wants to be sure that his cause is just in order to prevent the spilling of the blood of healthy men for a useless war.

After being assured that his claim to the French throne is justified, Henry V reminds his entourage that not only should they think about an army to invade France, but they should also keep in mind that they ought to defend themselves against the Scots. For the Scots, it would prove to be the perfect opportunity to invade England while the majority of the English militia is in France (HV 1.2.136–139). Similarly, Machiavelli also warns princes against the dangers from within while a prince is busy with foreign matters (ch. 19).

Even though the archbishop assures King Henry V that his cause for starting a war over the French throne is just, one cannot help but wonder if becoming king of France was Henry's intent. King Henry IV advised Hal to 'busy giddy minds with foreign quarrels, that action hence borne out may waste the memory of former days' (2HIV 4.3.342–344). In other words, this war with France can be seen as some sort of decoy to distract the English people from the ongoing national struggles. Henry IV hopes that providing people with a new goal, and reaching it, will make people forget about how he acquired the crown in the first place. In addition, it creates a new purpose for nobles and soldiers alike and unites them on their road to victory, making civil war less probable. Considering the war with France in such a way may change our perception of it. This is not merely a glorious war to give the English what they are entitled to, it is also a political smokescreen to cover up former mistakes and prevent

new internal quarrels from arising.

When the French ambassador asks Henry if he can be frank or if he has to be tactful, Henry answers: ‘We are no tyrant but a Christian king, unto whose grace our passion is as subject as is our wretches fettered in our prisons’ (HV 1.2.241). Proclaiming that he is a Christian king in control of his emotions and therefore not to be feared, Henry seems to set a calm and peaceful tone. This tone, however, quickly changes after the French ambassador conveyed the Dauphin’s message, changing Henry’s tone from calm to threatening.

Machiavelli argues that although a prince should be a law-abiding man, when necessary he should be like a beast, preferably a fox or a lion. The characteristics of both these animals make princes difficult to defeat (ch. 19). Erasmus, by comparison, says that a Christian prince is not a wild animal that pillages and wages war, but someone who should hold the peace.

Machiavelli’s idea of adopting animal-like qualities also surfaces in *Henry V* when King Henry V gives a speech to spur his men on:

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, summon up the blood,

Disguise fair nature with hard-favour'd rage

[...]

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!' (HV 3.1.3–34)

Henry agrees with Erasmus’s ideas that a prince should be quiet and humble in peacetime, but

he also agrees with Machiavelli that during war something else has to be done. Not the fox or the lion are mentioned in this speech, but rather the tiger and the greyhound are used to encourage the soldiers, to be enraged like a tiger and impatient to begin like a greyhound. So, even though Henry V proclaims himself to be a Christian king, one Erasmus would approve of, he also realises that sometimes it is necessary to adopt a more Machiavellian approach.

When the city of Harfleur has fallen, Henry asks the governor of the city whether they would yield or not and, if they do not, all sorts of terrible things will happen to the town and its inhabitants and it would be their own fault (HV 3.3.84–126). The governor yields, knowing that the Dauphin will not come to the city's aid, and Henry instructs his uncle Exeter to have mercy when dealing with the people of Harfleur (HV 3.3.137). Even Machiavelli believes that a prince should always aim to be seen as clement or merciful, but not let people abuse this clemency. The mercy King Henry V eventually showed the people of Harfleur becomes a mere distant memory when Henry decides to kill all the French prisoners. The control he claimed to have over his emotions became non-existent after hearing about the deaths of the Duke of York and the Earl of Suffolk. Believing the French were on the verge of attacking again, Henry gives the order to kill the French prisoners. This command is again repeated after Henry finds out that the French killed the boys that were guarding the baggage, and stole the baggage. This again proves that Henry might not have been in control of his emotions as he previously claimed to be.

Finally, although Erasmus believes that a good king should also be a good Christian, Machiavelli claims that men who accomplished great things were usually not men of faith. King Henry V, however, is more of a combination of these two notions. He proclaims himself to be a Christian king but reached greatness nonetheless. Something that is also striking, is the fact the Henry V uses the word 'God' much more often than Richard II or Henry IV. In *Richard II* the word 'God' occurs 67 times, of which 18 are delivered by Richard himself. In

1 Henry IV, the word ‘God’ occurs 50 times and only three of these are uttered by King Henry IV. In *2 Henry IV*, God is mentioned 68 times and only eight of these were spoken by Henry IV. In *Henry V*, however, the word ‘God’ occurs 73 times and 37 of these are uttered by Henry V. Henry V uses phrases such as ‘by God’s help’ (HV 1.2.222), ‘by God’s grace’ (HV 1.2.262), ‘in the name of God’ (HV 1.1.23), and ‘this all lies within the will of God’ (HV 1.2.289). This all indicates that Henry V has a great deal of faith in God’s power and righteousness. Also, before the battle at Agincourt, Henry prays to God and begs him not to think about how King Henry IV came by the crown for one day, but to fill his soldiers’ hearts with courage (HV 4.1.286–291). After the battle is won, Henry attributes this victory at Agincourt to God, saying that God alone is the one who deserves praise (HV 4.8.115–116) and ‘that God fought for us’ (HV 4.8.120).

Still, no matter how much King Henry V mentions God’s name, one must not forget that many of his actions were very un-Christian. Killing fellow Christians, spilling Christian blood on both the English and French side to cover up one’s father’s usurpation and his involvement in Richard’s death, do not seem to be very Christian procedures.

All in all, King Henry V proved to be more successful than his youth predicted. Everything about his youth is in complete contradiction with how Erasmus believes a prince should spend his youth. Despite having missed the education Erasmus is so adamant about, Prince Hal did not turn out to be a bad king or even a tyrant, but one of England’s most famous kings. Henry V seems to be a combination of both Erasmus’s and Machiavelli’s ideas of a great king. Although he proves Erasmus wrong with regard to his education and upbringing, he still appears to be a good Christian, hesitant when starting a war, careful not to waste his people’s lives, and trusting of God’s judgement. However, it should not be forgotten that even though the victory was great, the prize was easily lost and the means by which Henry achieved this glorious victory was not so wholesome or Christian at all. By contrast,

his transformation plan, pretending to be someone other than who he is in order to win people's favour, is quite the Machiavellian approach. Also when war is concerned, although he is hesitant and careful, he knows that sometimes it is necessary to ignore being a good Christian to achieve one's goals.

To summarise, it was not expected that wild Prince Hal would turn into the victorious warrior King Henry V, who was seen as a good king. His behaviour and association with people such as Falstaff did his reputation no good. However, this reputation may have aided him in his battle against the French and, due to this victory, King Henry V is still considered to be one of England's national heroes. Although King Henry V uses very un-Christian tactics to win his battles, he does not merely pretend to be a good Christian, but actually appears to be one at times. Not only does he speak about God regularly, he even prays when no one is around and there is no need for keeping up appearances. However, when considering everything, King Henry V clearly also has his Machiavellian traits, but these helped shape the heroic reputation that everyone knows today.

3.3 The Lesson Series: Teaching Shakespeare's *Henry V* Through the Themes of Leadership and War

Lesson 1: Introduction		Class: 5VWO	Classroom: /	Topic: Introduction to Shakespeare's life, the history plays and Prince Hal	
Students' Learning Objectives				Teaching Materials and Aids²	
<ul style="list-style-type: none"> • After this lesson, students can describe how Shakespeare's history plays consist of two separate plays and two tetralogies, of which the plays were not written in chronological order. • After this lesson, students will be able to place the second tetralogy into its historical context. • After this lesson, students will be able to produce a short character sketch on Prince Hal. 				<ul style="list-style-type: none"> • PowerPoint presentation about Shakespeare's life, Elizabethan theatre and the history plays. • Smartboard. • Hand-out with instructions on how to write a character sketch and quotes about Prince Hal from <i>Richard II</i>, <i>1 Henry IV</i> and <i>2 Henry IV</i>. 	
Starting Situation Class					
<ul style="list-style-type: none"> • Students have recently finished their school exams on Renaissance literature and therefore should have basic knowledge of said time period. Due to this, students should have some basic knowledge of Shakespeare's life since it was one of the discussed authors. 					
Time	Lesson Structure	Activities Teacher		Activities Students	Method
5 min	Introduction	The teacher greets students at the door, requesting them to take a seat and to take out their notebook and a pen. The PowerPoint has been opened and the first slide is being displayed on the smartboard.		Students come in and sit down, take out their notebook and pen and wait for the teacher to start the lesson.	Plenary instruction

² All teaching materials such as PowerPoint presentations, hand-outs and excerpts can be found in the teacher's guide.

5 min	Lecture: Reintroducing Shakespeare	The teacher asks the students what they remember about Shakespeare and Elizabethan theatre. If necessary the teacher adds information about Shakespeare's life that the students missed through the PowerPoint presentation.	Students share their knowledge with the teacher and classmates. Students listen to their teacher and classmates and take notes if necessary.	Plenary instruction and discussion
10 min	Lecture: Introducing the history play	The teacher introduces students to the history play as a genre, the history of the genre, Shakespeare's history plays and their historical context through the PowerPoint presentation.	Students listen to their teacher and take notes.	Plenary instruction
5 min	Explanation character Sketch	The teacher explains what a character sketch is and what one should contain.	Students listen to their teacher.	Plenary instruction
15 min	Activity: Character sketch of Prince Hal	The teacher hands out the character sketch/excerpts hand-out to students and instructs them to do the assignment on the hand-out either individually or with their neighbour.	Students can either work on their own or with their neighbour. Students will read the instructions on the hand-out and complete the assignment as instructed. Students will read the quotes about Prince Hal from <i>Richard II</i> , <i>1 Henry IV</i> and <i>2 Henry IV</i> in order to write a short character sketch about Prince Hal.	Individual or pair work

5 min	End of class	The teacher tells the students that the hand-out should be completed for next class, which will be the focus of the beginning of the next lesson.	Students note down homework, pack their bags and leave the classroom.	Plenary instruction
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Lesson 2: King Henry V		Class: 5VWO	Classroom: /	Topic: 1 Henry IV, 2 Henry IV and meeting King Henry V.		
Students' Learning Objectives				Teaching Materials and Aids		
<ul style="list-style-type: none"> After this lesson, students will be further acquainted with the character of Prince Hal and will be able to express their opinion about him and his conduct before and after becoming king. After this lesson, students will be able to summarise the plot of <i>1 Henry IV</i> and <i>2 Henry IV</i>. 				<ul style="list-style-type: none"> Plot synopsis RSC <i>1 Henry IV</i> and <i>2 Henry IV</i>. Smartboard. Hand-out with excerpts from <i>2 Henry IV</i> and <i>Henry V</i>. 		
Starting Situation Class						
<ul style="list-style-type: none"> Students have knowledge of Shakespeare's life, Elizabethan theatre and Shakespeare's history plays. Students have been introduced to the character of Prince Hal through excerpts from <i>Richard II</i> and <i>1 Henry IV</i>, and have written a character sketch about him. 						
Time	Lesson Structure	Activities Teacher		Activities Students		Method
5 min	Introduction	The teacher greets students at the door, requesting them to take a seat and to take out their notebook and a pen.		Students come in and sit down, take out their notebook and pen and wait for the teacher to start the lesson.		Plenary instruction
10 min	Discussing homework	<p>The teacher has read the students' character descriptions about Prince Hal and discusses the following questions with them:</p> <p>'Do you think it is a good thing for princes to associate with the lower classes?'</p> <p>'Do you think that Prince Hal takes his responsibilities seriously?'</p>		Students discuss the teacher's questions about Prince Hal.		Plenary discussion

		‘What kind of king do you expect Prince Hal to become?’		
10 min	Lecture: Plots of <i>1 Henry IV</i> and <i>2 Henry IV</i>	The teacher projects the plot synopsis of <i>1 Henry IV</i> and then <i>2 Henry IV</i> of the RSC website. The teacher reads both synopses and discusses them.	Students listen to the teacher, read the plot overviews on the board and make notes.	Plenary instruction
20 min	Activity: Hal’s reform	The teacher hands out the hand-out with excerpts from <i>2 Henry IV</i> and <i>Henry V</i> that show how Prince Hal, now King Henry V, has indeed reformed. The teacher instructs the students to carefully read the excerpts and answer the questions on the hand-out. If necessary the teacher helps students with their assignment.	Students study the excerpts and do the assignment on the hand-out.	Individual or pair work
5 min	End of class	The teacher tells the students that the hand-out should be completed for next class, which will begin with discussing their answers.	Students note down homework, pack their bags and leave the classroom.	Plenary instruction

Lesson 3: <i>Henry V</i>		Class: 5VWO	Classroom: /	Topic: <i>Henry V</i>	
Students' Learning Objectives				Teaching Materials and Aids	
<ul style="list-style-type: none"> • After this lesson, students will be able to give a short summary of the plot of <i>Henry V</i>. • After this lesson, students will be able to explain how Prince Hal's transformation into King Henry V is noticeable. • After this lesson, students will be able to express their opinions about the beginning of King Henry's war with France. 				<ul style="list-style-type: none"> • Smartboard. • Hand-out with schools' synopsis <i>Henry V</i> and study questions. 	
Starting Situation Class					
<ul style="list-style-type: none"> • Students have knowledge of Shakespeare's life, Elizabethan theatre and Shakespeare's history plays. • Students have been introduced to the character of Prince Hal through excerpts from <i>Richard II</i> and <i>1 Henry IV</i>, and have written a character sketch about him. • Students have been introduced to the character of King Henry V through excerpts from <i>2 Henry IV</i> and <i>Henry V</i>. • Students have knowledge of the plot synopsis of <i>1 Henry IV</i> and <i>2 Henry IV</i>. 					
Time	Lesson Structure	Activities Teacher		Activities Students	Method
5 min	Introduction	The teacher greets students at the door, requesting them to take a seat and to take out their notebook and a pen.		Students come in and sit down, take out their notebook and pen and wait for the teacher to start the lesson.	Plenary instruction
10 min	Homework Discussion	The teacher asks students to share their answers to their homework questions: 'What qualities do you think are necessary for a king to have to be considered a good king?' and 'Were your assumptions from the beginning of this lesson		Students answer the teacher's questions, ask questions of their own if they have any and make notes if necessary.	Plenary discussion

		<p>correct? ('What kind of king do you expect Prince Hal to become?'/ 'Do you think that Prince Hal takes his responsibilities seriously?'/ 'Do you think it is a good thing for princes to associate with the lower classes?') If not, how and why did your ideas change?'</p> <p>The teacher can make a word web with necessary qualities on the board using the students' answers or use a word web making application such as answergarden.com.</p>		
10 min	Hand-out	The teacher hands out the hand-out with the schools' synopsis of <i>Henry V</i> . The teacher reads the synopsis out loud and adds information which has already been discussed in previous lessons.	Students receive the hand-out, read along and make notes if necessary.	Plenary instruction
10 min	Video: the tennis balls	<p>https://www.youtube.com/watch?v=WdLwxUk7UqI</p> <p>The teacher introduces Act 1 Scene 1 and Scene 2 before showing the clip.</p>	Students listen to the teacher's introduction and watch the clip.	Plenary instruction
10 min	Assignment	The teacher instructs students to answer the study questions on the hand-out. Students can answer these questions individually or work with their neighbour.	Students answer the study questions that can be found on their hand-out.	Individual or pair work

5 min	End of class	The teacher tells the students that the hand-out should be completed for next class, which will begin with discussing their answers.	Students note down homework, pack their bags and leave the classroom.	Plenary instruction
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Lesson 4: Speeches	Class: 5VWO	Classroom: /	Topic: Speeches at Harfleur	
Students' Learning Objectives			Teaching Materials and Aids	
<ul style="list-style-type: none"> • After this lesson, students will be able to analyse King Henry's two speeches given at Harfleur. • After this lesson, students will be able to discuss King Henry's two speeches given at Harfleur. • After this lesson, students will be able to summarise King Henry's two speeches given at Harfleur. 			<ul style="list-style-type: none"> • Smartboard. • Hand-out with speeches. 	
Starting Situation Class				
<ul style="list-style-type: none"> • Students have knowledge of Shakespeare's life, Elizabethan theatre and Shakespeare's history plays. • Students have been introduced to the character of Prince Hal through excerpts from <i>Richard II</i> and <i>1 Henry IV</i>, and have written a character sketch about him. • Students have been introduced to the character of King Henry V through excerpts from <i>2 Henry IV</i> and <i>Henry V</i>. • Students have knowledge of the plot synopsis of <i>1 Henry IV</i>, <i>2 Henry IV</i> and <i>Henry V</i>. 				
Time	Lesson Structure	Activities Teacher	Activities Students	Method
5 min	Introduction	The teacher greets students at the door, requesting them to take a seat and to take out their notebook and a pen.	Students come in and sit down, take out their notebook and pen and wait for the teacher to start the lesson.	Plenary instruction
10 min	Homework discussion	The teacher asks students to take out their homework and discuss their answers in groups of four. The teacher will walk around in order to check whether or not students did their homework, listen to	Students take out their homework from the previous lesson, form groups of four and discuss their answers.	Group discussion

		their answers and reminds students to speak in English.		
5 min	Homework discussion	The teacher shares some of the answers he/she heard while walking around the classroom and asks for clarifications if necessary.	Students listen to the teacher and answer their teacher if necessary.	Plenary discussion
5 min	Video: Once more upon the breach	After stating that the English have now reached England with only one-fourth of their forces in order to protect England from Scottish enemies, the teacher plays the following video: https://www.pbslearningmedia.org/asset/shak13_vid_breach/	Students watch the video.	Plenary instruction
10 min	Assignment: Speeches 1/2	The teacher hands out the hand-out with both of Henry's speeches at Harfleur, one on each side. The teacher splits the class into two groups. All the students who are sitting on the left side of the pair work on the motivational 'Once more upon the breach' speech while the students sitting on the right side work on the threatening 'How, yet resolves the governor of the town?' speech. Groups working on the same speech are allowed to sit and work together.	Students for two homogeneous groups. Each group studies the speech appointed to them. If necessary students use their phone as a source. Students make notes about their speech.	Group work

		<p>Students are allowed to use their phone to look up words or use No Fear Shakespeare's modernised version to help them understand the speeches.</p> <p>All students are required to make notes about their speech because they have 10 minutes to study their speech before having to share their knowledge with their neighbour.</p>		
10 min	Assignment: Speeches 2/2	After 10 minutes students should have studied their speech. The teacher instructs students to go back to their original seat and tell their neighbour about their speech so that after the assignment both students have knowledge of both speeches.	Students go back to their original seat. Their neighbour has studied the speech they did not study. Students inform each other about their speeches, sharing notes, noteworthy words etc.	Pair work
5 min	End of class	The teacher tells the students that they can pack their bags. If a student did not complete his or her study of one of the two speeches, this should be finished at home.	Students note down homework, pack their bags and leave the classroom.	Plenary instruction

Lesson 5: Being king	Class: 5VWO	Classroom: /	Topic: The hardship of being king	
Students' Learning Objectives			Teaching Materials and Aids	
<ul style="list-style-type: none"> At the end of this lesson, students will be able to discuss King Henry's motives for riling up his men and later decide to have mercy on the people of Harfleur. At the end of this lesson, students will be able to summarise the night before the battle of Agincourt. At the end of this lesson, students will be able to determine and discuss why the campfire scene is so important in this play. 			<ul style="list-style-type: none"> Smartboard. Hand-out with excerpts from the campfire scene and Henry's soliloquy. 	
Starting Situation Class				
<ul style="list-style-type: none"> Students have knowledge of Shakespeare's life, Elizabethan theatre and Shakespeare's history plays. Students have been introduced to the character of Prince Hal through excerpts from <i>Richard II</i> and <i>1 Henry IV</i>, and have written a character sketch about him. Students have been introduced to the character of King Henry V through excerpts from <i>2 Henry IV</i> and <i>Henry V</i>. Students have knowledge of the plot synopsis of <i>1 Henry IV</i>, <i>2 Henry IV</i> and <i>Henry V</i>. Students have analysed and discussed both of the speeches given by Henry V at Harfleur. 				
Time	Lesson Structure	Activities Teacher	Activities Students	Method
5 min	Introduction	The teacher greets students at the door, requesting them to take a seat and to take out their notebook and a pen.	Students come in and sit down, take out their notebook and pen and wait for the teacher to start the lesson.	Plenary instruction
15 min	Activating prior knowledge	The teacher will quickly go over both of the discussed speeches from the previous lesson and asks students the following questions:	Students discuss King Henry's actions and possible motives for these actions.	Plenary discussion

		<p>‘Why does Henry rile up his men, encouraging them to be uncivilised, shows them how uncivilised he himself can be in his speech to the governor and then expects all of his men to be merciful and civil again?’</p> <p>The teacher introduces Henry’s order made in 3.6.109-114 and shows it on the Smartboard for students to read.</p> <p>‘Do you think Henry’s decision was a wise one?’</p>	<p>Students listen to the teacher’s introduction of the situation and read the excerpt on the board.</p> <p>Students discuss King Henry’s decision.</p>	
5 min	Text Analysis	<p>The teacher introduces the next scene and shows 4.6.45-49 (Pistol’s opinion on King Henry) on the Smartboard.</p> <p>‘Do you think Pistol is being truthful? Why or why not?’</p>	<p>Students read the excerpt on the screen together with the teacher and ask questions if they have any.</p> <p>Students answer the teacher’s question.</p>	Plenary instruction/discussion
20 min	Text Analysis	<p>The teacher discusses 4.1.113-201 and some sentences from 4.1.227-281. Students can be provided with hand-outs with the excerpts or read along with the text on the screen.</p> <p>After discussing these two excerpts, ask students the following question: ‘What makes the campfire scene</p>	<p>The students listen to the teacher, make notes and ask questions if necessary.</p> <p>Students answer the teacher’s questions.</p>	Plenary instruction/discussion

		(when Henry is in disguise) such an important scene in this play?’		
5 min	End of class	<p>The teacher tells the students that they can pack their bags.</p> <p>If the allotted time of 20 minutes was not enough to discuss both excerpts during class, students could be instructed to study them further at home as a homework assignment. And start the next lesson with the discussion of the question: ‘What makes the campfire scene (when Henry is in disguise) such an important scene in this play?’</p>	Students note down homework, pack their bags and leave the classroom.	Plenary instruction

Lesson 6: The Final Battle		Class: 5VWO	Classroom: /	Topic: The Battle of Agincourt		
Students' Learning Objectives				Teaching Materials and Aids		
<ul style="list-style-type: none"> • At the end of this lesson, students will be able to summarise the St Crispin's Day speech. • At the end of this lesson, students will be able to analyse a number of lines from the St Crispin's Day speech. • Before the next lesson, students will be able to compare and contrast two screen versions of the St Crispin's Day speech. • Before the next lesson, students will be able to determine when the St Crispin's Day speech was so important and why. 				<ul style="list-style-type: none"> • Smartboard. • Hand-out: St Crispin's Day speech and Assignment • English/Dutch or English dictionaries. 		
Starting Situation Class						
<ul style="list-style-type: none"> • Students have knowledge of Shakespeare's life, Elizabethan theatre and Shakespeare's history plays. • Students have been introduced to the character of Prince Hal through excerpts from <i>Richard II</i> and <i>1 Henry IV</i>, and have written a character sketch about him. • Students have been introduced to the character of King Henry V through excerpts from <i>2 Henry IV</i> and <i>Henry V</i>. • Students have knowledge of the plot synopsis of <i>1 Henry IV</i>, <i>2 Henry IV</i> and <i>Henry V</i>. • Students have analysed and discussed both of the speeches given by Henry V at Harfleur. • Students have analysed the campfire scene and Henry's soliloquy of the night before the battle of Agincourt. 						
Time	Lesson Structure	Activities Teacher		Activities Students		Method
5 min	Introduction	The teacher greets students at the door, requesting them to take a seat and to take out their notebook and a pen.		Students come in and sit down, take out their notebook and pen and wait for the teacher to start the lesson.		Plenary instruction

10 min	Video	The teacher introduces today's lesson and plays the video about the battle of Agincourt: https://www.pbslearningmedia.org/asset/shak13_vid_battleagin/	Students watch the video.	Plenary instruction
25 min	Activity: Text Analysis	The teacher hands out the St Crispin's Day speech and assigns each pair of students 4 or 5 lines (depending on the number of students) from the speech to study. After 10 min the teacher asks each pair to explain their lines to their peers. The teacher adds information is necessary. As a result, the entire speech will be discussed.	Students receive the St Crispin's Day speech. Students study their assigned lines in pairs. If necessary they can use a dictionary. After ten minutes students share their knowledge of their assigned lines with their classmates and teacher.	Duo work/Plenary discussion
5 min	Assignment: Speech Comparison	The teacher points out the assignment on the hand-out and explains what is expected of students. The teacher also shows where the students can find the assignment on Itslearning, which is where they should hand it in.	Students listen to the teacher, read the assignment and watch where the assignment can be found on Itslearning.	Plenary Instruction
5 min	End of class	The teacher reminds the students of the homework which is due for next class and then tells the students that they can pack their bags.	Students note down homework, pack their bags and leave the classroom.	Plenary instruction

Lesson 7: Statements on War		Class: 5VWO	Classroom: /	Topic: Discussing statements and quotes about war.		
Students' Learning Objectives				Teaching Materials and Aids		
<ul style="list-style-type: none"> At the end of this lesson, students will be able to discuss the given statements and quotes about war. At the end of this lesson, students will be able to express their opinion about the given statements and quotes about war. At the end of this lesson, students will be able to define a Mirror for Princes. 				<ul style="list-style-type: none"> Smartboard. Hand-out with statements and quotes on war. PowerPoint Mirror for Princes. 		
Starting Situation Class						
<ul style="list-style-type: none"> Students have knowledge of Shakespeare's life, Elizabethan theatre and Shakespeare's history plays. Students have been introduced to the character of Prince Hal through excerpts from <i>Richard II</i> and <i>1 Henry IV</i>, and have written a character sketch about him. Students have been introduced to the character of King Henry V through excerpts from <i>2 Henry IV</i> and <i>Henry V</i>. Students have knowledge of the plot synopsis of <i>1 Henry IV</i>, <i>2 Henry IV</i> and <i>Henry V</i>. Students have analysed and discussed both of the speeches given by Henry V at Harfleur. Students have analysed the campfire scene and Henry's soliloquy of the night before the battle of Agincourt. Students have analysed the St Crispin's Day speech. Students have watched at least two screen versions of the St Crispin's Day speech and compared and contrasted the two. 						
Time	Lesson Structure	Activities Teacher		Activities Students		Method
5 min	Introduction	The teacher greets students at the door, requesting them to take a seat and to take out their notebook and a pen.		Students come in and sit down, take out their notebook and pen and wait for the teacher to start the lesson.		Plenary instruction

5 min	Activity: Instruction	The teacher explains the activity to the students. Then the teacher divides students into groups and assigns each group a number of statements/quotes. The teacher hands out the hand-out with the statements and quotes on war.	The students listen to the teacher's instructions. The students will sit with their group members and look at the assigned statements and quotes.	Plenary instruction
10 min	Activity: Speaking	The teacher walks around, reminding students to speak in English and meanwhile listens to their conversations.	Students discuss their assigned statements and quotes within their group in English.	Group work
10 min	Activity: Discussion	The teacher asks each group to share their group's views and opinions on the statements and quotes that were assigned to them.	Students share their views and opinions. While other groups are presenting their ask questions or comment if they wish.	Plenary discussion
5 min	Lecture	The teacher briefly summarises the ending of the play.	Students listen to the teacher and ask questions or make notes if necessary.	Plenary instruction
10 min	Lecture: Introduction to Mirror for Princes	The teacher introduces the students to the Mirror for Princes genre through a PowerPoint.	Students listen to the teacher, look at the PowerPoint and ask questions and make notes if necessary.	Plenary instruction
5 min	End of class	The teacher tells the students that they can pack their bags.	Students pack their bags and leave the classroom.	Plenary instruction

Lesson 8: Mirror for Princes	Class: 5VWO	Classroom: /	Topic: Machiavelli and Erasmus	
Students' Learning Objectives			Teaching Materials and Aids	
<ul style="list-style-type: none"> At the end of this lesson, students will be able to list examples of differences between Machiavelli's <i>The Prince</i> and Erasmus's <i>The Education of a Christian Prince</i>. At the end of this lesson, students will be able to answer the question 'Is King Henry V more of a Machiavellian or Erasmian type of leader?' 			<ul style="list-style-type: none"> Smartboard. PowerPoint on Machiavelli's <i>Prince</i> and Erasmus's <i>Education of a Christian Prince</i>. Hand-out Erasmus vs. Machiavelli. 	
Starting Situation Class				
<ul style="list-style-type: none"> Students have knowledge of Shakespeare's life, Elizabethan theatre and Shakespeare's history plays. Students have been introduced to the character of Prince Hal through excerpts from <i>Richard II</i> and <i>1 Henry IV</i>, and have written a character sketch about him. Students have been introduced to the character of King Henry V through excerpts from <i>2 Henry IV</i> and <i>Henry V</i>. Students have knowledge of the plot synopsis of <i>1 Henry IV</i>, <i>2 Henry IV</i> and <i>Henry V</i>. Students have analysed and discussed both of the speeches given by Henry V at Harfleur. Students have analysed the campfire scene and Henry's soliloquy of the night before the battle of Agincourt. Students have analysed the St Crispin's Day speech. Students have watched at least two screen versions of the St Crispin's Day speech and compared and contrasted the two. Students have been introduced to the genre Mirror for Princes. 				
Time	Lesson Structure	Activities Teacher	Activities Students	Method
5 min	Introduction	The teacher greets students at the door, requesting them to take a seat and to take out their notebook and a pen.	Students come in and sit down, take out their notebook and pen and wait for the teacher to start the lesson.	Plenary instruction

5 min	Activating prior knowledge	<p>The teacher asks students what they remember about Mirrors for Princes from the PowerPoint from last lesson.</p> <p>The teacher adds information if necessary.</p>	<p>Students share their knowledge on the subject of Mirrors for Princes with their classmates and their teacher.</p>	Plenary discussion
25 min	Lecture	<p>The teacher hands out the hand-out on Machiavelli and Erasmus and while handing it out explains what the students ought to do.</p> <p>The teacher uses the PowerPoint presentation on Machiavelli's <i>Prince</i> and Erasmus's <i>Education of a Christian Prince</i> to inform students about the two writers and two of their famous Mirrors for Princes.</p>	<p>Students receive the hand-out.</p> <p>Students listen to their teacher and look at the PowerPoint. Meanwhile, students make notes on their hand-out.</p>	Plenary instruction / Individual work
10 min	Assignment	<p>After the PowerPoint presentation, the teacher instructs students to discuss the following question: 'Is King Henry V more of a Machiavellian or Erasmian type of leader? Come up with at least two pieces of evidence to support your opinion. Students can do this in pairs or small groups.</p> <p>While the students are discussing the question, the teacher walks around to hear their discussions.</p> <p>(If the allotted time of 25 minutes was not enough to go through the entire PowerPoint presentation, these 10 minutes can be used to finish it. Instead of students discussing the question the teacher could</p>	<p>Students discuss the question 'Is King Henry V more of a Machiavellian or Erasmian type of leader?' and look for at least two pieces of evidence to support their opinion.</p>	Plenary instruction / Pair/group work

		instruct students to answers this question themselves and hand in their answer on Itslearning as a homework assignment.)		
5 min	End of class	The teacher tells the students that they can pack their bags.	Students pack their bags and leave the classroom.	Plenary instruction

Lesson 9: Final Preparation	Class: 5VWO	Classroom: /	Topic: Final Preparation	
Students' Learning Objectives			Teaching Materials and Aids	
<ul style="list-style-type: none"> At the end of this lesson, students will be able to discuss their answer to the question 'Is King Henry V more of a Machiavellian or Erasmian type of leader?' with their peers. At the end of this lesson, students will be able to identify whether or not they need more information before their final assessment. 				
Starting Situation Class				
<ul style="list-style-type: none"> Students have knowledge of Shakespeare's life, Elizabethan theatre and Shakespeare's history plays. Students have been introduced to the character of Prince Hal through excerpts from <i>Richard II</i> and <i>1 Henry IV</i>, and have written a character sketch about him. Students have been introduced to the character of King Henry V through excerpts from <i>2 Henry IV</i> and <i>Henry V</i>. Students have knowledge of the plot synopsis of <i>1 Henry IV</i>, <i>2 Henry IV</i> and <i>Henry V</i>. Students have analysed and discussed both of the speeches given by Henry V at Harfleur. Students have analysed the campfire scene and Henry's soliloquy of the night before the battle of Agincourt. Students have analysed the St Crispin's Day speech. Students have watched at least two screen versions of the St Crispin's Day speech and compared and contrasted the two. Students have been introduced to the genre Mirror for Princes. Students have followed a lecture about the similarities and differences between Machiavelli's <i>The Prince</i> and Erasmus's <i>The Education of a Christian Prince</i>. 				
Time	Lesson Structure	Activities Teacher	Activities Students	Method

5 min	Introduction	The teacher greets students at the door, requesting them to take a seat and to take out their notebook and a pen.	Students come in and sit down, take out their notebook and pen and wait for the teacher to start the lesson.	Plenary instruction
10 min	Activity: Discussion	The teacher asks students for their answers to the question: 'Is King Henry V more of a Machiavellian or Erasmian type of leader?'	Students answer the teacher's question. Classmates are allowed to comment or ask questions.	Plenary discussion
30 min	/	These 30 minutes are meant for students to ask their final questions and to prepare for their upcoming assessment.	Students either ask the teacher questions, discuss amongst each other or are studying individually by going over passages of the play or previous hand-outs, or looking up information online.	/
5 min	End of class	The teacher tells the students that they can pack their bags.	Students pack their bags and leave the classroom.	Plenary instruction

Lesson 10: Final Assessment		Class: 5VWO	Classroom: /	Topic: Final Assessment		
Students' Learning Objectives				Teaching Materials and Aids		
<ul style="list-style-type: none"> At the end of this lesson, students will be able to demonstrate that they can write an essay about the subject matter from the last 9 lessons. 				<ul style="list-style-type: none"> Laptops. A hard copy of the assignment for each student. 		
Starting Situation Class						
<ul style="list-style-type: none"> Students have knowledge of Shakespeare's life, Elizabethan theatre and Shakespeare's history plays. Students have been introduced to the character of Prince Hal through excerpts from <i>Richard II</i> and <i>1 Henry IV</i>, and have written a character sketch about him. Students have been introduced to the character of King Henry V through excerpts from <i>2 Henry IV</i> and <i>Henry V</i>. Students have knowledge of the plot synopsis of <i>1 Henry IV</i>, <i>2 Henry IV</i> and <i>Henry V</i>. Students have analysed and discussed both of the speeches given by Henry V at Harfleur. Students have analysed the campfire scene and Henry's soliloquy of the night before the battle of Agincourt. Students have analysed the St Crispin's Day speech. Students have watched at least two screen versions of the St Crispin's Day speech and compared and contrasted the two. Students have been introduced to the genre Mirror for Princes. Students have followed a lecture about the similarities and differences between Machiavelli's <i>The Prince</i> and Erasmus's <i>The Education of a Christian Prince</i>. 						
Time	Lesson Structure	Activities Teacher		Activities Students		Method
5 min	Introduction	The teacher greets students at the door, requesting them to take a seat and to take out their notebook and a pen.		Students come in and sit down, take out their notebook and pen and wait for the teacher to start the lesson.		Plenary instruction

40 min	Assessment: Essay	The teacher hands out the instructions and assignment.	Students read the instructions and assignment and start writing their essay.	Individual work
5 min	End of class	The teacher tells the students that they can pack their bags.	Students pack their bags and leave the classroom.	Plenary instruction

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Appendix: Teacher's Guide and Teaching Material

Lesson 1:

During this lesson, the students will be reintroduced to Shakespeare's life and Elizabethan theatre and will be introduced to Shakespeare's history plays.

After this, students will be provided with three excerpts from *Richard II* and *1 Henry IV* to give them a few impressions of Prince Hal's character. Not only do these excerpts introduce students to the not-so-immaculate character of Prince Hal, but it also serves other purposes in this case. First, students may recognise this uneasy relationship between parent and child, especially since they are of an age that is often accompanied by rebellious behaviour. Of course, there are exceptions to this rule, but almost all students either know from personal experience, or from friends' tales, the misunderstandings that can occur between parents and children. Second, it introduces students to Shakespearean language while hopefully not overwhelming them with lengthy texts. These short excerpts are long enough to get some context from them, while short enough to study in detail. Students may be unfamiliar with some of the words that are used to describe the unruly prince and this presents students with the opportunity to do some investigative work on their own. The teacher can allow students do this in groups or duos or on their own, and, depending on the students' level, the teacher can choose to make this exercise more guided by already underlining some of the important words, and even adding footnotes will be a possibility.

Background Information: Shakespeare's History Plays

The plays we now know as Shakespeare's histories were not known as such during Shakespeare's lifetime. The play we know as *Richard II*, for

example, was known as *The Tragedie of Richard II* during Shakespeare's lifetime, and in the *First Folio* was named *The Life & Death of Richard the Second*. The *First Folio*, originally known as *Mr William Shakespeare's Comedies, Histories, & Tragedies*, was the collection of Shakespeare's plays published in 1623. It was also the first published work in which all of the plays that we now characterise as English history plays were gathered together under the collective genre of 'history', standing apart from the two better-known genres, namely comedies and tragedies (Garber 238). The history play as a genre was a sixteenth-century development but not exclusively Shakespeare's (Hoenselaars 2), since many other playwrights also wrote history plays. About two hundred history plays were written between 1588 and 1600 (Garber 239), and many of these served as sources of inspiration used by Shakespeare to create his own.

What distinguishes Shakespeare's history plays from his other plays is their preoccupation with late-Medieval English history (Hoenselaars 3). 'Living in a time of rapid social, economic and political change, Renaissance readers looked to the past for the roots that would stabilise and legitimate their new identities' (Rackin 4). Although the English population was proud of their absolute monarch, having a queen without any heirs generated concerns about the subject of succession. This uncertainty also created malcontent amongst the population, which made usurpation and civil war likely prospects. All of this fuelled a need for a shared national past, and Shakespeare's history plays provided a version of the national past that could fulfil this need. However, it should be noted that although London audiences might have been better acquainted with Shakespeare's version of the past, this was not always a representative image of actual historical events, but neither were non-dramatic historical works written by historians.

For early modern historiography was a creative affair, and in the course of writing,

the historian's interpretation, the work's didactic purpose, as well as any political objective, could all rather unproblematically be made to prevail over what we have since come to recognize as one of the characteristics of historical writing, namely factual accuracy. (Hoenselaars 3)

Studying history in the Renaissance was a way of learning about the past with the aim of not making the same mistakes again and emulating the good. Shakespeare used the stories of old about Romans and Medieval times to discuss topics that were relevant to the Elizabethans, making the history plays didactic vehicles (Chernaik 5). 'Any story about an earlier monarch could, and would, be taken as reflecting upon, predicting, or praising, the current monarch, or as offering a potential model or critique of living political figures' (Garber 90). Although many agree with this point of view, Tillyard believed that Shakespeare could be seen as a spokesman for orthodox Tudor views, teaching the population about obedience and order and the consequences of disobedience and disorder (Chernaik 16). This particular view gained widespread acceptance after the publication of Tillyard's book *Shakespeare's History Plays*. An argument not as widely accepted is the idea that the coherent pattern of the two tetralogies is 'illustrative of God's providence in exacting the penalty for the sin of disobedience' (Chernaik 16). The minority of people who believe in this theory view Henry IV's usurpation as England's original sin (Chernaik 16), while Garber argues that the wars in the first historical tetralogy 'all looked back to Richard II's reign as the beginning of the end of a certain idea of English unity' (239). According to the different views, Shakespeare was either providing his audiences with monarchical propaganda to indoctrinate them into being good and well-behaved citizens, or he was the starter of a critical spark, starting a revolutionary fire amongst the English population.

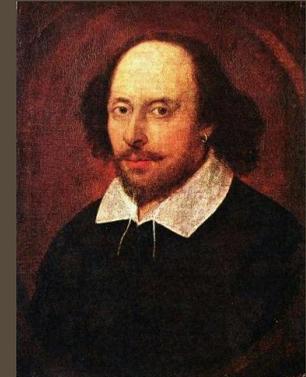


WILLIAM SHAKESPEARE

Life & History Plays

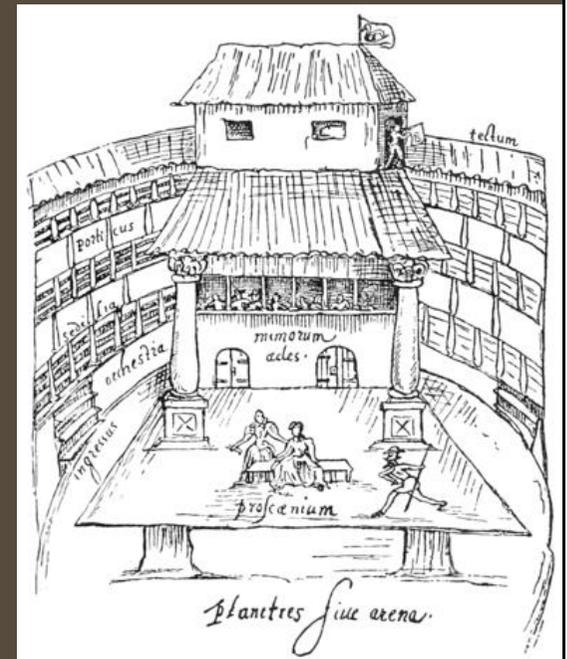
WILLIAM SHAKESPEARE

- Born 1564 Stratford-upon-Avon
- Son of a glove-maker
- Married Anne Hathaway at 18 (she was 8 years older & already pregnant)
 - Children: Susanna, Judith, Hamnet (died at 11)
- Left for London to work on the stage, actor and later playwright
- 1602 patronage of James I: The Chamberlain's Men → The King's Men
- Retired to Stratford in 1613 → Died in 1616
- 154 sonnets & 37 plays & longer poems



ELIZABETHAN THEATRE

- Popular entertainment, not highbrow art → not just for educated elite
- Few theatres, outside city boundaries → non-religious shows were frowned upon
- Most people stood, seats in galleries only for the wealthy
- Horseshoe shaped around the stage
- Women were not allowed to act, it was believed that this would lead to immortality, women were played by boys.



SHAKESPEARE'S PLAYS

- Recognisable themes such as unrequited love
- 'Stock characters' → stereotypes (stupid nobleman, voluptuous maid, clown)
- Often set in exotic locations or in bygone eras
- Content very often relevant to contemporary local audience
- Plotlines often taken from other sources (plagiarism)

- Three genres: comedies, tragedies and histories

THE HISTORY PLAY

- Comedy – Tragedy – History
- Often in medieval or early modern setting
- Not always historically correct!

SHAKESPEARE'S HISTORY PLAYS

- 10 history plays
- Take place in late medieval England
- 2 separate plays and two set of four → tetralogy
- First tetralogy: *Henry VI part 1, Henry VI part 2, Henry VI part 3, Richard III*
- Second tetralogy: *Richard II, Henry IV part 1, Henry IV part 2, Henry V*
- Not written chronologically!
- Queen Elizabeth I, no heir, unrest → history play = national identity
- Play as didactic vehicle

PRINCE HAL/KING HENRY V

- Hand-out: Character sketch
- Assignment



The Gower Memorial: Prince Hal trying on crown

Excerpts:

<i>Richard II</i> Act 5 Scene 3		
HENRY BOLINGBROKE	<p>Can no man tell me of my unthrifty son?</p> <p>'Tis full three months since I did see him last;</p> <p>If any plague hang over us, 'tis he.</p> <p>I would to God, my lords, he might be found:</p> <p>Inquire at London, 'mongst the taverns there, 5</p> <p>For there, they say, he daily doth frequent,</p> <p>With unrestrained loose companions,</p> <p>Even such, they say, as stand in narrow lanes,</p> <p>And beat our watch, and rob our passengers;</p> <p>Which he, young wanton and effeminate boy, 10</p> <p>Takes on the point of honour to support</p> <p>So dissolute a crew.</p>	<p>Although the character of Prince Hal does not make a physical appearance in <i>Richard II</i>, he is mentioned in it. In Act 5 Scene 3 of the play, King Henry IV asks whether anyone can tell him where his son is. It should be pointed out that the adjective used before the word son is 'unthrifty', which means 'producing or bringing about no advantages profits or gain, tending to, resulting in, or marked by thriftlessness, waste, or extravagance, unprofitable, wasteful or harmful' (OED). He also describes his son as a plague hanging over all of them. King Henry IV wishes to find his son and asks the present company to go around the taverns of London because he is quite certain that his son might be found there, for he is told the Prince visits these establishments almost daily. The King is worried about his son because he associates with people who have a bad influence on him. It is said that these people are the same people who beat the guards and rob passers-by. The King is unsettled by the idea that his wanton and effeminate son is fraternising with these sorts of people.</p> <p>Apparently Prince Hal, after being told about the recent triumphs at Oxford, retorts in an unserious and childish manner, which illustrates why his father believes him to be wanton. According to the Oxford English Dictionary, a wanton person is undisciplined, ungoverned, unmanageable, and rebellious. The word is also often used to describe children who are disobedient, unruly, and</p>
HENRY PERCY	<p>My lord, some two days since I saw the prince,</p>	

HENRY BOLINGBROKE	And told him of those triumphs held at Oxford. And what said the gallant? 15	naughty, while Prince Harry, better known as Hal, is no longer a small child. However, King Henry IV also has the hope that his eldest son might change his unruly and immature behaviour while getting older.
HENRY PERCY	His answer was, he would unto the stews, And from the common'st creature pluck a glove, And wear it as a favour; and with that He would unhorse the lustiest challenger.	This short passage provides the audience or reader with a not so positive first impression of Prince Hal but also lightly foreshadows the possibility that his unruly nature might change when he gets older.
HENRY BOLINGBROKE	As dissolute as desperate; yet through both 20 I see some sparks of better hope, which elder years May happily bring forth. But who comes here?	

1 Henry IV
Act 1 Scene 2

PRINCE HENRY I know you all, and will awhile uphold The unyoked humour of your idleness: Yet herein will I imitate the sun, Who doth permit the base contagious clouds 195 To smother up his beauty from the world,	At the beginning of the play we continue where <i>Richard II</i> left off. King Henry IV still is unhappy about his son and even jealous of lord Northumberland for having such a son as Harry Percy, also known as Hotspur. Instead of having a son worthy of praise and of great honour, King Henry has his own young Harry, also known as Prince Hal, who, in contrast to Hotspur, is riotous and without
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<p>That, when he please again to be himself, Being wanted, he may be more wonder'd at, By breaking through the foul and ugly mists Of vapours that did seem to strangle him. 200 If all the year were playing holidays, To sport would be as tedious as to work; But when they seldom come, they wish'd for come, And nothing pleaseth but rare accidents. So, when this loose behavior I throw off 205 And pay the debt I never promised, By how much better than my word I am, By so much shall I falsify men's hopes; And like bright metal on a sullen ground, My reformation, glittering o'er my fault, 210 Shall show more goodly and attract more eyes Than that which hath no foil to set it off. I'll so offend, to make offence a skill; Redeeming time when men think least I will.</p>	<p>honour. King Henry secretly wishes that Hal is not his son, but that some fairy switched the two boys one night, which would mean that Hotspur is King Henry's son.</p> <p>After having heard several people talk about this notorious Prince Hal, he finally makes an appearance on the stage together with one of his hoodlum friends, Sir John Falstaff. In the first few lines uttered by Hal, it immediately becomes clear that Falstaff is very lazy, a heavy drinker of wine, and a frequent visitor of brothels. In other words, it explains why King Henry believes that this Sir John is a most unsuitable companion for a young prince.</p> <p>For almost the entirety of Act 1 Scene 2 Hal can be seen bantering with Falstaff which makes the reader believe that the two are the best of friends. This image starts to shift slightly when one reads of Poins's plan to trick Falstaff and Hal agrees to this plan. This at first only shifting image is then completely shattered by Hal's soliloquy wherein he proclaims that he will keep up his masquerade for a bit longer, but eventually will show his true self. A reformation which will shock the people around him all the more after having pretended to be a riotous prince. Instead of always being a perfect prince, people will find this sudden reformation all the more monumental.</p> <p>From this soliloquy, the reader can assume that King Henry's hope, voiced at the end of <i>Richard II</i>, will come true. This soliloquy also provides the reader with an instance of appearance vs reality, which is one of the major themes in many of</p>
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	<p>Shakespeare's works. It also serves as an opening to discussing dramatic irony, for the reader is informed of something that the other characters, except for Hal, do not know about. Does this revelation make the reader like Prince Hal more or does it do the opposite? On the one hand, the fact that Hal is not an irresponsible youngster that associates with people of ill repute is a reassurance, but his revelation also makes it hard to trust Hal as a character because not only did he fool those around him, but he also fooled the reader.</p>
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<p><i>1 Henry IV</i> Act 3 Scene 2</p>	
<p>KING HENRY IV Lords, give us leave; the Prince of Wales and I Must have some private conference; but be near at hand, For we shall presently have need of you.</p> <p><i>[Exeunt Lords]</i></p> <p>I know not whether God will have it so, For some displeasing service I have done, 5 That, in his secret doom, out of my blood He'll breed revengement and a scourge for me; But thou dost in thy passages of life</p>	<p>King Henry IV wants to speak with his son in private in order to discuss his reputation and behaviour. The King wonders whether Hal's behaviour is some sort of punishment from God for robbing Richard II of his crown.</p> <p>Hal tries to persuade his father into thinking that not all stories he may have heard about him are true. He might not be able to clear himself of all accusations but at least some of them. He also asks his father to pardon him for he will now be his true self. The King finds this hard to believe, says that Hal has lost his place in the council to his younger brother, that he knows no one at court nor does he seem interested, and almost everyone predicts Prince Hal's fall. The hope everyone once had about Hal's future is</p>

<p>Make me believe that thou art only mark'd For the hot vengeance and the rod of heaven 10 To punish my mistreadings. Tell me else, Could such inordinate and low desires, Such poor, such bare, such lewd, such mean attempts, Such barren pleasures, rude society, As thou art match'd withal and grafted to, 15 Accompany the greatness of thy blood And hold their level with thy princely heart? PRINCE HENRY So please your majesty, I would I could Quit all offences with as clear excuse As well as I am doubtless I can purge 20 Myself of many I am charged withal: Yet such extenuation let me beg, As, in reproof of many tales devised, which oft the ear of greatness needs must hear, By smiling pick-thanks* and base news- 25 mongers*, I may, for some things true, wherein my youth Hath faulty wander'd and irregular, Find pardon on my true submission. KING HENRY IV God pardon thee! yet let me wonder, Harry,</p>	<p>ruined. The fact that Hal has not made his presence scarce amongst commoners is a mistake according to King Henry. He thinks that if he had done the same, the people would not have chosen him over Richard. You should be like a comet, your appearance rare and when being sighted the more incredible, he says. 'Thus did I keep my person fresh and new' (2HVIV 3.2.55). He also compares Hal to Richard, who like Hal, was often seen in public and associated himself with fools. Hal promises his father that he will redeem himself in battle, be proving himself to be a good warrior and by slaying Hotspur and in doing so hopefully make himself worthy of being called his son once again.</p> <p>*Pickthanks: A person who curries favour with another, esp. by informing against someone else; a flatterer, a sycophant; a telltale ('pickthanks').</p> <p>*Newsmonger: A person busily involved in the collecting and narrating of news; <i>spec.</i> a gossip ('newsmonger').</p>
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	<p>At thy affections, which do hold a wing 30 Quite from the flight of all thy ancestors. Thy place in council thou hast rudely lost. Which by thy younger brother is supplied, And art almost an alien to the hearts Of all the court and princes of my blood: 35 The hope and expectation of thy time Is ruin'd, and the soul of every man Prophetically doth forethink thy fall. [...]</p>	
PRINCE HENRY	<p>I shall hereafter, my thrice gracious lord, Be more myself. 93</p>	

Hand-out: Character Sketch

A character sketch informs you about a certain character in a book, play, film, etc. When writing a character sketch you want the reader of your sketch to have a strong mental image of the character you are describing. What does he or she look like? How old is he/she? How does this person act, talk and think?

Assignment: Write a short character sketch (150-200 words) on Prince Hal, use the provided excerpts from *Richard II* and *1 Henry IV*. Hand in your character sketch on Itslearning.

Things to consider when writing a character sketch:

- Physical appearance
- Personal strengths and weaknesses
- Likes and dislikes
- Feeling and behaviour towards other characters
- How do other characters feel about him/her?
- Possible changes in behaviour/personality through the play.
- Your opinion about the character.

Excerpts:

<i>Richard II</i> Act 5 Scene 3		
Play		Notes
HENRY BOLINGBROKE	<p>Can no man tell me of my unthrifty son?</p> <p>'Tis full three months since I did see him last;</p> <p>If any plague hang over us, 'tis he.</p> <p>I would to God, my lords, he might be found:</p> <p>Inquire at London, 'mongst the taverns there, 5</p> <p>For there, they say, he daily doth frequent,</p> <p>With unrestrained loose companions,</p> <p>Even such, they say, as stand in narrow lanes,</p> <p>And beat our watch, and rob our passengers;</p> <p>Which he, young wanton and effeminate 10</p> <p>boy,</p> <p>Takes on the point of honour to support</p> <p>So dissolute a crew.</p>	
HENRY PERCY	<p>My lord, some two days since I saw the prince,</p>	

	And told him of those triumphs held at Oxford.	
HENRY BOLINGBROKE	And what said the gallant?	15
HENRY PERCY	His answer was, he would unto the stews, And from the common'st creature pluck a glove, And wear it as a favour; and with that He would unhorse the lustiest challenger.	
HENRY BOLINGBROKE	As dissolute as desperate; yet through both I see some sparks of better hope, which elder years May happily bring forth. But who comes here?	20

1 Henry IV
Act 1 Scene 2

Play	Notes
PRINCE HENRY I know you all, and will awhile uphold The unyoked humour of your idleness: Yet herein will I imitate the sun, Who doth permit the base contagious clouds 195 To smother up his beauty from the world,	

<p>That, when he please again to be himself, Being wanted, he may be more wonder'd at, By breaking through the foul and ugly mists Of vapours that did seem to strangle him. 200</p> <p>If all the year were playing holidays, To sport would be as tedious as to work; But when they seldom come, they wish'd for come, And nothing pleaseth but rare accidents. So, when this loose behavior I throw off 205 And pay the debt I never promised, By how much better than my word I am, By so much shall I falsify men's hopes; And like bright metal on a sullen ground, My reformation, glittering o'er my fault, 210 Shall show more goodly and attract more eyes Than that which hath no foil to set it off. I'll so offend, to make offence a skill; Redeeming time when men think least I will.</p>	
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1 Henry IV
Act 3 Scene 2

Play	Notes
<p>KING HENRY IV Lords, give us leave; the Prince of Wales and I</p> <p>Must have some private conference; but be near at hand,</p> <p>For we shall presently have need of you.</p> <p><i>[Exeunt Lords]</i></p> <p>I know not whether God will have it so, For some displeasing service I have done, 5 That, in his secret doom, out of my blood He'll breed revengement and a scourge for me;</p> <p>But thou dost in thy passages of life Make me believe that thou art only mark'd For the hot vengeance and the rod of heaven 10 To punish my mistreadings. Tell me else, Could such inordinate and low desires, Such poor, such bare, such lewd, such mean attempts, Such barren pleasures, rude society, As thou art match'd withal and grafted to, 15 Accompany the greatness of thy blood</p>	

<p>PRINCE HENRY</p>	<p>And hold their level with thy princely heart? So please your majesty, I would I could Quit all offences with as clear excuse As well as I am doubtless I can purge 20 Myself of many I am charged withal: Yet such extenuation let me beg, As, in reproof of many tales devised, which oft the ear of greatness needs must hear, By smiling pick-thanks and base news- mongers, 25 I may, for some things true, wherein my youth Hath faulty wander'd and irregular, Find pardon on my true submission.</p>	
<p>KING HENRY IV</p>	<p>God pardon thee! yet let me wonder, Harry, At thy affections, which do hold a wing 30 Quite from the flight of all thy ancestors. Thy place in council thou hast rudely lost. Which by thy younger brother is supplied, And art almost an alien to the hearts Of all the court and princes of my blood: 35 The hope and expectation of thy time Is ruin'd, and the soul of every man</p>	

Prophetically doth forethink thy fall.
[...]

PRINCE HENRY I shall hereafter, my thrice gracious lord,
Be more myself.

93

Lesson 2:

At the beginning of the lesson the following three questions will be discussed:

- Do you think it is a good thing for princes to associate with the lower classes?
- Do you think that Prince Hal takes his responsibilities seriously?
- What kind of king do you expect Prince Hal to become?

After familiarising the students with the plot synopsis of *1 Henry IV* and *2 Henry IV*, students will be provided with excerpts from the end of *2 Henry IV* and from the beginning of *Henry V* that portray Hal's/King Henry V's transformation, were the students' assumptions from the first part of the lesson correct?

Instead of using excerpts, you could also show students clips from either screen adaptations such as *The Hollow Crown* or live recordings from the Royal Shakespeare Company.

Plot *1 Henry IV*

Shakespeare's *Henry IV Part I* is the story of power, honour and rebellion.

Richard is dead and Henry Bolingbroke is now King Henry IV. The king is not enjoying his reign. He feels guilty about the removal of Richard and it troubles his conscience. He'd like to go to the Holy Land on crusade to pay penance but there are troubles much nearer to home that need his attention.

Rebellion is brewing

His reign is threatened by growing opposition from some of the very nobles who helped him to the throne – especially the Percy Family. Wales and Scotland are threatening rebellion as King Richard's nominated heir, Edmund Mortimer looms large on the horizon.

King Henry's suspicious, rude and perhaps arrogant treatment of Henry Percy (the Earl of Northumberland's son who is known as 'Hotspur' because of his courage and impetuous nature) only makes matters worse.

Prince Hal plays the fool

King Henry's own heir – his son, Prince Henry (also known as Harry and Hal) - is living a dissolute life, frequenting the taverns of Eastcheap in the company of Sir John Falstaff and other disreputable characters.

Hal likes Falstaff but also enjoys insulting and tricking him. He goes so far as to stage a robbery of Falstaff and his fellows just for the sport of listening to Falstaff recount the exaggerated story afterwards. Hal knows he's not being particularly 'princely' but he intends to improve his behaviour when the right moment comes.

Open rebellion

Opposition to the king becomes open rebellion, led by Hotspur (Henry Percy) who now supports the claim to the throne of Edmund Mortimer (his brother-in-law).

Father and son are reunited

The rebellion brings Hal back to his father's side – the moment for behaving more like a prince has come. Falstaff musters a ragged troop of soldiers. Will the king's army defeat the rebels at the battle of Shrewsbury? And will Falstaff live to die another day?³

³ Answer: Yes. Prince Hal kills Henry Percy (Hotspur) and leaves the battle field. When walking away from Hotspur he spots Falstaff laying on the ground as if dead. Falstaff, who is not dead but merely pretending to be, rises and takes Hotspur's body with him. Back at the camp he claims that he is the one who killed Hotspur after Hal left since Hotspur rose again.

<https://www.rsc.org.uk/henry-iv-part-i/the-plot>

Plot 2 *Henry IV*

Shakespeare's *Henry IV Part II* is about the burden of power, old age and atonement for the past as King Henry dies and Prince Hal accepts the crown.

The play begins in the aftermath of the battle in Shrewsbury.

In despair at the death of his son Hotspur, the Earl of Northumberland pledges to lend his support to a second rebellion. This uprising is led by Richard Scrop who is the Archbishop of York.

THE OLD KING GROWS SICK

As the threat of civil war looms over the country King Henry IV becomes increasingly unwell. He also fears that his son Prince Henry has returned to his old life with Falstaff and the other disreputable denizens of the Eastcheap tavern.

FALSTAFF AND THE PRINCE ARE SEPARATED

The Chief Justice confronts Falstaff (who is also in bad health) with reports of his criminal behaviour. He warns him that Hal will be kept separate from him because the king is unhappy with the influence he has had on the prince.

Falstaff is sent on a recruiting expedition in support of King Henry's army. This force is being led by Prince John of Lancaster (the king's younger son) this time. But before he can set off he must face a court in the company of Mistress Quickly for his debts to her and for services rendered at her tavern.

The rebel army is met by the king's forces who are led by Prince John and bolstered by Falstaff's recruits. A treaty is brokered but is followed by betrayal.

A NEW KING IS CROWNED

King Henry wakes to find his son, Hal, trying on his crown. The dying king is angry at first but is reconciled with his son before he dies. A new, mature Hal accepts the crown as King Henry V and turns his attention to a war with France.

His old friend Falstaff finds himself excluded from the new king's court and company.⁴

(<https://www.rsc.org.uk/henry-iv-part-ii/the-plot>)

Excerpts:

<i>2 Henry IV</i> Act 5 Scene 5			
Play			Notes
FALSTAFF	God save thy grace, King Hal! my royal Hal!	41	In this particular scene, Falstaff just hurried himself to London in order to see his beloved Hal, now King Henry V. Unfortunately for Falstaff, Hal is not so happy to see him, in fact, he does not want anything to do with Falstaff.
PISTOL	The heavens thee guard and keep, most royal imp of fame!		
FALSTAFF	God save thee, my sweet boy!		
KING HENRY V	My lord chief-justice, speak to that vain man.		
Lord Chief-Justice	Have you your wits? know you what 'tis to speak?		
FALSTAFF	My king! my Jove! I speak to thee, my heart!	46	

⁴ After Falstaff learns of King Henry IV's death he is overjoyed. He believes that now that Hal will be king that he, Falstaff, will become a man of great importance and great wealth. Rushing to London to be present at Hal's coronation and calling his royal friend's name the new king reprimands him for being too familiar with him. King Henry V tells his former friend that he does not know him, does not wish to see him and tells him not to come near to him ever again if he values his life.

<p>KING HENRY V</p>	<p>I know thee not, old man: fall to thy prayers; How ill white hairs become a fool and jester! I have long dream'd of such a kind of man, So surfeit-swell'd, so old and so profane; 50 But, being awaked, I do despise my dream. Make less thy body hence, and more thy grace; Leave gormandizing; know the grave doth gape For thee thrice wider than for other men. Reply not to me with a fool-born jest: 55 Presume not that I am the thing I was; For God doth know, so shall the world perceive, That I have turn'd away my former self; So will I those that kept me company. When thou dost hear I am as I have been, 60 Approach me, and thou shalt be as thou wast, The tutor and the feeder of my riots: Till then, I banish thee, on pain of death, As I have done the rest of my misleaders, Not to come near our person by ten mile. 65 For competence of life I will allow you, That lack of means enforce you not to evil: And, as we hear you do reform yourselves,</p>	<p>Hal, now King Henry, claims not to know Falstaff at all. He states that he had often dreamt of a man such as Falstaff, but now that he is awake dislike that dream.</p> <p>Do not presume that I am still the same person as you once knew. God knows, and soon all the world will know too, that I am not longer that person. Therefore I will no longer associate with former friends.</p> <p>If you come near me I will have you executed.</p>
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<p>We will, according to your strengths and qualities,</p> <p>Give you advancement. Be it your charge, my lord,</p> <p>To see perform'd the tenor of our word. Set on.</p> <p>Exeunt KING HENRY V, &c</p>	70
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<i>Henry V</i> Act 1 Scene 1	
Play	Notes
<p>CANTERBURY The king is full of grace and fair regard.</p> <p>ELY And a true lover of the holy church.</p> <p>CANTERBURY The courses of his youth promised it not.</p> <p>The breath no sooner left his father's body, But that his wildness, mortified in him, Seem'd to die too; yea, at that very moment Consideration, like an angel, came And whipp'd the offending Adam out of him, Leaving his body as a paradise, To envelop and contain celestial spirits.</p> <p>Never was such a sudden scholar made;</p>	<p>25</p> <p>30</p> <p>Although we never expected it during his youth, Hal/Henry V, completely changed when his father died. The wildness that he held within seemed to die at the exact same moment.</p> <p>Never have we seen such a complete transformation and change as this.</p>

<p>ELY</p> <p>CANTERBURY</p>	<p>Never came reformation in a flood, With such a heady curranche, scouring faults 35 Nor never Hydra-headed wilfulness So soon did lose his seat and all at once As in this king.</p> <p>We are blessed in the change.</p> <p>Hear him but reason in divinity, And all-admiring with an inward wish 40 You would desire the king were made a prelate: Hear him debate of commonwealth affairs, You would say it hath been all in all his study: List his discourse of war, and you shall hear A fearful battle render'd you in music: 45 Turn him to any cause of policy, The Gordian knot of it he will unloose, Familiar as his garter: that, when he speaks, The air, a charter'd libertine, is still, And the mute wonder lurketh in men's ears, 50 To steal his sweet and honey'd sentences; So that the art and practis part of life Must be the mistress to this theoric: Which is a wonder how his grace should glean it, Since his addiction was to courses vain, 55 His companies unletter'd, rude and shallow,</p>	<p>We are blessed that he has changed. If you hear him discuss religion you will hope that he will be made a prelate (high-ranked clergyman).</p> <p>When you hear him debate about political and economic affairs you would think that he has studied such matters extensively and for a long time.</p> <p>Hear him talk about war and you shall hear music.</p> <p>He will solve any problem with logic.</p> <p>His former friends were dumb and rude. He spent his days feasting and having fun. Never did anyone see him study, still he has turned into this wonderful king.</p>
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<p>ELY</p>	<p>His hours fill'd up with riots, banquets, sports, And never noted in him any study, Any retirement, any sequestration From open haunts and popularity. 60</p> <p>The strawberry grows underneath the nettle And wholesome berries thrive and ripen best Neighbour'd by fruit of baser quality: And so the prince obscured his contemplation Under the veil of wildness; which, no doubt, 65 Grew like the summer grass, fastest by night, Unseen, yet crecive in his faculty.</p>	<p>Like strawberries grow under nettle, the best berries grow near berries that are of lesser quality.</p> <p>The same goes for our former prince now king. He, like a strawberry, was surrounded by people who were less than him, but still, he grew out to be a great man,</p> <p>Things turned out perfectly.</p>
<p>CANTERBURY</p>	<p>It must be so; for miracles are ceased; And therefore we must needs admit the means How things are perfected.</p>	

Hand-out: Hal's reform

In 1 Henry IV, Prince Hal shared his plan to play the rebellious prince for a little while longer before transforming into a perfect prince in order to make this transformation even more shocking and miraculous.

Assignment: Answer the following questions about Prince Hal/King Henry V, use the provided excerpts.

1. What qualities do you think are necessary for a king to have to be considered a good king?

2. Were your assumptions from the beginning of this lesson correct? ('What kind of king do you expect Prince Hal to become?'/ 'Do you think that Prince Hal takes his responsibilities seriously?'/ 'Do you think it is a good thing for princes to associate with the lower classes?') If not, how and why did your ideas change?

Excerpts:

<i>2 Henry IV</i> Act 5 Scene 5			
Play			Notes
FALSTAFF	God save thy grace, King Hal! my royal Hal!	41	
PISTOL	The heavens thee guard and keep, most royal imp of fame!		
FALSTAFF	God save thee, my sweet boy!		
KING HENRY IV	My lord chief-justice, speak to that vain man.		
Lord Chief- Justice	Have you your wits? know you what 'tis to speak?		
FALSTAFF	My king! my Jove! I speak to thee, my heart!	46	
KING HENRY IV	I know thee not, old man: fall to thy prayers;		
	How ill white hairs become a fool and jester! I have long dream'd of such a kind of man, So surfeit-swell'd, so old and so profane;	50	
	But, being awaked, I do despise my dream. Make less thy body hence, and more thy grace; Leave gormandizing; know the grave doth gape For thee thrice wider than for other men.		
	Reply not to me with a fool-born jest:	55	

<p>Presume not that I am the thing I was; For God doth know, so shall the world perceive, That I have turn'd away my former self; So will I those that kept me company. When thou dost hear I am as I have been, 60 Approach me, and thou shalt be as thou wast, The tutor and the feeder of my riots: Till then, I banish thee, on pain of death, As I have done the rest of my misleaders, Not to come near our person by ten mile. 65 For competence of life I will allow you, That lack of means enforce you not to evil: And, as we hear you do reform yourselves, We will, according to your strengths and qualities, Give you advancement. Be it your charge, my 70 lord, To see perform'd the tenor of our word. Set on. Exeunt KING HENRY V, &c</p>	
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<p>ELY</p>	<p>You would desire the king were made a prelate: Hear him debate of commonwealth affairs, You would say it hath been all in all his study: List his discourse of war, and you shall hear A fearful battle render'd you in music: 45 Turn him to any cause of policy, The Gordian knot of it he will unloose, Familiar as his garter: that, when he speaks, The air, a charter'd libertine, is still, And the mute wonder lurketh in men's ears, 50 To steal his sweet and honey'd sentences; So that the art and practic part of life Must be the mistress to this theoric: Which is a wonder how his grace should glean it, Since his addiction was to courses vain, 55 His companies unletter'd, rude and shallow, His hours fill'd up with riots, banquets, sports, And never noted in him any study, Any retirement, any sequestration From open haunts and popularity. 60</p>	
	<p>The strawberry grows underneath the nettle And wholesome berries thrive and ripen best Neighbour'd by fruit of baser quality: And so the prince obscured his contemplation</p>	

<p>Under the veil of wildness; which, no doubt, Grew like the summer grass, fastest by night, Unseen, yet crecive in his faculty.</p> <p>CANTERBURY It must be so; for miracles are ceased; And therefore we must needs admit the means How things are perfected.</p>	65
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Lesson 3:

During this lesson, students will be introduced to Shakespeare's play *Henry V* through a synopsis that can be found on the RSC website. Before actually reading the play, start by discussing the homework questions from the last lesson, especially the one about what qualities a king should have to be considered a good king.

After having discussed the homework, the synopsis will be read. You could either print the synopsis and provide each student with his or her own copy or share the text on the smartboard. While reading the synopsis, remind students of certain events they have already read about, such as Prince Hal's wild youth, his transformation plan, how both bishops are very pleased with this transformation and the rejection of Falstaff.

After having read the synopsis, students will be shown a video of Act 1, Scene 2, in which King Henry receives tennis balls from the Dauphin. Before watching this short video, a short introduction is in order:

The Bishop of Ely and Canterbury are pleased with Hal's transformation, as we have already read. However, they have something else on their mind. The House of Commons wants to institute a law which will result in the church losing a large amount of its wealth. Both of these bishops obviously do not want to lose any of their wealth and possessions and hope that the king, being a great lover of the church, agrees with them. According to Canterbury, King Henry does not seem to care much about this law and even seems to be on their side (1.1.73). The Bishop of Canterbury has offered the king an enormous amount of money, larger than any king has ever received from the church before, to aid his campaign in France. However, King Henry is not quite certain about not only claiming certain dukedoms but the French throne. Before making such a claim, Henry wants to be certain that he has a right to make it and therefore he asks the Bishop of Canterbury to explain why he does or

does not have the right to make a claim to the French throne. Before the bishop can speak, however, Henry warns him to speak truthfully, because many men can lose their lives if he decides to go to France. We as readers know that the bishop has a hidden agenda for trying to persuade Henry to go to France. The bishop explains to him that there is nothing to keep Henry from making his claim except some ancient law that the French themselves only use when it suits them, such as when English royals want to claim their throne. Henry still wants confirmation and asks: 'May I with right and conscience make this claim?' (1.2.96) In other words: Are you sure that I have the right to claim the French throne? The bishop confirms that he has every right. Henry, having made up his mind, lets the French ambassador in. The ambassador asks if he could freely express the Dauphin's message or if he should be a bit more tactful, and Henry assures him that he is no tyrant but a Christian king who is in charge of his emotions, so he can speak freely.

Now watch the clip <https://www.youtube.com/watch?v=WdLwxUk7UqI>: in this clip you will see how the French ambassador gives Henry the Dauphin's message and brings Henry his gift. From this clip, it becomes very clear that the Dauphin still considers Henry to be an irresponsible youth and that Henry might not be in control of his emotions after all.

Hand-out: *Henry V* Synopsis and Assignment

Henry V Schools' synopsis by Rebecca Lenkiewicz

Cry 'God for Harry, England and St. George!'

It's England in the fifteenth Century. One man, the Chorus, appears. He encourages us to use our imaginations to make this wooden O', the Globe theatre into palaces, seas and battlefields.

The Bishop of Ely and the Archbishop of Canterbury discuss the new king. Whilst he was a Prince, 'Hal' was known for his drinking and wild behaviour. But since his father's recent death Hal has surprised everyone. He is serious about his duty and country. He is now King Henry the Fifth. And England is in a troubled state. Henry asks the advice of the Archbishop of Canterbury. Recently Henry has asked France for some of his dukedoms to be returned. But actually should he be asking for the whole of France to be his by birthright? Canterbury encourages him to make that claim.

A French messenger, Montjoy, arrives with a message from the Dauphin who is the heir to the French throne. The French prince has also sent a 'tun of treasure'. The message is that Henry is too young to dabble in battle. The treasure turns out to be tennis balls. Suggesting that Henry is better suited to a tennis court than a battlefield. Henry declares war on France.

The Boar's Head tavern is the regular drinking place for Lieutenant Bardolph and Corporal Nym. They are expert drinkers and thieves. They talk of Ancient Pistol who Nym is furious with. Pistol has married Nell Quickly who was actually engaged to Nym. Pistol arrives and he and Nym have a spat. But Mistress Quickly interrupts with news of their old friend Falstaff. He was a hell raiser and friend to the king. Falstaff is dying now but Henry no longer acknowledges him. Nym tells Nell Quickly to 'shog off' but a Boy enters and tells them that Falstaff is fading fast. Mistress Quickly: 'The king hath killed his heart.'

In Southampton King Henry deals with three traitors. They are his old friend Lord Scroop, Sir Thomas Grey and the Earl of Cambridge. They have been in the secret service of the French and have plotted to murder Henry. They beg for mercy but their king has them executed.

Mistress Quickly tells of Falstaff's last moments and how he will surely go to heaven despite all his faults. Pistol, Nym, Bardolph and the Boy prepare for France and Pistol says goodbye to his wife Nell Quickly.

Henry and his fleet prepare to sail. Once in France they advance through the country. They gain victories against all expectations. At Harfleur Henry rallies his soldiers on. He tells them how in peacetime they may be modest but in wartime: 'Then imitate the action of the tiger: / Stiffen the sinews, summon up the blood.'

After conquering Harfleur the men are tired and ready to retreat. The French are sure that they can crush them now. When the French ask Henry if he will be ransomed he refuses. Bardolph is caught stealing and condemned to be hanged. Pistol argues for him, tries to save his life, but cannot.

The Princess Katharine of Valois practises her English with her maid Alice. She knows that she may be offered as a wife to King Henry. This would unite her France with his England. She tries to repeat and recite 'de nails' which are on 'de arms' which have 'de bilbows.'

The English arrive at Agincourt and set up camp. Dawn breaks. Henry borrows a cape so that he can walk around unrecognised in the half light. He mingles with the soldiers just hours before the battle. They debate the rights and wrongs of the fight. But even when some doubt the cause itself they are still loyal to Henry as their king. Once alone again Henry talks of the huge responsibility of being a leader. In the morning he prays to God and then addresses his men. The Earl of Westmoreland says he wishes they had more troops. But Henry replies wonderfully to all the soldiers. He assures them that they are a perfect number. That each man will be proud to have been part of this battle on St. Crispin's Day. He describes themselves as: 'We few, we happy few, we band of brothers.'

The battle begins. The English fight brilliantly. They miraculously win with just a few hundred casualties. The French losses are around ten thousand. Montjoy approaches the king. Is it another challenge or insult? No. The French simply want to count and fetch their dead. The English have won.

King Henry meets Katharine and they try to speak each other's language. Henry apologises for being a soldier and not a poet but Katharine seems to like him. He tries to kiss her and she is seemingly outraged. But she still agrees to marry him.

Peace comes with this union. Their son will be the King of France and their marriage will unite their two countries.

<https://cdn2.rsc.org.uk/sitefinity/education-pdfs/school-synopses/edu-henryv-schoolsynopsis.pdf?sfvrsn=2>)

Assignment: Answer the following study questions using what you learnt this lesson about Act 1 Scene 2. If necessary use No Fear Shakespeare: https://www.sparknotes.com/nofear/shakespeare/henryv/page_14/

1. Why does Henry want to be sure of his right to the French throne before making his claim?

2. Is Henry's claim of the French throne a good reason to start a war? And why do you think Henry decides to go after the throne?

3. After receiving the Dauphin's 'treasure' Henry seems to be even more determined to become king of France. What do you think is the reason behind this?

4. Looking back at your answer for question 1, what is the most noticeable change in Henry's view on this upcoming war?

5. In *2 Henry IV*, before dying, King Henry IV tells his son Hal to 'busy giddy minds with foreign quarrels, that action hence borne out may waste the memory of former days.' (2HIV 4.3.342-344) What does this advice mean? Does this change your answer to question 2?

Lesson 4:

After discussing the homework, we will dive into the first major battle of the play, the battle at Harfleur. As an introduction, the following video will be shown: https://www.pbslearningmedia.org/asset/shak13_vid_breach/. In this video it becomes clear that many people consider *Henry V* as either pro-war or anti-war. However, producer Thea Sharrock tells us that those are not the only two choices. Narrator Jeremy Irons, who played Henry IV in the Hollow Crown series, states that *Henry V* is a play about leadership in wartime.

During this lesson, we will focus on the two speeches that Henry gives at Harfleur, one to spur on his men and one to make the governor of Harfleur surrender. Although Henry seemed very cautious and hesitant to start this war in Act 1, after the tennis balls incident he threatens the Dauphin and seems eager to start this war. At this particular moment, he is about to take the town of Harfleur and gives a speech so violent that his promise to be a Christian king seems forgotten.

These two speeches will be discussed using the method of expert groups. The class will first be split into two homogeneous groups and each group will study its own speech, after which the two homogeneous groups will form heterogeneous pairs. Each half of the pair now has knowledge of one of the two speeches and shares this knowledge with his or her partner. In this way, students are responsible for their and each other's education. Also, this means that both students get the same amount of information without actually having to study two texts themselves. In addition, teaching someone else is one of the best ways to learn, so by letting students teach each other they are also teaching themselves.

Hand-out: Speeches at Harfleur

<i>Henry V</i> Act 3 Scene 1		
Play		Notes
<p>KING HENRY V</p> <p>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, summon up the blood, Disguise fair nature with hard-favour'd rage; Then lend the eye a terrible aspect; Let pry through the portage of the head Like the brass cannon; let the brow o'erwhelm it As fearfully as doth a galled rock O'erhang and jutty his confounded base, Swill'd with the wild and wasteful ocean. Now set the teeth and stretch the nostril wide, Hold hard the breath and bend up every spirit</p>	<p>5</p> <p>10</p> <p>15</p>	

<p>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 20 And sheathed their swords for lack of argument: Dishonour not your mothers; now attest That those whom you call'd fathers did beget you. Be copy now to men of grosser blood, And teach them how to war. And you, good 25 yeoman, 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. 30 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!'</p>	
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<p>If your pure maidens fall into the hand Of hot and forcing violation? What rein can hold licentious wickedness 105 When down the hill he holds his fierce career? We may as bootless spend our vain command Upon the enraged soldiers in their spoil As send precepts to the leviathan To come ashore. Therefore, you men of Harfleur, 110 Take pity of your town and of your people, Whiles yet my soldiers are in my command; Whiles yet the cool and temperate wind of grace O'erblows the filthy and contagious clouds Of heady murder, spoil and villany. 115 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; Your fathers taken by the silver beards, And their most reverend heads dash'd to the walls, 120 Your naked infants spitted upon pikes, Whiles the mad mothers with their howls confused Do break the clouds, as did the wives of Jewry At Herod's bloody-hunting slaughtermen. What say you? will you yield, and this avoid, 125 Or, guilty in defence, be thus destroyed?</p>	
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GOVERNOR	<p>Our expectation hath this day an end: The Dauphin, whom of succours we entreated, Returns us that his powers are yet not ready To raise so great a siege. Therefore, dread 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.</p>	130	
KING HENRY V	<p>Open your gates. Come, uncle Exeter, Go you and enter Harfleur; there remain, And fortify it strongly 'gainst the French: Use mercy to them all. For us, dear uncle, The winter coming on and sickness growing Upon our soldiers, we will retire to Calais. To-night in Harfleur we will be your guest; To-morrow for the march are we addressed.</p>	135	
	<p><i>Flourish. The King and his train enter the town.</i></p>	140	

Lesson 5:

During our previous lesson, we studied two of Henry's speeches. One of them was a motivational speech and the other a threatening one. After having motivated his soldiers to be more beast-like and not calm gentlemen, Henry wins the town of Harfleur. This idea of being brutal in order to get what you want is emphasised when Henry gives his threatening speech to the governor of Harfleur. However, now that his men are riled up and he has just given them the example of a violent and beast-like king he instructs his uncle to have mercy on the people of Harfleur and agrees to Bardolph's execution for stealing something from a church. Ask students: 'Why do you think Henry decides to do this?' First, let students try to formulate their own answers, then show the following excerpt to help them with their answer:

<i>Henry V</i> Act 3 Scene 6		
Play		Notes
KING	We here give express charge that in our marches	After Henry hears about Bardolph's imminent execution for robbing a church he does two things. First, he does not admit that he knows Bardolph. This again shows that Henry no longer wants anything to do with the people he spent his time with during his wilder days. Secondly, he orders that none of his men are allowed to steal anything from the French while they are marching through the country. Everything they want has to be paid for. Also, his men are not allowed to abuse or anger the French with disrespectful language.
HENRY V	through the country there be nothing compelled from the villages, nothing taken but paid for, none of the French upbraided or abused in disdainful language. For when lenity and cruelty play for a kingdom, the gentler gamester is the soonest winner.	

	<p>He concludes his order with a reason for doing so: If mercy and cruelty try to win over a country, the gentler (mercy) is more likely to win.</p> <p>We have to keep in mind that Henry's reason for this war was to become the king of France. To win a country you could use two methods. Either you terrorise the entire population into submission by murdering and looting them, or show the inhabitants that you are the one they should want as their king. In addition, murdering and plundering would destroy the country that Henry wanted to win and how useful is a barren destroyed country?</p>
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It can be concluded that King Henry knew very well when to be brutal or when to be lenient and can adapt to the situation at hand.

After the victory at Harfleur, the troops march on towards Calais but are met by French forces near Agincourt. The night before the battle, King Henry borrows Sir Thomas Erpingham's cloak and wishes to be left alone with his thoughts. However, while being disguised he comes across several people and converses with some, including Pistol and three unfamiliar soldiers. Pistol, who does not know it is the actual king he is talking to describes King Henry as follows:

<i>Henry V</i> Act 4 Scene 1	
Play	Notes

PISTOL	The king's a bawcock* , and a heart of gold, A lad of life, an imp* of fame, Of parents good, of fist most valiant. I kiss his dirty shoe, and from heartstring I love the lovely bully. What is thy name?	45 * A colloquial or burlesque term of endearment: = Fine fellow, good fellow ('bawcock'). * Scion (esp. of a noble house); offspring, child (usually male) ('imp'). To conclude: He loves King Henry, having known him as a lively good-humoured young man.
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In this case, Pistol does not win anything from praising King Henry in front of someone who he believes to be an unknown gentleman. Of course it might not be wise to insult the monarch in the presence of someone whose loyalties and ideas are unknown to you, but it seems very plausible to believe that Pistol is actually very fond of King Henry, or at least the Prince Hal he once knew.

After his brief meeting with Pistol, Fluellen and Gower appear, quarrel about speaking too loudly, and leave again. Then Henry comes across three soldiers; John Bates, Michael Williams and Alexander Court, who are talking about the approaching day and the fact that they do not look forward to it. While being in disguise Henry expresses his opinion about the king, saying that the King is merely a man like him. A man who is just as afraid as his soldiers, but unable to show this fear because he does not want to discourage his army. Discuss the following excerpt with students, explaining what the soldiers and Henry are saying. For the entire modernised text next to the original visit:

https://www.sparknotes.com/nofear/shakespeare/henryv/page_162/.

Henry V
Act 4 Scene 1

Play			Notes
BATES	He may show what outward courage he will; but I believe, as cold a night as 'tis, he could wish himself in Thames up to the neck. And so I would he were, and I by him, at all adventures, so we were quit here.	115	He may pretend to be courageous, but I am sure that he would rather be up to his neck in the water of the river than be here. I myself would also rather be in the Thames right now, even though it is dangerous, anywhere is better than being here.
KING HENRY V	By my troth, I will speak my conscience of the King. I think he would not wish himself anywhere but where he is.		I think the King does not want to be anywhere else but here.
BATES	Then I would he were here alone; so should he be sure to be ransomed, and a many poor men's lives saved.	120	Well if he wants to be here, let him be here by himself. It is quite certain that he shall be ransomed, which will save many lives.
KING HENRY V	I dare say you love him not so ill, to wish Him here alone, howsoever you speak this to feel other men's minds. Methinks I could not die anywhere so contented as in the King's company; his cause being just and his quarrel honourable.	125	I am sure you do not dislike him that much that you wish for him to be here alone. I think you are only saying this to elicit a reaction from us. I think I could not die as happily as here in the King's company because his cause for this war is just and honourable.
WILLIAMS	That's more than we know.		In other words, Williams is not so sure whether the cause is just and honourable.
BATES	Ay, or more than we should seek after; for we know enough, if we know we are the King's subjects.	130	Whether the cause is just or not, we are the King's subjects and if the cause is unjust we will not be held responsible because we are merely being obedient.

<p>WILLIAMS</p>	<p>If his cause be wrong, our obedience to the King wipes the crime of it out of us.</p> <p>But if the cause be not good, the king himself hath a heavy reckoning to make, when all those legs and arms and heads, chopped off in battle, shall join together at the latter day and cry all 'We died at such a place;' some swearing, some crying for a surgeon, some upon their wives left poor behind them, some upon the debts they owe, some upon their children rawly left. I am afeard there are few die well that die in a battle; for how can they charitably dispose of anything, when blood is their argument? Now, if these men do not die well, it will be a black matter for the King that led them to it; whom to disobey were against all proportion of subjection.</p>	<p>But if the cause is unjust, this also means that the King has a lot to answer for on judgement day since it was his responsibility.</p> <p>I am afraid that not many men die well in battle, for how can you find absolution for your sins if you die killing enemies in battle?</p> <p>If these men do not die well (and therefore will miss out on the opportunity to go to heaven) the King should be held responsible for this because he led them into this battle and we merely obeyed as good subjects should.</p>
<p>KING HENRY V</p>	<p>So, if a son that is by his father sent about merchandise do sinfully miscarry upon the sea, the imputation of his wickedness by your rule, should be imposed upon his father that sent him: or if a servant under his master's command transporting a sum of money, be assailed by robbers, and die in many irreconciled iniquities, you may call the business of the master the author of the servant's Damnation. But this</p>	<p>Henry does not agree. He argues that a father is not responsible for his son's final end nor is a master responsible for his servant's. And like a father and master, the King cannot be held responsible for the death of his soldiers since they do not ask for their death but for their services in battle.</p>

<p>is not so. The King is not bound to answer the particular</p> <p>155 endings of his soldiers, the father of his son, nor the master of his servant; for they purpose not their death, when they purpose their services. Besides, there is no king, be his cause never so spotless, if it come to the arbitrament of swords, can try it out with all unspotted soldiers: some peradventure have on them the guilt</p> <p>160 of premeditated and contrived murder; some, of beguiling virgins with the broken seals of perjury; some, making the wars their bulwark, that have before gored the gentle bosom of peace with pillage and robbery. Now, if these men have defeated the law and</p> <p>165 outrun native punishment, though they can outstrip men, they have no wings to fly from God: war is his beadle, war is vengeance. So that here men are punished for before-breach of the King's laws in now the King's quarrel: where they feared the death, they</p> <p>170 have borne life away; and where they would be safe, they perish: then if they die unprovided, no more is the king guilty of their damnation than he was before guilty of those impieties for the which they are now visited. Every subject's duty is the king's; but every</p> <p>175 subject's soul is his own.</p>	<p>Additionally, no king, however right and just his cause, can only have blameless soldiers with spotless reputations. It is very likely that some of the men in his company have done unjust things in their lives before they became soldiers, such as plot a murder, seducing virgins, or stealing.</p> <p>And even though these men have escaped justice before, they cannot escape God, and so these men, who have broken the law before going to war, will be punished by God in this war.</p> <p>So if these men die unprepared (their sins have not yet been forgiven and they have not confessed them or sought absolution for them) the King cannot be blamed for their damnation.</p> <p>All subjects have a duty to their king, but they are responsible for their own soul.</p>
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	[...]		
BATES	'Tis certain, every man that dies ill, the ill upon his own head, the king is not to answer it. I do not desire he should answer for me, and yet I determine to fight lustily for him.	185	True, every man that dies unprepared only has himself to blame and not the King. I do not expect him to be responsible for my death, but I am determined to fight for him.
KING HENRY V	I myself heard the king say he would not be ransomed.		I heard the King say that he would not be ransomed.
WILLIAMS	Ay, he said so, to make us fight cheerfully, but when our throats are cut, he may be ransomed, and we ne'er the wiser.	190	Of course the King would say that because he wants us to fight cheerfully, but he could still be ransomed after we have been killed.
KING HENRY V	If I live to see it, I will never trust his word after.		If that happens I will never trust him again.
WILLIAMS	You pay him then. That's a perilous shot out of an elder-gun, that a poor and private displeasure can do against a monarch! you may as well go about to turn the sun to ice with fanning in his face with a peacock's feather. You'll never trust his word after!	195	As if the King will care about that. It is like threatening him with a toy gun. You may as well try to turn the sun into ice by fanning its face with a peacock's feather. (In other words, it is completely useless.)
	Come, 'tis a foolish saying.	200	You will never trust him again! What a stupid thing to say.

After this quarrel, Henry and Williams make some sort of bet. If they both survive the battle and meet again they will challenge each other. In order to recognise the other they exchange one of their gloves.

After this meeting, Henry continues with a soliloquy about the responsibilities that come with being king (4.1.227-281). This is quite a

long and wordy speech to read completely in class, so I would suggest to either summarise it or select some sentences from this speech to discuss. For example:

<i>Henry V</i> Act 4 Scene 1		
Play		Notes
KING	Upon the king! Let us our lives, our souls, our debts, our careful wives, our children, and our sins lay on the king!	227
HENRY V	We must bear all. O hard condition, [...] What infinite heart's ease Must kings neglect that private men enjoy? And what have kings that privates have not too, Save ceremony, save general ceremony?	230 233 235
	I am a king that find thee, and I know 'Tis not the balm, the scepter, and the ball, The sword, the mace, the crown imperial, The intertissued robe of gold and pearl, The farcèd title running 'fore the king, The throne he sits on, nor the tide of pomp That beats upon the high shore of this world. No, not all these, thrice-gorgeous ceremony, Not all these, laid in bed majestic, Can sleep so soundly as the wretched slave.	256 260 265

[...]		
The slave, a member of the country's peace,	278	The slave simply enjoys the country's peace but with his plain brain does not know anything about what the king has to do to keep this peace.
Enjoys it, but in gross brain little wots		
What watch the king keeps to maintain the peace,	280	

'What makes the campfire scene (when Henry is in disguise) such an important scene in this play?' Answers to this question may vary but it is important to point out that because this play is very much about leadership, it is also important to see what the impact of leadership is on the common people and that you also learn about their views and opinions. Not only is this important for us as readers but also for Henry who is still learning what it is like to be king.

Hand-out: Campfire scene and Henry's Soliloquy

<i>Henry V</i> Act 4 Scene 1		
Play		Notes
BATES	He may show what outward courage he will; but I believe, as cold a night as 'tis, he could wish himself in Thames up to the neck. And so I would he were, and I by him, at all adventures, so we were quit here.	115
KING HENRY V	By my troth, I will speak my conscience of the King. I think he would not wish himself anywhere but where he is.	
BATES	Then I would he were here alone; so should he be sure to be ransomed, and a many poor men's lives saved.	120
KING HENRY V	I dare say you love him not so ill, to wish Him here alone, howsoever you speak this to feel other men's minds. Methinks I could not die anywhere so contented as in the King's company; his cause being just and his quarrel honourable.	125
WILLIAMS	That's more than we know.	

BATES	<p>Ay, or more than we should seek after; for we know enough, if we know we are the King's subjects. 130</p> <p>If his cause be wrong, our obedience to the King wipes the crime of it out of us.</p>	
WILLIAMS	<p>But if the cause be not good, the king himself hath a heavy reckoning to make, when all those legs and arms and heads, chopped off in battle, shall join together at the latter day and cry all 'We died at such a place;' some swearing, some crying for a surgeon, some upon their wives left poor behind them, some upon the debts they owe, some upon their children rawly left. I am afeard there are few die well that die in a battle; for how can they charitably dispose of anything, when blood is their argument? Now, if these men do not die well, it will be a black matter for the King that led them to it; whom to disobey were against all proportion of subjection. 145</p>	
KING HENRY V	<p>So, if a son that is by his father sent about merchandise do sinfully miscarry upon the sea, the imputation of his wickedness by your rule, should be imposed upon his father that sent him: or if a servant under his master's command transporting a sum of money, be assailed by robbers, and die in many 150</p>	

<p>irreconciled iniquities, you may call the business of the master the author of the servant's Damnation. But this is not so. The King is not bound to answer the particular</p> <p>endings of his soldiers, the father of his son, nor the 155 master of his servant; for they purpose not their death, when they purpose their services. Besides, there is no king, be his cause never so spotless, if it come to the arbitrament of swords, can try it out with all unspotted soldiers: some peradventure have on them the guilt 160 of premeditated and contrived murder; some, of beguiling virgins with the broken seals of perjury; some, making the wars their bulwark, that have before gored the gentle bosom of peace with pillage and robbery. Now, if these men have defeated the law and 165 outrun native punishment, though they can outstrip men, they have no wings to fly from God: war is his beadle, war is vengeance. So that here men are punished for before-breach of the King's laws in now the King's quarrel: where they feared the death, they 170 have borne life away; and where they would be safe, they perish: then if they die unprovided, no more is the king guilty of their damnation than he was before guilty of those impieties for the which they are now</p>	
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	visited. Every subject's duty is the king's; but every subject's soul is his own. [...]	175	
BATES	'Tis certain, every man that dies ill, the ill upon his own head, the king is not to answer it. I do not desire he should answer for me, and yet I determine to fight lustily for him.	185	
KING HENRY V	I myself heard the king say he would not be ransomed.	190	
WILLIAMS	Ay, he said so, to make us fight cheerfully, but when our throats are cut, he may be ransomed, and we ne'er the wiser.		
KING HENRY V	If I live to see it, I will never trust his word after.	195	
WILLIAMS	You pay him then. That's a perilous shot out of an elder-gun, that a poor and private displeasure can do against a monarch! you may as well go about to turn the sun to ice with fanning in his face with a peacock's feather. You'll never trust his word after! Come, 'tis a foolish saying.	200	

Henry V
Act 4 Scene 1

Play			Notes
KING	Upon the king! Let us our lives, our souls, our debts, our careful wives, our children, and our sins lay on the king!	227	
HENRY V	We must bear all. O hard condition,	230	
	[...]		
	What infinite heart's ease Must kings neglect that private men enjoy? And what have kings that privates have not too, Save ceremony, save general ceremony?	233	
		235	
	I am a king that find thee, and I know 'Tis not the balm, the scepter, and the ball, The sword, the mace, the crown imperial, The intertissued robe of gold and pearl, The farcèd title running 'fore the king,	256	
	The throne he sits on, nor the tide of pomp That beats upon the high shore of this world. No, not all these, thrice-gorgeous ceremony, Not all these, laid in bed majestical, Can sleep so soundly as the wretched slave.	260	
		265	
	[...]		
	The slave, a member of the country's peace, Enjoys it, but in gross brain little wots What watch the king keeps to maintain the peace,	278	

Lesson 6:

Having discussed the night before the battle of Agincourt, it is now time to discuss the day of the battle itself. During this lesson, Henry's famous St Crispin's Day speech will be discussed, but also the battle itself and the outcome. In order to introduce the topic, play the following video:

https://www.pbslearningmedia.org/asset/shak13_vid_battleagin/. The beginning of the video is about what has been discussed during the previous lesson. In addition, part of the to-be-discussed speech is also discussed and shown in this video.

King Henry's St Crispin's Day speech is very famous and, in its essence, is primarily about courage, legacy and unity. At this point in the play, the entire army is present when Warwick states that he wishes that another 10,000 Englishmen were with them today because the French have an army of 60,000 while the English army is only a fifth of that. This is where Henry's speech begins. The speech is about 50 lines long: depending on the number of students in your class, assign each pair of students four to five lines to study. Make sure that dictionaries are available to them. Of course, students could also use their phones to look up unknown words, but then there is the possibility that they simply visit the No Fear Shakespeare section on Sparknotes.com, which will defeat the purpose of this exercise. Each pair of students should decipher their assigned lines and should be able to convey the meaning of these lines to their peers and teacher. After 10 minutes, each pair is asked to explain their four or five lines from the speech. The teacher may add information here and there if necessary. After this activity, the entire speech has been discussed and all students should know its content. Students will then be informed of the assignment, which will be their homework. If your school does not have an electronic learning environment, students could either email their answers or hand it in on paper.

That he which hath no stomach to this fight,	35
Let him depart; his passport shall be made	
And crowns for convoy put into his purse:	
We would not die in that man's company	
That fears his fellowship to die with us.	
This day is called the feast of Crispian:	40
He that outlives this day, and comes safe home,	
Will stand a tip-toe when the day is named,	
And rouse him at the name of Crispian.	
He that shall live this day, and see old age,	
Will yearly on the vigil feast his neighbours,	45
And say 'To-morrow is Saint Crispian:'	
Then will he strip his sleeve and show his scars.	
And say 'These wounds I had on Crispin's day.'	
Old men forget: yet all shall be forgot,	
But he'll remember with advantages	50
What feats he did that day: then shall our names.	
Familiar in his mouth as household words	
Harry the king, Bedford and Exeter,	
Warwick and Talbot, Salisbury and Gloucester,	
Be in their flowing cups freshly remember'd.	55
This story shall the good man teach his son;	
And Crispin Crispian shall ne'er go by,	
From this day to the ending of the world,	

<p>But we in it shall be remember'd; We few, we happy few, we band of brothers; 60 For he to-day that sheds his blood with me Shall be my brother; be he ne'er so vile, This day shall gentle his condition: And gentlemen in England now a-bed Shall think themselves accursed they were not here, 65 And hold their manhoods cheap whiles any speaks That fought with us upon Saint Crispin's day.</p>	
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Assignment: You will compare two versions of the St Crispin's Day Speech.

On the other side of this page you will find five links to versions of the St Crispin's Day Speech. Only the first three are screen adaptations of Shakespeare's play. Renaissance Man is a film in which youngsters in the army get Shakespeare lessons and The King is based on Shakespeare's play but not a literal re-enactment of the play, the speech in this video is completely different from the one we have read and heard before. Choose two versions, watch the videos and compare the two. Hand in your answers via Itslearning you can find this assignment and the questions in the planner there.

Henry V (Kenneth Branagh, 1989) → <https://www.youtube.com/watch?v=680NIRI3v2I>

The Hollow Crown (Tom Hiddleston, 2012) → https://www.youtube.com/watch?v=hHia1zu_YNI

Henry V (Laurence Olivier, 1944) → https://www.youtube.com/watch?v=qk_rPHoSc8w

Renaissance Man ([Lillo Brancato](#), 1994) → <https://www.youtube.com/watch?v=wHYeDqEngxU>

The King (Timothée Chalamet, 2019) → <https://www.youtube.com/watch?v=NvUhiUjw0Cs>

- Name one or two differences between the two versions you watched. Think about differences in words, emotions, people, scenery, and actions. Why do you think that directors have chosen to film this speech in this way? Explain for both versions.
- Which of the two did you find more compelling (=overtuigend) and why?
- This speech is mostly about courage and unity, why do you think these themes were so important in this play?
- Looking at the themes of this speech, think about when in history this play must have been very popular. Why at this specific time?

Lesson 7:

Depending on the number of students, divide the class into small groups or let students form their own groups. Each group will be assigned two to four statements from the list below, depending on the size of the groups. Students should discuss their assigned statements and quotes within their groups, preferably in English. After about 10 minutes, ask each group to share their opinions and views on the statements and quotes that were assigned to them with the rest of the class. During this sharing of opinions, other groups are of course free to comment and question the presenting group.

After the oral activity, briefly summarise the ending of the play. After the St Crispin's Day speech, the French herald Montjoy asks Henry whether he would be ransomed, which Henry declines. The battle begins, Pistol captures a French nobleman and some French noblemen finally realise that they are going to lose this battle. The Earl of Suffolk and the Duke of York have died in battle, and when Henry hears of this, he tears up. Then the French reinforce their men and prepare for another round of battle. Upon hearing this, Henry orders every soldier to kill his French prisoners. Fluellen and Gower appear on stage and from their conversation we learn that the boys who were looking after the luggage have all been killed and everything in the king's tent was either burnt or stolen. Gower therefore exclaims that Henry was right in ordering the men to kill their prisoners. Montjoy, the French herald, visits the English king once more, but instead of asking whether Henry would be ransomed, he comes to ask if they could search the battlefield to record the number of their dead and bury them. The English have won the battle. Henry meets Williams, the soldier he quarrelled with and exchanged gloves with. Henry decides to trick Williams and the matter is resolved in the end. Henry is told that the English have won with only 29 casualties on their side, while the French lost 10,000 of their men. According to Henry, all the

credit of this glorious victory belongs to God and God alone. The play ends with Henry trying to woo Katherine, which proves difficult, since they do not speak the same language. Henry marries Katherine and is made the heir to the French throne. If the French king dies, Henry will be the new king and his children after him. The play ends with the Chorus telling the audience that this was the life story of one of England's greatest heroes. Only seven years after the battle of Agincourt, Henry died, leaving behind his infant son, who became King Henry VI, to rule England and France. Unfortunately, during King Henry VI's reign, France was lost and civil war broke out in England. Has it all been for nothing then?

Introduce a literary genre: the mirrors for princes.

Background Information: Origin and Evolution of the Mirrors for Princes Genre

The mirrors for princes, also known as *Fürstenspiegel* in German, or *speculum principum* in Latin, is a written text, which can either be a poem, a book or a play, which educates princes or other types of rulers, such as kings and emperors, on how to act. Many critics consider the mirrors for princes to be mainly a political work, which was often used as a medium for critique. However, one should not forget that the mirrors for princes is first and foremost an educational work, written for princes. For practical reasons, I shall from here on refer to all different types of rulers as 'princes', since this is the term used by Erasmus and Machiavelli, whose works will be discussed later on.

In his article 'Machiavelli's Image of the Ruler', Frank Tang familiarises the reader with the origin and evolution of the mirrors for princes through the ages. Since there were few to no ways to address a prince on his behaviour, the mirrors for princes became an important device to do just that. According to Spitz (2003), the mirrors for princes can be divided into three main types:

Some depicted famous princes biographically with an emphasis on the high quality of their persons and the skill of their statecraft; some described historical personalities in a highly idealized and poetic way in order to produce a maximum idealistic impact upon the noble reader; and others presented practical rules, principles, and norms for the conduct of a prince. (Spitz)

From this statement, it can be concluded that not all mirrors for princes contain explicit instructions, but that some describe what a prince should be like, with the hope that a prince will emulate the given example. Although explicit instructions might have had a greater effect, it seems a rational choice for authors to choose to create an example, instead of instructing or criticising their prince directly and possibly facing his wrath.

Although this literary genre reached its peak during the Renaissance, the origin of the mirrors for princes can be traced back to classical antiquity. Plato's *Republic* and Aristotle's *Politics* and *Nichomachean Ethics* have been the most influential classical works, but also Xenophon's *Oeconomicus* and *Cyropaedia*, Plutarch's *Moralia* and Seneca's *Epistulae Morales ad Lucilium* have played the role of classical sources for later mirrors for princes writers such as Erasmus (Spitz; Erasmus 200).

[I]t (mirrors for princes) gained popularity in the Carolingian period, but when royal authority declined in the tenth and eleventh centuries, the genre as good as disappeared. As kingship reasserted itself in the twelfth century, mirrors for princes

began to reappear. [...] [D]uring the Middle Ages and the Renaissance [...] there were few legal means of forcing princes to wield power responsibly. (Tang 188)

During the Medieval period, it was assumed that princes were God's representatives on earth. It was the prince's duty to see 'man's sinful inclinations', referring to the fall of man described in the Bible, and control these inclinations to maintain peace and order (189). Also, a prince should protect his subjects and keep them on the right path by setting a good example. The prince should be the 'paragon of virtue and righteousness' (190) and his subjects, like himself, should follow the Christian faith. To realise this image of perfection, a prince should be 'a balanced individual, guided by reason', not by plebeian passions or pleasures (190).

[H]e [a prince] should be strict but fair, [...] brave, but never reckless, [...] steer an even course, [...] show clemency to those who [a]re not beyond redemption, [...] be generous, [...] reward his faithful subjects, but not to overspend his income, for then he would have to raise more taxes than law or custom allowed for, [...] choose the right advisors [...] and shun flatterers and hypocrites. (190)

Only princes who ruled justly and according to Christian beliefs and morals would be able to retain power and gain heavenly glory. Princes who did not rule accordingly, would not be accepted by their subjects or God, and their reign would not last. Examples of bad rulers who died a violent death or were struck by disease or madness were given as evidence of God's punishment for bad rulers (191).

One of the first Medieval works on political and ethical philosophy was John of Salisbury's *Policraticus*, which was written around the

year 1159 (191). This work contained explicit instructions for a prince, with its main focus on how to counter tyranny, but it also provided a more natural explanation for the existence of authority than the old idea that man is sinful and should, therefore, be governed: ‘The idea gained ground that man, in order to survive, possessed a natural drive to form states; it provided him with material goods and security’ (191).

After approximately the twelfth century, there was a shift in the image of a perfect ruler. The king was no longer seen as God’s representative on earth, but was rather seen as the embodiment of the state. Universities emerged and rediscovered classical texts and Roman law, which led them to Aristotle’s *Politica*. The expansion of scholarly life beyond the clergy led to a minor form of secularisation, because theology’s influence on politics became less and less. With this shift from religious to scholarly intellect, the prince’s duties also expanded. No longer was he mainly the paragon of virtue and righteousness, but administrative and other practical skills, such as knowledge of the law, financial matters, and warfare, became more important. Of course, the prince still had to represent all of the traditional values, besides expanding his knowledge (191–192).

As already mentioned, during the Renaissance, the popularity of the mirrors for princes reached its peak. A new philosophy, which we now know as humanism, breathed new life into the fading mirrors for princes. Humanists tried to imitate classical texts, and, like classical texts, their works were often secular, but they still agreed with more traditional mirrors for princes that a prince should be virtuous, since this is one of the best ways to achieve political stability and attain personal glory. According to the humanistic vision, a prince’s central role was to preserve public order and stimulate security and prosperity. A prince should be generous, magnificent and clement and should always keep his word (194). In the fifteenth century, the question of how a prince could best serve his subjects gradually shifted to the question of how a prince could

remain in power (193–194). This contrast can also be seen when comparing *The Education of a Christian Prince* by Erasmus and Machiavelli's *The Prince*.



MIRROR FOR PRINCES

A Literary Genre

ORIGIN OF THE MIRROR FOR PRINCES

- Fürstenspiegel, Vorstenspiegel, Speculum Principum
- Educates princes and rulers
- Political work, way of critiquing, educational work
- Middle Ages: King = God's representative → maintain order and peace, set a good example, good Christian
- After 12th century: King = embodiment of the state → good Christian + knowledge of the law, financial matters, and warfare
- Very popular genre during the Renaissance



The Hollow Crown: Richard II, looking at himself in a mirror

MIRROR FOR PRINCES

- Good ruler → Long reign & heavenly glory
- Bad ruler → Short reign & violent death/disease/madness
- 3 types:
 - Biographical depiction
 - Description historical person
 - Practical rules
- Explicit instruction vs. Setting an example: Which is better?

Hand-out: Statements and Quotes on War

1. A king is responsible for his soldiers' deaths.
2. 'Never think that war, no matter how necessary, nor how justified, is not a crime' (Hemingway).
3. A king should listen to his subjects when making decisions.
4. It's not the armies that are evil, it's wars and people who start them.
5. If there were no wars, how could we know the value of peace?
6. Refusing to fight for what someone thinks is right isn't an act of cowardice. It's the realisation that wars are pointless.
7. There's no such thing as a righteous war. No one has the right to take the other person's life.
8. 'The object of war is not to die for your country but to make the other bastard die for his' (Patton).
9. All German soldiers were nazis.
10. 'War isn't only about equipment, or troops or air force; it is also about spirit about morale' (Chiang Kai-shek).
11. In war there are no prizes, neither for those who won it, nor for those who lost.
12. 'In politics... never retreat, never retract... never admit a mistake' (Napoleon).

Lesson 8:

During this lesson, we will take a look at two Mirrors for Princes: *The Prince* by Machiavelli and *The Education of a Christian Prince* by Erasmus. Both of these Mirrors for Princes were written in the sixteenth century and both are dedicated to leader, however, the ideas that are put forward in these Mirrors differ a lot.

Before diving into these two Mirrors, ask students what they remember about Mirrors for Princes from the previous lesson. After activation their prior knowledge use the PowerPoint to inform them about Machiavelli's life and his book *The Prince* and about Erasmus's life and his book *The Education of a Christian Prince*. Since this is a substantial PowerPoint with quite some text on it, provide students with a copy of the hand-out: Machiavelli and Erasmus, on which they can write down their notes for future reference.

Background Information: Machiavelli's The Prince and Erasmus's The Education of a Christian Prince

Niccolò Machiavelli's Life

On the third of March 1469 in Florence, Italy, the man we know as Niccolò Machiavelli was born. His father Bernardo di Niccolò di Bueninsegna Machiavelli was believed to belong to an illegitimate branch of the Machiavelli family and his wealth only slightly grew after the passing of Totto Machiavelli, who was thought to be his uncle (Ridolfi 2). Bernardo was a doctor of law and held the post of treasurer in the Marches. For almost sixteen years Bernardo kept a diary, from which we have learnt that he could not afford luxuries and lived a miserly life (Ridolfi 2). Nevertheless, the Machiavelli family belonged to the middle and ruling class of Florence (BookCaps). Books were Bernardo's passion, he often purchased them loose and had them bound separately for economic reasons. These were not only books of law, but also books

in Greek and Latin, which hints at how important Bernardo believed his children's education to be. Together with his wife, Bartolomea de' Nelli, he had two daughters and two sons, Niccolò being the third child (Ridolfi 3).

On the sixth of May 1476, at the age of seven, Machiavelli started to learn the first elements of Latin from maestro Matteo. A year later he got a new teacher ser Battista de Poppi of the S. Benedetto church, who taught Machiavelli grammar. At the age of eleven he also started to study arithmetic and was already able to write short compositions in Latin (Ridolfi 3-4). What followed remains unclear, some argue that Machiavelli worked as a banker in Rome, while others contradict this assumption saying it was another Niccolò Machiavelli altogether. Machiavelli's father's diary ended in 1487 and therefore marks the beginning of the so-called silent years. Between this time and 1498, the year Niccolò Machiavelli was elected second Chancellor, only five days after the execution of the former Florentine ruler and prophet Savonarola, there is little to no information about Machiavelli's whereabouts (Geerken 352).

Machiavelli was only an infant when Lorenzo de' Medici became the ruler of Florence, however, Florence under Medici rule was the Florence Machiavelli grew up in. After having been removed from power by Savonarola, the Medici family returned to Florence and were soon back in power in 1512. After fourteen years, Machiavelli was removed from his position as Chancellor, being a supporter of the then late Soderini government. After losing his position Machiavelli's name was found on a list with presumable conspirators against the Medicis and was consequently imprisoned. While imprisoned he wrote sonnets to his acquaintance Giuliano de' Medici, who he had met at the Florentine University. In these sonnets Machiavelli tries to persuade Giuliano to intervene and help him to get out of prison. Eventually, in 1513, Machiavelli was released and in his countryside home wrote *The Prince*, which he dedicated to Lorenzo de' Medici, Duke of Urbino, hoping this

would help prove his loyalty to the Medicis and perhaps return to his old diplomatic life. Unfortunately this was not the case. However, during the next ten years Machiavelli produced several pieces of writing and eventually was noticed by Cardinal Giulio de' Medici, who commissioned Machiavelli to write a history of Florence. Giulio was elected Pope Clement VII in 1523 and as a result, after having written this history of Florence, Machiavelli knew a short period of public service once again and was put in charge of Clement's militia in Florence. However, his men were defeated by the Romans and soon after this Rome also fell. The people of Florence deposed of the Medicis and Machiavelli once again was on the losing side because this time he was a supporter of the Medicis. Not long after, he died as a result of an illness in June 1527. His most popular work *The Prince* would not be published until well after his death in 1532.

The Prince

Machiavelli best-known work *The Prince* is in its essence a Mirror for Princes. In order to regain the Medicis' favour Machiavelli dedicated his work to the then current ruler of Florence, Lorenzo di Piero de' Medici. In the dedication Machiavelli states that 'those who strive to obtain the good graces of a prince are accustomed to come before him with such things as they hold most precious, or in which they see him take most delight [...]' (Machiavelli, dedication). He continues to explain that he does not possess precious objects such as gems, gold and other riches, but he does have a vast amount of knowledge which he wishes to share. Knowledge that he has not embezzled with glorious words and unnecessary flourishes, but simply to 'discuss and settle the concerns of princes,' (Machiavelli dedication) even though it is not his place to do so. It is Machiavelli's belief that: 'A wise man ought always to follow the paths beaten by great men, and to imitate those who have been supreme, so that if his ability does not equal theirs, at least it will savour of it' (ch. 6). Therefore, rather than only giving directions on how to govern,

Machiavelli opts to also use a more subtle way by giving examples of how great rulers ruled and thrived, and examples of wicked rulers and their demise. This additional subtle way of giving advice might have been more effective than simply telling a very powerful man what to do since they can simply choose to ignore the advice or take it as an insult to their person and chastise the author for it (ch. 4).

The Prince contains twenty-six chapters that discuss a wide range of topics. These topics include explaining what types of kingdoms there are and how each of them should be governed, examples of famous rulers, types of soldiery, the art of war, and how princes should behave and which characteristics they should possess. In the following section Machiavelli's *The Prince* will be further discussed on the basis of five main topics. These are: 'Types of principalities,' 'How to govern,' 'The art of war,' 'Rules of conduct' and 'Public relations.'

Types of Principalities

In Chapter 1, before actually giving any type of advice, Machiavelli starts off by explaining the types of principalities that exist in Italy. At the time Italy was a collection of republics and kingdoms, the latter were also known as principalities. According to Machiavelli there were two types of principalities, they were either hereditary and the ruling family had been established a long time ago, or it was a new principality. New principalities can either be entirely new or annexed to an already existing state belonging to the prince who acquired them. When explaining this, Machiavelli gives examples of these types of principalities and of well-known rulers to clarify.

How to Govern

Stating that he will refrain from discussing republics and will merely focus on principalities in this piece of writing, Machiavelli continues to discuss hereditary principalities and how they should be ruled and preserved (ch. 3). Machiavelli believes that when a prince takes over a

principality he makes enemies in all of those he has injured by doing so and will find it hard to keep the friends who helped him. The prince will never be able to satisfy these friends, but cannot take action against them because he is in their debt, and needs the support of the natives. The support of the inhabitants is very important, for it often happens that the population of a principality is responsible for appointing a new prince 'moved by the hatred which they feel against the ruling power' (ch. 3). However, when a new prince is a disappointment to the people, he will not find himself in office very long.

When a principality has been acquired by a new prince who is already in the possession of a state it is easier to keep the new principality if it is of the same country and language as the state already in possession. Especially if the new principality is familiar with self-government, because if this is the case the only action needed to keep the new principality is to 'have destroyed the family of the prince who was ruling them' (ch. 3). However, if the principality acquired is of a different state and language and therefore has different laws and customs it will take luck and great energy to keep it. It would help the new prince immensely if he were to live in the new principality to strengthen his position.

Machiavelli finds that principalities are mostly governed in two different ways: either by a prince and a party of servants, who serve as ministers aiding the prince in governing the principality but chosen by the prince himself, or by a prince and barons, who by blood are part of the nobility and are not chosen by the prince. Barons have their own lands and subjects, which is why states that are governed by a prince and servants have a greater chance of withstanding seizure because servants have a higher amount of respect for their king than barons who do not bear him any particular affection. When a new prince comes to power with the help of the nobles of that principality he will find it harder to maintain power since nobles see themselves as his equals. Additionally, when abandoned by the people, a prince has more to fear than when

nobles rise against him, for a prince will always have the same people, while nobles can be replaced. So even though states governed by a prince and servants are harder to acquire, they are easier to hold after one has acquired them. Contrarily, a state governed by a prince and barons is relatively simple to acquire, for it is easy to find someone of high position who is unsatisfied with the current rule and wants to help a new prince come to rule. However, it is relatively hard to keep such states governed by a prince and barons for these earlier unsatisfied men will now be unsatisfied with the new prince and rebel against him just as easily as they did against the previous prince (ch. 4).

The Art of War

The wish to acquire is in truth very natural and common, and men always do so when they can, and for this they will be praised not blamed; but when they cannot do so, yet wish to do so by any means, then there is folly and blame. (Machiavelli ch. 3)

No other subject is as important to study for a prince as the art of war, because this is the only art that solely belongs to those who rule. It is such a powerful set of skills to learn for all princes, not only for those born a prince, but also those who have risen from their private stations to principedom, because it endorses both. Knowing the art of war is often one of the reasons why a man of low rank can rise to become a prince. If a prince does not devote his time and effort into learning the art of war he will have a greater chance of losing his kingdom, while if he does educate himself on the art of war he has a greater chance of keeping his kingdom and even expanding it (ch. 14).

Although getting to know your principality is important to be able to be a better ruler for your subjects, it also has two major strategic benefits, such as knowing how to defend your principality. Additionally, by gaining knowledge about your principality you also learn more about

other states, which makes it easier to conquer them in the future. The conquering of states is one of the things a prince can do to obtain himself the name of a good and remarkable man.

Concerning the conquering of states, Machiavelli makes it very clear how this should be done. The prince himself should lead his troops as captain. Captains are either capable or incapable men, if capable they are a threat to the prince himself, while incapable captains are a liability to the prince's endeavour (ch. 7). Machiavelli also believes it is best to win a new principality using one's own forces and without help of mercenaries or auxiliaries. Both of these are not loyal to the prince and therefore not the most ideal means to an end. However, if impossible, it is best to use a combination of one's own soldiery and either mercenaries or auxiliaries (ch. 8).

Rules of Conduct

Machiavelli claims that although many people have written about the rules of conduct for princes before, these were not realistic because they speak of an imaginary republic or principality which never existed. Also, many describe a prince who is so exemplary that it does not seem realistic to Machiavelli, for if such a perfect prince existed he would never be able to keep his principality for long. Machiavelli believes that 'a man who wishes to act entirely up to his professions of virtue soon meets with what destroys him among so much that is evil' (ch. 15). Therefore a prince should know how to do wrong and when to make use of this or not, depending on the situation. For 'a prince wishing to keep his state is very often forced to do evil' (ch. 19). There are many character traits that a prince should possess in order to be a successful ruler. Being generous or greedy, cowardly or brave, sincere or cunning, cruel or compassionate can all be seen as either a virtue or vice. However, Machiavelli implies that the chosen label of either virtue or vice all depends on the situation. Something that is normally considered a virtue such

as generosity can lead to bankruptcy, and similarly a vice such as cruelty can help you win a war or help defend your principality.

Machiavelli discusses several of these virtue and vice pairs and the first of these is liberality and meanness (ch. 16). Although it is commonly believed that liberality is a virtue and meanness a vice, Machiavelli sketches an image to explain his ideas further. Being a very liberal prince, but not being known for it, may mean that a prince will keep on being liberal in order to gain the reputation of being liberal. But eventually, it may come to pass that a prince has to tax his own subjects in order to be liberal and then after draining the resources and becoming poor he will be viewed as miserly. A wise prince should not be afraid of having the reputation of being mean, because when money is needed, for instance during war, he will be able to defend his principality against attacks without burdening his people with higher taxes (ch. 16).

The second virtue and vice pair Machiavelli discusses is clemency and cruelty (ch. 17). According to Machiavelli, a prince should always aim to be thought of as clement but should keep in mind that he should not let people abuse this clemency.

Machiavelli also asks himself the question whether it is better for a prince to be loved or hated (ch. 17). Although a prince should inspire fear to an extent, he should avoid being hated by his people. Nothing creates hatred against the prince more than when he '[is] rapacious, and [...] a violator of the property and women of his subjects, from both of which he must abstain' (ch. 19). It is important to avoid hatred considering that a prince who is held in high esteem by his people will have less chance of being conspired against, and if being conspired against has a greater chance of withstanding that conspiracy. The question whether it is better to be feared than loved does not remain unanswered, for Machiavelli clearly states that a prince should wish to be both loved and feared. However, if it is not possible to unite these two, to be feared is safer for a prince than to be loved.

Men have less scruple in offending one who is beloved than one who is feared, for love is preserved by the link of obligations which, owing to the baseness of men, is broken at every opportunity for their advantage; but fear preserves you by a dread of punishment which never fails. (ch. 17)

A prince should have two fears, one from within, namely his subjects, and the other one from outside. While one can protect himself from external foes by being well-armed and having good allies, when these external affairs are disturbed a prince has to be on guard for internal conspiracies, which can easily be avoided by not being hated or despised by your people. Evidentially a prince cannot prevent being hated by someone but should prevent being hated by everyone, for conspirators will only conspire if the people are malcontent with the current ruler (ch 19).

Although it was considered to be commendable for a prince to keep faith, Machiavelli argues that most princes who accomplished great thing did not devote themselves to faith (ch. 18). A prince ought to be both a law-abiding man but also a beast if acting according to the law does not serve his purpose. Machiavelli explains how Achilles and many other princes of old we brought up by the Centaur Chiron. Having a teacher both man and beast meant that these princes were taught in both disciplines. If a prince were to literally adopt the characteristics of a beast he should opt for the lion and the fox, for it combines their cunning and strength which will make a prince hard to beat.

He who has known best how to employ the fox has succeeded best. [...] But it is necessary to know well how to disguise this characteristic, and to be a great

pretender and dissembler; and men are so simple [...] that he who seeks to deceive will always find someone who will allow himself to be deceived. (ch. 19)

With this reasoning, Machiavelli believes that it is unnecessary for a prince to have all the good character traits he previously described. A prince does not have to actually have these traits but he should at least seem to be merciful, faithful, humane, religious, upright, and so on. However, he should be able to, if necessary, change to the opposite of all of these.

Public Relations

First impressions are very important, even for princes. Not only the prince himself is being evaluated, but so is his entourage. Servants are unimportant, but the people the prince surrounds himself with are an indication of whether the prince himself is a good judge of character and has chosen wise and loyal men. If this is not the case and the prince surrounds himself with incapable and foolish men, the prince himself has been foolish in choosing such men to begin with and will be considered a fool too (ch. 22).

‘Princes, especially new ones, have found more fidelity and assistance in those men who at the beginning of their rule were distrusted than among those who in the beginning were trusted’ (ch. 20). The men who were discontented with the previous prince and helped a new prince to power will most likely also be the men who will soon be discontented with the new prince.

One of the other dangers of the people surrounding the prince is the danger of flatterers (ch. 23). Most courts are full of flatterers, men who would say anything to get into the prince’s good graces. The only way of guarding oneself against this danger is by letting courtiers know that you, as a prince, will not be offended if they tell you the truth. However, if everyone feels that it is their right to tell their prince the truth, the

respect they have for their prince will waver. Therefore, a prince should make sure that he only provides the privilege of speaking the truth to the wise men of his state and only when asked, for a prince should always form his own opinions. A prince ought to seek counsel, but only when he feels he needs counsel, not when others feel he needs it. A prince should also be steadfast in his decisions and not let them be changed by flatterers in order to prevent his people to disregard him.

Erasmus's Life

Between the night of the twenty-seventh and early morning of the twenty-eighth of October 1466, Desiderius Erasmus was born in Rotterdam, The Netherlands. The year in which he was born has been a cause for debate amongst scholars for centuries. According to scholars, it could have been as early as 1466 and as late as 1469. The reason for this uncertainty is the fact that Erasmus was born out of wedlock and therefore there are practically no accounts of his birth. His father was a priest in Gouda, who had an affair with Erasmus's mother who was the daughter of a physician. It was rumoured that Erasmus's mother was staying in Rotterdam to hide her pregnancy, which resulted in Erasmus being born in Rotterdam and not Gouda. After living in Rotterdam for only four years Erasmus, his brother, and mother moved to Gouda (Schimmelpenninck van der Oije et al.). After studying mostly Latin and rhetoric in Latin school, Erasmus, then around twenty years of age, was sent to a monastery near Gouda where he studied more Latin and read many a classical text. Later in life, he studied theology in Paris, but never gained the title of doctor there (Augustijn 27). This is because people born out of wedlock were not allowed to take examinations in theology. Erasmus eventually, after several attempts at various universities, obtained his doctorate degree at the University of Turin (Schimmelpenninck van der Oije et al.). In 1516 Erasmus became councillor to Charles V, who was then a prince of mere sixteen, to whom he dedicated his Mirror for Princes (Enenkel

179).

The Education of a Christian Prince

Erasmus belonged to the Humanist movement, but unlike many humanist works, *The Education of a Christian Prince* is not very secular like the title already indicates. There is a great emphasis on being a good Christian, especially when concerning the prince. This work is also a quite traditional Mirror for Princes since the prince is seen as God's representative on earth, and it is stated that a good prince would be able to maintain his kingdom longer than a tyrant. *The Education of a Christian Prince* was first published by Froben Press in Basel in 1516. Erasmus had been appointed as Prince Charles's counsellor a few months prior to this (Erasmus 200). Therefore it may not be surprising that Erasmus's *The Education of a Christian Prince* was dedicated to this Prince Charles, who later became Habsburg Emperor Charles V. Due to this dedication this Mirror for Princes had an 'admonitory tone, which so distinguishes it from the more descriptive manner of other great contemporary manuals of statecraft, [such as] Machiavelli's Principe' (200).

Erasmus is very thorough in his advice for the future emperor, for *The Education of a Christian Prince* contains eleven chapters, which all discuss different subjects: 'The birth and upbringing of a Christian prince,' 'The prince must avoid flatterers,' 'The arts of peace,' 'Revenue and taxation,' 'Generosity in the prince,' 'Enacting and amending laws,' 'Magistrates and their duties,' 'Treaties,' 'The marriage alliances of princes,' 'The business of princes in peacetime' and 'On starting war.' In the following sections, *The Education of a Christian Prince* will be discussed by highlighting four important topics: 'The prince as the likeness of God', 'the birth and upbringing of a Christian prince', 'the prince must avoid flatterers', and 'the arts of peace (and war).'

The Prince as the Likeness of God

The Education of a Christian Prince is a quite traditional Mirror for Princes, in the sense that the prince is seen as God's representative on earth. Although the prince is being compared to God continuously throughout Erasmus's work, the following passage clearly illustrates Erasmus's view on the matter.

A beneficent prince, as Plutarch said with all his learning, is a kind of living likeness of God, who is at once good and powerful. His goodness makes him want to help all; his power makes him able to do so. (Erasmus 219)

Since the prince is the living likeness of God, a good prince should possess the same three main qualities as God: total goodness, total wisdom and total power. Each of these qualities cannot live without the other. 'Power without goodness is unmitigated tyranny, and without wisdom it is destruction' (220). Also, like God, the prince should be loved by all and feared by no one except for the wicked, but the prince should always be lenient towards criminals who are able to reform.

According to Erasmus, the prince, like God, is higher than anyone and should therefore remove himself as far as possible from the common people (221). This will also be made apparent in the chapter on birth and upbringing in which Erasmus specifies that a prince should be kept away from 'pleasure seeking youngsters, drunkards, foul-mouthed people, and especially the flatterers' (208).

The Birth and Upbringing of a Christian Prince

The first chapter, 'The birth and upbringing of a Christian prince,' as the title already hints, contains advice mostly about the upbringing of a Christian prince.

According to Erasmus, there are two main types of princes, princes that are elected and princes that are princes by birth. 'In early times kings were appointed by popular agreement, simply because of their exceptional qualities [...]' (231). Therefore, if one has the opportunity to choose a prince, Erasmus advises not to look at merely his ancestry because this is far less important than for example temperament and disposition. To clarify his opinions Erasmus uses the following example:

On board ship, we do not give the helm to the one who has the noblest ancestry of the company, the greatest wealth, or the best looks, but to him who is most skilled in steering, most alert, and most reliable. (206)

Therefore a prince should possess certain qualities such as 'wisdom, a sense of justice, personal restraint, foresight and concern for the public wellbeing' (206). Besides having these noble qualities many things should be considered when choosing an appropriate new prince. A prince should neither be too stubborn that he refuses to take advice and becomes a tyrant, but on the other hand, he should not be too credent and follow everyone's advice. There should also be a balance between age and experience, which means that a prince should not be too old, because of the risk for senility, nor too young and immature that he will let his feelings guide him. Also, his state of health is very important.

However, when a prince is a prince by birth, which was mostly the case during Erasmus's times, a good education is the only action that

might help a prince to become a good king. ‘What has been lost with the right to vote is made up for by the care given to his upbringing’ (206). In other words, now that a prince cannot be selected for his good qualities, he has to be educated to create these necessary qualities. This education should start very early, as early as the cradle according to Erasmus. Of course, the education of a prince cannot be taken lightly, and therefore the educator should also be carefully chosen. This educator should be a man of integrity, purity, dignity, with long practical experience, of an age that wins him respect, lives an unblemished life, has a pleasant and friendly manner, reprimands without giving abuse, and praises without flattering (208). Letting the prince being educated by an older and more experienced man makes sure that the prince learns from theory, rather than from practice, since learning from practice could cost the state.

Not only the educator has to be carefully picked out, but also the boy’s nurses should be ‘prepared and instructed for the task’ (208), and like the educator should have an impeccable character (208). It is the educator’s task to find out what the prince’s weak spots are, whether he has the inclination to ‘arrogance and fits of temper, or [...] thirst for fame, or to pleasures of the flesh, gambling, and the pursuit of wealth, or to revenge and war, or to impulsiveness and tyranny’ (210). The educator should work on these points and strengthen the young prince’s mind against particular flaws in his character by concentrating on positive qualities. A prince, in turn, should take his educator’s advice to heart and be ‘distrustful of his [own] years, partly because of his [own] inexperience [...]’ (209). He should never do major things or make important decisions without advice from his older and wiser advisors (209). A prince should be taught that ‘nobility, statues, wax masks, family trees, [...] are only empty gestures, except in so far as they have been the consequence of honourable acts’ (213).

A young prince should also only associate ‘with boys of good and respectable character who have been brought up and trained in the

ways of courtesy and decency,' (208) and be kept away from 'pleasure seeking youngsters, drunkards, foul-mouthed people, and especially the flatterers, as long as his moral development is not yet firmly established' (208). All of this is necessary because one cannot expect much from a prince that:

Spends his boyhood among silly women and his youth among whores, degenerate comrades, the most shameless flatterers, buffoons, street-players, drinkers, gamblers and pleasure-mongers as foolish as they are worthless. In this company he hears nothing, learns nothing, and takes in nothing except pleasure, amusement, pride, arrogance, greed, irascibility, and bullying. Boys who have played tyrant in childhood can only grow up to be tyrants later in life. (208-209)

A young prince should be taught that virtue is a more noble reward than wealth and fame. A prince should therefore 'sparingly [use his] unlimited resources' because showing off his wealth, gold and jewels, may incite criminality (214). Another reason according to Erasmus for a prince to not flaunt his wealth and heritage is that this belongs to the third and lowest form of nobility. Erasmus explains that there are three forms of nobility; nobility that derives from virtue and good actions, nobility that derives from having experienced the best training, and the nobility that derives from family trees and wealth. Therefore, Erasmus believes that '[it is] inappropriate [...] for a prince to pride himself on this third and lowest sort of nobility,' since this is the form of nobility which does not require any effort (215). Last but not least, a prince should learn to put his subjects' welfare before his own, 'even at the cost of his own life' (213).

Although most of the advice given by Erasmus in the previous sections is addressed to the people around the prince, Erasmus also gives advice directly to the prince.

Follow what is right, do violence to no one, extort from no one, sell no public office, and are corrupted by no bribes, then, to be sure, your treasury will have far less in it than otherwise. But disregard the impoverishment of the treasury, so long as you are showing profit in justice. (217)

What Erasmus mentions several times is that a prince who only thinks about his own welfare and gain is a tyrant. The difference between a prince and a tyrant is not so much in their name but in their actions. Therefore, as quoted above, Erasmus warns the prince not to pay too much attention to the content of his treasury. Likewise, a prince should not let himself be guided by his own personal feelings concerning war, which often is an instrument to gain wealth.

If you choose to tolerate injuries rather than avenge them at great cost to the state, your empire is likely to be reduced to some extent. Put up with it, and consider that you have gained an enormous amount by bringing harm to fewer people than you would otherwise have done. [...] [I]f you cannot defend your kingdom without violating justice, without much human bloodshed, [...], then abdicate rather than that, and yield to the realities of the situation. (217)

Of course, even Erasmus was aware of the fact that there would be people that would call this sort of prince a fool, but Erasmus urges the prince to stand fast and prefer to be a just man instead of an unjust prince (218). This, in turn, will lead to the improvement of the public's morals, since 'the common people imitate nothing with more pleasure than what they see their prince do' (219). According to Erasmus, instruction must be implanted from a young age and should be unambiguous, otherwise the question of what is right and what is wrong becomes uncertain (238).

The Prince Must Avoid Flatterers

The prince must avoid flatterers; but this cannot be brought about unless flatterers are kept at bay by every means, for the well-being of great princes is extremely vulnerable to this particular plague. Youthful innocence in itself is particularly exposed to this evil, partly because of the natural inclination to enjoy compliments more than the truth, and partly because of inexperience: the less suspicious the prince is of trickery, the less he knows about taking precautions. (245)

Flattery is a particularly fast and effective poison when it comes to princes who do not guard themselves against it. Princes who are inclined to listen to compliments given by flatterers are in danger of losing all of their power and instead of reigning will be reigned by these same flatterers (254). In order to guard a prince against flatterers, special care should be taken regarding a prince's company. This, of course, has to be taken into account when hiring a tutor, but the process of choosing a tutor or educator has already been discussed in a previous section. Also hired nurses should be immune to flattery especially since their gender makes them particularly vulnerable to this corruption (246). Besides his tutor

and nurses the remainder of the prince's attendance should consist of wise and honest men. Lastly, a prince should be provided with well-bred companions in order to make the right sort of friends that do not aspire to use him for his influence and do not lie and pretend to gain his favour (246).

The Arts of Peace (and War)

Although it is believed that a prince should be taught on matters of war, to Erasmus it is more important to educate a prince on how to reign in peacetime so that war may never be necessary. In order to reign a kingdom as well as he can, a prince should learn about his kingdom first. To get to know his kingdom a prince should study its geography, its history and frequently tour towns and cities so that he can familiarise himself with local laws, customs, etc. Naturally this is also what a tyrant would do, however, a tyrant and a prince have other motives for doing so; a prince wants to know his kingdom in order to aid it, while a tyrant wants to know his kingdom in order to exploit it. It is of the utmost importance that a prince loves his kingdom and his subjects, and that he keeps in mind that his subjects' happiness is his main priority (256). A prince's reign is dependent on his subjects, therefore a prince should try his best to gain his subjects' affection. Erasmus warns princes not to gain this affection through flattery and presents but through good qualities and upright behaviour since the former only provides popularity instead of endless goodwill (253-254). Nothing estranges a prince from his people more as when he removes himself from their presence and stays abroad, because his people will feel ignored and unwanted. Additionally, a prince's subjects will feel that the taxes that they pay are no longer used for the protection of their welfare, but will be spent abroad by a prince who does not care about them (256). In conclusion, it is best if a prince remains in his kingdom and does not go on prolonged tours abroad. A good Christian prince will always strive to be able to hand over an

improved kingdom to the next ruler, but according to Erasmus this does not necessarily mean through the expansion of territory.

If the situation arises that war is inevitable, a prince should be most hesitant (200). Since war is one of those things that never ends well for any party involved. 'War breeds war' (200) and therefore, according to Erasmus, a good prince should never start a war unless inevitable. If war cannot be avoided the prince should make sure to end the war as quickly and efficiently as possible in order to prevent the spillage of Christian blood (200). A prince should consider the pain and harm a war might cause and ever keep his subjects in mind. A Christian prince is not some wild animal that was made to pillage and wage war, but a man inclined to have peace at all times. One should employ barbarian mercenaries in order to prevent losing any subjects, widowing women, and making orphans of children within the span of only moments (201). According to Erasmus wars are pointless and never just, and it would do the world a lot of good if all rulers would come to this realisation.

Erasmus and Machiavelli Compared

After having discussed both *The Education of a Christian Prince* by Erasmus and *The Prince* by Machiavelli several differences are very noticeable. In this short section, some differences and similarities between the two discussed Mirrors for Princes will be discussed.

As previously mentioned, the tone Erasmus uses in his Mirror for Princes is quite admonitory while Machiavelli takes a more subtle descriptive tone accompanied by many examples. Now this should not come as a surprise since Erasmus dedicated his work to young Prince Charles, to whom he had just been appointed councillor a few months prior to the publication of *The Education of a Christian Prince*. Since Erasmus knew the prince personally and since Charles was only sixteen at the time, the lecturing tone of this Mirror for Princes does not seem out of place. Machiavelli, however, dedicated his *The Prince* to Lorenzo de' Medici who, at the time, was in his early twenties, had never met

Machiavelli in person, and was the person that Machiavelli tried to coax into helping him get out of prison. Trying to gently persuade someone to do something you want is much easier if the work you dedicated to this person is not as much of a lecture to this person.

Both Erasmus and Machiavelli agree that a prince should be educated. About the subjects of this education, however, they do not agree. Machiavelli believes that there is nothing as important as studying the art of war. If a prince is not skilled in the art of war he may lose his kingdom and will not be able to expand his territory. Erasmus, on the other hand, believes that a prince should be educated on how to rule justly in peacetime. A prince should try to prevent war at all costs since it is never just and only causes violence and bloodshed. Erasmus's belief in this notion is so strong that he advises princes that are unable to protect their country without the usage of war should abdicate rather than going to war. A prince should always try improve his kingdom and leave a better version of it behind for the next prince, even if this means that this kingdom is smaller than before. Although Erasmus believes that a prince is not a wild animal that pillages and wages war but a human being that should always strive for peace, Machiavelli states that it is beneficial to a prince to be part beast and to know when to do evil. Such a prince does not have to keep faith, be virtuous and good, but only has to appear to be a good prince. According to Machiavelli it is safer for a prince to be feared rather than loved, since a beloved prince is easier to be undermined and disrespected by his followers. However, Erasmus believes that a good Christian prince should be taught that it is more important to be virtuous than wealthy. Being a good Christian prince, as the title already indicates, also means being a good Christian and always keeping the welfare of one's subjects at heart and gain their affection.

The studying of one's country, to both Erasmus and Machiavelli, is a good plan, but they have different ideas about the uses of this then obtained knowledge. Erasmus believes it is wise for a prince to tour the land and get to know it in order to serve one's subjects better.

Machiavelli agrees that a prince should learn about his country, however, because he believes that learning about the country helps the prince maintain his country and in addition teaches him about other countries which makes it easier to conquer them.

Both authors have a clear dislike for flatterers and they also both address how dangerous these flatterers can be to a prince. Although they agree on the fact that flatterers may pose a threat to a prince both have different solutions to this problem. Erasmus believes that the prince, and especially young princes, should be kept away from flatterers and learn to guard himself against them. Machiavelli, on the other hand, believes that instead of keeping away from flatterers all together, he should let his entourage know that they can tell him the truth but only give wise men this privilege. Also, these wise men should only provide their prince with advice and their true opinions when asked. A prince should always be able to form his own opinions and obtain council only when he feels it is needed. Erasmus contrarily believes that a young prince should not trust his own judgement because of his lack of experience and should therefore never make any important decisions without first listening to the advice from his older and wiser advisors.

All in all, it can be concluded that the more traditional Christian values that Erasmus believes in so strongly are not seen as so important by Machiavelli. These traditional values seem unrealistic to Machiavelli, believing that such a pious and virtuous prince will never be able to keep his state. Although Erasmus believes that a prince should do everything he does for his subject, Machiavelli indicates that although a prince's subjects may prove to be useful when trying to conquer or maintain a country, they are not the prince's prime interest.



MACHIAVELLI & ERASMUS

Two Mirrors for Princes

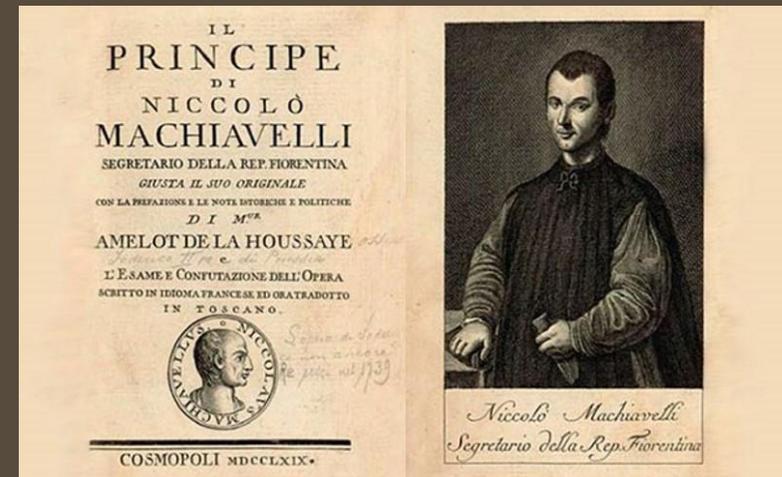
MACHIAVELLI: LIFE

- 1469, Florence, Italy
- Niccolò Machiavelli
- Father treasurer, kept a diary → Information
- 7 years old → Started learning Latin
- 1498 → Elected second Chancellor
- 1512 → Medici family back in power → Machiavelli on the wrong side → Loses position & imprisoned
- 1513 → Released, wrote *The Prince* dedicated to Lorenzo de' Medici → HELP!
- 1523 → Cardinal Giulio de' Medici (commissioned history of Florence) → Pope Clement VII → Machiavelli in charge of militia → Medici's deposed
- 1527 → Died because of illness
- 1532 → *The Prince* was published.



MACHIAVELLI: *THE PRINCE*

- Dedicated to Lorenzo di Piero de' Medici to regain favour
- Goal of this work: "Discuss and settle the concerns of princes."
- "A wise man ought always to follow the paths beaten by great men, and to imitate those who have been supreme."
- Not only direct instructions → examples



MACHIAVELLI: *THE PRINCE*

- **Types of principalities** (= princedoms): Completely new OR annexed
- **How to govern:**
 - Support of inhabitants is vital! They can make or break you.
 - Taking over a principality familiar with self-government? → “Destroy the family of the prince who was ruling them”
 - Conquering a new principality with:

Prince & servants (chosen ministers)

- Servants have more respect for their Prince
- Harder to conquer (loyal servants) → easier to keep (replace with own servants)

Prince & barons (born nobles → not chosen)

- Nobles have their own lands and subjects
- See themselves as equals to the Prince
- Easier to conquer (nobles are often unhappy with current ruler) → harder to keep (the nobles that were unhappy before, will still be unhappy about you)

MACHIAVELLI: *THE PRINCE*

- **The Art of War:**

“The wish to acquire is in truth very natural and common, and men always do so when they can, and for this they will be praised not blamed; but when they cannot do so, yet wish to do so by any means, then there is folly and blame” (Machiavelli).

- Most important subject to study! → greater chance of keeping and expanding principality
- If not → greater chance of losing principality
- Prince should lead his own troops → captains can either be threats (if they are good) or liabilities (if they are bad)
- Using your own forces is better than using mercenaries or auxiliaries (if impossible make a combination)

MACHIAVELLI: *THE PRINCE*

- **Rules of Conduct:**

- Many have written about this before → unrealistic
- Exemplary princes will not be able to keep their principalities for long

“A prince wishing to keep his state is very often forced to do evil” (Machiavelli).

- Important character traits: not only virtues! (merciful, faithful, humane, religious, upright)
- Loved vs. feared? → avoid being hated by your people (they can make or break you) if impossible → safer to be feared than loved.
- Always have two fears: one from within & one from outside
- Religious prince = good **BUT** sometimes it is necessary to become a beast
- Pretend to have good character traits but change into the opposite when necessary.

MACHIAVELLI: *THE PRINCE*

- **Public Relations:**
 - Surround yourself with good men → good judge of character
 - Surround yourself with fools → you are a fool
 - Flatterers are dangerous
 - A prince should be steadfast in his decisions!

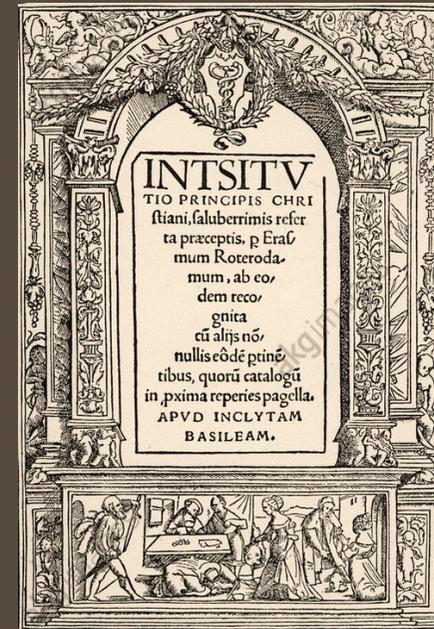
ERASMUS: LIFE

- 1466-1469?, Rotterdam, The Netherlands
- Desiderius Erasmus
- Born out of wedlock
- Around the age of 20 → monastery → studied more Latin
- Studied Theology in Paris (not allowed to take examinations)
- Doctorate degree at University of Turin
- 1516 → councillor to Prince Charles
- 1516 → *The Education of a Christian Prince* published (dedicated to Charles V)
- Humanist (typically non-religious)



ERASMUS: *THE EDUCATION OF A CHRISTIAN PRINCE*

- Published in 1516
- Dedicated to Prince Charles (later King Charles V)
- Humanist writer → religious title
- Admonitory (= waarschuwend) tone
- Traditional
- 11 chapters, very thorough



ERASMUS: *THE EDUCATION OF A CHRISTIAN PRINCE*

- **The Prince as the Likeness of God:**
 - A prince is God's representative on earth

"A beneficent prince, as Plutarch said with all his learning, is a kind of living likeness of God, who is at once good and powerful. His goodness makes him want to help all; his power makes him able to do so" (Erasmus).

- Total goodness, total power, total wisdom
- A prince should remove himself from commoners

ERASMUS: *THE EDUCATION OF A CHRISTIAN PRINCE*

- **The Birth and Upbringing of a Christian Prince:**
 - Two types of princes: elected princes & princes by birth
 - Possibility to choose a prince? → look at more than ancestry!

“On board ship, we do not give the helm to the one who has the noblest ancestry of the company, the greatest wealth, or the best looks, but to him who is most skilled in steering, most alert, and most reliable” (Erasmus).

- Character traits: wisdom, sense of justice, personal restraint, concern for public wellbeing
- Not too stubborn but not too trustful
- Not too old and not too young
- Prince by birth? → education!
- An educator should be chosen carefully, also nurses and companions should be carefully selected
- The educator should find the prince’s weak spots and correct them

ERASMUS: *THE EDUCATION OF A CHRISTIAN PRINCE*

- **The Birth and Upbringing of a Christian Prince:**

“[A prince who] spends his boyhood among silly women and his youth among whores, degenerate comrades, the most shameless flatterers, buffoons, street-players, drinkers, gamblers and pleasure-mongers as foolish as they are worthless. In this company he hears nothing, learns nothing, and takes in nothing except pleasure, amusement, pride, arrogance, greed, irascibility, and bullying. Boys who have played tyrant in childhood can only grow up to be tyrants later in life” (Erasmus).

- Put your subjects’ wellbeing before your own, even if it costs you your life
- Do not let yourself be guided by personal feelings, especially concerning war

“[I]f you cannot defend your kingdom without violating justice, without much human bloodshed, [...], then abdicate rather than that, and yield to the realities of the situation” (Erasmus).

- Some might think you are a fool BUT be a just man, not an unjust prince

ERASMUS: *THE EDUCATION OF A CHRISTIAN PRINCE*

- **The Prince Must Avoid Flatterers:**
 - Flattery = poison
 - Listen to compliments given by flatterers? → flatterers will rule over you
 - How to guard a prince against flatterers? → carefully select company → make the right sort of friends
 - Wise and honest men!

ERASMUS: *THE EDUCATION OF A CHRISTIAN PRINCE*

- **The Arts of Peace (and War):**
 - How to reign in peacetime is more important than war
 - How? → get to know your kingdom, geography, history, local laws, customs
 - Subjects' happiness is the most important!
 - Gain affection through good qualities and upright behaviour, not flattery and presents
 - Do not live abroad!
 - A better kingdom for the next generation does not mean a bigger kingdom
 - War inevitable? → be hesitant, end it quickly and efficiently, prevent spillage of Christian blood
 - Use barbarian mercenaries to prevent losing any of your subjects
 - A Christian prince is not an animal!
 - Wars are pointless and never just

MACHIAVELLI VS ERASMUS

- Descriptive
- Education is important
- Warfare important to study
- Sometimes you must be beast-like when necessary
- You must seem to be a good man
- Better feared than loved
- Get to know your country in order to defend it and as a bonus it teaches you about other countries so it is easier to conquer them
- Avoid flatterers
- Trust your own opinions, only ask for council if you think you need it
- A bigger kingdom is better

- Admonitory
- Education is important
- Peace more important than war
- Christian prince is not an animal
- Be a good man
- Be loved
- Get to know your country in order to serve your subjects better
- Avoid flatterers
- Do not trust your own judgement, ask wiser and older men for advice
- A better kingdom is not necessarily bigger

Hand-out: Machiavelli and Erasmus

Machiavelli	Erasmus
<u>Life:</u>	<u>Life:</u>
<u><i>The Prince:</i></u>	<u><i>The Education of a Christian Prince:</i></u>

Machiavelli	Erasmus
<u><i>The Prince:</i></u>	<u><i>The Education of a Christian Prince:</i></u>

Final Assessment:

Choose one of the following essay questions and write an essay of approximately **250-350 words (max 390)** in English. Please put your name at the top of your document. Hand in your essay on Itslearning.

1. Is *Henry V* a pro-war or an anti-war play?
2. Who is a better man: Prince Hal or King Henry V?
3. Is King Henry V a hero or a villain?
4. In *Henry V*, in what ways has Henry V left or not left his youthful ways behind him?