

## ABSTRACT

PRICE, TRUDY JONES. The Second Coming of the Second Tetralogy: Shakespeare's Depiction of that "Which is, and Which was, and Which is to come." (Under the direction of M. Thomas Hester.)

Shakespeare's second tetralogy is framed by various biblical types, images and allusions in order to dramatize a specific period in history in terms of divine history. Shakespeare develops the tetralogy's structure using the structure of the Bible, beginning with an image of Genesis and ending with an image of Revelation. The first play, *The Tragedy of Richard II*, portrays England as a fallen "demi-paradise," reminiscent of Eden, and Richard as a fallen man, a type of Adam whose tragic fall creates the need for a redeemer of England, as recounted in the providential history of Genesis. This redeemer comes to life in his next two plays, *The History of King Henry IV, Parts 1 & 2* in the character of Prince Hal, who is depicted later to be "the mirror of all Christian princes." *Henry IV, Part I* dramatizes Hal's gradual "revelation" as that "redeemer" and also introduces Apocalyptic images in order to foreshadow the hardships portrayed in the next two plays. *Henry IV, Part 2* "mocks [our] expectations" raised by Hal's success as one who will "Redeem...time" by allowing the play to linger on as we wait for Henry IV's imminent death. The tetralogy presents the Fall of man and need for a redeemer, the waiting time (*chronos*) that must be endured, and the season and fulfillment of that time (*kairos*) in order to show the audience how to seize their own *kairos* and live a life worthy of imitation, as Henry V did. An analogical reading of *Henry V* thus shows Henry to be a character created not to represent Christ, but to remind the audience that Christ is on His way and to provide them with a mirror of how to live according to His word, specifically as revealed in Revelation.

**THE SECOND COMING OF THE SECOND TETRALOGY:  
SHAKESPEARE'S DEPICTION OF THAT  
"WHICH IS, AND WHICH WAS, AND WHICH IS TO COME"**

by  
**TRUDY JONES PRICE**

A thesis submitted to the Graduate Faculty of  
North Carolina State University  
in partial fulfillment of the  
requirements for the Degree of  
Master of Arts

**ENGLISH**

Raleigh

2006

**APPROVED BY:**

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Dr. Brian Blackley

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Dr. Michael Grimwood

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Dr. M. Thomas Hester (Chair of Advisory Committee)

## **BIOGRAPHY**

Trudy Jones (T. J.) Price was born in Williamston, North Carolina. She attended Barton College in Wilson, North Carolina where she earned her bachelor's degree in English Education. T. J. is currently teaching English as a Second Language at Penny Road Elementary School, but plans to teach English on the high school level in the future.

## **ACKNOWLEDGEMENTS**

God, for answered prayers and the gift of perseverance.

William Shakespeare, for writing timeless plays that never tire of criticism.

Dr. Hester, for his honesty and enthusiasm throughout my project.

My parents, for always believing in me and teaching me to believe in myself.

Justine, for being my rock to cling to when I had no ground to stand on.

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## INTRODUCTION

One of the central motifs of Shakespeare's second tetralogy is the association of the principal royal characters with biblical figures. The historical recreation of the events leading up to the presentation of King Henry V as "the mirror of all Christian princes," that is, is framed by specific and general associations of them with biblical types. The tetralogy is dominated by allusions to and recollections of divine history: the Fall of man and need for a redeemer, the waiting time (*chronos*) that must be endured, and the season and fulfillment of that time (*kairos*) in order to show the audience how to seize their own *kairos* and live a life worthy of imitation, as Henry V did. An analogical reading of *Henry V* shows Henry to be an imitation of Christ to show the audience that Christ is on His way and provide them with a mirror of how to live according to His word, specifically that of Revelation. In this way, to borrow Ben Jonson's words, the second tetralogy aims not just to portray a moment in English history, but also a vision of how that moment can be seen from the perspective of divine history; he writes not just "of an age, but for all time."

Written between 1594 and 1599, Shakespeare's second tetralogy dramatizes the rise of the house of Lancaster during the early fifteenth century, specifically from 1398 to 1422, in a series of four separate plays. Modelled after "the commonest book of the time" and "most powerful cultural influence of its time," (Noble 41,3) the book that "The Reformation had encouraged individual reading of the Scriptures as essential to salvation" (4), Shakespeare's tetralogy begins with an image of Genesis and ends with an image of Revelation. As Frank Kermode notes:

The Bible is a familiar model of history. It begins at the beginning ('In the beginning...') and ends with a vision of end ("Even so, come, Lord

Jesus’); the first book is Genesis, the last Apocalypse. Ideally, it is a wholly concordant structure, the end is in harmony with the beginning, the middle with beginning and end. The end, Apocalypse, is traditionally held to resume the whole structure, which it can only do by figures predictive of that part of it which has not been historically revealed. (7)

Like the Bible, Shakespeare’s series begins with a “Tragedy,” --- in this case, a recreation of the usurpation of King Richard II by his Lancastrian cousin, Henry Bullingbrook, in which the central image pattern throughout is based on the Fall of Man in Genesis. Shakespeare portrays England as a fallen “demi-paradise,” reminiscent of Eden, that is “lost” by the vanity, sinful and improvident overreaching of the “poetic” king. The Tragedy of *Richard II* sets up the remainder of the tetralogy to be based on the need for a redeemer, like Genesis.

The biblical pattern remains central in the second and third plays of the tetralogy, *The History of King Henry IV Parts 1 & 2*, which depict the misadventures of Bullingbrook (now King Henry IV) as a king and his problems as the father to a “prodigal” son, Prince Hal. However, in these plays, Shakespeare depicts Prince Hal as a sort of political Christ figure who strives to “Redeem [the] time” and wrongs of his predecessors, Richard and Bullingbrook. Thus, Shakespeare puts the history of the rise of the House of Lancaster into the context of a divine history, where the fallen man must be redeemed by a savior. As J.A. Bryant points out:

In Scripture the fall and death of the First Adam is corrected and atoned for by the sacrificial death of the Second (see Romans v.12-21). That is, Adam’s disobedience and death is an anticipatory realization of a pattern

that achieved its complete historical realization only in the perfect obedience and death of Jesus of Nazareth, with whose resurrection a way was cleared for Adam (and all those who sinned in Adam) to escape the full consequences of death. From the typologist's point of view this pattern, perfectly symbolized by one Adam's atonement for the other's sin, is the eternal principle of which all history is in one way or another but the spelling out. (*Hippolyta* 25)

The final play in the tetralogy, *The Life of King Henry V*, offers a curious analogy for this "atonement" as Prince Hal (now Henry V) fulfills his promise to "Redeem...time." The image pattern of the play is consistently Apocalyptic, recalling events and prophecies in the book of Revelation. Writing in 1599, at the end of an epoch, Shakespeare wrote under the shadow of fear that the end was near, which is illustrated throughout his work. As Kermode explains, "Our sense of epoch is gratified above all by the ends of centuries. Sometimes, indeed, it appears that we induce events to occur in accordance with this secular habit of mind" (96). The major focus of this study is the Apocalyptic frame and imagery of *The Life of King Henry V*, but a brief survey of the way in which the first three plays prepare for the biblical terms in which this exemplary "Life" is framed is necessary first.

## CHAPTER 1: THE FALL OF RICHARD AND THE *CHRONOS* OF HAL

### Richard II as Adam

*The Tragedy of Richard II* presents not only a reappraisal of the Lancastrian dynasty but also a kind of fallen paradise led by fallen men, that might well intend to recall the consternation of “a sense of an ending” as the end of the reign of Queen Elizabeth and the century itself approached. Central to the imagery and patterns of this first play in the second tetralogy are explicit and analogical references to the beginning of all time and Richard’s fall as the fall of Adam. This dual perspective sets up the remainder of the tetralogy as a dramatization of the need for a redeemer, just as Genesis sets the stage for Christ’s Second Coming. Shakespeare invents plan for this set of four plays, a plan that figures forth the divine plan as told in the Bible, a plan that he suggests is evident in the England of his own time. As John Roe points out: “Throughout *Richard II*, Shakespeare artfully manages...to demonstrate English history’s fulfillment of providential purpose...[and at the end of *Richard II*] Henry’s belated sense of spiritual inadequacy opens up the possibility of casting his sin in the eventual role of redeemer” (62).

The play opens in the heat of argument, as the Duke of Herford, Henry Bullingbrook, accuses the Duke of Norfolk, Thomas Mowbray, of treason in the presence of King Richard. Richard tries to calm their quarrel and tells them to “Forget, forgive, conclude and be agreed” (I.i.156). When they refuse to do so, Richard calls for a duel between them: “Since we cannot atone you, we shall see/Justice design the victor’s chivalry” (I.i.202-03). In the following scene, we discover in a conversation between the Duchess of Gloucester and John of Gaunt that the “treason” that Bullingbrook accuses

Mowbray of is the death of the Duchess's husband, the Duke of Gloucester, who just so happens to be Richard's uncle and Gaunt's brother. It is further revealed that Richard is actually the one behind the murder: "God's is the quarrel, for God's substitute,/His deputy anointed in His sight,/Hath caus'd his death..." (I.ii.37-9). Here, Richard is introduced as a fallen man guilty of a primal sin, similar to that of Adam.

In the next scene, Mowbray and Bullingbrook are about to engage in a joust that will determine, by will of God, who is a traitor to Justice. Instead of allowing God to make the decision, Richard takes it upon himself to stop the duel and rule over the two men as he sees fit: "Stay, the King hath thrown his warder down" (I.iii.118). In doing this, he presumptuously assumes the power of God and proclaims his own power. He then decides to banish the two men so that he will not have to deal with them any longer and to avoid the truth of his sin. Similarly, in Genesis, Adam tries to gain more power from God by eating the forbidden fruit and in turn seals his own deadly fate. Although God warns him not to partake of the fruit: "Of every tree of the garden, thou mayest freely eat; but of the tree of knowledge of good and evil thou shalt not eat of it, for in the day that thou eatest thereof thou shalt surely die" (Gen.2.16-7), his desire for godlike power leads him to disobey God's commands. Both Richard and Adam had the desire to be gods in their own ways and over their lands, which lead to both of their downfalls and by associating these two characters, Shakespeare emphasizes the universality of the play and enhances Richard's, and the world's, need for a redeemer.

Shakespeare then illustrates the national and providential condition of England through the association of the characters with images and parodies of the first Fall. The play begins with a dialogue between John of Gaunt and King Richard, representing the

old England and the new England. Richard refers to Gaunt as “old” and “time-honoured,” marking him as an embodiment of the archetypal idea of the old version of England and distinguishing himself from him, the younger, modern version of England. Gaunt elaborates on this view of England when he responds to the impertinent Richard’s taunts with a vision of “unfallen” England:

This earth of majesty, this seat of Mars,  
This other Eden, demi-paradise,  
This fortress built by Nature for herself  
Against infection and the hand of war,  
This happy breed of men, this little world,  
This precious stone set in the silver sea,  
Which serves it in the office of a wall,  
Or as [a] moat defensive to a house,  
Against the envy of less happier lands;

This blessed plot, this earth this realm, this England. (II.i.41-50)

This “other Eden, demi-paradise” refers, of course, to the biblical creation story: “And the LORD God planted a garden eastward in Eden; and there he put the man whom he had formed” (Gen. 2.8). This man that he formed, Adam, is not worthy of the paradise of Eden, just as Richard is not worthy of “this blessed plot” of England. Gaunt’s reference to the old England that Richard has lost is reminiscent of the guilt of Adam in losing Eden. In creating this parallel, Gaunt indirectly blames Richard because he acknowledges the grandeur of England before Richard’s reign. This image of England as “fallen” sets the stage for its return to greatness, which is fulfilled later in the tetralogy.

Old Gaunt is very sick and soon after his conversation with Richard he dies. Instead of mourning the death of his uncle, Richard focuses on the Irish wars: “His time is spent, our pilgrimage must be./So much for that, Now for our Irish wars” (II.i.154-55). He decides to take all of Gaunt’s money, land, rights and valuables to fund the war since his son, Bullingbrook, who would have inherited everything, is banished: “Towards out assistance we do seize to us/The plate, coin, revenues, and moveables/Whereof our uncle Gaunt did stand possess’d” (II.i.160-62). This scene reinforces the image of Richard as an Adam figure, showing how corrupt he is. He is depicted as an uncompassionate king who cares about no one other than himself. Shakespeare depicts him in this way in order to display the attributes that he thought were the most demeaning and harmful to the country for a king to possess.

Disturbed by the actions of the king, a group of rebels band together in support of Bullingbrook, who decides to return illegally to England regardless of his banishment, to recover his family rights. Since Richard is busy warring against Ireland, Bullingbrook has no trouble returning to England and is able to put together a rebel army to fight with him against the corrupted king. When the king returns to England, Bullingbrook and his army confront him at Flint Castle, where he addresses him as an imitation of Adam in order to make his usurpation seem more valid: “Go to the rude ribs of that ancient castle./Through brazen trumpet send the breath of parle” (III.iii.31-2) and “And lay the summer’s dust with showers of blood” (III.iii.43). Although Bullingbrook seems to be describing a castle in this passage, he is also describing the man inside the castle, whom he is associating with Adam. Going to the “rude ribs” of the castle is a metaphor for going to Richard and sending the “breath of parle” refers to the message of usurpation he is

sending to Richard. Also, the “summer’s dust with showr’s of blood” refers to Richard’s poor decisions that have led to a war with Ireland resulting in his “dust” being covered with the “blood” of his “slaughtered Englishmen.” This language echoes the account of God’s creation of Adam: “And the LORD God formed man [of] the dust of the ground, and breathed into his nostrils the breath of life; and man became a living soul.” (Gen.2.7) and “He took one of his [Adam’s] ribs...And the rib, which the LORD God had taken from man, made he a woman, and brought her unto the man” (Gen.2.21-2). By thinking of Richard as a fallen man, Bullingbrook is able to justify taking his throne from him and the audience is shown that all are fallen men.

The image of dust also reappears in Genesis, Chapter 3, which details the Fall of Man: “thou art dust, and to dust thou shalt return” (Gen.3.19). This image appears just before God banishes Adam from the Garden of Eden: “Therefore, the Lord God sent him forth from the garden of Eden” (Gen 3.23) Similarly, Bullingbrook refers to banishment in his speech in reference to his own banishment: “Provided that my banishment repeal’d” (III.iii.40). Although Bullingbrook thinks of Richard as a fallen man, an Adam figure, he is also a fallen man who will not be able to redeem Richard’s actions because he has approached it in the wrong way, by usurpation and violation of divine order. Bullingbrook has chosen to repeat the pattern of the Fall, just as Richard did, showing that they need a redeemer. Both of these characters banish themselves because it is their own actions that bring them down. By trying to “play God,” these characters embody the moral behind God’s grand narrative, which repeats itself over and over again, that the true path to God is found only through obedience and faith.

Following the action at Flint Castle, the Queen finds out about Richard's fall to Bullingbrook, and the Garden of Eden is paralleled in another key to illustrate that Richard has, like Adam, turned Edenic England into a fallen paradise. The gardener informs the Queen that "He that hath suffered this disordered spring/Hath now himself met with the fall of leaf" (III.iv.49-50). The reference to the "fall of the leaf" here implies idea that Richard has had a fall of his own, and gives his fall a timelessness because it is reminiscent of the first Fall, reiterating and reinforcing the play as a figure of providential history. He has fallen not only as a king, but as a man because he has been selfish, which is essentially why his people have rebelled against him and allowed him to be overthrown. In this scene, the gardener also alludes to the tree of life and the fruit that Adam and Eve ate, which brought about the Fall, when speaking about Richard: "Had he done so to great and growing men,/They might have liv'd to bear and he to taste/Their fruits of duty" (III.iv.61-3). The Queen responds to the gardener's words in the same biblical argot:

Thou old Adam's likeness, set to dress this garden,  
How dares thy harsh rude tongue sound this unpleasing news?  
What Eve, what serpent, hath suggested thee  
To make a second fall of cursed man?  
Why dost thou say King Richard is depos'd?  
Dar'st thou, thou little better thing than earth,  
Divine his downfall? (III.iv.73-9)

The Queen's language recalls again that of Genesis: "The Lord God tooke the man, and put him into the garden of Eden, that he might dresse it," (Gen.2.15) and "the LORD God

said unto the woman, What [is] this [that] thou hast done? And the woman said, The serpent beguiled me, and I did eat,” (Gen. 3.13) and “And unto Adam he said, Because thou hast hearkened unto the voice of thy wife, and hast eaten of the tree, of which I commanded thee, saying, Thou shalt not eat of it: cursed [is] the ground for thy sake; in sorrow shalt thou eat [of] it all the days of thy life” (Gen.3.17). Various biblical commentaries on this verse explain that the transgression of God’s commandment was the reason that both mankind and all other creatures were subject to the curse and the same is true in *Richard II*, because all of Richard’s subjects, as well as his land, are victims of his fall. We can assume that both the landscape and morale of England have been in disarray under Richard’s reign due to the war with Ireland and the political upheaval that has occurred compared with Gaunt’s earlier speech in which he recalls the “demi-paradise” that England once was. By using such similar language and alluding directly to these biblical characters, Shakespeare recalls a pattern of biblical imagery that makes his work a play not only about an historical period, but a play about all of history, which has and will continue to repeat itself until Richard’s - and essentially Adam’s - actions are redeemed.

After the emblematic Garden scene, Bullingbrook is crowned King Henry IV and Richard is imprisoned in Promfret Castle, where he finally contemplates what he has done that led to losing the throne: “I wasted time, and now doth time waste me;/For now hath time made me his numb’ring clock” (V.v.49-50). By wasting “time,” Richard means that because he has been a prideful murderer he has not made the most of his life; he has not led a life worthy of imitation. After this realization, Sir Exton and his servants rush into Richard’s cell and murder him. Exton then takes his body to Bullingbrook:

“Great king, within this coffin I present/Thy buried fear” (V.vi.30-1) and we learn that it was Bullingbrook who was behind the murder: “From your own mouth, my lord, did I this deed” (V.vi.37). Bullingbrook, now Henry IV, pledges to journey to the holy land to do penance for his sins, leaving the audience with a sense of hope that the sins of both Richard and himself will be redeemed:

I'll make a voyage to the Holy Land,  
To wash this blood off from my guilty hand.  
March sadly after, grace my mournings here,  
In weeping after this untimely bier (V.vi.49-52)

However, Bullingbrook is unable to be the redeemer because he has followed in the footsteps of the Adamic Richard, continuing the circle of wasting time and repeating the pattern of Everyman, Adam. It is his son, Prince Hal, who will essentially be the redeemer because he promises to “redeem time.” We are introduced to Hal in this play only briefly through the words of his father: “Can no man tell me of my unthrifty son?/’Tis full three months since I did see him last./If any plague hand over us, ‘tis he” (V.iii.1-3). In this brief portrait, we are made to think that Hal is a “plague” over the land, when it is, in fact, the new king who is the plague and Hal the redeemer. This is where we are first introduced to Hal’s *chronos*, his “waiting time;” now he must wait for the right time to reveal himself and to fulfill his promises.

### ***Henry IV, Part 1: Hal Reveals Himself and Apocalyptic Prophecy***

*King Henry IV, Part 1* maintains and confirms the controlling biblical motif of the second tetralogy through its characterization of Prince Hal as a sort of political Christ

figure. This play also introduces Apocalyptic images, through the voices of both Glendower and Prince Hal himself, in order to foreshadow the hardships addressed in the next two plays. This play, that is, continues to focus attention on a grand scale in order to show the tetralogy to be an historical representation of God's larger-than-life narrative that continues to be written and rewritten, while making the biblical images and types more realistic and feasible models and warnings for his audience.

The play opens with King Henry's demanding to know why the Percies (Northumberland, Worcester, and Hotspur) have not turned over their Scottish prisoners to him, which shows that England is again at war. The men are tired of answering to the king, whom they helped to usurp the throne from Richard, and, in fact, are planning a revolt against him. These men continue to follow the circle of human history as they "waste time" by engaging in another prideful rebellion. Meanwhile, Prince Hal is staging a practical joke with his tavern friends on their beloved comrade, Sir John Falstaff. At the conclusion of their gag, Hal is informed that he is needed at the royal court. This scene shows Hal as a frivolous prince who, although he has duties to the throne, is out scheming with his friends.

However, as Hal leaves the scene alone, he reveals himself in a soliloquy as the "mirror of all Christian princes" and the audience sees that his "thrifty" appearance is only an act because in the tradition of soliloquies, Hal is telling the truth. He begins with "I know you all," a statement that immediately links him with Christ, for Hal, like Christ, has not been deceived and will not be deceived by his fallen associates. In fact, this opening sentence parallels Christ's words to the seven churches in chapter two of Revelation, where he tells each church that he knows all of their deeds, both good and

bad, and that they will be judged accordingly. He begins each of his addresses to the seven churches, “I know thy works.” By alluding to these images in Revelation, Shakespeare creates an ominous scene in which the audience feels a hint of momentary relief paired with anxious anticipation.

Next Hal assures the audience that he “herein will...imitate the sun” (I.ii.197). The play on the word “sun” is central to this sacramental affirmation as well as to the structure of meaning in the play (and in the tetralogy) overall. At this point in the tetralogy, the pun suggests to the audience that Hal will not only “rise” above his youthfulness, but also become a son of Henry IV, and possibly become an imitation of the Son of God. Because this is a play and was therefore acted out, Shakespeare’s audience would have no way of knowing which of these homonyms he was using. As we shall see –as he promises- he will, like the sun, rise “to be more [him]self”, but also he will imitate the “son” of God. Shakespeare also made this speech a soliloquy so that we can assume that Hal was being honest with us, foreshadowing the fact that Hal will be a Christ figure because he intends to “imitate” Christ. By making Hal a Christ figure, Shakespeare allows us to view the play on a grander scale, with the image of God’s narrative, where he sends his son to redeem the world in the Second Coming, in the background. He also shows us that in order to be a true redeemer, one must imitate Christ; then and only then can one be successful in the End.

The soliloquy also foreshadows the Apocalyptic return of Christ through Hal’s metaphorical language indicating that he, like Christ, will appear from behind the “clouds”:

Who doth permit the base contagious clouds

To smother up his beauty from the world  
That when he please again to be himself,  
Being wanted, he may be more wond' red at  
By breaking through the foul and ugly mists  
Of vapors that did seem to strangle him. (I.ii.198-203)

This language parallels the Apostle John's account of the appearance of Christ at the beginning of Revelation: "Behold, he cometh with clouds, and every eye shall see him, yea, even they which pierced him through; and all kindreds of the earth shall wail before him" (1.7). Shakespeare intends for Hal's vision of his revealing of himself to mirror John's vision of Christ's appearing in order to illustrate that Hal will, like Christ, be a redeemer who will come through his own "clouds," meaning that he will come out from hiding and unveil his true identity.

Like Christ, Hal vows to "pay the debt I never promised" (I.ii.209). The promise of paying off a debt alludes to Christ's paying the debts for all of humankind by sacrificing himself; likewise, Hal promises to pay off the debt his father incurred by usurping the throne. By comparing Hal to Christ in this way, Shakespeare frames him to be a character who knows what he must do in order to right the wrongs of the past and acknowledges that he is the only person who can do so, just as Christ did. Associating these two figures shows that Hal, although he has his faults, is the most worthy character to restore England. Hal is not portrayed as Christ, but as an imitation of Christ, an "imitatio Christi." This imitation gives the audience hope for the future because they have a chance to imitate Christ also, as Hal is, and right their wrongs. Similarly, Christ's

coming gives Christians a sense of hope for the future because they are able to be forgiven through his blood and in the End be coupled with him for eternity.

A final reference to Christ in Hal's soliloquy is his final statement and promise: "Redeeming time when men think least I will" (I.ii.217). The image of "redeeming time," of making up for misspent time, echoes Christ's promise in Revelation: "Behold, I make all things new" (21.5). Hal knows that not only must a redeemer make up for the wrongs of those before him, he must also change things. In modeling Hal after Christ, Shakespeare shows that not only will Hal redeem the wrongs of those before him when he becomes king, but also aim to make everything new and different, just as Christ will in his Second Coming as the king. However, Hal is only a mirror of Christ for us to see and judge ourselves through and he is unable to completely "redeem time" because unfortunately wars go on, lies are told, and the world is still a battlefield even after his attempts.

Although this speech is optimistic and addresses the many positive effects of the coming of Christ and redemption of Hal, such as, paying off Adamic debts, fulfilling hopes, and redeeming wrongs, Hal, and Christ, are not able to fulfill these promises until the time is right. It is important for Hal first to die to his old self in order to rise as the new king and redeemer, just as Christ is crucified so that he may rise again and fulfill the prophecy. Because the Percies's rebellion has turned into a campaign against the king and his forces and the valiant Hotspur have vowed to kill Hal, he is given a chance to face death and overcome it, just as Christ did. However, before this scene is enacted, we are given a vision of Hotspur as the potential redeemer. He is portrayed as the false Messiah because he is a well known warrior who has both honor and glory. Also, he is

portrayed in Act II as a loving husband who is countered by the “unthrifty” Hal and his frivolous tavern buddies. This portrayal of Hotspur shows the audience how quickly they too can be fooled and warns them to beware of false Messiahs and prophets and to be conscious of the fact that people, such as Hotspur and Hal, are not always what they seem to be.

Hotspur is further presented as a *ridicula imitatio Christi* by his fellow rebel, Glendower, who describes his upcoming battle with Hal in terms that recall words and phrases of the Apocalypse in order to suggest that Hotspur will be victorious, as Christ will be in the End: "As hot Lord Percy is on fire to go./By this our book is drawn, we'll but seal./And then to horse immediately" (III.ii.264-66). The images created here remind the audience of the similar images found in Revelation, such as that of the world being destroyed by fire: “And the angel took the censer and filled it with fire from the altar and cast it into the earth” (8.5), the book of life: “And the books were opened, and another book was opened, which is the book of life” (20.12), the seven seals: “And I saw in the right hand of him that sat upon the throne, a book written within, and on the backside sealed with seven seals” (5.1), and the seven horsemen of the Apocalypse who bring about the seals: “There was a white horse, and he that sat on him, had a bow, and a crown was given unto him, and he went forth conquering that he might overcome” (6.2). These echoes encourage the audience to view the battle between Hotspur and Hal in Apocalyptic terms. Although Hal has declared to throw off his old ways, it is Hotspur at this point in the tetralogy who seems to be more closely associated with the Christ figure, and Glendower’s depiction of him allows us to link him with Christ instead of Hal. This false representation of Christ and the Apocalypse represents the frenzy to see and believe

in false signs of the End during the time in which the play was written, when many people were feeling the “sense of an ending” that Shakespeare recalls throughout the tetralogy, while also showing the poor vision of the superstitious pagan, Glendower.

On the morning of the battle at Shrewsbury, the prince and the king converse about the weather in terms that recall both the Passion of Christ and the Apocalypse, setting up the sequel, *Henry I, V Part 2*, so that the revelation can come to pass.

*King.* How bloodily the sun begins to peer

Above yon bulky hill! the day looks pale

At his distemp'rature.

*Prince.* The southern wind

Doth play the trumpet to his purposes,

And by his hollow whistling in the leaves

Foretells a tempest and a blust'ring day. (V.i.5-7)

Although the king only means that it is to be a hot day, Shakespeare puns on “sun,” creating the image of the bloody “son” of God who was crucified on the “bulky hill,” Golgotha: “Then they delivered he unto them, to be crucified...And he bare his own cross and came into the place of dead men’s Skulls, which is called in Hebrew Golgotha; Where they crucified him...” (John 19.16-18). Shakespeare perhaps alludes to the Passion of Christ here in order to solidify the image of Hal as the redeemer. His description of the day as “pale” coincides with Luke’s account of the hour Christ commended his spirit to his father: “And the sun was darkened and the veil of the Temple rent through the midst” (Luke 23.44). Also Shakespeare’s possible allusion to Hal’s “distemperature,” his abnormal appearance as footnoted in the text: “his distemp’rature:

i.e. the sun's abnormal appearance," is reminiscent of Christ's unrecognizable identity after the crucifixion: "She turned herself thus and saw Jesus standing, and knew not that it was Jesus" (John 20.14), also noted in Luke, "And it came to pass as they communed together, and reasoned, that Jesus drew himself near, and went with them. But their eyes were holden and they could now know him" (24.15-16). By alluding to these images, Shakespeare shows that it is not the renowned Hotspur, but the madcap Hal who mirrors Christ because both of them were unrecognizable and believed to be false kings, when in reality they are both true kings who will prove themselves through their actions and fulfillment of their promises.

The Prince responds to the king's unintended allusions to the crucifixion by prophesying what is to come in the future, which he (consciously or not) presents in Apocalyptic images. The "trumpet" that is played is suggestive of the blowing of the trumpets after the seventh seal has been opened: "And when he had opened the seventh seal, there was silence in heaven about half an hour. And I saw the seven Angels, which stood before God, and to them were given seven trumpets...Then the seven Angels, which had the seven trumpets, prepared themselves to blow the trumpets" (Rev.8: 1.2,6). Shakespeare recalls the trumpet to show that the Apocalypse, and trying times for England, are on their way. In fact, directly following the king and prince's dialogue, a trumpet is blown, kindling both fear and expectancy in order to show that signs are being fulfilled and that these characters and this play follow a divine pattern. Hal's last line "Foretells a tempest and a blust'ring day" further reminds the audience of the Apocalypse, and foreshadows the hardships of war, famine, and disease that England is about to face. This line evokes the many stormy images throughout Revelation. For

example: “Then the Temple of God was opened in heaven; and the Ark of his covenant, and there were lightnings, and voices, and thunderings, and an earthquake, and much hail” (11.19) and “There was a great earthquake, and the sun was as black as sackcloth of hair, and the moon was like blood. And the stars of heaven fell unto the earth...” (6.12). Through these images, Shakespeare evokes an image of the End and he therefore takes advantage of the occasion during which he was writing, since many people were under the “sense of an ending.” He uses these images to remind his audience that their actions have significance and to reinforce the importance of time and readiness in order to provoke a change within his audience and give them a play that was applicable to their own lives and futures from a providential perspective.

When the rebel forces meet with the royal troops at the Battle of Shrewsbury, Hal begins to redeem himself by saving his father from being killed by the rebel Douglas: “Thou hast redeem’d thy lost opinion,/And show’d thou mak’st some tender of my life/In this fair rescue thou hast brought to me” (V.iv.48-50). Immediately afterward, he fortifies his true identity as prince when he defeats the warrior Hotspur, overcoming almost certain death: “O Harry, thou hast robb’d me of my youth!/I better brook the loss of brittle life/Than those proud titles thou hast won of me./They wound my thoughts worse than thy sword my flesh” (V.iv.76-80). In killing Hotspur, Hal is made into a new man and has concluded his transition from the “madcap” Prince Hal to the future king of England. Everyone’s opinion of him immediately changes and he is viewed as a different person; he experiences a “rebirth,” as Christ does after the crucifixion. Further, as Hotspur lies dead on the battlefield, Hal gives him a respectful eulogy, describing him as “brave Percy” and “great heart.” This is the audience’s first true glimpse at the new Hal

and he shows himself to be a true gentleman and honorable soldier. Hal knows what he should do in order to be a good king and here, he begins to employ these tactics in order frame himself as an ideal Christian king.

Shakespeare uses *Henry IV, Part 1* as a vehicle for Hal to reveal himself as the “mirror of all Christian princes” and introduces Apocalyptic images that will come to pass at the conclusion of his tetralogy. He continues to recall biblical types in order to evoke the divine pattern of history in English historical terms. By portraying Hal as a redeemer, Shakespeare mirrors the biblical story of Christ and humankind’s need for redemption and a savior, relying upon an image pattern that Shakespeare and his audience saw timeless. He uses English history to remind his audience of God’s history and show that this pattern is not only England’s, but also man’s, confirming that the microcosm corresponds to the macrocosm. Further, Hal’s depiction as a distorted “Renaissance” mirror of Christ reminds us that Hal/Henry is *like* Christ, but still human and capable of some very questionable actions.

### ***Henry IV, Part 2: The Chronos of Hal***

Once Hal proclaims himself the redeemer of time in *Henry IV, Part 1*, he leaves the audience anticipating the rise of a new king who will restore England. However, Shakespeare “mocks our expectations” by allowing the play to linger on with no evidence of his redemption of England until the very end of the play. It seems that Hal is “wasting time,” just as Richard and Bullingbrook did, but he is instead very conscious of the time and models his behavior not after those who have wasted time, but the one who promises to “redeem time.” In doing this, Hal continues to be an imitator of Christ because he knows that like Christ, he must wait until the “time is ripe” to receive his throne. As

Kermode notes, *chronos* is the passing time that occurs before the fulfilling of the time, *kairos* (48). The *chronos* that Hal experiences is his “waiting time,” which is depicted throughout *Henry IV, Part II* as he waits patiently for his father to die so that he can legitimately take his throne according to the divine plan of Time.

The play opens with the voice of Rumor, a monster covered with eyes, ears, and tongues, telling the audience to “Open your ears.” By directly addressing the audience in this way at the beginning of the play, Shakespeare invites them to participate in the play and urges that they are essential to the play; a play that is going to try to tell them something if they are willing to listen. Shakespeare is trying to tell the audience that they are the “players” and that this is about their past (Fall) and their future (Revelation). Also, Rumor speaks of “rumors” that have not been fulfilled: “Whiles the big year, swollen with some other grief,/Is thought with child by the stern tyrant war,/And no such matter? (13-5). This rumor of a false pregnancy foreshadows the “mocking of expectations” that occurs throughout the play as Hal goes through his *chronos* in order to achieve his *kairos*, a lesson that is set up as an imitation of Christ’s journey in order to show us that time is God’s Time and that we should, as Henry V will show us, give all the credit to God, unlike Richard and Bullingbrook (and Adam), who usurped time.

Rumor then tells us of the various rumors about the Battle of Shrewsbury that have been spreading throughout England: “I run before King Harry’s victory,/Who in a bloody field by Shrewsbury/Hath beaten down young Hotspur and his troops,” (23-5) followed by “...Harry Monmouth fell/Under the wrath of noble Hotspur’s sword” (29-30). The audience is told that these contradictory rumors have only brought “smooth comforts false, worse than true/wrongs” (39-40), alluding to the fact that Northumberland

and the rebel forces have chosen to believe they are victorious. When the action of the play begins, we are in the presence of Northumberland, who is inquiring about the war and the status of his son, Hotspur, who he wants to believe is alive. When Lord Morton arrives, he tells him the news that the rebel forces have been defeated and Hotspur has been killed by Prince Hal: “To Harry Monmouth, whose swift wrath beat down/The never-daunted Percy to the earth,/From whence with life he never sprung up” (I.i.108-10). By opening the play in this way, the audience is reminded that Hal has killed Hotspur and has become more “himself.” Also, the pervading image of death is introduced here in order to allow the audience to face the reality of death in a time when the image of the End was fresh in the minds of the people and the fear of death was present.

Through the voice of Rumor and the action of the first scene, we see the importance of opening our ears and listening to the truth so that we can be ready for what is to come. This scene is countered by a discussion of the deafness of Falstaff, a character who is depicted as a representation of fallen humankind:

*Fal.* Boy, tell him I am deaf.

*Page.* You must speak louder, my master is deaf.

*Ch. Just.* I am sure he is, to the hearing of any thing good. (I.ii.66-9)

*Fal.* ...I have read the cause of his effects in Galen, it is a kind of deafness.

*Ch. Just.* I think you are fall’n into the disease, for you hear not what I say to you.

*Fal.* ...it is the disease of not list’ning... (I.ii.116-122)

This discussion of the deafness of Falstaff, paired with Rumor's request that the audience "Open your ears," emphasizes the importance of listening. In order to go successfully through one's *chronos*, one must be willing to "open [one's] ears" to the world, as Hal did in his associations with the lowly citizens of England, such as Falstaff, whom he chooses to spend his time with. Regardless of Falstaff and the others' deafness, Hal certainly is listening and learning from those around him, which he will display when he becomes king. Further, before the Apostle John can record the signs of Revelation, he must also be willing to "open his ears" to the voice of the Lord: "I was in the spirit on the Lord's Day, and I heard behind me a loud voice like a trumpet saying, "Write in a book what you see..." (1.10-1). It is only after he hears the voice of God that he is able to see the signs of Revelation. Similarly, it is only when the characters in the play open their ears and regain their communication with one another that we are able to focus on Hal and see who he truly is. Hal's somewhat painful and long period of waiting mirrors Christ's waiting period in order to show that there must be a period of waiting in order for all divine promises to be fulfilled. He demonstrates, by making these parallels, the yearning, not only of the characters in his play, but also of the entire world, for a savior who will "redeem time" and fulfill God's time and mankind's faith in the divine pattern of history.

Indeed, the play is permeated with images of disease (13 times) and sick[ness] (21 times). The most obvious and pronounced of these images is the king's looming sickness before his death. By recalling these images of disease, sickness, and death, Shakespeare presents a realistic world that is in a position of *chronos*, and waiting for a redeemer, a world much like the one in which his audience is living. Because the play illustrates a

sense of reality, it in turns illustrates a sense of *chronos*, as Kermode explains: “Normally we associate ‘reality’ with *chronos*, and a fiction which entirely ignored this association we might think unserious or silly or mad” (50). The reality of the play contributes to the portrayal of Hal as a realistic model of behavior and mirror of Christ, allowing them to be both accessible and replicable for the audience.

Significantly, then, the language of the play moves from deafness and silence to hearing and noise when the rebels are defeated:

*Prince.* Heard he the good news yet? Tell it him.

*Glou.* He alt’red much upon hearing it.

*Prince.* If he be sick with job, he’ll recover without physic.

*War.* Not so much noise, my lords. Sweet prince, speak low,

The King your father is dispos’d to sleep. (IV.v.12-7)

Because the ears of the people have been opened and communication has been restored, it is now time for Hal to take over the action of the play because the time is right: “The Prince will in the perfectness of time/Cast off his followers, and their memory/Shall as a pattern or a measure live” (IV.iv.74-6). Hal’s life will be a “pattern” for us to live by, just as Christ’s life was a “pattern.” Also, this same reference to timing appears at the conclusion of Revelation as Christ states three times, “I am coming soon”(22.7,12,20) and promises that “the time is near” (22.10). The play reminds the audience of these statements made by Christ whose timeliness, or untimeliness, like Hal’s, shows that time can be figured forth if one sees and hears the pattern of divine history in the Bible.

The Prince finally is free to assume his role as redeemer when his father, Henry IV, dies. He shows that he will be the redeemer he promised to be when he chooses the

Chief Justice over Falstaff to be “a father to my youth.” The image evoked by the term “Chief Justice” is one of godlike proportions, representing that Hal, like Christ, has chosen God to be his father figure and advisor. Hal solidifies his intentions to be like his “father:”

So shall I live to speak my father’s words:

“Happy am I, that have a man so bold,

That dares to do justice on my proper son;

And not less happy, having such a son;

That would deliver up his greatness so

Into the hands of justice” (V.ii.107-112)

The central theme of this speech is that of Revelation and on Hal as a beacon of justice and judgment for his people. Hal promises to be a “justice” like his “father,” who is the “Chief Justice,” mirroring the image of Christ as the ultimate judge in the End, who has the authority of God the Father. John foretells in Revelation that Christ will be our judge and in his Second Coming justice will prevail:

And I heard the angel of the waters say,

“You are just, O Holy One, who are and were, for you have judged these things; because they shed the blood of saints and prophets, you have given them blood to drink. It is what they deserve!”

And I heard the altar respond,

“Yes, O Lord God, the Almighty, your judgments are true and just!”

(Rev. 16.5-7)

Hal continues to imitate Christ: "...I survive,/To mock the expectation of the world,/To frustrate prophecies..."(V.ii.125-27). Here he is commenting on the fact that he, like Christ, was not what people thought he would be because he was not a warrior like Hotspur, but a tavern dweller who associated with commoners. Similarly, Christ did not come to earth as a king, but as the son of a carpenter, which was both unexpected and confusing for most people who had preconceived notions of what the King of the world would be like. Just as Christ was not anticipated to reveal himself in the way that he did and the world was disbelieving toward him, Hal reveals himself in the same way. He is a surprising king, one that most people did not believe would be any good, even his own father, which makes his rise to power even more triumphant. Hence, Hal "mocks the expectation of the world" by proving to be a true king who imitates Christ's *chronos* in order to ensure that the time is "ripe" before he takes the throne and fulfills his *kairos*, following the pattern of divine Time and its "just" sentences.

## CHAPTER 2: THE *KAIROS* OF HAL AND THE BOOK OF REVELATION

Despite Shakespeare's attempt at making us wait for the "madcap Prince Hal" to become his true self in *Henry IV, Part 2*, he presents a Hal in *Henry V* who has become "the mirror of all Christian princes" by redeeming his predecessors rather quickly.

Kermode states that *kairos* is "a point in time filled with significance, charged with a meaning derived from its relation to the end" (47). In *Henry V*, Hal has moved from a position of *chronos*, waiting time, to *kairos*, the season. This point in time is what Shakespeare aims to capture in his play by writing about a period in English history that can be applied to his own age, the true "point in time" that he is relating to the End.

Henry V has learned much from his former lower-class acquaintances and the mistakes of Richard and his father. Throughout this play, he proves that his previous life has prepared him to take on his true identity as King Henry V. The biblical image of the true king taking his throne at the end of time is mirrored throughout this play due to the fact that Shakespeare wrote the play in 1599, on the cusp of a new century, and to use Kermode's words, he had "the sense of an ending." This *fin de siècle* phenomenon allowed Shakespeare to link his work about a period in English history with the finale of God's grand narrative depicted in Revelation. Kermode explains: "Our sense of epoch is gratified above all by the ends of centuries. Sometimes, indeed, it appears that we induce events to occur in accordance with this secular habit of mind" (96). In this sense, the play responds to the sense of urgency at the time for a portrayal of a worthy king whom the audience could look to as an appropriate and realistic model of behavior. Consequently, Shakespeare, knowing the needs of his audience, demythologizes the Apocalypse in order to make the images and metaphors become more "real" for them, mirroring the new Hal,

Henry V, and the new Christ, the Lamb depicted in Revelation. In doing so, he provides a vision of an ideal king and an ideal man in the character of Henry V, taking advantage of the situation at hand, as his audience had the “sense of an ending” and therefore the desire for a king that would show them how to act.

The Chorus opens the play with a Prologue full of mingled Apocalyptic images that gives a series of instructions for what the audience is to do in order to understand the following “revelations:” “...humble patience pray,/Gently to hear, kindly to judge, our play” (33-34). Similarly, the introduction to the Geneva Bible begins with an instructional “prologue” to its audience: “Read diligently; judge soberly, and call earnestly to God for the true understanding hereof.” Shakespeare patterns his Prologue after Revelation’s prologue in order to place responsibility on his audience for interpretation and imagination. He asks the audience to envision both England and France on the stage: “On your imaginary forces work,/Suppose within the girdle of these walls/Are now confin’d two mighty monarchies” (18-20), as well as armies of men: “Into a thousand parts divide one man”(24) and horses: “Think, when we talk of horses, that you see them” (26). By invoking the audience’s imagination, he forces them to change the play to fit their own time in history, which is all they are essentially capable of imagining. Shakespeare knew, after all, that “the instrument of change is the human imagination. It changes not only the consoling plot, but the structure of time and the world” (Kermode 31). Thus, Shakespeare not only charges his audience to use their imaginations to envision the action of the play and apply the play to their own time (and lives), but also provokes a change in them through their participation in the play. By

using their imaginations and therefore becoming a part of the play, they open themselves up to an opportunity to be transformed by the play.

We are first told that, as an epic, the play will need a larger stage, which immediately produces a sense of grandeur and creates a larger-than-life atmosphere, just as is in Revelation. We are told that we will have to use our imagination, which is what we essentially have to do in order to grasp the threat of the Apocalypse, and what Shakespeare is asking his audience to do by recalling Revelation. This threat was present in the mind of Shakespeare and his audience as they sat on the cusp of a new century, which made it essential for them to grasp the threat of what could possibly be on the horizon so that they would sense the urgency of preparing themselves. The Prologue begins, “O for a Muse of fire, that would ascend/The brightest heaven of invention! (1-2). The reference to “heaven” immediately creates a biblical image, particularly the “heaven of invention,” since God is the ultimate inventor. The Chorus is reminding its audience that they are doing more than simply watching a play; their ultimate focus should be how this play can be applied to the betterment of their lives so that they too will be like a “Muse of fire” and “ascend” to heaven on Judgment Day. By opening the play this way, Shakespeare allows the audience to focus on what will be the main point of the play – to provide a mirror of how to live in order to “ascend the brightest heaven of invention” by transforming and reinventing their lives as an image of the “mirror” the playwright offers them.

The Chorus next tells his audience that they will have to use their “imaginary forces” to envision the great battles between France and England that he will describe in his play. This is the same duty that we are asked to perform by the St. John as he

describes the battles in Revelation. Shakespeare creates the recurring Apocalyptic images of “famine,” “sword,” “casques,” and “horses” in the remainder of his Prologue. In fact, in just one verse of Revelation these images are also created: “And I looked and behold, a pale horse, and his name that sat on him was Death, and Hell followed after him, and power was given unto them over the fourth part of the earth, to kill with sword, and with hunger, and with death, and with beasts of the earth” (6.8). Hence, the description of the battle scenes in the Prologue using this language, especially during this particular moment at the end of the century, vividly aims to forecast the End. By deploying these images early in the play, Shakespeare begins to humanize the metaphorical images of Revelation and sets the stage for his own revelation of King Henry, giving the audience a concrete image pattern to follow.

The Archbishop of Canterbury and Bishop Ely begin the play with a conversation about a pending bill that would deplete the church of over half its land and wealth. They conspire to persuade Henry V to regain some of their French domains instead of taking money from the church. The audience learns of the king’s strong religious faith through these two characters and their belief that he will side with the church: “The King is full of grace and fair regard./And a true lover of the holy Church” (I.i.22-3). Here, our attention is focused on the new Hal, the redeemer and the Christ figure, Henry V. Similarly, in Revelation our attention is quickly drawn to the new Christ, the Lamb who describes himself to the Apostle John: “I am Alpha and Omega, the beginning and the ending, saith the Lord, Which is, and Which was, and Which is to come, even the Almighty” (Rev. 8). Although the newly formed Hal (Henry V) does not describe himself as Christ does, he is described by God’s elected representative, Canterbury:

*Cant.* The courses of his youth promis'd it not.  
 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 whipt th'offending Adam out of him,  
 Leaving his body as a paradise  
 T' envelop and contain celestial spirits,  
 Never was such a sudden scholar made;  
 Never came reformation in a flood  
 With such a heady currance, scouring faults;  
 Nor never Hydra-headed willfulness  
 So soon did lose his seat (and all at once)  
 As in this king. (I.i.24-37)

In this passage, Canterbury relies on several biblical allusions to show the depth of Henry V's character as an imitation of Christ. First, Canterbury tells us that he has waited for his father to die before he assumes the throne: "The breath no sooner left his father's body,/But that his wildness, mortified in him,/Seem'd to die too..."(I.i. 25-27). Similarly, according to Kermode, "Christ waited for his *kairos*, refusing to anticipate the will of his Father; that is what he meant when he said, 'Tempt not the Lord thy God'" (86). This parallel between the two figures is significant in the play because of Shakespeare's own sense of timeliness and his awareness of the great occasion that was upon him and his audience's need to be provided with an example of an ideal Christian

king. Second, the concept of his “wildness” seeming to “die,” hence changing him into a new person, is reminiscent of the Passion of Christ when he dies carrying the sins of the world so that people can become “new” or “reborn” in the sight of God. Although Canterbury is not saying that Henry V is a Christ figure who can atone their sins, he presents a picture of a man who has changed and describes his change so that the audience can model themselves after him.

Further, in his description of the new Hal, Canterbury also refers to Adam (the Richard figure) and says that Hal has transformed the part of him that was like Adam/Richard and now made his body a “paradise,” associating him with Christ, who “makes all things new.” Canterbury emphasizes, by telling us that an angel has “whip’th offending Adam out of him,” that Hal has truly reached his *kairos*. As Kermode states, “*kairos* transforms the past, validates the Old Testament types and prophecies, establishes concord with origins as well as ends” (48). Hal has transformed the past by allowing his old self to die and becoming the true king that he promised he would in *Henry IV, Part 1*. He also “establishes concord with origins as well as ends” because he shows that he rejected his Adamic ways, which were passed on to him from both Richard and Henry IV, but had to wait to enact this rejection at the right time. Canterbury thus shows the audience that it is possible to transform who they are (offending Adams) by following a good model. By associating Henry V with Christ and disassociating him from Adam, Canterbury shows that while Henry is a mirror for Christ, he is still a sinful man who is in need of redemption himself. He also provides a sense of hope for those people whose “youth promis’ed it not” because he shows how quickly one can be transformed and the past forgotten in his description of the new Hal.

It is not enough, however, to simply describe the new Hal briefly and tell the audience that they have the ability to transform, we must be shown by Henry V how we are to act in order for the transformation to be complete. Various scenes throughout the play demonstrate how to act, while emphasizing the need for the *kairos*, such as the conclusion of the conversation between Canterbury and Ely where they agree that “the hour I think is come/To give him hearing” (I.i. 92-3). Because the two bishops are primarily concerned about the church’s status and money for their own well-being, they do not realize that they are setting the king up to go to war with France and prove himself as an ideal Christian king. Hence, their words are even truer than they believe them to be because is it not only time for them to address the king, but time for the king to reveal himself as an *imitatio Christi*. Henry has fashioned his own *kairos* by preparing his nation, represented here by Canterbury and Ely, for his “miracle” resurrection.

Shakespeare begins to fulfill his portrayal of Henry V as “the mirror of all Christian princes” by allowing the king to prove that he is worthy of Canterbury’s description of him. Before Canterbury has a chance to begin his speech about the reasons for which Henry should go to war with France instead of taking the money from the church, Henry implores him to proceed with the utmost honesty: “For we will hear, note, and believe in heart,/That what you speak is in your conscience wash’d/As pure as sin with baptism” (I.ii.30-32). Here, Henry displays sincerity, nobility, and honesty because he knows that the bishop has much to lose if he agrees to pass the bill, yet he is willing to listen to him if he will promise to be honest about his true claim to the French lands. Canterbury then explains that Henry has a sufficient claim to the French throne because is it legal in France for inheritance to pass through the mother. This proven, he is the

rightful heir to France because his great-grandfather, Edward III, was the son of Isabella, daughter of Phillip IV of France. However, before Henry sets forth to make war on France, he ensures that it is the right thing to do because he knows that is what he is “supposed” to do: “May I with right and conscience make this claim?” (I.ii.96-97). Is it not until he has the word of both Canterbury and the Bible that he decides to proceed: “The sin upon my head, dread sovereign!/For in the book of Numbers is it writ,/When the man dies, let the inheritance/Descend unto the daughter...” (I.ii.97-100). With this quick insight into Henry’s character, Shakespeare paints a picture of a Christian king, a king who acts with integrity, honesty, and persistence for truth. These qualities remain with Henry throughout the play and are reinforced, along with other good Christian qualities, in order to beseech his audience to follow in his footsteps.

After he is assured of his true claim to the French throne, Henry meets with the French ambassadors sent to him by the French king’s son, the Dauphin, and makes his claim to the French throne. He is amiable to the ambassadors, telling them that they are safe and encouraging to speak their minds frankly because “We are no tyrant, but a Christian King” (1.i.241). Although the Dauphin, through his ambassadors, sends a rude gift of tennis balls to the king as a joke about his youth and his inability to be king, Henry proceeds with dignity and confidence in the meeting and bids the ambassadors safe conduct and farewell. In his address to the ambassadors, he says that he will do the “...will of God,/To whom I do appeal, and in whose name/Tell you the Dolphin I am coming on” (I.ii.289-91). By appealing to God forthrightly and being so open about his allegiance to and reliance on God, Henry is displaying more of the Christian attributes that are worthy of replication by the audience. The fact that Henry acknowledges God in

his speech and displays Christian kindness in his actions toward the ambassadors shows that he knows how he should be acting in order to gain the respect of his citizens and make them believe that he is truly a Christian king, regardless of whether or not he is.

Shakespeare ensures in Act II that his audience realizes that he is portraying Henry as a Christian king to be modelled through the voice of the Chorus as it describes Henry as “the mirror of all Christian kings” (II.6). The Chorus again reminds the audience of its need to use their imaginations because of the limitations of the stage, reiterating the need to apply the play to their own lives. The Chorus also continues to use Apocalyptic images and language to introduce the action of Act II, just as they did in Act I: “Now all the youth of England are on fire/And silken dalliance in the wardrobe lies” (II.1-2). The image of the youth being “on fire” evokes a vision of the End because it is recorded that the Earth will be destroyed with fire: “...but fire came down from God out of heaven, and devoured them” (Rev. 20.9). These lines are also significant because they show that the play has become very serious, as footnoted in the text in reference to “silken...lies: i.e.gay apparel and frivolous pursuits are laid aside.” The Chorus is trying to make the audience see the magnitude of what is happening in the play and that the time, the *kairos*, has come for all people, even the youth of England, to be serious. This is another attempt at applying what is happening in the play with what was happening in England at the time and trying to warn the audience that they should throw off their old ways and focus, as the men in the play are doing, on things more important because the End times are near.

To make more concrete the “old ways” that Shakespeare implores his audience to throw off, he begins Act II with a scene featuring some of Hal’s old friends on a street in

London. The scene consists of both verbal and physical fighting between Nym and Pistol, as well as the announcement that Hal's former best friend, Sir John Falstaff, is dying. Though this scene seems misplaced, Shakespeare uses it as a catalyst to show how much the king has changed since his younger days, when he would have been in this scene with his drinking buddies. Henry V is no longer associated with these characters and their drama because he is no longer a part of their world, even though he never was presented as a "drunk" as these men are. He knows that they are sinners and that they will not be allowed into the kingdom of heaven, so he disassociates from them: "And there shall enter into it none unclean thing, neither whatsoever worketh abomination or lies..." (Rev. 21.27) Just as Henry does not fit in with these kinds of people or this type of scene any longer, this scene indirectly entreats the audience no longer to be a part of this scene.

The next scene shifts settings and we are, once again, in the presence of the king. Three of the king's supposedly most trustworthy lords, Scroop, Cambridge, and Grey are discussing with him the great loyalty and support he has from his subjects: "Never was monarch better fear'd and lov'd/Than is your Majesty. There's not, I think, a subject/That sits in heart-grieff and uneasiness/Under the sweet shade of your government" (II.ii.25-8). Henry then, showing the truth of these statements, releases a man from prison who has been convicted for a minor crime to the dismay of Scroop, Cambridge, and Grey, who argue that the king should: "Let him be punish'd, sovereign, lest example/Breed, by his sufferance, more of such a kind" (II.ii.45-6). Here, Henry is shown to be a clever king who sets up the traitors by forgiving and pardoning the convicted man. Henry then reveals to the men that he is aware of their treason and plot to kill him, and when they ask for mercy he responds, "The mercy that was quick in us but late,/By your own counsel is

suppress'd and kill'd./You must not dare (for shame) to talk of mercy,/For your own reasons turn into your bossoms" (II.ii.79-82). He is clever in allowing the three men to convict themselves and responds to them just as they did to the convicted man, with no compassion. The audience is shown here through the mirror of Henry as Christ: although God is a merciful king, he is also a fair and just king who shows mercy only to those who deserve it, as we are told in Revelation: "...Lord God almighty, true and righteous are thy judgements" (16.7).

The scene also has an Apocalyptic image pattern that introduces a vision of those people who are misguided by the Anti-Christ in Revelation through the treason of Scroop, Grey, and Cambridge in order to emphasize the urgency of attaining God's mercy and compassion. Henry continues to rebuke the actions of these men, while associating their downfall with the Anti-Christ:

If that same demon that hath gull'd thee thus  
Should with his lion gait walk the whole world,  
He might return to vasty Tarter back,  
And tell the legions, "I can never win  
A soul so easy as that Englishman's." (II.ii.121-5)

Here he acknowledges that these men have been led astray by a "demon," who having a "lion gait," may be able to persuade anyone. A demonic figure who rules over the earth and is able to persuade people to follow him recalls the Beast of Revelation and the Anti-Christ: "And he did great wonders, so that he made fire to come down from heaven...And deceived them that dwell on the earth by the signs...saying to them that dwell on the earth, that they should make the image of the beast, which had the wound of

a sword, and did live” (Rev.13.14). By associating these characters with those who are persuaded by the power of the beast, the play humanizes the fictional, futuristic characters that are abstractly discussed in Revelation. Further, by generalizing their demise as “Another fall of man” (II.ii.142), the play refers back to the over-riding image of Adam (man) and his, and our, constant need for a redeemer.

After sentencing the traitors to death, Henry turns his attention to the war with France, leaving the action of the play, and we are taken to another scene featuring Henry’s old friends, Pistol, Nym, Bardolph, and Hostess Quickly in which the audience is told about the death of Falstaff by Hostess Quickly who attended to him on his death bed. This is another warning to the audience that death is a real force of nature and that they should be preparing for it. The Hostess details their final conversation on his death bed:

“How not, Sir John?” quoth

I, “what, man? Be a good cheer.” So ‘a cried out,

“God, God, God!” three or four times. Now I, to

comfort him, bid him should not think of God;

I hop’d there was no need to trouble himself with any

such thoughts yet. (II.iii.17-22)

Instead of allowing Falstaff to turn to God on his deathbed, the Hostess distracts Falstaff from God and says that it is not the time to think of him. Here Shakespeare is warning his audience through Falstaff’s unrepentant death that they should not follow in his footsteps or be dissuaded to do so by their friends, just as he did in the previous scene with Scroop, Grey, and Cambridge. Falstaff was never able to transform his soul, as Henry V has, and is therefore a lost soul. The ironic allusion to Revelation by Falstaff

again adds an Apocalyptic dimension to the scene – especially through the ironic association of Falstaff’s “babble” with Revelation. The use of this verb to recall Falstaff’s “Old Testament” view of life and his inability even in his last moments to understand the “New Testament” meaning of life is both poignant and instructive. “Old Double” remains unable to “repent” his fallen ways: his former verbal play and self-serving wit are merely a tower of “babble” from the perspective of the ultimate truth of the Apocalypse. Further, the Apocalyptic image in this scene places a sense of urgency on the audience to mirror Henry and not Falstaff. The Hostess tells us that “he was rheumatic, and talk’d of the whore of Babylon” (II.iii.38), the woman described in Revelation as “that mother of whoredomes, and abominations of the earth” (Rev.17.5) who is ultimately destroyed. We are warned to “Go out of her, my people, that ye be not partakers of her sins, and that ye receive not of her plagues. For her sins are come up into heaven, and God hath remembered her iniquities” (Rev.17.4-5). Falstaff’s not heeding this warning by which he has become one with her instead of one with Christ provides another warning to the audience: to look into the “mirror” of their own lives, before, like Falstaff and the traitors, it is too late.

The next scene moves to another set of moral traitors in the palace of the French king. Lord Exeter, the king’s ambassador, enters and informs the king that Henry: “...bids you then resign/Your crown and kingdom, indirectly held/From him, that native and true challenger” (II.iv.93-5). When the French king asks him “Or else what follows?” (II.iv.96), he responds that Henry is willing to do whatever it takes to secure what is his, and that the war will be “on your head” if he does not “deliver up the crown.” Here, Exeter places the blame of the war and therefore the “...widows’ tears, the orphans’

cries/The dead men's blood, the privy maidens' groans/For husbands, fathers, and betrothed lovers/That shall be swallowed in this controversy" (II.iv.106-09) on the French king. He also describes Henry as "like a Jove," comparing him with the chief Roman god, Jupiter, because he and the French can only view Henry as a pagan god because they are characterized as pagans themselves. However, Shakespeare embeds allusions to Revelation in Exeter's speech:

Therefore in fierce tempest is he coming,  
In thunder and in earthquake, like a Jove,  
That if requiring fail he will compel;  
And bids you, in the bowels of the Lord,  
Deliver up the crown, and to take mercy  
On the poor souls for whom this hungry war  
Opens his vasty jaws; and on your head... (II.iv.97-105)

This threatening response prophesies the "glorious" coming not only of Henry to seize the throne, in terms that should recall Christ in Revelation. The images of the "bowels of the Lord" coupled with the "fierce tempest...In thunder and earthquake" remind the audience of the images conjured in Revelation when the final bowl is poured out on the Earth: "And the seventh Angel poured out his vial into the air, and there came a loud voice ....saying, It is done. And there were voices, and thunderings, and lightnings, and there was a great earthquake, such as was not since men were upon the earth...(16.17-8). This vivid image of Revelation comes to life in Shakespeare's prophetic threat through the voice of Exeter in order to recall the images of Revelation.

The Chorus then explains the lapse in time that has occurred since Exeter's meeting with the French and reinforces the continued need for imagination and faith in the "little god" (playwright) who is leading them. In the next act as we are asked to envision the king and his troops sailing for France, leaving England to be defended by only "grandsires, babies, and old women." Also, we are told that the French king has offered his daughter, Katherine, to Henry in hopes of preventing the war, but Henry has declined and is determined to claim the French throne. We are then taken to Harfleur where Henry delivers an inspiring and seemingly heartfelt speech to his troops. Surrounded by them, he charges them to "follow your spirit" and tells them to cry out "God for Harry, England, and Saint George" (III.i.34). Again, Henry frames himself as a man who calls on God in times of need and is both uplifting and inspirational. By giving Henry these qualities, Shakespeare is advocating for what he believes would make a good king, as well as a good man, in a time when he felt England needed it most. Henry is someone who takes himself seriously and knows that it is his men who will win or lose the war for him, so he wisely decides to go down to them, like Christ went down to the multitude, and give them a rousing speech on the eve of battle.

Henry's rousing speech obviously does not inspire his old friends Nym, Bardolph, and Pistol who, in another part of the battlefield, are unpatriotically making fun of his speech, singing lighthearted songs about battle: "Knocks come and go; God's vassals drop and die" (III.ii.8) and agreeing that they would rather be "in an alehouse in London" (III.ii.12). This depiction of these "soldiers" shows that it would be a "miracle" for England to win the war because the English forces are apathetic towards the war and,

even after Henry's speech, uninspired to do anything but go back to an "alehouse in London."

The next scene shifts back to Henry, who is warning the Governor of Harfleur what will happen to his city if he does not surrender to him. He promises to be merciful if he surrenders: "Therefore to our best mercy give yourselves" (III.iii.3), but completely vengeful if he does not, giving them a deal they cannot refuse. After his graphic description of his planned attack on the town, the Governor surrenders: "We yield our town and lives to thy soft mercy" (III.iii.48). Henry keeps his word to the Governor and, as promised, shows great mercy to the town, entrusting it to Exeter: "Come, uncle Exeter,/Go you and enter Harflew; there remain,/And fortify it strongly 'gainst the French" (III.iii.51-3). Here Henry has claimed his first victory in the war because the Dauphin, who refused to take Henry's threats seriously, refused to send help to Harfleur, a message that speaks to the audience about the importance of taking God's threats and promises seriously. God, like Henry, has made us an offer that we should not refuse, and we should heed his warnings about what will happen if we do not accept it, just as the Governor did. Because the Governor took Henry seriously and surrendered to him, he is protected in the war and his town will not be destroyed. The proud Dauphin, however, having only a nobility of birth and not soul, refuses to listen to Henry's threats and does not believe that he can win the war, so he ignores him and is later defeated. This image of the war parallels the war between the dragon and God's angels in Revelation, where those who have refused to side with God are destroyed: "And there was a battle in heaven, Michael and his Angels fought against the dragon, and the dragon fought and his angels. But they prevailed not, neither was their place found anymore in heaven"

(Rev.12.7-8). Shakespeare's sense that the *kairos* had come for his people to surrender to God and take his threats seriously in order to gain his promise of mercy is capitalized in this scene and continues throughout the battles presented in the play for emphasis.

In the following scene, Princess Katharine of France, unlike the English soliders, is preparing for war and the potential victory of England by attempting to learn English. She is preparing to give up her language and her world, which is depicted as a comic version of giving up this world for the next. This scene, mostly in French, shows that Katharine, unlike the Dauphin, believes that Henry is capable of capturing the French throne. Her belief in him and her fear for the "end" of life as she knows it causes her to try to prepare herself to become his wife by learning English and overcoming the "babble" surrounding her. The image of the bride preparing herself, found in Revelation, foreshadows the Apocalyptic scenes and marriage to follow: "...for the marriage of that Lamb is come, and his wife hath made herself ready" (19.7). This scene is countered by the following scene where we see, once again, that the Dauphin, although he may be ashamed of the French losses thus far, is not taking Henry seriously. He agrees with the Constable that "His soldiers sick and famish'd in their march;/For I am sure, when he shall see our army,/He'll drop his heart into the sink of fear,/And for achievement offer us his ransom" (III.v.57-60) and therefore decides to go to the battle to see the surrender, against his father's wishes. The allusion to the "ransom" recalls Christ as the ransom for man's sinfulness. Further, these two contrasting scenes are set up to give us two more examples of how to receive God through the two characters' reception of Henry. Katharine prepares for Henry's victory and in the end is coupled with him and protected by him, whereas the Dauphin underestimates him and is defeated in the end. Therefore,

Shakespeare is not only using Henry as a mirror for behavior, but also showing us how we should respond to The King (Christ), as represented by Henry, in order to be treated with love in the End.

We are then presented with two more contrasting scenes, the English camp at Picardy countered by the French camp at Agincourt. At Picardy, Henry is telling the French herald, Montjoy, that they he and his troops will not surrender to the French army even though the odds are stacked against them: “My ransom is this frail and worthless trunk;/My army but a weak and sickly guard;/Yet, God before, tell him we will come on” (III.vi.154-56). Henry refuses to be the “ransom” for his people because, as he states, it is “frail and worthless” because he is not Christ. Henry’s ransom is not enough to be a savior for his people, just as our ransom is not enough to save our own souls; we must allow Christ to be our ransom. Henry alludes to this as he proclaims to his troops: “We are in God’s hands,” (III.vi.169) showing that it is not he, or any other man who can be “worthy” enough for ransom. This serious scene is countered by the Dauphin’s comic love sonnet to his horse at the French camp at Agincourt. Instead of preparing for battle and calling on God for help, the Dauphin is joking with his buddies who do not believe that they will have any trouble defeating the English army the next day. Their attitudes allow Henry to fulfill another of his promises to “Redeem time when men think least I will,” just as Christ promises to “come as a thief, and thou shalt not know what hour I will come upon thee” (Rev.3.3). This scene shows the urgency and need for preparing for the End, the *kairos*, because of the uncertainty of when the time will be at hand.

In this scene, Henry places his faith in God, whereas the Dauphin is solely focused on his horse and refers only to pagan images. The Dauphin describes his horse:

“It is a beast for Perseus. He is pure air and fire; and the dull elements of earth and water never appear in him, but only in patient stillness while his rider mounts him. He is indeed a horse, and all other jades you may call beasts” (III.vii.20-4). The paired images of the beasts and the horse that the Dauphin describes ironically mirror several Apocalyptic images: “After I beheld when the Lamb had opened one of the seals, and I heard one of the four beasts say...Come and see. Therefore I beheld, and lo, there was a white horse and he that sat on him, had a bow, and a crown was given unto him...(Rev.6.1-2). Although it is the Dauphin who is obsessed with his horse, it is Henry who sits on the horse with the crown after the battle at Agincourt. It is the Lamb, represented by Henry, who is about to open the seals, not the horse with which the Dauphin so closely associates himself: “Nay, the man hath no wit that cannot, from the rising of the lark to the lodging of the lamb, vary deserved praise on my palfrey” (III.vii.32). The image of the lamb may recall Christ as the Lamb of Revelation who is in the end married to the Holy City. Shakespeare is certain to confirm that the Dauphin is not the Lamb because he chooses to be coupled with his horse, “...my horse is my mistress” (III.vii.44), followed by the Dauphin’s declaration “I had rather have my horse to my mistress” (III.vii.57-8). Thus, we are presented with a mock marriage of the Lamb to the Church and the war as a travesty of that marriage.

The most significant and crucial scene of the play occurs in Act IV at Agincourt as the Apocalyptic prophecy of the previous scenes is fulfilled. The Chorus describes the contrasting attitudes of the two armies on the eve of the battle: “Proud of their numbers and secure in soul,/The confident and overlusty French/Do the low-rated English play at dice” (IV.17-9), while “The poor condemned English,/Like sacrifices, by their watchful

fires,/Sit patiently and inly ruminate/The morning's danger" (IV.22-5). The English are described as "sacrifices;" they are willing to die for love of their country, king, and God, unlike the pagan French who simply play "dice" and rely on chance. Also, the image of the "sacrifice" recalls the sacrificial Lamb (Christ) who is able to open the seven seals: "Thou art worthy to take the book, and to open the seals thereof, because thou wast killed, and hast redeemed us to God by thy blood out of every kindred, and tongue, and people, and nation" (Rev.5.9). Because they imitate the Christ figure, Henry, and are willing to be killed for the good of their country, they are victorious in the battle. The Chorus makes this comparison in order to show that it is the people who sacrifice themselves for what they believe in who will be victorious in the End, not the people who are overconfident and rely only on chance.

Further, the voice of the Chorus reiterates what we have already learned in the previous scene, that the French are still not taking the English, and Henry, seriously. While they are playing dice, Henry is instead encouraging his troops and trying to comfort them. He "plucks comfort from his looks" (IV.42) and his eyes are "thawing cold fear" (IV.45) because he is "like the sun" (IV.43). The description of a comforting king is depicted in John's description of Christ: "his voice as the sound of many waters...he laid his right hand upon me, saying unto me, Fear not" (Rev.2.15-7). Also, the comparison of Henry to "the sun" invites us to not only look at him as an image of the sun, but also an imitation of the son of God, whom he mirrors. This image reminds the audience of John's description of Christ: "his face shone as the sun shineth in his strength" (2.16). The images that the Chorus create in relation to Henry and England echo the images of Christ presented in Revelation in order to set the stage for the Apocalyptic

battle that is about to take place at Agincourt: “The name of Agincourt. Yet sit and see,/Minding true things by what their mock’ries be” (IV.52-3). It is footnoted in the text that by “Minding...be,” the Chorus means “representing to yourself the truth of what we imitate so badly. Although they are referring to their inability to represent accurately the grandeur of the battle scene at Agincourt, they are also alluding to the fact that they are also imitating the battle at the End of time, which they know they cannot represent accurately.

The action of the play then shifts to the English camp where Henry is telling his brother, Gloucester, his concerns about the coming battle: “Gloucester, ‘tis true that we are in great danger/The greater therefore should our courage be” (IV.i.1-2). We are shown in these lines that Henry is but a man, just as Christ was and we are, in order to emphasize that he and his success at imitating Christ and his courage in times of great danger, i.e. the End of the 16<sup>th</sup> century, can be replicated in our own lives. He describes how he finds his courage and his vigilance through his description of the French:

For our bad neighbor makes us early stirrers,  
Which is both healthful and good husbandry.  
Besides, they are our outward consciences  
And preachers to us all, admonishing  
That we should dress us fairly for our end.  
Thus may we gather honey from the weed,  
And make a moral of the devil himself.

His reference to making “a moral of the devil” shows the audience how to respond to the devil, by taking him seriously and using his presence as a constant reminder to prepare

themselves for the End. As the battle of Agincourt approaches, the *kairos* draws nearer and the urgency for preparation of the End becomes more prevalent.

This need for readiness is continued when Henry and Gloucester are interrupted by Sir Erpingham, and Henry, caught off-guard, borrows his cloak and therefore conceals his identity as king. In doing this, Henry forfeits his rank as king by disguising himself as a soldier in order to speak with his troops to determine if they support his efforts and are willing to fight unconditionally for him. Shakespeare evokes the image of Henry as the mediator in order to show that he is the “mirror of all Christian princes” because he is willing to dwell among the people, as Christ did, and he asserts himself as a mortal man, as Christ did, saying of himself “I think the King is but a man, as I am” (IV.i.101-2).

Shakespeare mirrors the words of the Apostle John as he explains to us that Christ (the Lamb) will come to us in the same way: “...he that sitteth on the throne will dwell among them” (7.15), followed by his assertion: “I will come to thee as a thief, and thou shalt not know what hour I will come upon thee,” (3.3). In this same way, Henry interacts with several of his men, unknown to them as the king. First, he encounters his old friend Pistol, with whom he engages in quick conversation. When Henry says to him, “Then you are better than the King” (IV.i.43), Pistol responds: “...I kiss his dirty shoe, and from heart-string/I love the lovely bully...” (IV.i.47-8). Here, we are shown that Pistol, a friend from whom Henry has disassociated himself, continues to support and love him. This proves that Henry is still a man who, although the mirror of Christ, is not Christ.

Still in disguise, Henry engages in a heated discussion with two of his officers, Bates and Williams about the responsibilities of the king and the rightness of his claim to the French throne. Bates argues that he is sure that the king would rather be back in

England, just as he would: “I believe,...he could wish/himself in the Thames up to the neck; and so I would/he were, and I by him, at all adventures, so we were quit/here” (IV.i.114-17). Bates speaks without discretion because he is unaware that he is in the presence of the king, endorsing equivocation between the two men and the importance of speaking the truth when speaking to the “King.” His conversation with Bates and Williams becomes even more heated as they question the justness of his cause and his responsibility for their souls: *Bates*. “If his cause be wrong, our obedience to the King/wipes the crime out of us” (IV.i.133) *Williams*.” Now, if these men do not die well, it will be a black/matter for the King that led them to it” (IV.i.144-45). Henry responds vehemently to these men that their souls are not the responsibility of the king: “The King is not bound to answer/the particular endings of his soldiers...” (IV.i.155-56) and affirms that “Every subject’s/duty is the King’s, but every subject’s soul is his own” (IV.i.176-77). Here Henry touches on the human predisposition to place blame on someone else and not take personal responsibility, originating from the Fall, when Adam blames Eve for his eating of the fruit. He proves, through his response to these men, that we must all answer for our own actions in the End and advocates that his troops on the eve of battle should be preparing their souls for possible death:

Therefore should every soldier in the wars do as every  
sick man in his bed, wash every more of his con-  
science; and dying so, death is to him advantage;  
or not dying, the time was blessedly lost wherein such  
preparation was gain’d; and in him that escapes, it  
were not sin to think that making God so free an

offer, He let him outlive that day to see His greatness

and to teach others how they should prepare. (IV.i.178-85)

In this speech, Henry advocates for the utmost spiritual readiness in times of danger and proves that there is no disadvantage in being prepared because if you are spared, then you will be ready to serve as a witness for God. In the same way, Shakespeare is advocating to his audience to mirror Henry and become spiritually ready for death. He also shows through this speech that taking precautionary measures in preparation of the End, just as in battle, have no negative consequences, but not taking them has grave and unchangeable consequences. By mirroring Henry's surprise encounter with Christ's Second Coming at this pivotal part of the play and emphasizing its importance in the victory at Agincourt, Shakespeare mirrors the warning signs in Revelation that were so ominous at the end of the 16<sup>th</sup> century.

Once the soldiers leave, Henry, left alone, confronts the burden that he feels in being king: "Upon the King! let us our lives, our souls,/Our debts, our careful wives,/Our children, and our sins lay on the King!/We must bare all" (IV.i.230-33). In this speech, he reveals his true feelings of sorrow and his love for his countrymen: "What kind of god art thou, that suffer'st more/Of mortal griefs than do thy worshippers?" (IV.i.241-2). Also, he is depicted as a profoundly religious man who is deeply concerned for his country and his troops: "O God of battles, steel my soldiers'/ hearts,/Possess them not with fear! Take from them now/The sense of reck'ning [if] th' opposed numbers/Pluck their hearts from them" (IV.i.288-92). Here Henry is shown as having a sense of guilt for his father's usurpation of the throne from Richard and prays that God will overlook it: "Think not upon the fault/My father made in compassing the crown!/I Richard's body have interred

new, And on it have bestowed more contrite tears/Than from it issued forced drops of blood” (IV.i.293-7). By asking God to forgive the sins of his father, Henry acts as his redeemer. Here Henry is presented as a repentant king who does not ignore that past, acting to redeem the sins of man and even kings, which in the end makes him victorious over the French.

The following scene depicts the French camp on the day of the battle, beginning: “The sun doth gild our armor, up, our lords!” (IV.ii.1). The Dauphin then responds that the horses are ready and the trumpets need to be sounded. These images of the readiness of the sun/son, horses, and trumpets begin the parallel of the Apocalypse that is present throughout the description of the historic battle at Agincourt, in turn humanizing the images and contributing to the *fin de siecle* phenomenon that Shakespeare is taking advantage of. The French do not read the signs that are laid out for them in their own camp because they are too busy discussing how they are going to ravage the English. The French describe their view of the English from their camp: “The horsemen sit like fixed candlesticks” (IV.ii.45). The horsemen that they see refer to the English horsemen and also the horsemen of the Apocalypse, while the candlesticks could recall the candlesticks that John describes surrounding Christ: “And when I was turned, I saw seven golden candlesticks, And in the midst of the seven candlesticks, one like unto the Son of man...(Rev.2.12-3). Unknowingly, the men are sitting like “fixed candlesticks” because they are “in the midst” of their king, Henry, just as Christians should be “in the midst” of their king, Christ, all the time. By describing the English troops this way, Shakespeare again emphasizes that it is Henry who recalls the victory of Christ over the forces of evil and vanity that plague the French.

The next scene takes place in the English camp where Henry tells his men that the time, the *kairos*, has finally come: “All things are ready, if our minds be.” Although the French are well rested and outnumber the English five to one, Henry is confident, or tries to seem so, and gives a moving speech to encourage his soldiers. He reminds them that the day is Saint Crispin’s Day and tells them how they will be remembered for their victory and have great pride in having fought in the battle: “Will yearly on the vigil feast his neighbors,/And say, ‘Tomorrow is Saint Crispian.’/Then will he strip his sleeve and show his scars,/ [And say, ‘These wounds I had on Crispin’s day.’]” (IV.iii.45-8).

Henry’s recalling that the day is Crispin’s Day shows his devotion to God since it is a day named for Christian martyrs, while also continuing the Apocalyptic parallel punning Crispian on Christ since he knows that when the Apocalypse comes it will be Christ’s day. Also, the reference to the “scars” and “wounds” that the soldiers will be proud of is reminiscent of Christ’s wounds that he suffers at the cross and the scars that he has from them. Because the men are, like Henry and Christ, willing to suffer and God is on their side, they will be victorious in the end, just as we will be victorious in the End if we suffer on behalf of our king, Christ, if God wishes.

Following his Saint Crispin speech, Henry is approached by the French herald, Montjoy, who asks Henry to surrender himself for ransom. Henry, refusing to do so, explains that his army will be victorious because of the condition of their souls and their positive outlook on the battle: “But, by the mass, our hearts are in the trim;/And my poor soldiers tell me, yet ere night,/They’ll be in fresher robes...” (IV.iv.115-7). Henry creates the image of the “fresher robes” to parallel the faithful Christians who wear new robes in Revelation: “These are they which came out of great tribulation, and have washed their

long robes, and have made their long robes white in the blood of the Lamb” (7.14).

Henry’s belief in his men rouses in them a sense of confidence and patriotism that carries them through their battle at Agincourt.

The next few scenes detail the battle of Agincourt and we learn from both the French and English forces that although the English are greatly outnumbered, they are winning the battle. We are told that the Duke of York, Henry’s uncle, has died in battle and he is moved by his last words: “Dear my lord,/Commend my service to my sovereign” (IV.vi.22-3). Henry then hears an alarm and with “mistful” eyes, orders that his French prisoners be executed before they are freed or revolt. Although this seems insensitive, Shakespeare is showing that although Henry can be a sensitive king who is moved by the death of his uncle, he can also focus on carrying out important duties that a commander must be willing to do. He is portrayed in this scene as a decisive king who is able to make critical and difficult decisions in a time of raging war. This portrait of Henry mirrors what Shakespeare believed to be the qualities of a good English king. Soon after Henry’s valiant portrayal, the French, full of shame, submit to him: “The day is yours” (IV.vii.87) and with Christian humility he responds, “Praised be God, and not our strength” (IV.vii.88). Henry is sure to commend their victory to God, reinforcing his role as an ideal Christian king by continuing to recognize God as the victor throughout the scene: “O God, thy arm was here,” (IV.viii.106) “Take if God,/For it is none but thine!,” (IV.viii.111-12) and “God fought for us” (IV.viii.120). He knows that he should give God the glory in order to frame himself as a Christian king, even though he has consistently been in control of the situation and has gotten what he wanted for England on his own accord.

Act V begins as the Chorus, once again, asks the audience to use their imaginations and records what has happened since the victory at Agincourt. Henry has returned to England and London has “poured out her citizens” (V.24) to welcome him. There, he refuses to take credit for the victory, again giving all the glory to God: “He forbids it,/Being free from vainness and self-glorious pride;/Giving full trophy, signal, and ostent/Quite from himself to God” (V.19-22). Now, upon the Holy Roman Emperor’s unsuccessful attempt “To order peace between them,” (V.39) Henry has traveled to back France to make Princess Katherine his wife in order to seal the peace treaty between England and France.

In the French palace, Henry comically woos Katherine and ironically convinces her to be his wife, although she has no choice but to submit, perhaps satirizing the Bride of Christ who must submit her soul to Christ in order to be coupled with him. Henry tries to make being conquered sound attractive, explaining to her that although they were enemies before, he is now coupled with her and her land and that they are romantically bound together:

No, it is not possible you should love the  
enemy of France, Kate; but in loving me, you should  
love the friend of France; for I love France so well that  
I will not part with a village of it; I will have it all  
mine. And, Kate, when France is mine and I am yours,  
then yours is France and you are mine. (V.ii.171-76)

Henry knows that only through a marriage with Katherine can he hope to truly bring peace between England and France, so he attempts to parallel this forced marriage with

that of the Lamb and the holy city, Jerusalem: “And I John saw the holy city Jerusalem come down from God out of heaven, prepared as a bride trimmed for her husband” (Rev.21.2). Just as Henry promises to become one with France, the Lamb promises to become one with Jerusalem: “Behold, the Tabernacle of God is with men, and he will dwell with them, and they shall be his people, and God himself shall be their God with them” (Rev.21.3). Henry parallels his promises to Katherine after the Lamb’s promises because he knows that they are true and worthy of being repeated. Also, Henry knows that his promises to Katherine at this point are what is important instead of knowing the outcome of them: “No, ‘tis hereafter to know but now to promise,” (V.ii.212) just as the promises of the Lamb are important for him, and us, to live by in anticipation of the End: “And behold, I come shortly, and my reward is with me, to give every man according as his work shall be” (Rev.22.12). Henry had no way of knowing that the result of this marriage will be Henry VI, who will lose all that he has won, showing that this marriage is only a comic version and analogy of the marriage of the Lamb to his church, which we must have faith will come to pass at the End of time.

This image pattern is completed by the agreement of the two to be married, just as the divine prophecy of Revelation is fulfilled with the marriage of the Lamb to Jerusalem: “Come, I will show thee the bride, the Lamb’s wife. And he carried me away in the spirit to a great and an high mountain, and he shewed that great city, that holy Jerusalem, descending out of heaven from God” (Rev.21.9-10). Similarly, the play ends with the image of the marriage of Henry V and Katherine of France:

*Q.Isa.* God, the best maker of all marriages,

Combine your hearts in one, your realms in one!

As man and wife, being two, are one in love

So be there 'twixt your kingdoms such a spousal,

That never may ill office, or fell jealousy,

Thrust in between the [paction] of these kingdoms (V.ii.359-65)

As Queen Isabel states, God is the maker of their marriage because God has allowed Henry to win the war. She sees their marriage, as does Henry, as a way to unite the two countries peacefully. She tells them to “combine your hearts in one, your realms in one,” just as Christ asks mankind to become one in spirit with both him and each other. This is the message that is sent at the end of Revelation when the holy city unites with the Lamb because it is not only the Lamb and city who can benefit from their union, but anyone who wishes to partake in it: “And the Spirit and the bride say, Come. And let him that heareth say, Come. And let him that is athirst, come; and let whosoever will, take of the water of life freely” (Rev. 22.17). Although Henry and Katharine’s marriage is not the marriage described in Revelation, it can remind us that that marriage will come.

Although Henry follows the pattern of Revelation and is wise in ending the war with a marriage, as is recorded in the End of time, the marriage is not as pure as the marriage of the Lamb because it is a forced marriage. Although Katherine prepares for her marriage to Henry by trying to learn English through a tutor, she only does so because she knows that she has no other choice. It is not her choice to be the bride of Henry; she must be wooed by him and can barely understand his promises to her. The bride of Christ, however, is able to “make herself ready” and comes to the Lamb without coaxing and with complete understanding of her role: “...he shewed me that great city, that holy Jerusalem, descending out of heaven from God” (Rev.21.10). Katherine

certainly does not descend from God, but rather her father who agrees that they will be married.

The mirrored marriage of Henry and Katherine with the Apocalyptic Lamb and holy city proves to be just that, a mirror, when we are told in the Epilogue that their son, Henry VI “lost France and made his England bleed.” Henry’s comparison to the Lamb of Revelation has been simply a comparison that is worthy of admiration and replication by his fellow men. Shakespeare has created this character not to represent Christ, but to show to his audience that Christ is on his way and provide them with a mirror of how to live according to his word, specifically that of Revelation. As Kermode states: “...when the end comes it is not an end, and both suffering and the need for patience are perpetual” (82). Although Henry may be a “star of England,” he is not the “root and the generation of David, and the bright morning star” (Rev.22.16) that Jesus describes himself as at the conclusion of his divine prophecy. It is true, however, that Henry’s *kairos* had come and he was successful in seizing it and living a life worthy of imitation. It is Shakespeare’s goal, at the end of the 16<sup>th</sup> century, for his audience to grasp their own *kairos* and embrace it as Henry did, before it is too late.

## CONCLUSION

Thus, an analogical reading of Shakespeare's second tetralogy shows Henry to be an imitation of Christ, but still only a clever, even at times Machiavellian "mirror."

Shakespeare retells the story of a very clever prince and king who offers an image of himself as The Christ, which is in some ways a device to fool people and make him seem "divinely appointed" in order to undo the ruin of that image that Richard II brought about and "redeem" the image of the king as savior. Shakespeare does the same thing that Henry does by daring to compare an English king to Christ the King by using biblical allusions and recalling various biblical types and prophecies to "fool" his audience into believing that they should prepare for the "End" that many thought was imminent at the end of the 16<sup>th</sup> century.

Shakespeare endorses the audience's "sense of an ending" to appeal to the great occasion under which he was writing in order to please and entertain his audience and write about what they were concerned about. Regardless of what Shakespeare believed about the End, he was able to write as if he was concerned about it and to recall a sense of concern in both his plays and his audience. By portraying Henry as the "mirror of all Christian princes," Shakespeare acts as Henry does, simply presenting the people with what they want to see and hear.

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