

Play: King Henry V Author: Shakespeare

Text used: New Cambridge

Library ref: _____

Key:	enter from within ↘	↙ enter from without
	exit inwards ↖	↗ Exit outwards

Act /sc	door IN	Entering characters	door OUT	Space-time indication	Commentary and notes
I.o	↘	Chorus		CHOR. O for a muse of fire... (1)	Entrance from the high status door?
	↖	Chorus		CHOR. Admit me Chorus to this history...(32)	
I.i		Canterbury, ↙ Ely		CANT. My lord, I'll tell you, that self bill is urged...(1)	They enter together deep in conversation.
		Canterbury, ↗ Ely		CANT. The French ambassador upon that instant Craved audience, and the hour I think is come To give him hearing. Is it four o'clock? ELY. It is. CANT. Then go we in, to know his embassy...(91-5)	Despite the reference to going 'in' to the court to hear the embassy, this is a loop scene, a prelude to their entry from outwards into the court of the next scene.
I.ii	↘	King, Gloucester, Bedford, Clarence, Westmorland, Exeter etc.		KING. Where is my gracious lord of Canterbury? EXETER. Not here in presence. KING. Send for him, good uncle. WEST. Shall we call in th'ambassador, my liege? (1-3)	The court is brought 'out' onto the stage (throne set, etc.) prior to the audience with the ambassador.
		Canterbury, ↙ Ely		CANT. God and his angels guard your sacred throne...(7)	They now return to the stage, coming in to the court.
		Attendant ↗		KING. Call in the messengers sent from the Dauphin. (221)	
		Ambassador, ↙ etc.		KING. ...Now are we well prepared to know the pleasure Of our fair cousin Dauphin... (234-5)	Attendant returns from outwards with the ambassador.
		Ambassador, ↗ etc.		KING. ...Convey them with safe conduct. Fare you well. (297)	Sent back outwards with message for Dauphin.
	↖	King, Gloucester, Bedford, Clarence, Westmorland, Exeter, Canterbury, Ely		KING. ...Therefore, my lords, omit no happy hour That may give furtherance to our expedition...let our proportions for these wars Be soon collected, and all things thought upon That may with reasonable swiftness add More feathers to our wings. (300-1, 304-7)	Split exit as all prepare for the expedition to France.
II.o		Chorus ↙		CHOR. Now all the youth of England are on fire...(1)	MINIMAL congestion at outwards door. Opens with description of outwards events.
	↖	Chorus		CHOR. ...But when the king come forth, and not till then, Unto Southampton do we shift our scene. (42)	Closes with reference to the King coming forth.
II.i	↘	Nym, ↙ Bardolph		BAR. Well met, Corporal Nym. NYM. Good morrow, Lieutenant Bardolph. BAR. What, are Ancient Pistol and you friends yet? (1-3)	MINIMAL congestion at inwards. Nym, having disagreed with Pistol, enters from outwards. Bardolph, from Pistol's inn, offers to reconcile them over breakfast.

	<p>↘ Pistol, Quickly</p> <p>↘ Boy</p> <p>↖ Boy, Hostess</p> <p>↘ Boy, Hostess</p> <p>↖ Hostess, Pistol, Nym, Bardolph</p>	<p>BAR. I will bestow a breakfast to make you friends. (8)</p> <p>BAR. Here comes Ancient Pistol and his wife...</p> <p>NYM. How now, mine host Pistol? (24-5)</p> <p>BOY. Mine host Pistol, you must come to my master, and your hostess. He is very sick, and would to bed. (64)</p> <p>HOSTESS. ...Good husband, come home presently. (70)</p> <p>HOSTESS. As ever you come of women, come in quickly to Sir John...(93)</p> <p>PISTOL. Let us condole the knight, for, lambkins, we will live. (103)</p>	<p>They come out of the inn.</p> <p>Boy comes out of the inn with news of Falstaff, one of Pistol's lodgers.</p> <p>She goes back inwards with the boy... ...and shortly afterwards returns from thence.</p> <p>They all exit inwards to the inn.</p>
II.ii	<p>↘ Exeter, Bedford, Westmorland</p> <p>↘ King, Scroop, Cambridge, Gray etc.</p> <p>↗ Cambridge, Scroop, Gray etc.</p> <p>↗ King etc.</p>	<p>BED. 'Fore God, his grace is bold to trust these traitors. (1)</p> <p>KING. Now sits the wind fair, and we will aboard. (12)</p> <p>We will aboard tonight. (68)</p> <p>KING. ...Get you therefore hence, Poor miserable wretches, to your death...Bear them hence. (172-3, 175)</p> <p>KING. ...Now lords, for France... Then forth, dear countrymen... Cheerly to sea...(177, 184, 187)</p>	<p>Nobles gossiping sets up ensuing court scene.</p> <p>Ceremonial scene announced by trumpets: from inwards door.</p> <p>They are escorted outwards to execution.</p> <p>They too exit outwards to embark for France.</p>
II.iii	<p>↘ Pistol, Nym, Bardolph, Boy, Hostess</p> <p>↖ Hostess</p> <p>↗ Pistol, Nym, Bardolph, Boy,</p>	<p>HOSTESS. Prithee, honey-sweet husband, let me bring thee to Staines. (1)</p> <p>PISTOL. Come, let's away. My love, give me thy lips. Look to my chattels and my moveables...Go, clear thy crystals. Yoke-fellows in arms, let us to France.</p> <p>HOSTESS. Farewell, adieu. (38-9, 42-3, 50)</p>	<p>They come back out of the inn, leaving for Southampton.</p> <p>They leave outwards, she returns inwards.</p>
II.iv	<p>↘ French King, Dauphin, Berri, Bourbon, Constable etc.</p> <p>↘ Messenger</p> <p>↗ Messenger</p> <p>↘ Exeter</p> <p>↖ French King, Dauphin, Berri, Bourbon, Constable etc., Exeter</p>	<p><i>Flourish</i></p> <p>FR. KING. Thus comes the English with full power upon us...(1)</p> <p>MESS. Ambassadors from Harry, king of England, Do crave admittance to your majesty. (65-6)</p> <p>FR. KING. ...Go, and bring them. (68)</p> <p>FR. KING. From our brother of England? (76)</p> <p>FR. KING. Tomorrow shall you know our mind at full.</p> <p><i>Flourish</i></p> <p>EXETER. Dispatch us with all speed...</p> <p>FR. KING. You shall be soon dispatched, with fair conditions.</p>	<p>MINIMAL congestion due to crossover at inwards door 'covered' by sound effect of flourish.</p> <p>Messenger brings news from outwards of ambassadors' arrival... ...and is sent back out... ...to bring them in.</p> <p>Since Exeter is not dispatched immediately, it would seem he exits inwards with the French court to await the King's reply.</p>

		A night is but small breath and little pause To answer matters of this consequence. (141-2, 145-7)	
III.o	Chorus ↙ Chorus ↗	CHOR. Thus with imagined wing our swift scene flies...Suppose that you have seen The well-appointed king at Hampton Pier Embark his royalty, and his brave fleet...(1, 3-5) CHOR. ...Behold the ordnance gaping on girded Harfleur... (26-7)	This description of Henry's crossing to Harfleur is enacted by the Chorus's crossing move: he enters from where Henry last exited to embark... ...and returns outwards.
III.i	↙ King, Exeter, Bedford, Gloucester, soldiers with scaling ladders King, Exeter, Bedford, Gloucester, soldiers with scaling ladders ↗	KING. Once more unto the breach, dear friends, once more, Or close the wall up with our English dead! (1-2) KING. ...Follow your spirit, and upon this charge Cry 'God for Harry, England and Saint George!' (33-4)	Confer Tamburlaine Part 2. The king and his forces are coming out from their camp. Henry exhorts the soldiers. The breached wall is offstage, beyond the outwards door. They all go outwards towards the breach (ladders are brought on to signify what is occurring offstage, not to scale tiring-house wall).
III.ii	↙ Nym, Bardolph, Pistol and Boy Llewellyn ↙ Pistol, Bardolph, Nym, Llewellyn (?) ↗ ↙ Boy	BARDOLPH. On, on, on, on, on, to the breach, to the breach! NYM. Pray thee, corporal, stay. The knocks are too hot...(1-2) LLEW. Up to the breach, you dogs! (19) PISTOL. Be merciful, great duke, to men of mould! Abate thy rage, abate thy manly rage! Abate thy rage, great duke! God bawcock, bate thy rage. Use lenity, sweet chuck. (20-23) BOY. ...I must leave them and seek some better service...(44)	Bardolph rounds up the idle soldiers. He too enters to round up the recalcitrant soldiers. Folio shows their exit before Boy's speech, but perhaps Llewellyn does not exit at all (see below). He exits back to the camp, leaving their service.
III.iii	Gower, Llewellyn (?) ↙ Macmorris, Jamy ↙ Llewellyn, (Gower Macmorris, Jamy?) ↗	GOWER. Captain Llewellyn, you must come presently to the mines. (1-2) GOWER. How now, Captain Macmorris, have you quit the mines? Have the pioneers given o'er? (29-30) MACM. ...It is no time to discourse, the town is besieged! An the trumpet call us to the breach...(47-8) LLEW. ...Captain Macmorris, when there is more better opportunity to be required... <i>Exeunt</i> (75-7)	The breach is clearly not complete, as mining is still going on. Possibly Llewellyn has not exited above, and is now called back to the breach by Gower. They too come from the breach in the walls. They exit back towards the breach.
III.iv	↙ Citizens G King and all his train before the gates ↙	KING. How yet resolves the governor of the town? (1)	A new scene with the inwards door now signifying the city gates. Henry and his army now confront the Governor at the gates.

	<p>↘ Governor G</p> <p>↖ Governor etc. King, train</p>	<p>GOV. ...We yield our town and lives to thy soft mercy. Enter our gates...(48-9)</p> <p>KING. Open your gates. Come, uncle Exeter, Go you and enter Harfleur...Tonight in Harfleur we will be your guest...(51-2, 57)</p> <p><i>Flourish, and enter the town.</i></p>	<p>Probably above, on the balcony, but he could come out of the inwards door to meet Henry (see below). Governor exits gallery and opens inwards door: Henry and army enter the city.</p>
III.v	<p>↘ Katherine, Alice</p> <p>↖ Katherine, Alice</p>	<p>KATH. Alice, tu as été en Angleterre...(1)</p> <p>KATH. ...Allons-nous à dîner. (55)</p>	<p>MARKED congestion at inwards door. Change of time and place, and end of dramatic Harfleur section justify congestion pattern at inwards door, with consequent empty stage before this next scene. Congestion covered by flourish at end of III.iv. They return inwards to dinner.</p>
III.vi	<p>↘ King of France, Dauphin, Constable, Bourbon etc.</p> <p>↖ King of France Dauphin Constable, Bourbon etc.</p>	<p>FR. KING. 'Tis certain he hath passed the River Somme. (1)</p> <p>FR. KING. Therefore, Lord Constable, haste on Montjoy, And let him say to England that we send To know what willing ransom he will give. Prince Dauphin, you shall stay with us in Rouen...Now forth, Lord Constable and princes all, And quickly bring us word of England's fall. (61-4, 67-8)</p>	<p>Having them enter from outwards (having received news of Henry's advance) avoids congestion at inwards door. Congested alternative (inwards door entry) has advantage of identifying them with Katherine. Two-door exit pattern unavoidable, as lords go off to do the King's bidding, while he and Dauphin remain behind. Exit will, however be staggered with bigger group taking longer to leave stage.</p>
III.vii	<p>↘ Gower Llewellyn,</p> <p>↖ Pistol Pistol King Henry, soldiers</p> <p>↘ Montjoy</p> <p>↖ Montjoy</p>	<p>GOWER. How now, Captain, Llewellyn, come you from the bridge?</p> <p>LLEW. I assure you there is very excellent services committed at the bridge. (1-3)</p> <p>LLEW. Here is the man. (17)</p> <p>PISTOL. The fig of Spain! (50)</p> <p>LLEW. ...Hark you, the king is coming, and I must speak with him from the pridge. <i>Drum and colours. Enter the KING and his poor soldiers</i></p> <p>LLEW. God pless your majesty.</p> <p>KING. How now, Llewellyn? Camest thou from the bridge? (72-5)</p> <p>MONTJOY. You know me by my habit. (97)</p> <p>KING. ...Turn thee back And tell thy king I do not seek him now...Go therefore, tell thy master here I am...tell him we</p>	<p>MINIMAL congestion at both doors, given the inevitable two-door exit of previous scene, and two-door entry here. However, staggering of exit and entrances minimises problem. Llewellyn, coming from bridge, meets Gower, advance guard of Henry's army. He arrives from the bridge...and returns there. King Henry and the main body of the army arrive on their way to the bridge.</p> <p>If the bridge is the front line of the English advance, Montjoy must come from there, having crossed the lines. Montjoy sent back the way he came to carry Henry's defiance to the King of France.</p>

	King Henry, Gloucester, soldiers ↗	will come on Though France himself and such another neighbour Stand in our way...And so, Montjoy, fare you well. (120-1, 134, 137-9, 143) KING. ...March to the bridge. It now draws toward night. Beyond the river we'll encamp ourselves, And on tomorrow. Bid them march away. (151-3)	They too exit to cross the bridge.
III. viii	↘ Constable, Rambures, Orléans, Bourbon etc. ↖ Bourbon Messenger ↙ ↖ Constable, Rambures, Orléans, etc., Messenger	CON. Tut, I have the best armour in the world! Would it were day. (1) BOURBON. 'Tis midnight. I'll go arm myself. (81) MESS. My lord High Constable, the English lie within fifteen hundred paces of your tents. (112-3) CON. ...Now is it time to arm. Come, shall we about it? (138-9)	A static scene in the French camp, entrance from inwards door. He retires to his tent. News arrives from outwards of the English position. They too retire inwards to prepare for battle.
IV.o	↘ Chorus ↙ ↖ Chorus	CHOR. ...From camp to camp, through the foul womb of night, The hum of either army stilly sounds...(4-5) CHOR. ...O now, who will behold The royal captain of this ruined band Walking from watch to watch, from tent to tent? (28-30)	Chorus's crossing pattern delineates the camps and what is occurring there.
IV.i	↘ King, Gloucester, Bedford Erpingham ↙ ↗ Gloucester, Bedford, Erpingham Pistol ↙ Pistol ↗ ↘ Llewellyn, Gower ↙ Llewellyn, Gower ↗ Bates, Court, Williams ↙ Bates, Court, Williams ↗ Erpingham ↙	KING. Gloucester, 'tis true that we are in great danger. The greater therefore should our courage be. Good morrow, brother Bedford. (1-3) KING. ...Good morrow, old Sir Thomas Erpingham. (13) KING. ...Brothers both, Commend me to the princes in our camp. Do my good morrow to them, and anon Desire them all to my pavilion. (24-7) PISTOL. <i>Qui vous là?</i> (34) KING. I thank you. God be with you. (60) GOWER. Captain Llewellyn! LLEW. So! In the name of Jesu Christ, speak fewer. (63-4) LLEW. I pray you, and beseech you, that you will. (79) COURT. Brother John Bates, is not that the morning which breaks yonder? (82) WILLIAMS. Keep thy word. Fare thee well. (196) ERP. My lord, your nobles, jealous of your absence, Seek though the	King and Gloucester wandering the English camp; they meet and greet Bedford. Staggered entrance avoids congestion. They exit to gather the other nobles. Mid-scene crossover avoided by one line of dialogue. Mid-scene crossover avoided by one line of dialogue. Greeting suggests they enter from separate doors. Mid-scene crossover avoided by two lines of dialogue. Returns whence he was sent to gather the nobles.

	Erpingham ↗	camp to find you. (258-9) KING. Good old knight, Collect them all together at my tent. I'll be before thee.	
	Gloucester ↙	ERP. I shall do't my lord. (260-3) KING. My brother Gloucester's voice? Ay, I know thy errand. (280-1)	Gloucester too comes to bring Henry to his tent, where the nobles are gathered.
	King Henry, Gloucester ↗	KING. ...I will go with thee. (281)	
IV.ii	↙ Bourbon, Orléans, Rambures, Beaumont ↙ Constable	ORL. the sun doth gild our armour. Up, my lords! (1)	Coming forth from their tents, they now prepare to mount for battle.
	Messenger ↙	CON. Hark how our steeds for present service neigh. (8) MESS. The English are embattled, you French peers. (14)	The inwards-outwards triangulation is re-established: messenger comes from surveying the field.
	Grandpré ↙	GRAN. Why do you stay so long, my lords of France? Yon island carrions, desperate of their bones, Ill-favouredly become the morning field. (38-40)	
	Constable, Bourbon, Orléans, Rambures, Beaumont, Grandpré ↗	CON. ...To the field!...Come, come, away! The sun is high and we outwear the day. (60, 62-3)	They exit towards their horses and the battlefield.
IV.iii	↙ Gloucester, Bedford, Exeter, Erpingham, Salisbury, Westmorland, soldiers	GLOU. Where is the king? BEDFORD. The king himself is rode to view their battle. (1-2)	The English lords and their forces now echo the pattern of the French, moving outwards from their camp to the field. The King has evidently preceded them.
	Salisbury ↗	EXETER. Farewell, kind lord. Fight valiantly today. (12)	Salisbury goes off to the battlefield
	King Henry ↙	KING. What's he that wishes do? (18)	Having surveyed the field, the king now returns and interrupts the nobles' discussions.
	Salisbury ↙	SAL. My sovereign lord, bestow yourself with speed. The French are bravely in their battles set...(68-9)	Returning from the field.
	Montjoy ↙	MONT. Once more I come to know of thee...(79)	Embassy from the French.
	Montjoy ↗	MONT. I shall, King Harry. And so fare thee well. Thou never shalt hear herald any more. (126-7)	Returns with Henry's reply.
	York ↙	YORK. My lord, most humbly on my knee I beg The leading of the vanguard. (129-30)	Mid-scene crossover avoided by one line of dialogue.
	All ↗	KING. Take it, brave York. Now soldiers, march away...(131)	They march off to the field.
IV.iv	Pistol, French Soldier, Boy ↙ Pistol, French Soldier ↗	<i>Alarm. Excursions.</i> PISTOL. Yield, cur! (1) PISTOL. As I suck blood, I will some mercy show. Follow me.	MARKED congestion at outwards door, minimised by intervening alarm and excursions. They return to the field.

	↖ Boy	(51) BOY. ...I must stay with the lack- eys with the luggage of our camp. The French might have a good prey of us if he knew of it, for there is none to guard it but boys. (58-60)	He goes in the other direction, returning inwards to the camp.
IV.v	Constable, ↙ Orléans, Bourbon, Rambures Constable, ↗ Orléans, Bourbon, Rambures	BOURBON. ...do not run away. CON. Why, all our ranks are broke. (6-7) BOURBON. ...In once more, back again... CON. Disorder that hath spoiled us, friend us now. BOURBON. The devil take order now, I'll to the throng. (12, 18, 23)	Taking refuge from the field. They resolve to return to the fray.
IV.vi	King, ↙ train, prisoners Exeter ↙ King, ↗ train, prisoners	<i>Alarm.</i> KING. Well have we done, thrice- valiant countrymen. But all's not done, yet keep the French the field. (1-2) EXETER. The Duke of York commends him to your majesty. (3) KING. ...But hark, what new alarm is this same? The French have reinforced their scattered men. Then every soldier kill his prisoners. Give the word through. (34-7)	MARKED congestion at outwards door covered by intervening alarm. They have withdrawn from the field to regroup. Exeter too coming back from another part of the field. They return to the field.
IV.vii	↘ Llewellyn, Gower King, Exeter, ↙ Gloucester, Warwick, Bourbon, prisoners Herald ↗ Montjoy ↙ Williams ↙ Montjoy, ↗ Gower, Heralds. Williams ↗ Llewellyn ↗	LLEW. Kill the poys and the luggage! GOWER. 'Tis certain. There's not a boy left alive, and the cowardly rascals that ran from the battle ha'done this slaughter. Besides, they have burned and carried away all that was in the king's tent... (1, 4-6) KING. ...Ride thou unto the horsemen on yon hill. If they will fight us, bid them come down, Or void the field... Go and tell them so. (47-9, 55) EXETER. Here comes the herald of the French, my liege. (56) KING. ...Call yonder fellow hither. (106) KING. Our heralds go with him. Bring me just notice of the numbers dead On both our parts. (104-6) KING. Call him hither to me, soldier. WILLIAMS. I will, my liege. (135- 6) KING. Pray thee go seek him and	Boy's previous exit had reinforced inwards door as leading to tents. The battle has by now spread backstage, indicated by their backstage cross to re-enter from the camp. Having left the field, Henry now gives orders regarding some of the enemy. Montjoy comes to admit the French defeat and request permission to bury their dead. Williams returns from the field. They go together to count the dead. Williams sent back to the field to call Gower. King sends Llewellyn too after

	<p>Warwick, Gloucester ↗</p> <p>↖ King, Exeter</p>	<p>bring him to my tent. (150) KING. My lord of Warwick, and my brother Gloucester, Follow Llewellyn closely at the heels... Follow, and see there be no harm between them. (152-3, 164) KING. Go you with me, uncle of Exeter. (165)</p>	<p>Gower. They too despatched to the field to ensure no harm comes of the confrontation between Williams and Llewellyn.</p> <p>They exit towards the King's tent (where Llewellyn has been told to bring Gower).</p>
IV. viii	<p>Gower, Williams ↙</p> <p>Llewellyn ↙</p> <p>Warwick, Gloucester ↙</p> <p>↘ King, Exeter</p> <p>Herald ↙</p> <p>↖ All</p>	<p>WILLIAMS. I warrant it is to knight you, captain. (1) LLEW. God's will and His pleasure, captain. I beseech you now, come apace to the king. (2-3) WAR. How now, how now, what's the matter? (18) KING. How now, what's the matter? (22) KING. Now, herald, are the dead numbered? (65) KING. Come, go we in procession to the village...And then to Calais, and to England then...(105, 117)</p>	<p>Backstage loop pattern: Williams has found Gower, and is returning towards the camp. He 'catches up' with them, moving in the same direction.</p> <p>Ditto.</p> <p>They return out from inwards to meet the various parties returning from outwards. Back from the field.</p> <p>Exit inwards away from the field to the village, since their journey outwards to Calais and England is accomplished subsequently, in the following chorus (see below).</p>
V.o	<p>Chorus ↙</p> <p>↖ Chorus</p>	<p>CHOR. ...Now we bear the king towards Calais. Grant him there. There seen, Heave him away upon your wingèd thoughts Athwart the sea. (6-9) CHOR. ...and omit All the occurrences, whatever chanced, till Harry's back return again to France. There must we bring him...(39-42)</p>	
V.i	<p>Llewellyn, Gower ↙</p> <p>Pistol ↙</p> <p>Llewellyn ↗</p> <p>Gower ↗</p> <p>Pistol ↗</p>	<p>GOWER. Nay, that's right. But why wear you your leek today? LLEW. ...I will be so bold as to wear it in my cap till I see him once again...(1, 10-11) GOWER. Why, here he comes, swelling like a turkey-cock. (13) LLEW. ...Godb'wi' you, and keep you, and heal your pate. (60) GOWER. ...Fare you well. (70) PISTOL. ...To England will I steal, and there I'll steal...(75)</p>	<p>Entering together, deep in conversation.</p> <p>No sense of triangulation; an outside loop scene.</p>
V.ii	<p>↘ French King, Queen Isabel, Katherine, Alice, Burgundy, etc. King Henry, Exeter, Bedford, Westmorland, other lords. ↙</p> <p>↖ All but the King,</p>	<p>KING. Peace to this meeting, wherefor we are met. (1) KING. ...go, uncle Exeter...go with the king, And take with you free</p>	<p>MINIMAL congestion at outwards door with exiting Pistol further minimised by probable offstage sound effects of flourish (no SD), and likelihood that French enter from inwards door before the English enter from outwards.</p> <p>They go inwards to formalise the treaty.</p>

	<p>Katherine, Alice ↘ The French power and the English lords ↖ All</p>	<p>power to ratify...(83, 85-6) KING. ...Here comes your father. (252) KING. Prepare we for our marriage...(333)</p>	<p>Backstage loop. All exit inwards.</p>
V.iii	<p>Chorus ↘ ↖ Chorus</p>	<p>CHOR. Thus far with rough and all-unable pen...(1) CHOR. ...In your Fair minds let this acceptance take. (14)</p>	
	<p>backstage cross</p>		