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Imagery Analysis (to be turned in on the last day of each play). Do these forms in Word; don't write them out. Email them to me as attachments when you have completed them.

1. Shakespeare often communicated ideas through figurative language, which he developed from emblems (see the English Emblem Book project at <http://emblem.libraries.psu.edu/>). His audience learned to recognize and “read” repeated emblems or metaphors. Look for **one** repeating type of *metaphor* (sight/blindness, nakedness, gardens/ wilderness, disease, animals, eating and gluttony, nothingness, pearls and wealth, sea-transformation, coinage, printing, acting, color, food, weather, infancy, etc) and write down as many examples as you can as you go through the play from the play. Cite each (1.3.45-46). Don't use examples where the term is used literally (In this phrase, “You shall have gold / To pay the petty debt”) debt is literal, but in “Of this proud king, who studies day and night / To answer all the debt he owes to you / Even with the bloody payment of your deaths,” it is metaphorical).
 - a. A recurring metaphor of consumption of food and drink, and digestion.
 - i. Ely-“This would drink deep.”
Canterbury-“Twould drink the cup and all” (1.1.20-21).
 - ii. A Lord-“For once the eagle England being in prey,/To her unguarded nest the weasel Scot/Comes sneaking, and so sucks her princely egges,/Playing the mouse in absence of the cat” (1.2.169-172).
 - iii. Chorus-“Linger your patience on, and we'll digest/Th'abuse of distance, force—perforce—a play” (2.0.30-32).
 - iv. Chorus-“To give you gentle pass—for if we may/We'll not offend one stomach with our play” (2.0.39-40).
 - v. Grey-“True. Those that were your father's enemies/Have steeped their galls in honey, and do serve you/With hearts create of duty and of zeal” (2.2.29-31).
 - vi. King Harry-“Shall not be winked at, how shall we stretch our eye/When capital crimes, chewed, swallowed, and digested,/Appear before us?” (2.2.54-56).
 - vii. Exeter-“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/Turns he the widows' tears, the orphans' cries,/The dead men's bloodthe pining maidens' groans,/For husbands, fathers, and betrothed lovers/That shall be swallowed in this controversy” (2.4.101-109).
 - viii. Boy-“I must leave them, and seek/some better service. Their villainy goes against my weak stom-/ach, and therefore I must cast it up” (3.2.47-49).
 - ix. Orléans-“The Duke of Bourbon longs for morning.”
Rambures-“He longs to eat the English.”
Constable-“I think he will eat all he kills” (3.7.83-85).

- x. Montjoy-“For certainly thou art so near the gulf/Thou needs must be englutted” (4.3.82-83).
2. After you have gone through the whole play, speculate about what thematic idea Shakespeare is trying to convey through his use of this emblem or metaphor. Who uses the imagery, and with whom or what is it associated?
- Shakespeare’s recurring metaphorical use of images of eating, drinking, and digestion seem to focus on the idea of consumption. It refers to a deeper level of war that goes beyond mental stress to physical issues. Also the metaphor is used in reference to one side of the war eating the enemy, or consuming the enemy. I believe this brings up a deeper level of dominance that completely destroys the enemy to the point of non-existence. The victor will gain the privileges of the enemy through full consumption of them. The choruses use of the metaphor refers to the disruption of the audience through disturbing images of war.
3. Look for examples of **antithesis, hendiadys, anadiplosis, pun, or paranomasia** used by two different types of character throughout this play. Copy several of them down in the table below and list the act and scene numbers.

Character 1: King Harry	Character 2: Pistol
Pun-“Shall this his mock mock out of their dear husbands,/ Mock mothers from their sons, mock castles down;/Ay, some are yet ungotten and unborn” (1.2.285-287).	Anadiplosis-“Sword is an oath , and oaths must have their course” (2.1.91).
Anadiplosis-“Then Richard, Earl of Cambridge, there is yours ;/There yours , Lord Scrope of Masham, and sir knight” (2.2.63-64).	Anadiplosis-“I’ll live by Nim , and Nim shall live by me” (2.1.99).
Pun-“And you, good yeomen,/Whose limbs were made in England, show us here/The mettle of your pasture; let us swear” (3.1.25-27).	Antithesis-“And giddy Fortune’s furious fickle wheel” (3.6.24).
Antithesis-“There is some soul of goodness in	Pun-“To England will I steal , and there I’ll steal ,/And patches will I get unto these

things evil " (4.1.4).	cudged scars,/And swear I got them in the Gallia wars" (5.1.78-80).
Anadiplosis—"All his senses have but human conditions. His/ceremonies laid by, in his nakedness he appears but a man,/and though his affections are higher mounted than ours, yet/when they stoop, they stoop with the like wing" (4.1.101-104).	
Pun—"Indeed, the French may lay twenty French crowns " (4.1.208).	
Antithesis—"Was ever known so great and little loss" (4.8.104).	
Pun—"For the one I have/neither words nor measure , and for the other I have no/strength in measure —yet a reasonable measure in strength" (5.2.33-35).	

4. Look for examples of classical or literary allusions from Greek and Roman mythology or other literary sources. List several of them here, along with an explanation of them.
- a. Canterbury: "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" (1.1.33-36).
 - i. A reference to the mythical water creature known as a hydra.
 - b. Chorus: "Following the mirror of all Christian kings/With winged heels, as English Mercuries" (2.0.6-7).
 - i. Another reference to the messenger of the gods Mercury.
 - c. Pistol: "And from the powd'ring tub of infamy/Fetch forth the lazar kite of Cressid's king,/Doll Tearsheet she by name, and her espouse" (2.1.68-70).
 - i. A reference to the whore of the Trojan empire named Cressida.
 - d. Hostess: "A did in some sort, indeed, handle women—but then/he was rheumatic, and talked of the Whore of Babylon" (2.3.32-33).
 - i. A Christian reference to the scarlet woman of Revelation.
 - e. Constable: "And you shall find his vanities forespent/Were but the outside of the Roman Brutus,/Covering discretion with a coat of folly" (2.4.36-38).
 - i. A reference to Brutus of the story of Julius Caesar.

- f. Exeter: "Therefore in fierce tempest is he coming,/In thunder and in earthquake, like a Jove" (2.4.99-100).
 - i. A biblical reference to Jove of the Bible.
- g. King Harry: "Whose blood is fet from fathers of war-proof,/Fathers that like so many Alexanders/Have in these parts from morn till even fought,/And sheathed their swords for lack of argument" (3.1.18-22).
 - i. One of the several references to Alexander the Great.
- h. Fluellen: "The Duke of Exeter is as magnanimous as Agamem-/non, and a man that I love and honour with my soul and my/heart and my duty and my live and my living and my uttermost/power" (3.6.5-8).
 - i. A reference to a historical general of the Trojan war.
- i. Bourbon: "Ah ha! He bounds/from the earth as if his entrails were hares—*le cheval Volant*,/the Pegasus" (3.7.12-14).
 - i. A reference to the flying steed Pegasus.
- j. King Harry: "Sweats in the eye of Phoebus, and all night/Sleeps in Elysium; next day, after dawn/Doth rise and help Hyperion to his horse" (4.1.255-257).
 - i. A longer references to the sun, Phoebus, paradise, Elysium, and the sun's charioteer, Hyperion.
- k. Pistol: "Ha, art thou bedlam? Dost thou thirst, base Trojan,/To have me fold up Parca's fatal web?" (5.1.17-18).
 - i. A reference to the Fates that were responsible for measuring and cutting the thread of life that determines each individual's lifespan.
- l. Burgundy: "If you would conjure in her, you must make a circle; if/conjure up love in her in his tru likeness, he must appear/naked and blind" (5.2.271-273).
 - i. A reference to cupid, or love, which is described as being naked and blind.