

Table of Contents

Acknowledgements	vii
1. Fiction and the Chorus	1
1.1 Overview	1
1.2 The Prologue of H5	4
1.3 "The truest poetry is the most feigning": Poetry & Fiction	12
1.4 Criticism and the Poetics of H5	18
2. Imitation and Truth	23
2.1 "True Things" and "Mockeries"	24
2.1.1 " <i>True Things</i> "	24
2.1.2 " <i>True Things</i> ": <i>Individual Truth, Mirrored in the Common Life</i>	26
2.2 "Mockeries"	29
2.2.1 <i>The Dauphin's Mock</i>	32
2.2.2 <i>Interim Conclusion</i>	38
2.3 Semantic Relations: "true things by their mockeries"	39
2.4 "Minding true things by what their mockeries be"	49
3. The Audience	51
3.1 "digest th'abuse of distance, force a play"	51
3.1.1 " <i>digest</i> "	55
3.1.2 " <i>force a play</i> "	57
3.2 "work, work your thoughts": <i>Enargeia</i> and <i>Energeia</i>	60
3.2.1 <i>Enargeia as Persuasion (Quintilian)</i>	62
3.2.2 <i>Enargeia and Energeia Within the Theatre (Puttenham)</i>	63
3.2.3 " <i>seeing</i> " and " <i>beholding</i> "	65
3.3 The Audience's Double Role	70
3.3.1 " <i>follow, follow</i> ": <i>The Audience in the Text</i>	70
3.3.2 <i>The King's Speech at Harfleur</i>	73
3.4 A Productive Transformation of the Remembered Past: The Ambiguity of "minding"	76
4. Playing with Possibility	79
4.1 The Relation of Possibility and Necessity	83
4.1.1 <i>The Aristotelian Notion of "Necessity" and Early Modern Poetics</i>	83
4.1.2 <i>Necessity and Possibility in H5: "It must be as it may"</i>	87

4.2	The King, a Man Like Himself: Henry's Self-Understanding	94
4.2.1	<i>The Soliloquy</i>	102
4.2.2	<i>The Williams Episode: Possibility and Actuality</i>	105
4.2.3	<i>Prince Hal: Playing With Possibility</i>	109
4.3	"there is figures in all things": Understanding Henry through Structure	117
4.3.1	<i>Foils and Parallels</i>	118
4.3.2	<i>The "other" Harry: Hotspur</i>	119
4.3.3	<i>The Other Prince: The Dauphin and the King's Past</i>	126
4.4	Henry, Another Alexander	131
5.	Communication	137
5.1	Courtship	141
5.1.1	<i>Source Material and Changes</i>	141
5.1.2	<i>Language of the Conqueror: The War-Love Analogy</i>	144
5.1.3	<i>Courtship Practices and Mockeries</i>	149
5.1.4	<i>Individual and State</i>	154
5.2	Language and Translation	160
5.2.1	<i>Katherine's "true-false" English</i>	162
5.2.2	<i>Flawed Translation: Mockery as Contrast</i>	168
6.	Conclusion: History and Fiction	171
6.1	Summary of the Preceding Analysis	171
6.2	Affordances for the Interpretation of the Play	174
6.3	Affordances for Early Modern Poetics of Fiction	176
List of Works Cited	181
Shakespeare	181
Other Primary Works	182
Secondary Works	184