

WHAT IS THE COST OF WAR?

BY

William Shakespeare

DIRECTED BY

Elizabeth Williamson

HENRY



STUDY GUIDE

STUDY GUIDE OBJECTIVES

This study guide serves as a classroom tool for teachers and students, and addresses the following Common Core Standards and Connecticut State Arts Standards:

Reading Literature: Key Ideas and Details

- **Grades 9-10:** Cite strong and thorough textual evidence to support analysis of what the text says explicitly as well as inferences drawn from the text.
- **Grades 9-10:** Determine a theme or central idea of a text and analyze in detail its development over the course of the text, including how it emerges and is shaped and refined by specific details; provide an objective summary of the text.

Reading Literature: Craft and Structure

- **Grades 9-10:** Determine the meaning of words and phrases as they are used in the text, including figurative and connotative meanings; analyze the impact of specific word choices on meaning and tone, including words with multiple meanings or language that is particularly fresh, engaging, or beautiful (Include Shakespeare as well as other authors).
- **Grades 9-10:** Analyze how an author's choices concerning how to structure a text, order events within it (e.g., parallel plots), and manipulate time (e.g., pacing, flashbacks) create such effects as mystery, tension, or surprise.

Reading Literature: Integration of Knowledge and Ideas

- **Grades 9-10:** Analyze how an author draws on and transforms source material in a specific work (e.g., how Shakespeare treats a theme or topic from Ovid or the Bible or how a later author draws on a play by Shakespeare).
- **Grades 9-10:** Analyze multiple interpretations of a story, drama, or poem (e.g., recorded or live production of a play or recorded novel or poetry), evaluating how each version interprets the source text (Include at least one play by Shakespeare and one play by an American dramatist).

NATIONAL CORE ARTS STANDARDS FOR THEATRE

Theatre/Creating

- **TH:Cr1.1.HSI-a.** Apply basic research to construct ideas about the visual composition of a drama/theatre work.
- **TH:Cr1.1.HSI-a.** Investigate historical and cultural conventions and their impact on the visual composition of a drama/theatre work.
- **TH:Cr1.1.HSI-b.** Investigate the collaborative nature of the actor, director, playwright, and designers and explore their interdependent roles in a drama/theatre work.

Theatre/Responding

- **TH:Re7.1.HSI-a.** Respond to what is seen, felt, and heard in a drama/theatre work to develop criteria for artistic choices.
- **TH:Re8.1.HSI-b.** Identify and compare cultural perspectives and contexts that may influence the evaluation of a drama/theatre work.
- **TH:Re8.1.HSI-c.** Justify personal aesthetics, preferences, and beliefs through participation in and observation of a drama/theatre work.
- **TH:Re9.1.HSI-b.** Consider the aesthetics of the production elements in a drama/theatre work.

Theatre/Connecting

- **TH:Cn11.2.HSI-b.** Use basic theatre research methods to better understand the social and cultural background of a drama/theatre work.

GUIDELINES FOR ATTENDING THE THEATRE

Attending live theatre is a unique experience with many valuable educational and social benefits. To ensure that all audience members are able to enjoy the performance, please take a few minutes to discuss the following audience etiquette topics with your students before you come to Hartford Stage.

- How is attending the theatre similar to and different from going to the movies? What behaviors are and are not appropriate when seeing a play? Why?
 - › Remind students that because the performance is live, the audience affects the performance. No two audiences are exactly the same and no two performances are exactly the same—this is part of what makes theatre so special!
- Theatre should be an enjoyable experience for the audience. Audience members are more than welcome to applaud when appropriate and laugh at the funny moments. Talking and calling out during the performance, however, are not allowed. Why might this be?
 - › Be sure to mention that not only would the people seated around them be able to hear their conversation, but the actors on stage could hear them, too. Theatres are constructed to carry sound efficiently!
- Any noise or light can be a distraction, so please remind students to make sure their cell phones are turned off. Texting, photography, and video recording are prohibited. Food and gum should not be taken into the theatre.
- Students should sit with their group as seated by the Front of House staff and should not leave their seats once the performance has begun.

New to Shakespeare's Language?

Shakespeare's language can seem very difficult to understand at first glance. Many of the words and phrases that were popular in usage in Shakespeare's day have disappeared from our dictionaries and slang vocabularies. On top of that, Shakespeare's writing is full of imagery—metaphors and similes that are not meant to be taken literally. Add that to the intricacies of verse and rhythm; consider, for instance, that Shakespeare often used unconventional sentence structures and contractions in order to fit the meter of a line. It's no wonder that understanding Shakespeare can be challenging.

The good news is that you don't have to know what every word means in order to watch, understand, and enjoy a Shakespearean play. In production, it is the actor's job to know what every single word means—so that they can then translate it for you, the audience member, using their voice, actions, body language, and facial expressions.

If you are reading Shakespeare and you encounter unfamiliar language, it can be helpful to ask yourself the following questions: Does this word sound like another word I know? Can I look this word up in a dictionary? Is this sentence turned around? Can I rearrange it so that it sounds more familiar? Is this meant to be literal, or is Shakespeare using imagery? Is it a metaphor or simile? Personification? What literal thing or phenomenon does this image describe?

IAMBIC PENTAMETER a poetic structure for writing in which each line of text contains alternately stressed and unstressed syllables. There are five iambs in each line.

PROSE text written in common language that resembles everyday speech; has irregular rhythm and lacks metrical structure.

VERSE text (song, poetry, or dramatic text) written in metrical lines; it may rhyme.

BLANK VERSE text (song, poetry, or dramatic text) written in iambic pentameter that does not rhyme.

ALLUSION an expression that calls something to mind without mentioning it explicitly; an indirect or passing reference, often to the Bible, mythology, or historical literature.

SIMILE a comparison between two objects or ideas using "like" or "as," usually to show that they share similar characteristics.

ALLITERATION the repetition of consonant sounds (as in "bouncing baby boy").

Setting the Scene

By Krista DeVellis

At the start of *Henry V*, the Chorus asks, "Can this cockpit hold / the vasty fields of France? Or may we cram / within this wooden O the very casques, / that did affright the air at Agincourt?"(1.1). How will the director work with all of the designers and actors to create the world of *Henry V* in Hartford? Below are a few notes on what to expect in this production.

THEATRE IN THE ROUND

This show will be performed "in the round," meaning that the audience will be seated on all sides of the performers. Rather than letting the audience feel like an anonymous bystander, theatre in the round allows the audience and actors to see each other clearly. The actors may turn and face various sections of the audience or enter scenes through aisles. The overall effect of this is a more intimate connection to the actors on stage. Director Elizabeth Williamson says, "We're performing it in the round because it creates a unique and powerful audience relationship—we're all in this together, the stage isn't separated from us in the audience."

DOUBLING

Though the script of *Henry V* calls for over 50 characters, there are only 15 actors in this production. To show all of the characters, most actors will be playing two or three roles. This is called "doubling." In terms of casting, Williamson says, "the company represents America and Hartford today. In Shakespeare's time, the women's roles were played by boys, and the plays are written for that level of theatricality, which permits wonderful opportunities for actors to play across gender, and I'm thrilled to have some of my favorite actors taking on those challenges in this production."

1328

King Charles IV of France dies without a male heir. Philip VI, Charles IV's first cousin, is crowned king.

1337

Philip VI steals the Duchy of Aquitaine from England, starting the Hundred Years' War.

1340

King Edward III of England, nephew to Charles IV on his mother's side, claims the French crown is rightfully his.

1340

The English defeat the French at the Battle of Sluys, gaining control of the English Channel and North Sea.

MODERNIZATION

Henry V is a history play, based on actual events that took place in the early 1400s. When Shakespeare wrote it in 1599, the actors would have performed it in their own "modern" clothing. Nowadays, directors will set Shakespeare's plays in various times and places to bring a fresh approach. This production of *Henry V* will have modern military uniforms, and the actors will represent contemporary Americans. Williamson says: "We're in the present, telling a history play which asks questions that resonate today as well."

MEET THE CAST



KAREN ALDRIDGE
Duke of Exeter



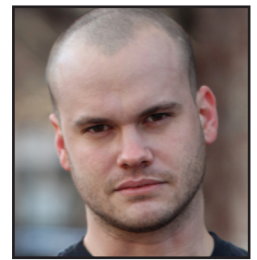
MILES ANDERSON
Bishop of Ely, Pistol



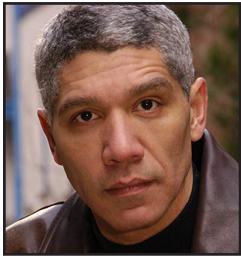
LIAM CRAIG
French Ambassador to England, Bardolph, Captain Gower of England



KATE FORBES
Constable of France, Governor of Harfleur, Duke of Burgundy



STEPHEN LOUIS GRUSH
Henry V



PETER FRANCIS JAMES
Chorus, Sir Thomas Erpingham



FELICITY JONES LATTA
Archbishop of Canterbury, Nym, Alice



MARK LAWRENCE
Sir Thomas Grey, Michael Williams



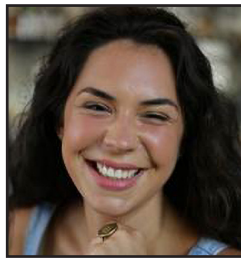
ANTHONY MICHAEL LOPEZ
Earl of Westmoreland, Dauphin of France, Captain MacMorris of Ireland



NAFESA MONROE
King of France, John Bates, Monsieur Le Fer



JAMIE REZANOUR
Earl of Cambridge, Duke of Orleans, Montjoy



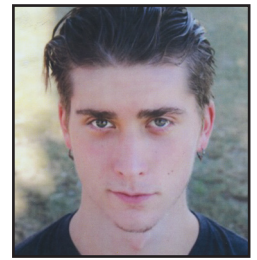
EVELYN SPAHR
Lord Scroop of Masham, Boy, Katherine



HALEY TYSON
Alexander Court, Duke of York



BARON VAUGHN
Hostess Nell Quickly, Captain Fluellen of Wales



REID WILLIAMS
Duke of Gloucester

1345

The English invade northern France, but their army is weakened by the Black Death.

1346

The English win a major victory over the French at the Battle of Crécy.

1350

Philip VI dies and his son, John II, becomes King of France.

1356

The English win another major victory at the Battle of Poitiers.

Who's Who? Character List

King Henry V A young king. As the play begins, he has experienced a dramatic transformation from stubborn adolescent to an ideal king. He embodies leadership and patriotism.

Archbishop of Canterbury and Bishop of Ely Clergymen, who encourage Henry to go to war against France, as they believe him to be the rightful heir to French crown.

The Duke of Exeter and Earl of Westmoreland Close advisors to Henry. They are also encouraging of the war and Henry's position as French king. Acting as ambassador, Exeter declares war on France for Henry.

The Dukes of Bedford, Clarence, and Gloucester Henry's brothers.

Sir Thomas Erpingham and the Earls of Salisbury and Warwick English Nobles.

The Duke of York and Earl of Suffolk Englishmen that die during the Battle of Agincourt.

Earl of Cambridge, Lord Scroop, and Sir Thomas Grey Traitors that plot to kill Henry. After this discovery, Henry calls for their execution.

Falstaff A character that is only mentioned but a major force, due to his history and close friendship with a young Henry in antecedent plays.

The Boy A luggage boy to Falstaff, who also serves as a messenger during the war.

Nell Quickly A tavern mistress and hostess, who is the wife of Pistol.

Pistol A frequent tavern patron and the husband of Nell Quickly; has a temper and aggressive tendencies.

Bardolph A tavern patron, who is often teased for his red nose. He is hung for thievery.

Nym Another tavern patron who, along with Bardolph and Pistol, is symbolic of those who don't want to fight in Henry's war for various reasons (i.e., cowardice, bad habits).

Charles VI The King of France, who leads the opposition against Henry to maintain the throne.

Princess Katherine Daughter of Charles VI and Queen Isabel, whom Henry woos.

The Dauphin Next in line to the French throne, his ego drives him to provoke and taunt Henry.

Montjoy A French messenger, who is responsible for the correspondence between Henry and Charles VI throughout the war.

The Constable of France Appears several times throughout the war to mark the passage of time and various developments.

The Duke of Burgundy Initiates the meeting between the Kings of England and France following the Battle of Agincourt.

The Governor of Harfleur The ruler of Harfleur, a town that suffers innumerable casualties during the war.

Gower, Fluellen, and Macmorris Captains that symbolize the nations involved in the war: England, Wales, Ireland, and Scotland.

Williams, Bates, and Court Townsman that debate with a disguised Henry over their misgivings and the justification for the war.



Pistol. Costume rendering by Beth Goldenberg.

1360

The Treaty of Calais grants England money and land (including Aquitaine) in exchange for Edward III relinquishing his claim to the French throne. English mercenaries continue to plunder the French countryside.

1364

John II dies, and the French crown passes to his son, Charles V.

1369

Domestic problems in England allow the French to once again seize Aquitaine, the war is renewed, and the French begin to gain back territory.

Play-by-Play: What Happens in *Henry V*

By Sherry Boyd

Previously in Shakespeare's *Henry IV*...

Before Henry V was king, he was called Prince Hal. England was in the middle of a civil war. Powerful rebels had assembled against King Henry IV in an attempt to overthrow him. King Henry IV had become very ill.

Prince Hal, the firstborn son of King Henry IV, spent most of his teenage years as a trouble-maker, hanging out in taverns with a group of lowlife friends. His closest friend and mentor was Falstaff, a jovial, aging criminal. Falstaff was an army captain who drank in London taverns and traveled around the countryside to recruit young men to serve in the upcoming battles. Prince Hal vowed to change his ways and become responsible. He started to spend less time with his old friends.

The rebel leaders gathered their forces to battle King Henry IV at the Forest of Gaultree. Prince John, the king's second son, led the king's army to meet them in the forest. Prince John said he would agree to all the rebels' demands, but as soon as the relieved rebels sent their soldiers home, he arrested them for treason and had them executed.

Meanwhile, at his palace in London, King Henry IV grew increasingly sick. He was worried about what would happen when his delinquent son became king. Prince Hal arrived at the palace; his father reprimanded him, and Prince Hal vowed that he would be a responsible king. His father forgave him and died.

Hal was then formally crowned King Henry V. Falstaff and his companions came to London to greet him, but in the middle of a public street Henry rejected Falstaff. Then the young king went to court and planned for an invasion of France.

ACT I

Prologue The opening prologue starts with the Chorus (one person) apologizing for not having a big enough space to encompass the spectacle that is deserving of the god-like king Henry V. He instead asks the audience to use their imagination.

Scene i The Archbishop of Canterbury and the Bishop of Ely are concerned that a proposed bill will take all of the money and land that the church uses to support the poor, the sick, and the weak. The Archbishop tells Ely that he has a plan to donate a significant amount of money to support King Henry's claim to the throne of France.

Scene ii King Henry confers with his advisors and requests the presence of the Archbishop of Canterbury and Bishop of Ely to clarify how he has a rightful claim to the throne of France. He cautions the clergy to be honest because the lives of soldiers hang in the balance. The Archbishop explains that there is a law that does not allow ascension to the throne through the maternal side (known as Salic law). The Archbishop goes on to explain that this law does not apply to France, as "the land Salique is in Germany" (1.2) and lists three French kings who have previously claimed the throne through a female line. Therefore, because Henry's great-great-grandmother was the daughter of the king of France, he is the rightful successor to the throne of France. Henry's advisors and the clergy convince him to invade France. The Archbishop promises to raise money from other clergymen to finance the war.

With the decision made to invade France, King Henry summons the French ambassadors to the throne. The ambassadors deliver a message to Henry from the Dauphin (prince of France). The Dauphin recounts Henry's drunken party days and insults him with a gift of tennis balls. King Henry is angry at the rudeness of the Dauphin and lets the ambassadors know that there will not be a peaceful ending to their future encounters. He will turn the tennis balls into cannon balls.

1377

Edward the Black Prince, military leader and son of Edward III, dies.

1378

Edward III dies, and Richard II, his grandson, becomes King of England at the age of 10.

1380

Charles V dies, and his son, Charles VI, becomes King of France. Both Richard II and Charles VI seek peace.

1386 or 1387

Henry V is born to Henry of Bolingbroke and Mary de Bohun.

ACT II

Scene i A page of Sir John Falstaff arrives at a tavern in London and announces that Falstaff is sick and getting worse. The hostess goes to check on Falstaff, and returns to tell Nym, Pistol, and Bardolph that Falstaff is at death's door. The men believe he is dying of a broken heart from Henry's rejection.

Scene ii As King Henry organizes his armies to battle in France, he discovers that there are traitors among his ranks. Henry talks with Scroop, Cambridge, and Grey about a drunken man who was arrested and speaking ill of the King. Henry wants to pardon him. However, Scroop, Cambridge, and Grey think he should hang. At that point, Henry reveals that he knows they have betrayed him. They beg for mercy, but Henry admonishes them because they were going to kill him for a small amount of money from France. He has them all put to death and sails off to conquer France.

Scene iii Falstaff has died. Bardolph, Pistol, Nym and the Hostess are despondent over his death, but know that they must prepare for war. The men take Falstaff's page with them.

King Charles VI is sure that England will be difficult to defeat. His son, the Dauphin, thinks that England will be an easy target because they are being led by Henry, who is vain, giddy, and shallow. However, King Charles and the Constable think that Henry should be approached with caution because the English are known to be fierce fighters. Exeter, a messenger from King Henry, arrives in the French court to announce that Henry has landed in France. He demands that Charles give up his crown, honors, and land that go with it. Charles asks for one night to consider, and says he will send his answer in the morning.

ACT III

Scene i King Henry gives his men a rousing speech before attacking Harfleur, beginning with the line, "Once more unto the breach, dear friends, once more; Or close the wall up with our English dead."

Scene ii Bardolph, Nym, Pistol and the Boy wish they were safely back in London at an alehouse. Fluellen enters and makes them get up and fight. The Boy remains behind and says that the three men are thieves and want him to become a pickpocket. The Boy decides he needs to find another job.

Captain Fluellen and Gower discuss how they think the tunnels, which Captain MacMorris is in charge of digging, are not completed correctly. Fluellen says that MacMorris doesn't know more than a "puppy dog." MacMorris enters, and Fluellen starts to advise him. They argue but are interrupted by a signal from the town of Harfleur. The captains drop their quarrel and prepare to meet the enemy.

Scene iii At the gates of Harfleur, Henry gives the Governor of the town the chance to surrender, warning that he will not leave anything or anyone standing. Believing that the Dauphin is not coming to their aid, the Governor opens the gates in order for his city to survive.

Scene iv In the French court, the king's daughter Katherine asks her maid Alice to tutor her in some English words, since Alice has been to England. The lesson goes smoothly until Alice teaches her the words foot and gown in English, which sound like obscenities in French.

Scene v The Dauphin, the Duke of Brittany, and the Constable of France are angered by the rapid movement of the English army through France. The Constable mentions that the English come from a climate that is foggy, raw and dull; he does not understand the indomitable English spirit. The Dauphin adds that French women mock them. King Charles is composed and orders noblemen to gather their troops to intimidate Henry's army with considerable numbers.



A depiction of Henry V at the Battle of Agincourt by artist Harry Payne.

1399

Henry of Bolingbroke deposes his cousin, Richard II, and becomes King Henry IV of England.

1407

Civil war breaks out in France, with two noble houses, Burgundy and Orléans, fighting for control of the country.

1413

Henry IV dies, and Henry V becomes King of England. The war is renewed, and the French begin to gain back territory.

1415

Henry V demands that France return Aquitaine to England, pay England 2 million crowns, and give him Princess Catherine in marriage.

Scene vi Fluellen and Gower are talking about a battle at a bridge. Pistol enters and begs Fluellen to intercede for his friend Bardolph. Bardolph was found guilty of stealing and was sentenced to death by hanging. Fluellen refuses.

King Henry enters and asks Fluellen the number of men lost in the battle. Fluellen tells him the bridge was conquered and no men were lost. Montjoy, a messenger from King Charles, warns King Henry to stop his attack on France and that he must reimburse France for everything the English have destroyed. Henry admits to Montjoy that his army is weak. He says they will be peaceful if Charles lets them through, but warns that if the French put up a fight, the English will retaliate. He commands his men to camp for the night because they will march forward tomorrow.

ACT IV

Scene i In the French camp, the Dauphin, the Duke of Orléans, the Constable of France, and Lord Rambures are discussing the upcoming battle. A messenger enters and informs them that the English are camping nearby. After the messenger exits, they immediately start making fun of King Henry and his army.

Henry borrows Sir Thomas Erpingham’s cloak and sends his advisors away. He sits at the large campfire in disguise, and several soldiers stop by. The first is Pistol, who praises Henry. Next, Fluellen and Gower walk by, and Fluellen reprimands Gower for talking so loudly while they are so close to the enemy. Lastly, John Bates, Alexander Court, and Michael Williams join Henry at the campfire. The men argue with Henry about the reasons for the war; William and Henry exchange gloves and promise to fight each other after the final battle if they both live. After the men depart, Erpingham returns to say the nobles need to talk to Henry. Erpingham exits and Henry prays to God for his army’s strength.

Scene ii At the French camp, they prepare for battle. The ragged appearance of the English army and their small numbers assure the French army an easy victory.



Duke of Exeter. Costume rendering by Beth Goldenberg.

Scene iii Westmoreland realizes that the French army vastly outnumbers the English army. Westmoreland wishes for more men, but King Henry disagrees. Henry believes “the fewer men, the greater share of honor.” At the end of a speech, Henry shouts that every soldier that fights by his side today is his brother and equal. Once more Montjoy comes to King Henry and asks if he wants to surrender himself for ransom. Henry refuses and readies for battle.

Scene iv At the edge of the battlefield, Pistol has captured a French soldier and cannot understand French. He asks the Boy to help him interpret what the soldier is saying. The Boy identifies the French Soldier as Monsieur Le Fer. Le Fer pleads for his life and promises that his wealthy family will pay two hundred crowns, which Pistol accepts.

Scene v The French nobles cannot believe they have lost the war to a motley crew of Englishmen. The French are scattered in confusion and have broken ranks. The nobles decide to continue to fight because it is better to die in battle than to live in shame.

Scene vi Henry tells his men that they have done well. Exeter sorrowfully tells of how the wounded Duke of York found his dead cousin, the Earl of Suffolk, so that he could die by his side. Suddenly an alarm from the field sounds and Henry thinks that the French are starting to fight again. He orders every soldier to kill their French prisoners.

Scene vii Fluellen is angry that the French looted the English camp and killed the pages. He agrees with Henry on killing the French prisoners because of the slaughter of innocent boys. Henry arrives with the Duke of Bourbon as a prisoner. Montjoy enters and wants permission to stop the fighting so that the French can bury their dead. King Henry wants Montjoy to admit who has won and Montjoy says “the day is yours.”

1415

Henry V's army defeats the much larger French army in an important victory at the Battle of Agincourt on Saint Crispin's Day.

1417-1418

England attacks France again, eventually gaining control of Normandy.

1420

The Treaty of Troyes grants Henry V control of France and makes English royalty heir to the French throne. However, the majority of the French continue to reject English rule.

Henry sees Williams carrying his glove and discloses that he was the common soldier, in disguise. Williams says that he would not have picked a fight if he had known it was the king. Henry rewards Williams with a glove filled with money.

Henry receives a report on the number of men killed in battle. 10,000 French soldiers are dead, and 25 English soldiers are dead. Winning this war under these odds proves to Henry that God is on the English side. He orders that all the dead be buried and given a funeral.

ACT V

Scene i Gower asks Fluellen why he is wearing a leek (a vegetable) since St. Davy's day (a Welsh holiday) has passed. Fluellen explains that Pistol made fun of him, so he decided to wear the leek until he sees Pistol again. Pistol enters, and Fluellen calls him a lousy rotten villain, hits him until he eats the leek, and offers him a groat (a small sum of money) for the beating. Pistol feels like his fortunes have turned since his wife died and he has no one to take care of him. When Pistol returns to England, he will swear he got his wounds in the war to make people take care of him.

Scene ii King Henry enters into the palace of King Charles VI to complete the negotiations for peace between England and France. One of his top priorities is to marry Princess Katherine. This act ensures that Henry and his heirs will rule England and France.

Henry asks Burgundy to work out the details with the French while he stays behind with Katherine and her maid Alice. Henry attempts to persuade Katherine to marry him. After much back and forth, she agrees. The noblemen return, and Henry allows the King of France to retain his throne until he dies; at that point, Henry and his sons will inherit the throne of France.

Epilogue The Chorus again apologizes for the small room that confines the compelling story. He says that King Henry V had an enormous impact on England and his sword made his fortune. He goes on to explain that Henry's son, Henry VI, was born and inherited the throne as a child. During Henry VI's rule, he lost all that his father worked for in France and brought war on England's ground.

Why the War? Historical Context and the Hundred Years' War

By Carly Oliver

What reasons do leaders give for going to war? In Shakespeare's *Henry V*, Henry argues that a blood tie through an ancient relative makes him the rightful ruler of France. He is speaking of his great-great-grandmother, Isabelle, a French princess who historically married King Edward II of England. This, in his estimation, is sufficient cause to take his country to war. Shakespeare's Henry resolves, "France being ours, we'll bend it to our awe / Or break it all to pieces" (1.2). France will either be ruled by him or destroyed.

In the play, Henry fulfills this promise and goes on to defeat the French at the landmark Battle of Agincourt. Historically, the English were outnumbered at this battle but still able to defeat the French using longbows, which allowed them to strike from a distance. The French cavalry was also hampered by the muddy terrain and their own accumulating dead. Historians have not reached a consensus as to just how vastly outnumbered the English were. Historian David Green, author of *The Hundred Years' War: A People's History*, argues in an article entitled "7 Facts About the Hundred Years' War" that the French most likely outnumbered the English by no more than two to one. Shakespeare's Duke of Exeter, however, calculates the ratio to be "five to one" (4.3), making for a much more dramatic victory.

The Battle of Agincourt and the events that occur in Shakespeare's play are actually part of a much larger historical conflict between France and England known as the Hundred Years' War. This struggle

1420

Henry V marries Charles VI's daughter, the Princess Catherine.

1421

Henry V and Catherine arrive in England, and Henry VI is born.

1422

Henry V dies of battlefield dysentery. Henry VI becomes King of England at 9 months old.

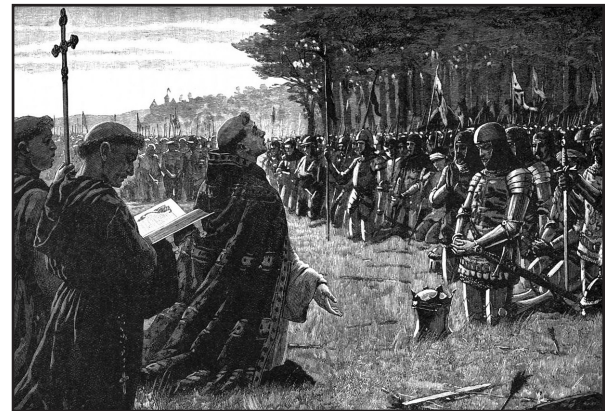
1422

Charles VI dies, but the rule of his son, Charles VII, is opposed by Henry VI's regents, who rule both England and France.

lasted 116 years, with long periods of fighting interspersed with truces that created intervals of peace. The conflict began in 1337 when King Philip VI of France seized the wealthy Duchy of Aquitaine from England. It ended in 1453 when the French won the Battle of Castillon, reclaiming all English-held territory in continental France, excluding the port city of Calais. A relatively peaceful stalemate, with only sporadic raids between the warring countries, preceded Henry V's reign. The year 1415, when Henry V renewed the war, is the historical moment at which Shakespeare's play begins.

Many factors influenced the French and English monarchs' decisions to enter or maintain the war over so many years, with the principal factors being acquisition of land and power. King Edward III's initial argument for attacking France was the same as Henry V of Shakespeare's play: that, as the son to the French Princess Isabelle (Henry V's aforementioned great-great grandmother), he was the rightful heir to the French crown. The problem was that when Isabelle's brother, King Charles IV, died without a male heir, French lawyers invoked the Salic Law (mentioned in Shakespeare's play), which prohibited property or rulership from being passed on through a woman. Consequently, the crown was bestowed upon Philip VI, Charles IV's first cousin.

Another important dynamic influencing the war was the longstanding animosity between France and England. Historians such as Green argue that tensions between the two nations date back to 1066 when William, the Duke of Normandy, conquered England, commenting that "Conflict with the 'ancient enemy' has shaped the identities of both countries" ("7 Facts About the Hundred Years' War"). Other historical conflicts between the countries include France supporting King David Bruce of Scotland against England in the early 14th century and the English and French supporting opposing sides in a civil war in Flanders, a wealthy cloth-manufacturing region and the third point in a triangular trade involving both countries.



Edmund Leighton's *The Thanksgiving Service on the Field of Agincourt*, 1909.

Animosity, wealth, power, and territory were all factors that contributed to initiating and prolonging the Hundred Years' War. And although Shakespeare's Henry repeatedly frames his decision to go to war in terms of the ideals of justice and honor, saying he will "put forth / [His] rightful hand in a well-hallowed cause" (1.2), a "just war" so to speak, his story is but one chapter in a more than century-long struggle between France and England.

QUESTIONS FOR DISCUSSION

1. Is there such a thing as a "just war?" If so, how would you define it? Who decides if a war is "just" or not?
2. When Henry V's outnumbered army defeats the French in Shakespeare's play, Henry proclaims, "O God, thy arm was here, / And not to us, but to thy arm alone / Ascribe we all!" (4.8), implying that the English were victorious because God was on their side. What other historical battles/wars can you think of where armies or leaders invoked God, either as a reason for fighting or the cause of victory? What is your opinion on this?
3. There is some debate regarding Shakespeare's portrayal of Henry V. Some contend that while Shakespeare portrays Henry as chivalrous and honorable, the real Henry was a ruthless leader not afraid to take brutal actions if necessary to ensure victory. What reasons may Shakespeare have had for portraying Henry the way he did?

1428

Joan of Arc, inspired by divine visions, defeats the English and the Burgundians, who have joined forces to siege Orléans. Charles VII is officially crowned King of France.

1430

Joan of Arc is captured by the Burgundians and then handed over to the English. However, the majority of the French continue to reject English rule.

1431

Joan of Arc is burned at the stake for witchcraft.

1435

The Duke of Burgundy separates from England and recognizes Charles VII as King of France.

A Conversation with Director, Elizabeth Williamson, Associate Artistic Director at Hartford Stage

By Grace Clark



Director Elizabeth Williamson.

Elizabeth Williamson has loved *Henry V* for as long as she can remember. She began consistently writing and directing plays at the age of 8, the same age that she became enamored with the works of William Shakespeare. Elizabeth is a dramaturg of Shakespeare, which she says means “to know the play very well, to have done a thorough close reading of it, to have researched the playwright and the context in which the piece was written, and to know the production history.” Elizabeth has extensive training in both theatre and literature, and began her work in theatre as a director. *Henry V* at Hartford Stage is Elizabeth’s debut as a director of a Shakespearean production.

Q: How did you begin this journey in directing?

A: I used to get all my friends together and make them do shows. My masterpiece as a child was my play event, Joan of Arc. Everyone who thinks about theatre thinks about acting, so at that point in my life, I was sure I wanted to be an actor. Even before then, at age 4, I was writing and putting together little puppet shows. I later had a really great piece on the Nixon crisis. I put together a little puppet play about Watergate.

Q: What is it about Shakespeare and *Henry V* that appeals to you?

A: I have never directed Shakespeare before, but I’ve dramaturged Shakespeare for a dozen years; I’ve spent a lot of time with him. *Henry V* was the first Shakespeare play I fell in love with as a kid. I memorized most of the choruses when I was in junior high school. I would sit there with the play open under my work at my desk and when I got bored, I just memorized the choruses.

It’s really the power of the language [in *Henry V*]...It asks topical questions. It asked topical questions then [when it was first written], too. It’s the only play [Shakespeare] wrote in which he referred to contemporary political events.

Q: How will you approach directing this play?

A: I’ve been thinking a lot about the scenography of the plays originally; how they were produced; how they were presented; how they lived with their audiences. Shakespeare wrote it as they were building the Globe Theatre. The choruses are very much about how we present and what we make the audience do. I was attracted to the scenography, and as I’m directing, I’m thinking about how I want to stage it and what the original audience relationship was; how this play existed with that audience in that time, and what that means for how we can do it in this time for this audience.

Q: What message would you like student audiences to walk away with after seeing this production?

A: Hopefully, the love and fun of the language. I think it’s asking really important questions: What is it to be a leader? What is it like to take your country to war? Why do people make decisions like that? What’s really driving [Henry], and who is in the room when he decides to go to war? As soon as we’re on the

DRAMATURGY the study of dramatic composition and the representation of the main elements of drama on the stage.

SCENOGRAPHY the design and painting of theatrical scenery.

GLOBE THEATRE this theatre was host to most of the premieres of William Shakespeare’s plays. It opened in London in 1599.

1436-1441

The French regain control of Paris and the surrounding areas.

1444

The marriage of Henry VI to a French princess and a truce halt fighting temporarily.

1445-1448

Charles uses the peace time to reform the French army until the truce is broken by the English.

1450

The French defeat the English at the Battle of Formigny and recapture Normandy.

battlefield, Shakespeare enlarges the canvas hugely and suddenly we have everyone from across the country there. So, what happens when people from across a big country come together and are forced together at war? What do they do? How do they interact? Then, you see a basic soldier brought to war. What happens to their lives and what is the King's responsibility to them for having brought them to this war? To me, that was really at the heart of this production. How can we think about that today? Who is making decisions in this country? Why are they making those decisions? What's the absolute impact on everyone? Also, as I watch students come into the shows, I think it's very relevant that they see themselves on stage. The play would have been performed in contemporary dress. We will be representing that.

Q: In this production, some of the female actors will be playing male roles. How should student audiences interpret that?

A: The wonderful thing about theatre is you can perform things that you are not. The fun is in thinking about that role differently.

Q: What is it like being a woman director in what is considered a male leadership-dominated field of theatre? What is your approach as a director?

A: The question I ask myself is: am I as collaborative a director as I am because I'm a woman or if that's the way I engage in the world? I went to an ensemble-based theatre school in Paris because I wanted to figure out how to harness an ensemble to make really strong physical theatre together. I know how to empower everyone in the room. I try to structure everything so it will work well.

Q: What is the cast like?

A: The company looks like an America today. It's half women, different backgrounds, and different abilities. It's a group of very good actors and they are very good with the language.

Q: What advice would you give to a student, particularly female, who may want to direct plays as a profession?

A: Start directing.

The King is but a Man: Character Analysis of Henry V

By Krista DeVellis

Shakespeare's version of *Henry V* is often named as a prime example of leadership. When he is in front of his people he shines with confidence, inspiration, and might. When the gaze of the public is averted, however, we see Henry's emotional struggles and humility. All of this adds up to a character that is together regal and human.

Outwardly, Henry seems to be a bold, fearless, natural-born leader. This wasn't always the case. In the play *Henry IV* when Henry was just a prince, he spent his days carelessly with thieves and drunks. When his father became ill and he would soon ascend the throne, the young Henry dropped his rebellious ways (and his unruly friends) to become the King his country needed him to be. Early in *Henry V*, the prince of France sends Henry a gift of tennis balls and a message that Henry's attempts to reclaim French territories is but a foolish game, like when he was young. This turns out to be a poor choice for the Dauphin, as he sends the tennis ball taunt just after Henry has confirmed he has legal claim to the French throne, and the mockery only makes Henry's will to pursue the claim stronger. With firm language Henry tells the Dauphin's messenger to relay a message: "So get you hence in peace; and tell the Dauphin/His jest will savour but of shallow wit, / When thousands weep more than did laugh at it" (1.2). Once Henry decides he will invade France to claim the throne, he does not look back. His devotion to this cause makes

1453

The French win the Battle of Castillon, reclaiming all English land in France except the port of Calais. After 116 years of fighting, the Hundred Years' War is over.

1564

William Shakespeare is born in Stratford-upon-Avon, England.

1565

The French drive the English out of Calais, their last remaining territory in continental France.

1599

Shakespeare writes *Henry V*.

1616

Shakespeare dies.

him an unwavering leader that his people can follow. "Now are we well resolv'd;" he says, "and by God's help, / And yours, the noble sinews of our power, / France being ours, we'll bend it to our awe / Or break it all to pieces" (1.2).

A good leader inspires action in their people. In France, Henry gives two rousing speeches to his men. Both speeches contain strong, compelling language which result in his army eagerly heading into battle. The first happens at the siege of Harfleur when Henry calls for his men to push on in the fight. He exclaims "Once more unto the breach, dear friends, once more" (3.1). He then urges them to find animalistic ferocity "when the blast of war blows in our ears, / Then imitate the action of the tiger; / Stiffen the sinews, summon up the blood, / Disguise fair nature with hard-favour'd rage" (3.1). Besides riling them up with comparisons to tigers, he also relates personally to his men. He calls them friends and makes them feel respected by claiming "there is none of you so mean and base, / That hath not noble lustre in your eyes" (3.1).

Henry's second large speech happens before the battle at Agincourt, where the English Army is vastly outnumbered. Westmoreland exclaims that he wishes that they had more men to help fight. Henry then begins a speech to eliminate any doubts his men might have. In this speech, he makes his men feel righteous and glorified. He says "If we are mark'd to die, we are enough / To do our country loss; and if to live, / The fewer men, the greater share of honour" (4.3). As in his previous speech, Henry also unites with his men in this speech. "We few, we happy few, we band of brothers; / For he to-day that sheds his blood with me / Shall be my brother; be he ne'er so vile, / This day shall gentle his condition" (4.3). In relating to his men, he raises them up to his status, making them feel valued and giving them the courage to fight.

What makes Henry V such an interesting character is that Shakespeare also includes moments where Henry is completely down to earth. One such moment is when Henry disguises himself to see how the men in his army act when he is not around. As he talks with common soldiers about the war and the choices of the King, Henry humbly states "I think the king is but a man, as I / am: the violet smells to him as it doth to me: the / element shows to him as it doth to me; his ceremonies / laid by, in his nakedness he appears but a man" (4.1). When he is left alone, Henry shows how he is burdened by the responsibility of being a king. "Upon the king!" he says, "let us our lives, our souls, / Our debts, our careful wives, / Our children and our sins lay on the king! / We must bear all. O hard condition!" (4.1). In letting the audience see these moments of humility, Shakespeare makes Henry seem relatable, and his leadership seems even stronger.



An illustrated profile of King Henry V of England.

QUESTIONS FOR DISCUSSION

1. What are the qualities of a good leader?
2. Have you ever taken a role of leadership? What is it like to be in charge? What is it like to have people depend on you?
3. Do you think Henry V is a good leader? Why or why not?
4. Examine other leaders throughout history. What qualities do they have in common? What sets them apart?

SUGGESTED ACTIVITIES

Letters from the Front

Imagine you are a soldier in either Henry V's army, or Charles VI's army just before the Battle of Agincourt. Write a letter home describing what you see, hear, and feel right now. What are your thoughts on your King and the war? What do you think of the other side? What do you expect the outcome of the battle to be?

Analyze and Perform

Shakespeare's plays were meant to be performed, not just read. As a class, watch videos of various performances of Henry's St. Crispin's Day speech. Discuss the following: What do you think the speech means? How would you describe the language in the speech? Why do you think so many people continue to use it in ceremonies and movies? What similarities and differences are there in these performances? How does it feel to say these words? Then imagine that you are in a similar situation where you must motivate someone or a group of people to do something that is unlikely to succeed. Write and perform a speech in which you encourage them to go ahead with this task in spite of the odds.

- *Henry V*, Movie (1989) youtube.com/watch?v=bvFHRNGYfuo
- *Renaissance Man*, Movie (1994) youtube.com/watch?v=wHYeDqEngxU&t=2s
- *The Life of Henry the Fifth*, Movie (2011) youtube.com/watch?v=A3TvPT7dEMg
- Vietnam Veteran, Brian Delate, at a Memorial Day Ceremony (2013) youtube.com/watch?v=-z9lv2QjWvQ

KING HENRY V

What's he that wishes so?
My cousin Westmoreland? No, my fair cousin:
If we are mark'd to die, we are enough
To do our country loss; and if to live,
The fewer men, the greater share of honour.
God's will! I pray thee, wish not one man more.
By Jove, I am not covetous for gold,
Nor care I who doth feed upon my cost;
It yearns me not if men my garments wear;
Such outward things dwell not in my desires:
But if it be a sin to covet honour,
I am the most offending soul alive.
No, faith, my coz, wish not a man from England:
God's peace! I would not lose so great an honour
As one man more, methinks, would share from me
For the best hope I have. O, do not wish one more!
Rather proclaim it, Westmoreland, through my host,
That he which hath no stomach to this fight,
Let him depart; his passport shall be made
And crowns for convoy put into his purse:
We would not die in that man's company
That fears his fellowship to die with us.
This day is called the feast of Crispian:
He that outlives this day, and comes safe home,
Will stand a tip-toe when the day is nam'd,
And rouse him at the name of Crispian.
He that shall live this day, and see old age,

Will yearly on the vigil feast his neighbours,
And say 'To-morrow is Saint Crispian:'
Then will he strip his sleeve and show his scars.
And say 'These wounds I had on Crispin's day.'
Old men forget: yet all shall be forgot,
But he'll remember with advantages
What feats he did that day: then shall our names.
Familiar in his mouth as household words
Harry the king, Bedford and Exeter,
Westmoreland and Talbot, Salisbury and Gloucester,
Be in their flowing cups freshly remember'd.
This story shall the good man teach his son;
And Crispin Crispian shall ne'er go by,
From this day to the ending of the world,
But we in it shall be remember'd;
We few, we happy few, we band of brothers;
For he to-day that sheds his blood with me
Shall be my brother; be he ne'er so vile,
This day shall gentle his condition:
And gentlemen in England now a-bed
Shall think themselves accurs'd they were not here,
And hold their manhoods cheap whiles any speaks
That fought with us upon Saint Crispin's day.

Get Involved

Through Operation Gratitude, you can write a letter or send a care package to deployed service members. Take some time to write letters, or gather supplies for U.S. Troops, Veterans, and Military Families. www.operationgratitude.com

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