

**“YOU HAVE
WITCHCRAFT
IN YOUR LIPS.”**

— William Shakespeare, *Henry V*

**WILLIAM SHAKESPEARE'S
HENRY V**

FEB. 4–APR. 6, 2018

Pictured: Rafael Goldstein as Henry V. Photo by Daniel Reichert.

 **aNoiseWithin**
Classic Theatre, Modern Magic

TABLE OF CONTENTS

Directors' Note	3
Characters	4
What led up to the events in <i>Henry V</i>	5
Synopsis	6
The Bard of Stratford-Upon-Avon	7
Shakespearean Timeline	8
Verse vs. Prose: Shakespeare's Style in <i>Henry V</i>	9
Shakespeare and <i>Henry V</i>	10
<i>Henry V</i> Themes: Leadership, War, Masculinity, Theocentrism	11
History Coming to Life	12
The Game's Afoot: Notes on <i>Henry V</i> from the Utah Shakespeare Festival	13
Shakespeare's <i>Henry V</i> and the Psychology of Power	15
Actor Interview: <i>Henry V</i>	17
Q&A with <i>Henry V</i> Costume Designer Angela Balogh Calin	19
Q&A with <i>Henry V</i> Set Designer Frederica Nascimento	20
Literary Devices	21
Try Your Hand at Shakespeare	22
Words Coined by Shakespeare	23
The Art of the Shakespearean Insult	24
Resources and Suggestions for Further Reading	25

DIRECTORS' NOTE

In a season themed “Entertaining Courage,” *Henry V* was a natural choice. Henry is a charismatic, complicated, and very human leader. The play speaks to how personalities and leaders can affect the course of history—making it achingly resonant in the here and now.

Henry V is a play about going to war and the propulsive energy that leads us to conflict. We’ve created a very physical, muscular production. We have three fight choreographers and a live percussionist on stage to zero in on the conflict and capture the unifying, almost euphoric energy that comes from having a shared enemy.

Through the Chorus, Shakespeare presents *Henry V* as a theatrical storytelling experience about a larger-than-life hero. The Chorus (in our case, played by the entire cast) urges you to work with the actors and the author to manifest the world of *Henry V* together.

Enjoy!

— *Julia Rodriguez-Elliott and Geoff Elliott*

CHARACTERS

Chorus functions as a narrator offering commentary on the play's plot and themes. Not related to either side.

ENGLAND

ROYALTY

King Henry V Now king after the death of his father. Described as dissolute due to his past escapades with Falstaff and others, but one of England's greatest warriors.

Duke of Exeter Henry's uncle.

THE INNER CIRCLE

The Archbishop of Canterbury Leader of the Church of England who urges King Henry to go to war against France for fear of losing church revenue and power.

The Earl of Westmorland King Henry's nobleman who helps incite the war against France.

THE CONSPIRATORS

Earl of Cambridge, Lord Scroop of Masham, and Sir Thomas Grey Former companions of King Henry hired by the French to murder him.

COMMON PEOPLE

Mistress Quickly Works at the Boar's Head Tavern, married to Pistol.

Pistol, Nym, and Bardolph Former companions of Falstaff and Henry who now serve in the English army. Nym and Pistol are at odds over Mistress Quickly.

FRANCE

ROYALTY

Charles VI The King of France. King Henry does not recognize Charles VI's claim to the French throne.

Queen Isabel The Queen of France.

The Dauphin Heir to the French throne. The son of Charles VI and Isabel.

Princess Katherine The daughter of Charles VI and Isabel.

COURTIERS, NOBLES, AND OTHERS

Montjoy The French herald who delivers the letter to King Henry.

Governor of Harfleur Gives King Henry his first victory by allowing him into the city.

Duke of Burgundy Nobleman who brokers a peace between France and England.



WHAT LED UP TO THE EVENTS IN **HENRY V....**



Portrait of Henry IV painted c. 1600

Henry IV, Part I

Richard is dead and Henry Bolingbroke is now King Henry IV. The king is not enjoying his reign. He feels guilty about the removal of Richard and it troubles his conscience. He would like to go to the Holy Land on crusade to pay penance, but there are troubles much nearer to home that need his attention.

His reign is threatened by growing opposition from some of the very nobles who helped him to the throne—especially the Percy Family. Wales and Scotland are threatening rebellion as King Richard's nominated heir, Edmund Mortimer, looms large on the horizon.

King Henry's suspicious, rude, and perhaps arrogant treatment of Henry Percy (the Earl of Northumberland's son who is known as 'Hotspur' because of his courage and impetuous nature) only makes matters worse.

King Henry's own heir—his son, Prince Henry (also known as Harry and Hal)—is living a dissolute life, frequenting the taverns of Eastcheap in the company of Sir John Falstaff and other disreputable characters.

Hal likes Falstaff but also enjoys insulting and tricking him. He goes so far as to stage a robbery of Falstaff and his fellows just for the sport of listening to Falstaff recount the exaggerated story afterwards. Hal knows he's not being particularly 'princely' but he intends to improve his behaviour when the right moment comes.

Opposition to the king becomes open rebellion, led by Hotspur (Henry Percy), who now supports the claim to the throne of Edmund Mortimer (his brother-in-law).

The rebellion brings Hal back to his father's side—the moment for behaving more like a prince has come. Falstaff musters a ragged troop of soldiers. Will the king's army defeat the rebels at the battle of Shrewsbury? And will Falstaff live to die another day?

Henry IV, Part II

The play begins in the aftermath of the battle in Shrewsbury.

In despair at the death of his son Hotspur, the Earl of Northumberland pledges to lend his support to a second rebellion. This uprising is led by Richard Scroop, who is the Archbishop of York.

As the threat of civil war looms over the country, King Henry IV becomes increasingly unwell. He also fears that his son Prince Henry has returned to his old life with Falstaff and the other disreputable denizens of the Eastcheap tavern.

The Chief Justice confronts Falstaff (who is also in bad health) with reports of his criminal behavior. He warns him that Hal will be kept separate from him because the king is unhappy with the influence he has had on the prince.

Falstaff is sent on a recruiting expedition in support of King Henry's army. This force is being led by Prince John of Lancaster (the king's younger son) this time. But before he can set off he must face a court in the company of Mistress Quickly for his debts to her and for services rendered at her tavern.

The rebel army is met by the king's forces, who are led by Prince John and bolstered by Falstaff's recruits. A treaty is brokered but is followed by betrayal.

King Henry wakes to find his son, Hal, trying on his crown. The dying king is angry at first but is reconciled with his son before he dies. A new, mature Hal accepts the crown as King Henry V and turns his attention to a war with France.

His old friend Falstaff finds himself excluded from the new king's court and company. ■

Source: *Henry IV* synopsis

SYNOPSIS

Henry V is one of Shakespeare's history plays, estimated to be written around 1599. It depicts events during the Hundred Years' War—a series of conflicts over the succession of the French throne between England and France that occurred 1337 to 1453—and centers on the Battle of Agincourt, which took place in 1415.



Battle of Agincourt, French manuscript illumination, early 15th century

IN ENGLAND

Soon after he becomes king, Henry V considers making a claim to rule France as well as England—Henry's great-great-grandmother was the daughter of the French king, Philip IV.

Curious about the strength of his claim to the French throne, Henry meets with the Archbishop of Canterbury to discuss the laws surrounding the succession of the French throne. However, when the Dauphin (the heir to the French throne) sends Henry an insulting message, Henry decides to invade France.

Henry's former companions from his days in the Eastcheap Tavern hear of the death of Sir John Falstaff, one of Henry's former friends and mentors, from Hostess Quickly. They take their leave of her and set out to join Henry's army.

IN FRANCE

Despite the Dauphin's insistence that Henry is an unworthy opponent, Charles VI, the French king, decides to meet with English ambassadors Henry has sent to France to discuss Henry's claim to the French crown. However, Charles ultimately rejects Henry's claim. In response, Henry and his soldiers, who have already landed in France, take the town of Harfleur in northern France.

Meanwhile, as her father gets his nobles ready to retaliate against Henry, Princess Katherine of France begins to learn English with the help of her waiting-woman, Alice.

The English soldiers who are stationed in Harfleur are in poor condition, disheartened by sickness and foul weather. As they begin to retreat, a French herald arrives to tell Henry that it is time to start thinking about paying the ransom France will require—what the French will demand of England once the French win the war. Henry sends the French herald away, and the two armies prepare to fight.

THE BATTLE OF AGINCOURT

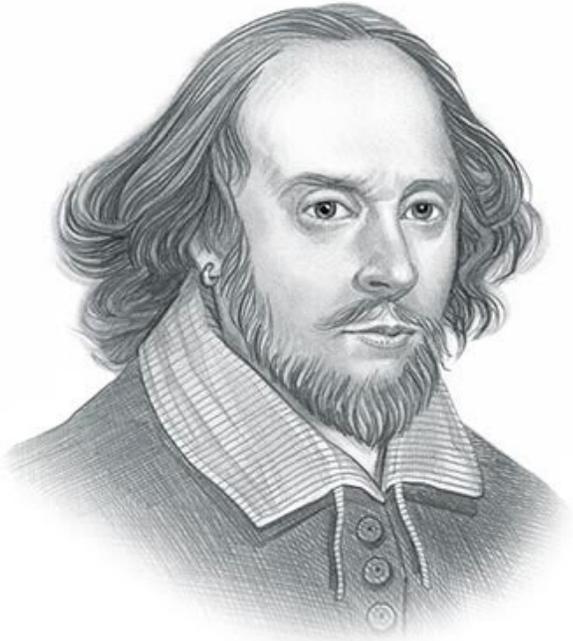
The evening before the battle, Henry tours the English camp in disguise to find out what his men are thinking. His tour of the camp leads him to consider the heavy responsibilities of kingship. As the battle begins, Henry rallies his troops with a heartening speech.

A VICTORY AND A MARRIAGE

An English victory is confirmed, with miraculously small losses. As part of the subsequent treaty, Henry woos and wins Katherine to ensure the linking of the two countries through marriage. ■

Source: "Henry V Synopsis." Royal Shakespeare Company. Web. <http://www.ohioshakespearefestival.com/resources/>

THE BARD OF **STRATFORD-UPON-AVON**



William Shakespeare (1564-1616), poet, playwright, and actor, was born to Mary Arden and John Shakespeare in Stratford-Upon-Avon, England on April 23, 1564.

Although much is written about him, very little documentation of his life survives beyond the public records of his birth, death, marriage, and financial transactions. Shakespeare probably attended the Edward VI Grammar School, where his studies would have been almost exclusively in Latin.

At age 18, he married Anne Hathaway (age 26), who gave birth to daughter Susanna just six months after the wedding. In 1585, Anne gave birth to twins Hamnet (who died at the age 11) and Judith. From 1585-1591, not much is known about Shakespeare's life and this period is often referred to as the "lost years." However, it is clear that he moved to London to pursue theatre during this time (probably around 1587).

In 1592, Shakespeare was listed as an actor with the Lord Strange's Players, for whom he wrote his first play, the highly successful *Henry VI, Part I*, followed immediately by the sequels *Henry VI, Parts II & III* in the same year. He later joined and became part owner of the Lord Chamberlain's Men, continuing his career as a playwright. Over the course of twenty years, he wrote 148 sonnets, 3 long poems, and the 37 plays that continue to be performed around the world today. This season, A Noise Within is producing Shakespeare's *Henry V* in Spring 2018.

In 1599, Shakespeare bought a share in the newly built outdoor Globe Theatre where his plays were constantly performed. The Globe Theatre was accidentally burned down in 1613 before being quickly rebuilt in 1614. However, the Globe closed in 1642 after all theatres were abolished by England's Puritan administration and was demolished in 1644. Today, visitors flock to London to visit Shakespeare's Globe, a reconstruction of the original theatre, that was opened in 1997.

Between 1610 and 1612, Shakespeare retired to Stratford-upon-Avon, where he died in 1616 at the age of 52. He supposedly died on the same day he was born, April 23rd. He is buried in the Church of the Holy Trinity in Stratford-upon-Avon. ■

SHAKESPEAREAN TIMELINE

April 23, 1564

William Shakespeare is born to John and Mary Shakespeare in Stratford-Upon-Avon.

November 17, 1558

Accession of Queen Elizabeth. Elizabeth succeeded her Catholic sister Mary I and re-established the Protestant Anglican Church.

November 27, 1582

Shakespeare's marriage license is issued. The marriage license was issued to William Shakespeare and Anne Whateley (Hathaway) of Temple Grafton, Warwickshire.

May 26, 1583

The Baptism of Susanna Shakespeare. Susanna was Shakespeare's first child, born a mere six months after the wedding of her parents.

February 2, 1585

The Baptism of Hamnet and Judith Shakespeare. The twins were named after two very close friends of William: a baker named Hamnet Sadler and his wife, Judith. Tragically, Hamnet Shakespeare died in 1596 at the age of eleven.

1587

The Rose Theatre is founded in London. Shakespeare arrives in London to pursue a career in theatre.

1594

Shakespeare is an actor, playwright, and part owner of the Lord Chamberlain's Men.

1596-1597

Shakespeare's *Henry IV, Part I* is performed for the first time. It details the early life of Prince Hal (Henry V).

1597-1599

Shakespeare's *Henry IV, Part II* is performed for the first time. In it, we see Hal begin his transformation from rebellious prince to worthy heir of the English crown.

1598

Shakespeare's name begins to appear on the title page of his plays.

1599

Shakespeare buys a share in the newly built Globe Theatre.

1599

Henry V is performed for the first time.

March 24, 1603

Queen Elizabeth dies. Queen Elizabeth, a generous patron of drama and literature, helped Shakespeare and his contemporary writers and actors flourish.

1611

First recorded performances of *The Winter's Tale*, *Macbeth*, and *Cymbeline*. Dr. Simon Forman, an English astrologer and doctor, gives detailed accounts of these early performances in his invaluable diary.

June 29, 1613

Fire at the Globe Theatre. The thatched roof of the Globe caught fire in 1613 owing to the discharge of a cannon during a production of *Henry VIII* (the first recorded performance of the play). No one was injured, but the theatre burned to the ground.

1614

The Globe Theatre is rebuilt.

April 23, 1616

William Shakespeare dies at the age of 52 and is buried in the chancel of the Holy Trinity Church in Stratford-upon-Avon.

1623

The First Folio is published by John Hemminges and Henry Condell.

1642

The Globe closes after England's Puritan administration abolishes all theatres.

1644

The Globe is demolished.

VERSE VS. PROSE: SHAKESPEARE'S STYLE IN *HENRY V*

VERSE is language with a set rhythm.

The majority of Shakespeare's plays are written in verse for two primary reasons: tradition and memorization. Since the beginning of theatre, plays had been written in verse, and verse is easier to memorize than prose. Shakespeare was one of the first playwrights to use both prose and verse when it suited him. Shakespeare used verse to denote members of the nobility and the upper class. The type of verse that he used was called blank verse, which does not contain a certain rhyme. For instance, each line has an internal rhythm and pattern, like a heartbeat.

Shakespeare is known for utilizing **iambic pentameter**. An iamb is a poetic foot with one unstressed syllable followed by one stressed syllable. A pentameter is a line of verse consisting of five metrical feet. An iambic pentameter is then five iambs, forming a ten syllable line with a total of five stressed and five unstressed syllables per line.

Example:

Once more unto the breach, dear friends, once more;
Or close the wall up with our English dead.
—Henry V Act III, Scene I (Henry to his soldiers)

*These two lines from the play follow iambic pentameter:
the rhythm of each line follows this pattern:*

dah DUM dah DUM dah DUM dah DUM dah DUM

While *Romeo and Juliet* is 90% verse, *Henry V* only contains 60% verse. Why do you think that is?

PROSE is language without a set rhythm or structure.

Prose is the form used by the common citizens in Shakespearean drama. There is no rhythm or meter in the line. It is everyday language that Shakespeare's audience would recognize as their own language. In Shakespeare's plays, prose is rarely used by nobility or members of the royal family. Prose is what someone speaks when they are reading aloud or when they are crazy or acting crazy.

Example:

I' faith, sweetheart, methinks now you are in an excellent good temperality: your pulsidge beats as extraordinarily as heart would desire; and your colour, I warrant you, is as red as any rose, in good truth, la!
—Henry V, Act II, Scene IV (Hostess Quickly)

Why does Hostess Quickly speak in prose?

VERSE-SPEAKING ACTIVITIES

Choose a lengthy speech by any character in *Henry V* and have students read it aloud while walking around. Students should physically change direction every time they reach a comma, colon, or full stop. This frequent change in direction will illustrate how each clause in a sentence suggests a new thought or idea for a character.

Repeat this exercise, but instead of changing direction, have students say the words "comma" and "full stop" out loud when they encounter punctuation. This exercise helps heighten awareness of where punctuation is in our speech and what its purpose is.

Using the same speech, have students underline what they think are the natural stress words. If they spot an oft-repeated word, they should underline that as well. Students can then practice speaking the text with an emphasis on these key stress words.

Have students speak the same speech aloud, forcing themselves to make a physical gesture on every single word. This gesture can be clearly connected to the word (for example, a finger point on "him") or can be more abstract. This exercise helps students value every word in the text. Students will prioritize the correct stresses because they will naturally gesture more when saying key words. ■

SHAKESPEARE AND **HENRY V**

Henry V is perhaps Shakespeare's most beloved history. As with all the history plays, it is important to consider Shakespeare was writing under the rule of Queen Elizabeth I, who was a direct descendant of John of Gaunt (the father of Henry IV). As a result, his histories often vary with historical record to present Queen Elizabeth's ancestors in a favorable light. With his tendency to take theatrical license with historical events, it is perhaps surprising to discover that *Henry V* is relatively accurate. Even Shakespeare's depiction of Henry's wild youth, his gradual acceptance of responsibility, his new-found religious devotion, and his growth into an honorable king have basis in fact. Though Shakespeare uses the fictional character Falstaff in *Henry IV, Parts I and II* as the lens through which we see Henry's transformation from wild youth to responsible ruler, the transformation itself is reasonably accurate.

The events of the play, which center on Henry's campaign in France leading to the climactic Battle of Agincourt, have been compressed by Shakespeare into a tighter time frame; but again, the events themselves largely line up with history. In the play, Henry's armies sack the city of Harfleur, but historically, the siege of Harfleur lasted weeks, and the city eventually surrendered through negotiations. While Shakespeare's depiction of this siege differs from history, Henry's general policy of leniency toward French citizens as it is depicted in the play is consistent with the real Henry's actual policies. French citizens who swore allegiance to Henry were allowed to remain in the city, and those who refused to accept Henry as their king were allowed to leave the city with whatever belongings they could carry—they were even given money by the English for their travels.

Agincourt occurred roughly a month after the siege of Harfleur, even though the play seems to suggest that these events were much closer. Again, Shakespeare's depiction of the battle is largely true to history, though Shakespeare, possibly for higher dramatic effect, inflated the numbers of the French and lessened the numbers of the English. Shakespeare even includes one of Henry's most controversial actions, the execution of French prisoners during the battle. However, there is no evidence to support the French slaughter of British boys, included by Shakespeare perhaps to lessen the impact of Henry's killing of prisoners.



Portrait of William Shakespeare by John Taylor 1610

Even the seemingly fairytale-like romance between Henry and Katherine that is depicted in the play is based in fact. Historians agree that Henry's marriage to Katherine was not simply a political move, but was, in fact, a marriage of love. Henry wanted Katherine near him always—he even constructed lodging for her near towns he was besieging so that she would always be close by.

Some accuse the play of serving as British propaganda, glorifying an unjust, bloody military campaign. It cannot be argued that the play presents the British and Henry as heroes on a noble campaign. The St. Crispin's Day speech alone is enough to almost make viewers leap from their seats, grab a sword and join the fray. But the play also accurately depicts the moral ambiguity of war (showing Henry's killing of prisoners), the cruelty of battle, and the bond of soldiers. ■

Source: Ohio Shakespeare Festival. King Henry V: Shakespeare's Version. Ohio Shakespeare Festival, 2015. Web. <http://www.ohioshakespearefestival.com/resources/>

THEMES IN *HENRY V*

LEADERSHIP

In the preceding *Henry IV* plays, Hal is portrayed as a wayward young prince who is noticeably uninvolved in the politics of his country. In *Henry V*, however, we see that he has transformed into a responsible sovereign who passionately and proficiently leads his people.

Henry's charismatic and perceptive leadership contrasts his father, who spent years waging wars in the Holy Land as a means of penance for his usurpation of Richard II. We see how perceptive Henry has become when he addresses Cambridge, Scroop, and Grey for their treachery. He does not fall for their flattery and ultimately tricks them into condemning themselves to death for their betrayal. When the three confess, Henry notes that he is sending them to their death not for his sake, but for the sake of his country.

Hal proves to be not only an excellent ruler, but also an inspiring commander to his soldiers. His eloquence and resilience encourages his troops even when their chances seem impossible. His many speeches repeatedly use the words "brother" and "friend," demonstrating that he is a decidedly human ruler, at one with his people.

WAR

Henry V is far more concerned with war than any other Shakespearean play. It begins with a discussion of the war's legitimacy, depicts the preparations for war as well as the battles themselves, and concludes with a peace treaty. The war ultimately provides the play with its narrative arc.

Scholars often discuss the ambivalent depiction of conflict in the play; some critics see it as a celebration of valor and righteousness, while others see it as a depiction of the horrors and cynicism of war. As a result, performances of the play have been interpreted in a variety of ways.

Within the text itself, Shakespeare seems to address both sides of war. At the top of the play in the prologue, the Chorus appears to glamorize war, which immediately establishes warfare as heroic and noble. As the play continues, the Chorus continues to echo this sentiment that war is surrounded by bravery and nobility. Although these moments romanticize the reality of war, Shakespeare does not shy away from depicting the horrors, including "the widow's tears, the orphan's cries, the dead men's blood, the pining maidens' groans" (II. iv.106).

MASCULINITY: COURAGE AND POWER

In *Henry V*, the idea of masculinity is directly related to the amount of valor one exhibits in warfare. Characters throughout the play equate their bravery in battle



Henry V. and Katherine of France, illustrated by Michael Goodman 1864 for *The Plays of William Shakespeare*

to their "manhood," suggesting that courage and masculinity are directly linked. Shakespeare strengthens this link further when he describes France as a female's body, passive and fertile. The conquest is something the English army must invade, conquer, and exploit. The image is reinforced by Henry's multiple threats of rape against the "fresh fair virgins," "pure maidens" and "shrill-shrieking daughters" of France (III.iii.14, 20, 35).

Female characters play relatively minor roles in this male-dominated play. When shown, they often reinforce typical gender roles; for example, Hostess Quickly stays at home while the men and boys go to fight in Henry's war. The female role is perpetuated by Katherine as well when she claims she has no agency in her decision making; her will is her father's. Women, like land, are considered property to be exchanged, and winning Katherine is as important a symbolic victory for Henry as the conquest of France.

THEOCENTRISM

As in many of Shakespeare's other plays, God and religion are a central theme in *Henry V*. Characters throughout the text frequently pray to and praise God, asking him for protection, as well as crediting him for all successes. We see this clearly towards the end of the play, when Montjoy exclaims, "The day is yours," and Henry replies, "Praised be God, and not our strength for it!" (4.7.51-52). Their acknowledgment of an omnipresent and powerful being upholds the theocentrism of Renaissance Europe. ■

Source: Globe Education. *Henry V* Themes. Shakespeare's Globe. Web.

HISTORY COMING TO LIFE



The Battle of Agincourt, 15th-century miniature, Enguerrand de Monstrelet.

Battle of Agincourt

How did the English Take the Day—Outnumbered 5:1?

During the Hundred Years' War between England and France, Henry V, the young king of England, led his forces to victory at the Battle of Agincourt in northern France.

Two months before, Henry had crossed the English Channel with 11,000 men and laid siege to Harfleur, a town in Normandy. After five weeks the town surrendered, but Henry lost half his men to disease and battle casualties. Ready to retreat, Henry decided to march his army northeast to Calais, where he would meet the English fleet and return to England. However, a vast French army of 20,000 men greatly outnumbering the exhausted English archers, knights, and men-at-arms stood in Henry's path to Calais at Agincourt.

The Scenario:

The battlefield lay on 1,000 yards of open ground between two woods, which prevented large-scale maneuvers. Overall, the battle lasted three hours. ■

Source: Chroniques d'Enguerrand de Monstrelet (early 15th century)
- Antoine Leduc, Sylvie Leluc et Olivier Renaudeau (dir.), D'Azincourt à Marignan. Chevaliers et bombardes, 1515-1515, Paris, Gallimard / Musée de l'armée, 2015, p. 18-19.

THE BREAKDOWN

The English Army

- Started with over 11,000 Soldiers, but after Harfleur, ended with 6,000 soldiers
- Lead by King Henry V
- Built an army of common men, most of whom had already been conscripted as soldiers to fight in the 100 Years' War
- England was united in their love of their king and the honor of their country
- Experts with the longbow
- Henry ordered the deaths of the prisoners of war, including French princes and noblemen
- English deaths estimated between 450 and 1,600 soldiers

The French Army

- 20,000 soldiers
- Military Leader, Constable Charles d'Albret
- French put personal glory above all
- The armor of the French army was incredibly heavy, weighing up to 50kg. The weight of the armor made it difficult for the French soldiers to fight in combat.
- As battle commenced, the soldiers became so closely packed that their crossbows and cannons could not be fired effectively, and men were unable to swing their swords in attack.
- French deaths estimated between 4,000 and 10,000 soldiers

THE GAME'S AFOOT

BY DAVID G. ANDERSON, UTAH SHAKESPEARE FESTIVAL

For the majority of people in the world the phrase, "The game's afoot," would be credited to Sir Arthur Conan Doyle's Sherlock Holmes. They might be surprised that Shakespeare not only coined the phrase but that King Henry V expressed it at the conclusion of his famous "Once more unto the breach" speech in Act 3 Scene 1. Another title for this article could easily be "Good Henry, Bad Henry," or "Presume Not That I Am the Thing I Was" (Henry IV Part Two, V.v.59).

Henry V, arguably the finest of the history plays, has also become controversial during the last century. It lends itself, primarily by selective directorial cutting, to be an extremely patriotic play or a demonstration in warmongering and Machiavellianism. "Shakespeare presses on us the inescapable truth that when someone asserts 'The game's afoot' there are many who, for various reasons, are preoccupied with their own concerns" (Anthony Brennan, *Twayne's New Critical Introduction to Shakespeare, Henry V*, p. 54). George Bernard Shaw has described Henry as "a priggish and complacent warmonger and imperialist" (David Bevington, *The Double Bind of The Garden of Forking Paths*, p. 849). Conversely, various critics counsel of the dangers of analyzing anachronistically from a modern standpoint and deem Henry a credible model of conduct, military leadership, and statecraft. All concur "that Henry is either a golden hero or a ruthless thug" (Brennan, xxxv). In this play, Shakespeare's viewpoints are unquestionably balanced and intricate. The contrast between emblematic appearance and political veracity extends from the rationalization of Henry's French campaign to the state marriage of Catherine of France, "She is our capital demand." Ultimately, "in this play we must consider whether Henry's conquest is a hunger for territorial ambition or pursued for England's right and good" (Brennan, 54). We also need to factor in his father's advice, "busy giddy minds with foreign quarrels" (Henry IV Part Two, IV. v.213-214).

The Chorus, a character who addresses the audience at the beginning of every act, ignites our imagination with chosen images, furnishing one interpretation of the play. Chorus's stage setting is extremely jingoistic and functions more as a modern-day press agent for Henry. Trevor Nunn believes that the exciting myths and fictions the Chorus presents are deliberately set in contrast to the harder, cooler, more ambiguous events we witness in the play. Ralph Berry, interviewing Nunn, calls the Chorus the "Official Version," a public relations strategy of over-protection for Henry played off against the play's mélange of official and unofficial events (*Changing Styles in Shakespeare*, p. 49-58).

"Henry is brutally shrewd and shrewdly brutal" (Harold



Portrait of King Henry V by Benjamin Burnell, 1820s.

Bloom, *Shakespeare, The Invention of the Human*, p. 321). We witness his political acumen during the first two scenes. He has two objectives: first to legitimize the pending French campaign and second to fund it. It seems the Archbishop of Canterbury, threatened with legislation in Commons designed to take away the better half of the Church's possessions, elects to parry with a counter proposal, suggesting the Church underwrite the French war. His lecture on the English claim to France not only demonstrates a self-interest, but also gives a very public justification for the war. Henry's role-playing questions lend credence to his concerns regarding the legitimacy of his claim with the added benefit of receiving the Church's endorsement.

"On the surface, this scene seems to show Henry being carried along to war by an irresistible tide. Underneath we are allowed to suspect that this tide may be one Henry has helped to create by his unobtrusive arrangement of the events it contains: his allowing the Church to dangle uncertain of his protection of their interests; his awareness that the Church will offer him financial support for the war; his ensuring that the dynastic issue is fully outlined in public council; his

THE GAME'S AFOOT CONTINUED...

seeming worry about the Scots invasion, which drives his nobles and churchmen to a further urging of war; his probable anticipation of a French refusal of his demands; his delaying of the reception of that message until it can come to reinforce the decision collectively made; his leaping on the Dauphin's insult to provide his climatic peroration promising war" (Brennan, 31).

Through the indelicate cutting by directors, "the full articulation of these details is rarely available on stage" (Brennan, 31).

Act 2 Scene 2 further exemplifies Henry's role-playing and theatrics; all designed once again to astonish his noblemen. The opening of the scene clearly identifies the traitors mentioned by Chorus. Henry artfully manipulates the traitors into condemning themselves. The conspirators were known enemies of Henry IV and envisioned an assassination of Hal, thus placing the Earl of March on the throne. Outwardly, French gold is blamed for the treachery. Cambridge has a stronger claim to the crown, ironically utilizing the same argument Henry employed—succession through the female line. "Shakespeare does not present Henry as a figure who has buried all awareness that his crown is subject to dispute" (Brennan, 41). The moment the traitors read of their discovered perfidy, it is not Henry who refuses mercy but they themselves.

"Those who see the play as a patriotic aria regard Henry's famous speech 'Once more unto the breach' in 3.1 as a high C" (Brennan, 49). Henry implores his weary charges, calling them "dear friends," to "imitate the action of a tiger." The Chorus's assurance that "down goes all before them" is grossly inaccurate since the king is sorely challenging his disheartened troops who are retreating from battle. Though this speech has been used for centuries in war-time recruiting, it was only semi-effective for Henry. In comparing it to the more famous "band of brothers" St. Crispin Day Speech, many actors use the first as a stepping-stone to the second. Alan Howard thought this first speech closer to conventional battle rhetoric, a tell that Henry was still somewhat distant

from his men, hectoring them as a leader rather than drawing near them as a fellow soldier. He recognized, in the intimacy of the later speech, with its assertions of brotherhood, something that was lacking at Harfleur. It was Henry's ability to identify with the desperate plight of his men, endowing him with the ability to forge his army into a unit and make the difference at Agincourt (Directors Notes, Stratford England production, 1975).

Agincourt Eve, Henry, in disguise, debates with his men and cruelly learns his role-playing as common man is very much lacking. The internal pressures of public rhetoric and the shaping of everything for public consumption is manifest in disillusionment. "It is the confirmation that he is utterly alone" (Kenneth Branagh, Jackson and Small, p. 103). The play's seminal moment comes when Henry, devoid of audience, ceases his role-playing and earnestly prays. He asks God to buoy his men and dispel their alarms. "He uncovers his deepest fear that his army may be slaughtered on the morrow in payment for 'the fault/ My father made in compassing the crow'" (Brennan, 78). The prayer's underlying plea is liberation from the many ghosts haunting him, reminiscent of Kerouac with his, "Something, someone, some spirit, was pursuing all of us across the desert of life, and was bound to catch us before we reached heaven" (On the Road, p. 184).

Is Henry the epic hero defined in terms of mythic illusion as Mars the god of war with famine, sword and fire leashed to his heels, and the "mirror of all Christian kings"? Or is he the Machiavellian, manipulating politician who executed his rivals and former drinking pals—the commander who threatened the citizens of Harfleur with rape and pillage and ordered the slaughter of thousands of French prisoners immediately after giving all credit and thanks to God for his Agincourt victory? Shakespeare portrays each in his play, but directors have a challenging time presenting both. Henry's "the game's afoot" exhibits how Shakespeare's plays consistently reveal the labile nature of man and his capability to protract paradoxical perspectives. ■

Source: Anderson, David G. "The Game's Afoot, Henry V." Utah Shakespeare Festival. Web.

SHAKESPEARE'S *HENRY V* AND **THE PSYCHOLOGY OF POWER**

BY DR. MIRANDA JOHNSON-HADDAD

Although most people today tend to think of William Shakespeare as first and foremost a writer of gripping tragedies and delightful comic works, in his own day he was equally well-known for his plays that chronicle the history of the British monarchy, specifically the period that came to be known as the Wars of the Roses. Some of these history plays were among Shakespeare's very earliest works, suggesting that the young playwright decided to jump-start his career by trying his hand at a form of entertainment that he knew would be popular with his audience. It may seem strange to us today, but Elizabethan playgoers were evidently fascinated by the spectacle of English monarchs struggling to win and hold onto the throne, to say nothing of all those lively battle scenes. Then again, given the success of George R.R. Martin's *Game of Thrones* books and the wildly popular HBO series, it's clear that dynastic power struggles and bloody battles are as popular with audiences now as they were over 400 years ago.

Over the course of his career, Shakespeare wrote a total of ten history plays. The most famous of these are the eight that roughly span the years between 1377 (when Richard II ascended to the throne) and 1485, when Henry VII (the grandfather of Elizabeth I, who ruled England for most of Shakespeare's life) became the first Tudor monarch to govern England. Scholars sometimes break these eight plays down further into two groups of four plays, with each group being known as a "tetralogy." Interestingly, Shakespeare wrote the first of these tetralogies about those kings who came along during a chronologically later period (that is, Henry VI and Richard III); later in the playwright's career, when he had become more successful and perhaps therefore more confident in his own writing abilities, he tackled the earlier kings (Richard II, Henry IV and Henry V). These plays that were written later are performed more often than the earlier plays, perhaps due to the extraordinary power and beauty of their language.

Shakespeare was able to make even complex historical events easier to follow (all of those Richards and Henrys and Elizabeths can get very confusing); but the real triumph of these plays lies in how they explore the psychological motives that Shakespeare imagines to have prompted the characters' actions. In the history plays, Shakespeare is every bit as interested in the thoughts and emotions of his characters as he is in *Hamlet* or *King Lear*, and nowhere is this interest more evident than in *Henry V*. Shakespeare's audiences would have been familiar with the character of King Henry V from the earlier plays about his father, King Henry IV, who had acquired the throne through highly questionable means. In the plays that chronicle those

events, the future King Henry V shows up as Prince Hal, and he is an utter disappointment to his noble father. Shakespeare depicts the prince as an idle, degenerate young man who spends his days and nights hanging out in taverns, drinking and wasting time with a colorful cast of lowlifes, the most famous of whom is Sir John Falstaff, the "fat knight" who is one of Shakespeare's most beloved creations. In fact, the historical Prince Hal seems to have been a pretty serious fellow who worked hard to preserve his father's crown and his own inheritance until he came to the throne himself. But in Shakespeare's far more dramatically interesting retelling, the careless Prince Hal turns over a new leaf once his father dies, and he becomes a dedicated ruler with a lot to prove to his skeptical subjects and even to himself.

As King Henry V, the young man settles on the most ambitious possible way of establishing himself as a strong king: he is going to conquer France, England's great enemy for generations. And conquer it he does, through sheer determination and the power of his own magnificent language, which he frequently uses to rally his troops in the face of seemingly insurmountable odds. The famous St. Crispin's Day speech, which Henry delivers before the Battle of Agincourt, is so stirring that by the time he finishes speaking, his hopelessly outnumbered soldiers are eager for battle. Not surprisingly, this speech has been replicated in just about every war movie ever made, including, more recently, *300*, *Harry Potter and the Deathly Hallows Part 2* (in which Neville Longbottom delivers a version of it) to *Pacific Rim* (in which Idris Elba's character fires up the troops by declaring that "Today, we are cancelling the apocalypse!").

It's no coincidence that several Shakespearean actors on the verge of fame have chosen *Henry V* as a film project early in their careers—almost as though they, like the young Henry V, had something to prove. Both Laurence Olivier and Kenneth Branagh directed and starred in movie versions, and Tom Hiddleston (when not busy playing Loki in the Thor franchise) starred in the British "Hollow Crown" adaptation of the four history plays as the callow Prince Hal and then the war-like Henry V. Each of these film versions is very much a product of its own time. Olivier's 1944 interpretation is, among other things, a clear piece of propaganda intended to hearten the British people as World War II dragged on. Branagh's 1989 version, on the other hand, is more complex, seeming at times to stress the horrors of war yet at other times to celebrate the camaraderie that fighting men and women experience, as well as the very real thrill of victory. And in "The Hollow Crown" series

SHAKESPEARE'S *HENRY V* AND **THE PSYCHOLOGY OF POWER** CONTINUED...

(2013), the emphasis is very much on the individuals themselves, through the careful use of close-ups, minimal sets and sometimes smaller than expected crowds (Tom Hiddleston's Henry delivers the St. Crispin's Day speech to only a handful of his aristocratic followers, rather than to the entire army).

By watching these film versions carefully and noticing which speeches and actions the actors and directors cut or retain, we can become critics ourselves, of these and of other Shakespeare films and productions. Every production of any Shakespeare play is necessarily an interpretation, and every production reflects what may be an agenda or goal on the part of the director and the actors. Sometimes that agenda may simply be a particular understanding of the play being performed that director and actors hope to persuade us, the audience, to accept. Other productions, such as Olivier's film, reflect a broader political or historical agenda. By studying the play's text and coming to our own understanding of it, we are better able to analyze a given production and decide for ourselves whether we find it persuasive or not.

With Shakespeare, arguably more than with any other playwright, we need to be attentive theatregoers, because centuries of interpretation have accrued around his works, but also because an air of mystery surrounds him, to the point where "non-experts" may mistakenly believe that they don't understand the play well enough to even be "allowed" to have an opinion about a given production. But Shakespeare himself would have been appalled by such concerns, for he never would have imagined, much less have wanted, his plays to become the property of scholars alone. He wrote his plays to be performed for the audiences of his own time, and he would doubtless be delighted (though probably also somewhat amazed) that twenty-first century audiences

are still being thrilled and moved by his plays.

The history plays may demand that we do a bit more preparation in order to fully appreciate them than do some of the other plays; but they have never stopped being relevant, because humanity has never ceased debating what kind of person makes for a truly powerful and effective leader. Medieval monarchs did not have Twitter at their disposal to reach out to their base, but Shakespeare nevertheless does an admirable job of imagining what they may have been like as flesh- and-blood people. Happily, he wasn't limited to 140 (or even 280) characters with which to present these larger-than-life individuals in all their complexity, and we should appreciate each and every glorious word of these compelling and still timely plays. ■

RESOURCES – FURTHER READING

--Peter Saccio, *Shakespeare's English Kings* (Oxford University Press, revised edition, 2000). A clear and entertaining guide to the complicated history behind Shakespeare's history plays, written by a Dartmouth professor.

--Marjorie Garber, *Shakespeare After All* (Anchor Press, 2005). A masterfully insightful discussion of all of Shakespeare's plays by a well-known Harvard professor.

RESOURCES -- FILM

--*Henry V*, directed by and starring Laurence Olivier, 1944.

--*Henry V*, directed by and starring Kenneth Branagh, 1989.

--*The Hollow Crown, Parts I and II*. Part I (2013), starring Tom Hiddleston, Ben Whishaw, Jeremy Irons, John Hurt and others, consists of *Richard II*, *Henry IV Parts I and II*, and *Henry V*. Part II (2016), starring Benedict Cumberbatch, Judi Dench, Hugh Bonneville, Sally Hawkins and others, consists of *Henry VI Parts I, II, and III*, and *Richard III*.

ACTOR INTERVIEW: **HENRY V**

Our education team had the chance to sit down with some of the actors from ANW's production of *Henry V*. We asked them questions about the process of creating this play, and they had some amazing answers!

What is your process to get into character?

Rafael Goldstein (Henry): *Building* a character is a long, difficult, ultimately, joyous activity. Lately, I've been reading the play over and over again. Luckily, there are multiple historical accounts of the battle of Agincourt from both the English and French perspective. Also, Henry's personal history has been extensively recorded. Of course, once rehearsal starts and we enter the world of this particular production in this particular setting, a lot of that research won't be readily apparent in performance. I do it because it helps me to immerse myself in the world of the character.

Jeremy Rabb (Exeter, Bardolph): Before going into rehearsals, I'll read the play several times, paying close attention to my character. Whatever additional research I may do, and however simple it sounds, the character invariably emerges from the play itself: what he does, what he says, and what other people say about him.

Kasey Mahaffy (Dauphin, Nym): I don't necessarily have a developed process for getting into character. It mostly involves concentration and getting into costume at half hour. I have to do both physical and vocal warm ups before every show. And once I'm backstage at "places," it usually takes just that opening song/sound cue to put me into the world. Then...step into the light...

Michael Uribes (Montjoy, Bates, Cambridge): For starters, I focus on the story I am about to tell. From there I remind myself who I am in this world, what is my function for telling this story, and what has been put down for me to say. Then I just put myself in the mindset to make all of that my reality once I step in front of an audience.

Apollo Dukakis (Canterbury, Sir Erpingham, Burgundy): I prepare for a part by reading the play over and over again. I pay close attention to what the other characters say about me and what I say about myself, and I find that the more confident I am with the lines the more I can concentrate on the other actors. It is the connection with the other actors, the give and take between us where the play really lives.

How is the character you are playing like you? How are you different?

Rafael: Our ambition is similar, although he's got me beat in terms of scope.

What do you love or hate about this character?

Rafael: I try not to think about "loving" or "hating" aspects of any character I play. I admire his decisiveness and the loyalty he elicits from the men who serve under him. The brutality he wields while on a campaign is disturbing, but part and parcel of this violent age.

Kasey: Many of the characteristics that describe the Dauphin (overconfidence, jealousy, entitlement, cockiness) are attributes I tend to suppress in my real life, so I'm excited to indulge in them for this process. That's one of the best parts about playing these complex characters Shakespeare created—they're all human.

What's the biggest challenge about taking on this role?

Michael: For me it's the numerous roles that will be a challenge. It makes my answer to the first question a little more challenging, especially considering that intentions for one character are completely contradictory to another.

Is *Henry V* still relevant to a modern audience? If yes, why?

Rafael: As long as men wage wars of conquest and vanity, *Henry V* will be relevant.

Michael: Because I regard it as a political drama, to me it is extremely relevant. The entire world is bearing witness to such a political fiasco in this country, that has been fueled by radicalizing our differences, that a play about a figure head who rallies his people in the opposite way is nothing if not a therapeutic reminder that a true leader unifies.

What is the challenge with replicating such a well-known historical battle?

Kasey: *Henry V* has incredibly epic and well-known battle scenes. I couldn't be more thrilled to tackle these scenes with such talented individuals, led by the incredible fight direction of Resident Artist Ken Merckx. This is where the 12-year-old boy comes out in me; this is truly the fun stuff. The fights and battles and choreography - it's all an intricate dance. Plus weapons and blood! Hooray!

Michael: The biggest challenge in any stage combat in a play is making sure it serves the story. What we don't want audiences wondering is "why is this happening?" Everything from the lead up, to the last falling body must

ACTOR INTERVIEW: **HENRY V** CONTINUED...

represent what Shakespeare wanted to convey about war, about devotion to a cause, about duty.

What's the last thing you do before you step out on stage / the curtain goes up?

Rafael: I usually try to breathe and feel my feet on the floor.

Kasey: Before I step out on stage, there's usually a few jokes with my good friend and collaborator Jeremy Rabb. He cracks me up like none other. Then last looks in the backstage mirror, then (often) sprinting to make my entrance on time!

Apollo: I take deep breaths to stay connected to my body and not let my worrying about the performance get in my way. Usually when I hit the stage, say my first line and connect with the other actors then all is well!

What do you do when you're not doing theatre?

Rafael: I work at the Pasadena Playhouse in the box office. I also do voices for video games.

Kasey: I love to practice yoga and hike in the various canyons careening through Los Angeles. Physical activity is very important to me; I exercise about 5 days a week. Gotta keep fit for those epic battle scenes! The rest of my time is spent hanging out with my boyfriend/best friend Francisco, and relaxing to our favorite TV shows and movies.

Michael: I work for a toy company.

Q&A WITH *HENRY V* COSTUME DESIGNER ANGELA BALOGH CALIN



What makes the costumes for this play unique?

As with any new collaboration with Julia and Geoff we try to find a fresh new angle aesthetically to bring the story to life.

Who was your favorite character to costume?

I try to look at all the characters as favorites. This way it's easier for me to design their costumes.

Have you ever worked on *Henry V* before?

No, I have never designed *Henry V* before and I was very excited to be asked to costume this show.

What is it like to work on a period piece set in England and France during 'The Hundred Years War'?

Just like any other period play I start by researching the time and place the story is set in. Once the period research is done I can look to similarities in other periods up to contemporary times. Shakespeare is timeless and *Henry's* theme you find throughout history.

What were your inspirations or influences for the costumes?

So far, our inspiration covers two centuries of military uniforms from the early 1900s to today as well as references to the 15th-17th century court/aristocracy fashion. And lastly the avant-garde fashion of today.

Do you see any challenges designing costumes for such a well-known play?

I was very lucky to design a large number of well-known plays for A Noise Within through the years. When I take on a new project I don't consider it necessarily a challenge, rather a wonderful opportunity to unleash my creativity and design something fresh and unique.

What costume was most fun to design?

Each of them are my favorite. I always try and find something "favorite" in each character.



Q&A WITH *HENRY V* SET DESIGNER FEDERICA NASCIMENTO

What character of *Henry V* do you relate to the most?

I am certainly fascinated by the king. Henry V is a complex and brilliant character, a focused and inspiring orator. However, his determination as a leader makes him a ruthless protagonist always struggling with morality.

Have you ever designed for *Henry V* before?

It is the first time I am designing *Henry V*. I have designed other Shakespeare plays and every time I feel thrilled about the design process, analyzing the text and working on the ideas with the director(s).

What are some inspirations for the set design?

Power and religion, the point of view of the observer, amphitheatres, concrete, crosses and swords, rock & roll, washable surfaces and tiles, tennis balls, concert lighting, monumentality, infinite, no exit, war, hope.

What do you want the audience to see with the set?

Being a scenic designer, I am part of a team, and I want the audience to see the set as part of the storytelling as soon as they enter the theatre.

What is the challenge with designing a set that is in rep?

Designing a set for a rotating repertory is a big challenge. Each designer is challenged with maximizing their space and at the same time sharing with the other designers. I make sure all scenic designers get the best of the theatre space and that the integrity of their design is there by the end of our technical meetings.

How does that collaboration among designers work? Is it ever difficult?

When we design a set, there are no limits to creativity. The first design meeting with all designers and directors is very important as we understand the needs of each project.

How does the design play into this season's theme of "Entertaining Courage?" Which design elements are courageous, and which are entertaining? Both?

I believe this show is going to be both courageous and entertaining. For its visual strength (scenic, lighting, costumes), powerful characters (actors), and relevant story (direction).



What was it like designing this play for a thrust stage?

When designing a set, I always want to bring the world of the play efficiently to the audience, in a powerful and dynamic way. The specificity of each stage informs the design (space, sightlines). On a thrust stage there is also a special relationship with the audience: it is very intimate.

How do you know at the end if the design is successful?

A design is successful if it is inspiring and functional for the director(s) and actors and works perfectly with the other designs (lighting, costumes, sound) and each spectator sees the play as a whole.



LITERARY DEVICES

The following are examples of figures of speech Shakespeare uses in *Henry V*.

Alliteration: Repetition of consonant sounds at the beginning of words or syllables.

Never was **s**uch a **s**udden **s**cholar made (I.i.35)
The **g**rave **d**oth **g**ape, and **d**oting **d**eath is near (II.i.32)
Let **f**loods o'erswell, and **f**iends **f**or **f**ood howl on!
(II.i.54)

O **K**ate! nice **c**ustoms **c**urtsy to great **k**ings. Dear **K**ate,
you and I **c**annot be **c**onfined
within the **w**eak list of a **c**ountry's **f**ashion: **w**e are the
makers of **m**anners, **K**ate (V.ii.144)

Anaphora: Repetition of words at the beginning of phrases, clauses, or sentences.

Hear him but reason in divinity,
And, all-admiring, with an inward wish
You would desire the king were made a prelate:
Hear him debate of commonwealth affairs,
You would say it hath been all in all his study (I.i.42-45)
His hours fill'd up with riots, banquets, sports;
And never noted in him **any** study,
Any retirement, **any** sequestration
From open haunts and popularity (I.i.60-63)
Take pity of your town and of your people,
Whiles yet my soldiers are in my command;
Whiles yet the cool and temperate wind of grace
O'erblows the filthy and contagious clouds (III.iii.30-33)

Apostrophe: Addressing an abstraction or a thing, present or absent; addressing an absent entity or person; addressing a deceased person.

O **England!** model to thy inward greatness,
Like little body with a mighty heart,
What mightst thou do, that honour would thee do,
Were all thy children kind and natural! (II.
Prologue.17-20)
(Here, England is addressed.)

Assonance: Repetition of vowel sounds preceded and followed by different consonant sounds.

The **breath** no sooner **l**eft his father's body (I.i.28)
And pretty **t**raps to **c**atch the petty thieves (I.ii.182)

Hyperbole: A gross exaggeration.

Therefore in fierce tempest is he [Henry] coming,
In thunder and in earthquake like a Jove (II.iv.108-109).

Irony, Dramatic: A situation in which the audience or reader is aware of information that a character (or several characters) is not.

For example, in Act II, Scene II, the three traitors—Scroop, Cambridge, and Grey—meet with Henry. While they do not know the true reason Henry has called to meet with them, the audience knows that Henry is about to order their execution for treason. Another example begins at line 40 in Act IV, Scene I, when Henry disguises himself and visits his troops at nightfall. When he converses with his soldiers, they are unaware that they are speaking with the king.

Metaphor: Comparison of unlike things without using *like*, *as*, or *than*.

Take heed how you...
...awake the sleeping sword of war. (I.ii.26-27)
(Here, a sword is compared to a sleeping creature)

For once the eagle England being in prey,
To her unguarded nest the weasel Scot
Comes sneaking and so sucks her princely eggs.
(I.ii.174-176)
(Here, England is compared to an eagle and Scotland is compared to a weasel)

Take mercy on the poor souls for whom this hungry
war
Opens his vasty jaws. (II.iv.111-113)
(Here, war is compared to a hungry monster)

Oxymoron: Use of words opposite in meaning side by side.

most truly falsely (V.ii.124)

Simile: Comparison of unlike things using *like*, *as*, or *than*.

Consideration like an angel came,
And whipp'd the offending Adam out of him. (I.i.28-32)
(Here, consideration—or sober-mindedness—is compared to an angel)

Impious war, Array'd in flames like to the prince of
fiends. (III.iii.17-18)

They will eat like wolves and fight like devils. (III.vii.74)
(Here, the English are compared to wolves and devils.)

Source: Cummings, Mike. "Henry V: A Study Guide." Henry V, 2003, shakespearestudyguide.com/Henry5.html.

WORDS COINED BY SHAKESPEARE

Accused—*Richard II*, Act I, Scene I

How Shakespeare used it: To describe the person being charged with a crime or offense. This is the word's first known use as a noun. In this case Henry Bolingbroke and Thomas Mowbray are the accuser and the accused—Bolingbroke (the accuser) argues that Thomas Mowbray (the accused) is "a traitor and a miscreant".

"Then call them to our presence; face to face,
And frowning brow to brow, ourselves will hear
The accuser and the accused freely speak:
High-stomach'd are they both, and full of ire,
In rage deaf as the sea, hasty as fire."—King Richard II

Modern Definition: someone charged with a crime or offense (particularly relating to a criminal case).

Addiction—*Othello*, Act II, Scene II

How Shakespeare used it: meaning a strong preference for or inclination towards something. The herald encourages everyone to take pleasure in whatever most delights them or in whatever they are most inclined towards (their addictions).

"It is Othello's pleasure, our noble and valiant general, that, upon certain tidings now arrived, importing the mere perdition of the Turkish fleet, every man put himself into triumph; some to dance, some to make bonfires, each man to what sport and revels his addiction leads him."—Herald

Modern definition: noun—an intense and destructive need to have or do something excessively.

Assassination—*Macbeth*, Act I, Scene VII

How Shakespeare used it: The word assassin was already known, but Shakespeare used assassination to describe a murder, or deed done by an assassin. In this soliloquy, Macbeth contemplates the murder or assassination of Duncan.

If it were done when 'tis done, then 'twere well
It were done quickly. If the assassination
Could trammel up the consequence, and catch
With his surcease success; that but this blow
Might be the be-all and the end-all here,
But here, upon this bank and shoal of time,
We'd jump the life to come.—Macbeth

Modern Definition: The act of assassinating someone, where assassinate means to kill someone who is usually famous or important, often for political reasons.

Bedazzled—*The Taming of the Shrew*, Act IV, Scene V

"Pardon, old father, my mistaking eyes, that have been so bedazzled with the sun that everything I look on seemeth green."—Kate

Dwindle—*Macbeth*, Act I, Scene III

How Shakespeare used it: In this scene from *Macbeth*, the First witch tells the other two witches that she has been torturing a sailor whose wife was rude to her and explains to them how she will "drain him dry as hay" until he "dwindle, peak and pine". Dwindle in this sense is used to mean waste away.

FIRST WITCH

I myself have all the other,
And the very ports they blow,
All the quarters that they know
I' th' shipman's card.
I'll drain him dry as hay.
Sleep shall neither night nor day

Hang upon his penthouse lid.
He shall live a man forbid.
Weary sev'nights nine times nine
Shall he dwindle, peak and pine.

Modern Definition: to gradually become smaller

Fashionable—*Troilus and Cressida*, Act III, Scene III

How Shakespeare used it: Ulysses describes time through a series of metaphors and similes. One of the comparisons he makes is with a fashionable host. In this context, fashionable means a host who abides by the most current etiquette—who follows customs that are of the current fashion.

"For time is like a fashionable host that slightly shakes his parting guest by the hand, and with his arms outstretch'd, as he would fly, grasps in the comer: welcome ever smiles, and farewell goes out sighing."—Ulysses

Modern definition: Representing a popular or trend or influence, particularly regarding personal styles.

Inaudible—*All's Well That Ends Well*, Act V, Scene III

"Let's take the instant by the forward top; for we are old, and on our quick'st decrees the inaudible and noiseless foot of Time steals ere we can effect them."—King of France

THE ART OF THE **SHAKESPEAREAN** INSULT

When we think of Shakespeare, we usually think of his plays and poetry. However, Shakespeare has also penned some of the most amazing insults. Far more interesting and colorful than the curse words we usually hear in modern conversation, the witty and acerbic Shakespearean insult is truly an art form. Next time you feel additional color is required in your conversation, try something Shakespearean! Go ahead! "Thou art a boil, a plague sore, an embossed carbuncle in my corrupted blood." Below are a few insults taken from *Henry V*:

Put thy face between his sheets and do the office of warming pan

He'll yield the crow a pudding one of these days

Thou cruel, ingrateful, savage and inhuman creature

A vain, giddy, shallow, humorous youth

I desire nothing but odds with England

He never broke any man's head but his own, and that was against a post when he was drunk

What a wretched and peevish fellow is this King

That is a perilous shot out of an elder gun

Thou damned and luxurious mountain goat

He be as good a gentleman as the devil is, as Lucifer and Beelzebub himself

If I owe you anything I shall pay you in cudgel

ACTIVITY

Make Your Own Insult! Combine one word from each of the three columns below, then preface your combination with "Thou" to create your own Shakespearean Insult!

COLUMN 1

Artless
Bawdy
Bootless
Churlish
Clouted
Craven
Currish
Dankish
Dissembling
Droning
Errant
Fawning
Fobbing
Forward
Frothy
Gleeking
Goatish
Gorbellied
Infectious
Jarring
Loggerheaded
Lumpish
Mammering
Mangled
Mewling
Paunchy
Pribbling
Puking
Puny
Qualling
Rank
Reeky
Roguish
Ruttiesh
Saucy
Spleeny
Spongy
Surly
Tottering
Unmuzzled
Vain
Venomed
Villainous
Warped
Wayward

COLUMN 2

Base-court
Bat-fowling
Beef-witted
Beetle-headed
Boil-brained
Clapper-clawed
Clay-brained
Common-kissing
Crook-pated
Dismal-dreaming
Dizzy-eyed
Doghearted
Dread-bolted
Earth-vexing
Fat-kidneyed
Fen-sucked
Flap-mouthed
Fly-bitten
Folly-fallen
Fool-born
Full-gorged
Guts-gripping
Half-faced
Hasty-witted
Hedge-born
Hell-hated
Idle-headed
Ill-breeding
Ill-nurtured
Knotty-pated
Milk-livered
Motley-minded
Onion-eyed
Pottle-deep
Pox-marked
Reeling-ripe
Rough-hewn
Rude-growing
Shard-borne
Sheep-biting
Spur-galled
Swag-bellied
Tardy-gaited
Tickle-brained
Toad-spotted
Urchin-snouted

COLUMN 3

Apple-john
Baggage Barnacle
Bladder Boar-pig
Bugbear Bum-bailey
Canker-blossom
Clack-dish
Clotpole
Coxcomb
Codpiece
Death-token
Dewberry
Flap-dragon
Flax-wench
Flirt-gill
Foot-licker
Fustilarian
Giglet
Gudgeon
Haggard
Harpy
Hedge-pic
Horn-beast
Hugger-mugger
Lewdster
Lout
Malt-worm
Mammet
Measle
Minnow
Miscreant
Moldwarp
Mumble-news
Nut-hook
Pigeon-egg
Pignut
Puttock
Pumpion
Ratsbane
Scut
Skainsmate
Vassal Whey-face

ADDITIONAL RESOURCES

BOOKS:

Baker, William. *William Shakespeare*. N.p.: New York, 2009. Print.

Campbell, Lily Bess. *Shakespeare's "histories": Mirrors of Elizabethan Policy*. N.p.: Routledge, Taylor & Francis Group, 2013. Print.

Karremann, Isabel. *The Drama of Memory in Shakespeare's History Plays*. N.p.: Cambridge UP, 2015. Print.

Henry V, War Criminal?: and Other Shakespeare Puzzles by John Sutherland, Cedric Watts, 2000, Oxford University Press.

Lake, Peter. *How Shakespeare Put Politics on the Stage: Power and Succession in the History Plays*. N.p.: Yale UP, 2016. Print.

Representing France and the French in Early Modern English Drama by Jean-Christophe Mayer, 2008, University of Delaware Press.

Rokison, Abigail. *Shakespeare for Young People: Productions, Versions and Adaptations*. N.p.: Continuum International Group, Limited, 2013. Print.

William Shakespeare's Henry V by Harold Bloom, 1988, Chelsea House.

ARTICLES

Outlooks on Honor in Henry V and Julius Caesar by Carrie Pestritto, 2008, Connotations.

Awake Remembrance of These Valiant Dead": Henry V and the Politics of the English History Play by Allison Thorne, 2002, Shakespeare Studies.

No Ideology without Psychology: The Emotional Effects of Shakespeare's Henry V by Anja Miller-Wood, 2012, Style Publication.

ON FILM:

1989 Kenneth Branagh Film
<http://search.myway.com/search/video.jhtml?n=7839c9b2&p2=%5EY6%5Exdm459%5ES21409%5Eus&pg=video&pn=1&ptb=B1CC60EA-9736-4F20-BB62-AE61BCBE203&q=&searchfor=Henry+V+in+film&si=&ss=sub&st=tab&tpr=sbt&trs=wtt>

About The Battle of Agincourt—1944 version of the film
<http://search.myway.com/search/video.jhtml?n=7839c9b2&p2=%5EY6%5Exdm459%5ES21409%5Eus&pg=video&pn=2&ptb=B1CC60EA-9736-4F20-BB62-AE61BCCBE203&q=>

FROM THE BBC:

On Film
<http://search.myway.com/search/video.jhtml?n=7839c9b2&p2=%5EY6%5Exdm459%5ES21409%5Eus&pg=video&pn=1&ptb=B1CC60EA-9736-4F20-BB62-AE61BCCBE203&q=&searchfor=Henry+V+-+BBC&si=&ss=sub&st=tab&tpr=sbt&trs=wtt>

Radio Play:
<http://search.myway.com/search/video.jhtml?n=7839c9b2&p2=%5EY6%5Exdm459%5ES21409%5Eus&pg=video&pn=1&ptb=B1CC60EA-9736-4F20-BB62-AE61BCCBE203&q=&searchfor=Henry+V+-+BBC&si=&ss=sub&st=tab&tpr=sbt&trs=wtt>

ADDITIONAL SHAKESPEARE TIMELINES:

<http://www.pbs.org/wnet/shakespeare-uncovered/timeline/>

<http://www.bbc.co.uk/timelines/z8k2p39>

<https://www.bl.uk/people/william-shakespeare>

<http://www.telegraph.co.uk/theatre/playwrights/shakespeare-agincourt-henry-v/>

ABOUT THEATRE ARTS: **KEY THEATRICAL TERMS**

Today, movies and television take audiences away from what was once the number one form of amusement: going to the theatre. But attending a live theatrical performance is still one of the most thrilling and active forms of entertainment.

In a theatre, observers are catapulted into the action, especially at an intimate venue like *A Noise Within*, whose thrust stage reaches out into the audience and whose actors can see, hear, and feel the response of the crowd.

Although playhouses in the past could sometimes be rowdy, participating in the performance by giving respect and attention to the actors is the most appropriate behavior at a theatrical performance today. Shouting out (or even whispering) can be heard throughout the auditorium, as can rustling paper or ringing phones.

After *A Noise Within's* performance of *Henry V*, you will have the opportunity to discuss the play's content and style with the performing artists and directors. You may wish to remind students to observe the performance carefully or to compile questions ahead of time so they are prepared to participate in the discussion.

blocking: The instructions a director gives the actors that tell them how and where to move in relation to each other or to the set in a particular scene.

character: The personality or part portrayed by an actor on stage.

conflict: The opposition of people or forces which causes the play's rising action.

dramatic irony: A dramatic technique used by a writer in which a character is unaware of something the audience knows.

genre: Literally, "kind" or "type." In literary terms, genre refers to the main types of literary form, principally comedy and tragedy. It can also refer to forms that are more specific to a given historical era, such as the revenge tragedy, or to more specific sub-genres of tragedy and comedy such as the comedy of manners, farce, or social drama.

motivation: The situation or mood which initiates an action. Actors often look for their "motivation" when they try to dissect how a character thinks or acts.

props: Items carried on stage by an actor to represent objects mentioned in or implied by the script. Sometimes the props are actual, sometimes they are manufactured in the theatre shop.

proscenium stage: There is usually a front curtain on a proscenium stage. The audience views the play from the front through a "frame" called the proscenium arch. In this scenario, all audience members have the same view of the actors.

set: The physical world created on stage in which the action of the play takes place.

setting: The environment in which a play takes place. It may include the historical period as well as the physical space.

stage areas: The stage is divided into areas to help the director to note where action will take place. Upstage is the area furthest from the audience. Downstage is the area closest to the audience. Center stage defines the middle of the playing space. Stage left is the actor's left as they face the audience. Stage right is the actor's right as they face the audience.

theme: The overarching message or main idea of a literary or dramatic work. A recurring idea in a play or story.

thrust stage: A stage that juts out into the audience seating area so that patrons are seated on three sides. In this scenario, audience members see the play from varying viewpoints. *A Noise Within* features a thrust stage.

ABOUT **A NOISE WITHIN**

A NOISE WITHIN produces classic theatre as an essential means to enrich our community by embracing universal human experiences, expanding personal awareness, and challenging individual perspectives. Our company of resident and guest artists performing in rotating repertory immerses student and general audiences in timeless, epic stories in an intimate setting.

Our most successful art asks our community to question beliefs, focus on relationships, and develop self-awareness. Southern California audiences of all ages and backgrounds build community together while engaging with this most visceral and primal of storytelling techniques. ANW's production of classic theatre includes all plays we believe will be part of our cultural legacy. We interpret these stories through the work of a professional resident company—a group of artists whose work is critical to their community—based on the belief that trust among artists and between artists and audience can only be built through an honest and continuing dialogue. Our plays will be performed in rotating repertory, sometimes simultaneously in multiple spaces, and buttressed by meaningful supporting programs to create a symphonic theatrical experience for artists and audience.

In its 25-year history, A Noise Within has garnered over 500 awards and commendations, including the Los Angeles Drama Critics' Circle's revered Polly Warfield Award for Excellence and the coveted Margaret Hartford Award for Sustained Excellence.

More than 40,000 individuals attend productions at A Noise Within annually. In addition, the theatre draws over 15,000 student participants to its arts education program, *Classics Live!* Students benefit from in-classroom workshops, conservatory training, subsidized tickets to matinee and evening performances, post-performance discussions with artists, and free standards-based study guides. ■

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