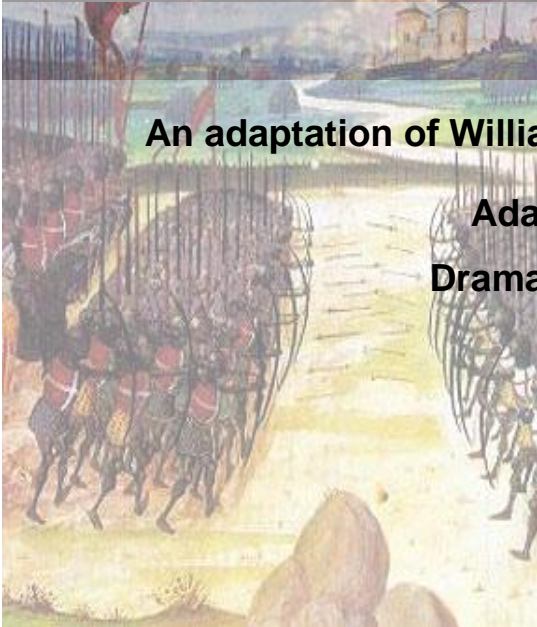
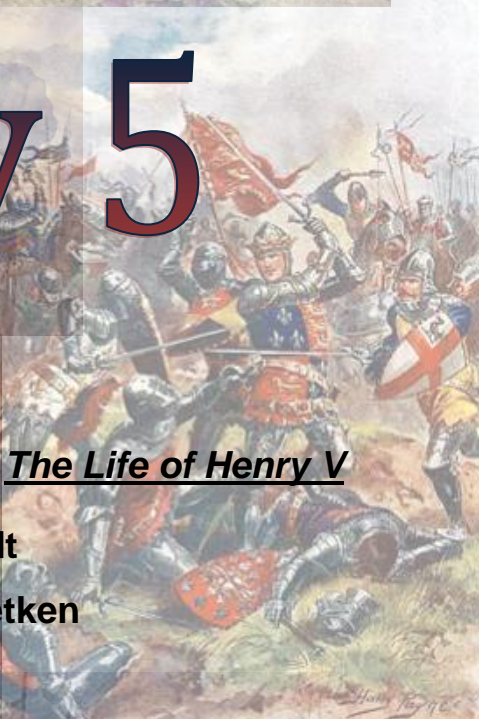


A guide to

# Henry 5



An adaptation of William Shakespeare's *The Life of Henry V*

Adapted by Tom Woldt  
Dramaturgy: Lindsey Oetken



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Dear Cast and Company of Henry 5,

Producing a play written by Shakespeare can be challenging. Most people do not normally walk around in their everyday lives speaking in Elizabethan English in perfect pentameter. Speaking in such a way fluently calls for hard work and practice, as does staging such taxing Shakespearian shows. In order to produce such plays successfully and with a little more ease, it is important that the whole company have background knowledge of the play, playwright, text, and social/historical context, as well as more specific research affecting each individual person. This is especially true with this production not only because this is a major historical Shakespeare play, but also because we have our own special adaptation of the play. For everyone to understand the directorial concept in conjunction with their character or design, one must have some knowledge first. This play is challenging in every aspect, so we want to be prepared to win the battle!

Some of the information you will find included here: fun facts about Henry V, a short biography of Shakespeare, explanation of the Salic (Salique) Law, an explanation of some terms that may come up in the script, and much more.

I sincerely hope that everyone uses this dramaturgical packet to their best advantage. As more questions come up throughout the process, more research will be done. Let this be a helpful foundation for us to build our play on.

*“All things are ready if our minds be so.”*

*–Henry V*

-Lindsey Oetken, Dramaturg

## **The Personality: Henry the Fifth in Person**

Imagine, if you will, a man of above medium height, strong, well-coordinated, muscular, with a long neck and lean face and nose, straight brown hair, good complexion, and gentle brown eyes that lit up quickly when angered. In Christopher Allmand's biography Henry is described as a man who looks "more like a priest than a soldier." Outwardly reserved and stern, inwardly a born confident leader (Allmand).

He was a born leader, honing the skills he learned from the education he received as a privileged noble. He received only the best education in military training, hunting and riding, music (he could play the harp!), literature, theology, law and three languages: Latin, French, and English. Henry V was an extremely well educated King (Wilde).

Henry V didn't always hold the title of Henry V. He was born Henry of Monmouth, the oldest of six children, to Henry Bolingbroke, Earl of Derby and Mary Bohun, who came from a family of rich estates. The date of his birth is of some controversy. Because he was not yet heir to the throne at this point in his life, his birth was not recorded properly; therefore, it is not known whether or not Henry was born on August 9, or September 16, in either 1386 or 1387 (Wilde).

About ten years later, in 1397, Henry's father, Bolingbroke, reported treasonous comments that the Duke of Norfolk made. It was taken to court, but the trial never took place. Richard II, the present king, broke up the dispute by exiling Bolingbroke for ten years. Suddenly, Henry of Monmouth was invited to royal court. While Henry was in court as a "semi-hostage," Richard II grew to love him and made him a knight. Thus began Henry's experience in court. Henry's grandfather, John of Gaunt died in 1399, and instead of letting Bolingbroke inherit his father's land, Richard kept it for himself and made Bolingbroke's exile for life. The people's favor began to shift away from Richard and toward Bolingbroke, who returned to England and eventually seized the throne.



**Figure 1 Portrait of King Henry V of England.**

Bolingbroke became Henry IV, and his son (“Harry”) became heir to the throne assuming the titles of Prince of Wales, Duke of Cornwall and Earl of Chester, Duke of Lancaster and Duke of Aquitaine. As his father ascended the throne, Henry gained more responsibilities in the government (Wilde).

It is said that Henry’s teenage years at court were wild and foolish, although, historians haven’t proven it. He was given many responsibilities in his youth. If he was a rebellious teenager as Shakespeare makes him out to be in his play *Henry IV*, he certainly grew out of it in his rise to power. In fact, some historians even describe him as a “cold, aloof” man with an “iron will and fanatical determination” (Wilde).

Prince Henry received his first chance to prove himself to Parliament in battle on July 21, 1403, at the Battle of Shrewsbury. The prince commanded the right flank of the king, a large responsibility. During the heat of battle, Henry was wounded in the face by a flying arrow, but he rejected the thought of leaving, drawing fame for his courage. He would draw on this experience and bravery in the future when he would become king. Not only did he gain skill in battle, but also political competence. For five years he was part of the King’s Council, and took command of the Council in 1410. He and his father always disagreed on the subject of France during these council meetings, and in 1408-09, when the king became very ill, Prince Henry tried to persuade his father to give up the throne to him, but his father refused (Wilde).

In 1413, the illness took a fatal blow to Henry IV; about ten years after his first battle, Prince Henry ascended the throne and took up the title of Henry V (Wilde). It was April 9, Passion Sunday, it was snowing outside, and Henry was about 26 years old (Allmand). Henry’s ascension to the throne was greatly supported by the people of England, who were desperate for a strong leader (Wilde).

As king, Henry made many significant changes including many reforms in finance and law. He impressed Parliament with the way he attacked the general lawlessness that suspended over England. He solved many disagreements between locals. His unconventional method of solving these problems was to pardon criminals in return for military service in the army he was building use against France. Another important movement Henry V carried out was uniting nobles and common people; something Shakespeare takes note of in the play. Perhaps one of the most interesting things Henry

did as King was order the government to have all legal documents be written in “vernacular” English, which is the language most common peasants would use, instead of Latin and French (Wilde). This is just another way that Henry integrated the noble and common classes together.

After the glorious victory at the battle of Agincourt, an agreement was made between Henry and Charles VI called the Treaty of Troyes. The treaty sanctioned that Charles VI would remain King of France, but Henry V would become his heir. The Dauphin, King Charles’ son was no longer permitted inheritance, and Henry’s bloodline would take up the throne. As a bonus, Henry got to marry Charles’ daughter, Katherine. They were married on the first of December 1420 (Wilde). Henry V was constantly in battle with the Dauphin in France. During a siege against the Dauphin during the winter months of 1421, Henry’s only child was born—a son also named Henry. At this time he fell deathly ill and had to be carried to the next battlefield. His illness carried with him into the next year, and he died August 31<sup>st</sup>, 1422 at Bois de Vincennes in Paris (Wilde).

### The Hundred Years War:

Discrepancies between England and France began long before the Battle of Agincourt. The beginning of these tensions between the two countries began in 911, when the Viking Rollo was allowed by Carolingian Charles the Simple to inhabit part of his kingdom, also known as Normandy. This caused Norman leaders, such as Rollo, to become vassals, or dependent landholders to the

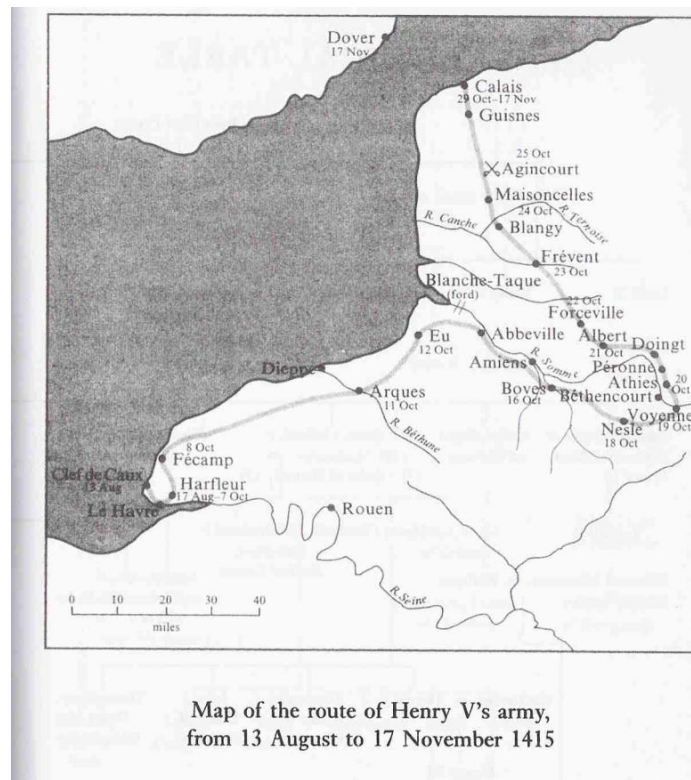


Figure 2 Map of France found in the Arden Shakespeare version of Henry V.

King of France. This means that English Kings were also vassals to the French King. Many years passed and William the Conqueror, also known as the Duke of Normandy conquered England in the 1066 Battle of Hastings. During this period, the King of England owned more of France's land than the King of France did himself. So, a period of several civil wars begins in England from the year 1135 through 1154. There were three wars in which France finally gained more control: The Conquest of Normandy in 1214, The Saintonge War in 1242, and the War of Saint-Sardos in 1324. Still, the fighting continued in Southern France between the English and French Kings, and in 1328, the King of France, Charles IV died with no male heir to take his place. The King of England, Edward III (Henry V's great-great grandfather), whose mother was Charles IV's sister, claimed the throne, as well as Phillip VI of France. Phillip gained the throne and tried to take Southern France back. Edward III attacked France in 1338 and two years later declared himself King of France. Agincourt was just one of the many battles the English won from 1337-1453, until 1429 during the battle of Orleans, when France finally gained control (eHistory).

## **The Victorious Battle of Agincourt**

*"Lo, thus our comely King conquered the field,  
By the grace of God omnipotent,  
He took his prisoners, both young and old,  
And toward Calais forth he went."*

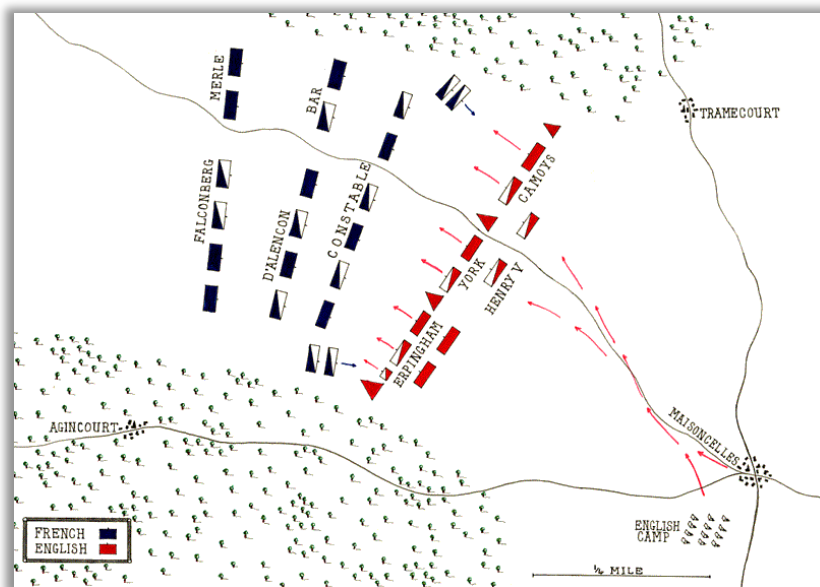
*-The Siege of Hurler and the Battle of Agincourt,  
John Lydgate*

It is the night before the battle, October 24, 1415. A cold, steady rain splatters like blood against the muddy ground. Camp was cold and uncomfortable. The English are tired. September brought victory at Harfleur, and now they retired in Calais, but since then, half of the men have died of disease and casualties (Encyclopedia Britannica). King Henry V just ordered the camp into silence so that the soldiers could rest. Meanwhile, the French are merry-making in a camp near by.



**Figure 3 The French and the English advance toward each other at the Battle of Agincourt.**

It is dawn the next morning, October the 25<sup>th</sup>, the day of feasting for St. Crispin.\* Henry and his troops are dressed in full battle gear, shifting their weight in the sodden soil, holding their lances and bows as they form ranks on an open field 1,000 yards long and 800-900 yards wide. Henry wears no headgear—only a gold crown, as if to say: “I’m not afraid of what is to come. Let them know where I am and that I am King.” Behind him fly three flags: one of Trinity, one of St.’s George and Edward, and his own personal flag. There are 1,000 English men at arms and 5,000 archers. The 20,000-plus French are lined up in the near distance—their armor heavy, weighing them into the mud, making them barely mobile. Both armies wait to see who will make the first move (Allmand).



**Figure 4** A detailed map shows possible configurations of battalions at the Battle of Agincourt.

It is Sir Thomas Erpingham who calls the English to march forward and “Strike!” The English let out war cries as they march forward, until close enough to loose their suffocating arrows upon the French (EyeWitnessToHistory).

The French can hardly move. The narrow field hampers their progress; they

are sunken into the muddy ground; they cannot swing their broadswords; they have no protection from the “Cloud of Death,” the English arrows raining from the sky. French soldiers fall like timber in the woods at a rate of ten men per minute (Allmand). There is a break in the fighting and one third of the French are left. The English hold a large group of unarmed French prisoners captive. Henry V chooses to kill with a group of 200

\* St. Crispin’s Day was a day of feasting set aside to celebrate two French Saints. Crispin and Crispian were cobblers from Soissons who were martyred for their Christian beliefs in the 3<sup>rd</sup> century (Allmand).

archers. France withdraws. Many noble French are captured, such as the Duke of Orleans, whom Henry entertains at camp when the night is over (Allmand).

The day is done. The dead lie in mountainous piles across the fields. Some say 100-200 proud English soldiers are dead. Some say as many as 500—even 1,000. The French suffer the loss of 8,000 to 11,000 nobles (Family Chronicle). King Henry returns to London in triumph, wearing simple purple robes and with a group of his knights and men encircling their victorious king (Allmand).

### **The Other Side: One Crazy King and Defining the Dauphin**

Who was on the other side of the great grapple for the French Throne? Charles VI was the French King from 1380-1422. He was often referred to as Charles the Mad because after 1392 he suffered from recurring bouts of insanity. During this period, Philip of Burgundy took power. The Duke of Orleans, Charles VI's brother challenged that power. Power struggle ensued, until 1420 when Henry V of England invaded France, leading Charles to accept the Treaty of Troyes, giving Henry right to the throne of France (Columbia Electronic Encyclopedia).



Figure 5 Portrait of King Charles VI of France.

Dauphin (dô'fĭn, Fr. dôfăN') – The word dauphin is a French title for the eldest son of the King of France. It originated from the family name of some counts of Vienne who took the dolphin as their “heraldic device” in the twelfth century (Columbia Electronic Encyclopedia).

### **Salic Law; or “Law Salique”**

In certain noble European families, the Salic law does not allow females or those born of a female bloodline to take certain titles and offices of families. There is a certain code of Germanic codes called *Lex Salica*, which the Salic Laws are mistakenly based on. *Lex Salica* forbade female succession to property, not to certain titles or offices. The law was one of the causes of the Hundred Years War (Columbia Electronic

Encyclopedia). In Shakespeare's *King Henry V*, Archbishop Canterbury explains to King Henry in Act one, scene 2, that Henry has right to the French throne because technically, the Salic law (or Salique as written in some versions) does not apply to French land. The Salic law originally came from German lands. Therefore, even though Henry's claim to the throne would come through the female line, he still can take possession of the French throne.

### **THEATER; The Crucial First Clue To 'Henry V'**

\*Article taken from the *New York Times*, June 29, 2003.

By RON ROSENBAUM

Published: Sunday, June 29, 2003

Olivier played it for laughs. Kenneth Branagh staged it like an Oliver Stone conspiracy. One Royal Shakespeare Company actor played it with a blackboard. This summer in Central Park, the Public Theater will do it with multiple, detailed display charts.

I'm speaking of the notoriously troublesome "Salic law" sequence at the start of Shakespeare's "Henry V." It's complicated, arcane, esoteric, a challenge to actors and directors. Nonetheless, Shakespeare singled it out from his sources to open and frame his play. And depending on the way it's staged and acted, it can offer a crucial early clue to a director's vision of the character of King Henry -- hero, Machiavel, or both? -- and to the way he or she views the longstanding debate over "Henry V": is it a rousingly patriotic pro-war play or a slyly subversive critique of an unnecessary war?

After the Chorus introduces the play with a lofty call for a "Muse of Fire," we descend into the back rooms of power, where "a kind of cat and mouse game" (as Alan Dessen, a leading scholar of Shakespearean staging, calls it) between King and Church begins to unfold. The year is 1415 or thereabouts; Henry V, the prodigal son turned king, has recently taken the throne after his dying father has (in Shakespeare's "Henry IV, Part 2," at least) advised him to "busy giddy minds with foreign quarrels" in order to consolidate his power. The new king is intent on pressing the English claim to the throne of France,

even if this quarrel means war; but he wants his assault to be -- or be seen as -- a just war, blessed by the church.

In Shakespeare's somewhat unreliable version of history, the king's leverage is a punitive tax bill in the House of Commons that could confiscate more than half the church's wealth. Meanwhile, Henry's demands that the French acknowledge his claim to their throne have been countered by French insistence on further U.N. inspections -- sorry, the parallels are hard to resist; I mean by the French reading of the so-called Salic law. It's an ancient statute that, the French maintain, bars succession to the French throne to anyone whose title (like Henry's) was passed down through a female ancestor.

You're yawning already: this is the problem Shakespeare faced -- and dared his actors and directors to surmount. That he wanted the complex Salic law intrigue to frame the play is evident in the length and prominence he gives it in the text. But how to play it onstage?

The maneuvering begins with the Archbishop of Canterbury disclosing to the Bishop of Ely a deal he's just made with Henry. The archbishop has offered Henry a big church subsidy for a prospective French war, essentially a bribe, and expects Henry to scuttle the tax bill in return. But in the next scene, it turns out that Henry wants more than a bribe from the church. He wants a blessing.

This scene, in front of the assembled court, is the very first time we see Henry, the most mythic and ostensibly heroic of Shakespeare's kings. He asks the Archbishop of Canterbury for an analysis of the Salic law: does the church believe it should inhibit him from going to war for the French throne?

It's a question we can't help seeing -- because of the previous scene -- as a staged propaganda ritual: the interpretation of the law Henry requests has already been bought and paid for. Which undercuts Henry's dramatic demand for objectivity from the

Archbishop:

*God forbid, my dear and faithful lord,  
That you should fashion, wrest or bow your reading . . .  
For God doth know how many now in health  
Shall drop their blood in approbation  
Of what your reverence shall incite us to.*

In other words, give me honest intelligence, an honest close reading of the law, or you will be responsible for the body bags.

Is this a sincere request or the height of Machiavellian hypocrisy? Is Henry pretending he does not know the answer he's paid for? It's our first glimpse of the character of Henry V, the central ambiguity in one of the most troublingly ambiguous plays in the canon.



Figure 6 Portrait of the Archbishop of Canterbury giving a speech.

And it is then that we get the Archbishop's epic exegesis of the Salic law issue. It's a remarkable speech: an uninterrupted, 60-odd line discourse on the ancient history and geography of the kingdom of France that is one of the longest speeches in all of Shakespeare, nearly twice the length of Hamlet's "To be or not to be" soliloquy. The speech is both a challenge and an opportunity for actors and directors. And while "Henry V" is full of famously rousing and heroic speeches -- "Once more unto the breach . . .," "We few, we happy few, we band of brothers" -- in some telling ways the Salic law speech, which many productions radically cut for fear the audience

will flee or doze, may be, in some respects, as important as the battle cries.

Laurence Olivier, who both directed and starred in the 1944 film of "Henry V," and who wanted to give the embattled English nation (then fighting again in the fields of France) a heroic, warrior-king Henry, trivialized the speech -- turning the clerical conspirators into a pair of doddering, harmless clowns. Just as Canterbury's exegesis becomes most comically complex -- "King Pepin, which deposed Childeric/ Did as heir general, being descended of Blithild/ Which was the daughter to King Clothair . . .," an indigestible stew of unfamiliar names -- the Bishop of Ely tosses an armload of dusty parchment pages into the air in comic frustration at the ludicrously complicated exposition. Thus did Olivier defuse and defang the dark implication in the previous scene, that the church was giving Henry a corrupt, blood-for-tax-abatement excuse for an unnecessary war. Still, Olivier's portrayal is not without irony about the objectivity of the claims that justify a war.

And Olivier's version of that sequence has suffered disparagement by comparison with Kenneth Branagh's more sinister-seeming secret-cabal version. Mr. Branagh, who directed and starred in the 1989 "Henry V" film, sets up Canterbury and Ely as grim conspirators, with pale, ghostly, hooded faces (they look like Death in "The Seventh Seal"), hiding behind the scenes as they concoct a plot to profit from Henry's war. So when the speech ends and Henry demands to know if he can go to war "in right and conscience," it's hard not to see the King's noble rhetoric as cover-up for an exercise of imperial power and self-promotion that will leave ten thousand dead for one man's glory.

In recent decades (according to James Loehlin's 1997 survey of "Henry V" staging), some directors have depicted the clerics as "mustache-twirling villains," others as "neither bumbling buffoons nor scheming villains but shrewd formidable politicians." Some directors use the court bystanders to characterize the Salic law exposition. In Michael Kahn's 1969 American stage version, after "Canterbury exhorted Henry to 'unwind your bloody flag,' " Mr. Loehlin reports, "the King's Lords, standing on barrels, began to caw and wave their arms like birds of prey. The use of the word 'hawks' alluded directly to right-wing supporters of America's Vietnam policy."

What's more rare is to see the logic of the Salic law speech taken seriously. Alan Dessen, whose recent book "Rescripting Shakespeare" focuses on the way directors cut and shape the text to serve various agendas, aesthetic and political, observes that there are more than the two poles represented by Olivier's mockery and Branagh's Machiavellian vision of the speech.

"There's a veteran R.S.C. actor named Tony Church who demonstrated it in a class I saw," Mr. Dessen told me. "He did it straight, he used a blackboard, he demonstrated that the Salic law speech is not necessarily a parody of a historical argument but has a logic." And a few days later, when I spoke to Mark Wing-Davey, who is directing the "Henry V" starring Liev Schreiber now in previews at the Delacorte Theater (it runs through Aug. 10), he told me he "planned to do the speech very seriously with a whole set of placards on easels," accompanied by "a set of illustrations." After all, he says of that troublesome speech, "Its function is to persuade, so just as Colin Powell addressed the United Nations, there will certainly be an echo of the seriousness with which Henry takes at least the appearance of going into war with 'right and conscience.' "

The fact that those who take the Salic law sequence seriously need blackboards and placards on easels accompanied by illustrations to make sense of it doesn't necessarily mean that it's nonsense. Read closely, the speech is a kind of spiraling black hole of self-cancellation. In the Archbishop's exegesis, the reputed author of the Salic law, a fifth-century figure called Pharamond, was actually a mythic character, didn't really exist. And besides, Canterbury says, if he did exist, France isn't even a Salic land and the law doesn't even apply to it, but to a region of Germany that didn't come under French rule until four centuries after the supposed death of the nonexistent author of the invalid law. And on top of that, the Archbishop says, the French kings, who have denied the English claim on the basis of the Salic law's ban on female succession, themselves hold the crown illegitimately by virtue of descent from royal women.

Of course, that's if you believe the Archbishop is telling the truth even though he'd been

bribed for his interpretation (not impossible, of course). Irony devours itself in the Salic law speech.

What's less often noted is that the Salic law speech may also undercut even the oft-celebrated romanticism of Henry's awkward bilingual wooing of the French princess, Katharine, after his victory at Agincourt at the close of the play. One could argue that, just like the Salic law interpretation, which Henry has prearranged, the French princess



**Figure 7** Portrait of Henry V wooing Princess Katharine with her lady attending, Alice, in the background.

herself has already, in effect, been bought and paid for: she's a prize of victory, the "capital demand" of Henry's surrender terms. She doesn't have much choice. What is a profession of love (which she, to her credit, barely assents to) in such circumstances?

But as in the Salic law sequence, Henry wants Katharine's consent to be the result of "right and conscience," to be seen as true love

rather than a spoil of war. As with the church, he wants a blessing, not just a bribe. He wants to persuade himself, persuade Katharine, that she loves him. Her ambiguous -- doubly ambiguous because bilingual -- response leaves us uncertain whether what we're hearing is love or, as with Canterbury, mere lip service.

There's a very influential essay on the ambiguities of "Henry V" by Norman Rabkin (in "Shakespeare and the Problem of Meaning") that's known in the trade as "the rabbit and duck essay." Both Alan Dessen and Mark Wing-Davey referred to it in our conversations. Mr. Rabkin believes that attempts to see Henry as either hero or cynical Machiavellian are all wrong.

Mr. Rabkin believes the play is perhaps the most ambiguous of all Shakespeare's plays, and compares it to "the gestaltist's familiar drawing," which, looked at one way, is a rabbit, but, if one shifts focus, can seem like a duck. "Henry V," Mr. Rabkin argues, is not either/or but both rabbit and duck at the same time. After all, no matter how much intellectual skepticism the play evokes, few can help responding to the emotion of the "band of brothers" speech. In some respects the play is about the duality of human motive -- and human response. "Ideally, it should be possible to see Henry as both hero and Machiavel," says Mr. Wing-Davey. "I'm a pacifist, but I don't believe people go to war cynically. I think they try to convince themselves they have right and conscience on their side, even if they use Machiavellian methods." The same could be said of Henry's campaign of love and seduction.



Figure 8 "Rabbit or Duck" Image

And both rabbit and duck first appear to us in the deceptive thickets of the Salic law speech.

*Ron Rosenbaum is working on a book about Shakespeare scholars and directors.*

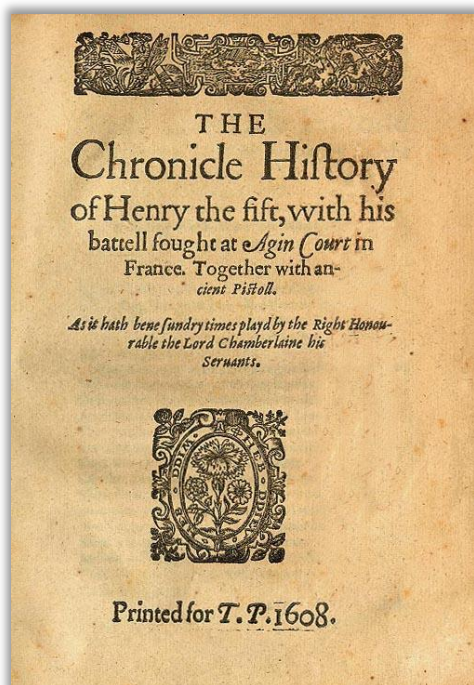


Figure 9 Cover page of the 1608 Quarto version of Shakespeare's *Henry V*.

## The Text:

### The Origins of the Plot

Believe it or not, though Shakespeare is one of the most famous playwrights of English history, most of his plays are not original plot lines. During the times when there were not copyright laws, many authors "borrowed" from each other. Most of Shakespeare's *Henry V* is taken from Raphael Holinshed's *Chronicles of England, Scotland, and Ireland* and Edward Hall's *The Union of the Two Noble and Illustre Families of Lancaster and York*.

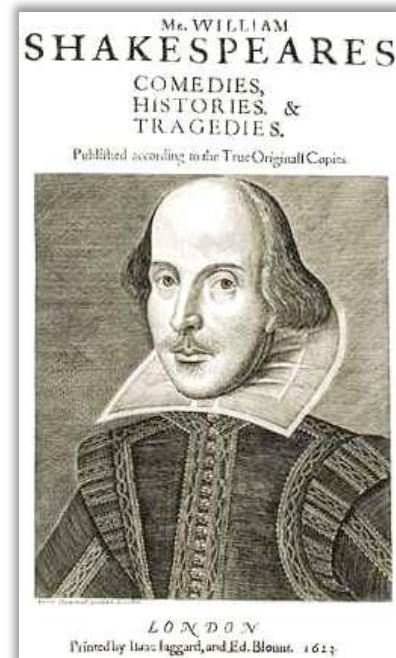
Another resource Shakespeare may have used is an anonymous play entered in the Stationer's Register under the title of *The Famous Victories of Henry the fifth: Containing the Honourable Battell of Agin-court*, as well as perhaps a few other sources (Craik).

## **The First Folio and Quarto Texts**

In mid August of 1600 copies of Shakespeare's plays were being printed and sold without permission from the Lord Chamberlain's Men, to whom the plays belonged. These copies were called the Quartos, and there were several editions that came out throughout the years: 1600, 1602, and 1608. The version printed in 1608 was actually printed in 1619. However, when Lord Chamberlain's Men found out that the plays were being published without permission and forbade them from printing more. The publisher decided to print them anyway under the wrong printing date.

In 1623 a new, complete version or Folio of Shakespeare's plays were printed by Isaac Iaggard "according to the True Originall Copies." Some large differences between the Folio and Quartos in *Henry V* include: 1) The Folio has a Prologue, four chorus speeches, and an epilogue while the Quartos have none; 2) The opening scene is not in the Quartos, nor is the "Once more unto the Breech..." speech, as well as many other scenes; 3) certain consecutive scenes are in reverse order in the Folio than the Quartos; 4) In the Quartos, Bourbon is the one who brags about his horse, not the Dauphin; 5) The Folio is over twice as

long as the Quartos. There are many other smaller differences between the two versions. The Quartos are thought to have been written down from somewhere off-stage or by what an actor from a show could remember and then published and sold to the public. The Folio is considered the closest to Shakespeare's original copies and is



**Figure 10** Cover page for the First Folio compilation of Shakespeare's plays printed in 1623.

what is used as the basis for most versions of Shakespeare's plays today, with maybe a few small changes from the Quartos (Craik).

### **The Playwright: The Bard**

The precise birth date of the great William Shakespeare is actually unknown. It is believed that he was born around either April 22 or 23, 1564. His christening was recorded at April 26; back then only a few days passed between birth and baptism. His father was a glove-maker from Stratford, by the name of John Shakespeare. His mother, Mary Arden, was the youngest of eight daughters of a well-to-do farmer from Wilmcote (Mable). William was born on Henley Street, with the Black (Bubonic) Plague only 300 yards away. With death knocking on their door, it is very likely that Shakespeare's mother did whatever possible to keep the disease from taking her infant. Precautions such as staying indoors with all windows sealed were taken, however the family did not flee town because of it (Honan).

As William grew older, he was put in Grammar school. He attended Grammar school on Church Street to obtain his formal education. His studies probably included discipline, manners, basic facts, some literature, religion, and several languages including Latin, and possibly French and Italian as well (Mable). He finished school around the age of 18 and the next few years afterwards are unknown.

These years are called the "Lost Years." There are many theories about what Shakespeare did after his "graduation." Some believe that he traveled to the north and stayed with a family named Hoghton, possibly working for them as a teacher to the children of the family (Honan.) Others believe that he simply stayed at home, working in sales with his father. Either way, he was back in Stratford by 1581 and the next year, Anne Hathaway, a neighbor woman who was eight years older became pregnant with William's child out of wedlock. Law required a man to be twenty-one in order to marry, and because William was eighteen, Shakespeare's father arranged a hasty marriage. By November of 1582 they were legally married. Six months later, on May 26, Susanna Shakespeare was born. William and Anne would have two more children—twins, Hamnet and Judith in February of 1585. Hamnet would later die at the age of eleven of the Bubonic Plague (Alchin).



Figure 11 The Globe Theatre in London.

Many years later, Shakespeare would leave his family in Stratford and move to London. No one knows specific reasons for his doing so, but by 1592 he was a working actor and playwright in London. This same year his first play was performed, *Henry IV part 1*; it is assumed that he acted in this show with the Lord Strange's Men at the Rose Theatre.

Shakespeare grew as an actor, poet, and playwright in fame and by 1596 was a huge success. Some of his most famous successes appear to have included becoming one of Lord Chamberlain's Men, performing for the Queen, and starting the Globe and Blackfriar's Theatre. He grew extremely wealthy and eventually retired from it all in 1610 back at Stratford-upon-Avon. Six years later, he died. On April 23 1616, nearly 52 years after his birth, the Great Bard was laid to rest (Alchin).

### **Synopses of the History Plays:**

\*The History plays written by Shakespeare follow the genealogical line of the English throne. *Henry V* falls in the middle of the eight plays. Although not written in this genealogical order, the order of the plays is performed according the plot line of history. The following synopses are taken from the Royal Shakespeare Company website (rsc.org).

#### ***Richard II***

Before King Richard, Bolingbroke accuses Mowbray of embezzling crown funds and of plotting the death of his uncle, the Duke of Gloucester. They will not be reconciled.

The widowed Duchess of Gloucester pleads with Gaunt to avenge the death of her husband. But Gaunt can do nothing because it is the King who is responsible for his brother Gloucester's death.

Bolingbroke and Mowbray are about to fight, but Richard stops the combat before it can

begin. Bolingbroke is exiled for ten years (later reduced to six); Mowbray is exiled for life.

Richard, his cousin Aumerle, Bushy, Bagot and Green discuss Bolingbroke's departure for France. The King decides to levy taxes to fund the military campaign in Ireland. Gaunt sends for his nephew, the King. Gaunt dies after accusing Richard of improper government. Richard orders the seizure of Gaunt's property (Bolingbroke's inheritance). He then departs for Ireland, appointing his uncle York to govern in his absence. Northumberland reveals that Bolingbroke has returned to England with an army.

Bushy and Bagot try to comfort the Queen. Green reports the news of Bolingbroke's return. York declares that he cannot defeat him. Bushy and Green depart for Bristol. Bagot goes to meet Richard in Ireland.

Bolingbroke persuades his uncle York that he has returned for his rightful inheritance, not to start a rebellion against the crown.

Richard's Welsh army disperses. They have witnessed omens that convince them that the King is dead. Bolingbroke sentences Bushy and Green to death.

Richard returns from Ireland to discover that the Welsh troops have deserted him, that York has allied himself with Bolingbroke, and that the common people are rising against him.

Bolingbroke and his supporters meet with Richard. Bolingbroke promises to surrender his arms if his banishment is repealed and his inheritance restored. Richard agrees to his demands.

The Queen learns the state of the nation by eavesdropping on two gardeners. She departs for London to find her husband.

Aumerle is accused of murdering the Duke of Gloucester. Bolingbroke arrests everyone involved in the allegations. Richard abdicates. Bolingbroke announces his coronation. A plot is hatched to restore Richard to the throne.

The Queen meets Richard on his way to the Tower. Richard is sent to Pomfret Castle.

York discovers that his son Aumerle is involved in a plot to kill Bolingbroke. Aumerle confesses to Bolingbroke, and is pardoned.

Exton decides to kill Richard. Richard is killed in prison.

Bolingbroke receives news of his supporters' efforts to defeat his detractors. Exton presents Richard's body to Bolingbroke. Exton is banished. Bolingbroke promises to undertake a pilgrimage to expiate his sins.

### ***Henry IV, Part I***

After deposing King Richard II, Henry Bolingbroke has ascended the throne as Henry IV. Guilt about the disposition troubles his conscience, and the stability of his reign is threatened by growing opposition from some of the nobles who helped him to the throne.

His son, Prince Hal, is living a dissolute life, frequenting the taverns of Eastcheap in the company of Sir John Falstaff and other disreputable characters.

Opposition to the King becomes open rebellion, led by the Earl of Northumberland's son Henry Percy, known for his courage and impetuous nature as Hotspur. The Percy family supports the claim to the throne of Hotspur's brother-in-law Edmund Mortimer. The rebellion brings Hal back to his father's side. The King's army meets the rebels at the Battle of Shrewsbury, where Hal vows to seek out and defeat Hotspur.

### ***Henry IV, Part II***

In despair at the death of his son, the Earl of Northumberland lends his support to a second rebellion, led by the Archbishop of York.

As the threat of civil war looms over the country, King Henry grows sick, while also fearing that his son Hal has returned to his old life with Falstaff.

Falstaff is sent on a recruiting expedition and renews old acquaintance in Gloucestershire.

The King's forces, led this time by John of Lancaster, meet the rebel army. On his deathbed, King Henry is reconciled with his son Hal, who has begun to distance himself from his former companions. A new, mature Hal accepts the crown as Henry V.

## **Henry V**

To finance the projected war on France, the commons are about to pass a bill confiscating the Church's lands. Seeking to avoid the long-term implications of this, the Archbishop of Canterbury and Bishop of Ely make the newly-crowned King Henry an irresistible offer of cash, at the same time confirming the legitimacy of his claim to the French throne.

Convinced by the enthusiasm of his advisers, Henry orders the invasion of France. The arrival of a gift of tennis balls from the French Dauphin - a scornful jibe at Henry's dissolute youth - only serves to confirm him in his decision.

The King's former companions from his days in the Eastcheap taverns hear of the death of Sir John Falstaff from Mistress Quickly. They take their leave of her and set out to join Henry's army.

However, before the army embarks at Southampton, Henry has to deal with treachery among his nobles when it is discovered that three of them have plotted to assassinate him. The French, meanwhile, are preparing to counter the invasion.

Despite the Dauphin's insistence that Henry is an unworthy opponent, King Charles receives the English ambassadors but finally rejects Henry's claim to the crown. Henry's forces besiege and then take the town of Harfleur. While her father rouses his nobles to retaliation, Princess Katherine begins to learn English with the help of her companion Alice.

Following the victory at Harfleur, the English forces begin a retreat through Normandy on account of the poor condition of the men, who are disheartened by sickness and foul weather. Even so, Henry rejects the French Herald's offer of ransom and the two armies prepare to fight.

On the eve of the Battle of Agincourt, Henry tours the camp in disguise and, sounding out the opinions of his men, is led to consider the heavy responsibilities of kingship. In the French camp, by contrast, confidence is high. As battle is joined, Henry rallies his troops and places them all in God's hands.

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.

### ***Henry VI, Part I***

Following the death of his father Henry V, the young Henry VI is proclaimed king under the protectorship of his uncles, the Dukes of Gloucester and Exeter.

There is conflict between Gloucester and his long-term rival, the Bishop of Winchester, and their respective supporters. Richard Plantagenet, having established a claim to the throne through the Mortimer line of his family, declares his animosity towards the Duke of Somerset. Each adopts a rose as an emblem for his faction: white for York, red for Lancaster. Roses are later to become synonymous with the wars after which they are named.

Charles the Dauphin, fortified by his alliance with the mysterious maid Joan Le Pucelle (Joan of Arc), continues to dominate the battles in France. The Duke of Bedford, Henry's uncle, is killed. The English captain Talbot - a legendary warrior, much feared by the French - is also killed. His death occurs as a direct result of the continuing enmity between York and Somerset, both of whom failed to supply reinforcements to the English Troops.

Joan is captured and burned, and an uneasy peace is concluded between England and France. In light of this, Gloucester engineers a politically astute marriage between Henry and the Earl of Armagnac's daughter. Meanwhile, in France, Suffolk is enchanted by Margaret, the daughter of the Duke of Anjou. Suffolk woos Margaret to be Henry's queen and in order to gain her father's consent cedes the newly conquered French territories of Anjou and Maine. Suffolk returns to England and persuades Henry, against opposition from the court, to marry Margaret and make her Queen of England.

### ***Henry VI, Part II***

Despite the recently concluded peace between England and France, dissension is rife within the English Court.

Suffolk's influence, both at court and with the new Queen Margaret, intensifies. The factious English nobles unite in their common aim to get rid of the Duke of Gloucester. His wife Eleanor, the Duchess of Gloucester, aspires to the crown and is lured by a priest, John Hume, who is in the pay of Suffolk, to consult a witch about her

ambitions. She is brought to trial and banished. Gloucester resigns his staff of office, allowing Henry to become King in his own right.

Somerset returns from France with the news of the loss of all English territories. York and others seize this opportunity to implicate Gloucester in the loss of France and to accuse him of treason. Suffolk, Margaret, Winchester and York agree that Gloucester should be murdered. Meanwhile, there is a rebellion in Ireland and York is sent by Suffolk to deal with the crisis. York incites Jack Cade, a clothier posing as Mortimer, to promote further dissension by rebelling in Kent.

Gloucester is murdered. After which the King turns against Suffolk, who is subsequently banished and murdered. Cardinal Beaufort outlives his old enemy by only a few hours.

Cade's rebellion is finally quashed but York returns to claim the crown, supported by his sons, Edward, Richard and George, and by Salisbury and Warwick. The two sides take up arms, Henry supported by Margaret, Somerset, Buckingham and the Cliffords. For the first time, the Lancastrians face Yorkists at the Battle of St Albans. The play ends with the King and Queen in flight and the Yorkists contemplating the crown.

### ***Henry VI, Part III***

Having won the Battle of St Albans and with Richard Plantagenet on the throne of England, the Yorkists confront the Lancastrians.

Henry, to his wife's dismay, agrees to York's demand that he disinherit his son, Edward, Prince of Wales. Margaret vows to destroy York and his followers and enlists the support of Clifford and others to raise an army.

Margaret's forces meet with those of York in battle, during which Clifford kills York's youngest son, Rutland. York is then captured by Clifford and Northumberland, taunted with details of Rutland's death and brutally murdered.

Edward and Richard are informed of their father's murder and unite with Warwick, who proclaims Edward the new Duke of York. They raise an army and defeat the Lancastrians at Towton. Clifford is killed and Henry, Margaret and their son are forced to flee north. Henry is captured and brought to London, where the new King Edward places him in the Tower.

In France, Margaret and Warwick meet at the court of King Louis. News reaches them that Edward has married Lady Elizabeth Grey, in spite of his earlier betrothal, instigated by Warwick, to King Louis's sister, Lady Bona. This insult turns both Warwick and Louis against Edward.

Warwick pledges support to Margaret, releasing Henry from the Tower and reinstating him as King of England. Warwick leaves London to muster his army, during which time Edward returns and re-captures Henry.

The forces of Edward and Warwick meet at Barnet, where Warwick is killed. Margaret arrives in England with reinforcements. Her forces encounter Edward's for the last time at Tewkesbury, where, after much bloodshed, the Wars of the Roses seem finally to be over.

### ***Richard III***

After years of civil unrest between the royal houses of York and Lancaster, Edward IV is undisputed king.

However, his brother Richard Duke of Gloucester plots to seize the throne for himself, removing anybody in his path, starting with their other brother George Duke of Clarence who is arrested for treason.

Richard decides he needs a wife and sets out to woo Lady Anne, widow of Henry VI's heir. Against all the odds he wins her and celebrates by having Clarence covertly killed in the Tower.

On hearing of Clarence's death, Edward IV is taken ill and dies. In his new role as Lord Protector, Richard has Edward's heirs confined in the tower, supposedly for safekeeping and to await the coronation. Edward IV's widow, Elizabeth, mistrusts Richard and is proved right when he also has her brothers Rivers and Grey executed. The Duke of Buckingham becomes Richard's chief advisor and together they mastermind and manipulate Richard's accession to the throne. Richard promises Buckingham an earldom for his help but refuses to grant it when Buckingham won't kill the princes held in the Tower. Richard finds other killers.

Fearing for his safety, Buckingham flees to join the last Lancastrian heir Henry Tudor, Earl of Richmond, who is leading an army from France against Richard. Having

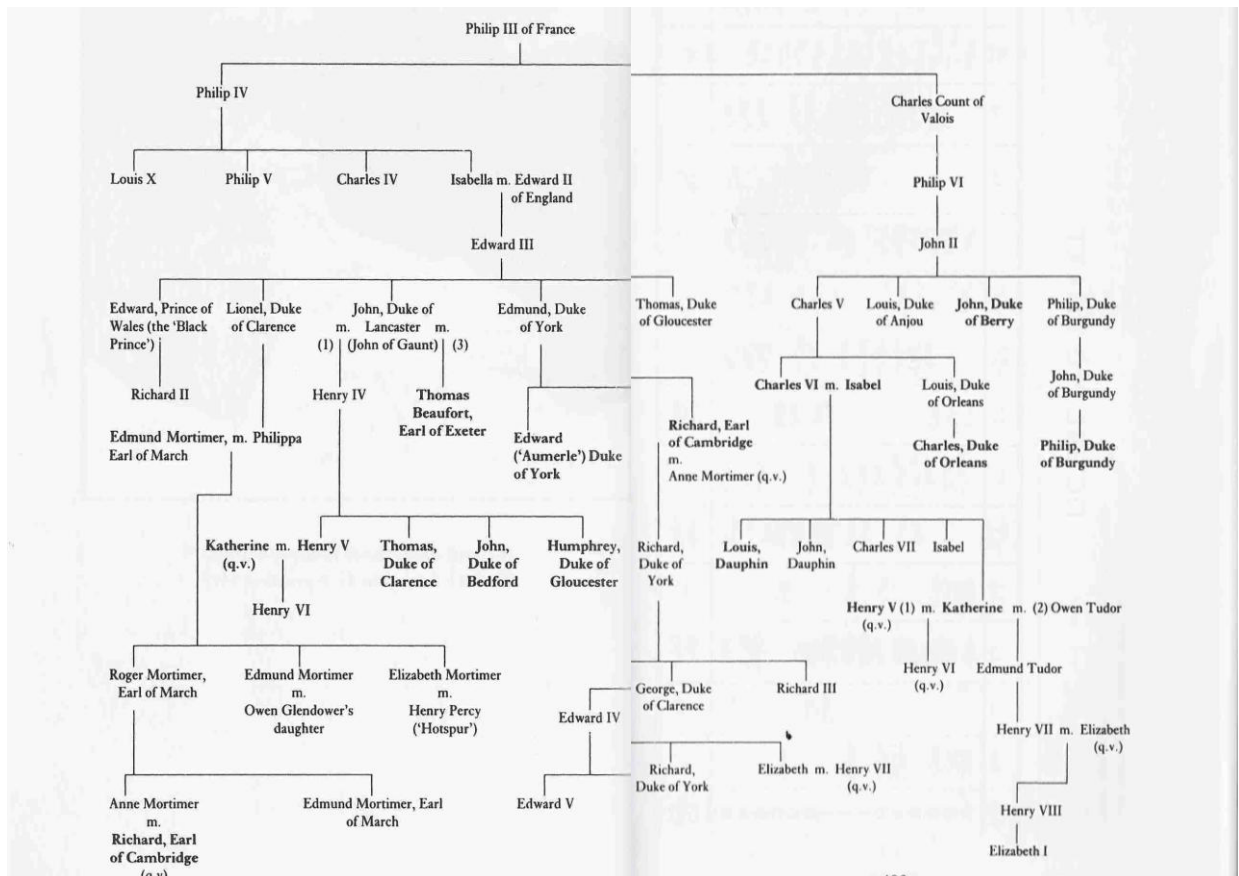
willed the death of his wife Anne, Richard plans to marry Edward IV's daughter Elizabeth to prevent Richmond doing so and thereby strengthening his claim to the throne.

Richmond and his army arrive in England and the two armies' camp close at Bosworth Field. The night before the battle, the ghosts of his victims torment Richard in his dreams.

The next day Richard is killed in battle and Richmond claims the crown as Henry VII. He announces he will marry Elizabeth of York and finally unite the two warring factions.

## Genealogical Table

\*Table taken from Arden Shakespeare version of *Henry V*.



## Glossary of Shakespearian Terms in Henry V

\*All terms, definitions, and act/scene references come from the Arden Shakespeare version of *Henry V*. The following images in this section are conceptual pictures taken from *Mad Max* films.

**Accompt** – sum total

“...ciphers to this great *accompt*...” (1.P)

**Appertinent** – external attribute; trapping

“...with all *appertinents* belonging to this honour...” (2.2)

**Apprehension** – perception; sense

“If the English had any *apprehension*, they would run away.” (3.7)

**Avaunt** – exclamation of contempt or abhorrence intended to drive one away

“*Avaunt* you cullions!” (3.2)

**Bawcock** – a term of endearment, always masculine

“Good *bawcock*, bate thy rage!” (3.2)

“The king’s a *bawcock*, and a heart of gold...” (4.1)

**Bawd** – pimp or prostitute

“I remember him now; a *bawd*, a cutpurse.” (3.6)

**Bedlam** – lunatic, insane

“Ha! Art thou *bedlam*?” (5.1)

**Breach** – a break in the fortification

“Once more unto the *breach*, dear friends...” (3.1)

**Celerity** – swiftness

“...In motion of no less *celerity* / Than that of thought.” (3.P)

**Ciphers** – zeros; nothings

“...*ciphers* to this great *accompt*...” (1.P)

**Cockpit** – an arena for cock fights

“... can this *cockpit* hold / The vasty fields of France?” (1.P)



**Compound** – come to terms; agree

“If for thy ransom thou wilt now *compound*...” (4.3)

**Corroborate** – a humorous misuse of a word which makes nonsense of the sentence

“His heart is fractured and *corroborate*.” (2.1)

**Coxcomb** – fool

“... a prating *coxcomb*...” (4.1)

**Craven** – coward

“He is a *craven* and a villain else...” (4.7)

**Crooked figure** – zero

“...a *crooked figure* may / Attest in little place a million...” (1.P)

**Crystals** – eyes

“Go, clear thy *crystals*.” (2.3)

**Cullions** – mean and worthless men

“Avaunt you *cullions*!” (3.2)

**Curtle-axe** – cutlass; a broad, curving sword

“To give each naked *curtle-axe* a stain.” (4.2)

**Ferret** – worry

“I’ll fer him, and firk him, and *ferret* him.” (4.4)

**Figo** – fig; a contemptible trifle

“... a *figo* for thy friendship!” (3.6)

**Firk** – beat

“I’ll fer him, and *firk* him...” (4.4)

**Fracted** – broken

“His heart is *fracted* and corroborate.” (2.1)

**Galled rock** – an outcropping; an allusion to a swollen infection

“...As fearfully as doth a *galled rock* / O’erhang...” (3.1)

**Galliard** – a lively dance

“That can be with a nimble *galliard* won...” (1.2)

**Gall** – bitterness, resentment

“Have steep’d their *galls* in honey...” (2.2)



**Gloze** – make tirades; claim without justification

“...the French unjustly *gloze* / To be the realm of France...” (1.2)

**Hazard** – the thing risked; the stake in gaming

“...Shall strike his father’s crown into the *hazard*.” (1.2)

**Hie** – make haste; hurry

“...*hie* to the field.” (3.5)

**Jack-an-apes** – a monkey trained to ride horses

“...sit like a *jack-an-apes*, never off.” (5.2)

**Knocks** – blows

“...the *knocks* are too hot.” (3.2)

**Linstock** – a stick to hold the gunner’s match

“With *linstock* now the devilish cannon touches...” (3.P)

**Meeter** – more proper, more fitting, better

“...*meeter* for your spirit...” (1.2)

**Mickle** – much; great

“An oath of *mickle* might...” (2.1)

**Nook-shotten** – a coastline shooting out into

capes and necks; abounding in bays

“In that *nook-shotten* ilse of Albion.” (3.5)

**Ordnance** – cannon

“Behold the *ordnance* on their carriages...” (3.P)

**Orisons** – prayers

“... heavy *orisons* ‘gainst this poor wretch!” (2.2)

**Palfrey** – noble horse

“...deserved praise on my *palfrey*.” (3.7)

**Parley** – conversation; conference; negotiation

“The town sounds a *parley*.” (3.2)



**Pax** – the cover of a sacred chalice

“For he hath stol’n a *pax*...” (3.6)

**Pennon** – flag

“...*pennons* painted in the blood of Harfleur...” (3.5)

**Pike** – a sort of lance

“Trailest thou the puissant *pike*?” (4.1)

**Pish** – an expression of contempt or disgust

“*Pish* for thee, Iceland dog!” (2.1)

**Port** – bearing; deportment

“Assume the *port* of Mars...” (1.P)

**Puissance** – strength, military might

“...make imaginary *puissance*...” (1.P)

**Rivage** – shore

“You stand upon the *rivage*...” (3.P)

**Scauld** – leperous, scabby skinned

“Would you be so good, *scauld* knave, as eat it?” (5.1)

**Shog** – move; leave

“Will you *shog* off?” (2.1)

**Sirrah** – my good man

“Then keep thy vow, *sirrah*, when thou meet’st the fellow.” (4.7)

**Slobbery** – wet and foul

“To buy a *slobbery* and a dirty farm...” (3.5)

**Solus** – alone

“I would have you *solus*.” (2.1)

**Swasher** – braggart; bully

“I have observed these three *swashers*.” (3.2)

**Tike** – dog; cur

“Base *tike*, call’st thou me host?” (2.1)

**Troth-plight** – betrothed; engaged

“...for you were *troth-plight* to her.” (2.1)



“Viking Queens”

**Vaunting** – exulting; proud

“...rouse thy *vaunting* veins...” (2.3)

**Whitsun morris-dance** – festival dance for Pentecost

“Were busied with a *Whitsun morris-dance*...” (2.4)

**Wooden-O** – a reference to the shape of the Globe Theater

“... may we cram within this *wooden O*...” (1.P)

## **Critical Reviews of Past Performances of Henry V**

\*Article taken from *New Republic*, August 18, 2003.

### **When Egos Collide**

HENRY V

(Public Theater/New York Shakespeare Festival)

Mark Wing-Davey has staged HENRY V for the New York Shakespeare Festival at the Delacorte as if it were the occasion for a tag sale of garden furniture. Hundreds of gold-painted folding chairs festoon the Central Park stage, some of them placed up and down an inclining wall. These, along with a lot of burlap bags piled on top of each other, essentially constitute Mark Wendland's design, though there is a lovely view of Belvedere Castle in the distance that might have made a perfect setting for the surrender of Harfleur.

The first staged thing we see is a straggle of Elizabethan courtiers, carrying theater programs, taking their seats in these folding chairs. Since most of the acting company is wearing Gabriel Berry's elegant modern clothes, these costumed spectators are puzzling. Yes, they serve a comic admonitory purpose when the ushers confiscate their cell phones and cameras. But perhaps they also have an ironic function: reversing the usual pattern of modern audiences watching Elizabethan characters in the theater.

The problem is not that Wing-Davey lacks ideas, but that he has too many of them, and they do not all cohere into a single interpretation. The concept is as cluttered as the chair-strewn stage. Henry (Liev Schreiber) arrives to hear debate over his claim to France. He is wearing a business suit, as are his courtiers, looking like members of a

corporate board. Henry takes his place at a conference table in front of a nameplate reading "Henry V," as the Archbishop of Canterbury (David Costabile) and the Bishop of Ely (Peter Gerety) enact the long scene justifying Henry's right to France with the aid of genealogical charts and area maps. (All that's missing is a slide projector and a pointer.) When Henry receives his gift of tennis balls from the Dauphin, he opens the vacuum can with a whoosh and throws the balls at the French ambassador.

Wing-Davey obviously has a knack for translating Shakespearean actions into contemporary equivalents. Virtually every moment in the text is assigned a modern illustration. What the director seems to lack is any sense of the political or historical significance of the play, not to mention any reason for doing it today. How do you stage the opening scene of Henry V after September 11 without hearing at least some similarity between Canterbury's legalistic pretext for war against France and Bush's questionable arguments for a pre-emptive strike against Iraq? The archbishop's dispute of the French contention that "no woman shall succeed in Salic land" (borrowed from Holinshed) certainly sounds no more specious than the president's assertions that Saddam Hussein and Osama bin Laden were in cahoots or that Iraq was trying to procure uranium from Niger. Olivier treated this scene as a comic interlude. Kenneth Branagh made it the sinister, cynical act of a callow opportunist. Wing-Davey just accessorizes it.

If this is illustrated Shakespeare, it is nevertheless generally well acted. Schreiber plays the king without mischief or merriment, in a state of somber melancholy, as if he had entirely forgotten Prince Hal and exorcised all memory of Falstaff. After sharing a photo-op with the conspirators, Cambridge, Scroop, and Grey, he dispatches them without a thought. His hair cropped, his eyes glazed, wearing a military tunic with rows of battle ribbons (though his only military service was at Shrewsbury, killing Hotspur), he is coldness personified, even in his reflective soliloquy about ceremony. Still, Schreiber shows us the traumas of warfare as well as any actor since Ian Holm, describing an arc from green youth to tragic maturity, trying to ignore the spiritual wounds caused by Bardolph's execution and his slaughter of French prisoners, and finally withdrawing into a kind of royal battle fatigue...

There are many appealing moments in the production: Mistress Quickly narrating Falstaff's death with a head full of curlers, the Siege of Harfleur performed to the accompaniment of earsplitting rock 'n' roll, the French discussing the weakness of the English while oiling their bodies around a swimming pool. But most of these effects are decorative. We are never conscious of any compelling reason for doing this play other than to provide good actors with meaty roles and an inventive director with contemporary equivalences. Shouldn't theater have a more urgent purpose than giving talented people a chance to show off?

(Copyright 2003, The New Republic)

By Robert Brustein

\*Article taken from *Christian Science Monitor*, July 8, 1996.

## **POWER, SIMPLICITY STRIKE A BALANCE IN 'HENRY V'**

### **NEW YORK**

...Scholars regard "Henry V" as one of Shakespeare's most resonant and poetic history plays. More important, it has an excellent record of pleasing wide audiences - not only in theaters but at the movies, where Laurence Olivier directed it in 1945 and Kenneth Branagh did a remake in 1989. I far prefer Olivier's version, even though its rousing heroic Henry is more conventional than the moody monarch of Branagh's picture.



The marathon's Henry is played by Andre Braugher, best known from TV's popular "Homicide Life on the Street" but also a stage veteran with strong Shakespearian

Figure 8 Kenneth Branagh's 1989 film version of *Henry V*.

credentials.

Steering the king on a midway course between Olivier's showmanship and Branagh's introspection, he emphasizes both strong emotions and can-do competence. His character shows a remarkably complex personality while growing from callow youth to conquering hero.

Braugher is the main attraction, but the production itself also deserves a round of applause. Directed by festival newcomer Douglas Hughes, it begins with a gimmick - the Chorus role is shared by several performers, all wearing modern clothes. But it soon gets back to Elizabethan roots, with period costumes and no-nonsense staging that conveys the play's power with little interference or unneeded punctuation.

Adding an extra punch is expressive music by David Van Tieghem, a percussion wizard whose expertise extends to atmospheric synthesizer sounds. Praise also goes to the cast for its energy and conviction, to Neil Patel for his functional set design, and to Brian MacDevitt for a simple but surprisingly effective lighting scheme.

The performance I attended was called on account of rain shortly before Henry was to start wooing Katherine. While it was disappointing to miss Braugher's handling of the play's last scenes, the



Figure 9 Laurence Olivier's 1945 film version of *Henry V*.

beginning of the precipitation actually enhanced his moving eulogy for the soldiers killed at Agincourt, draping the mournful scene in a somber mist that no stage designer could equal.

As often happens at the Delacorte Theater, where landscape and sky are integral parts of the environment, some credit for the show goes to Mother Nature for lending a hand. `Henry V' continues through July 14, and `Timon of Athens' is scheduled for Aug. 6-Sept. 1. *By David Sterritt*

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