

stf | Shakespeare at
the Tobacco Factory

HENRY V

by William Shakespeare

**'I think
the king is
but a man'**



Design & Illustration by Future Kings

stf | Education
stf-theatre.org.uk

2018

HENRY V



CONTENTS

THE CHARACTERS	PAGE 3
HENRY V SCENE-BY-SCENESCENE BY SCENE	PAGE 7
DIRECTOR'S NOTEDIRECTOR'S NOTE	PAGE13
HENRY V - FAMILY TREE	PAGE15
DESIGN	PAGE16
PERFORMANCE	PAGE18
SOME QUESTIONS FOR DISCUSSION	PAGE 21

HENRY V

The characters

THE CHORUS



The Chorus: introduces the play and guides us through the story. She moves the scenes from place to place or jumps over time. She also asks the audience to imagine some of the things which simple theatre can't show.

THE ENGLISH COURT



King Henry: the young, recently crowned king of England. As a young prince he lived a wild life getting drunk with Sir John Falstaff and his companions and when the play begins he is still struggling to come to terms with his new role. He is intelligent, articulate and passionate and during the play he learns how difficult it is to take responsibility as a leader. He does not always make the right decisions but wins through a combination of determination, openness and luck.



Exeter: a loyal advisor to the king. She is with Henry in battle but is also a trusted envoy to the French court and present at the final peace negotiations.



York: is Henry's cousin. He is loyal and impetuous and his death at Agincourt moves Henry to tears.



Cambridge: a close friend of the king, who plots with the French to assassinate Henry. He believes Henry's father stole the crown of England. He is executed at Southampton.



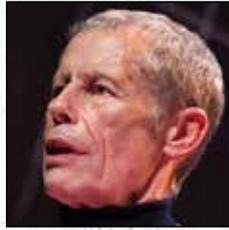
Archbishop of Canterbury: head of the Church in England. He encourages Henry to go to war with France, mainly to protect the wealth of the Church.

Ely: Canterbury's financial advisor and right-hand man.



HENRY V

THE FRENCH COURT



King Charles: the fearful king is haunted by a horror of war. He prefers to delay decisions rather than act decisively. He has difficulty controlling his nobles and his wayward daughter, Katharine.



Katharine: daughter of the French king and, in this production, heir to the French throne, or Dauphin. She is strong-willed, excited by the prospect of war with England and eager to prove herself.



Orleans: a member of the French nobility who admires Katharine and is contemptuous of the English forces. In this production he is wounded at Agincourt, captured by Pistol but then executed when Henry orders his men to “kill the prisoners”.



Bourbon: a French lord who is responsible for organising the French forces. He is shamed and dishonoured by the French defeat at Agincourt.



Montjoy: the French herald. She is a professional diplomat who can't help but be affected by the actions of both the English and the French. She presents the tennis balls to the Henry in the English court and, when Henry's army is in France, delivers messages to the English in the name of the French king.



Burgundy: is neutral in the war, supporting neither side. She is determined to bring the French and English sides together in an attempt to end the war which she believes is destroying her beloved France.

HENRY V

THE EASTCHEAPERS



Pistol: is a “swaggering rascal” and one of Falstaff’s drinking companions who were friendly with Henry before he became king. He has just married Mistress Quickly and is the loud and cowardly leader of the Eastcheap crew. He goes to war to get money.



Bardolph: is another of Falstaff’s friends. She is a coward and a thief and is executed for stealing a silver communion plate from a French church.



Nym: is in love with Mistress Quickly (who was engaged to him) and jealous of Pistol. He is not very quick-witted but is a loyal friend and dies in a struggle when Bardolph is executed.



Mistress Quickly: is hostess of the Boar’s Head tavern in Eastcheap and has recently married Pistol. She admires Sir John Falstaff. We hear later that she has died of ‘the French malady’ (syphilis).



Boy: is the youngest of the Eastcheap crew. He is intelligent and quick-witted and eager to better himself by getting away from his embarrassing criminal companions. Unfortunately he is killed at the battle of Agincourt when the French attack Henry’s baggage train.

HENRY V

THE ARMY



Captain Gower: a very experienced and capable army captain who serves in Henry's campaign. She is friendly with Fluellen and quickly sees that Pistol is a coward who cannot be trusted.



Captain Fluellen: a Welsh officer in the English army. He is preoccupied with how to act properly in war. He measures modern conduct against classical Roman and Greek models. He is intensely loyal to Henry and fiercely proud of his Welsh identity.



Captain Jamy: a Scottish officer in the Henry's army who is generally admired by his fellow officers.



Captain Macmorris: an Irish officer in the army who is responsible for digging tunnels to undermine the walls at the siege of Harfleur.



Westmoreland: an elderly, plain-speaking man and one of Henry's uncles. Henry uses Westmoreland's coat to disguise himself the night before the battle of Agincourt.



Williams: a soldier in the English army who argues with the disguised Henry the night before Agincourt. The argument makes Henry question his role as king. Henry offers to reward her after the battle, but she rejects his offer.

HENRY V

Scene by scene

A scene-by-scene summary of Elizabeth Freestone's production of Henry V

Chorus introduces the story and tells the audience they have an important role to play: their imaginations must work alongside the performance to conjure up the true scale and magnitude of the action.

Act 1 - The English Court

A bill is going through the English courts to make the church pay tax on its considerable wealth. The Archbishop of Canterbury distracts King Henry from agreeing to this bill by persuading him he is the rightful heir to the French throne. He does this by dismissing French claims that an ancient 'Salic Law' means Henry cannot become King of France. Henry's court urge him to consider his claim. Just at that moment, Montjoy, the French ambassador, delivers a gift from the Dauphin, the daughter of the French king. It is a set of tennis balls, a mocking reference to Henry's love of sport and play rather than the serious matters of state. Henry is infuriated and decides to invade France.

Chorus tells us England is now on a war footing.

Act 2 Scene 1 - Eastcheap

The wedding of Pistol and Mistress Quickly is interrupted by news that soldiers must return to their regiments. Nym is upset because Quickly was once engaged to him. Bardolph tries to prevent a fight breaking out between Nym and Pistol. Boy brings word that Sir John Falstaff, Henry's former mentor, is gravely ill. Quickly goes to his bedside. The soldiers prepare to leave. Quickly returns with news of Falstaff's death. The friends mourn Falstaff and remember how badly Henry – once a close friend of all of them – treated him.

Chorus tells us Henry has discovered a plot to murder him before he can set sail for France.

Act 2 Scene 2 - Southampton

In Southampton, as the English forces prepare to embark, Henry reveals the assassination plot. His friend Cambridge has taken money from the French and planned to kill him. Henry tricks Cambridge by asking him to deal with a drunk. Cambridge suggests a harsh punishment but Henry chooses

HENRY

to be merciful. He then reveals he knows Cambridge has been plotting against him. Cambridge confesses and says it is because Henry is not the rightful heir – his father seized the throne illegally and therefore Henry shouldn't be king. Cambridge begs for mercy but Henry shows no mercy now. Cambridge is killed.

Chorus describes the ships leaving England and arriving in France, in Harfleur. The English army surround the town and prepare to lay siege.

Act 2 Scene 3 – Meanwhile in France

The French court learn the English are preparing for war. King Charles asks his nobles to shore up defences across the country. Katharine dismisses the seriousness of the English threat, believing French forces to be superior. Charles disagrees and says they must take the threat seriously. Exeter arrives to ask, on Henry's behalf, that Charles give up his crown or else face war. Exeter tells Katharine how much Henry scorned her tennis ball gift. Charles says he will think overnight about how to answer Henry.

Chorus tells us the next day Charles offered Henry some dukedoms, but that Henry wasn't satisfied. The English besiege the town of Harfleur.

Act 3 Scene 1 – At the Breach

The siege is going badly on the English side. Henry urges his troops on.

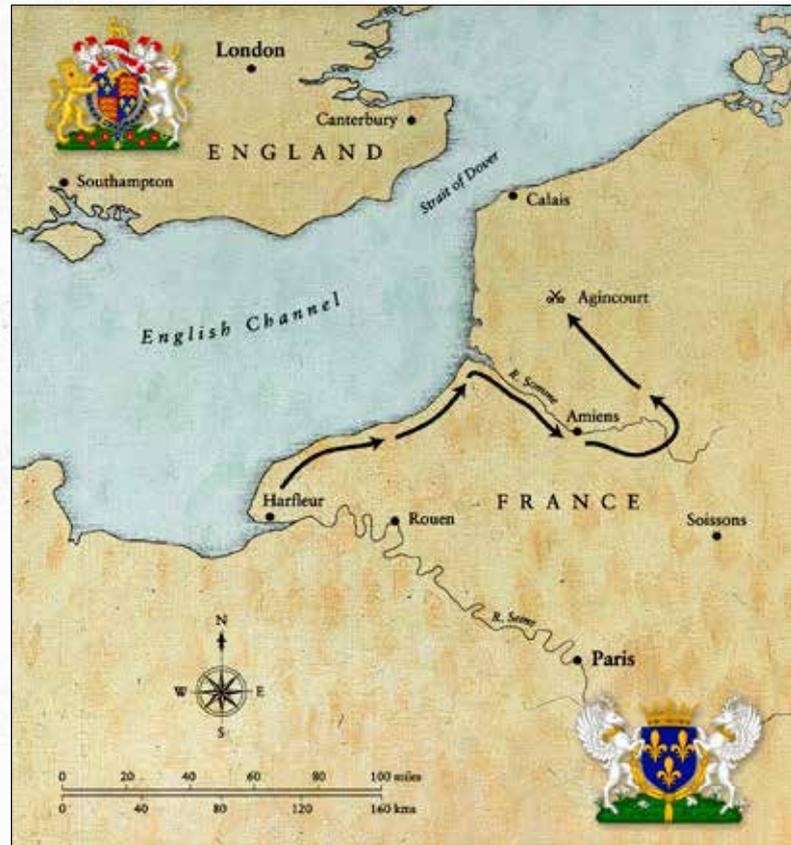
Act 3 Scene 2 – The English Troops

Pistol, Bardolph, Nym and Boy don't want to be urged on – they'd rather run away. Captain Gower forces them up to the front line. Boy tells us about their cowardly and criminal behaviour – stealing and profiting from the fighting. He knows he must find better people to serve. The four Captains of the four regions of the UK – Gower (England), Fluellen (Wales), Macmorris (Ireland) and Jamy (Scotland) discuss how the siege is going and disagree over methods of waging war.

Act 3 Scene 3 – Surrender of Harfleur

The English finally have the town surrounded. Henry asks the Governor of Harfleur to surrender, threatening rape, pillage and slaughter if refused. The Governor reveals the French army has failed to send help and so the town is forced to

HENRY V



Henry's route from Harfleur to Agincourt

give in to the English forces. Henry tells Exeter they will camp overnight and then march north in the morning.

Act 3 Scene 4 – The French Response

The French court receive news of the loss of Harfleur and that the English marching through the French countryside. They decide to muster their troops and attack Henry's retreating army.

Act 3 Scene 5 – Military Discipline

The English have captured an important bridge that will enable them to march north. Bardolph has been caught stealing and Exeter intends to bring her before Henry on a capital charge. Pistol pleads for Fluellen's help. Fluellen refuses to intervene. Bardolph is tried and Henry has her killed, to make an example of her. In trying to help her, Nym is killed too. Montjoy, the French herald, tells Henry the French are on their way to attack the English and suggests he had better back down or else face annihilation. Henry says he knows his troops are weakened from Harfleur and he would rather not go into battle now, but that if the French attack, he will fight.

INTERVAL

HENRY

Chorus describes the two great armies at night, camped close together, both making final preparations for battle in the morning.

Act 4 Scene 1 – The French Wait for Morning

The French camp nervously make small talk while waiting for morning. Katharine is anxious to fight.

Chorus describes Henry walking through the English camp, checking on his soldiers.

Act 4 Scene 2 – Henry Visits his Men

Henry takes Westmoreland's coat so that he can walk amongst his soldiers without being recognised. He bumps into Pistol, who is still angry and upset with Fluellen. He watches Fluellen and Gower patrolling. Then he falls into conversation with Boy and Williams, a soldier who is not afraid to voice her concerns about why they are there and what they are fighting for. Many people will die – and for what? Henry is aggrieved and tries to defend the King's position. Williams and Henry agree that if they both survive the battle tomorrow, they will fight the point out between them. Henry is left alone and ponders the burden of being a king with responsibility for so many people's lives. He prays that God will not think about how his father seized the throne – not today when there is so much at stake.

Act 4 Scene 3 – The French See the English Army

It's dawn and the French prepare for battle. The English army looks tired, few in number and very bedraggled. Katharine rouses her troops.

Act 4 Scene 4 – The English See the French Army

It's dawn and the English prepare for battle. The French army looks magnificent, vast in number and very fresh. Henry rouses his troops.

Act 4 Scene 5 – Monsieur Le Fer

During the battle Pistol, while trying to run away, somehow captures the injured Orleans. He takes him prisoner, with Boy acting as a translator. They agree a ransom and Pistol thinks he'll make some good money. Boy tells us that his job now is to guard the English camp and the luggage.

Act 4 Scene 6 – French Counter-attack

The French realise things are going badly for them in the battle. Charles and Katharine are horrified. Bourbon vows to fight on.

Act 4 Scene 7 – Kill the Prisoners

Exeter tells Henry of the deaths of York and Westmoreland, his friend and his uncle. They are both devastated. Henry sees the French about to unleash a new charge and gives the order to kill any prisoners. Pistol is forced to kill Orleans.



'Gassed' by John Singer Sargent (RA) - Imperial War Museum - Google Art Project

Act 4 Scene 8 – Numbering the Dead

The French have attacked the camp and killed many servants, including Boy. Fluellen is struggling to understand what are the correct and moral rules of warfare if such cold-blooded murder on both sides is permitted. He tries to remember how Alexander the Great behaved on the battlefield. Just as Henry is about to retaliate again, Montjoy enters and asks permission for the French to gather the bodies of their dead. Henry is confused, unsure of what is now happening in the battle. She tells Henry the English have won. He sends Gower with Montjoy to collect the names of the dead. Henry sees Williams, the soldier who challenged him the previous night. He reveals it was him, King Henry, in disguise. Fluellen suggests Williams should be killed for challenging the authority of the King. Instead Henry lets Williams off. Gower returns with the names of the dead which Exeter reads. The French have more losses than the English, including the many French prisoners Henry

HENRY V

ordered to be killed. Henry orders that the English dead be buried and proper funeral rites performed.

Act 4 Scene 9 – Katharine Defiant

Katharine and Montjoy come to claim the body of Orleans.

Chorus tells us the story is coming to an end and we'll now see how peace was finally concluded.

Act 5 Scene 1 – Pistol Eats a Leek

Pistol meets Fluellen and mocks him, still angry that Fluellen would not intervene to prevent Bardolph's death. Fluellen beats up Pistol. Gower tells Pistol he is a thief and he had it coming. Pistol tells us he'll go back to England now – but he's got nothing to go back to. His friends and his wife are dead. He decides to pretend his wounds are from the fighting to try and make some money from being a wounded veteran.

Act 5 Scene 2 – Peace Negotiations

Peace negotiations between France and England are being overseen by the neutral Burgundy. She urges both sides to find a way to resolve their differences and come to an agreement, otherwise their lands and people will fall into an uncivilized state from which they may never recover. Representatives from both sides leave to discuss the terms. Henry and Katharine remain to talk, with Montjoy's help, about one of the main articles of the peace deal, which is that they will get married. After a charged conversation they seem to reach an unspoken truce. The peace deal is signed, making Henry and Katharine the future king and queen of both France and England on the death of the Katharine's father.

HENRY V

Director's note

It's always difficult to think back to where an idea came from. Research leads you down different paths. Images stick or don't. Thoughts form and then quickly morph into something else. And before you know it, you've somehow arrived at a lens through which to explore the play and you can't quite put your finger on how you got there.

The difference between the Henry that Shakespeare shows us in *Henry IV Parts 1 and 2* and the one we meet in *Henry V* was an early starting point. In conversation with Ben, who plays Henry, we discovered we were both fascinated by this change – and also suspicious of how it is portrayed. We began speculating about HOW changed Henry really was, and what it would mean for the play if he was earlier on his path to rehabilitation than some of the characters claim. He is, after all, a young man, grieving for his father, struggling with the legitimacy of his throne and suddenly lonely having cut all ties to his former Eastcheap friends. Exploring some of these struggles and then watching him become Henry V, rather than starting the play with him already reformed, began to feel like an appealing starting point.

The creative team and I knew from quite early on that our production would be set in a modern context. One of the great debates about the play concerns Henry's behaviour in war. In one instance, he threatens the Governor of Harfleur that his troops will rape the citizens and pillage the town if Harfleur doesn't surrender. Does he intend to carry out this threat? Why does he make it? Another controversial moment is at Agincourt when he orders his soldiers to kill their prisoners. Why does he do this? Is it in response to the French attack on the luggage boys? Is to stop the French regrouping and charging again? These two incidents seem so at odds both with the medieval chivalric code and with our modern ideas of war crimes. How should we interpret this behaviour and by what terms should we judge it today? There is a lot of writing on this subject (including *Henry V, War Criminal?*) with some analysts exonerating Henry and others condemning him. There was even a mock war crimes tribunal run at an American University to see

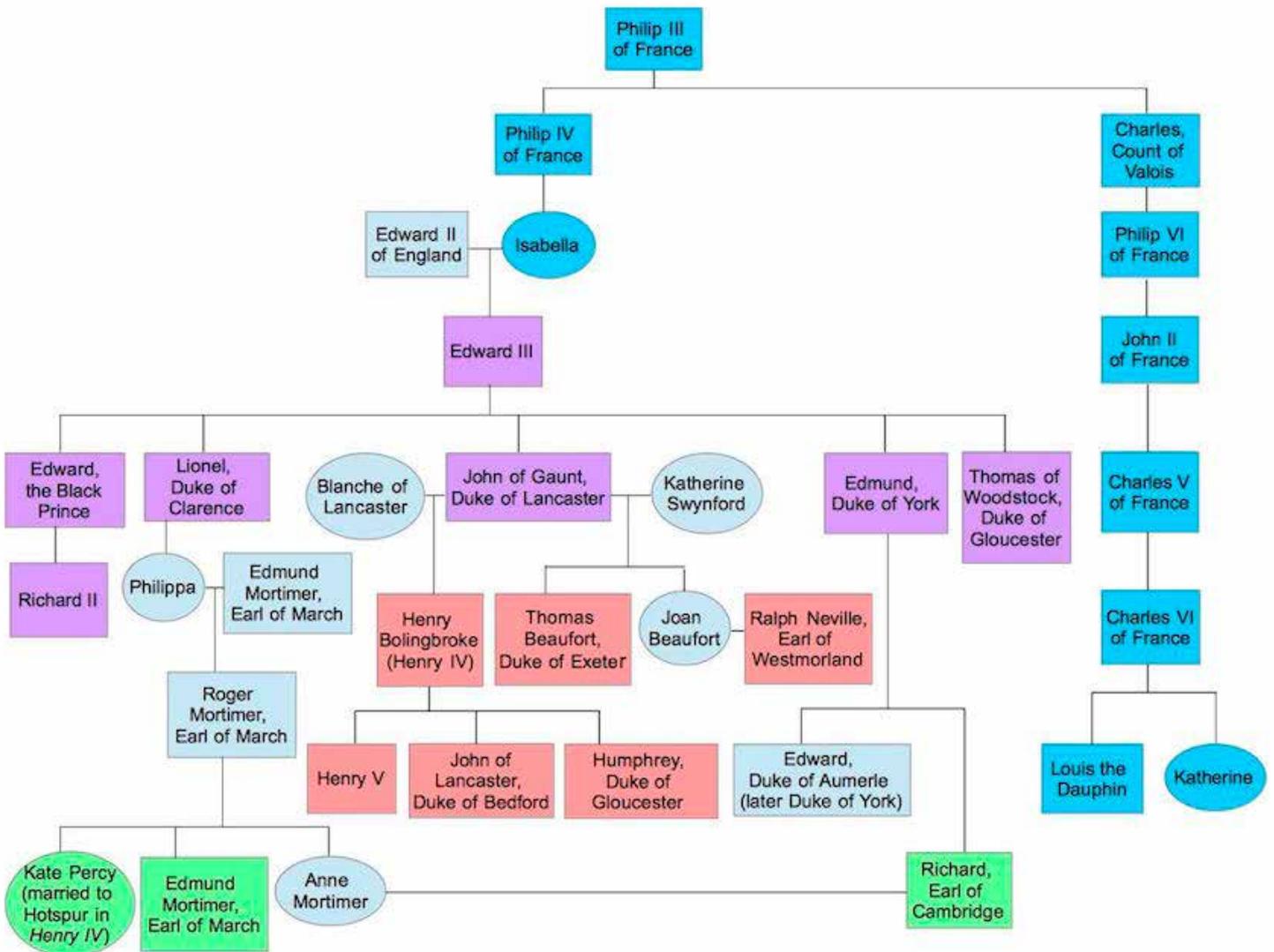
HENRY V

how a Hague court would judge him today. It led us on to thinking more broadly about how we view war today and what the cost of war really is – for soldiers and civilians as well as leaders. We realised almost everyone in the play is irrevocably changed by the events that take place and that felt like an important story to tell. As with all Shakespeare, the ambiguity is where the interest lies.

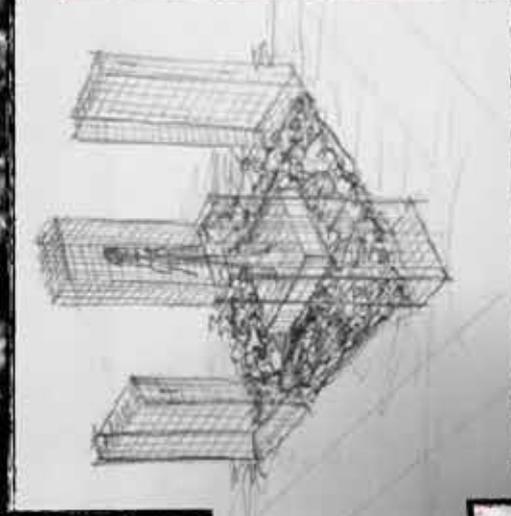
Finally, designer Lily Arnold and I spent time at the Imperial War Museum and their galleries proved an invaluable resource. The two exhibitions that really stayed with us were the permanent First World War galleries and the new War on Terror display. Perhaps it's because those shared images we have, related to the First World War, are so iconic, but so much of what we saw seemed to be related to the play – the French countryside being devastated, trenches and mines, ladders and sieges, the leaders and the led, markers and graves. And then the War on Terror exhibition brought the modern conflicts in Iraq, Afghanistan and Syria into sharp relief. There were some extraordinary pictures created by artists from those countries, responding with anger, wit and compassion to turbulent recent years. I'm sure the things we saw in both of those exhibitions have stayed with us and perhaps found their way into the play.



Henry V - family tree & claim to the French throne

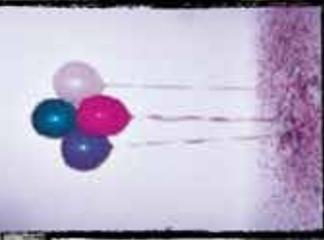
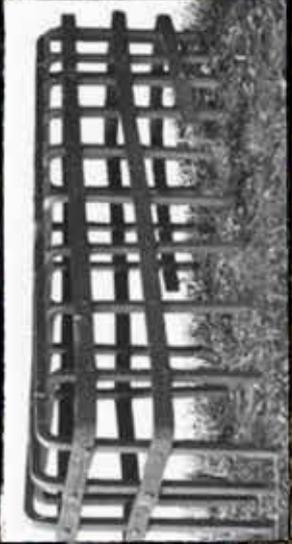


HENRY 5



DESIGN REFERENCES

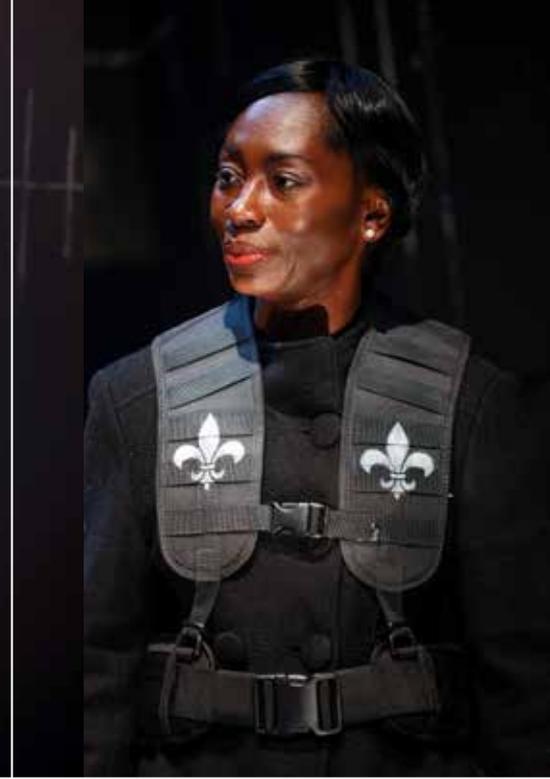
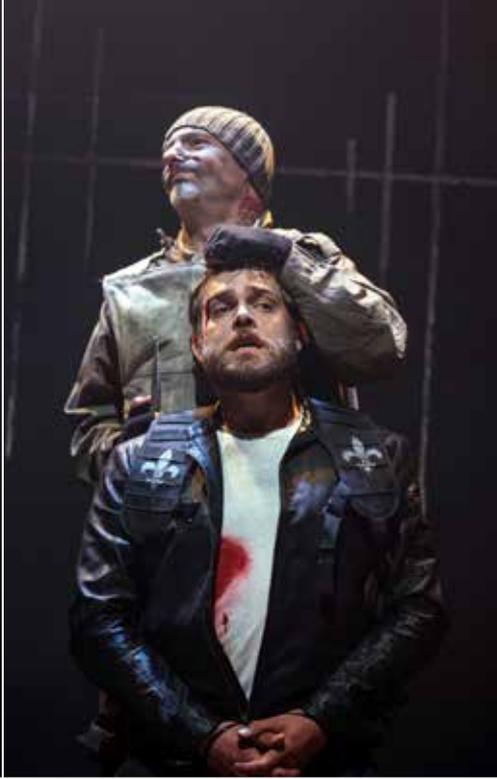
HENRY 5



DESIGN REFERENCES

Performance

All photographs © Craig Fuller





HENRY V

cast in order of appearance

Chorus/Burgundy	Joanne Howarth
Ely/Boy	Corey Montague-Sholay
Canterbury/King of France/Westmoreland	Alan Coveney
Cambridge/Fluellen	David Osmond
King Henry	Ben Hall
Exeter	Alice Barclay
York/Bourbon	Luke Grant
Montjoy	Amy Rockson
Bardolph/Williams/Macmorris	Rosie Armstrong
Nym/Orleans/Jamy	Zachary Powell
Pistol	Chris Donnelly
Mistress Quickly/Gower	Melody Brown
Katharine	Heledd Gwynn

production

Director	Elizabeth Freestone
Designer	Lily Arnold
Lighting Designer	Matthew Graham
Composer & Sound Designer	Giles Thomas
Movement Director	Lucy Cullingford
Assistant Director	Natasha Hyman
Costume Supervisor	Jane Curnow
Fight Director	John Sandeman
Script Consultant	Dominic Power
Production Manager	Nic Prior
Company & Stage Manager	Rosie Giarratana
Deputy Stage Manager	Cassie Harrison
Assistant Stage Manager	Charlie Smalley
Wardrobe Maintenance	Francine Gyll
Scenic Artist/Carpenter	Julian Adams
Steel Construction by Top Welds	
Graphic Designer	Alan Coveney
Production Photographer	Craig Fuller
Rehearsal Video	Camilla Adams
Poster Design	Future Kings

HENRY V

Some questions for discussion

What did you think were the main ideas emphasized in this production?

What would you say are Henry's characteristics in this production? Make two lists of words that describe his positive and negative qualities.

A number of the female characters in the production are more traditionally played by men (Chorus, Exeter, Montjoy, Bardolph, Gower, Macmorris, Williams, Burgundy). What difference does it make to have them played by women?

In what ways is the character of Katharine in this production different from the role in Shakespeare's script?

How do the design elements support the ideas highlighted in the production?

What time period(s) would you associate with the production?



Rehearsal video

HENRY V

Shakespeare at the Tobacco Factory (stf)

stf-theatre.org.uk

 @ShakespeareatTF

 Shakespeare at the Tobacco Factory

 shakespeareatthetobaccofactory

Contact: office@stf-theatre.org.uk

0117 963 3054

Executive Director
Workshops Director
Graphic Designer
Finance/Bookkeeper

Morag Massey
Chris Donnelly
Alan Coveney
Becky Jury

Shakespeare at the Tobacco Factory | Tobacco Factory | Bristol BS3 1TF
Company No 5134829 | Charity No 1104427