



Stage a Scene: The Captains

This activity pairs well with Part Three of the film at pause point 00:51:13.

LEARNING OBJECTIVES

- Analyze production choices
- Interpret character through text and iconography
- Create an original choice based on analysis
- Defend an artistic choice

MATERIALS

- First Folio Image Handout (page 3)
- Act Three, Scene Three Handout (page 4)
- Act Three, Scene Three Glossary (page 7)

INTRODUCTION

In this activity, students will reflect on Act Three, Scene Three between the English, Welsh, Scottish and Irish captains. After analyzing how other productions have staged the scene, they will come up with their own adaptation of the scene using an American idiom.

INSTRUCTIONS

Step One: Reflect back on the scene in the Guthrie production. How did the director and costume designer indicate the nationality of the characters? Could you easily tell who was from each country? Why do you think the director made those choices?

Step Two: In the 1623 printing of *Henry V* (called the First Folio), these characters are printed as “Gower,” “Welsh,” “Scot” and “Irish.” What do these prefixes (rather than the characters’ names) indicate about the attitude toward the characters? Does the First Folio provide any clues about how the scene might have been staged during Shakespeare’s day?

Step Three: Watch the following scene and reflect on the directing and costuming choices. What do they reveal about these four characters and their national origins? Is the director helping the audience know who is who? Is the director leaning into stereotypes? How?

Laurence Olivier (1944): youtu.be/5BLBQlwZ_h4?t=2948

Step Four: Check out how the Scottish and Irish characters are represented by Mya Lixian Gosling (creator of the GoodTickleBrain comics). How does that compare to the representation in the Olivier film?

Macmorris: goodticklebrain.com/home/2015/3/15/shakespearean-character-spotlight-macmorris

Jamy: goodticklebrain.com/home/2014/10/28/shakespearean-character-spotlight-jamy

Step Five: Read the script excerpt either individually or together. Analyze how the characters are represented in the dialogue. What point of view does each man bring to the conflict? How do they represent their nationality through dialect? Optional: Compare and contrast what is in the text with how the scene was presented in the Guthrie production. Consider the use of casting, costuming and accents in the production.

Step Six: Break students into groups to use their analysis to inform their own interpretation of this scene, avoiding stereotypes and cliches. Have them consider: If you were to create an adaptation of *Henry V* that was set in the present-day U.S., how would you approach this scene? What four nationalities would you use to represent the four points of view?

Step Seven: Bring the class back together to have the groups share their ideas and explain their reasoning.

RESOURCES

Henry V, adapted by Laurence Olivier, Dallas Bower and Alan Dent. 1944.

Laurence Olivier as Henry V. 136 minutes.

youtu.be/5BLBQlwZ_h4?t=2948



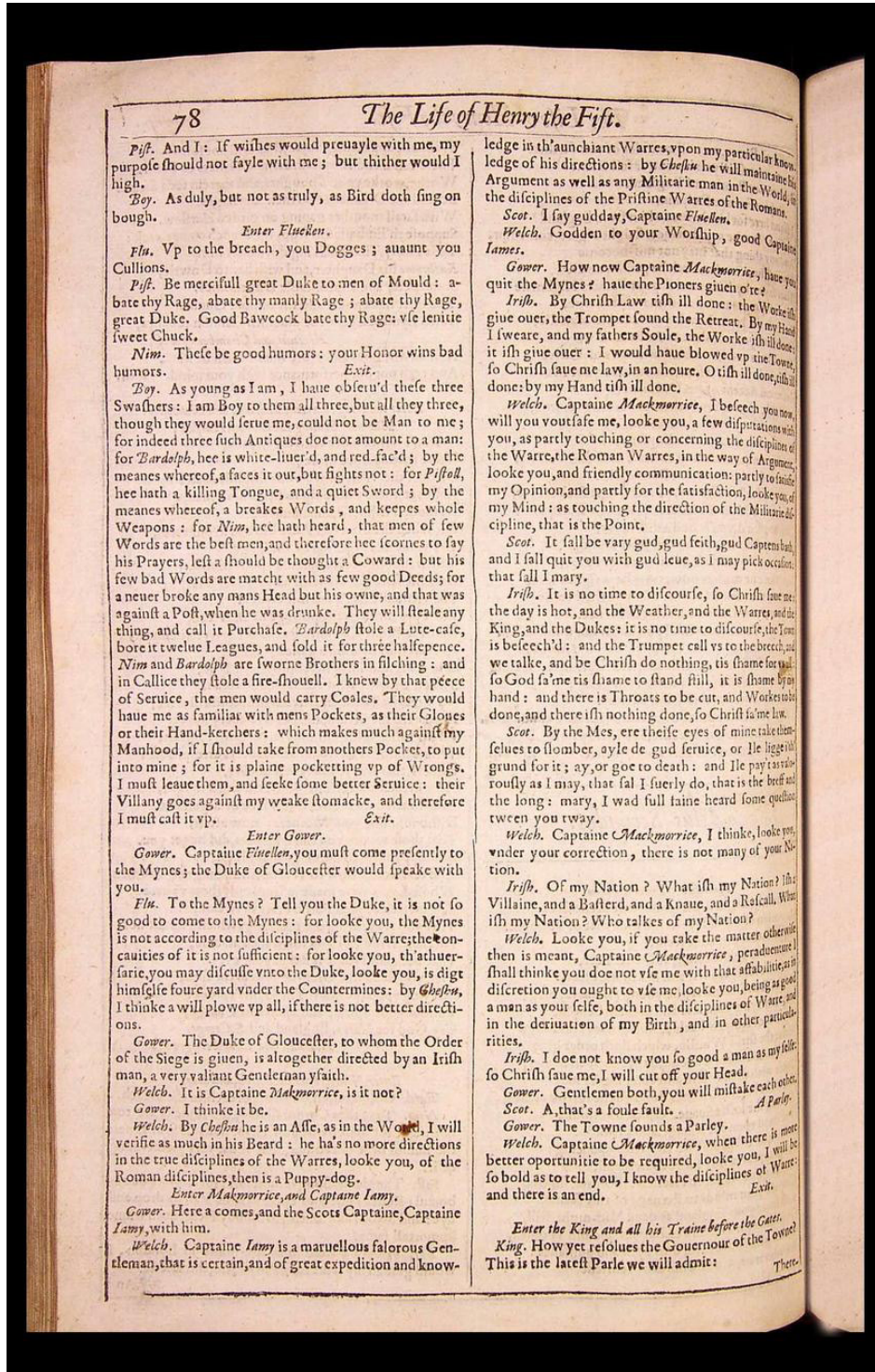
GoodTickleBrain. A collection of Shakespeare web comics by Mya Lixian Gosling.

goodticklebrain.com



First Folio Image

STAGE A SCENE: THE CAPTAINS



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The Life of Henry the Fifth.

Piff. And I: If wishes would preuayle with me, my purpose should not fayle with me; but chither would I high.

Boy. As duly, but not as truly, as Bird doth sing on bough.

Enter Fluellen.

Flu. Vp to the breach, you Dogges; anaunt you Cullions.

Piff. Be mercifull great Duke to men of Mould: abate thy Rage, abate thy manly Rage; abate thy Rage, great Duke. Good Bawcock bate thy Rage: vfe lenitie sweet Chuck.

Nim. These be good humors: your Honor wins bad humors.

Exit.

Boy. As young as I am, I haue obseru'd these three Swafhers: I am Boy to them all three, but all they three, though they would serue me, could not be Man to me; for indeed three such Antiques doe not amount to a man: for *Bardolph*, hee is white-liver'd, and red-face'd; by the meanes whereof, a faces it out, but fights not: for *Pistol*, hee hath a killing Tongue, and a quiet Sword; by the meanes whereof, a breakes Words, and keeps whole Weapons: for *Nim*, hee hath heard, that men of few Words are the best men, and therefore hee scornes to say his Prayers, lest a should be thought a Coward: but his few bad Words are matcht with as few good Deeds; for a neuer broke any mans Head but his owne, and that was against a Post, when he was drunke. They will steale any thing, and call it Purchase. *Bardolph* stole a Lute-case, bore it twelue Leagues, and sold it for three halpence. *Nim* and *Bardolph* are sworne Brothers in filching: and in Callice they stole a fire-shouell. I knew by that peece of Seruice, the men would carry Coales. They would haue me as familiar with mens Pockets, as their Gloves or their Hand-kerchers: which makes much against my Manhood, if I should take from anothers Pocket, to put into mine; for it is plaine pocketting vp of Wrongs. I must leaue them, and seeke some better Seruice: their Villany goes against my weake stomacke, and therefore I must cast it vp.

Exit.

Enter Gower.

Gower. Captaine *Fitzellen*, you must come presently to the Mynes; the Duke of Gloucester would speake with you.

Flu. To the Mynes? Tell you the Duke, it is not so good to come to the Mynes: for looke you, the Mynes is not according to the disciplines of the Warre; the concauities of it is not sufficient: for looke you, th'archuersarie, you may discusse vnto the Duke, looke you, is digt himselfe foure yard vnder the Countermines: by *Chelms*, I thinke a will plowe vp all, if there is not better directions.

Gower. The Duke of Gloucester, to whom the Order of the Siege is giuen, is altogether directed by an Irish man, a very valiant Gentleman ysaid.

Welch. It is Captaine *Mackmorris*, is it not?

Gower. I thinke it be.

Welch. By *Chelms* he is an Assle, as in the Word, I will verifie as much in his Beard: he ha's no more directions in the true disciplines of the Warres, looke you, of the Roman disciplines, then is a Puppy-dog.

Enter Mackmorris, and Captaine Lamy.

Gower. Here a comes, and the Scots Captaine, Captaine *Lamy*, with him.

Welch. Captaine *Lamy* is a maruellous valorous Gentleman, that is certain, and of great expedition and know-

ledge in th'anchiant Warres, vpon my particular knowledge of his directions: by *Chelms* he will maintaine the Argument as well as any Militarie man in the World, in the disciplines of the Pristine Warres of the Romans.

Scot. I say gudday, Captaine *Fluellen*.

Welch. Godden to your Worship, good Captaine *Lamer*.

Gower. How now Captaine *Mackmorris*, haue you quit the Mynes? haue the Pioners giuen o're?

Irish. By Christ Law tish ill done: the Worke tish giue ouer, the Trompet sound the Retreat. By my Hand I sweare, and my fathers Soule, the Worke tish ill done: it tish giue ouer: I would haue blowed vp the Towre, so Christ saue me law, in an houre. O tish ill done, tish ill done: by my Hand tish ill done.

Welch. Captaine *Mackmorris*, I beseech you now, will you voutsafe me, looke you, a few disputations with you, as partly touching or concerning the disciplines of the Warre, the Roman Warres, in the way of Argument, looke you, and friendly communication: partly to translate my Opinion, and partly for the satisfaction, looke you, of my Mind: as touching the direction of the Militarie discipline, that is the Point.

Scot. It fall be vary gud, gud feith, gud Captains hand, and I fall quit you with gud leue, as I may pick occasions, that fall I may.

Irish. It is no time to discourse, so Christ saue me: the day is hot, and the Weather, and the Warre, and the King, and the Dukes: it is no time to discourse, the Towne is beseech'd: and the Trumpet call vs to the breach, and we talke, and be Christ do nothing, tis shame for vs, so God sa'me tis shame to stand still, it is shame by my hand: and there is Throats to be cut, and Workes to be done, and there tish nothing done, so Christ sa'me law.

Scot. By the Mes, ere theise eyes of mine take thei'selves to slomber, ayde de gud seruice, or He ligger tish grund for it; ay, or goe to death: and He pay tish as valourously as I may, that sal I fuerly do, that is the breff and the long: mary, I wad full faine heard some quethans twen you tway.

Welch. Captaine *Mackmorris*, I thinke, looke you, vnder your correction, there is not many of your Nation.

Irish. Of my Nation? What tish my Nation? tish Villaine, and a Basterd, and a Knaue, and a Rescail, Wher tish my Nation? Who talkes of my Nation?

Welch. Looke you, if you take the matter otherwise then is meant, Captaine *Mackmorris*, peraduenture I shall thinke you doe not vfe me with that affabilitie, as the discretion you ought to vfe me, looke you, being as good a man as your selfe, both in the disciplines of Warre, and in the deriuation of my Birth, and in other particularities.

Irish. I doe not know you so good a man as my selfe, so Christ saue me, I will cut off your Head.

Gower. Gentlemen both, you will mistake each other.

Scot. A, that's a foule fault. *A Parley.*

Gower. The Towne sounds a Parley.

Welch. Captaine *Mackmorris*, when there is more better oportunitie to be required, looke you, I will be so bold as to tell you, I know the disciplines of Warre: and there is an end.

Exit.

Enter the King and all his Traine before the Gates.
King. How yet resolues the Governour of the Towre? This is the latest Parle we will admit:

There.

Act Three, Scene Three



STAGE A SCENE: THE CAPTAINS

ACT THREE, SCENE THREE

[HARFLEUR. ENTER GOWER AND FLUELLEN, MEETING]

Gower

Captain Fluellen, you must come presently to the mines. The Duke of Gloucester would speak with you.

Fluellen

To the mines? Tell you the Duke it is not so good to come to the mines, Captain Gower, for look you, the mines is not according to the disciplines of the wars, the concavities of it is not sufficient, Captain Gower. For, look you, th'athversary, you may discuss unto the Duke, look you, is digt himself four yard under the countermines! By Cheshu, I think 'a will plow up all, if there is not better directions.

Gower

The Duke of Gloucester is altogether directed by an Irishman, a very valiant gentleman, i'faith.

Fluellen

It is Captain Macmorris, is it not?

Gower

I think it be.

Fluellen

By Cheshu, he is an ass, as any in the world. I will verify as much in his beard. He has no more directions in the true disciplines of the wars, look you, of the Roman disciplines, than is a puppy dog.

[ENTER MACMORRIS AND JAMY]

Gower

Here 'a comes, and the Scots captain, Captain Jamy, with him.

Fluellen

Captain Jamy is a marvellous falorous gentleman, that is certain. By Cheshu, he will maintain his argument as well as any military man in the world, in the disciplines of the pristine wars of the Romans.

Jamy

I say guid day, Captain Fluellen.

ACT THREE, SCENE THREE

Fluellen

Good-e'en to your worship, good Captain James.

Gower

How now, Captain Macmorris, have you quit the mines?

Macmorris

By Chrish, 'tish ill done. The work ish give over, the trompet sound the retreat. By my hand I swear, and my father's soul, the work ish ill done. I would have blowed up the town, so Chrish save me, in an hour. Oh, 'tish ill done, 'tish ill done. By my hand, 'tish ill done.

Fluellen

Captain Macmorris, I beseech you now, will you vouchsafe me, look you, a few disputations with you, as partly touching or concerning the direction of the military discipline, that is the point.

Jamy

It sall be vara guid, guid feith, guid captains baith, and I sall quit you with guid leave, as I may pick occasion, that sall I, marry.

Macmorris

It is no time to discourse, so Chrish save me. The day is hot, and the weather, and the wars, and the king, and the dukes. It is no time to discourse. And the trumpet call us to the breach, and we talk and, be Chrish, do nothing, 'tis shame for us all so God sa' me, 'tis shame to stand still, it is shame, by my hand. And there is throats to be cut, and works to be done, and there ish nothing done, so Chrish sa' me, la!

Jamy

By the mess, ere these eyes of mine take themselves to slumber I'll dae guid service, or I'll lig i'th' grund for it. I owe God a death, and I'll pay't as valorously as I may, that sall I surely do, that is the breff and the long. Marry, I wad full fain heard some question 'tween you twae.

Fluellen

Captain Macmorris, I think, look you, under your correction, there is not many of your nation —

Macmorris

Of my nation? What ish my nation? Ish a villain, and a bastard, and a knave, and a rascal. What ish my nation? Who talks of my nation?

Fluellen

Look you, if you take the matter otherwise than is meant, Captain Macmorris, peradventure I shall think you do not use me with that affability as in discretion you ought to use me, look you, being as good a man as yourself.

ACT THREE, SCENE THREE

Macmorris

I do not know you so good a man as myself. So Chrish save me, I will cut off your head!

Gower

Gentlemen both, you will mistake each other.

Jamy

Ah, that's a foul fault.

[A PARLEY IS SOUNDED]

Gower

The town sounds a parley.

[EXEUNT]

Act Three, Scene Three Glossary



STAGE A SCENE: THE CAPTAINS

Terms are listed in the order they appear in the text and read from top to bottom by column.

Presently

Immediately; right away

Mines

Underground tunnels used in siege warfare

Would

Would like to

Concavities

Refers to inward curvatures or hollows, specifically in the context of the structure of the mines, implying they aren't built to military standards

Athversary

Adversary, meaning enemy or opponent

Digt

Dug, meaning excavated or dug out

Countermines

Tunnels dug to intercept or undermine enemy mines during a siege

Cheshu

An exclamation, similar to "Christ" used as an oath or exclamation (often written as "By Cheshu")

Plow up

Dig up or destroy

Directed

Guided or instructed

I'faith

In truth

Verify

Prove to be true

Falorous

A variation of "valorous," meaning brave or courageous

Maintain

Defend, support

Discipline(s)

Training; knowledge; principles

Pristine

Original; unspoiled

Guid

Scottish spelling of good

Good e'en

Good evening

Worship

A polite, respectful form of address used toward someone of higher rank or authority

How now

What has happened?

Quit

Leave or abandon

Chrish

Christ

Tish

It is

Ish

Is

Beseech

Beg

Vouchsafe

Allow; give

Disputations

Arguments; debates

Touching

About

Sall

Shall

Vara

Very

Guid

Good

Feith

Faith

Baith

Both

That sall I marry

I truly will

Discourse

Discussion or conversation

Sa' me

Save me

La

Truly; used for emphasis

ACT THREE, SCENE THREE GLOSSARY (CONTINUED)

By the mess

I swear; I promise

Ere

Before

Slumber

Sleep

Dae

Do

Lig

Lie

Pay't

Pay it

Breff and the long

A phrase meaning “the short and the long of it” or “the summary of the matter”

Wad full fain

Would very gladly

Twae

Two

Peradventure

Perhaps; maybe

Affability

Friendly manner

Discretion

Judgment; careful thought

Foul

Wrong

Sounds

Signals

Parley

A negotiation or discussion