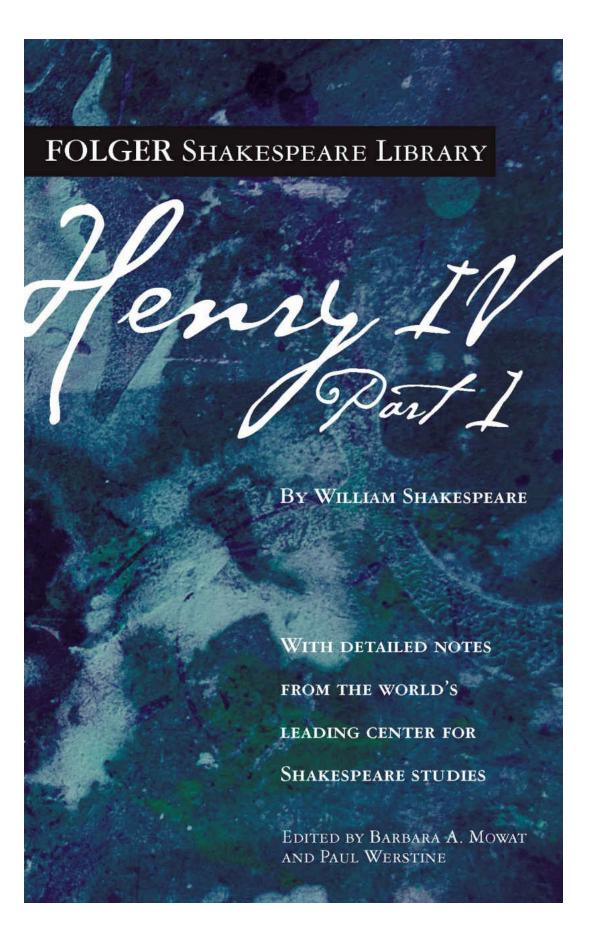
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Henry III

BY WILLIAM SHAKESPEARE

WITH DETAILED NOTES
FROM THE WORLD'S
LEADING CENTER FOR
SHAKESPEARE STUDIES

EDITED BY BARBARA A. MOWAT AND PAUL WERSTINE



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FOLGER SHAKESPEARE LIBRARY

The History of

Part 1

Henry L

By WILLIAM SHAKESPEARE

EDITED BY BARBARA A. MOWAT AND PAUL WERSTINE



From the Director of the Folger Shakespeare Library

It is hard to imagine a world without Shakespeare. Since their composition more than four hundred years ago, Shakespeare's plays and poems have traveled the globe, inviting those who see and read his works to make them their own.

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The New Folger Editions of Shakespeare's plays, which are the basis for the texts realized here in digital form, are special because of their origin. The Folger Shakespeare Library in Washington, D.C., is the single greatest documentary source of Shakespeare's works. An

unparalleled collection of early modern books, manuscripts, and artwork connected to Shakespeare, the Folger's holdings have been consulted extensively in the preparation of these texts. The Editions also reflect the expertise gained through the regular performance of Shakespeare's works in the Folger's Elizabethan Theater.

I want to express my deep thanks to editors Barbara Mowat and Paul Werstine for creating these indispensable editions of Shakespeare's works, which incorporate the best of textual scholarship with a richness of commentary that is both inspired and engaging. Readers who want to know more about Shakespeare and his plays can follow the paths these distinguished scholars have tread by visiting the Folger either in person or online, where a range of physical and digital resources exist to supplement the material in these texts. I commend to you these words, and hope that they inspire.

Michael Witmore
Director, Folger Shakespeare Library

Contents

Editors' Preface
Shakespeare's Henry IV, Part 1
Reading Shakespeare's Language in Henry IV, Part 1
Shakespeare's Life
Shakespeare's Theater
The Publication of Shakespeare's Plays
An Introduction to This Text
Characters in the Play

Henry IV, Part 1 Text of the Play with Commentary Act 1 Scene 1 Scene 2 Scene 3 Act 2 Scene 1 Scene 2 Scene 3 Scene 4 Act 3 Scene 1 Scene 2 Scene 3 Act 4 Scene 1

Scene 2

```
Scene 3
  Scene 4
  Act 5
  Scene 1
  Scene 2
  Scene 3
  Scene 4
  Scene 5
Textual Notes
Historical Background: Sir John Falstaff and Sir John
  Oldcastle
Henry IV, Part 1: A Modern Perspective
  by Alexander Leggatt
Further Reading
Key to Famous Lines and Phrases
Commentary
  Act 1
  Scene 1
  Scene 2
  Scene 3
  Act 2
  Scene 1
  Scene 2
  Scene 3
  Scene 4
  Act 3
  Scene 1
  Scene 2
  Scene 3
  Act 4
  Scene 1
  Scene 2
```

Scene 3

Scene 4

Act 5

Scene 1

Scene 2

Scene 3

Scene 4

Scene 5

Editors' Preface

In recent years, ways of dealing with Shakespeare's texts and with the interpretation of his plays have been undergoing significant change. This edition, while retaining many of the features that have always made the Folger Shakespeare so attractive to the general reader, at the same time reflects these current ways of thinking about Shakespeare. For example, modern readers, actors, and teachers have become interested in the differences between, on the one hand, the early forms in which Shakespeare's plays were first published and, on the other hand, the forms in which editors through the centuries have presented them. In response to this interest, we have based our edition on what we consider the best early printed version of a particular play (explaining our rationale in a section called "An Introduction to This Text") and have marked our changes in the textunobtrusively, we hope, but in such a way that the curious reader can be aware that a change has been made and can consult the "Textual Notes" to discover what appeared in the early printed version.

Current ways of looking at the plays are reflected in our brief introductions, in many of the commentary notes, in the annotated lists of "Further Reading," and especially in each play's "Modern Perspective," an essay written by an outstanding scholar who brings to the reader his or her fresh assessment of the play in the light of today's interests and concerns.

As in the Folger Library General Reader's Shakespeare, which the New Folger Library Shakespeare replaces, we

include explanatory notes designed to help make Shakespeare's language clearer to a modern reader, and we hyperlink the notes to the lines that they explain. We also follow the earlier edition in including illustrations—of objects, of clothing, of mythological figures—from books and manuscripts in the Folger Shakespeare Library collection. We provide fresh accounts of the life of Shakespeare, of the publishing of his plays, and of the theaters in which his plays were performed, as well as an introduction to the text itself. We also include a section called "Reading Shakespeare's Language," in which we try to help readers learn to "break the code" of Elizabethan poetic language.

For each section of each volume, we are indebted to a host of generous experts and fellow scholars. The "Reading Shakespeare's Language" sections, for example, could not have been written had not Arthur King, of Brigham Young University, and Randal Robinson, author of Unlocking Shakespeare's Language, led the way in untangling Shakespearean language puzzles and shared their insights and methodologies generously with us. "Shakespeare's Life" profited by the careful reading given it by S. Schoenbaum, "Shakespeare's Theater" was read and strengthened by Andrew Gurr and John Astington, and "The Publication of Shakespeare's Plays" is indebted to the comments of Peter W. M. Blayney. Among the texts we consulted in editing Henry IV, Part 1, we found David Bevington's edition of the play in the Oxford Shakespeare series particularly helpful. We, as editors, take sole responsibility for any errors in our editions.

We are grateful to the authors of the "Modern Perspectives"; to Leeds Barroll and David Bevington for their generous encouragement; to the Huntington and Newberry Libraries for fellowship support; to King's College for the grants it has provided to Paul Werstine; to the Social Sciences and Humanities Research Council of Canada, which provided him with a Research Time Stipend for 1990– 91; to Paul Menzer and Brandon Miller, who drafted "Further Reading" material; to Margaret Horsley for help with Oldcastle and Falstaff; to the University of British Columbia (and especially to Anthony Dawson and Herbert Rosengarten for their hospitality during a crucial stage in the preparation of this text); and to the Folger Institute's Center for Shakespeare Studies for its fortuitous sponsorship of a workshop on "Shakespeare's Texts for and Teachers" (funded by the Endowment for the Humanities and led by Richard Knowles of the University of Wisconsin), a workshop from which we learned an enormous amount about what is wanted by college and high school teachers of Shakespeare today.

Our biggest debt is to the Folger Shakespeare Library: to Michael Witmore, Director of the Folger Shakespeare Library, who brings to our work a gratifying enthusiasm and vision; to Gail Kern Paster, Director of the Library from 2002 until July 2011, whose interest and support have been unfailing and whose scholarly expertise continues to be an invaluable resource; and to Werner Gundersheimer, the Library's Director from 1984 to 2002, who made possible our edition; to Jean Miller, the Library's Art Curator, who combs the Library holdings for illustrations, and to Julie Ainsworth, Head of the Photography Department, who carefully photographs them; to Peggy O'Brien, Director of Education, who gave us expert advice about the needs being expressed by Shakespeare teachers and students (and to Martha Christian and other "master teachers" who used our texts in manuscript in their classrooms); to the staff of the

Academic Programs Division, especially Mary Tonkinson, Lena Cowen Orlin, Amy Adler, Molly Haws, and Jessica Hymowitz; and, finally, to the staff of the Library Reading Room, whose patience and support are invaluable.

Barbara A. Mowat and Paul Werstine



Shakespeare's Henry IV, Part 1

At the center of *Henry IV*, *Part 1* (which is called "Part 1" because it has a sequel, "Part 2") are several family relationships—primarily pairs of fathers and sons, but also brothers, husbands and wives, and uncles and nephews. King Henry and his son, Prince Hal, form one major fatherson pair. When the play opens, Henry is in despair because Hal lives a dissolute life. Henry himself has won (rather than inherited) the throne of England; Hal's way of living can be seen as calling into public question Henry's and his family's right to the throne. In seeming contrast to the king and prince are the father-son pair of Hotspur (Lord Henry Percy) and his father, the earl of Northumberland. Hotspur accomplishes deeds that "a prince can boast of"—as Henry is reminded—and Henry openly envies Northumberland "his Harry," wishing that it could be proved that the two sons had been exchanged in their cradles so that Henry could be rid of Hal and could claim the gallant Hotspur as his own.

In the meantime, Hal himself has entered into a quasifather-son relationship with a disreputable knight, Sir John Falstaff. Much of the action of the play can be seen as the interactions of these pairs of fathers and sons. The fathers, Henry and Northumberland (along with Northumberland's brother, Worcester), fight for control of England while Henry and Falstaff seem to fight for Hal's love and loyalty. At the same time, the sons Hal and Hotspur fight for the place of honor in the eyes of the English nobility. Another strand of action centers on a different set of family relationships. Hotspur's stand against King Henry, engineered by his uncle Worcester and colluded in by Hotspur's father, focuses on Hotspur's brother-in-law, Mortimer. As this play presents English history, this is the Mortimer whom Richard II had proclaimed heir to the throne. Mortimer has led "the men of Herefordshire" to fight against the great Welsh magician Owen Glendower, has been defeated and captured, and has married Glendower's daughter. King Henry has declared Mortimer's defeat a defection and, because Mortimer is now his captor's son-in-law, has pronounced Mortimer a traitor whom Henry will not ransom. Hotspur, in declaring war on England's king, sees himself as fighting for the honor and rescue of his wife's brother.

This play's highlighting of family patterns and family struggles is most clear in such scenes as 2.4 and 3.2, the two father-son scenes in mid-play. The first, parodic scene is staged in the tavern when Falstaff and Hal pretend to be father and son, followed by the second scene played out in earnest between King Henry and Prince Hal. Between these two scenes comes 3.1, the remarkable domestic scene in Wales, where Mortimer, the supposed heir to the throne, and Hotspur, valiant leader of rebel forces, are presented primarily as husbands and brothers-in-law and where Owen Glendower, legendary wizard and military commander, is presented as doting father and concerned father-in-law.

Perhaps it is no coincidence that several of the important details that, in the play, bring father-son and other family relationships into prominence are Shakespeare's own creations—are not found, that is, in the chronicles of English history that provide the play's historical narrative. To mention only a few examples: Hal's offer to fight Hotspur

in single combat, Hal's rescue of his father in battle, and Hal's final battle with Hotspur—none of these appear in the chronicles. (The fact that Hal and Hotspur are presented in the play as being the same age, when, in fact, Hotspur was older than King Henry himself, may not be a change that Shakespeare himself made, but may instead indicate that Shakespeare was here following Samuel Daniel's Civil Wars [1595] rather than Holinshed's Chronicles.) Second, the domestic scene in Wales depends upon major changes of chronicle material. In the chronicles, the meeting to divide the kingdom and to draw up the indentures was not attended by the rebel lords but was conducted by their representatives, and it did not take place at Glendower's home but at the residence of the archbishop of Bangor. Thus the presentation of the rebel lords in a family setting required a significant rewriting of history.

Such rewriting and the play's resulting focus on family relationships have two important effects. First, they pull us into the play: Henry, Hal, and Hotspur are not so much distant historical figures as they are persons caught up in relationships and struggles that resemble family situations even today. Second, the play's focus on the family reminds us that the wars for control of England, Scotland, and Wales in the fourteenth and fifteenth centuries were basically family struggles. When the oldest son of King Edward III died prematurely, leaving behind an infant son to inherit the kingdom (as Richard II) at Edward III's death, the stage was set for the bloody centuries that followed, as brothers, cousins, and nephews fought each other to win and retain the tantalizing prize of the crown.

After you have read the play, we invite you to read "Henry IV, Part 1: A Modern Perspective," by Professor Alexander Leggatt of the University of Toronto, contained within this

eBook. You will also find in this eBook a brief discussion of Sir John Falstaff and his historical model, Sir John Oldcastle.

Reading Shakespeare's Language: Henry IV, Part 1

For many people today, reading Shakespeare's language can be a problem—but it is a problem that can be solved. Those who have studied Latin (or even French or German or Spanish), and those who are used to reading poetry, will little difficulty understanding the language Shakespeare's poetic drama. Others, however, need to develop the skills of untangling unusual sentence structures and of recognizing and understanding poetic compressions, omissions, and wordplay. And even those skilled in reading unusual sentence structures may have occasional trouble with Shakespeare's words. More than four hundred years of "static"—caused by changes in language and life—intervene between his speaking and our hearing. Most of his immense vocabulary is still in use, but a few of his words are no longer used, and many of his words now have meanings quite different from those they had in the sixteenth century. In the theater, most of these difficulties are solved for us by actors who study the language and articulate it for us so that the essential meaning is heard—or, when combined with stage action, is at least *felt*. When reading on one's own, one must do what each actor does: go over the lines (often with a dictionary close at hand) until the puzzles are solved and the lines yield up their poetry and the characters speak in words and phrases that are, suddenly, rewarding and wonderfully memorable.

Shakespeare's Words

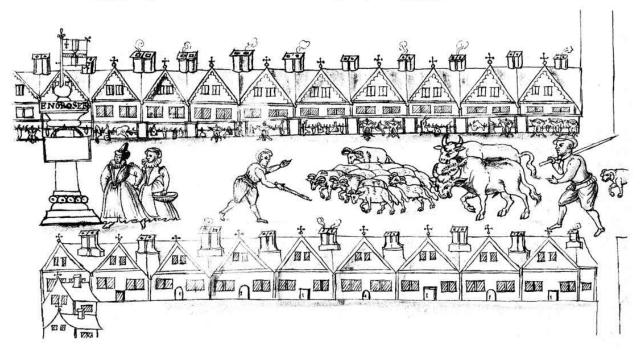
As you begin to read the opening scenes of a play by Shakespeare, you may notice occasional unfamiliar words. Some are unfamiliar simply because we no longer use them. In the opening scenes of *1 Henry IV*, for example, you will find the words *therefor* (i.e., for that purpose), *marry* (a mild oath, originally an oath "by the Virgin Mary"), *an* (i.e., if), *jerkin* (i.e., a close-fitting jacket), and *zounds* (an oath "by Christ's wounds"). Words of this kind are explained in notes to the text and will become familiar the more of Shakespeare's plays you read.

In 1 Henry IV, as in all of Shakespeare's writing, more problematic are the words that are still in use but that now have different meanings. In the opening scenes of 1 Henry IV, for example, the word sullen has the meaning of "dull," close is used where we would say "struggle," surprised where we would say "captured," and riot where we would say "dissipation, loose living." Again, such words will be explained in the notes to the text, but they, too, will become familiar as you continue to read Shakespeare's language.

Some words are strange not because of the "static" introduced by changes in language over the past centuries but because these are words that Shakespeare is using to build a dramatic world that has its own space, time, history, and background mythology. In *1 Henry IV*, within the larger world of early-fifteenth-century England and Wales that the play creates, Shakespeare uses one set of words to construct Henry IV's court and the stately houses and courtly battleground confrontations of Henry's time, and he uses a second set of words to construct the lower-class world of thieves, vintners, hostesses, hostlers, and setters who frequent the taverns of Eastcheap and the inns along "the

London road." The courtly world of Henry IV and his allies and enemies is built through references to "Plantagenet," to "revolted Percy," and to "Richard that dead is"; to "swift Severn," to "Holmedon," and to "the sepulcher of Christ"; to "new broils . . . commenced in stronds afar remote," to the "furious close of civil butchery," and to "the detested blot of murderous subornation." This is the world inhabited by Henry IV, Hotspur, Northumberland, and Worcester—and, when he chooses, by Prince Hal. The tavern world of Falstaff and his fellows is created through references to Moorditch, Gad's Hill, and Eastcheap, to sack, to bawds, to leapinghouses, to buff jerkins and robes of durance, and to Phoebus and Diana. This also is Prince Hal's world, so long as he chooses to be a part of it. The words that create these two language worlds will become increasingly familiar to you as you read further into the play.

CO: ESCHEAPE : MARKET: COSTO:



Eastcheap.
From Hugh Alley, *A caveat for the city of London* (1598).

Shakespeare's Sentences

In an English sentence, meaning is quite dependent on the place given each word. "The dog bit the boy" and "The boy bit the dog" mean very different things, even though the individual words are the same. Because English places such importance on the positions of words in sentences, on the way words are arranged, unusual arrangements can puzzle a reader. Shakespeare frequently shifts his sentences away from "normal" English arrangements—often in order to create the rhythm he seeks, sometimes to use a line's poetic rhythm to emphasize a particular word, sometimes to give a character his or her own speech patterns or to allow the character to speak in a special way. When we attend a good performance of a play, the actors will have worked out the sentence structures and will articulate the sentences so that the meaning is clear. When reading the play, we need to do as the actor does: that is, when puzzled by a character's speech, check to see if words are being presented in an unusual sequence.

Look first for the placement of subject and verb. Shakespeare often places the verb before the subject (e.g., instead of "He goes" we find "Goes he") or places the subject between the two parts of a verb (e.g., instead of "We will go" we find "Will we go"). In *1 Henry IV*, we find an inverted subject-verb construction in King Henry's "Find we a time" (1.1.2) as well as in his "a power of English shall we levy" (1.1.22). Prince Hal's "Yet herein will I imitate the sun" (1.2.204) is another example of inverted subject and verb.

Such inversions rarely cause much confusion. More problematic is Shakespeare's frequent placing of the object before the subject and verb (e.g., instead of "I hit him" we might find "Him I hit"). King Henry's "two-and-twenty knights / Balked in their own blood, did Sir Walter see" (1.1.68–69) is an example of such an inversion (the normal order would be "Sir Walter did see two-and-twenty knights balked in their own blood"). Another example is King Henry's "The prisoners / Which he in this adventure hath surprised / To his own use he keeps" (1.1.91–93), where the normal order would be "He keeps to his own use the prisoners which he hath surprised in this adventure."

Inversions are not the only unusual sentence structures in Shakespeare's language. Often in his sentences words that would normally appear together are separated from each other. (Again, this is often done to create a particular rhythm or to stress a particular word.) Take, for example, King Henry's "The edge of war, like an ill-sheathèd knife, / No more shall cut his master" (1.1.17-18); here the phrase "like an ill-sheathèd knife" separates the subject ("The edge of war") from its verb ("shall cut"). Or take Prince Hal's lines: "My reformation, glitt'ring o'er my fault, / Shall show more goodly and attract more eyes" (1.2.220-21), where the normal construction "My reformation shall show more goodly" is interrupted by the phrase "glitt'ring o'er my fault." Hotspur uses a similar construction when he says "I then, all smarting with my wounds being cold, / To be so pestered with a popinjay, / Out of my grief and my impatience / Answered neglectingly I know not what" (1.3.50-53), where the basic sentence elements ("I answered neglectingly") are separated by several interrupting phrases. In order to create for yourself sentences that seem more like the English of everyday speech, you may wish to rearrange the words, putting together the word clusters ("the edge of war shall cut," "my reformation shall show," "I answered

neglectingly"). You will usually find that the sentence will gain in clarity but will lose its rhythm or shift its emphasis.

Locating and, if necessary, rearranging words that "belong together" is especially helpful in passages that separate basic sentence elements by long delaying or expanding interruptions—a structure that is used frequently in *1 Henry IV*. When King Henry describes the civil strife that has just ended and the hoped-for crusade to the Holy Land, he uses such an interrupted construction:

Those opposéd eyes, Which, like the meteors of a troubled heaven, All of one nature, of one substance bred, Did lately meet in the intestine shock And furious close of civil butchery, Shall now, in mutual well-beseeming ranks, March all one way. . . . (1.1.9–15)

Here the basic sentence elements ("Those opposed eyes which did lately meet in civil butchery shall now march all one way") are interrupted by phrases and figures of speech that characterize the formal rhetoric of King Henry. Hotspur uses an interrupted construction (as well as a verb-object inversion) when attacking his father and his uncle for their past and present behaviors:

But shall it be that you that set the crown Upon the head of this forgetful man And for his sake wear the detested blot Of murderous subornation—shall it be That you a world of curses undergo, Being the agents or base second means, The cords, the ladder, or the hangman rather?

(1.3.164-70)

Here the basic sentence elements ("But shall it be that you undergo a world of curses") are interrupted by details that catch the audience up in Hotspur's narrative of the past, reminding the audience of a story that they would have known from Shakespeare's *Richard II* and giving the audience Hotspur's perspective on that story. The sentence structure forces the audience to attend to the narrative details while listening for the sentence's completion. In *1 Henry IV* as in many other of Shakespeare's plays (*Hamlet*, for instance), long interrupted sentences are used frequently, sometimes to catch the audience up in the narrative and sometimes as a characterizing device.

In some of his plays (again, *Hamlet* is a good example), rather than separating basic sentence elements, Shakespeare simply holds them back, delaying them until much subordinate material has already been given. This kind of delaying structure is rarely used in *1 Henry IV*—though we do find it in such speeches as Prince Hal's "Unless hours were cups of sack, and minutes capons, and clocks the tongues of bawds, and dials the signs of leaping-houses, and the blessed sun himself a fair hot wench in flame-colored taffeta, *I see no reason why thou shouldst be so superfluous to demand the time of the day*" (1.2.7–13), where a "normally constructed" English sentence would have begun with the basic sentence elements ("I see no reason . . .").

More often in *1 Henry IV*, we find very long sentences where the basic sentence elements are distributed over several lines as detail piles on detail. King Henry, Prince Hal, and Hotspur all use such sentences, though each speaks sentences constructed in ways that characterize the particular speaker. An example of such a sentence appears in King Henry's opening speech:

Therefore, friends,

As far as to the sepulcher of Christ—
Whose soldier now, under whose blessèd cross
We are impressèd and engaged to fight—
Forthwith a power of English shall we levy,
Whose arms were molded in their mothers' womb
To chase these pagans in those holy fields
Over whose acres walked those blessèd feet
Which fourteen hundred years ago were nailed
For our advantage on the bitter cross.

(1.1.18-27)

Finally, in many of Shakespeare's plays, sentences are sometimes complicated not because of unusual structures or interruptions but because Shakespeare omits words and parts of words that English sentences normally require. (In conversation, we, too, often omit words. We say "Heard from him yet?" and our hearer supplies the missing "Have you.") Frequent reading of Shakespeare—and of other poets —trains us to supply such missing words. In his later plays, Shakespeare uses omissions both of verbs and of nouns to great dramatic effect. In 1 Henry IV omissions are extremely rare and seem to be used to affect the tone of the speech or for the sake of speech rhythm. For example, in King Henry's "But let him from my thoughts" (1.1.90) the omission of the word "go" creates a regular iambic pentameter line and perhaps conveys some of the intensity of the king's feelings. A similar rhythmic and tonal effect is created in Hotspur's "I will not send them. I will after straight / And tell him so" (1.3.128-29), where "after straight" is used in place of "go after him straightway" (i.e., immediately).

Shakespearean Wordplay

Shakespeare plays with language so often and so variously that books are written on the topic. Here we will mention only two kinds of wordplay, puns and metaphors. A pun is a play on words that sound the same but that have different meanings, or—as is usually the case in I Henry IV—on a single word that has more than one meaning. In 1 Henry IV 1.2.18-22, for example, Falstaff plays on four different meanings of the word "grace" in a dialogue exchange with Prince Hal, first addressing him by the title "thy Grace," then arguing that this is an inaccurate title, since "grace thou wilt have none" (where "grace" means both "virtue" and "God's grace"); this series of puns concludes with Falstaff's claim that Hal will have "not so much" grace "as will serve to be a prologue to an egg and butter"—where a "grace" is a short prayer before a meal. A few lines later, Falstaff puns again, saying to Hal, "let men say we be men of good government, being governed, as the sea is, by our noble and chaste mistress the moon, under whose countenance we steal" (1.2.28-31)—where "under whose countenance we steal" means both "beneath whose face we move stealthily" and "under whose protection we commit theft."

Hotspur is another character in *1 Henry IV* whose language sometimes employs puns. When, for example, Hotspur defends the behavior of Mortimer, claiming that Mortimer's many wounds received in the battle prove that he is no traitor, Hotspur says, "Never did bare and rotten policy / Color her working with such deadly wounds" (1.3.111–12), where the verb "color" means (1) misrepresent and (2) paint, as with a cosmetic (with the verb "color" referring literally to Mortimer's staining himself with blood). Because of the presence in *1 Henry IV* of Falstaff and Hotspur, this play, although a history, uses puns frequently. Thus the language

needs to be listened to carefully if one is to catch all its meanings.

A metaphor is a play on words in which one object or idea is expressed as if it were something else, something with which it shares common features. In the opening lines of *1 Henry IV*,

So shaken as we are, so wan with care,
Find we a time for frighted peace to pant
And breathe short-winded accents of new broils
To be commenced in strands afar remote.
No more the thirsty entrance of this soil
Shall daub her lips with her own children's blood,

(1.1.1–6)

metaphoric language is used to describe the horrors of the civil war just ended. The first metaphor (in lines 2–3) presents peace as a hunted animal trying to catch its breath; the second (in lines 5–6) pictures England, with its bloodstained soil, as a mother whose lips are red with the blood of her own children.

Later in the play, Worcester uses metaphoric language when he tells Hotspur about the highly secret information Worcester is about to reveal:

And now I will unclasp a secret book, And to your quick-conceiving discontents I'll read you matter deep and dangerous. . . . (1.3.193–95)

Here the telling of information is imaged as the opening of, and reading from, a clandestine book that contains dangerous material.

Hotspur responds to Worcester's language with metaphoric language of his own. He declares himself ready to seek for honor no matter what the danger; his declaration takes the form of a metaphor in which honor is a heroine in need of a hero's rescue:

By heaven, methinks it were an easy leap
To pluck bright honor from the pale-faced moon,
Or dive into the bottom of the deep,
Where fathom line could never touch the ground,
And pluck up drownèd honor by the locks. . . .

(1.3.206-10)

In 1 Henry IV, metaphor is most often used—as it is here in Hotspur's speech—to lift a character's rhetoric to a "high style," demonstrating his linguistic powers, his control over language. Thus this play differs from many of Shakespeare's plays in which metaphor is used when the idea being conveyed is hard to express, or when a character seems to find an emotion beyond normal expression. In such plays, the speaker is given metaphorical language that helps to carry the idea or the feeling to his or her listener—and to the audience.

Implied Stage Action

Finally, in reading Shakespeare's plays we should always remember that what we are reading is a performance script. The dialogue is written to be spoken by actors who, at the same time, are moving, gesturing, picking up objects, weeping, shaking their fists. Some stage action is described in what are called "stage directions"; some is suggested within the dialogue itself. We need to learn to be alert to

such signals as we stage the play in our imaginations. When, in 1 Henry IV 2.4.389-400, Falstaff says to Prince Hal, as they stage their rehearsal of Hal's visit to King Henry, "This chair shall be my state," it is clear that Falstaff here takes his seat; when Hal responds, "Here is my leg," one knows from the language of the time that this means that Hal here makes an elaborate bow. At several places in 1 Henry IV, signals to the reader are not quite so clear. When, in 3.1.220–76, Glendower says to Mortimer, "She bids you on the wanton rushes lay you down / And rest your gentle head upon her lap," Mortimer's response, "With all my heart I'll sit and hear her sing," suggests that at some point Mortimer sits down and perhaps rests his head in his wife's lap. Hotspur's order to his own wife, which follows immediately ("Come, Kate, thou art perfect in lying down. / Come, quick, quick, that I may lay my head in thy lap"), probably indicates that Hotspur and his wife also sit; Lady Percy's response, "Go, you giddy goose," casts some doubt on whether she does in fact obey him, but her remark a few lines later, "Lie still, you thief, and hear the lady sing in Welsh," makes the stage action fairly clear. But there is no hint in the dialogue about when any of the husbands and wives stand. Thus the director and the actors—and we as readers—must choose the moment for Hotspur, for example, to stand, and must decide whether or not his wife stands at the same time or whether he walks off and leaves her sitting —decisions that may have a large impact on our response to these characters. (Because the dialogue in this scene gives so little direction, we have chosen not to insert stage directions for the characters' movements.)

Learning to read the language of stage action repays one many times over when one reaches a crucial scene like <u>5.4</u>, with its series of sword fights, deaths, and mock deaths—a

scene in which imagined stage action vitally affects our response to the play.

It is immensely rewarding to work carefully with Shakespeare's language so that the words, the sentences, the wordplay, and the implied stage action all become clear—as readers for the past four centuries have discovered. It may be more pleasurable to attend a good performance of a play —though not everyone has thought so. But the joy of being of Shakespeare's plays in stage one able imagination, to return to passages that continue to yield further meanings (or further questions) the more one reads them—these are pleasures that, for many, rival (or at least augment) those of the performed text, and certainly make it worth considerable effort to "break the code" of Elizabethan poetic drama and let free the remarkable language that makes up a Shakespeare text.

Shakespeare's Life

Surviving documents that give us glimpses into the life of William Shakespeare show us a playwright, poet, and actor who grew up in the market town of Stratford-upon-Avon, spent his professional life in London, and returned to Stratford a wealthy landowner. He was born in April 1564, died in April 1616, and is buried inside the chancel of Holy Trinity Church in Stratford.

We wish we could know more about the life of the world's greatest dramatist. His plays and poems are testaments to his wide reading—especially to his knowledge of Virgil, Ovid, Plutarch, Holinshed's Chronicles, and the Bible—and to his mastery of the English language, but we can only speculate about his education. We know that the King's New School in Stratford-upon-Avon was considered excellent. The school was one of the English "grammar schools" established to educate young men, primarily in Latin grammar and literature. As in other schools of the time, students began their studies at the age of four or five in the attached "petty school," and there learned to read and write in English, studying primarily the catechism from the Book of Common Prayer. After two years in the petty school, students entered the lower form (grade) of the grammar school, where they began the serious study of Latin grammar and Latin texts that would occupy most of the remainder of their school days. (Several Latin texts that Shakespeare used repeatedly in writing his plays and poems were texts that schoolboys memorized and recited.) Latin comedies were introduced early in the lower form; in the upper form, which the boys entered at age ten or eleven, students wrote their own Latin orations and declamations, studied Latin historians and rhetoricians, and began the study of Greek using the Greek New Testament.



Title page of a 1573 Latin and Greek catechism for children. From Alexander Nowell, *Catechismus paruus pueris primum Latine* . . . (1573).

Since the records of the Stratford "grammar school" do not survive, we cannot prove that William Shakespeare attended the school; however, every indication (his father's position as an alderman and bailiff of Stratford, the playwright's own knowledge of the Latin classics, scenes in the plays that recall grammar-school experiences—for example, *The Merry Wives of Windsor*, 4.1) suggests that he did. We also lack generally accepted documentation about Shakespeare's life after his schooling ended and his professional life in London began. His marriage in 1582 (at age eighteen) to Anne Hathaway and the subsequent births of his daughter Susanna (1583) and the twins Judith and Hamnet (1585) are recorded, but how he supported himself and where he lived are not known. Nor do we know when and why he left Stratford for the London theatrical world, nor how he rose to be the important figure in that world that he had become by the early 1590s.

We do know that by 1592 he had achieved some prominence in London as both an actor and a playwright. In that year was published a book by the playwright Robert Greene attacking an actor who had the audacity to write blank-verse drama and who was "in his own conceit [i.e., opinion] the only Shake-scene in a country." Since Greene's attack includes a parody of a line from one of Shakespeare's early plays, there is little doubt that it is Shakespeare to whom he refers, a "Shake-scene" who had aroused Greene's fury by successfully competing with university-educated dramatists like Greene himself. It was in 1593 that Shakespeare became a published poet. In that year he published his long narrative poem Venus and Adonis; in 1594, he followed it with *The Rape of Lucrece*. Both poems were dedicated to the young earl of Southampton (Henry Wriothesley), who may have become Shakespeare's patron.

It seems no coincidence that Shakespeare wrote these narrative poems at a time when the theaters were closed because of the plague, a contagious epidemic disease that devastated the population of London. When the theaters reopened in 1594, Shakespeare apparently resumed his double career of actor and playwright and began his long (and seemingly profitable) service as an acting-company shareholder. Records for December of 1594 show him to be a leading member of the Lord Chamberlain's Men. It was this company of actors, later named the King's Men, for whom he would be a principal actor, dramatist, and shareholder for the rest of his career.

So far as we can tell, that career spanned about twenty years. In the 1590s, he wrote his plays on English history as well as several comedies and at least two tragedies (Titus Andronicus and Romeo and Juliet). These histories, comedies, and tragedies are the plays credited to him in 1598 in a work, Palladis Tamia, that in one chapter compares English writers with "Greek, Latin, and Italian Poets." There the author, Francis Meres, claims that Shakespeare is comparable to the Latin dramatists Seneca for tragedy and Plautus for comedy, and calls him "the most excellent in both kinds for the stage." He also names him "Mellifluous and honey-tongued Shakespeare": "I say," "that Meres. the Muses would speak writes Shakespeare's fine filed phrase, if they would speak English." Since Meres also mentions Shakespeare's "sugared sonnets among his private friends," it is assumed that many of Shakespeare's sonnets (not published until 1609) were also written in the 1590s.

In 1599, Shakespeare's company built a theater for themselves across the river from London, naming it the Globe. The plays that are considered by many to be Shakespeare's major tragedies (*Hamlet, Othello, King Lear*, and *Macbeth*) were written while the company was resident in this theater, as were such comedies as *Twelfth Night* and *Measure for Measure*. Many of Shakespeare's plays were

performed at court (both for Queen Elizabeth I and, after her death in 1603, for King James I), some were presented at the Inns of Court (the residences of London's legal societies), and some were doubtless performed in other towns, at the universities, and at great houses when the King's Men went on tour; otherwise, his plays from 1599 to 1608 were, so far as we know, performed only at the Globe. Between 1608 and 1612, Shakespeare wrote several plays—among them The Winter's Tale and *The Tempest*—presumably company's new indoor Blackfriars theater, though the plays were performed also at the Globe and at court. Surviving documents describe a performance of The Winter's Tale in 1611 at the Globe, for example, and performances of The *Tempest* in 1611 and 1613 at the royal palace of Whitehall.

Shakespeare seems to have written very little after 1612, the year in which he probably wrote King Henry VIII. (It was at a performance of Henry VIII in 1613 that the Globe caught fire and burned to the ground.) Sometime between 1610 and 1613, according to many biographers, he returned to live in Stratford-upon-Avon, where he owned a large house and considerable property, and where his wife and his two daughters lived. (His son Hamnet had died in 1596.) However, other biographers suggest that Shakespeare did not leave London for good until much closer to the time of his death. During his professional years in London, Shakespeare had presumably derived income from the acting company's profits as well as from his own career as an actor, from the sale of his play manuscripts to the acting company, and, after 1599, from his shares as an owner of the Globe. It was presumably that income, carefully invested in land and other property, that made him the wealthy man that surviving documents show him to have become. It is also assumed that William Shakespeare's growing wealth and reputation played some part in inclining the Crown, in 1596, to grant John Shakespeare, William's father, the coat of arms that he had so long sought. William Shakespeare died in Stratford on April 23, 1616 (according to the epitaph carved under his bust in Holy Trinity Church) and was buried on April 25. Seven years after his death, his collected plays were published as *Mr. William Shakespeares Comedies, Histories, & Tragedies* (the work now known as the First Folio).



Ptolemaic universe. (5.1.18–22) From Marcus Manilius, *The sphere of* . . . (1675).

The years in which Shakespeare wrote were among the most exciting in English history. Intellectually, discovery, translation, and printing of Greek and Roman classics were making available a set of works and worldviews that interacted complexly with Christian texts and beliefs. The result was a questioning, a vital intellectual ferment, that provided energy for the period's amazing dramatic and literary output and that fed directly into Shakespeare's plays. The Ghost in Hamlet, for example, is wonderfully complicated in part because he is a figure from Roman tragedy—the spirit of the dead returning to seek revenge—who at the same time inhabits a Christian hell (or purgatory); Hamlet's description of humankind reflects at one moment the Neoplatonic wonderment at mankind ("What a piece of work is a man!") and, at the next, the Christian attitude toward sinful humanity ("And yet, to me, what is this quintessence of dust?").

As intellectual horizons expanded, so also did geographical and cosmological horizons. New worlds—both North and South America—were explored, and in them were found human beings who lived and worshiped in ways radically different from those of Renaissance Europeans and Englishmen. The universe during these years also seemed to shift and expand. Copernicus had earlier theorized that the earth was not the center of the cosmos but revolved as a planet around the sun. Galileo's telescope, created in 1609, allowed scientists to see that Copernicus had been correct: the universe was not organized with the earth at the center, nor was it so nicely circumscribed as people had, until that time, thought. In terms of expanding horizons, the impact of these discoveries on people's beliefs—religious, scientific, and philosophical—cannot be overstated.

London, too, rapidly expanded and changed during the years (from the early 1590s to around 1610) that Shakespeare lived there. London—the center of England's government, its economy, its royal court, its overseas trade —was, during these years, becoming an exciting metropolis, drawing to it thousands of new citizens every year. Troubled by overcrowding, by poverty, by recurring epidemics of the plague, London was also a mecca for the wealthy and the aristocratic, and for those who sought advancement at court, or power in government or finance or trade. One hears in Shakespeare's plays the voices of London—the struggles for power, the fear of venereal disease, the language of buying and selling. One hears as well the voices of Stratford-upon-Avon—references to the nearby Forest of Arden, to sheepherding, to small-town gossip, to village fairs and markets. Part of the richness of Shakespeare's work is the influence felt there of the various worlds in which he lived: the world of metropolitan London, the world of small-town and rural England, the world of the theater, and the worlds of craftsmen and shepherds.

That Shakespeare inhabited such worlds we know from surviving London and Stratford documents, as well as from the evidence of the plays and poems themselves. From such records we can sketch the dramatist's life. We know from his works that he was a voracious reader. We know from legal and business documents that he was a multifaceted theater man who became a wealthy landowner. We know a bit about his family life and a fair amount about his legal and financial dealings. Most scholars today depend upon such evidence as they draw their picture of the world's greatest playwright. Such, however, has not always been the case. Until the late eighteenth century, the William Shakespeare who lived in most biographies was the creation of legend

and tradition. This was the Shakespeare who was supposedly caught poaching deer at Charlecote, the estate of Sir Thomas Lucy close by Stratford; this was Shakespeare who fled from Sir Thomas's vengeance and made his way in London by taking care of horses outside a playhouse; this was the Shakespeare who reportedly could barely read, but whose natural gifts were extraordinary, whose father was a butcher who allowed his gifted son sometimes to help in the butcher shop, where William supposedly killed calves "in a high style," making a speech for the occasion. It was this legendary William Shakespeare whose Falstaff (in 1 and 2 Henry IV) so pleased Queen Elizabeth that she demanded a play about Falstaff in love, and demanded that it be written in fourteen days (hence the existence of The Merry Wives of Windsor). It was this legendary Shakespeare who reached the top of his acting career in the roles of the Ghost in *Hamlet* and old Adam in As You Like It—and who died of a fever contracted by drinking too hard at "a merry meeting" with the poets and This Michael Drayton Ben Jonson. Shakespeare is a rambunctious, undisciplined man, as attractively "wild" as his plays were seen by earlier generations to be. Unfortunately, there is no trace of evidence to support these wonderful stories.

Perhaps in response to the disreputable Shakespeare of legend—or perhaps in response to the fragmentary and, for some, all-too-ordinary Shakespeare documented by surviving records—some people since the mid-nineteenth century have argued that William Shakespeare could not have written the plays that bear his name. These persons have put forward some dozen names as more likely authors, among them Queen Elizabeth, Sir Francis Bacon, Edward de Vere (earl of Oxford), and Christopher Marlowe. Such

attempts to find what for these people is a more believable author of the plays is a tribute to the regard in which the plays are held. Unfortunately for their claims, the documents that exist that provide evidence for the facts of Shakespeare's life tie him inextricably to the body of plays and poems that bear his name. Unlikely as it seems to those who want the works to have been written by an aristocrat, a university graduate, or an "important" person, the plays and poems seem clearly to have been produced by a man from Stratford-upon-Avon with a very good "grammar-school" education and a life of experience in London and in the world of the London theater. How this particular man produced the works that dominate the cultures of much of the world four centuries after his death is one of life's mysteries—and one that will continue to tease imaginations as we continue to delight in his plays and poems.

Shakespeare's Theater

The actors of Shakespeare's time are known to have performed plays in a great variety of locations. They played at court (that is, in the great halls of such royal residences as Whitehall, Hampton Court, and Greenwich); they played in halls at the universities of Oxford and Cambridge, and at the Inns of Court (the residences in London of the legal societies); and they also played in the private houses of great lords and civic officials. Sometimes acting companies went on tour from London into the provinces, often (but not only) when outbreaks of bubonic plague in the capital forced the closing of theaters to reduce the possibility of contagion in crowded audiences. In the provinces the actors usually staged their plays in churches (until around 1600) or in guildhalls. While surviving records show only a handful of occasions when actors played at inns while on tour, London inns were important playing places up until the 1590s.

The building of theaters in London had begun only shortly before Shakespeare wrote his first plays in the 1590s. These theaters were of two kinds: outdoor or public playhouses that could accommodate large numbers of playgoers, and indoor or private theaters for much smaller audiences. What is usually regarded as the first London outdoor public playhouse was called simply the Theatre. James Burbage—the father of Richard Burbage, who was perhaps the most famous actor in Shakespeare's company—built it in 1576 in an area north of the city of London called Shoreditch. Among the more famous of the other public

playhouses that capitalized on the new fashion were the Curtain and the Fortune (both also built north of the city), the Rose, the Swan, the Globe, and the Hope (all located on the Bankside, a region just across the Thames south of the city of London). All these playhouses had to be built outside the jurisdiction of the city of London because many civic officials were hostile to the performance of drama and repeatedly petitioned the royal council to abolish it.



A stylized representation of the Globe theater. From Claes Jansz Visscher, *Londinum florentissima Britanniae urbs* . . . [c. 1625].

The theaters erected on the Bankside (a region under the authority of the Church of England, whose head was the monarch) shared the neighborhood with houses of prostitution and with the Paris Garden, where the blood sports of bearbaiting and bullbaiting were carried on. There may have been no clear distinction between playhouses and buildings for such sports, for we know that the Hope was used for both plays and baiting and that Philip Henslowe, owner of the Rose and, later, partner in the ownership of the Fortune, was also a partner in a monopoly on baiting. All these forms of entertainment were easily accessible to Londoners by boat across the Thames or over London Bridge.

Evidently Shakespeare's company prospered on the Bankside. They moved there in 1599. Threatened by difficulties in renewing the lease on the land where their first theater (the Theatre) had been built, Shakespeare's company took advantage of the Christmas holiday in 1598 to dismantle the Theatre and transport its timbers across the Thames to the Bankside, where, in 1599, these timbers were used in the building of the Globe. The weather in late December 1598 is recorded as having been especially harsh. It was so cold that the Thames was "nigh [nearly] frozen," and there was heavy snow. Perhaps the weather aided Shakespeare's company in eluding their landlord, the snow hiding their activity and the freezing of the Thames allowing them to slide the timbers across to the Bankside without paying tolls for repeated trips over London Bridge. Attractive as this narrative is, it remains just as likely that the heavy snow hampered transport of the timbers in wagons through the London streets to the river. It also must be remembered that the Thames was, according to report, only "nigh frozen," and therefore did not necessarily provide solid

footing. Whatever the precise circumstances of this fascinating event in English theater history, Shakespeare's company was able to begin playing at their new Globe theater on the Bankside in 1599. After this theater burned down in 1613 during the staging of Shakespeare's *Henry VIII* (its thatch roof was set alight by cannon fire called for in performance), Shakespeare's company immediately rebuilt on the same location. The second Globe seems to have been a grander structure than its predecessor. It remained in use until the beginning of the English Civil War in 1642, when Parliament officially closed the theaters. Soon thereafter it was pulled down.

The public theaters of Shakespeare's time were very different buildings from our theaters today. First of all, they were open-air playhouses. As recent excavations of the Rose and the Globe confirm, some were polygonal or roughly circular in shape; the Fortune, however, was square. The most recent estimates of their size put the diameter of these buildings at 72 feet (the Rose) to 100 feet (the Globe), but we know that they held vast audiences of two or three thousand, who must have been squeezed together quite tightly. Some of these spectators paid extra to sit or stand in the two or three levels of roofed galleries that extended, on the upper levels, all the way around the theater and surrounded an open space. In this space were the stage and, perhaps, the tiring house (what we would call dressing rooms), as well as the so-called yard. In the yard stood the spectators who chose to pay less, the ones whom Hamlet contemptuously called "groundlings." For a roof they had only the sky, and so they were exposed to all kinds of weather. They stood on a floor that was sometimes made of mortar and sometimes of ash mixed with the shells of hazelnuts, which, it has recently been discovered, were standard flooring material in the period.

Unlike the yard, the stage itself was covered by a roof. Its ceiling, called "the heavens," is thought to have been elaborately painted to depict the sun, moon, stars, and planets. The exact size of the stage remains hard to determine. We have a single sketch of part of the interior of the Swan. A Dutchman named Johannes de Witt visited this theater around 1596 and sent a sketch of it back to his friend, Arend van Buchel. Because van Buchel found de Witt's letter and sketch of interest, he copied both into a book. It is van Buchel's copy, adapted, it seems, to the shape and size of the page in his book, that survives. In this sketch, the stage appears to be a large rectangular platform that thrusts far out into the yard, perhaps even as far as the center of the circle formed by the surrounding galleries. This drawing, combined with the specifications for the size of the stage in the building contract for the Fortune, has led scholars to conjecture that the stage on which Shakespeare's plays were performed must have measured approximately 43 feet in width and 27 feet in depth, a vast acting area. But the digging up of a large part of the Rose by late-twentiethcentury archaeologists has provided evidence of a quite different stage design. The Rose stage was a platform tapered at the corners and much shallower than what seems to be depicted in the van Buchel sketch. Indeed, its measurements seem to be about 37.5 feet across at its widest point and only 15.5 feet deep. Because the surviving indications of stage size and design differ from each other so much, it is possible that the stages in other theaters, like the Theatre, the Curtain, and the Globe (the outdoor playhouses where we know that Shakespeare's plays were performed), were different from those at both the Swan and the Rose.

After about 1608 Shakespeare's plays were staged not only at the Globe but also at an indoor or private playhouse in Blackfriars. This theater had been constructed in 1596 by James Burbage in an upper hall of a former Dominican priory or monastic house. Although Henry VIII had dissolved all English monasteries in the 1530s (shortly after he had founded the Church of England), the area remained under church, rather than hostile civic, control. The hall that Burbage had purchased and renovated was a large one in which Parliament had once met. In the private theater that he constructed, the stage, lit by candles, was built across the narrow end of the hall, with boxes flanking it. The rest of the hall offered seating room only. Because there was no provision for standing room, the largest audience it could hold was less than a thousand, or about a quarter of what the Globe could accommodate. Admission to Blackfriars was correspondingly more expensive. Instead of a penny to stand in the yard at the Globe, it cost a minimum of sixpence to get into Blackfriars. The best seats at the Globe (in the Lords' Room in the gallery above and behind the stage) cost sixpence; but the boxes flanking the stage at Blackfriars were half a crown, or five times sixpence. Some spectators who were particularly interested in displaying themselves paid even more to sit on stools on the Blackfriars stage.

Whether in the outdoor or indoor playhouses, the stages of Shakespeare's time were different from ours. They were not separated from the audience by the dropping of a curtain between acts and scenes. Therefore the playwrights of the time had to find other ways of signaling to the audience that one scene (to be imagined as occurring in one location at a given time) had ended and the next (to be imagined at perhaps a different location at a later time) had begun. The customary way used by Shakespeare and many

of his contemporaries was to have everyone on stage exit at the end of one scene and have one or more different characters enter to begin the next. In a few cases, where characters remain onstage from one scene to another, the dialogue or stage action makes the change of location clear, and the characters are generally to be imagined as having moved from one place to another. For example, in Romeo and Juliet, Romeo and his friends remain onstage in Act 1 from scene 4 to scene 5, but they are represented as having moved between scenes from the street that leads to Capulet's house into Capulet's house itself. The new location is signaled in part by the appearance onstage of Capulet's servingmen carrying table napkins, something they would not take into the streets. Playwrights had to be quite resourceful in the use of hand properties, like the napkin, or in the use of dialogue to specify where the action was taking place in their plays because, in contrast to most of today's theaters, the playhouses of Shakespeare's time did not fill the stage with scenery to make the setting precise. A consequence of this difference was that the playwrights of Shakespeare's time did not have to specify exactly where the action of their plays was set when they did not choose to do so, and much of the action of their plays is tied to no specific place.

Usually Shakespeare's stage is referred to as a "bare stage," to distinguish it from the stages of the last two or three centuries with their elaborate sets. But the stage in Shakespeare's time was not completely bare. Philip Henslowe, owner of the Rose, lists in his inventory of stage properties a rock, three tombs, and two mossy banks. Stage directions in plays of the time also call for such things as thrones (or "states"), banquets (presumably tables with plaster replicas of food on them), and beds and tombs to be

pushed onto the stage. Thus the stage often held more than the actors.

The actors did not limit their performing to the stage alone. Occasionally they went beneath the stage, as the Ghost appears to do in the first act of Hamlet. From there they could emerge onto the stage through a trapdoor. They could retire behind the hangings across the back of the stage, as, for example, the actor playing Polonius does when he hides behind the arras. Sometimes the hangings could be drawn back during a performance to "discover" one or more actors behind them. When performance required that an actor appear "above," as when Juliet is imagined to stand at the window of her chamber in the famous and misnamed "balcony scene," then the actor probably climbed the stairs to the gallery over the back of the stage and temporarily shared it with some of the spectators. The stage was also provided with ropes and winches so that actors could descend from, and reascend to, the "heavens."

the greatest difference between dramatic Perhaps performances in Shakespeare's time and ours was that in Shakespeare's England the roles of women were played by boys. (Some of these boys grew up to take male roles in their maturity.) There were no women in the acting companies. It was not so in Europe, and had not always been so in the history of the English stage. There are records of women on English stages in the thirteenth and fourteenth centuries, two hundred years before Shakespeare's plays performed. After the accession of James I in 1603, the queen of England and her ladies took part in entertainments at court called masques, and with the reopening of the theaters in 1660 at the restoration of Charles II, women again took their place on the public stage.

The chief competitors of such acting companies as the one to which Shakespeare belonged and for which he wrote were companies of exclusively boy actors. The competition was most intense in the early 1600s. There were then two principal children's companies: the Children of Paul's (the choirboys from St. Paul's Cathedral, whose private playhouse was near the cathedral); and the Children of the Chapel Royal (the choirboys from the monarch's private chapel, who performed at the Blackfriars theater built by Burbage in 1596). In *Hamlet* Shakespeare writes of "an aerie [nest] of children, little eyases [hawks], that cry out on the top of question and are most tyrannically clapped for 't. These are now the fashion and . . . berattle the common stages [attack the public theaters]." In the long run, the adult actors prevailed. The Children of Paul's dissolved around 1606. By about 1608 the Children of the Chapel Royal had been forced to stop playing at the Blackfriars theater, which was then taken over by the King's Men, Shakespeare's own troupe.

Acting companies and theaters of Shakespeare's time seem to have been organized in various ways. For example, with the building of the Globe, Shakespeare's company apparently managed itself, with the principal actors, Shakespeare among them, having the status of "sharers" and the right to a share in the takings, as well as the responsibility for a part of the expenses. Five of the sharers, including Shakespeare, owned the Globe. As actor, as sharer in an acting company and in ownership of theaters, and as playwright, Shakespeare was about as involved in the theatrical industry as could imagine. Although one Shakespeare and his fellows prospered, their status under the law was conditional upon the protection of powerful patrons. "Common players"—those who did not have

patrons or masters—were classed in the language of the law with "vagabonds and sturdy beggars." So the actors had to secure for themselves the official rank of servants of patrons. Among the patrons under whose protection Shakespeare's company worked were the lord chamberlain and, after the accession of King James in 1603, the king himself.

In the early 1990s we began to learn a great deal more theaters which Shakespeare about the in contemporaries performed—or, at least, began to open up new questions about them. At that time about 70 percent of the Rose had been excavated, as had about 10 percent of the second Globe, the one built in 1614. Excavation was halted at that point, but London has come to value the sites of its early playhouses, and takes what opportunities it can to explore them more deeply, both on the Bankside and in Information about playhouses Shoreditch. the Shakespeare's London is therefore a constantly changing resource.

The Publication of Shakespeare's Plays

Eighteen of Shakespeare's plays found their way into print during the playwright's lifetime, but there is nothing to suggest that he took any interest in their publication. These eighteen appeared separately in editions in quarto or, in the case of Henry VI, Part 3, octavo format. The quarto pages are not much larger than a modern mass-market paperback book, and the octavo pages are even smaller; these little books were sold unbound for a few pence. The earliest of the quartos that still survive were printed in 1594, the year that both *Titus Andronicus* and a version of the play now called Henry VI, Part 2 became available. While almost every one of these early quartos displays on its title page the name of the acting company that performed the play, only about half provide the name of the playwright, Shakespeare. The first quarto edition to bear the name Shakespeare on its title page is Love's Labor's Lost of 1598. A few of the quartos were popular with the book-buying public of Shakespeare's lifetime; for example, quarto Richard II went through five editions between 1597 and 1615. But most of the quartos were far from best sellers; Love's Labor's Lost (1598), for instance, was not reprinted in quarto until 1631. After Shakespeare's death, two more of his plays appeared in quarto format: Othello in 1622 and The Two Noble Kinsmen, coauthored with John Fletcher, in 1634.

In 1623, seven years after Shakespeare's death, *Mr. William Shakespeares Comedies, Histories, & Tragedies* was published. This printing offered readers in a single book thirty-six of the thirty-eight plays now thought to have been

written by Shakespeare, including eighteen that had never been printed before. And it offered them in a style that was then reserved for serious literature and scholarship. The plays were arranged in double columns on pages nearly a foot high. This large page size is called "folio," as opposed to the smaller "quarto," and the 1623 volume is usually called the Shakespeare First Folio. It is reputed to have sold for the lordly price of a pound. (One copy at the Folger Shakespeare Library is marked fifteen shillings—that is, three-quarters of a pound.)

In a preface to the First Folio entitled "To the great Variety of Readers," two of Shakespeare's former fellow actors in the King's Men, John Heminge and Henry Condell, wrote that they themselves had collected their dead companion's plays. They suggested that they had seen his own papers: "we have scarce received from him a blot in his papers." The title page of the Folio declared that the plays within it had been printed "according to the True Original Copies." Comparing the Folio to the quartos, Heminge and Condell disparaged the quartos, advising their readers that "before you were abused with divers stolen and surreptitious copies, maimed, and deformed by the frauds and stealths of impostors." Many Shakespeareans injurious eighteenth and nineteenth centuries believed Heminge and Condell and regarded the Folio plays as superior to anything in the quartos.

Once we begin to examine the Folio plays in detail, it becomes less easy to take at face value the word of Heminge and Condell about the superiority of the Folio texts. For example, of the first nine plays in the Folio (one-quarter of the entire collection), four were essentially reprinted from earlier quarto printings that Heminge and Condell had disparaged, and four have now been identified as printed

from copies written in the hand of a professional scribe of the 1620s named Ralph Crane; the ninth, *The Comedy of Errors*, was apparently also printed from a manuscript, but one whose origin cannot be readily identified. Evidently, then, eight of the first nine plays in the First Folio were not printed, in spite of what the Folio title page announces, "according to the True Original Copies," or Shakespeare's own papers, and the source of the ninth is unknown. Since today's editors have been forced to treat Heminge and Condell's pronouncements with skepticism, they must choose whether to base their own editions upon quartos or the Folio on grounds other than Heminge and Condell's story of where the quarto and Folio versions originated.

Editors have often fashioned their own narratives to explain what lies behind the quartos and Folio. They have said that Heminge and Condell meant to criticize only a few of the early quartos, the ones that offer much shorter and sometimes quite different, often garbled, versions of plays. Among the examples of these are the 1600 quarto of *Henry V* (the Folio offers a much fuller version) or the 1603 Hamlet quarto. (In 1604 a different, much longer form of the play got into print as a quarto.) Early twentieth-century editors speculated that these questionable texts were produced when someone in the audience took notes from the plays' dialogue during performances and then employed "hack poets" to fill out the notes. The poor results were then sold to a publisher and presented in print as Shakespeare's plays. More recently this story has given way to another in which the shorter versions are said to be re-creations from memory of Shakespeare's plays by actors who wanted to stage them in the provinces but lacked manuscript copies. Most of the quartos offer much better texts than these so-called bad quartos. Indeed, in most of the quartos we find texts that are

at least equal to or better than what is printed in the Folio. Many Shakespeare enthusiasts persuaded themselves that most of the quartos were set into type directly from Shakespeare's own papers, although there is nothing on which to base this conclusion except the desire for it to be true. Thus speculation continues about how the Shakespeare plays got to be printed. All that we have are the printed texts.

The book collector who was most successful in bringing together copies of the quartos and the First Folio was Henry Clay Folger, founder of the Folger Shakespeare Library in Washington, D.C. While it is estimated that there survive around the world only about 230 copies of the First Folio, Mr. Folger was able to acquire more than seventy-five copies, as well as a large number of fragments, for the library that bears his name. He also amassed a substantial number of quartos. For example, only fourteen copies of the First Quarto of Love's Labor's Lost are known to exist, and at the Folger Shakespeare Library. As a three are consequence of Mr. Folger's labors, scholars visiting the Folger Shakespeare Library have been able to learn a great deal about sixteenth- and seventeenth-century printing and, particularly, about the printing of Shakespeare's plays. And Mr. Folger did not stop at the First Folio, but collected many copies of later editions of Shakespeare, beginning with the Second Folio (1632), the Third (1663-64), and the Fourth (1685). Each of these later folios was based on its immediate predecessor and was edited anonymously. The first editor of Shakespeare whose name we know was Nicholas Rowe, whose first edition came out in 1709. Mr. Folger collected this edition and many, many more by Rowe's successors, and the collecting and scholarship continue.

An Introduction to This Text

Henry IV, Part 1 was first printed in 1598 as a quarto. All that survives of that printing (known to scholars as Q0) is a single copy in the Folger Library of eight of its pages. These Q0 pages contain the lines numbered in the present edition as 1.3.206–2.2.117—lines which, in the present edition, are based directly on Q0. The rest of the present edition is based directly on the first printing of the play that survives in full. I This is also a quarto (Q1), and it was also printed in 1598 by the same printer responsible for Q0, which appears to have served as printer's copy for Q1. Henry IV, Part 1 was a popular book; it went through five more editions in quarto before its appearance in the First Folio of 1623. The Folio text was printed from a slightly edited copy of the Fifth Quarto of 1613 (Q5). Whoever prepared Q5 to be printer's copy for the Folio restored some Q1 readings, but also introduced other changes, the authority for which is indeterminable. We have therefore not accepted these changes into the present edition.

For the convenience of the reader, we have modernized the punctuation and the spelling of the quartos. Sometimes we go so far as to modernize certain old forms of words; for example, when *a* means "he," we change it to *he*; we change *mo* to *more* and *ye* to *you*. But it has not been our editorial practice in any of the plays to modernize some words that sound distinctly different from modern forms. For example, when the early printed texts read *sith* or *apricocks* or *porpentine*, we have not modernized to *since*, *apricots*,

porcupine. When the forms an, and, or and if appear instead of the modern form if, we have reduced and to an but have not changed any of these forms to their modern equivalent, if. We also modernize and, where necessary, correct passages in foreign languages, unless an error in the early printed text can be reasonably explained as a joke.

Whenever we change the wording of the quartos or add anything to their stage directions, we mark the change by enclosing it in superior half-brackets ($\lceil \rceil$). We want our readers to be immediately aware when we have intervened. (Only when we correct an obvious typographical error in the quartos does the change not get marked.) Whenever we change the quartos' wording or change their punctuation so that meaning changes, we list the change in the textual notes at the back of the book, even if all we have done is fix an obvious error.

We, like a great many editors before us, regularize a number of the proper names. This issue is particularly vexed in Henry IV, Part 1 because the character Falstaff, as well as his companions Bardolph and Peto, appear occasionally in the earliest printed texts of both Henry IV, Part 1 and its sequel, Henry IV, Part 2, under quite different names. There is considerable evidence that Sir John Falstaff was originally called Sir John Oldcastle, the name of a fifteenth-century proto-Protestant martyr who was celebrated by sixteenthcentury Protestant historians. In the First Quarto of Henry IV, Part 2, the speech prefix for one of Falstaff's speeches is "Old.," and there survives in Henry IV, Part 1 what appears to be a joke on Falstaff's former name when Prince Hal addresses him as "my old lad of the castle" (1.2.44). According to a nearly contemporary report, Shakespeare and his acting company were obliged to abandon the name Oldcastle by the martyr's descendant William Brooke, Lord

Cobham, a powerful aristocrat who served as lord chamberlain to Elizabeth I in 1596–97. It is just possible that similar circumstances forced changes in the names of Peto and Bardolph, who are once referred to in the text of *Henry IV*, *Part 1* as "Haruey and Rossill" (i.e., Harvey and Russell). Perhaps, the influential figures who bore those names in Shakespeare's time objected, as Lord Cobham did, to having their ancestors put onstage.

Some editors have recently argued that the names Oldcastle, Harvey, and Russell should be substituted for Falstaff, Peto, and Bardolph so as to return the play to the form in which Shakespeare first wrote it. These editors assert that the only changes that were made to the play between the form in which it was originally staged and the form in which it has come down to us in print were the name changes. Against this view stands the fact that the only version of the play that has come down to us is the one in which the characters are named Falstaff, Peto, and Bardolph. Because we have only this version, it is impossible to know how it may differ from any other version, including the one in which the characters were named Oldcastle, Haruey, and Rossill. That is, to claim that Q1 is the original in all respects but in the name changes is to claim more than can be known. Our choice therefore is to print the names as they appear in the quartos, with the exception that, in 1.2, we regularize "Haruey" to "Peto," and, in 1.2 and 2.4, we regularize "Rossill" and "Ross." to "Bardolph." We expand the often severely abbreviated forms of names used as speech headings in early printed texts into the full names of the characters. Variations in the speech headings of the early printed texts are recorded in the textual notes.

This edition differs from many earlier ones in its efforts to aid the reader in imagining the play as a performance rather than as a series of fictional events. For example, near the end of 3.3, Prince Hal tells Bardolph to "bear this letter to Lord John of Lancaster, . . . this to my Lord of Westmoreland" and, in the fiction of the play, gives Bardolph two letters. But in the staging of the play, one actor, in the role of Prince Hal, gives another, in the role of Bardolph, not some letters, but some papers representing letters. And so our stage direction reads "handing Bardolph" papers" rather than "letters." Whenever it is reasonably certain, in our view, that a speech is accompanied by a particular action, we provide a stage direction describing the action. (Occasional exceptions to this rule occur when the action is so obvious that to add a stage direction would insult the reader.) Stage directions for the entrance of characters in mid-scene are, with rare exceptions, placed so that they immediately precede the characters' participation in the scene, even though these entrances may appear somewhat earlier in the early printed texts. Whenever we move a stage direction, we record this change in the textual notes. Latin stage directions (e.g., Exeunt) are translated into English (e.g., *They exit*).

In the present edition, as well, we mark with a dash any change of address within a speech, unless a stage direction intervenes. When the *-ed* ending of a word is to be pronounced, we mark it with an accent. Like editors for the past two centuries we print metrically linked lines in the following way:

HOTSPUR

We'll fight with him tonight.

WORCESTER

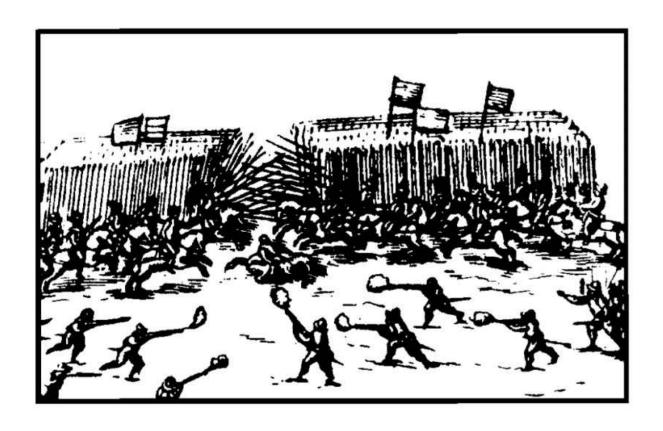
It may not be.

However, when there are a number of short verse lines that can be linked in more than one way, we do not, with rare exceptions, indent any of them.

The Explanatory Notes

The notes that appear in the <u>commentary</u> linked to the text are designed to provide readers with the help that they may need to enjoy the play. Whenever the meaning of a word in the text is not readily accessible in a good contemporary dictionary, we offer the meaning in a note. Sometimes we provide a note even when the relevant meaning is to be found in the dictionary but when the word has acquired Shakespeare's time other potentially confusing meanings. In our notes, we try to offer modern synonyms for Shakespeare's words. We also try to indicate to the reader the connection between the word in the play and the modern synonym. For example, Shakespeare sometimes uses the word head to mean "source," but, for modern readers, there may be no connection evident between these two words. We provide the connection by explaining Shakespeare's usage as follows: "head: fountainhead, source." On some occasions, a whole phrase or clause needs explanation. Then we rephrase in our own words the difficult passage, and add at the end synonyms for individual words in the passage. When scholars have been unable to determine the meaning of a word or phrase, we acknowledge the uncertainty.

I. We have also consulted the computerized text of the First Quarto provided by the Text Archive of the Oxford University Computing Centre, to which we are grateful.

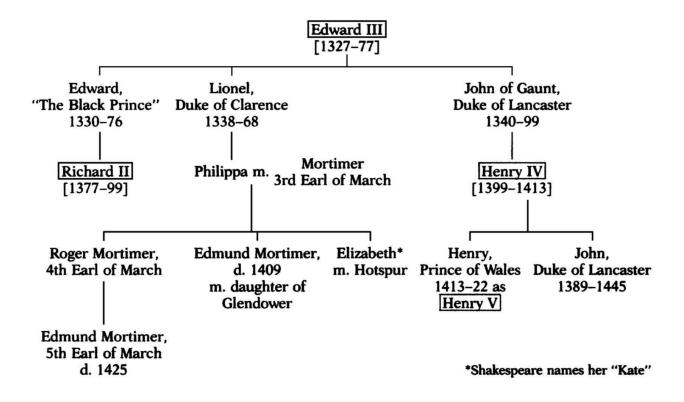


At Shrowesbury in the place then called Obselle a great and bloody battaill was fought by the percies Henry surnamed Hotspure, and Thomas Earle of Worcester, against King Henry the 4 Wherein the fayd Long Henry slayne and L. Thomas taken and beheated with yologe of 6600! Stelliers on both parts Anno 1403.

The History of HENRY IV Part 1

The Line of Edward III

[Dates of reign are given in brackets.]



Characters in the Play

KING HENRY IV, formerly Henry Bolingbroke

PRINCE HAL, Prince of Wales and heir to the throne (also called Harry and Harry Monmouth)

LORD JOHN OF LANCASTER, younger son of King Henry EARL OF WESTMORELAND SIR WALTER BLUNT

HOTSPUR (Sir Henry, or Harry, Percy)
LADY PERCY (also called Kate)
EARL OF NORTHUMBERLAND, Henry Percy, Hotspur's father
EARL OF WORCESTER, Thomas Percy, Hotspur's uncle

EDMUND MORTIMER, earl of March
LADY MORTIMER (also called "the Welsh lady")
owen glendower, a Welsh lord, father of Lady Mortimer

DOUGLAS (Archibald, earl of Douglas)
ARCHBISHOP (Richard Scroop, archbishop of York)
SIR MICHAEL, a priest or knight associated with the archbishop
SIR RICHARD VERNON, an English knight

SIR JOHN FALSTAFF
POINS (also called Edward, Yedward, and Ned)
BARDOLPH
PETO
GADSHILL, setter for the robbers
HOSTESS of the tavern (also called Mistress Quickly)
VINTNER, or keeper of the tavern

FRANCIS, an apprentice tapster

Carriers, Ostlers, Chamberlain, Travelers, Sheriff, Servants, Lords, Attendants, Messengers, Soldiers

The History of

HENRY IV Part 1

ACT 1



$\lceil ACT 1 \rceil$

「Scene 1[¬]

Enter the King, Lord John of Lancaster, \(\text{fand the} \) Earl of Westmoreland, with others.

\mathbf{K}	ľN	6
\mathbf{L}	LLN	U

So shaken as we are, so wan with care,	
Find we a time for <u>frighted peace</u> to pant	2
And breathe short-winded accents of new broils	3
To be commenced in <u>strands afar remote</u> .	4
No more the thirsty entrance of this soil	5
Shall daub her lips with her own children's blood.	6
No more shall trenching war channel her fields,	7
Nor bruise her flow'rets with the armèd hoofs	8
Of hostile paces. Those opposèd eyes,	9
Which, like the meteors of a troubled heaven,	10
All of one nature, of one substance bred,	11
Did lately meet in the <u>intestine</u> shock	12
And furious <u>close</u> of civil butchery,	13
Shall now, in <u>mutual</u> <u>well-beseeming</u> ranks,	14
March all one way and be no more opposed	15
Against acquaintance, kindred, and allies.	16
The edge of war, like an ill-sheathèd knife,	17
No more shall cut <u>his master</u> . Therefore, friends,	18
As far as to the <u>sepulcher of Christ</u> —	19
Whose soldier now, under whose blessèd cross	20
We are impressed and engaged to fight—	21

Forthwith a power of English shall we levy,	22
Whose arms were molded in their mothers' womb	23
To chase these pagans in those holy fields	24
Over whose acres walked those blessèd feet	25
Which fourteen hundred years ago were nailed	26
For our advantage on the bitter cross.	27
But this our purpose now is twelve month old,	28
And bootless 'tis to tell you we will go.	29
Therefor we meet not now. Then let me hear	30
Of you, my gentle cousin Westmoreland,	31
What yesternight our council did decree	32
In forwarding this <u>dear expedience</u> .	33
WESTMORELAND	
My liege, <u>this haste</u> was <u>hot in question</u> ,	34
And many <u>limits of the charge</u> set down	35
But yesternight, when all athwart there came	36
A <u>post</u> from Wales <u>loaden</u> with heavy news,	37
Whose worst was that the noble Mortimer,	38
Leading the men of Herefordshire to fight	39
Against the irregular and wild Glendower,	40
Was by the rude hands of that Welshman taken,	41
A thousand of his people butcherèd,	42
Upon whose dead corpse there was such misuse,	43
Such beastly shameless transformation	44
By those Welshwomen done, as may not be	45
Without much shame retold or spoken of.	46
KING	
It seems then that the tidings of this broil	47
Brake off our business for the Holy Land.	48
WESTMORELAND This was to be a little of the second	
This matched with other did, my gracious lord.	49
For more <u>uneven</u> and unwelcome news	50

Came from the north, and thus it did import:	51
On Holy-rood Day the gallant Hotspur there,	52
Young Harry Percy, and brave Archibald,	53
That ever valiant and approved Scot,	54
At Holmedon met, where they did spend	55
A sad and bloody hour—	56
As by discharge of their artillery	57
And shape of likelihood the news was told,	58
For he that brought them, in the very heat	59
And pride of their contention did take horse,	60
Uncertain of the issue any way.	61
KING	
Here is [a] dear, a true-industrious friend,	62
Sir Walter Blunt, new lighted from his horse,	63
Stained with the variation of each soil	64
Betwixt that Holmedon and this seat of ours,	65
And he hath brought us smooth and welcome news.	66
The Earl of Douglas is discomfited;	67
Ten thousand bold Scots, two-and-twenty knights,	68
Balked in their own blood, did Sir Walter see	69
On Holmedon's plains. Of prisoners Hotspur took	70
Mordake, Earl of Fife and eldest son	71
To beaten Douglas, and the Earl of Atholl,	72
Of Murray, Angus, and Menteith.	73
And is not this an honorable spoil?	74
A gallant prize? Ha, cousin, is it not?	75
WESTMORELAND	
In faith, it is a conquest for a prince to boast of.	76
KING Van there they mak'et me sad and mak'et me sin	
Yea, there thou mak'st me sad, and mak'st me sin	77
In envy that my Lord Northumberland	78
Should be the father to so blest a son,	79

A son who is the theme of Honor's tongue,		80
Amongst a grove the very straightest plant,		81
Who is sweet Fortune's minion and her pride;		82
Whilst I, by looking on the praise of him,		83
See <u>riot</u> and dishonor stain the brow		84
Of my young Harry. O, that it could be proved		85
That some night-tripping fairy had exchanged		86
In cradle-clothes our children where they lay,		87
And called mine "Percy," his "Plantagenet"!		88
Then would I have his Harry, and he mine.		89
But let him from my thoughts. What think you, coz,		90
Of this young Percy's pride? The prisoners		91
Which he in this adventure hath surprised		92
To his own use he keeps, and sends me word		93
I shall have none but Mordake, Earl of Fife.		94
WESTMORELAND		
This is his uncle's teaching. This is Worcester,		95
Malevolent to you in all aspects,		96
Which makes him prune himself, and bristle up		97
The crest of youth against your dignity.		98
KING		
But I have sent for him to answer this.		99
And for this cause awhile we must neglect		100
Our holy purpose to Jerusalem.		101
Cousin, on Wednesday next our council we		102
Will hold at Windsor. So inform the lords.		103
But come yourself with speed to us again,		104
For more is to be said and to be done		105
Than out of anger can be utterèd.		106
WESTMORELAND I will, my liege.		107
	They exit.	

$\lceil \underline{\text{Scene 2}} \rceil$

Enter Prince of Wales, and Sir John Falstaff.

FALSTAFF Now, Hal, what time of day is it, lad?	
PRINCE Thou art so fat-witted with drinking of old	
sack, and unbuttoning thee after supper, and	
sleeping upon benches after noon, that thou hast	4
forgotten to demand that truly which thou wouldst	
truly know. What a devil hast thou to do with	(
the time of the day? Unless hours were cups of	,
sack, and minutes capons, and clocks the tongues	
of bawds, and dials the signs of leaping-houses,	9
and the blessed sun himself a fair hot wench in	10
flame-colored taffeta, I see no reason why thou	1
shouldst be so superfluous to demand the time	12
of the day.	1.
FALSTAFF Indeed, you come near me now, Hal, for we	14
that take purses go by the moon and the seven	1.
stars, and not by Phoebus, he, that wand'ring	10
knight so fair. And I prithee, sweet wag, when thou	1
art king, as God save thy Grace—Majesty, I should	18
say, for grace thou wilt have none—	19
PRINCE What, none?	20
FALSTAFF No, by my troth, not so much as will serve to	2
be prologue to an egg and butter.	22
PRINCE Well, how then? Come, roundly, roundly.	2.
FALSTAFF Marry then, sweet wag, when thou art king,	2
let not us that are squires of the night's body be	2.
called thieves of the day's beauty. Let us be Diana's	20
foresters, gentlemen of the shade, minions of the	2'
moon, and let men say we be men of good govern-	28
ment, being governed, as the sea is, by our noble	29

and chaste mistress the moon, under whose counte-	30
nance we steal.	31
PRINCE Thou sayest well, and it holds well too, for the	32
fortune of us that are the moon's men doth ebb and	33
flow like the sea, being governed, as the sea is, by	34
the moon. As for proof now: a purse of gold most	35
resolutely snatched on Monday night and most	36
dissolutely spent on Tuesday morning, got with	37
swearing "Lay by" and spent with crying "Bring	38
in"; now in as low an ebb as the foot of the ladder,	39
and by and by in as high a flow as the ridge of the	40
gallows.	41
FALSTAFF By the Lord, thou sayst true, lad. And is not	42
my hostess of the tavern a most sweet wench?	43
PRINCE As the honey of Hybla, my old lad of the castle.	44
And is not a buff jerkin a most sweet robe of	45
durance?	46
FALSTAFF How now, how now, mad wag? What, in thy	47
quips and thy quiddities? What a plague have I to	48
do with a buff jerkin?	49
PRINCE Why, what a pox have I to do with my hostess	50
of the tavern?	51
FALSTAFF Well, thou hast called her to a reckoning	52
many a time and oft.	53
PRINCE Did I ever call for thee to pay thy part?	54
FALSTAFF No, I'll give thee thy due. Thou hast paid all	55
there.	56
PRINCE Yea, and elsewhere, so far as my coin would	57
stretch, and where it would not, I have used my	58
credit.	59
FALSTAFF Yea, and so used it that were it not here	60
apparent that thou art heir apparent—But I prith-	61

ee, sweet wag, shall there be gallows standing in	62
England when thou art king? And resolution thus	63
<u>fubbed as it is with</u> the rusty <u>curb</u> of <u>old father Antic</u>	64
the law? Do not thou, when thou art king, hang a	65
thief.	66
PRINCE No, thou shalt.	67
FALSTAFF Shall I? O <u>rare</u> ! By the Lord, I'll be a <u>brave</u>	68
judge.	69
PRINCE Thou judgest false already. I mean thou shalt	70
have the hanging of the thieves, and so become a	71
rare hangman.	72
FALSTAFF Well, Hal, well, and in some sort it jumps	73
with my <u>humor</u> as well as <u>waiting in the court</u> , I	74
can tell you.	75
PRINCE For obtaining of suits?	76
FALSTAFF Yea, for obtaining of suits, whereof the hang-	77
man hath no lean wardrobe. 'Sblood, I am as	78
melancholy as a gib cat or a lugged bear.	79
PRINCE Or an old lion, or a lover's lute.	80
FALSTAFF Yea, or the drone of a Lincolnshire bagpipe.	81
PRINCE What sayest thou to a hare, or the melancholy	82
of Moorditch?	83
FALSTAFF Thou hast the most unsavory similes, and	84
art indeed the most <u>comparative</u> , rascaliest, sweet	85
young prince. But, Hal, I prithee trouble me no	86
more with <u>vanity</u> . I would to God thou and I knew	87
where a <u>commodity</u> of good names were to be	88
bought. An old lord of the council <u>rated</u> me the	89
other day in the street about you, sir, but I marked	90
him not, and yet he talked very wisely, but I	91
regarded him not, and yet he talked wisely, and in	92

the street, too.	93
PRINCE Thou didst well, for wisdom cries out in the	94
streets and no man regards it.	95
FALSTAFF O, thou hast damnable iteration, and art	96
indeed able to corrupt a saint. Thou hast done	97
much harm upon me, Hal, God forgive thee for it.	98
Before I knew thee, Hal, I knew nothing, and now	99
am I, if a man should speak truly, little better than	100
one of the wicked. I must give over this life, and I	101
will give it over. By the Lord, an I do not, I am a	102
villain. I'll be damned for never a king's son in	103
Christendom.	104
PRINCE Where shall we take a purse tomorrow, Jack?	105
FALSTAFF Zounds, where thou wilt, lad. I'll make one.	106
An I do not, call me villain and baffle me.	107
PRINCE I see a good amendment of life in thee, from	108
praying to purse-taking.	109
FALSTAFF Why, Hal, 'tis my vocation, Hal. 'Tis no sin	110
for a man to labor in his vocation.	111
Enter Poins.	
Poins!—Now shall we know if Gadshill have set a	112
match. O, if men were to be saved by merit, what	113
hole in hell were hot enough for him? This is the	114
most omnipotent villain that ever cried "Stand!" to	115
a <u>true</u> man.	116
PRINCE Good morrow, Ned.	117
POINS Good morrow, sweet Hal.—What says Mon-	118
sieur Remorse? What says Sir John Sack-and-	119
Sugar? Jack, how agrees the devil and thee about	120
thy soul that thou soldest him on Good Friday last	121

for a cup of Madeira and a cold capon's leg?	122
PRINCE Sir John stands to his word. The devil shall	123
have his bargain, for he was never yet a breaker of	124
proverbs. He will give the devil his due.	125
POINS, \(\text{fo Fastaff} \) Then art thou damned for keeping	126
thy word with the devil.	127
PRINCE Else he had been damned for cozening the	128
devil.	129
POINS But, my lads, my lads, tomorrow morning, by	130
four o'clock early at Gad's Hill, there are pilgrims	131
going to Canterbury with rich offerings, and traders	132
riding to London with fat purses. I have vizards for	133
you all. You have horses for yourselves. Gadshill lies	134
tonight in Rochester. I have bespoke supper tomor-	135
row night in Eastcheap . We may do it as secure as	136
sleep. If you will go, I will stuff your purses full of	137
crowns. If you will not, tarry at home and be	138
hanged.	139
FALSTAFF Hear you, Yedward, if I tarry at home and	140
go not, I'll <u>hang you</u> for going.	141
POINS You will, chops?	142
FALSTAFF Hal, wilt thou make one?	143
PRINCE Who, I rob? I a thief? Not I, by my faith.	144
FALSTAFF There's neither honesty, manhood, nor	145
good fellowship in thee, nor thou cam'st not of	146
the blood royal, if thou darest not stand for ten	147
shillings.	148
PRINCE Well then, once in my days I'll be a madcap.	149
FALSTAFF Why, that's well said.	150
PRINCE Well, come what will, I'll tarry at home.	151
FALSTAFF By the Lord, I'll be a traitor then when thou	152
art king.	153

PRINCE I care not.	154
POINS Sir John, I prithee leave the Prince and me	155
alone. I will lay him down such reasons for this	156
adventure that he shall go.	157
FALSTAFF Well, God give thee the spirit of persuasion,	158
and him the ears of profiting, that what thou	159
speakest may move, and what he hears may be	160
believed, that the true prince may, for recreation	161
sake, prove a false thief, for the poor abuses of the	162
time want countenance. Farewell. You shall find me	163
in Eastcheap.	164
PRINCE Farewell, ^[thou] latter spring. Farewell, All-	165
hallown summer.	166
「Falstaff exits. ¬	
POINS Now, my good sweet honey lord, ride with us	167
tomorrow. I have a jest to execute that I cannot	168
manage alone. Falstaff, 「Peto, Bardolph, and Gads-	169
hill shall rob those men that we have already	170
waylaid. Yourself and I will not be there. And when	171
they have the booty, if you and I do not rob them,	172
cut this head off from my shoulders.	173
PRINCE How shall we part with them in setting forth?	174
POINS Why, we will set forth before or after them, and	175
appoint them a place of meeting, wherein it is at our	176
pleasure to fail; and then will they adventure upon	177
the exploit themselves, which they shall have no	178
sooner achieved but we'll set upon them.	179
PRINCE Yea, but 'tis <u>like</u> that they will know us by our	180
horses, by our habits, and by every other appoint-	181
ment to be ourselves.	182
POINS Tut, our horses they shall not see; I'll tie them	183

in the wood. Our vizards we will change after we	184
leave them. And, sirrah, I have cases of buckram	185
for the nonce, to immask our noted outward gar-	186
ments.	187
PRINCE Yea, but I doubt they will be too hard for us.	188
POINS Well, for two of them, I know them to be as	189
true-bred cowards as ever turned back; and for the	190
third, if he fight longer than he sees reason, I'll	191
forswear arms. The virtue of this jest will be the	192
incomprehensible lies that this same fat rogue will	193
tell us when we meet at supper: how thirty at least	194
he fought with, what wards, what blows, what	195
extremities he endured; and in the reproof of this	196
lives the jest.	197
PRINCE Well, I'll go with thee. Provide us all things	198
necessary and meet me tomorrow night in East-	199
cheap. There I'll sup. Farewell.	200
POINS Farewell, my lord.	201
Poins exits.	
PRINCE	
I <u>know you</u> all, and will awhile uphold	202
The <u>unyoked humor of your idleness</u> .	203
Yet herein will I imitate the sun,	204
Who doth permit the base contagious clouds	205
To smother up <u>his</u> beauty from the world,	206
That, when <u>he</u> please again to be <u>himself</u> ,	207
Being wanted, he may be more wondered at	208
By breaking through the foul and ugly mists	209
Of vapors that did seem to strangle <u>him</u> .	210
If all the year were playing holidays,	211
To <u>sport</u> would be as tedious as to work,	212
But when they seldom come, they wished-for come,	213

And nothing pleaseth but rare <u>accidents</u> .	214
So when this loose behavior I throw off	215
And pay the debt I never promisèd,	216
By how much better than my word I am,	217
By so much shall I falsify men's hopes;	218
And, like bright metal <u>on a sullen ground</u> ,	219
My reformation, glitt'ring o'er my fault,	220
Shall show more goodly and attract more eyes	221
Than that which hath no foil to set it off.	222
I'll so offend to make offense a skill,	223
Redeeming time when men think least I will.	224
	He exits.

「Scene 3[¬]

Enter the King, Northumberland, Worcester, Hotspur, 「and Sir Walter Blunt, with others.

KING, [「] to Northumberland, Worcester, and Hotspur [¬]	
My blood hath been too cold and temperate,	1
<u>Unapt</u> to stir at these indignities,	2
And you have found me, for accordingly	3
You tread upon my patience. But be sure	4
I will from henceforth rather be myself,	5
Mighty and to be feared, than my condition,	6
Which hath been smooth as oil, soft as young down,	7
And therefore lost that title of respect	8
Which the proud soul ne'er pays but to the proud.	9
WORCESTER	
Our house, my sovereign liege, little deserves	10
The scourge of greatness to be used on it,	11
And that same greatness too which our own hands	12
Have holp to make so portly.	13

northumberland My lord—	14
KING	
Worcester, get thee gone, for I do see	15
Danger and disobedience in thine eye.	16
O sir, your presence is too bold and peremptory,	17
And majesty might never yet endure	18
The moody frontier of a servant brow.	19
You have good leave to leave <u>us</u> . When <u>we</u> need	20
Your use and counsel, we shall send for you.	21
Worcester exits	s.
You were about to speak.	22
NORTHUMBERLAND Yea, my good lord.	23
Those prisoners in your Highness' name demanded,	24
Which Harry Percy here at Holmedon took,	25
Were, as he says, not with such strength denied	26
As is <u>delivered</u> to your Majesty.	27
Either envy, therefore, or misprision	28
Is guilty of this fault, and not my son.	29
HOTSPUR	
My liege, I did deny no prisoners.	30
But I remember, when the fight was done,	31
When I was <u>dry</u> with rage and <u>extreme</u> toil,	32
Breathless and faint, leaning upon my sword,	33
Came there a certain lord, neat and trimly dressed,	34
Fresh as a bridegroom, and his chin new reaped	35
Showed like a stubble land at harvest home.	36
He was perfumèd like a milliner,	37
And 'twixt his finger and his thumb he held	38
A pouncet box, which ever and anon	39
He gave his nose and took 't away again,	40
Who therewith angry, when it next came there,	41
Took it in snuff; and still he smiled and talked.	42

And as the soldiers bore dead bodies by,	43
He called them untaught knaves, unmannerly,	44
To bring a slovenly unhandsome corse	45
Betwixt the wind and his nobility.	46
With many holiday and lady terms	47
He questioned me, amongst the rest demanded	48
My prisoners in your Majesty's behalf.	49
I then, all smarting with my wounds being cold,	50
To be so pestered with a popinjay,	51
Out of my grief and my impatience	52
Answered <u>neglectingly</u> I know not what—	53
He should, or he should not; for he made me mad	54
To see him shine so brisk and smell so sweet	55
And talk so like a waiting-gentlewoman	56
Of guns, and drums, and wounds—God save the	57
mark!—	58
And telling me the sovereignest thing on Earth	59
Was parmacety for an inward bruise,	60
And that it was great pity, so it was,	61
This villainous <u>saltpeter</u> should be digged	62
Out of the bowels of the harmless Earth,	63
Which many a good tall fellow had destroyed	64
So cowardly, and but for these vile guns	65
He would himself have been a soldier.	66
This bald unjointed chat of his, my lord,	67
I answered indirectly, as I said,	68
And I beseech you, let not his report	69
Come current for an accusation	70
Betwixt my love and your high Majesty.	71
BLUNT	
The circumstance considered, good my lord,	72
Whate'er Lord Harry Percy then had said	73

To such a person and in such a place,	74
At such a time, with all the rest retold,	75
May reasonably die and never rise	76
To do him wrong or any way <u>impeach</u>	77
What then he said, so he unsay it now.	78
KING	
Why, <u>yet he doth deny</u> his prisoners,	79
But with proviso and exception	80
That we at our own charge shall ransom straight	81
His brother-in-law, the foolish Mortimer,	82
Who, on my soul, hath willfully betrayed	83
The lives of those that he did lead to fight	84
Against that great magician, damned Glendower,	85
Whose daughter, as we hear, that Earl of March	86
Hath lately married. Shall our coffers then	87
Be emptied to redeem a traitor home?	88
Shall we buy treason and indent with fears	89
When they have lost and forfeited themselves?	90
No, on the barren mountains let him starve,	91
For I shall never hold that man my friend	92
Whose tongue shall ask me for one penny cost	93
To ransom home <u>revolted Mortimer</u> .	94
HOTSPUR Revolted Mortimer!	95
He never did <u>fall off</u> , my sovereign liege,	96
But by the chance of war. To prove that true	97
Needs no more but one tongue for all those wounds,	98
Those mouthèd wounds, which valiantly he took	99
When on the gentle Severn's sedgy bank	100
In single opposition hand to hand	101
He did confound the best part of an hour	102
In changing hardiment with great Glendower.	103
Three times they breathed, and three times did they	104

	drink,	105
	Upon agreement, of swift Severn's flood,	106
	Who then, affrighted with their bloody looks,	107
	Ran fearfully among the trembling reeds	108
	And hid his crisp head in the hollow bank,	109
	Blood-stained with these valiant combatants.	110
	Never did bare and rotten policy	111
	Color her working with such deadly wounds,	112
	Nor never could the noble Mortimer	113
	Receive so many, and all willingly.	114
	Then let not him be slandered with revolt.	115
KI	NG	
	Thou dost belie him, Percy; thou dost belie him.	116
	He never did encounter with Glendower.	117
	I tell thee, he durst as well have met the devil <u>alone</u>	118
	As Owen Glendower for an enemy.	119
	Art thou not ashamed? But, sirrah, henceforth	120
	Let me not hear you speak of Mortimer.	121
	Send me your prisoners with the speediest means,	122
	Or you shall hear in such a kind from me	123
	As will displease you.—My lord Northumberland,	124
	We <u>license your departure</u> with your son.—	125
	Send us your prisoners, or you will hear of it.	126
	King exits \lceil with Blunt and others. \rceil	
	OTSPUR	
	An if the devil come and roar for them,	127
	I will not send them. I will after straight	128
	And tell him so, for I will ease my heart,	129
	Albeit I make a hazard of my head.	130
	RTHUMBERLAND What drawnly with aboles? Steward rouse exhib	
	What, drunk with <u>choler</u> ? Stay and pause awhile.	131
	Here comes your uncle.	132

Enter Worcester.

HOTSPUR	Speak of Mortimer?	133
Zounds, I will sp	eak of him, and let my soul	134
Want mercy if I	do not join with him.	135
Yea, on his part	I'll empty all these veins	136
And shed my dea	ar blood drop by drop in the dust,	137
But I will lift the	downtrod Mortimer	138
As high in the air	r as this unthankful king,	139
As this <u>ingrate</u> an NORTHUMBERLAND	nd <u>cankered</u> <u>Bolingbroke</u> .	140
Brother, the Kin	g hath <u>made your nephew mad</u> .	141
WORCESTER		
Who struck this	heat up after I was gone?	142
HOTSPUR		
	have all my prisoners,	143
	ed the ransom once again	144
· ·	ther, then his cheek looked pale,	145
And on my face	he turned <u>an eye of death,</u>	146
Trembling even	at the name of Mortimer.	147
WORCESTER		
	nim. Was not <u>he</u> proclaimed	148
	dead is, the <u>next of blood</u> ?	149
NORTHUMBERLAND		
	the proclamation.	150
And then it was	when the <mark>unhappy</mark> king—	151
Whose wrongs <u>i</u>	<u>n us</u> God pardon!—did set forth	152
Upon his Irish ex	xpedition;	153
From whence he	e, intercepted, did return	154
To be deposed as	nd shortly <u>murderèd</u> .	155
WORCESTER		
And for whose d	eath we in the world's wide mouth	156
Live scandalized	and foully spoken of.	157
HOTSPUR		

But <u>soft</u> , I pray you. Did King Richard then	158
Proclaim my brother Edmund Mortimer	159
Heir to the crown?	160
NORTHUMBERLAND He did; myself did hear it.	161
HOTSPUR	
Nay then, I cannot blame his cousin king	162
That wished him on the barren mountains starve.	163
But shall it be that you that set the crown	164
Upon the head of this forgetful man	165
And for his sake wear the detested blot	166
Of murderous subornation—shall it be	167
That you a world of curses undergo,	168
Being the agents or base second means,	169
The cords, the ladder, or the hangman rather?	170
O, pardon me that I descend so low	171
To show the <u>line</u> and the <u>predicament</u>	172
Wherein you <u>range</u> under this subtle king.	173
Shall it for shame be spoken in these days,	174
Or fill up chronicles in time to come,	175
That men of your nobility and power	176
Did gage them both in an unjust behalf	177
(As both of you, God pardon it, have done)	178
To put down Richard, that sweet lovely rose,	179
And plant this thorn, this canker, Bolingbroke?	180
And shall it in more shame be further spoken	181
That you are fooled, discarded, and shook off	182
By him for whom these shames you underwent?	183
No, yet time serves wherein you may redeem	184
Your banished honors and restore yourselves	185
Into the good thoughts of the world again,	186
Revenge the jeering and disdained contempt	187
Of this proud king, who studies day and night	188

To answer all the debt he owes to you	189
Even with the bloody payment of your deaths.	190
Therefore I say—	191
WORCESTER Peace, cousin, say no more.	192
And now I will <u>unclasp</u> a secret book,	193
And to your quick-conceiving discontents	194
I'll read you <u>matter</u> deep and dangerous,	195
As full of peril and adventurous spirit	196
As to o'erwalk a current roaring loud	197
On the unsteadfast <u>footing</u> of a spear.	198
HOTSPUR	
If <u>he</u> fall in, good night, <u>or</u> sink or swim!	199
Send danger from the east unto the west,	200
So honor cross it from the north to south,	201
And let them grapple. O, the blood more stirs	202
To rouse a <u>lion</u> than to start a hare!	203
NORTHUMBERLAND, [to Worcester]	
Imagination of some great exploit	204
Drives him beyond the bounds of patience. THOTSPUR	205
By heaven, methinks it were an easy leap	206
To pluck bright honor from the pale-faced moon,	207
Or dive into the bottom of the deep,	208
Where fathom line could never touch the ground,	209
And pluck up drownèd honor by the locks,	210
So he that doth redeem her thence might wear	211
Without corrival all her dignities.	212
But out upon this half-faced fellowship!	213
WORCESTER	
He apprehends a world of figures here,	214
But not the form of what he should attend.—	215
Good cousin, give me audience for a while.	216

HOTSPUR

I cry you mercy	⊻.	217
worcester 7	Those same noble Scots	218
That are your p	orisoners—	219
HOTSPUR	I'll keep them all.	220
By God, he sha	ll not have <u>a Scot of them</u> .	221
	ould save his soul, he shall not.	222
I'll keep them,	by this hand!	223
WORCESTER	You <u>start away</u>	224
And lend no ea	r unto my purposes:	225
Those prisoner	s you shall keep—	226
HOTSPUR Nay, I w	ill. That's flat!	227
He said he wou	ıld not ransom Mortimer,	228
Forbade my to	ngue to speak of Mortimer.	229
But I will find l	nim when he lies asleep,	230
And in his ear l	I'll hollo "Mortimer."	231
Nay, I'll have a	starling shall be taught to speak	232
Nothing but "M	Iortimer," and give it him	233
To keep his ang	ger <u>still</u> in motion.	234
WORCESTER Hear	you, cousin, a word.	235
HOTSPUR		
All studies here	e I solemnly defy,	236
Save how to ga	ll and pinch this Bolingbroke.	237
And that same	sword-and-buckler Prince of Wales—	238
But that I think	k his father loves him not	239
And would be g	glad he met with some mischance—	240
I would have h	im poisoned with a pot of ale.	241
WORCESTER		
Farewell, kinsn	nan. I'll talk to you	242
When you are b	petter tempered to attend.	243
NORTHUMBERLAND,	「to Hotspur ¬	
Why, what a wa	asp-stung and impatient fool	244

Art thou to break into this woman's mood,	245
Tying thine ear to no tongue but thine own!	246
HOTSPUR	
Why, look you, I am [「] whipped [¬] and scourged with	247
rods,	248
Nettled and stung with pismires, when I hear	249
Of this vile <u>politician</u> , Bolingbroke.	250
In Richard's time—what do you call the place?	251
A plague upon it! It is in Gloucestershire.	252
Twas where the madcap duke his uncle kept,	253
His uncle York, where I first bowed my knee	254
Unto this king of smiles, this Bolingbroke.	255
'Sblood, when you and he came back from	256
Ravenspurgh.	257
NORTHUMBERLAND At Berkeley Castle.	258
HOTSPUR You say true.	259
Why, what a <u>candy</u> <u>deal</u> of courtesy	260
This fawning greyhound then did proffer me:	261
"Look when his infant fortune came to age,"	262
And "gentle Harry Percy," and "kind cousin."	263
O, the devil take such <u>cozeners</u> !—God forgive me!	264
Good uncle, tell your tale. I have done.	265
WORCESTER	
Nay, if you have not, to it again.	266
We will <u>stay your leisure</u> .	267
HOTSPUR I have done, i' faith.	268
WORCESTER	
Then once more to your Scottish prisoners:	269
Deliver them up without their ransom straight,	270
And make the Douglas' son your only mean	271
For powers in Scotland, which, for divers reasons	272
Which I shall send you written, be assured	273

Will easily be granted	d.—You, my lord,	274
Your son in Scotland	l being thus employed,	275
Shall secretly into th	e <u>bosom</u> creep	276
Of that same noble p	orelate well beloved,	277
The Archbishop.		278
HOTSPUR Of York, is it i	not?	279
worcester True, who]	<u>oears hard</u>	280
His brother's death a	t Bristol, the Lord Scroop.	281
I speak not this in es	<u>timation,</u>	282
As what I think migh	nt be, but what I know	283
Is ruminated, plotted	l, and set down,	284
And only stays but to	behold the face	285
Of that occasion that	t shall bring it on.	286
I smell it. Upon my l NORTHUMBERLAND	ife it will do well.	287
	foot thou still let'st slip.	288
HOTSPUR		
Why, it cannot choos	se but be a noble plot.	289
And then the power	of Scotland and of York	290
To join with Mortim	er, ha?	291
WORCESTER HOTSPUR	And so they shall.	292
In faith, it is exceedi WORCESTER	ngly well <u>aimed</u> .	293
And 'tis no little reas	on bids us speed	294
To save our heads by	raising of <u>a head,</u>	295
For bear ourselves as	s even as we can,	296
The King will always	think him in our debt,	297
And think we think o	ourselves unsatisfied,	298
Till he hath found a	time to <u>pay us home</u> .	299
And see already how	he doth begin	300

To make us strangers to his looks of love.		301
HOTSPUR		
He does, he does. We'll be revenged on him.		302
WORCESTER		
Cousin, farewell. No further go in this		303
Than I by letters shall direct your course.		304
When time is ripe, which will be suddenly,		305
I'll steal to Glendower and Lord Mortimer,		306
Where you and Douglas and our powers at once,		307
As I will fashion it, shall happily meet		308
To bear 「our fortunes in our own strong arms,		309
Which now we hold at much uncertainty.		310
NORTHUMBERLAND		
Farewell, good brother. We shall thrive, I trust.		311
HOTSPUR		
Uncle, adieu. O, let the hours be short		312
Till fields and blows and groans applaud our sport.		313
	They exit.	

The History of HENRY IV

Part 1

ACT 2



$\lceil ACT 2 \rceil$

$\lceil \underline{\text{Scene 1}} \rceil$

Enter a <u>Carrier</u> with a <u>lantern</u> in his hand.

I'll be hanged. Charles's Wain is over the new	2 3 4
shimney and yet our horse not neeled. What	3
chimney, and yet our <u>horse</u> not packed.—What,	4
ostler!	
ostler, $\lceil within \rceil$ Anon, anon.	5
FIRST CARRIER I prithee, Tom, beat Cut's saddle. Put a	6
few <u>flocks</u> in the <u>point</u> . Poor jade is <u>wrung</u> in the	7
withers out of all cess.	8
Enter another Carrier, \(\text{with a lantern.} \) \(\text{`}	
SECOND CARRIER Peas and beans are as dank here as a	9
dog, and that is the next way to give poor jades the	10
bots. This house is turned upside down since Robin	11
ostler died.	12
FIRST CARRIER Poor fellow never joyed since the price	13
of oats rose. It was the death of him.	14
SECOND CARRIER I think this be the most villainous	15
house in all London road for fleas. I am stung like a	16
tench.	17
FIRST CARRIER Like a tench? By the Mass, there is	18
ne'er a king christen could be better bit than I have	19
been since the <u>first cock</u> .	20
SECOND CARRIER Why, they will allow us ne'er a jor-	21

dan, and then we <u>leak in your chimney</u> , and <u>your</u>	22
<u>chamber-lye</u> breeds fleas like a <u>loach</u> .	23
FIRST CARRIER What, ostler, come away and be	24
hanged. Come away.	25
SECOND CARRIER I have a gammon of bacon and two	26
races of ginger to be delivered as far as Charing	27
<u>Cross</u> .	28
FIRST CARRIER God's body, the turkeys in my pannier	29
are quite starved.—What, ostler! A plague on thee!	30
Hast thou never an eye in thy head? Canst not hear?	31
An 'twere not <u>as good deed as drink</u> to break <u>the</u>	32
pate on thee, I am a very villain. Come, and be	33
hanged. Hast no faith in thee?	34
Enter Gadshill.	
GADSHILL Good morrow, carriers. What's o'clock?	35
FIRST CARRIER I think it be two o'clock.	36
GADSHILL I prithee, lend me thy lantern to see my	37
gelding in the stable.	38
FIRST CARRIER Nay, by God, soft. I know a trick worth	39
two of that, i' faith.	40
GADSHILL, 「to Second Carrier I pray thee, lend me	41
thine.	42
SECOND CARRIER Ay, when, canst tell? "Lend me thy	43
lantern," quoth he. Marry, I'll see thee hanged	44
first.	45
GADSHILL Sirrah carrier, what time do you mean to	46
come to London?	47
SECOND CARRIER Time enough to go to bed with a	48
candle, I warrant thee. Come, neighbor Mugs,	49
we'll call up the gentlemen. They will along with	50
company, for they have great charge.	51

$\lceil Carriers \rceil exit.$

GADSHILL What ho, chamberlain!	52
Enter Chamberlain.	
CHAMBERLAIN At hand, quoth pickpurse.	53
GADSHILL That's even as fair as "at hand, quoth the	54
Chamberlain," for thou variest no more from	55
picking of purses than giving direction doth from	56
laboring: thou layest the plot how.	57
CHAMBERLAIN Good morrow, Master Gadshill. It holds	58
current that I told you yesternight: there's a frank-	59
lin in the Wild of Kent hath brought three hundred	60
marks with him in gold. I heard him tell it to one of	61
his company last night at supper—a kind of auditor,	62
one that hath abundance of charge too, God knows	63
what. They are up already and call for <u>eggs and</u>	64
<u>butter</u> . They will away <u>presently</u> .	65
GADSHILL Sirrah, if they meet not with Saint Nicholas'	66
<u>clerks</u> , I'll give thee this neck.	67
CHAMBERLAIN No, I'll none of it. I pray thee, keep that	68
for the hangman, for I know thou worshipest Saint	69
Nicholas as truly as a man of falsehood may.	70
GADSHILL What talkest thou to me of the hangman? If	71
I hang, I'll make a fat pair of gallows, for if I hang,	72
old Sir John hangs with me, and thou knowest he is	73
no starveling. Tut, there are other <u>Troyans</u> that	74
thou dream'st not of, <u>the which</u> for <u>sport sake</u> are	75
content to do the profession some grace, that	76
would, if matters should be looked into, for their	77
own credit sake make all whole. I am joined with no	78
foot-land-rakers, no long-staff sixpenny strikers,	79
none of these mad mustachio purple-hued malt-	80

worms, but with nobility and tranquillity, burgo-	81
masters and great oneyers, such as can hold in, such	82
as will strike sooner than speak, and speak sooner	83
than drink, and drink sooner than pray, and yet,	84
zounds, I lie, for they pray continually to their saint	85
the commonwealth, or rather not pray to her but	86
prey on her, for they ride up and down on her and	87
make her their <u>boots</u> .	88
CHAMBERLAIN What, the commonwealth their boots?	89
Will she hold out water in foul way?	90
GADSHILL She will, she will. Justice hath liquored her.	91
We steal as in a castle, cocksure. We have the	92
receipt of fern seed; we walk invisible.	93
CHAMBERLAIN Nay, by my faith, I think you are more	94
beholding to the night than to fern seed for your	95
walking invisible.	96
GADSHILL Give me thy hand. Thou shalt have a share in	97
our <u>purchase</u> , as I am a true man.	98
CHAMBERLAIN Nay, rather let me have it as you are a	99
false thief.	100
GADSHILL Go to. Homo is a common name to all men.	101
Bid the ostler bring my gelding out of the stable.	102
Farewell, you <u>muddy</u> knave.	103
$\lceil They \ exit.$	٦
Scene 2	
Enter Prince, Poins, $\lceil Bardolph, \rceil$ and Peto.	
POINS Come, shelter, shelter! I have removed Falstaff's	1
horse, and he <u>frets</u> like a gummed velvet.	2
PRINCE Stand close.	3

「Poins, Bardolph, and Peto exit. ¬ Enter Falstaff.

FALSTAFF Poins! Poins, and be hanged! Poins! 4 PRINCE Peace, you fat-kidneyed rascal. What a brawl-5 ing dost thou keep! 6 FALSTAFF Where's Poins, Hal? 7 PRINCE He is walked up to the top of the hill. I'll go 8 seek him. 「Prince exits. ¬ FALSTAFF I am accursed to rob in that thief's company. 10 The rascal hath removed my horse and tied him I 11 know not where. If I travel but four foot by the 12 square further afoot, I shall break my wind. Well, I 13 doubt not but to die a fair death for all this, if I 14 'scape hanging for killing that rogue. I have for-15 sworn his company hourly any time this two-and-16 twenty years, and yet I am bewitched with the 17 rogue's company. If the rascal have not given me 18 medicines to make me love him, I'll be hanged. It 19 could not be else: I have drunk medicines.—Poins! 20 Hal! A plague upon you both.—Bardolph! Peto!— 21 I'll starve ere I'll rob a foot further. An 'twere not as 22 good a deed as drink to turn true man and to leave 23 these rogues, I am the veriest varlet that ever 24 chewed with a tooth. Eight yards of uneven ground 25 is threescore and ten miles afoot with me, and the 26 stony-hearted villains know it well enough. A plague 27 upon it when thieves cannot be true one to another! 28 (They whistle, \(\sqrt{within.} \) \(\sqrt{Whew} \)! A plague upon you 29 all!

[™]Enter the Prince, Poins, Peto, and Bardolph.

30

Give me my horse, you rogues. Give me my horse	31
and be hanged!	32
PRINCE Peace, you fat guts! Lie down, lay thine ear	33
close to the ground, and list if thou canst hear the	34
tread of travelers.	35
FALSTAFF Have you any levers to lift me up again be-	36
ing down? 'Sblood, I'll not bear my own flesh so	37
far afoot again for all the coin in thy father's Ex-	38
chequer. What a plague mean you to colt me	39
thus?	40
PRINCE Thou liest. Thou art not colted; thou art un-	41
colted.	42
FALSTAFF I prithee, good Prince Hal, help me to my	43
horse, good king's son.	44
PRINCE Out, you rogue! Shall I be your ostler?	45
FALSTAFF Hang thyself in thine own heir-apparent	46
garters! If I be ta'en, I'll peach for this. An I have	47
not ballads <u>made on</u> you all and sung to filthy	48
tunes, let a cup of sack be my poison—when a jest	49
is so forward, and afoot too! I hate it.	50
Enter Gadshill.	
GADSHILL Stand.	51
FALSTAFF So I do, against my will.	52
POINS O, 'tis our setter. I know his voice.	53
「BARDOLPH What news?	54
「GADSHILL ⁷ Case you, case you. On with your vizards.	55
There's money of the King's coming down the hill.	56
'Tis going to the King's Exchequer.	57
FALSTAFF You lie, you rogue. 'Tis going to the King's	58
Tavern.	59
GADSHILL There's enough to make us all.	60

FALSTAFF To be hanged.	61
PRINCE Sirs, you four shall <u>front</u> them in the narrow	62
lane. Ned Poins and I will walk lower. If they 'scape	63
from your encounter, then they light on us.	
PETO How many be there of them?	64
	65
GADSHILL Some eight or ten.	66
FALSTAFF Zounds, will they not rob us?	67
PRINCE What, a coward, Sir John Paunch?	68
FALSTAFF Indeed, I am not John of Gaunt, your grand-	69
father, but yet no coward, Hal.	70
PRINCE Well, we leave that to the <u>proof</u> .	71
POINS Sirrah Jack, thy horse stands behind the hedge.	72
When thou need'st him, there thou shalt find him.	73
Farewell and stand fast.	74
FALSTAFF Now cannot I strike him, if I should be	75
hanged.	76
PRINCE, 「aside to Poins Ned, where are our disguises?	77
POINS, \(\side to Prince \)\\ Here, \(\frac{\text{hard by}}{\text{stand close}} \).	78
[↑] The Prince and Poins exit.	
FALSTAFF Now, my masters, happy man be his dole,	79
say I. Every man to his business.	80
√They step aside. ¬	
Enter the Travelers.	
FIRST TRAVELER Come, neighbor, the boy shall lead	81
our horses down the hill. We'll walk afoot awhile	82
and ease our legs.	83
THIEVES, \(\sigma advancing \cap \) Stand!	
9	84
TRAVELERS Jesus bless us!	85
FALSTAFF Strike! Down with them! Cut the villains'	86
throats! Ah, whoreson <u>caterpillars</u> , <u>bacon-fed</u>	87
knaves, they hate us youth. Down with them!	88

Fleece them!	89
TRAVELERS O, we are undone, both we and ours for-	90
ever!	91
FALSTAFF Hang, you gorbellied knaves! Are you un-	92
done? No, you fat chuffs. I would your store were	93
here. On, bacons, on! What, you knaves, young men	94
must live. You are grandjurors, are you? We'll jure	95
you, faith.	96
Here they rob them and bind them. They $\lceil all \rceil$ exit.	
Enter the Prince and Poins, \(\bar{disguised.} \)	
PRINCE The thieves have bound the true men. Now	97
could thou and I rob the thieves and go merrily to	98
London, it would be <u>argument</u> for a week, laughter	99
for a month, and a good jest forever.	100
POINS Stand close, I hear them coming.	101
$\lceil They \ step \ aside. \rceil$	
Enter the Thieves again.	
FALSTAFF Come, my masters, let us share, and then to	102
horse before day. An the Prince and Poins be not	103
two arrant cowards, there's no equity stirring.	104
There's no more valor in that Poins than in a wild	105
الماماء	
duck.	106
As they are sharing, the Prince and Poins set upon them.	106
	106107
As they are sharing, the Prince and Poins set upon them.	
As they are sharing, the Prince and Poins set upon them. PRINCE Your money!	107
As they are sharing, the Prince and Poins set upon them. PRINCE Your money! POINS Villains! They all run away, and Falstaff, after a blow or two, runs away too, leaving the booty behind them.	107
As they are sharing, the Prince and Poins set upon them. PRINCE Your money! POINS Villains! They all run away, and Falstaff, after a blow or two, runs away too, leaving the booty behind them. PRINCE	107 108
As they are sharing, the Prince and Poins set upon them. PRINCE Your money! POINS Villains! They all run away, and Falstaff, after a blow or two, runs away too, leaving the booty behind them. PRINCE Got with much ease. Now merrily to horse.	107
As they are sharing, the Prince and Poins set upon them. PRINCE Your money! POINS Villains! They all run away, and Falstaff, after a blow or two, runs away too, leaving the booty behind them. PRINCE	107 108

So strongly that they dare not meet each other.	1	12
Each takes his fellow for an officer.	1	13
Away, good Ned. Falstaff sweats to death,	1	14
And <u>lards</u> the lean earth as he walks along.	1	15
Were 't not for laughing, I should pity him.	1	16
POINS How the fat rogue roared!	1	17
	They exit.	

「<u>Scene 3</u>7

Enter Hotspur alone, reading a letter.

THOTSPUR But, for mine own part, my lord, I could be	1
well contented to be there, in respect of the love I	2
bear your house. He could be contented; why is he	3
not, then? In respect of the love he bears our	4
house—he shows in this he loves his own barn	5
better than he loves our house. Let me see some	6
more. The purpose you undertake is dangerous.	7
Why, that's certain. 'Tis dangerous to take a cold,	8
to sleep, to drink; but I tell you, my Lord Fool, out	9
of this nettle, danger, we pluck this flower, safety.	10
The purpose you undertake is dangerous, the friends	11
you have named uncertain, the time itself unsorted,	12
and your whole plot too light for the counterpoise	13
of so great an opposition. Say you so, say you so?	14
I say unto you again, you are a shallow, cowardly	15
hind, and you lie. What a lack-brain is this! By	16
the Lord, our plot is a good plot as ever was laid,	17
our friends true and constant—a good plot,	18
good friends, and full of expectation; an excellent	19
plot, very good friends. What a frosty-spirited	20

rogue is this! Why, my Lord of York commends	21
the plot and the general course of the action.	22
Zounds, an I were now by this rascal, I could brain	23
him with his lady's fan. Is there not my father, my	24
uncle, and myself, Lord Edmund Mortimer, my	25
Lord of York, and Owen Glendower? Is there not	26
besides the Douglas? Have I not all their letters to	27
meet me in arms by the ninth of the next month,	28
and are they not some of them set forward already?	29
What a pagan rascal is this—an infidel! Ha, you	30
shall see now, in very sincerity of fear and cold	31
heart, will he to the King and lay open all our	32
proceedings. O, I could divide myself and go to	33
buffets for moving such a dish of skim milk with so	34
honorable an action! Hang him, let him tell the	35
King. We are prepared. I will set forward tonight.	36
Enter his Lady.	
How now, Kate? I must leave you within these two	37
hours.	38
LADY PERCY	
O my good lord, why are you thus alone?	39
For what offense have I this fortnight been	40
A banished woman from my Harry's bed?	41
Tell me, sweet lord, what is 't that takes from thee	42
Thy stomach, pleasure, and thy golden sleep?	43
Why dost thou bend thine eyes upon the earth	44
And start so often when thou sit'st alone?	45
Why hast thou lost the fresh blood in thy cheeks	46
And given my treasures and my rights of thee	47
To thick-eyed musing and curst melancholy?	48
In thy faint slumbers I by thee have <u>watched</u> ,	49

And heard thee murmur tales of iron wars,	50
Speak terms of manage to thy bounding steed	51
Cry "Courage! To the field!" And thou hast tall	xed 52
Of sallies and retires, of trenches, tents,	53
Of palisadoes, frontiers, parapets,	54
Of <u>basilisks</u> , of cannon, <u>culverin</u> ,	55
Of prisoners' ransom, and of soldiers slain,	56
And all the currents of a heady fight.	57
Thy spirit within thee hath been so at war,	58
And thus hath so bestirred thee in thy sleep,	59
That beads of sweat have stood upon thy brow	60
Like bubbles in a late-disturbèd stream,	61
And in thy face strange motions have appeared	d, 62
Such as we see when men restrain their breath	n 63
On some great sudden hest . O, what portents a	are 64
these?	65
Some heavy business hath my lord in hand,	66
And I must know it, else he loves me not.	67
HOTSPUR	
What, ho!	68
[↑] Enter a Servant. [↑]	
Is Gilliams with the packet gone?	69
SERVANT He is, my lord, an hour ago.	70
HOTSPUR	
Hath Butler brought those horses from the she	eriff? 71
SERVANT	
One horse, my lord, he brought <u>even</u> now.	72
HOTSPUR	
What horse? 「A¬ roan, a crop-ear, is it not?	73
SERVANT It is, my lord.	77.4
	74
HOTSPUR That roan shall be my throne.	75

Well, I will back him straight. O, Esperance!	76
Bid Butler lead him forth into the park.	77
「Servant exits. [¬]	
LADY PERCY But hear you, my lord.	78
нотsрur What say'st thou, my lady?	79
LADY PERCY What is it carries you away?	80
HOTSPUR Why, my horse, my love, my horse.	81
LADY PERCY Out, you mad-headed ape!	82
A weasel hath not such a deal of spleen	83
As you are tossed with. In faith,	84
I'll know your business, Harry, that I will.	85
I fear my brother Mortimer doth stir	86
About his title, and hath sent for you	87
To <u>line</u> his enterprise; but if you go—	88
HOTSPUR	
So far afoot, I shall be weary, love.	89
LADY PERCY	
Come, come, you <u>paraquito</u> , answer me	90
Directly unto this question that I ask.	91
In faith, I'll break thy little finger, Harry,	92
An if thou wilt not tell me all things true.	93
HOTSPUR Away!	94
Away, you trifler. Love, I love thee not.	95
I care not for thee, Kate. This is no world	96
To play with <u>mammets</u> and to <u>tilt</u> with lips.	97
We must have bloody noses and cracked crowns,	98
And pass them current too.—Gods me, my horse!—	99
What say'st thou, Kate? What wouldst thou have	100
with me?	101
LADY PERCY	
Do you not love me? Do you not indeed?	102
Well, do not then, for since you love me not,	103
I will not love myself. Do you not love me?	104

Nay, tell me if you speak in jest or no.		105
HOTSPUR Come, wilt thou see me ride?		106
And when I am a-horseback I will swear		107
I love thee infinitely. But hark you, Kate,		108
I must not have you henceforth question me		109
Whither I go, nor reason whereabout.		110
Whither I must, I must; and to conclude		111
This evening must I leave you, gentle Kate.		112
I know you wise, but yet no farther wise		113
Than Harry Percy's wife; constant you are,		114
But yet a woman; and for secrecy		115
No lady <u>closer</u> , for I well believe		116
Thou wilt not utter what thou dost not know,		117
And so far will I trust thee, gentle Kate.		118
LADY PERCY How? So far? HOTSPUR		119
Not an inch further. But hark you, Kate,		120
Whither I go, thither shall you go too.		121
Today will I set forth, tomorrow you.		122
Will this content you, Kate?		123
LADY PERCY It must, of force.		124
	They exit.	
「Scene 4 [↑]		
Enter Prince and Poins.		
PRINCE Ned, prithee, come out of that <u>fat room</u> and		1
lend me thy hand to laugh a little.		2
POINS Where hast been, Hal?		3
PRINCE With three or four <u>loggerheads</u> amongst three		4
or fourscore <u>hogsheads</u> . I have <u>sounded</u> the very		5

bass string of humility. Sirrah, I am sworn brother	6
to a <u>leash</u> of <u>drawers</u> , and can call them all by their	7
Christian names, as Tom, Dick, and Francis. They	8
take it already upon their salvation that though I be	9
but Prince of Wales, yet I am the king of courtesy,	10
and tell me flatly I am no proud jack, like Falstaff,	11
but a Corinthian, a lad of mettle, a good boy—by	12
the Lord, so they call me—and when I am king of	13
England, I shall command all the good lads in	14
Eastcheap. They call drinking deep "dyeing scar-	15
let," and when you breathe in your watering, they	16
cry "Hem!" and bid you " <u>Play it off</u> !" To conclude, I	17
am so good a proficient in one quarter of an hour	18
that I can drink with any tinker in his own language	19
during my life. I tell thee, Ned, thou hast lost much	20
honor that thou wert not with me in this action; but,	21
sweet Ned—to sweeten which name of Ned, I give	22
thee this pennyworth of sugar, clapped even now	23
into my hand by an underskinker, one that never	24
spake other English in his life than "Eight shillings	25
and sixpence," and "You are welcome," with this	26
shrill addition, "Anon, anon, sir.—Score a pint of	27
bastard in the Half-moon," or so. But, Ned, to	28
drive away the time till Falstaff come, I prithee, do	29
thou stand in some by-room while I question my	30
puny drawer to what end he gave me the sugar, and	31
do thou never <u>leave</u> calling "Francis," that his tale	32
to me may be nothing but "Anon." Step aside, and	33
I'll show thee a 「precedent. ¬	34
「Poins exits. ¬	

	I Ollis Calls.
POINS, \(\sqrt{within} \) Francis!	35
PRINCE Thou art perfect.	36

「POINS, within Francis!	37
Enter $\lceil Francis$, the \rceil Drawer.	
FRANCIS Anon, anon, sir.—Look down into the Pom-	38
garnet, Ralph.	39
PRINCE Come hither, Francis.	40
FRANCIS My lord?	41
PRINCE How long hast thou to serve, Francis?	42
FRANCIS Forsooth, five years, and as much as to—	43
POINS, \(\sqrt{within} \) Francis!	44
FRANCIS Anon, anon, sir.	45
PRINCE Five year! By 'r Lady, a long lease for the	46
clinking of pewter! But, Francis, darest thou be	47
so valiant as to play the coward with thy inden-	48
ture, and show it a fair pair of heels, and run	49
from it?	50
FRANCIS O Lord, sir, I'll be sworn upon all the books	51
in England, I could find in my heart—	52
POINS, [within] Francis!	53
FRANCIS Anon, sir.	54
PRINCE How old art thou, Francis?	55
FRANCIS Let me see. About Michaelmas next, I shall	56
be—	57
POINS, \(\sqrt{within} \) Francis!	58
FRANCIS Anon, sir.—Pray, stay a little, my lord.	59
PRINCE Nay, but hark you, Francis, for the sugar thou	60
gavest me—'twas a pennyworth, was 't not?	61
FRANCIS O Lord, I would it had been two!	62
PRINCE I will give thee for it a thousand pound. Ask	63
me when thou wilt, and thou shalt have it.	64
POINS, \(\sqrt{within} \) Francis!	65
FRANCIS Anon, anon.	66

PRINCE Anon, Francis? No, Francis. But tomorrow,	67
Francis; or, Francis, o' Thursday; or indeed, Fran-	68
cis, when thou wilt. But, Francis—	69
FRANCIS My lord?	70
PRINCE Wilt thou rob this leathern-jerkin, crystal-	71
button, not-pated, agate-ring, puke-stocking, cad-	72
dis-garter, smooth-tongue, Spanish-pouch—	73
FRANCIS O Lord, sir, who do you mean?	74
PRINCE Why then, your brown bastard is your only	75
drink, for look you, Francis, your white canvas	76
doublet will sully. In Barbary, sir, it cannot come to	77
so <u>much</u> .	78
FRANCIS What, sir?	79
POINS, \(\sqrt{within} \) Francis!	80
PRINCE Away, you rogue! Dost thou not hear them	81
call?	82
Here they both call him. The Drawer stands <u>amazed</u> , not knowing which way to go.	
Enter Vintner.	
VINTNER What, stand'st thou still and hear'st such a	83
calling? Look to the guests within.	84
「Francis exits. ¬	
My lord, old Sir John with half a dozen more are at	85
the door. Shall I let them in?	86
PRINCE Let them alone awhile, and then open the	87
door. 「Vintner exits. [¬] Poins!	88
Enter Poins.	
POINS Anon, anon, sir.	89
PRINCE Sirrah, Falstaff and the rest of the thieves are	90
at the door. Shall we be merry?	91
POINS As merry as crickets, my lad. But hark you,	92

what cunning <u>match</u> have you made <u>with this jest</u>	93
of the drawer. Come, what's the issue?	94
PRINCE I am now of all humors that have showed	95
themselves humors since the old days of Good-	96
man Adam to the pupil age of this present twelve	97
o'clock at midnight.	98
[↑] Enter Francis, in haste. [↑]	
What's o'clock, Francis?	99
FRANCIS Anon, anon, sir.	100
^T Francis exits	_{5.} 7
PRINCE That ever this fellow should have fewer words	101
than a parrot, and <u>yet</u> the son of a woman! His	102
industry is upstairs and downstairs, his eloquence	103
the parcel of a reckoning. I am not yet of Percy's	104
mind, the Hotspur of the north, he that kills me	105
some six or seven dozen of Scots at a breakfast,	106
washes his hands, and says to his wife "Fie upon	107
this quiet life! I want work." "O my sweet Harry,"	108
says she, "how many hast thou killed today?"	109
"Give my roan horse a drench," says he, and an-	110
swers "Some fourteen," an hour after. "A trifle, a	111
trifle." I prithee, call in Falstaff. I'll play Percy,	112
and that damned <u>brawn</u> shall play Dame Morti-	113
mer his wife. "Rivo!" says the drunkard. Call in	114
Ribs, call in Tallow.	115
Enter Falstaff, 「Gadshill, Peto, Bardolph; and Francis, with wir	ıe.┐
POINS Welcome, Jack. Where hast thou been?	116
FALSTAFF A plague of all cowards, I say, and a ven-	117
geance too! Marry and amen!—Give me a cup of	118
sack, boy.—Ere I lead this life long, I'll sew nether-	119
stocks and mend them, and foot them too. A plague	120

of all cowards!—Give me a cup of sack, rogue!—Is	121
there no virtue extant?	122
He drinketh.	
PRINCE Didst thou never see Titan kiss a dish of	123
butter—pitiful-hearted Titan!—that melted at the	124
sweet tale of the sun's? If thou didst, then behold	125
that compound.	126
FALSTAFF, 「to Francis You rogue, here's lime in this	127
sack too.—There is nothing but roguery to be	128
found in villainous man, yet a coward is worse than	129
a cup of sack with lime in it. A villainous coward! Go	130
thy ways, old Jack. Die when thou wilt. If manhood,	131
good manhood, be not forgot upon the face of the	132
Earth, then am I a shotten herring. There lives not	133
three good men unhanged in England, and one of	134
them is fat and grows old, God help the while. A bad	135
world, I say. I would I were a weaver. I could sing	136
psalms, or anything. A plague of all cowards, I say	137
still.	138
PRINCE How now, woolsack, what mutter you?	139
FALSTAFF A king's son! If I do not beat thee out of thy	140
kingdom with a dagger of lath, and drive all thy	141
subjects afore thee like a flock of wild geese, I'll	142
never wear hair on my face more. You, Prince of	143
Wales!	144
PRINCE Why, you whoreson round man, what's the	145
matter?	146
FALSTAFF Are not you a coward? Answer me to that—	147
and Poins there?	148
POINS Zounds, you fat paunch, an you call me coward,	149
by the Lord, I'll stab thee.	150
FALSTAFF I call thee coward? I'll see thee damned ere	151

I call thee coward, but I would give a thousand	152
pound I could run as fast as thou canst. You are	153
straight enough in the shoulders you care not who	154
sees your back. Call you that backing of your	155
friends? A plague upon such backing! Give me them	156
that will face me.—Give me a cup of sack.—I am a	157
rogue if I drunk today.	158
PRINCE O villain, thy lips are scarce wiped since thou	159
drunk'st last.	160
FALSTAFF All is one for that. (He drinketh.) A plague of	161
all cowards, still say I.	162
PRINCE What's the matter?	163
FALSTAFF What's the matter? There be four of us here	164
have ta'en a thousand pound this day morning.	165
PRINCE Where is it, Jack, where is it?	166
FALSTAFF Where is it? Taken from us it is. A hundred	167
upon poor four of us.	168
PRINCE What, a hundred, man?	169
FALSTAFF I am a rogue if I were not at half-sword	170
with a dozen of them two hours together. I have	171
'scaped by miracle. I am eight times thrust through	172
the <u>doublet</u> , four through the hose, my <u>buckler</u>	173
cut through and through, my sword hacked like	174
a handsaw. <u>Ecce signum!</u> I never <u>dealt</u> better since	175
I was a man. All would not do. A plague of	176
all cowards! Let them speak. [Pointing to Gads-	177
<i>hill, Bardolph, and Peto.</i> If they speak more or	178
less than truth, they are villains, and the sons of	179
darkness.	180
「PRINCE Speak, sirs, how was it?	181
「BARDOLPH We four set upon some dozen.	182
FALSTAFF Sixteen at least, my lord.	183

「BARDOLPH」 And bound them.	184
PETO No, no, they were not bound.	185
FALSTAFF You rogue, they were bound, every man of	186
them, or I am a Jew else, an Ebrew Jew.	187
「BARDOLPH As we were sharing, some six or seven	188
fresh men set upon us.	189
FALSTAFF And unbound the rest, and then come in the	190
other.	191
PRINCE What, fought you with them all?	192
FALSTAFF All? I know not what you call all, but if I	193
fought not with fifty of them I am a bunch of	194
radish. If there were not two- or three-and-fifty	195
upon poor old Jack, then am I no two-legged	196
creature.	197
PRINCE Pray God you have not murdered some of	198
them.	199
FALSTAFF Nay, that's past praying for. I have peppered	200
two of them. Two I am sure I have paid, two rogues	201
in buckram suits. I tell thee what, Hal, if I tell thee a	202
lie, spit in my face, <u>call me horse</u> . Thou knowest <u>my</u>	203
old ward. Here I lay, and thus I bore my point. Four	204
rogues in buckram let drive at me.	205
PRINCE What, four? Thou said'st but two even now.	206
FALSTAFF Four, Hal, I told thee four.	207
POINS Ay, ay, he said four.	208
FALSTAFF These four came all afront, and mainly	209
thrust at me. <u>I made me no more ado</u> , but took all	210
their seven points in my target, thus.	211
PRINCE Seven? Why there were but four even now.	212
FALSTAFF In buckram?	213
POINS Ay, four in buckram suits.	214
FALSTAFF Seven by these hilts, or I am a villain else.	215

PRINCE, \(\text{to Poins} \) Prithee, let him alone. We shall have	216
more anon.	217
FALSTAFF Dost thou hear me, Hal?	218
PRINCE Ay, and mark thee too, Jack.	219
FALSTAFF Do so, for it is worth the listening to. These	220
nine in buckram that I told thee of—	221
PRINCE So, two more already.	222
FALSTAFF Their points being broken—	223
POINS Down fell their hose.	224
FALSTAFF Began to give me ground, but I followed me	225
close, came in foot and hand, and, with a thought,	226
seven of the eleven I paid.	227
PRINCE O monstrous! Eleven buckram men grown out	228
of two!	229
FALSTAFF But as the devil would have it, three misbe-	230
gotten knaves in <u>Kendal green</u> came at my back,	231
and let drive at me, for it was so dark, Hal, that thou	232
couldst not see thy hand.	233
PRINCE These lies are like their father that begets	234
them, gross as a mountain, open, palpable. Why,	235
thou claybrained guts, thou knotty-pated fool, thou	236
whoreson, obscene, greasy <u>tallow-catch</u> —	237
FALSTAFF What, art thou mad? Art thou mad? Is not	238
the truth the truth?	239
PRINCE Why, how couldst thou know these men in	240
Kendal green when it was so dark thou couldst not	241
see thy hand? Come, tell us your reason. What sayest	242
thou to this?	243
Poins Come, your reason, Jack, your reason.	244
FALSTAFF What, upon compulsion? Zounds, an I were	245
at the strappado or all the racks in the world, I	246

would not tell you on compulsion. Give you a	247
reason on compulsion? If reasons were as plentiful	248
as blackberries, I would give no man a reason upon	249
compulsion, I.	250
PRINCE I'll be no longer guilty of this sin. This san-	251
guine coward, this bed-presser, this horse-back-	252
breaker, this huge hill of flesh—	253
FALSTAFF 'Sblood, you starveling, you elfskin, you	254
dried neat's tongue, you bull's pizzle, you stockfish!	255
O, for breath to utter what is like thee! You tailor's	256
yard, you sheath, you bowcase, you vile standing	257
<u>tuck</u> —	258
PRINCE Well, breathe awhile, and then to it again, and	259
when thou hast tired thyself in base comparisons,	260
hear me speak but this.	261
POINS Mark, Jack.	262
PRINCE We two saw you four set on four, and bound	263
them and were masters of their wealth. Mark now	264
how a plain tale shall put you down. Then did we	265
two set on you four and, with a word, outfaced you	266
from your prize, and have it, yea, and can show it	267
you here in the house. And, Falstaff, you carried	268
your guts away as nimbly, with as quick dexterity,	269
and roared for mercy, and still run and roared, as	270
ever I heard bull-calf. What a slave art thou to hack	271
thy sword as thou hast done, and then say it was in	272
fight! What trick, what device, what starting-hole	273
canst thou now find out to hide thee from this open	274
and apparent shame?	275
POINS Come, let's hear, Jack. What trick hast thou	276
now ²	277

FALSTAFF By the Lord, I knew you as well as he that	278
made you. Why, hear you, my masters, was it for	279
me to kill the heir apparent? Should I turn upon the	280
true prince? Why, thou knowest I am as valiant as	281
Hercules, but beware instinct. The lion will not	282
touch the true prince. Instinct is a great matter.	283
I was now a coward on instinct. I shall think	284
the better of myself, and thee, during my life—	285
I for a valiant lion, and thou for a true prince.	286
But, by the Lord, lads, I am glad you have the	287
money.—Hostess, <u>clap to</u> the doors.— <u>Watch to-</u>	288
night, pray tomorrow. Gallants, lads, boys, hearts	289
of gold, all the titles of good fellowship come to	290
you. What, shall we be merry? Shall we have a play	291
extempore?	292
PRINCE Content, and the argument shall be thy run-	293
ning away.	294
FALSTAFF Ah, no more of that, Hal, an thou lovest me.	295
Enter Hostess.	
HOSTESS O Jesu, my lord the Prince—	296
PRINCE How now, my lady the hostess, what sayst thou	297
to me?	298
HOSTESS Marry, my lord, there is a nobleman of the	299
court at door would speak with you. He says he	300
comes from your father.	301
PRINCE Give him as much as will make him a royal	302
man and send him back again to my mother.	303
FALSTAFF What manner of man is he?	304
HOSTESS An old man.	305
FALSTAFF What doth Gravity out of his bed at mid-	306
night? Shall I give him his answer?	307

PRINCE Prithee do, Jack.	308
FALSTAFF Faith, and I'll send him packing.	309
He exits.	
PRINCE Now, sirs. To Gadshill. By 'r Lady, you fought	310
fair.—So did you, Peto.—So did you, Bardolph.—	311
You are lions too. You ran away upon instinct. You	312
will not touch the true prince. No, fie!	313
BARDOLPH Faith, I ran when I saw others run.	314
PRINCE Faith, tell me now in earnest, how came Fal-	315
staff's sword so hacked?	316
PETO Why, he hacked it with his dagger and said he	317
would swear truth out of England but he would	318
make you believe it was done in fight, and per-	319
suaded us to do the like.	320
BARDOLPH Yea, and to tickle our noses with speargrass	321
to make them bleed, and then to beslubber our	322
garments with it, and swear it was the blood of true	323
men. I did that I did not this seven year before: I	324
blushed to hear his monstrous devices.	325
PRINCE O villain, thou stolest a cup of sack eighteen	326
years ago, and wert taken with the manner, and ever	327
since thou hast blushed extempore. Thou hadst fire	328
and sword on thy side, and yet thou ran'st away.	329
What instinct hadst thou for it?	330
BARDOLPH My lord, do you see these meteors? Do you	331
behold these exhalations?	332
PRINCE I do.	333
BARDOLPH What think you they portend?	334
PRINCE Hot livers and cold purses.	335
BARDOLPH Choler, my lord, if rightly taken.	336
PRINCE No. If rightly taken, halter.	337

Enter Falstaff.

Here comes lean Jack. Here comes bare-bone.—	338
How now, my sweet creature of bombast? How long	339
is 't ago, Jack, since thou sawest thine own knee?	340
FALSTAFF My own knee? When I was about thy years,	341
Hal, I was not an eagle's talon in the waist. I could	342
have crept into any alderman's thumb-ring. A	343
plague of sighing and grief! It blows a man up like a	344
bladder. There's villainous news abroad. Here was	345
Sir John Bracy from your father. You must to the	346
court in the morning. That same mad fellow of the	347
north, Percy, and he of Wales that gave Amamon the	348
bastinado, and made <u>Lucifer</u> cuckold, and <u>swore</u>	349
the devil his true liegeman upon the cross of a	350
Welsh hook—what a plague call you him?	351
POINS \[Owen \] Glendower.	352
FALSTAFF Owen, Owen, the same, and his son-in-law	353
Mortimer, and old Northumberland, and that	354
sprightly Scot of Scots, Douglas, that runs a-horse-	355
back up a hill perpendicular—	356
PRINCE He that rides at high speed, and with his pistol	357
kills a sparrow flying.	358
FALSTAFF You have <u>hit it</u> .	359
PRINCE So did he never the sparrow.	360
FALSTAFF Well, that rascal hath good mettle in him. He	361
will not run.	362
PRINCE Why, what a rascal art thou then to praise him	363
so for running?	364
FALSTAFF A-horseback, you cuckoo, but afoot he will	365
not budge a foot.	366
PRINCE Yes, Jack, upon instinct.	367
FALSTAFF I grant you, upon instinct. Well, he is there	368
too, and one Mordake, and a thousand blue-caps	369

more. Worcester is stolen away tonight. Thy father's	370
beard is turned white with the news. You may buy	371
land now as cheap as stinking mackerel.	372
PRINCE Why then, it is <u>like</u> if there come a hot June,	373
and this civil buffeting hold, we shall buy maiden-	374
heads as they buy hobnails, by the hundreds.	375
FALSTAFF By the Mass, thou sayest true. It is like we	376
shall have good trading that way. But tell me, Hal,	377
art not thou horrible afeard? Thou being heir	378
apparent, could the world pick thee out three such	379
enemies again as that fiend Douglas, that spirit	380
Percy, and that devil Glendower? Art thou not	381
horribly afraid? Doth not thy blood thrill at it?	382
PRINCE Not a whit, i' faith. I lack some of thy instinct.	383
FALSTAFF Well, thou wilt be horribly chid tomorrow	384
when thou comest to thy father. If thou love me,	385
practice an answer.	386
PRINCE Do thou stand for my father and examine me	387
upon the particulars of my life.	388
FALSTAFF Shall I? Content. 「He sits down. ¬ This chair	389
shall be my state, this dagger my scepter, and this	390
cushion my crown.	391
PRINCE Thy state is taken for a joined stool, thy golden	392
scepter for a leaden dagger, and thy precious rich	393
crown for a pitiful bald crown.	394
FALSTAFF Well, an the fire of grace be not quite out of	395
thee, now shalt thou be moved.—Give me a cup of	396
sack to make my eyes look red, that it may be	397
thought I have wept, for I must speak in passion,	398
and I will do it in King Cambyses' vein.	399
PRINCE, \[\frac{bowing}{} \] Well, here is my \[\frac{leg}{}. \]	400
FALSTAFF And here is my speech. \(\subseteq As \) King. \(\subseteq \) Stand	401

aside, nobility.	402
HOSTESS O Jesu, this is excellent sport, i' faith!	403
FALSTAFF, [「] as King [¬]	
Weep not, sweet queen, for trickling tears are vain.	404
HOSTESS O the Father, how he holds his countenance!	405
FALSTAFF, [「] as King [¬]	
For God's sake, lords, <u>convey</u> my [tristful] queen,	406
For tears do stop the floodgates of her eyes.	407
ноsтеss O Jesu, he doth it as like one of these <u>harlotry</u>	408
<u>players</u> as ever I see.	409
FALSTAFF Peace, good pint-pot. Peace, good tickle-	410
<u>brain</u> .—「As King. [↑] Harry, I do not only marvel	411
where thou spendest thy time, but also how thou	412
art accompanied. For though the camomile, the	413
more it is trodden on, the faster it grows, so youth,	414
the more it is <u>wasted</u> , <u>the sooner it</u> <u>wears</u> . That	415
thou art my son I have partly thy mother's word,	416
partly my own opinion, but chiefly a villainous	417
trick of thine eye and a foolish hanging of thy	418
nether lip that doth warrant me. If then thou be	419
son to me, here lies the point: why, being son to	420
me, art thou so pointed at? Shall the blessed sun of	421
heaven prove a <u>micher</u> and eat blackberries? A	422
question not to be asked. Shall the son of England	423
prove a thief and take purses? A question to be	424
asked. There is a thing, Harry, which thou hast	425
often heard of, and it is known to many in our land	426
by the name of pitch. This pitch, as ancient writers	427
do report, doth defile; so doth the company thou	428
keepest. For, Harry, now I do not speak to thee in	429
drink, but in tears; not in pleasure, but in passion;	430

not in words only, but in woes also. And yet there is	431
a virtuous man whom I have often noted in thy	432
company, but I know not his name.	433
PRINCE What manner of man, an it like your Majesty?	434
FALSTAFF, 「as King A goodly portly man, i' faith, and a	435
corpulent; of a cheerful look, a pleasing eye, and a	436
most noble carriage, and, as I think, his age some	437
fifty, or, by 'r Lady, inclining to threescore; and now	438
I remember me, his name is Falstaff. If that man	439
should be lewdly given, he deceiveth me, for, Harry,	440
I see virtue in his looks. If then the <u>tree may be</u>	441
known by the fruit, as the fruit by the tree, then	442
peremptorily I speak it: there is virtue in that	443
Falstaff; him keep with, the rest banish. And tell me	444
now, thou <u>naughty varlet</u> , tell me where hast thou	445
been this month?	446
PRINCE Dost thou speak like a king? Do thou stand for	447
me, and I'll play my father.	448
FALSTAFF, [rising] Depose me? If thou dost it half so	449
gravely, so majestically, both in word and matter,	450
hang me up by the heels for a <u>rabbit-sucker</u> or a	451
<u>poulter's hare</u> .	452
PRINCE, 「sitting down Well, here I am set.	453
FALSTAFF And here I stand.—Judge, my masters.	454
PRINCE, [as King] Now, Harry, whence come you?	455
FALSTAFF, 「as Prince My noble lord, from Eastcheap.	456
PRINCE, [as King] The complaints I hear of thee are	457
grievous.	458
FALSTAFF, 「as Prince ignormalization is Sblood, my lord, they are false.	459
—Nay, I'll <u>tickle you for a young prince</u> , i' faith.	460
PRINCE, 「as King T Swearest thou? <u>Ungracious</u> boy,	461

henceforth ne'er look on me. Thou art violently	462
carried away from grace. There is a devil haunts	463
thee in the likeness of an old fat man. A tun of man	464
is thy companion. Why dost thou converse with that	465
trunk of humors, that bolting-hutch of beastliness,	466
that swollen parcel of dropsies, that huge bombard	467
of sack, that stuffed cloakbag of guts, that roasted	468
Manningtree ox with the pudding in his belly, that	469
reverend Vice, that gray iniquity, that father ruffian,	470
that vanity in years? Wherein is he good, but to taste	471
sack and drink it? Wherein neat and cleanly but to	472
carve a capon and eat it? Wherein cunning but in	473
craft? Wherein crafty but in villainy? Wherein vil-	474
lainous but in all things? Wherein worthy but in	475
nothing?	476
FALSTAFF, [as Prince] I would your Grace would take	477
me with you. Whom means your Grace?	478
PRINCE, 「as King That villainous abominable mislead-	479
er of youth, Falstaff, that old white-bearded Satan.	480
FALSTAFF, 「as Prince My lord, the man I know.	481
PRINCE, 「as King I know thou dost.	482
FALSTAFF, 「as Prince But to say I know more harm in	483
him than in myself were to say more than I know.	484
That he is old, the more the pity; his white hairs do	485
witness it. But that he is, saving your reverence, a	486
whoremaster, that I utterly deny. If sack and sugar	487
be a fault, God help the wicked. If to be old and	488
merry be a sin, then many an old host that I know is	489
damned. If to be fat be to be hated, then Pharaoh's	490
<u>[lean] kine</u> are to be loved. No, my good lord,	491
banish Peto, banish Bardolph, banish Poins, but for	492

sweet Jack Falstaff, kind Jack Falstaff, true Jack	493
Falstaff, valiant Jack Falstaff, and therefore more	494
valiant being as he is old Jack Falstaff, banish not	495
him thy Harry's company, banish not him thy	496
Harry's company. Banish plump Jack, and banish	497
all the world.	498
PRINCE I do, I will.	499
「A loud knocking, and Bardolph, Hostess, and Francis exit. ¬	
Enter Bardolph running.	
BARDOLPH O my lord, my lord, the Sheriff with a most	500
monstrous watch is at the door.	501
FALSTAFF Out, you rogue.—Play out the play. I have	502
much to say in the behalf of that Falstaff.	503
Enter the Hostess.	
ноsтess O Jesu, my lord, my lord—	504
PRINCE Heigh, heigh, <u>the devil rides upon a fiddle-</u>	505
stick. What's the matter?	506
HOSTESS The Sheriff and all the watch are at the door.	507
They are come to search the house. Shall I let them	508
in?	509
FALSTAFF Dost thou hear, Hal? Never call a true piece	510
of gold a counterfeit. Thou art essentially made	511
without seeming so.	512
PRINCE And thou a natural coward without instinct.	513
FALSTAFF I deny your <u>major</u> . If you will deny the	514
Sheriff, so; if not, let him enter. If I become not a	515
cart as well as another man, a plague on my	516
bringing up. I hope I shall as soon be strangled with	517
a <u>halter</u> as another.	518
PRINCE, [standing] Go hide thee behind the arras. The	519
rest <u>walk up above</u> .—Now, my masters, for a <u>true</u>	520

face and good conscience.	521
FALSTAFF Both which I have had, but their date is out;	522
and therefore I'll hide me.	523
\lceil He hides. \rceil	
PRINCE Call in the Sheriff.	524
「All but the Prince and Peto exit. ¬	
Enter Sheriff and the Carrier.	
PRINCE	
Now, Master Sheriff, what is your will with me? SHERIFF	525
First pardon me, my lord. A hue and cry	526
Hath followed certain men unto this house.	527
PRINCE What men?	528
SHERIFF	
One of them is well known, my gracious lord.	529
A gross fat man.	530
CARRIER As fat as butter. PRINCE	531
The man I do assure you is not here,	532
For I myself at this time have employed him.	533
And, sheriff, I will engage my word to thee	534
That I will by tomorrow dinner time	535
Send him to answer thee or any man	536
For anything he shall be charged withal.	537
And so let me entreat you leave the house. SHERIFF	538
I will, my lord. There are two gentlemen	539
Have in this robbery lost three hundred marks. PRINCE	540
It may be so. If he have robbed these men,	541
He shall be answerable; and so farewell.	542
SHERIFF Good night, my noble lord.	543
PRINCE	573

I think it is good <u>morrow</u> , is it not? SHERIFF	544
Indeed, my lord, I think it be two o'clock.	545
He exits \(\text{with the Carrier.} \)	
PRINCE This oily rascal is known as well as Paul's . Go	546
call him forth.	547
PETO Falstaff!—Fast asleep behind the arras, and	548
snorting like a horse.	549
PRINCE Hark, how hard he fetches breath. Search his	550
pockets. (He searcheth his pocket, and findeth certain	551
papers.) What hast thou found?	552
PETO Nothing but papers, my lord.	553
PRINCE Let's see what they be. Read them.	554
$\lceil \text{PETO } reads \rceil$	
<u>Item</u> , a capon, 2 <u>s.</u> 2 <u>d.</u>	555
Item, sauce, 4d.	556
Item, sack, two gallons, 5s. 8d.	557
Item, anchovies and sack after supper, 2s. 6d.	558
Item, bread, <u>ob.</u>	559
「PRINCE O monstrous! But one halfpennyworth of	560
bread to this intolerable deal of sack? What there is	561
else, keep <u>close</u> . We'll read it <u>at more advantage</u> .	562
There let him sleep till day. I'll to the court in the	563
morning. We must all to the wars, and thy place	564
shall be honorable. I'll procure this fat rogue a	565
charge of foot, and I know his death will be a march	566
of twelve score. The money shall be paid back again	567
with advantage. Be with me betimes in the morn-	568
ing, and so good morrow, Peto.	569
рето Good morrow, good my lord.	570
They exit.	

The History of HENRY IV

Part 1

ACT 3



$\lceil ACT 3 \rceil$

「Scene 1[¬]

Enter Hotspur, Worcester, Lord Mortimer, 「and Towen Glendower.

are fair, the parties sure,	1
on full of <u>prosperous hope</u> .	2
and cousin Glendower,	3
n? And uncle Worcester—	4
t, I have forgot the map.	5
t, cousin Percy,	6
Hotspur, for by that name	7
<u>ter</u> doth speak of you	8
pale, and with a rising sigh	Ç
in heaven.	10
And you in hell,	11
rs Owen Glendower spoke of.	12
nim. At my nativity	13
ven was full of fiery shapes,	14
sets, and at my birth	15
nuge foundation of <u>the Earth</u>	16
ward.	17
Why, so it would have done	18
son if your mother's cat	19
	and cousin Glendower, n? And uncle Worcester— t, I have forgot the map. t, cousin Percy, Hotspur, for by that name ter doth speak of you pale, and with a rising sigh in heaven. And you in hell, rs Owen Glendower spoke of. him. At my nativity ven was full of fiery shapes, sets, and at my birth huge foundation of the Earth ward. Why, so it would have done

Had but kittened, though yourself had never been	
born.	21
GLENDOWER	
I say the Earth did shake when I was born.	22
HOTSPUR	
And I say the Earth was not of my mind,	23
If you suppose as fearing you it shook.	24
GLENDOWER III G. 11 F. 11 II	
The heavens were all on fire; the Earth did tremble.	25
O, then the Earth shook to see the heavens on fire,	2/
	26
And not in fear of your nativity.	27
<u>Diseasèd</u> nature oftentimes breaks forth	28
In strange eruptions; oft the <u>teeming</u> Earth	29
Is with a kind of colic pinched and vexed	30
By the imprisoning of unruly wind	31
Within her womb, which, for enlargement striving,	32
Shakes the old <u>beldam</u> Earth and topples down	33
Steeples and moss-grown towers. At your birth	34
Our grandam Earth, having this <u>distemp'rature</u> ,	35
In <u>passion</u> shook.	36
GLENDOWER Cousin, of many men	37
I do not bear <u>these crossings</u> . Give me leave	38
To tell you once again that at my birth	39
The front of heaven was full of fiery shapes,	40
The goats ran from the mountains, and the herds	41
Were strangely clamorous to the frighted fields.	42
These signs have marked me extraordinary,	43
And all the <u>courses</u> of my life do show	44
I am not in the roll of common men.	45
Where is <u>he</u> living, <u>clipped in with</u> the sea	46
That chides the banks of England, Scotland, Wales,	47
Which calls me pupil or hath read to me?	48

And bring him out that is but woman's son	49
Can <u>trace</u> me in the tedious ways of <u>art</u>	50
And hold me pace in deep experiments.	51
HOTSPUR	
I think there's no man speaks better Welsh.	52
I'll to dinner.	53
MORTIMER	
Peace, cousin Percy. You will make him mad. GLENDOWER	54
I can call spirits from the <u>vasty deep</u> . HOTSPUR	55
Why, so can I, or so can any man,	56
But will they come when you do call for them? GLENDOWER	57
Why, I can teach you, cousin, to command the	58
devil.	59
HOTSPUR	
And I can teach thee, <u>coz</u> , to shame the devil	60
By telling truth. <u>Tell truth and shame the devil</u> .	61
If thou have power to raise him, bring him hither,	62
And I'll be sworn I have power to shame him	63
hence.	64
O, while you live, tell truth and shame the devil!	65
Come, come, no more of this unprofitable chat.	66
GLENDOWER	
Three times hath Henry Bolingbroke made head	67
Against my power; thrice from the banks of Wye	68
And sandy-bottomed Severn have I sent him	69
Bootless home and weather-beaten back.	70
HOTSPUR	
Home without boots, and in foul weather too!	71
How 'scapes he agues, in the devil's name?	72

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$\mathbf{v}_{\mathbf{L}}$	/L/1	\mathbf{r}		\perp

Come, here is the map. Shall we divide our right	73
According to our threefold order ta'en?	74
MORTIMER	
The <u>Archdeacon</u> hath divided it	75
Into three <u>limits</u> very equally:	76
England, from Trent and Severn hitherto,	77
By south and east is to my part assigned;	78
All westward, Wales beyond the Severn shore,	79
And all the fertile land within that bound	80
To Owen Glendower; and, dear coz, to you	81
The remnant northward lying off from Trent.	82
And our indentures tripartite are drawn,	83
Which being sealed interchangeably—	84
A business that this night may execute—	85
Tomorrow, cousin Percy, you and I	86
And my good Lord of Worcester will set forth	87
To meet your father and the Scottish power,	88
As is appointed us, at Shrewsbury.	89
My father Glendower is not ready yet,	90
Nor shall we need his help these fourteen days.	91
「To Glendower. ™ Within that space you may have	92
drawn together	93
Your tenants, friends, and neighboring gentlemen.	94
GLENDOWER	
A shorter time shall send me to you, lords,	95
And in my conduct shall your ladies come,	96
From whom you now must steal and take no leave,	97
For there will be a world of water shed	98
Upon the parting of your wives and you.	99
HOTSPUR, $\lceil looking \ at \ the \ map \rceil$	

Methinks my moiety, north from Burton here,	100
In quantity equals <u>not one</u> of yours.	101
See how this river comes me cranking in	102
And <u>cuts me</u> from the best of all my land	103
A huge half-moon, a monstrous [cantle] out.	104
I'll have the current in this place dammed up,	105
And here the smug and silver Trent shall run	106
In a new channel, <u>fair and evenly</u> .	107
It shall not wind with such a deep indent	108
To rob me of so rich a bottom here.	109
GLENDOWER	
Not wind? It shall, it must. You see it doth.	110
MORTIMER, $\lceil to \ Hotspur \rceil$	
Yea, but mark how he bears his course, and runs	111
me up	112
With like advantage on the other side,	113
Gelding the opposèd continent as much	114
As on the other side it takes from you.	115
WORCESTER	
Yea, but a little <u>charge</u> will <u>trench him</u> here	116
And on this north side win this cape of land,	
And then he runs straight and even.	118
HOTSPUR	
I'll have it so. A little charge will do it.	119
GLENDOWER I'll not have it altered.	120
HOTSPUR Will not you?	121
GLENDOWER No, nor you shall not.	122
HOTSPUR Who shall say me nay?	123
GLENDOWER Why, that will I.	124
HOTSPUR	
Let me not understand you, then; speak it in Welsh. GLENDOWER	125

I can speak English, lord, as well as you,	126
For I was trained up in the English court,	127
Where being but young I <u>framèd to</u> the harp	128
Many an English ditty lovely well	129
And gave the tongue a helpful ornament—	130
A <u>virtue</u> that was never seen in you. HOTSPUR	131
Marry, and I am glad of it with all my heart.	132
I had rather be a kitten and cry "mew"	133
Than one of these same <u>[meter]</u> balladmongers.	134
I had rather hear a <u>brazen can'stick</u> <u>turned</u> ,	135
Or a dry wheel grate on the axletree,	136
And that would set my teeth <u>nothing an</u> edge,	137
Nothing so much as mincing poetry.	138
Tis like the forced gait of a shuffling nag.	139
GLENDOWER Come, you shall have Trent turned.	140
HOTSPUR	
I do not care. I'll give thrice so much land	141
To any well-deserving friend;	142
But in the way of bargain, mark you me,	143
I'll <u>cavil on</u> the ninth part of a hair.	144
Are the indentures drawn? Shall we be gone? GLENDOWER	145
The moon shines fair. You may away by night.	146
I'll haste the <u>writer</u> , and <u>withal</u>	147
Break with your wives of your departure hence.	148
I am afraid my daughter will run mad,	149
So much she doteth on her Mortimer.	150
He exits.	
MORTIMER	
Fie, cousin Percy, how you <u>cross</u> my father!	151
I cannot choose. Sometime he angers me	152

With telling me of the moldwarp and the ant,	153
Of the dreamer Merlin and his prophecies,	154
And of a dragon and a finless fish,	155
A clip-winged griffin and a moulten raven,	156
A couching lion and a ramping cat,	157
And such a deal of skimble-skamble stuff	158
As <u>puts me from my faith</u> . I tell you what—	159
He <u>held me</u> last night at least nine hours	160
In reckoning up the several devils' names	161
That were his lackeys. I cried "Hum," and "Well, go	162
<u>to</u> ,"	163
But marked him not a word. O, he is as tedious	164
As a tired horse, a railing wife,	165
Worse than a smoky house. I had <u>rather live</u>	166
With cheese and garlic in a windmill, far,	167
Than feed on cates and have him talk to me	168
In any <u>summer house</u> in Christendom.	169
MORTIMER	
In faith, he is a worthy gentleman,	170
Exceedingly well read and profited	171
In strange concealments, valiant as a lion,	172
And wondrous affable, and as bountiful	173
As mines of India. Shall I tell you, cousin?	174
He holds your <u>temper</u> in a high respect	175
And curbs himself even of his natural scope	176
When you come cross his humor. Faith, he does.	177
I warrant you that man is not alive	178
Might so have tempted him as you have done	179
Without the taste of danger and reproof.	180
But do not use it oft, let me entreat you.	181
WORCESTER, $\lceil to \ Hotspur \rceil$	
In faith, my lord, you are too willful-blame,	182

And, since your coming hither, have done enough	183
To put him quite <u>besides</u> his patience.	184
You must needs learn, lord, to amend this fault.	185
Though sometimes it show greatness, courage,	186
<u>blood</u> —	187
And that's the dearest grace it renders you—	188
Yet oftentimes it doth <u>present</u> harsh rage,	189
Defect of manners, want of government,	190
Pride, haughtiness, opinion, and disdain,	191
The least of which, haunting a nobleman,	192
Loseth men's hearts and leaves behind a stain	193
Upon the beauty of all <u>parts</u> besides,	194
Beguiling them of commendation.	195
HOTSPUR	
Well, I am <u>schooled</u> . Good manners <u>be your speed!</u>	196
Here come our wives, and let us take our leave.	197
Enter Glendower with the Ladies.	
MORTIMER	
This is the deadly spite that angers me:	198
My wife can speak no English, I no Welsh.	199
GLENDOWER Mr. doughtoursus and all most most with year	• • •
My daughter weeps; she'll not part with you.	200
She'll be a soldier too, she'll to the wars. MORTIMER	201
Good father, tell her that she and my aunt Percy	202
Shall follow in your conduct speedily.	202
Glendower speaks to her in Welsh, and she answers him in the	203
Same.	
GLENDOWER	
She is desperate here, a <u>peevish</u> self-willed <u>harlotry</u> ,	204
One that no persuasion can do good upon.	205
The Lady speaks in Welsh.	
MORTIMER	

I understand thy looks. <u>That pretty Welsh</u>	206
Which thou pourest down from these swelling	207
heavens	208
I am too perfect in, and but for shame	209
In such a parley should I answer thee.	210
The Lady [speaks] again in Welsh. [They kiss.]	
I understand thy kisses, and thou mine,	211
And that's a feeling disputation;	212
But I will never be a truant, love,	213
Till I have learned thy language; for thy tongue	214
Makes Welsh as sweet as ditties highly penned,	215
Sung by a fair queen in a summer's bower,	216
With ravishing division, to her lute.	217
GLENDOWER	
Nay, if you melt, then will she run mad.	218
The Lady speaks again in Welsh.	
MORTIMER	
O, I am ignorance itself in this!	219
	220
She bids you on the <u>wanton</u> <u>rushes</u> lay you down	220
And rest your gentle head upon her lap,	221
And she will sing the song that pleaseth you,	222
And on your eyelids <u>crown the god of sleep</u> ,	223
Charming your blood with pleasing <u>heaviness</u> ,	224
Making such difference 'twixt wake and sleep	225
As is the difference betwixt day and night	226
The hour before the <u>heavenly harnessed team</u>	227
Begins his golden <u>progress</u> in the east. MORTIMER	228
With all my heart I'll sit and hear her sing.	229
By that time will our book, I think, be drawn.	230
GLENDOWER	_50
Do so, and those musicians that shall play to you	231

Hang in the air a thousand leagues from hence,	232
And straight they shall be here. Sit and attend.	233
HOTSPUR	
Come, Kate, thou art perfect in lying down.	234
Come, quick, quick, that I may lay my head in thy	235
lap.	236
LADY PERCY Go, you giddy goose.	237
The music plays.	
Now I perceive the devil understands Welsh,	238
And 'tis no marvel <u>he</u> is so <u>humorous</u> .	239
By 'r Lady, he is a good musician.	240
LADY PERCY Then should you be nothing but musical,	241
for you are altogether governed by humors. Lie	242
still, you thief, and hear the lady sing in Welsh.	243
HOTSPUR I had rather hear Lady, my brach, howl in	244
Irish.	245
LADY PERCY Wouldst thou have thy head broken?	246
HOTSPUR No.	247
LADY PERCY Then be still.	248
HOTSPUR Neither; 'tis a woman's fault.	249
LADY PERCY Now God help thee!	250
HOTSPUR To the Welsh lady's bed.	251
LADY PERCY What's that?	252
HOTSPUR Peace, she sings.	253
Here the Lady sings a Welsh song.	
HOTSPUR Come, Kate, I'll have your song too.	254
LADY PERCY Not mine, in good sooth.	255
HOTSPUR Not yours, in good sooth! Heart, you swear	256
like a <u>comfit-maker's wife</u> ! "Not you, in good	257
sooth," and "as true as I live," and "as God shall	258
mend me," and "as sure as day"—	259

And givest such sarcenet surety for thy oaths	260
As if thou never walk'st further than Finsbury.	261
Swear me, Kate, like a lady as thou art,	262
A good mouth-filling oath, and leave "in sooth,"	263
And such protest of pepper-gingerbread	264
To velvet-guards and Sunday citizens.	265
Come, sing.	266
LADY PERCY I will not sing.	267
HOTSPUR 'Tis the next way to turn tailor, or be red-	268
breast teacher. An the indentures be drawn, I'll	269
away within these two hours, and so come in when	270
you will.	271
He exits.	
GLENDOWER	
Come, come, Lord Mortimer, you are as slow	272
As hot Lord Percy is on fire to go.	273
By <u>this</u> our book is drawn. We'll <u>but</u> seal,	274
And then to horse immediately.	275
MORTIMER With all my heart.	276
They exit.	
「Scene 2 [↑]	
Enter the King, Prince of Wales, and others.	
KING	
Lords, give us leave; the Prince of Wales and I	1
Must have some private conference, but be near at	2
hand,	3
For we shall presently have need of you.	4
Lords exit.	
<u>I know</u> not whether God will have it so	5
For some displeasing service I have done,	6

That, in His secret doom, out of my blood	7
He'll breed revengement and a scourge for me.	8
But thou dost in thy passages of life	9
Make me believe that thou art only marked	10
For the hot vengeance and the rod of heaven	11
To punish my mistreadings. Tell me <u>else</u> ,	12
Could such inordinate and low desires,	13
Such poor, such bare, such lewd, such mean	14
attempts,	15
Such barren pleasures, rude society	16
As thou art matched withal, and grafted to,	17
Accompany the greatness of thy blood,	18
And hold their level with thy princely heart?	19
PRINCE	
So please your Majesty, I would I could	20
Ouit all offenses with as clear excuse	21
As well as I am doubtless I can purge	22
Myself of many I am charged withal.	23
Yet such extenuation let me beg	24
As, <u>in reproof</u> of many tales devised,	25
Which oft the ear of greatness needs must hear,	26
By smiling <u>pickthanks</u> and base <u>newsmongers</u> ,	27
I may for some things true, wherein my youth	28
Hath faulty wandered and irregular,	29
Find pardon on my true <u>submission</u> .	30
KING	
God pardon thee. Yet let me wonder, Harry,	31
At thy <u>affections</u> , which do hold a wing	32
Quite from the flight of all thy ancestors.	33
Thy place in council thou hast <u>rudely</u> lost,	34
Which by thy younger brother is supplied,	35
And art almost an alien to the hearts	36

Of all the court and princes of my blood.	37
The hope and expectation of thy time	38
Is ruined, and the soul of every man	39
Prophetically do <u>forethink</u> thy fall.	40
Had I so lavish of my presence been,	41
So common-hackneyed in the eyes of men,	42
So stale and cheap to vulgar company,	43
Opinion, that did help me to the crown,	44
Had still kept <u>loyal to possession</u>	45
And left me in reputeless banishment,	46
A fellow <u>of no mark nor likelihood</u> .	47
By being seldom seen, I could not stir	48
But like a comet I was wondered at,	49
That men would tell their children "This is he."	50
Others would say "Where? Which is Bolingbroke?"	51
And then I stole all courtesy from heaven,	52
And dressed myself in such humility	53
That I did pluck allegiance from men's hearts,	54
Loud shouts and salutations from their mouths,	55
Even in the presence of the crowned king.	56
Thus did I keep my person fresh and new,	57
My presence, like a robe pontifical,	58
Ne'er seen but wondered at, and so my state,	59
Seldom but sumptuous, showed like a feast	60
And won by rareness such solemnity.	61
The skipping king, he ambled up and down	62
With shallow jesters and <u>rash bavin</u> wits,	63
Soon kindled and soon burnt; <u>carded</u> his <u>state</u> ,	64
Mingled his royalty with cap'ring fools,	65
Had his great name profanèd with their scorns,	66
And gave his <u>countenance</u> , <u>against his name</u> ,	67
To laugh at gibing boys and stand the push	68

Of every beardless vain comparative;	69
Grew a companion to the common streets,	70
Enfeoffed himself to popularity,	71
That, being daily swallowed by men's eyes,	72
They surfeited with honey and began	73
To loathe the taste of sweetness, whereof a little	74
More than a little is by much too much.	75
So, when he had occasion to be seen,	76
He was but as the cuckoo is in June,	77
Heard, not regarded; seen, but with such eyes	78
As, sick and blunted with community,	79
Afford no extraordinary gaze	80
Such as is bent on sunlike majesty	81
When it shines seldom in admiring eyes,	82
But rather drowsed and hung their eyelids down,	83
Slept in his face, and rendered such aspect	84
As <u>cloudy</u> men use to their adversaries,	85
Being with his presence glutted, gorged, and full.	86
And in that very <u>line</u> , Harry, standest thou,	87
For thou hast lost thy princely privilege	88
With vile <u>participation</u> . Not an eye	89
But is aweary of thy common sight,	90
Save mine, which hath desired to see thee more,	91
Which now doth that I would not have it do,	92
Make blind itself with <u>foolish tenderness</u> .	93
PRINCE	
I shall hereafter, my thrice gracious lord,	94
Be more myself.	95
KING For all the world	96
As thou art to this hour was Richard then	97
When I from France set foot at Ravenspurgh,	98
And even as I was then is Percy now.	99

Now, by my scepter, and my soul to boot,	100
He hath more worthy interest to the state	101
Than thou, the shadow of succession.	102
For of no right, nor color like to right,	103
He doth fill fields with <u>harness</u> in the realm,	104
Turns head against the lion's armèd jaws,	105
And, being <u>no more in debt to years</u> than thou,	106
Leads ancient lords and reverend bishops on	107
To bloody battles and to bruising <u>arms</u> .	108
What never-dying honor hath he got	109
Against renownèd Douglas, whose <u>high</u> deeds,	110
Whose hot incursions and great name in arms,	111
Holds from all soldiers chief majority	112
And military title capital	113
Through all the kingdoms that acknowledge Christ.	114
Thrice hath this Hotspur, <u>Mars</u> in swaddling	115
clothes,	116
This infant warrior, in his enterprises	117
<u>Discomfited</u> great Douglas, <u>ta'en</u> him once,	118
Enlargèd him, and made a friend of him,	119
To fill the mouth of deep defiance up	120
And shake the peace and safety of our throne.	121
And what say you to this? Percy, Northumberland,	122
The Archbishop's Grace of York, Douglas,	123
Mortimer,	124
<u>Capitulate</u> against us and are <u>up</u> .	125
But wherefore do I tell these news to thee?	126
Why, Harry, do I tell thee of my foes,	127
Which art my nearest and dearest enemy?	128
Thou that art <u>like</u> enough, through <u>vassal</u> fear,	129
Base inclination, and the start of spleen,	130

To fight against me under Percy's pay,	131
To dog his heels, and curtsy at his frowns,	132
To show how much thou art degenerate.	133
PRINCE	
Do not think so. You shall not find it so.	134
And God forgive them that so much have swayed	135
Your Majesty's good thoughts away from me.	136
I will redeem all this on Percy's head,	137
And, in the closing of some glorious day,	138
Be bold to tell you that I am your son,	139
When I will wear a garment all of blood	140
And stain my <u>favors</u> in a bloody mask,	141
Which, washed away, shall scour my shame with it.	142
And that shall be the day, whene'er it lights,	143
That this same child of honor and renown,	144
This gallant Hotspur, this all-praisèd knight,	145
And your unthought-of Harry chance to meet.	146
For every honor sitting on his helm,	147
Would they were multitudes, and on my head	148
My shames redoubled! For the time will come	149
That I shall make this northern youth exchange	150
His glorious deeds for my indignities.	151
Percy is but my factor, good my lord,	152
To <u>engross up</u> glorious deeds on my behalf.	153
And I will call him to so strict account	154
That he shall render every glory up,	155
Yea, even the slightest worship of his time,	156
Or I will tear the <u>reckoning</u> from his <u>heart</u> .	157
This in the name of God I promise here,	158
The which if He be pleased I shall perform,	159
I do beseech your Majesty may <u>salve</u>	160

The long-grown wounds of my intemperance.		161
If not, the end of life cancels all bands,		162
And I will die a hundred thousand deaths		163
Ere break the smallest parcel of this vow.		164
KING		
A hundred thousand rebels die in this.		165
Thou shalt have <u>charge</u> and <u>sovereign trust</u> herein.		166
Enter Blunt.		
How now, good Blunt? Thy looks are full of speed.		167
BLUNT		
So hath the business that I come to speak of.		168
Lord Mortimer of Scotland hath sent word		169
That Douglas and the English rebels met		170
The eleventh of this month at Shrewsbury.		171
A mighty and a fearful <u>head</u> they are,		172
If promises be kept on every hand,		173
As ever offered foul play in a state.		174
KING		
The Earl of Westmoreland set forth today,		175
With him my son, Lord John of Lancaster,		176
For this advertisement is five days old.—		177
On Wednesday next, Harry, you shall set forward.		178
On Thursday <u>we ourselves</u> will march. Our <u>meeting</u>		179
Is Bridgenorth. And, Harry, you shall march		180
Through Gloucestershire; by which account,		181
Our business valuèd, some twelve days hence		182
Our general forces at Bridgenorth shall meet.		183
Our hands are full of business. Let's away.		184
Advantage feeds him fat while men delay.		185
	They exit.	

$\lceil \underline{\text{Scene 3}} \rceil$

Enter Falstaff and Bardolph.

FALSTAFF Bardolph, am I not fallen away vilely since	1
this last action? Do I not bate? Do I not dwindle?	2
Why, my skin hangs about me like an old lady's	3
loose gown. I am withered like an old applejohn.	4
Well, I'll repent, and that suddenly, while I am in	5
some liking. I shall be out of heart shortly, and then	6
I shall have no strength to repent. An I have not	7
forgotten what the inside of a church is made of, I	8
am a <u>peppercorn</u> , a <u>brewer's horse</u> . The inside of a	9
church! Company, villainous company, hath been	10
the spoil of me.	11
BARDOLPH Sir John, you are so fretful you cannot live	12
long.	13
FALSTAFF Why, there is it. Come, sing me a bawdy	14
song, make me merry. I was as virtuously given as a	15
gentleman need to be, virtuous enough: swore	16
little; diced not above seven times—a week; went to	17
a bawdy house not above once in a quarter—of an	18
hour; paid money that I borrowed—three or four	19
times; lived well and in good compass; and now I	20
live out of all order, out of all compass.	21
BARDOLPH Why, you are so fat, Sir John, that you must	22
needs be out of all compass, out of all reasonable	23
compass, Sir John.	24
FALSTAFF Do thou amend thy face, and I'll amend my	25
life. Thou art our admiral, thou bearest the lantern	26
in the poop, but 'tis in the nose of thee. Thou art the	27
Knight of the Burning Lamp.	28
BARDOLPH Why. Sir John, my face does you no harm.	29

FALSTAFF No, I'll be sworn, I make as good use of it as	30
many a man doth of a <u>death's-head or a memento</u>	31
<i>mori</i> . I never see thy face but I think upon hellfire	32
and <u>Dives that lived in purple</u> , for there he is in his	33
robes, burning, burning. If thou wert any way given	34
to virtue, I would swear by thy face. My oath should	35
be "By this fire, [that's] God's angel." But thou art	36
altogether given over, and wert indeed, but for the	37
light in thy face, the son of utter darkness. When	38
thou ran'st up Gad's Hill in the night to catch my	39
horse, if I did not think thou hadst been an ignis	40
fatuus, or a ball of wildfire, there's no purchase in	41
money. O, thou art a perpetual triumph, an everlast-	42
ing bonfire-light. Thou hast saved me a thousand	43
marks in links and torches, walking with thee in the	44
night betwixt tavern and tavern, but the sack that	45
thou hast drunk me would have bought me lights as	46
good cheap at the dearest chandler's in Europe. I	47
have maintained that salamander of yours with fire	48
any time this two-and-thirty years, God reward me	49
for it.	50
BARDOLPH 'Sblood, I would my face were in your	51
belly!	52
FALSTAFF Godamercy, so should I be sure to be heart-	53
burned!	54
Enter Hostess.	
How now, Dame Partlet the hen, have you enquired	55
yet who picked my pocket?	56
HOSTESS Why, Sir John, what do you think, Sir John,	57
do you think I keep thieves in my house? I have	58
searched, I have enquired, so has my husband,	59

man by man, boy by boy, servant by servant.	60
The [tithe] of a hair was never lost in my house	61
before.	62
FALSTAFF You lie, hostess. Bardolph was shaved and	63
lost many a hair, and I'll be sworn my pocket was	64
picked. Go to, you are a woman, go.	65
ноsтеss Who, I? No, I defy thee! God's light, I was	66
never called so in mine own house before.	67
FALSTAFF Go to, I know you well enough.	68
ноsтess No, Sir John, you do not know me, Sir John. I	69
know you, Sir John. You owe me money, Sir John,	70
and now you pick a quarrel to beguile me of it. I	71
bought you a dozen of shirts to your back.	72
FALSTAFF Dowlas, filthy dowlas. I have given them	73
away to bakers' wives; they have made bolters of	74
them.	75
HOSTESS Now, as I am a true woman, holland of eight	76
shillings an <u>ell</u> . You owe money here besides, Sir	77
John, for your diet and by-drinkings and money	78
lent you, four-and-twenty pound.	79
FALSTAFF, $\lceil pointing \ to \ Bardolph \rceil$ He had his part of it.	80
Let him pay.	81
HOSTESS He? Alas, he is poor. He hath nothing.	82
FALSTAFF How, poor? Look upon his face. What call	83
you rich? Let them coin his nose. Let them coin his	84
cheeks. I'll not pay a denier. What, will you make a	85
younker of me? Shall I not take mine ease in mine	86
inn but I shall have my pocket picked? I have lost a	87
seal ring of my grandfather's worth forty mark.	88
HOSTESS, \(\text{to Bardolph} \) O Jesu, I have heard the Prince	89
tell him, I know not how oft, that that ring was	90
copper.	91

FALSTAFF How? The Prince is a jack, a sneak-up.	92
'Sblood, an he were here, I would cudgel him like a	93
dog if he would say so.	94
Enter the Prince marching, \(\square\) with Peto, \(\gamma\) and Falstaff meets him playing upon his \(\frac{\text{truncheon}}{\text{eon}} \) like a fife.	
How now, lad, is the wind in that door, i' faith? Must	95
we all march?	96
BARDOLPH Yea, two and two, Newgate fashion.	97
HOSTESS, [「] to Prince [¬] My lord, I pray you, hear me.	98
PRINCE What say'st thou, Mistress Quickly? How doth	99
thy husband? I love him well; he is an honest man.	100
ноsтеss Good my lord, hear me.	101
FALSTAFF Prithee, let her alone, and list to me.	102
PRINCE What say'st thou, Jack?	103
FALSTAFF The other night I fell asleep here, behind the	104
arras, and had my pocket picked. This house is	105
turned bawdy house; they pick pockets.	106
PRINCE What didst thou lose, Jack?	107
FALSTAFF Wilt thou believe me, Hal, three or four	108
bonds of forty pound apiece, and a seal ring of my	109
grandfather's.	110
PRINCE A trifle, some <u>eightpenny</u> matter.	111
HOSTESS So I told him, my lord, and I said I heard	112
your Grace say so. And, my lord, he speaks most	113
vilely of you, like a foul-mouthed man, as he is, and	114
said he would cudgel you.	115
PRINCE What, he did not!	116
HOSTESS There's neither faith, truth, nor womanhood	117
in me else.	118
FALSTAFF There's no more faith in thee than in a	119
stewed prune, nor no more truth in thee than in a	120

drawn fox, and for womanhood, Maid Marian may	121
be the deputy's wife of the ward to thee. Go, you	122
thing, go.	123
HOSTESS Say, what thing, what thing?	124
FALSTAFF What thing? Why, a thing to thank God on.	125
HOSTESS I am no thing to thank God on, I would thou	126
shouldst know it! I am an honest man's wife, and,	127
setting thy knighthood aside, thou art a knave to	128
call me so.	129
FALSTAFF Setting thy womanhood aside, thou art a	130
beast to say otherwise.	131
HOSTESS Say, what beast, thou knave, thou?	132
FALSTAFF What beast? Why, an otter.	133
PRINCE An otter, Sir John. Why an otter?	134
FALSTAFF Why, she's neither fish nor flesh; a man	135
knows not where to have her.	136
HOSTESS Thou art an unjust man in saying so. Thou or	137
any man knows where to have me, thou knave,	138
thou.	139
PRINCE Thou sayst true, hostess, and he slanders thee	140
most grossly.	141
HOSTESS So he doth you, my lord, and said this other	142
day you owed him a thousand pound.	143
PRINCE Sirrah, do I owe you a thousand pound?	144
FALSTAFF A thousand pound, Hal? A million. Thy love is	145
worth a million; thou owest me thy love.	146
ноsтеss Nay, my lord, he called you "jack," and said	147
he would cudgel you.	148
FALSTAFF Did I, Bardolph?	149
BARDOLPH Indeed, Sir John, you said so.	150
FALSTAFF Yea, if he said my ring was copper.	151
PRINCE I say 'tis copper. Darest thou be as good as thy	152

word now?	153
FALSTAFF Why, Hal, thou knowest, as thou art but	154
man, I dare, but as thou art prince, I fear thee as I	155
fear the roaring of the lion's whelp.	156
PRINCE And why not as the lion?	157
FALSTAFF The King himself is to be feared as the lion.	158
Dost thou think I'll fear thee as I fear thy father?	159
Nay, an I do, I pray God my girdle break.	160
PRINCE O, if it should, how would thy guts fall about	161
thy knees! But, sirrah, there's no room for faith,	162
truth, nor honesty in this bosom of thine. It is all	163
filled up with guts and midriff. Charge an honest	164
woman with picking thy pocket? Why, thou whore-	165
son, impudent, embossed rascal, if there were	166
anything in thy pocket but tavern reckonings,	167
memorandums of bawdy houses, and one poor	168
pennyworth of sugar candy to make thee long-	169
winded, if thy pocket were enriched with any other	170
injuries but these, I am a villain. And yet you will	171
stand to it! You will not pocket up wrong! Art thou	172
not ashamed?	173
FALSTAFF Dost thou hear, Hal? Thou knowest in the	174
state of innocency Adam fell, and what should poor	175
Jack Falstaff do in the days of villainy? Thou seest \underline{I}	176
have more flesh than another man and therefore	177
more frailty. You confess, then, you picked my	178
pocket.	179
PRINCE It appears so by the story.	180
FALSTAFF Hostess, I forgive thee. Go make ready	181
breakfast, love thy husband, look to thy servants,	182
cherish thy \(\text{fguests.} \) Thou shalt find me tractable	183
to any honest reason. Thou seest I am pacified still.	184

Nay, prithee, begone. (Hostess exits.) Now, Hal, to	185
the news at court. For the robbery, lad, how is that	186
answered?	187
PRINCE O, my sweet beef, I must still be good angel to	188
thee. The money is paid back again.	189
FALSTAFF O, I do not like that paying back. 'Tis a double	190
labor.	191
PRINCE I am good friends with my father and may do	192
anything.	193
FALSTAFF Rob me the Exchequer the first thing thou	194
dost, and do it <u>with unwashed hands</u> too.	195
BARDOLPH Do, my lord.	196
PRINCE I have procured thee, Jack, a charge of foot.	197
FALSTAFF I would it had been of horse. Where shall I	198
find one that can steal well? O, for a fine thief of	199
the age of two-and-twenty or thereabouts! I am hei-	200
nously <u>unprovided</u> . Well, God be thanked for these	201
rebels. They offend none but the virtuous. I laud	202
them; I praise them.	203
PRINCE Bardolph.	204
BARDOLPH My lord.	205
PRINCE, $\lceil handing \ Bardolph \ papers \rceil$	
Go, bear this letter to Lord John of Lancaster,	206
To my brother John; this to my Lord of	207
Westmoreland.	208
¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬	
Go, Peto, to horse, to horse, for thou and I	209
Have thirty miles to ride yet ere dinner time.	210
\[\text{Peto exits.} \]	
Jack, meet me tomorrow in the <u>Temple hall</u>	211
At two o'clock in the afternoon;	212
There shalt thou know thy charge, and there receive	213

Money and order for their <u>furniture</u> .		214
The land is burning. Percy stands on high,		215
And either we or they must lower lie.		216
	$\lceil He\ exits. \rceil$	
FALSTAFF		
Rare words, brave world!—Hostess, my breakfast,		217
come.—		218
O, I could wish this tavern were my drum.		219
	$\lceil He\ exits. \rceil$	

The History of HENRY IV

Part 1

ACT 4



$\lceil ACT 4 \rceil$

「<u>Scene 1</u>7

[↑]Enter Hotspur, Worcester, and Douglas. [↑]

HOTSPUR			
Well said, my noble Scot. If speaking truth			
In this fine age were not thought flattery,	2		
Such attribution should the Douglas have	3		
As not a soldier of this season's stamp	4		
Should go so general current through the world.	5		
By God, I cannot flatter. I do defy	6		
The tongues of soothers. But a braver place	7		
In my heart's love hath no man than yourself.	8		
Nay, task me to my word; approve me, lord.	9		
DOUGLAS Thou art the king of honor.	10		
No man so potent breathes upon the ground	11		
But I will beard him.	12		
HOTSPUR Do so, and 'tis well.	13		
Enter $\lceil a \text{ Messenger} \rceil$ with letters.			
What letters hast thou there? [↑] <i>To Douglas</i> . [↑] I can but	14		
thank you.	15		
MESSENGER These letters come from your father. HOTSPUR	16		
Letters from him! Why comes he not himself? MESSENGER	17		
He cannot come my lord. He is grievous sick	1 9		

TT	\cap	Γ S	DT:	T
н		_	PI.	ıĸ.

Zounds, how has he the leisure to be sick	19
In such a justling time? Who leads his power?	20
Under whose government come they along?	21
MESSENGER, [「] handing letter to Hotspur, who begins	
reading it 7	
His <u>letters</u> bears his mind, not I, my 「lord. [↑]	22
WORCESTER	
I prithee, tell me, doth he keep his bed? MESSENGER	23
He did, my lord, four days ere I set forth,	24
And, at the time of my departure thence,	25
He was much <u>feared</u> by his physicians.	26
WORCESTER	
I would <u>the state of time</u> had first been whole	27
Ere he by sickness had been visited.	28
His health was never better worth than now.	29
His health was never better worth than now.	29
His health was never better worth than now. HOTSPUR Sick now? Droop now? This sickness doth infect	29 30
His health was never better worth than now. HOTSPUR Sick now? Droop now? This sickness doth infect The very lifeblood of our enterprise.	29
His health was never better worth than now. HOTSPUR Sick now? Droop now? This sickness doth infect The very lifeblood of our enterprise. 'Tis catching hither, even to our camp.	29 30
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WORCESTER

Your father's sickness is a maim to us. HOTSPUR	45
A perilous gash, a very limb lopped off!	46
And yet, in faith, it is not. <u>His present want</u>	47
Seems more than we shall find it. Were it good	48
To set the exact wealth of all our states	49
All at one cast? To set so rich a main	50
On the <u>nice hazard</u> of one doubtful hour?	51
It were not good, for therein should we read	52
The very bottom and the soul of hope,	53
The very <u>list</u> , the very utmost bound	54
Of all our fortunes.	55
DOUGLAS	
Faith, and so we should, where now remains	56
A sweet reversion. We may boldly spend	57
Upon the hope of what \(\c^i \s^i \) to come in.	58
A comfort of retirement lives in this.	59
HOTSPUR	
A rendezvous, a home to fly unto,	60
If that the devil and mischance look big	61
Upon the <u>maidenhead</u> of our affairs. WORCESTER	62
But yet I would your father had been here.	63
The quality and <u>hair</u> of our attempt	64
Brooks no division. It will be thought	65
By some that know not why he is away	66
That wisdom, loyalty, and mere dislike	67
Of our proceedings kept the Earl from hence.	68
And think how such an apprehension	69
May turn the tide of fearful faction	70
And breed a kind of question in our cause.	71

For well you know, we of the <u>off'ring side</u>	
Must keep aloof from strict arbitrament,	73
And stop all sight-holes, every loop from whence	74
The eye of reason may pry in upon us.	75
This absence of your father's draws a curtain	76
That shows the ignorant a kind of fear	77
Before not dreamt of.	78
HOTSPUR You strain too far.	79
I rather of his absence make this use:	80
It lends a luster and more great opinion,	81
A larger dare, to our great enterprise	82
Than if the Earl were here, for men must think	83
If we without his help can make a head	84
To push against a kingdom, with his help	85
We shall o'erturn it topsy-turvy down.	86
Yet all goes well; yet all our joints are whole.	87
DOUGLAS	
As heart can think. There is not such a word	88
Spoke of in Scotland as this term of fear.	89
Enter Sir Richard Vernon.	
HOTSPUR	
My cousin Vernon, welcome, by my soul.	90
VERNON	
Pray God my news be worth a welcome, lord.	91
The Earl of Westmoreland, seven thousand strong,	92
Is marching hitherwards, with him Prince John.	93
HOTSPUR No horm, what more?	0.4
No harm, what more?	94
VERNON And further I have learned The Ving himself in paragraphic set forth	95
The King himself in person is set forth, Or hitherwords intended speedily.	96
Or <u>hitherwards intended</u> speedily,	97

With strong and mighty preparation. HOTSPUR	98
He shall be welcome too. Where is his son,	99
The nimble-footed madcap Prince of Wales,	100
And his comrades, that daffed the world aside	101
And bid it pass?	102
VERNON All <u>furnished</u> , all in arms,	103
All plumed like estridges that with the wind	104
Bated like eagles having lately bathed,	105
Glittering in golden coats like <u>images</u> ,	106
As full of spirit as the month of May,	107
And gorgeous as the sun at midsummer,	108
Wanton as youthful goats, wild as young bulls.	109
I saw young Harry with his <u>beaver</u> on,	110
His <u>cuisses</u> on his thighs, gallantly armed,	111
Rise from the ground like feathered Mercury	112
And vaulted with such ease into his seat	113
As if an angel \(\text{dropped} \) down from the clouds,	114
To turn and wind a fiery Pegasus	115
And witch the world with noble horsemanship.	116
HOTSPUR	
No more, no more! Worse than the sun in March	117
This praise doth nourish <u>agues</u> . Let them come.	118
They come like <u>sacrifices in their trim</u> ,	119
And to the fire-eyed <u>maid of smoky war</u>	120
All hot and bleeding will we offer them.	121
The <u>mailèd</u> Mars shall on his 「altar sit	122
Up to the ears in blood. I am on fire	123
To hear this rich <u>reprisal</u> is so <u>nigh</u>	124
And yet not ours. Come, let me taste my horse,	125
Who is to bear me like a thunderbolt	126
Against the bosom of the Prince of Wales.	127

Harry to Harry shall, hot horse to horse,		128
Meet and ne'er part till one drop down a corse.		129
O, that Glendower were come!		130
VERNON There is more news.		131
I learned in Worcester, as I rode along,		132
He [cannot] draw his power this fourteen days.		133
DOUGLAS		
That's the worst tidings that I hear of \(\sqrt{yet.} \) WORCESTER		134
Ay, by my faith, that bears a frosty sound. HOTSPUR		135
What may the King's whole battle reach unto? VERNON		136
To thirty thousand.		137
HOTSPUR Forty let it be.		138
My father and Glendower being both away,		139
The powers of us may serve so great a day.		140
Come, let us take a muster speedily.		141
Doomsday is near. Die all, die merrily.		142
DOUGLAS		
Talk not of dying. I am out of fear		143
Of death or death's hand for this one half year.	-1 .	144
	They exit.	
「Scene 2 [¬]		
Enter Falstaff \lceil and \rceil Bardolph.		
,,		
FALSTAFF Bardolph, get thee before to Coventry. Fill		1
me a bottle of sack. Our soldiers shall march		2
through. We'll to Sutton Coldfield tonight.		3
BARDOLPH Will you give me money, captain?		4
FALSTAFF <u>Lay out</u> , lay out.		5

BARDOLPH This bottle makes an angel.	6
FALSTAFF An if it do, take it for thy labor. An if it make	7
twenty, take them all. I'll <u>answer</u> the <u>coinage</u> . Bid	8
my lieutenant Peto meet me at town's end.	9
BARDOLPH I will, captain. Farewell.	10
He exi	its.
FALSTAFF If I be not ashamed of my soldiers, I am a	11
soused gurnet. I have misused the King's press	12
damnably. I have got, in exchange of a hundred	13
and fifty soldiers, three hundred and odd pounds. I	14
press me none but good householders, [yeomen's]	15
sons, inquire me out contracted bachelors, such as	16
had been asked twice on the banns—such a com-	17
modity of warm slaves as had as [lief] hear the devil	18
as a drum, such as fear the report of a caliver worse	19
than a struck fowl or a hurt wild duck. I pressed me	20
none but such <u>toasts-and-butter</u> , with <u>hearts</u> in their	21
bellies no bigger than pins' heads, and they have	22
bought out their services, and now my whole	23
charge consists of ancients, corporals, lieutenants,	24
gentlemen of companies—slaves as ragged as Laza-	25
rus in the painted cloth, where the glutton's dogs	26
licked his sores; and such as indeed were never	27
soldiers, but <u>discarded</u> , <u>unjust</u> servingmen, <u>younger</u>	28
sons to younger brothers, revolted tapsters, and	29
ostlers tradefallen, the cankers of a calm world and	30
a long peace, ten times more dishonorable-ragged	31
than an old feazed ancient; and such have I to fill up	32
the rooms of them as have bought out their services,	33
that you would think that I had a hundred and fifty	34
tattered prodigals lately come from swine-keeping,	35
from eating draff and husks. A mad fellow met me	36

on the way and told me I had unloaded all the	37
gibbets and pressed the dead bodies. No eye hath	38
seen such scarecrows. I'll not march through Coven-	39
try with them, that's flat. Nay, and the villains	40
march wide betwixt the legs as if they had gyves on,	41
for indeed I had the most of them out of prison.	42
There's not a shirt and a half in all my company,	43
and the half shirt is two napkins tacked together	44
and thrown over the shoulders like a herald's coat	45
without sleeves; and the shirt, to say the truth,	46
stolen from my host at Saint Albans or the red-nose	47
innkeeper of Daventry. But that's all one; they'll find	48
linen enough <u>on every hedge</u> .	49
Enter the Prince \lceil and the \rceil Lord of Westmoreland.	
PRINCE How now, blown Jack? How now, quilt?	50
FALSTAFF What, Hal, how now, mad wag? What a devil	51
dost thou in Warwickshire?—My good Lord of	52
Westmoreland, I cry you mercy. I thought your	53
Honor had already been at Shrewsbury.	54
WESTMORELAND Faith, Sir John, 'tis more than time	55
that I were there and you too, but my powers are	56
there already. The King, I can tell you, looks for us	57
all. We must <u>away all night</u> .	58
FALSTAFF Tut, never fear me. I am as vigilant as a cat to	59
steal cream.	60
PRINCE I think to steal cream indeed, for thy theft hath	61
already made thee <u>butter</u> . But tell me, Jack, whose	62
fellows are these that come after?	63
FALSTAFF Mine, Hal, mine.	64
PRINCE I did never see such pitiful rascals.	65
FALSTAFF Tut, tut, good enough to toss; food for pow-	66

der, food for powder. They'll fill a pit as well as		67
better. Tush, man, mortal men, mortal men.		68
WESTMORELAND Ay, but, Sir John, methinks they are		69
exceeding poor and bare, too beggarly.		70
FALSTAFF Faith, for their poverty, I know not where		71
they had that, and for their bareness, I am sure the	ey	72
never learned that of me.		73
PRINCE No, I'll be sworn, unless you call three fingers		74
in the ribs bare. But, sirrah, make haste. Percy is		75
already in the <u>field</u> .		76
	He exits.	
FALSTAFF What, is the King encamped?		77
WESTMORELAND He is, Sir John. I fear we shall stay too		78
long.		79
	$\lceil He\ exits. \rceil$	
FALSTAFF Well,		80
To the latter end of a fray and the beginning of a		81
<u>feast</u>		82
Fits a dull fighter and a keep guest.		83
	$\lceil He \rceil$ exits.	
Scene 3		
Enter Hotspur, Worcester, Douglas, 「and Ver	non.	
HOTSPUR		
We'll fight with <u>him</u> tonight.		1
worcester It may not be.		2
DOUGLAS		
You give him then advantage.		3
VERNON Not a whit.		4
HOTSPUR		
Why say you so? Looks he not for supply?		5

vernon So do we.	6
HOTSPUR His is certain; ours is doubtful.	
WORCESTER	
Good cousin, be advised. Stir not tonight.	8
VERNON, $\lceil to \ Hotspur \rceil$	
Do not, my lord.	9
DOUGLAS You do not counsel well.	10
You speak it out of fear and cold heart.	11
VERNON	
Do me no slander, Douglas. By my life	12
(And I dare well maintain it with my life),	13
If <u>well-respected</u> honor <u>bid me on</u> ,	14
I hold as little counsel with weak fear	15
As you, my lord, or any Scot that this day lives.	16
Let it be seen tomorrow in the battle	17
Which of us fears.	18
DOUGLAS Yea, or tonight.	19
VERNON Content.	20
HOTSPUR Tonight, say I.	
VERNON	
Come, come, it may not be. I wonder much,	22
Being men of such great leading as you are,	23
That you foresee not what impediments	24
Drag back our expedition. Certain horse	25
Of my cousin Vernon's are not yet come up.	26
Your uncle Worcester's 「horse came but today,	27
And now their <u>pride and mettle</u> is asleep,	28
Their courage with hard labor tame and dull,	29
That not a horse is half the half of himself.	30
HOTSPUR	
So are the horses of the enemy	31
In general journey-bated and brought low.	32

The better part of ours are full of rest. WORCESTER	33
The number of the King exceedeth 「ours. ¬	34
For God's sake, cousin, stay till all come in.	35
The trumpet sounds a <u>parley</u> .	
Enter Sir Walter Blunt.	
BLUNT	
I come with gracious offers from the King,	36
If you vouchsafe me hearing and <u>respect</u> . HOTSPUR	37
Welcome, Sir Walter Blunt, and would to God	38
You were of our determination.	39
Some of us love you well, and even those some	40
Envy your great deservings and good name	41
Because you are not of our quality	42
But stand against us like an enemy.	43
BLUNT	
And God <u>defend</u> but <u>still</u> I should stand so,	44
So long as out of <u>limit</u> and true rule	45
You stand against anointed majesty.	46
But to my charge. The King hath sent to know	47
The nature of your griefs, and whereupon	48
You conjure from the breast of civil peace	49
Such bold hostility, teaching his duteous land	50
Audacious cruelty. If that the King	51
Have any way your good deserts forgot,	52
Which he confesseth to be manifold,	53
He bids you name your griefs, and with all speed	54
You shall have your desires with interest	55
And pardon absolute for yourself and these	56
Herein misled by your <u>suggestion</u> .	57
HOTSPUR	

The King is kind, and well we know the King	
Knows at what time to promise, when to pay.	59
My father and my uncle and myself	60
Did give him that same royalty he wears,	61
And when he was <u>not six-and-twenty strong</u> ,	62
Sick in the world's regard, wretched and low,	63
A poor <u>unminded</u> outlaw sneaking home,	64
My father gave him welcome to the shore;	65
And when he heard him swear and vow to God	66
He came but to be Duke of Lancaster,	67
To <u>sue his livery,</u> and <u>beg his peace</u>	68
With tears of innocency and terms of zeal,	69
My father, in kind heart and pity moved,	70
Swore him assistance and performed it too.	71
Now when the lords and barons of the realm	72
Perceived Northumberland did lean to him,	73
The more and less came in with cap and knee,	74
Met him in boroughs, cities, villages,	75
Attended him on bridges, <u>stood in lanes,</u>	76
Laid gifts before him, proffered him their oaths,	77
Gave him their heirs as pages, followed him	78
Even at the heels in golden multitudes.	79
He presently, <u>as greatness knows itself,</u>	80
Steps me a little higher than his vow	81
Made to my father while his blood was poor	82
Upon the naked shore at Ravenspurgh,	83
And now <u>forsooth</u> <u>takes on him</u> to reform	84
Some certain edicts and some strait decrees	85
That lie too heavy on the commonwealth,	86
Cries out upon abuses, seems to weep	87
Over his ^[country's] wrongs, and by this face,	88
This seeming brow of justice, did he win	89

The hearts of all that he did angle for,	90
Proceeded further— <u>cut me off</u> the heads	91
Of all the favorites that the absent king	92
In deputation left behind him here	93
When he was <u>personal</u> in the Irish war.	94
BLUNT	
Tut, I came not to hear this.	95
HOTSPUR Then to the point.	96
In short time after, he deposed the King,	97
Soon after that deprived him of his life	98
And, in the neck of that, tasked the whole state.	99
To make that worse, suffered his kinsman March	100
(Who is, if every owner were well placed,	101
Indeed his king) to be engaged in Wales,	102
There without ransom to lie forfeited,	103
Disgraced me in my happy victories,	104
Sought to entrap me by intelligence,	105
Rated mine uncle from the council board,	106
In rage dismissed my father from the court,	107
Broke oath on oath, committed wrong on wrong,	108
And in conclusion drove us to seek out	109
This <u>head of safety</u> , and <u>withal</u> to pry	110
Into his title, the which we find	111
Too indirect for long continuance.	112
BLUNT	
Shall I return this answer to the King?	113
HOTSPUR	
Not so, Sir Walter. We'll withdraw awhile.	114
Go to the King, and <u>let there be impawned</u>	115
Some surety for a safe return again,	116
And in the morning early shall mine uncle	117
Bring him <u>our purposes</u> . And so farewell.	118

BLUNT I would you w	ould accept of grace and love.		119
HOTSPUR			
And maybe so	we shall.		120
BLUNT	Pray God you do.		121
		$\lceil They\ exit. \rceil$	

「Scene 4[↑]

Enter Archbishop of York \lceil and \rceil Sir Michael.

ARCHBISHOP, $\lceil handing\ papers \rceil$	
Hie, good Sir Michael, bear this sealèd brief	1
With wingèd haste to the Lord Marshal,	2
This to my cousin Scroop, and all the rest	3
To whom they are directed. If you knew	4
How much they do import, you would make haste.	5
SIR MICHAEL	
My good lord, I guess their tenor.	6
ARCHBISHOP Like enough you do.	7
Tomorrow, good Sir Michael, is a day	8
Wherein the fortune of ten thousand men	9
Must bide the touch. For, sir, at Shrewsbury,	10
As I am truly given to understand,	11
The King with mighty and quick-raised power	12
Meets with Lord Harry. And I fear, Sir Michael,	13
What with the sickness of Northumberland,	14
Whose power was in the first proportion,	15
And what with Owen Glendower's absence thence,	16
Who with them was a rated sinew too	17
And comes not in, <u>o'erruled</u> by prophecies,	18
I fear the power of Percy is too weak	19

To wage an instant trial with the King.		20
SIR MICHAEL		
Why, my good lord, you need not fear.		21
There is Douglas and Lord Mortimer.		22
ARCHBISHOP No, Mortimer is not there.		23
SIR MICHAEL		
But there is Mordake, Vernon, Lord Harry Percy,		24
And there is my Lord of Worcester, and a <u>head</u>		25
Of gallant warriors, noble gentlemen.		26
ARCHBISHOP		
And so there is. But yet the King hath drawn		27
The special head of all the land together:		28
The Prince of Wales, Lord John of Lancaster,		29
The noble Westmoreland, and warlike Blunt,		30
And many more <u>corrivals</u> and <u>dear men</u>		31
Of estimation and command in arms.		32
SIR MICHAEL		
Doubt not, my lord, they shall be well opposed.		33
ARCHBISHOP		
I hope no less, yet needful 'tis to fear;		34
And to prevent the worst, Sir Michael, speed.		35
For if Lord Percy thrive not, ere the King		36
Dismiss his power he means to visit us,		37
For he hath heard of our confederacy,		38
And 'tis but wisdom to make strong against him.		39
Therefore make haste. I must go write again		40
To other friends. And so farewell, Sir Michael.		41
	They exit.	

The History of HENRY IV

Part 1

ACT 5



$\lceil ACT 5 \rceil$

「Scene 1 [¬]

Enter the King, Prince of Wales, Lord John of Lancaster, Sir Walter Blunt, \lceil and \rceil Falstaff.

KING	
How bloodily the sun begins to peer	1
Above yon bulky hill. The day looks pale	2
At <u>his distemp'rature</u> .	3
PRINCE The southern wind	4
Doth play the trumpet to his purposes,	5
And by his hollow whistling in the leaves	6
Foretells a tempest and a blust'ring day.	7
KING	
Then with the losers let it sympathize,	8
For nothing can seem foul to those that win.	9
The trui	mpet sounds.
Enter Worcester \(\text{fand Vernon.} \) \(\text{\constant} \)	
How now, my Lord of Worcester? 'Tis not well	10
That you and I should meet upon such terms	11
As now we meet. You have deceived our trust	12
And made us doff our easy robes of peace	13
To crush our old limbs in ungentle steel.	14
This is not well, my lord; this is not well.	15
What say you to it? Will you again unknit	16
This churlish knot of all-abhorred war	17

And move in that obedient orb again	18
Where you did give a fair and natural light,	19
And be no more an exhaled meteor,	20
A prodigy of fear, and a portent	21
Of broached mischief to the unborn times?	22
worcester Hear me, my liege:	23
For mine own part I could be well content	24
To <u>entertain</u> the <u>lag end</u> of my life	25
With quiet hours. For I protest	26
I have not sought the day of this dislike.	27
KING	
You have not sought it. How comes it then?	28
FALSTAFF Rebellion lay in his way, and he found it.	29
PRINCE Peace, <u>chewet</u> , peace.	30
WORCESTER	
It pleased your Majesty to turn your looks	31
Of favor <u>from</u> myself and all our <u>house</u> ;	32
And yet I must <u>remember</u> you, my lord,	33
We were the first and dearest of your friends.	34
For you my staff of office did I break	35
In Richard's time, and posted day and night	36
To meet you on the way and kiss your hand	37
When yet you were in place and in account	38
Nothing so strong and fortunate as I.	39
It was myself, my brother, and his son	40
That brought you home and boldly did outdare	41
The dangers of the time. You swore to us,	42
And you did swear that oath at Doncaster,	43
That you did nothing purpose 'gainst the state,	44
Nor claim no further than your new-fall'n right,	45
The seat of Gaunt, dukedom of Lancaster.	46
To this we swore our aid. But in short space	47

It rained down fortune show'ring on your head,	
And such a flood of greatness fell on you—	49
What with our help, what with the absent king,	50
What with the <u>injuries</u> of a <u>wanton</u> time,	51
The seeming sufferances that you had borne,	52
And the contrarious winds that held the King	53
So long in his unlucky Irish wars	54
That all in England did repute him dead—	55
And from this swarm of fair advantages	56
You took occasion to be quickly wooed	57
To gripe the general sway into your hand,	58
Forgot your oath to us at Doncaster;	59
And being fed by us, you used us so	60
As that ungentle gull, the cuckoo's bird,	61
Useth the sparrow—did oppress our nest,	62
Grew by our feeding to so great a bulk	63
That even our love durst not come near your sight	64
For fear of swallowing; but with nimble wing	65
We were enforced for safety sake to fly	66
Out of your sight and raise this present head,	67
Whereby we stand opposèd by such means	68
As you yourself have forged against yourself	69
By unkind usage, dangerous countenance,	70
And violation of all faith and <u>troth</u>	71
Sworn to us in your younger enterprise.	72
KING	
These things indeed you have <u>articulate</u> ,	73
Proclaimed at market crosses, read in churches,	74
To <u>face</u> the garment of rebellion	75
With some fine <u>color</u> that may please the eye	76
Of fickle <u>changelings</u> and <u>poor discontents</u> ,	77
Which gape and <u>rub the elbow</u> at the news	78

Of <u>hurlyburly innovation</u> .	79
And never yet did insurrection want	80
Such water colors to impaint his cause,	81
Nor moody beggars starving for a time	82
Of pellmell havoc and confusion.	83
PRINCE	03
In both your armies there is many a soul	84
Shall pay full dearly for this encounter	85
If once they join in trial. Tell your nephew,	86
The Prince of Wales doth join with all the world	87
In praise of Henry Percy. By my hopes,	88
This present enterprise set off his head,	89
I do not think a <u>braver</u> gentleman,	90
More active-valiant, or more valiant-young,	91
More daring or more bold, is now alive	92
To grace this <u>latter</u> age with noble deeds.	93
For my part, I may speak it to my shame,	94
I have a truant been to chivalry,	95
And so I hear he doth account me too.	96
Yet this before my father's majesty:	97
I am content that <u>he</u> shall <u>take the odds</u>	98
Of his great name and estimation,	99
And will, to save the blood on either side,	100
Try fortune with him in a single fight.	101
KING	
And, Prince of Wales, so dare we venture thee,	102
Albeit considerations infinite	103
Do make against it.—No, good Worcester, no.	104
We love our people well, even those we love	105
That are misled upon your <u>cousin's</u> part.	106
And, will they take the offer of our grace,	107
Both he and they and you, yea, every man	108

Shall be my friend again, and I'll be his.	109
So tell your cousin, and bring me word	110
What he will do. But if he will not yield,	111
Rebuke and dread correction wait on us,	112
And they shall do their office. So begone.	113
We will not now be troubled with reply.	114
We offer fair. Take <u>it</u> advisedly.	115
Worcester exits \(\text{with Vernon.} \)	
PRINCE	
It will not be accepted, on my life.	116
The Douglas and the Hotspur both together	117
Are confident against the world in arms.	118
KING	
Hence, therefore, every leader to his <u>charge</u> ,	119
For on their answer will we set on them,	120
And God befriend us as our cause is just.	121
They exit. Prince and Falstaff remain. FALSTAFF Hal, if thou see me down in the battle and	122
bestride me, so; 'tis a point of friendship.	122
PRINCE Nothing but a <u>colossus</u> can do thee that friend-	123
ship. Say thy prayers, and farewell.	124
FALSTAFF I would 'twere bedtime, Hal, and all well.	125
	126
PRINCE Why, thou owest God a death. [He exits.]	127
FALSTAFF 'Tis not due yet. I would be loath to pay Him	128
before His day. What need I be so forward with	129
Him that calls not on me? Well, 'tis no matter.	130
Honor <u>pricks</u> me on. Yea, but how if honor <u>prick me</u>	131
off when I come on? How then? Can honor set to a	132
leg? No. Or an arm? No. Or take away the grief of a	133
wound? No. Honor hath no skill in surgery, then?	134
No. What is honor? A word. What is in that word	135

"honor"? What is that "honor"? Air. A trim reckon-		136
ing. Who hath it? He that died o' Wednesday. Doth		137
he feel it? No. Doth he hear it? No. 'Tis insensible,		138
then? Yea, to the dead. But will <code>fit</code> not live with the		139
living? No. Why? Detraction will not suffer it. There-		140
fore, I'll none of it. Honor is a mere <u>scutcheon</u> . And		141
so ends my <u>catechism</u> .		142
	He exits.	
Scene 2		
Enter Worcester \(\gamma \nd \) Sir Richard Vernon.		
WORCESTER		
O no, my nephew must not know, Sir Richard,		1
The liberal and kind offer of the King.		2
VERNON		
'Twere best he did.		3
worcester Then are we all [undone].		4
It is not possible, it cannot be		5
The King should keep his word in loving us.		6
He will suspect us still and find a time		7
To punish this offense <u>in</u> other faults.		8
「Suspicion all our lives shall be stuck full of		9
eyes,		10
For treason is but trusted like the fox,		11
Who, never so tame, so cherished and locked up,		12
Will have a wild trick of his ancestors.		13
Look how we can, or sad or merrily,		14
Interpretation will misquote our looks,		15
And we shall feed like oxen at a stall,		16

17

The better cherished still the nearer death.

My nephew's trespass may be well forgot;	18
It hath the excuse of youth and heat of blood,	19
And an adopted name of privilege—	20
A harebrained Hotspur governed by a spleen.	21
All his offenses live upon my head	22
And on his father's. We did <u>train</u> him on,	23
And his corruption being <u>ta'en</u> from us,	24
We as the spring of all shall pay for all.	25
Therefore, good cousin, let not Harry know	26
In any case the offer of the King. VERNON	27
Deliver what you will; I'll say 'tis so.	28
Enter [Hotspur, Douglas, and their army.]	
Here comes your cousin.	29
HOTSPUR, [「] to Douglas [¬] My uncle is returned.	30
Deliver up my Lord of Westmoreland.—	31
Uncle, what news?	32
WORCESTER	
The King will bid you battle presently.	33
DOUGLAS, $\lceil to \ Hotspur \rceil$	
Defy him by the Lord of Westmoreland.	34
HOTSPUR	
Lord Douglas, go you and tell him so.	35
Marry, and shall, and very willingly.	27
Douglas exits.	36
WORCESTER	
There is no seeming mercy in the King.	37
HOTSPUR	
Did you beg any? God forbid!	38
WORCESTER	
I told him gently of our grievances,	39
Of his oath-breaking, which he mended thus	40

By now forswearing that he is forsworn.	41
He calls us "rebels," "traitors," and will scourge	
With haughty arms this hateful name in us.	43
Enter Douglas.	
DOUGLAS	
Arm, gentlemen, to arms. For I have thrown	44
A <u>brave</u> defiance in King Henry's teeth,	45
And Westmoreland, that was engaged, did bear it,	46
Which cannot choose but bring him quickly on.	47
WORCESTER	
The Prince of Wales stepped forth before the King,	48
And, nephew, challenged you to single fight.	49
HOTSPUR	
O, would the quarrel lay upon our heads,	50
And that no man might draw short breath today	51 52
But I and <u>Harry Monmouth</u> ! Tell me, tell me,	
How <u>showed his tasking</u> ? Seemed it in contempt? VERNON	53
No, by my soul. I never in my life	54
Did hear a challenge <u>urged</u> more modestly,	
Unless a brother should a brother dare	55
	56
To gentle exercise and proof of arms.	57
He gave you all the duties of a man, Trimmed up your project with a princely tengue	58
Trimmed up your praises with a princely tongue,	59
Spoke your deservings like a chronicle,	60 61
Making you ever better than his praise	
By still <u>dispraising praise valued with you</u> ,	
And, which became him like a prince indeed,	63
He made a blushing <u>cital</u> of himself,	64 65
And chid his truant youth with such a grace	
As if he mastered there a double spirit	66
Of teaching and of learning instantly.	67

There did he pause, but let me tell the world:	
If he outlive the <u>envy</u> of this day,	
England did never <u>owe</u> so sweet a hope	70
So much misconstrued in his wantonness.	71
HOTSPUR	
Cousin, I think thou art enamorèd	72
On his follies. Never did I hear	73
Of any prince <u>so wild a liberty</u> .	74
But be he as he will, yet once ere night	75
I will embrace him with a soldier's arm	76
That he shall shrink under my courtesy.—	77
Arm, arm with speed, and, fellows, soldiers,	78
friends,	79
Better consider what you have to do	80
Than I that have not well the gift of tongue	81
Can lift your blood up with persuasion.	82
Enter a Messenger.	
MESSENGER My lord, here are letters for you.	83
HOTSPUR I cannot read them now.—	84
O gentlemen, the time of life is short;	85
To spend that shortness basely were too long	86
If life did ride upon a dial's point,	87
Still ending at the arrival of an hour.	88
An if we live, we live to tread on kings;	89
If die, brave death, when princes die with us.	90
Now, for our consciences, the arms are fair	91
When the intent of bearing them is just.	92
Enter another $\lceil Messenger. \rceil$	
「SECOND MESSENGER	
My lord, prepare. The King comes on apace. HOTSPUR	93

I thank him that he <u>cuts me from my tale</u> ,	94
For I profess not talking. Only this:	95
Let each man do his best. And here draw I a sword,	96
Whose <u>temper</u> I intend to stain	97
With the best blood that I can meet withal	98
In the <u>adventure of</u> this perilous day.	99
Now, Esperance! Percy! And set on.	100
Sound all the lofty instruments of war,	101
And by that music let us all embrace,	102
For, <u>heaven to Earth</u> , some of us never shall	103
A second time do such a courtesy.	104
Here they embrace. The trumpets sound.	
$\lceil They\ exit. \rceil$	

「Scene 3[¬]

BLUNT, $ as K$	ing	
What is t	hy name that in 「the [¬] battle thus	1
Thou cros	ssest me? What honor dost thou seek	2
Upon my	head?	3
DOUGLAS	Know then my name is Douglas,	4
And I do	haunt thee in the battle thus	5
Because s	some tell me that thou art a king.	6
BLUNT, $\lceil as \ K \rceil$	<i>ing</i> [↑] They tell thee true.	7
DOUGLAS		
The Lord	of Stafford <u>dear</u> today hath <u>bought</u>	8
Thy liken	ess, for instead of thee, King Harry,	9
This swor	rd hath ended him. So shall it thee	10

Unless thou yield thee as my prisoner.	11
BLUNT, \[\sigma s \ King \]	
I was not born a yielder, thou proud Scot,	12
And thou shalt find a king that will revenge	13
Lord Stafford's death.	14
They fight. Douglas k	ills Blunt.
Then enter Hotspur.	
HOTSPUR	
O Douglas, hadst thou fought at Holmedon thus,	15
I never had triumphed upon a Scot.	16
DOUGLAS	
All's done, all's won; here breathless lies the King.	17
HOTSPUR Where?	18
DOUGLAS Here.	19
HOTSPUR	
This, Douglas? No, I know this face full well.	20
A gallant knight he was; his name was Blunt,	21
Semblably furnished like the King himself.	22
DOUGLAS, 「addressing Blunt's corpse T	
「A ^T fool go with thy soul whither it goes!	23
A borrowed title hast thou bought too dear.	24
Why didst thou tell me that thou wert a king?	25
HOTSPUR	
The King hath many marching in his coats.	26
DOUGLAS	
Now, by my sword, I will kill all his coats.	27
I'll murder all his wardrobe, piece by piece,	28
Until I meet the King.	29
HOTSPUR Up and away!	30
Our soldiers stand full fairly for the day.	31
Γ	They exit. 7

Alarm. Enter Falstaff alone.

FALSTAFF Though I could 'scape shot-free at London,	32
I fear the shot here. Here's no scoring but upon	33
the pate.— <u>Soft,</u> who are you? Sir Walter Blunt.	34
There's honor for you. Here's no vanity. I am as hot	35
as molten lead, and as heavy too. God keep lead out	36
of me; I need no more weight than mine own	37
bowels. I have led my ragamuffins where they are	38
peppered. There's not three of my hundred and fifty	39
left alive, and they are for the town's end, to beg	40
during life. But who comes here?	41
Enter the Prince.	
PRINCE	
What, stand'st thou idle here? Lend me thy sword.	42
Many a nobleman lies stark and stiff	43
Under the hoofs of vaunting enemies,	44
Whose deaths are yet unrevenged. I prithee	45
Lend me thy sword.	46
FALSTAFF O Hal, I prithee give me leave to breathe	47
awhile. Turk Gregory never did such deeds in arms	48
as I have done this day. I have <u>paid</u> Percy; I have	49
made him sure.	50
PRINCE	
He is indeed, and living to kill thee.	51
I prithee, lend me thy sword.	52
FALSTAFF Nay, before God, Hal, if Percy be alive, thou	53
gett'st not my sword; but take my pistol, if thou	54
wilt.	55
PRINCE	
Give it me. What, is it in the case?	56
FALSTAFF Ay, Hal, 'tis hot, 'tis hot. There's that will	57
sack a city.	58
The Prince draws it out, and finds it to be a bottle of sack.	

\mathbf{T}	\mathbf{T}		

PRINCE	
What, is it a time to jest and dally now?	59
He throws the bottle at him \lceil and \rceil exits.	
FALSTAFF Well, if Percy be alive, I'll pierce him. If he do	60
come in my way, so; if he do not, if I come in his	61
willingly, let him make a <u>carbonado</u> of me. I like not	62
such grinning honor as Sir Walter hath. Give me	63
life, which, if I can save, so: if not, honor comes	64
unlooked for, and there's an end.	65
「He exits. Blunt's body is carried off. ¬	
「Scene 4 [↑]	
Alarm, <u>excursions</u> . Enter the King, the Prince, Lord John of Lancaster, [「] and the [¬] Earl of Westmoreland.	
KING	
I prithee, Harry, withdraw thyself. Thou bleedest	1
too much.	2
Lord John of Lancaster, go you with him.	3
LANCASTER	
Not I, my lord, unless I did bleed too.	4
PRINCE	
I beseech your Majesty, <u>make up</u> ,	5
Lest your <u>retirement</u> do <u>amaze</u> your friends.	6
I will do so.—My Lord of Westmoreland,	7
Lead him to his tent.	
WESTMORELAND	8
Come, my lord, I'll lead you to your tent.	9
PRINCE	
Lead me, my lord? I do not need your help,	10
And God forbid a shallow scratch should drive	11
The Prince of Wales from such a field as this,	12

Where <u>stained</u> nobility lies trodden on,	13
And rebels' arms triumph in massacres.	14
LANCASTER	
We breathe too long. Come, cousin Westmoreland,	15
Our duty this way lies. For God's sake, come.	16
「Lancaster and Westmoreland exit. 7	
PRINCE	
By God, thou hast deceived me, Lancaster.	17
I did not think thee lord of such a spirit.	18
Before, I loved thee as a brother, John,	19
But now I do respect thee <u>as my soul</u> .	20
KING	
I saw him hold Lord Percy <u>at the point</u>	21
With lustier maintenance than I did look for	22
Of such an <u>ungrown</u> warrior.	23
PRINCE	
O, this boy lends mettle to us all.	24
He exits.	
「Enter Douglas. ¬	
DOUGLAS	
Another king! They grow like <u>Hydra's heads</u> .—	25
I am the Douglas, fatal to all those	26
That wear those colors on them. What art thou	27
That counterfeit'st the person of a king?	28
KING	
The King himself, who, Douglas, grieves at heart,	29
So many of his shadows thou hast met	30
And not the <u>very king</u> . I have two boys	31
Seek Percy and thyself about the field,	32
But, seeing thou fall'st on me so luckily,	33
I will <u>assay</u> thee. And defend thyself.	34
DOUGLAS	51
I fear thou art another counterfeit,	35

And yet, in faith, thou bearest thee like a king.	36
But mine I am sure thou art, whoe'er thou be,	37
And thus I win thee.	38
They fight. The King being in danger, enter Prince of Wales.	
PRINCE	
Hold up thy head, vile Scot, or thou art like	39
Never to hold it up again. The spirits	40
Of valiant Shirley, Stafford, Blunt are in my arms.	41
It is the Prince of Wales that threatens thee,	42
Who never promiseth but he means to pay.	43
They fight. Douglas flieth.	
「To King. ↑ Cheerly, my lord. How fares your Grace?	44
Sir Nicholas Gawsey hath for succor sent,	45
And so hath Clifton. I'll to Clifton straight.	46
KING Stay and breathe awhile.	47
Thou hast redeemed thy lost opinion	48
And showed thou mak'st some tender of my life	49
In this fair rescue thou hast brought to me.	50
PRINCE	
O God, they did me too much injury	51
That ever said I <u>hearkened for</u> your death.	52
If it were so, I might have let alone	53
The <u>insulting</u> hand of Douglas over you,	54
Which would have been as speedy <u>in your end</u>	55
As all the poisonous potions in the world,	56
And saved the treacherous labor of your son.	57
KING	
Make up to Clifton. I'll to Sir Nicholas Gawsey.	58
King exits.	
Enter Hotspur.	
HOTSPUR	
If I mistake not, thou art Harry Monmouth.	59

PRINCE	
Thou speak'st as if I would deny my name.	60
HOTSPUR	
My name is Harry Percy.	61
PRINCE Why then I see	62
A very valiant rebel of the name.	63
I am the Prince of Wales; and think not, Percy,	64
To share with me in glory any more.	65
Two stars keep not their motion in one sphere,	66
Nor can one England <u>brook</u> a double reign	67
Of Harry Percy and the Prince of Wales.	68
HOTSPUR	
「Nor¬ shall it, Harry, for the hour is come	69
To end the one of us, and would to God	70
Thy name in arms were now as great as mine.	71
PRINCE	
I'll make it greater ere I part from thee,	72
And all the <u>budding honors</u> on thy crest	73
I'll crop to make a garland for my head. HOTSPUR	74
I can no longer brook thy <u>vanities</u> .	75
They fight.	
Enter Falstaff.	
FALSTAFF Well said, Hal! To it, Hal! Nay, you shall find	76
no boys' play here, I can tell you.	77
Enter Douglas. He fighteth with Falstaff, \(\text{\text{Fwho}} \) falls down as if he were dead. \(\text{\text{Douglas exits.}} \) The Prince killeth Percy.	
HOTSPUR	
O Harry, thou hast robbed me of my youth.	78
I better brook the loss of brittle life	79
Than those proud titles thou hast won of me.	80
They wound my thoughts worse than thy sword my	81

flesh.	82
But thoughts, the slaves of life, and life, time's fool,	83
And time, that takes survey of all the world,	84
Must have a stop. O, I could prophesy,	85
But that the earthy and cold hand of death	86
Lies on my tongue. No, Percy, thou art dust,	87
And food for—	88
PRINCE	
For worms, brave Percy. Fare thee well, great heart.	89
Ill-weaved ambition, how much art thou shrunk!	90
When that this body did contain a spirit,	91
A kingdom for it was too small a <u>bound</u> ,	92
But now two paces of the vilest earth	93
Is room enough. This earth that bears thee dead	94
Bears not alive so stout a gentleman.	95
If thou wert <u>sensible</u> of courtesy,	96
I should not make so <u>dear a show</u> of zeal.	97
But let my favors hide thy mangled face;	98
「He covers Hotspur's face. ¬	
And even in thy behalf I'll thank myself	99
For doing these fair rites of tenderness.	100
Adieu, and take thy praise with thee to heaven.	101
Thy ignominy sleep with thee in the grave,	102
But not remembered in thy epitaph.	103
He spieth Falstaff on the ground.	
What, old acquaintance, could not all this flesh	104
Keep in a little life? Poor Jack, farewell.	105
I could have better spared a better man.	106
O, I should have a heavy miss of thee	107
If I were much in love with <u>vanity</u> .	108
Death hath not struck so fat a deer today,	109

Though many dearer in this bloody fray.	110
Emboweled will I see thee by and by;	111
Till then <u>in blood</u> by noble Percy lie.	112
He exits.	
Falstaff riseth up.	
FALSTAFF Emboweled? If thou embowel me today, I'll	113
give you <u>leave to powder me and eat me</u> too	114
tomorrow. 'Sblood, 'twas time to counterfeit, or	115
that hot termagant Scot had paid me scot and lot	116
too. Counterfeit? I lie. I am no counterfeit. To die is	117
to be a counterfeit, for he is but the counterfeit of a	118
man who hath not the life of a man; but to counter-	119
feit dying when a man thereby liveth is to be no	120
counterfeit, but the true and perfect image of life	121
indeed. The better part of valor is discretion, in the	122
which better part I have saved my life. Zounds, I am	123
afraid of this gunpowder Percy, though he be dead.	124
How if he should counterfeit too, and rise? By my	125
faith, I am afraid he would prove the better counter-	126
feit. Therefore I'll make him sure, yea, and I'll swear	127
I killed him. Why may not he rise as well as I?	128
Nothing confutes me but eyes, and nobody sees me.	129
Therefore, sirrah, [stabbing him] with a new wound	130
in your thigh, come you along with me.	131
He takes up Hotspur on his back.	
Enter Prince \lceil and \rceil John of Lancaster.	
PRINCE	
Come, brother John. Full bravely hast thou fleshed	132
Thy maiden sword.	133
LANCASTER But soft, whom have we here?	134
Did you not tell me this fat man was dead?	135
PRINCE I did; I saw him dead,	136

Breathless and bleeding on the ground.—Art thou	137
alive?	138
Or is it <u>fantasy</u> that plays upon our eyesight?	139
I prithee, speak. We will not trust our eyes	140
Without our ears. Thou art not what thou seem'st.	141
FALSTAFF No, that's certain. I am not a double man.	142
But if I be not Jack Falstaff, then am I a jack. There	143
is Percy. If your father will do me any honor, so; if	144
not, let him kill the next Percy himself. I look to be	145
either earl or duke, I can assure you.	146
PRINCE	
Why, Percy I killed myself, and saw thee dead.	147
FALSTAFF Didst thou? Lord, Lord, how this world is	148
given to lying. I grant you, I was down and out of	149
breath, and so was he, but we rose both at an instant	150
and fought a long hour by Shrewsbury clock. If I	151
may be believed, so; if not, let them that should	152
reward valor bear the sin upon their own heads. I'll	153
take it upon my death, I gave him this wound in	154
the thigh. If the man were alive and would deny	155
it, zounds, I would make him eat a piece of my	156
sword.	157
LANCASTER	
This is the strangest tale that ever I heard.	158
PRINCE This is the atmosphere fellow. but how John	4 = 0
This is the strangest fellow, brother John.—	159
Come bring your <u>luggage</u> nobly on your back.	160
For my part, if a lie may do thee grace,	161
I'll gild it with the <u>happiest</u> terms I have.	162
A retreat is sounded.	
The trumpet sounds retreat; the day is ours.	163
Come, brother, let us to the <u>highest</u> of the field	164

To see what friends are living, who are dead.	165
They ex	it.
FALSTAFF I'll follow, as they say, for reward. He that	166
rewards me, God reward him. If I do grow great,	167
I'll grow less, for I'll purge and leave sack and live	168
cleanly as a nobleman should do.	169
He exits [「] carrying Hotspur's body	y. ⁷
Scene 5	
The trumpets sound. Enter the King, Prince of Wales, Lord John Lancaster, Earl of Westmoreland, with Worcester and Vernor prisoners, \(\grace{1}\) and Soldiers. \(\grace{1}\)	•
KING	
Thus ever did rebellion find rebuke.—	1
Ill-spirited Worcester, did not we send grace,	2
Pardon, and terms of love to all of you?	3
And wouldst thou turn our offers contrary,	4
Misuse the tenor of thy kinsman's trust?	5
Three knights <u>upon our party</u> slain today,	6
A noble earl, and many a creature else	7
Had been alive this hour	8
If, like a Christian, thou hadst truly borne	9
Betwixt our armies true intelligence.	10
WORCESTER	
What I have done my safety urged me to.	11
And I embrace this fortune patiently,	12
Since not to be avoided it falls on me.	13
KING	
Bear Worcester to the death, and Vernon too.	14
Other offenders we will pause upon.	15

「Worcester and Vernon exit, under guard. ¬

How goes the field?	16
PRINCE	
The noble Scot, Lord Douglas, when he saw	17
The fortune of the day quite turned from him,	18
The noble Percy slain, and all his men	19
Upon the foot of fear, fled with the rest,	20
And, falling from a hill, he was so bruised	21
That the pursuers took him. At my tent	22
The Douglas is, and I beseech your Grace	23
I may dispose of him.	24
KING With all my heart.	25
PRINCE	
Then, brother John of Lancaster, to you	26
This <u>honorable bounty</u> shall belong.	27
Go to the Douglas and deliver him	28
Up to his pleasure, ransomless and free.	29
His valors shown upon our crests today	30
Have taught us how to cherish such high deeds,	31
Even in the bosom of our adversaries.	32
LANCASTER	
I thank your Grace for this high courtesy,	33
Which I shall give away immediately.	34
KING	
Then this remains, that we divide our power.	35
You, son John, and my cousin Westmoreland,	36
Towards York shall <u>bend you</u> with your <u>dearest</u> speed	37 38
To meet Northumberland and the prelate Scroop,	39
Who, as we hear, are busily in arms.	40
Myself and you, son Harry, will towards Wales	41
To fight with Glendower and the Earl of March.	42
Rebellion in this land shall lose <u>his</u> sway,	43
Meeting the check of <u>such another day</u> .	44
mount and one on our another day.	++

And since this business so fair is done,		45
Let us not <u>leave</u> till all our own be won.		46
	They exit.	

Textual Notes

The reading of the present text appears to the left of the square bracket. This edition is based on the earliest extant printings of the play: the fragmentary earliest quarto preserved at the Folger Library (Q0, 1598) is our source for 1.3.206–2.2.117; the first surviving complete printed version (Q1, also 1598) is our source for the rest of the play. Q1 survives in three copies: the Devonshire copy (**Dev.**) at the Huntington Library, San Marino, California; the Cambridge copy (Cam.) at Trinity College, Cambridge University, England; the British Library copy (BL) in London, England. The earliest sources of readings not in Q0 or Q1 are indicated as follows: **Q2** is the second quarto of 1599; **Q3** is the third quarto of 1604; **Q4** is the fourth quarto of 1608; **Q5** is the fifth quarto of 1613; **Q6** is the sixth quarto of 1622; **F** is the Shakespeare First Folio of 1623, in which 1 Henry IV is a slightly edited reprint of Q5. Ed. is an earlier editor of Shakespeare, from the editor(s) of the Second Folio of 1632 to the present. No sources are given for emendations of punctuation or for corrections of obvious typographical errors, such as turned letters that produce no known word. **SD** means stage direction; **SP** means speech prefix; ~ refers to a word already quoted; A indicates the omission of a punctuation mark.

1.1.

- 22. levy] Q1 (leauy)
- 30. Therefor Q1 (Therefore)
- <u>39</u>. Herefordshire] Herdforshire Q1

```
<u>49</u>.
                                        lord] Q1 (L.)
                              53.
                                        Archibald Archibold Q1
                                        a] Q5; omit Q1
                              62.
                              69.
                                        blood, did] ~. ~ Q1
                                        westmoreland In . . . is ^ a] Ed.; In . . .
                              76.
                                            is. | West. A Q1
                              <u>93</u>.
                                        use<sup>^</sup> . . . keeps, ] ~, . . . ~ ^ Q1
1.2.
                                        art king] Q2; art a king Q1
                              <u>18</u>.
                              <u>35</u>.
                                        proof now: ] ~. ~ \ Q1
                                        similes Q5; smiles Q1
                              <u>84</u>.
                            <u>112</u>.
                                        Poins!] ~^ Q1
                        119–20.
                                        Sir John Sack-and-Sugar? Jack, Ed.;
                                            ~ ~ ~, ~^ ~? Q1
                                        Who,] ~^ Q1
                            144.
                            <u>165</u>.
                                        thou] Ed.; the Q1
                                        Peto, Bardolph] Ed.; Haruey, Rossill
                             169.
                                            Q1
1.3.
                               9.
                                        ne'er] Q1 (neare)
                              <u>21</u>.
                                        SD Worcester Q1 (Wor.)
                              <u>35</u>.
                                        reaped] F (rept)
                              <u>53</u>.
                                        what—] \sim Q1
                              <u>97</u>.
                                        war.] ~, Q1
                                        tongue<sup>^</sup>] ~: Q1
                              <u>98</u>.
                                        sedgy] Q1 (siedgie)
                             100.
                            <u>132</u>.
                                        SD Worcester Q1 (Wor.)
                                        west,] ~. Q1
                             200.
                                        The Q0 fragment begins.
                             <u>206</u>.
                                        SP hotspur] Q5; omit Q0
                             <u>206</u>.
                                        You<sub>^</sub>] ~, Q0
                             <u>224</u>.
                                        whipped] Q1; whip Q0
                             247.
                            <u>253</u>.
                                        kept,] ~^ Q0
                            <u>274</u>.
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```
granted.—You, my lord,] Ed.; ~^ ~^ ~
                                       ~. O0
                                   course.] ~^ Q0
                         304.
                                   Lord] Q0 (Lo:)
                         <u>306</u>.
                                   our] Q1; out Q0
                         <u>309</u>.
                                   FIRST Ed.; omit Q0
2.1.
                          <u>36</u>.
                                   when, ] \sim Q0
                          43.
                                   Carriers exit. . . . Chamberlain. ] Ed.;
              51. SD-52. SD
                                       Enter Chamberlaine. Exeunt. | Gad.
                                       What ho: Chamberlaine. Q0
                          69.
                                   Saint | Saine Q0
                          82.
                                   in, \rac{1} ~ \cdot Q0
2.2.
                                   SD Bardolph, and Peto] Ed.; and Peto,
                            0.
                                       &c. Q0
                                   hanged! Poins] ~^ ~ Q0
                            4.
                          <u>13</u>.
                                   square] Q0 (squire)
                          <u>37</u>.
                                   my] mine Q1
                  43, 69, 75.
                                   SP FALSTAFF | Fast. Q0
                          <u>54</u>.
                                   SP BARDOLPH Ed.; Bardoll (as a word
                                      in Poins's speech) Q0
                                   SP GADSHILL] Ed.; Bar. Q0
                          55.
                          81.
                                   SP FIRST TRAVELER | Ed.; Trauel. Q0
                                   SP TRAVELERS Ed.; Trauel. Q0
                          85.
                          90.
                                   SP TRAVELERS Ed.; Tra. Q0
                         <u>117</u>.
                                   fat] omit Q1
                         117.
                                   Q0 fragment ends.
                                   SP HOTSPUR | Ed.; omit Q1
2.3.
                            1.
                           <u>4</u>.
                                   In respect ] F; in the respect Q1
                           39
                                   and hereafter. SP LADY PERCY Lady Q1
                                   thee murmur, Q1
                          50.
                          52.
                                   Courage!] ~^ Q1
                          59.
                                   sleep] sleepe Q1
```

	<u>73</u> .	horse? A roan] Q3; horse, Roane Q1
<u>2.4.</u>	<u>34</u> .	precedent] F; present Q1
	<u>37</u> .	SP POINS] Q4; Prin. Q1
	<u>88</u> .	SD 1 line later in Q1
	<u>181</u> .	SP PRINCE] F; Gad. Q1
	<u>182, 184, 188</u> .	SP BARDOLPH] Ed.; Ross. Q1
	<u>296</u> .	lord] Q1 (Lo.)
	<u>312</u> .	lions too. You] Q1 Dev. (lions to, you); lions, to you Q1 Cam., BL
	<u>337</u> .	SD 1 line earlier in Q1
	<u>352</u> .	Owen] Ed.; O Q1
	<u>406</u> .	tristful] Ed.; trustfull Q1
	<u>429</u> .	For, Harry, now] Q1 Dev. (for Harrie, now); for Harrie now Q1 Cam., BL
	<u>456</u> .	My] Mv Q1
	<u>491</u> .	lean] Q2; lane Q1
	<u>552</u> .	What] Ed.; Pr. What Q1
	<u>555</u> , <u>560</u> .	SPP F; omit Q1
	<u>558</u> .	anchovies] anchaues Q1
<u>3.1.</u>	<u>49</u> .	son^] sonne, Q1 BL; sonne? Q1 Dev., Cam.
	<u>81</u> .	coz] Q1 (coose)
	<u>104</u> .	cantle] F; scantle Q1
	<u>105</u> .	dammed] Q1 (damnd)
	<u>110</u> .	wind?] ~^ Q1
	<u>134</u> .	meter] Ed.; miter Q1
	<u>136</u> .	axletree] Q1 (exle tree)
	<u>146</u> .	night.] ~^ Q1
	<u>148</u> .	your wives] ~, ~ Q1
	<u>157</u> .	lion] Q1 (Leon)
	<u>196</u> .	schooled.] ~^ Q1
	<u>203</u> .	SD Glendower] Glondower Q1

	<u>211</u> .	I] Ed.; <i>Mor</i> . I Q1
	<u>213</u> .	truant,] F; ~^ Q1
	<u>273</u> .	hot] F; Hot. Q1
<u>3.2.</u>	<u>4</u> .	SD exit] Exennt Q1
	<u>61</u> .	won] Q1 (wan)
	<u>80</u> .	gaze^] ~. Q1
	<u>86</u> .	gorged] gordge Q1
	<u>113</u> .	capital^] ~. Q1
	<u>119</u> .	Enlargèd] Enlargd Q1
	<u>166</u> .	SD 1 line later in Q1
<u>3.3.</u>	<u>36</u> .	that's] Ed.; that Q1
	<u>54</u> .	SD 1 line later in Q1 (as "Enter host.")
	<u>61</u> .	tithe] Ed.; tight Q1
	<u>95</u> .	How] Ed.; Falst. How Q1
	<u>121</u> .	womanhood] womandood Q1
	<u>143</u> .	owed] Q1 (ought)
	<u>183</u>	guests] F; ghesse Q1
	<u>188</u> .	beef] Q1 (beoffe)
<u>4.1.</u>	<u>0</u> .	SD Q2; omit Q1
	1	and hereafter to 94. SP нотspur] Ed.; Per. Q1
	<u>5</u> .	world.] ~^ Q1
	<u>13</u> .	SD a Messenger] F; one Q1, in which SD is 1 line earlier
	<u>22</u> .	lord] Ed.; mind Q1
	<u>58</u> .	is] F; tis Q1
	<u>89</u> .	SD Richard] Ri. Q1
	<u>114</u> .	dropped] Q2; drop Q1
	<u>122</u> .	altar] Q4; altars Q1
	<u>129</u> .	ne'er] Q1 (neare)
	<u>133</u> .	cannot] Q5; can Q1
	<u>134</u> .	yet] Q5; it Q1

	<u>142</u> .	merrily] Q1 (merely)
<u>4.2.</u>	<u>3</u> .	Coldfield] Ed.; cophill Q1
	<u>9</u> .	lieutenant] Liuetenant Q1
	<u>15</u> .	yeomen's] Q2; Yeomans Q1
	<u>18</u> .	lief] Ed.; lieue Q1
	<u>32</u> .	feazed] Q1 (fazd)
	<u>35</u> .	tattered] Q1 (tottered)
	<u>47</u> .	Saint] Q1 (S.)
	<u>52</u> .	Lord] Q1 (Lo.)
	<u>66</u> .	enough] inongh Q1
	<u>83</u> .	SD He exits.] Exeunt. Q1
<u>4.3.</u>	<u>0</u> .	SD Douglas,] Q1 (Doug:)
	<u>27</u> .	horse] Q5; horses Q1
	<u>34</u> .	ours] Q6; our Q1
	<u>78</u> .	heirs as pages, followed] ~, ~ ~^ ~ Q1; Pages followed Q1 Cam., BL; Pagesfollowed Q1 Dev.
	<u>88</u> .	country's] Q5; Countrey Q1
<u>4.4.</u>	<u>18</u> .	o'erruled] ouerrulde Q1
	<u>33</u> .	lord] Q1 (Lo:)
	<u>36</u> .	not,] ~^ Q1
<u>5.1.</u>	<u>0</u> .	Lancaster, Sir] Ed.; Lancaster, Earle of Westmerland sir Q1
	<u>10</u> .	How] King. How Q1
	<u>43</u> , <u>59</u> .	Doncaster] Dancaster Q1
	<u>89</u> .	off] Q1 (of)
	<u>121</u> .	SD Falstaff] Falst. Q1
	<u>132</u> .	then?] ~^ Q1
	<u>139</u> .	it] Q2; omit Q1
<u>5.2.</u>	<u>4</u> .	undone] Q5; vnder one Q1
	<u>9</u> .	Suspicion] Q5; Supposition Q1
	<u>14</u> .	merrily] Q1 (merely)

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<u>28</u>.
                                          SD Enter Hotspur . . . army.] Ed.;
                                              Enter Percy. Q1, 1 line earlier.
                                          talking. Only] ~^ ~ Q1
                               <u>95</u>.
                                          withal<sub>^</sub>] ~. Q1
                               98.
                              100.
                                          Esperance! Percy! \[ \sigma_\circ \sigma_\text{Q1} \]
                                          SD Here . . . sound.] run into
                              <u>104</u>.
                                              beginning of <u>5.3.0 SD</u> in Q1
5.3.
                                          the] Ed.; omit Q1
                                 1.
                               <u>17</u>.
                                          won;] ~^ Q1
                               <u>20</u>.
                                          This,] ~^ Q1
                               <u>23</u>.
                                          A] Ed.; Ah Q1
                               38.
                                          ragamuffins] Q1 (rag of Muffins)
                               59.
                                          SD him and exits] this ed.; him. Exit.
                                              Q1
5.4.
                                 <u>4</u>.
                                          SP LANCASTER] Ed.; P. Iohn Q1
                               15.
                                          SP LANCASTER Ed.; Ioh. Q1
                               <u>58</u>.
                                          Sir] Q1 (S.)
                               <u>69</u>.
                                          Nor] F; Now Q1
                               <del>77</del>.
                                          SD who] F; he Q1
                               <u>83</u>.
                                          thoughts,] ~^ Q1
                               <u>89</u>.
                                          heart.] ~^ Q1
                               94.
                                          thee Q1 (the)
                                          SP LANCASTER Q1 (Iohn of Lan)
                              134.
                              <u>158</u>.
                                          SP LANCASTER Q1 (Iohn.)
                              <u>163</u>.
                                          The] F; Prin. The Q1
                                          ours] Q2; our Q1
                              <u>163</u>.
<u>5.5.</u>
                                          SP LANCASTER] Q1 (Iohn.)
                               <u>33</u>.
                               <u>37</u>.
                                          bend^{\wedge}] \sim, Q1
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Historical Background: Sir John Falstaff and Sir John Oldcastle

As we note in "An Introduction to This Text," the character known today as Sir John Falstaff was originally created under the name Sir John Oldcastle. Evidence that Falstaff was once Oldcastle can be found in early printed texts of Parts 1 and 2 of *Henry IV* and in letters and documents from the early seventeenth century. It has long been believed and there seems little reason to doubt it now—that one of Sir John's descendants, a powerful nobleman in Elizabeth's court, forced the company to rename Hal's companion. This evidence of censorship, along with questions about whether or not Shakespeare was deliberately satirizing Sir John's late-sixteenth-century descendant, have until recently kept scholarly attention focused on the name change rather than on the significance of Shakespeare's having created a comic character bearing the name of a famous proto-Protestant martyr.

While we decided against changing Falstaff's name to Oldcastle in our text (see "An Introduction to This Text"), we agree with Gary Taylor that knowledge about the historical Sir John Oldcastle (known also as Lord Cobham) adds a remarkable complexity to Shakespeare's *Henry IV*, *Part 1*—a complexity certainly present for Shakespeare's original audience. Oldcastle was a knight who served Henry IV in battles in France and Wales, who was famous for his courage in battle, and who was known to have once been held in high esteem by Prince Hal. At the time Shakespeare

was writing his *Henry IV*, *Part 1*, Sir John's reputation was being hotly debated.² Everyone knew that Oldcastle had been put to death in a particularly gruesome manner early in Hal's reign as King Henry V; what was at issue was whether Oldcastle died a martyr as a result of Catholic persecution or whether he was a heretic/traitor whose death was richly deserved.

The story of Hal and Sir John—as told in Holinshed's *Chronicles*, Shakespeare's major source for his English history plays—begins in the *Chronicles*' account of the first year of Hal's kingship.³ In that year Sir John was accused of heresy against the Roman Catholic church. We know from other records that Oldcastle believed that the Bible should be made available in English for lay people to read, that he did not grant allegiance to the pope, and that he held other religious views that would in later centuries be called "Protestant." At the time, he was called a "Lollard" and a heretic.

When Oldcastle was accused of heresy, the archbishop of Canterbury, knowing Oldcastle "to be highly in the king's favor, declared to his highness the whole accusation. The king first having compassion" for Oldcastle, told the archbishop that Oldcastle could better be returned to the fold of the church through gentleness rather than harshness. The king then sent for Oldcastle "and right earnestly exhorted him, and lovingly admonished him to reconcile himself to God and to his laws."

The lord Cobham [i.e., Oldcastle] not only thanked him [i.e., the king] for his most favorable clemency, but also declared first to him by mouth and afterwards by writing, the foundation of his faith and the ground of his belief, affirming his Grace to be his supreme head and competent judge, and none other person. . . .

The king at this point sent Oldcastle to the Tower of London—as the *Chronicles* puts it, the king understood and was "persuaded by his council that, by order of the laws of his realm, such accusations touching matters of faith ought to be tried by his spiritual prelates." Soon after, in "solemn sessions" in St. Paul's Cathedral and "in the hall of the Black friars in London," Oldcastle "was examined . . . and fully heard." He was denounced as a heretic by the archbishop of Canterbury and was sent "back again to the Tower of London," from which he escaped.

A few months later Henry was warned that a large assembly of armed men were seeking his life under the captaincy of Lord Cobham.

[Henry] by proclamation promised a thousand marks to [anyone] that could bring [Oldcastle] forth, with great liberties to the cities or towns that would discover [i.e., reveal] where he was. By this it may appear how greatly he [i.e., Oldcastle] was beloved, that there could not one be found that for so great a reward would bring him to light.

Oldcastle was not captured at this time, but many others were; they were convicted of heresy and treason and put to death by hanging, quartering, and burning. According to the *Chronicles*,

Some say the occasion of their death was only for the conveying of the Lord Cobham out of prison. Others write that it was both for treason and heresy. . . . Certain affirm that it was for feigned causes surmised

by the spirituality [i.e., church officials], more upon displeasure than truth, and that they were assembled [not to kill the king, but] to hear their preacher . . . in that place there, out of the way from resort [i.e., gathering] of people, sith [i.e., since] they might not come together openly . . . without danger to be apprehended; as the manner is, and hath been ever of the persecuted flock when they are prohibited publicly the exercise of their religion. But howsoever the matter went with these men, apprehended they were, and divers of them executed. . . .

The Hal/Oldcastle story picks up in the *Chronicles* three years later (in 1417), when Oldcastle and his men are sought by 5,000 armed men protecting the lord of Abergavenny against a supposed attack from Oldcastle. Oldcastle's hiding place was discovered and some of his most trusted men captured. Found among his possessions were some religious books

written in English, and some of those books in times past had been trimly gilt, limned, and beautified with images, the heads whereof had been scraped off, and in the Litany they had blotted forth the name of Our Lady [i.e., the Virgin Mary] and of other saints. . . . Divers writings were found there also, in derogation of such honor as then was thought due Our Lady. The Abbot of Saint Albans sent the book so disfigured with scrapings and blottings out, with other such writings as there were found, unto the King,

who sent the book to the archbishop of Canterbury for the archbishop to exhibit "in his sermons at Paul's Cross in

London" so that "the citizens and other people of the realm might understand the purposes of those that then were called Lollards, to bring them further into discredit with the people."

Later in that same year Oldcastle himself was badly wounded and captured; he was charged with heresy and high treason. At that time an assembly was under way in London "for the levying of money to furnish the king's great charges . . . [for] the maintenance of his wars in France."

It was therefore determined that the said Sir John Oldcastle should be brought and put to his trial [before] the assembly brake up. [He was] brought to London in a litter, wounded as he was. Herewith, being first laid fast in the Tower, shortly after he was brought before the duke of Bedford, regent of the realm, and the other estates, where in the end he was condemned; and finally was drawn from the Tower unto saint Giles field, and there hanged in a chain by the middle, and after consumed with fire, the gallows and all.

Some editors have argued that Shakespeare chose the name of Oldcastle without thought, taking it from an earlier play about Prince Hal called *The Famous Victories of Henry V*. (In that play Oldcastle, Hal's companion, serves some of the functions of Falstaff in *1 Henry IV*, though he has a much less important role.) Given current awareness of the prominence in Shakespeare's day of the debate about Oldcastle's martyrdom/treachery, it seems unlikely to editors today that Oldcastle was introduced into *Henry IV*, *Part 1* casually or that the name was chosen carelessly.

While it is impossible to know why Shakespeare chose to portray Oldcastle as a comic figure,4 it is clear that much of the play has a deeper resonance when one knows Oldcastle's history. In the first place, the play's numerous references to hanging and to the gallows, Sir John's threat to "become a rebel" once Hal is king, his plea that Hal not banish him, and Hal's response "I do, I will," all carry a much more complicated tone. If these moments were present in the Oldcastle version of the play, those in Shakespeare's audience convinced that Oldcastle was a Christianity and to the king would have found in these moments a special kind of pleasure; for those in the audience who agreed with John Foxe's Book of Martyrs that Oldcastle died a courageous if terrible death at his former friend's hand, the moments would have carried instead a somber undertone. Audiences today tend to divide in their responses to Hal and to Falstaff: some see Falstaff as a threat to the kingdom and approve Hal's harsh treatment of the drunken knight in Henry IV, Part 2 and in Henry V (see, e.g., Kenneth Branagh's film of *Henry V*); others find Falstaff human and sympathetic and see Hal as cold and self-serving (see, e.g., the film My Own Private Idaho). Awareness of the historical reality of the Hal/Oldcastle relationship can no doubt be used to support either view.

In the second place, awareness of the religious beliefs for which Oldcastle died makes us listen to the language of *Henry IV, Part 1* with new ears. The character we now know as Falstaff is given language heavily dependent on the Bible. In the first scene in which he appears and where his character is established, for example, he echoes Proverbs 1.20 and 1.24 ("Wisdom crieth . . . in the streets . . . and no man regardeth"); he echoes Corinthians 7.20 and Ephesians 4.1 in claiming that "Tis no sin for a man to labor in his

vocation"; he alludes to the hotly debated theological issue of salvation by grace or by good works ("if men were to be saved by merit, what hole in hell were hot enough for him?"); and he exits using the language of prayer found at the close of religious services ("Well, God give thee the spirit of persuasion, and him the ears of profiting, that what thou speakest may move, and what he hears believed . . ."). Again, while it is impossible to know how Shakespeare expected his audience to respond if such language issued from the mouth of a character named Sir John Oldcastle, it seems unlikely that the character would have been given biblical and theological language by mere coincidence. At the very least, the language reminds us that swirling around the seemingly timeless comic figure of Falstaff are Reformation controversies still powerfully present in Shakespeare's day.

1. See "The Fortunes of Oldcastle," *Shakespeare Survey* 38 (1985): 85–100.

2. See Peter Corbin and Douglas Sedge, eds., *The Oldcastle Controversy* (Manchester and New York: Manchester University Press, 1991), pp. 1–33.

<u>3</u>. The quotations from the *Chronicles* are taken from Raphael Holinshed, *The Third Volume of Chronicles*, 1586, pp. 544, 560, and 561. (These passages are also reprinted in *The Oldcastle Controversy*, pp. 216–22.)

4. Whatever the changes that may have accompanied the alteration of the name Oldcastle to Falstaff, it seems clear that the Oldcastle character was, in fact, designed to be comic, "a buffoon." In a letter written by Richard James in 1625 and attached to his manuscript edition of *The Legend and defence of ye noble Knight and Martyr Sir Jhon Oldcastle*,

we read ". . . in Shakespeare's first show of Harry the fifth [i.e., *Henry IV, Part 1* and/or *Part 2*], the person with which he undertook to play a buffoon was not Falstaff, but Sir John Oldcastle . . ." (printed in *The Oldcastle Controversy*, p. 10; we have modernized the spelling).

Henry IV, Part 1: A Modern Perspective

Alexander Leggatt

Henry IV, Part 1 both tells a story and examines a society. The story appears to develop along clear lines to a decisive conclusion. A party of rebels challenges King Henry; his forces defeat them in a single battle at Shrewsbury. Central to this battle is a combat between the rebel leader Hotspur and the king's son Prince Hal, who emerges from the taverns of Eastcheap, where he has apparently been wasting his time, to prove his true worth by killing Hotspur. Various themes come together at the climax, of which the most important is promise-keeping. Sir Walter Blunt warns the king that the rebels are a "mighty and a fearful head . . . / If promises be kept on every hand" (3.2.172-73). Promises, however, are not kept: a number of rebel leaders fail to show up, and the rebel party goes into battle at considerably less than its full strength. Hal, on the other hand, "the Prince of Wales . . . / Who never promiseth but he means to pay" (5.4.42–43), promises his father to redeem his reputation by killing Hotspur, and he does. Seen this way, Henry IV, Part 1 sounds like a tidy play, a structured action building to a carefully prepared conclusion.

The actual effect is rather different. One large complication is of course Falstaff, the great comic character who dominates the tavern scenes. Falstaff appears at first to fit into the neat story pattern I have been describing: he is the living symbol of what Hal rejects when he leaves the taverns to prove himself in battle. At Shrewsbury there is a telling stage picture as Hal stands over the bodies of Hotspur and Falstaff, pays a carefully measured tribute to each, and then leaves them lying there, going off to start his new life having dispatched his great enemy and seen the last of Eastcheap. Then Falstaff pops up from the ground; he was not dead at all. It is a moment that generally gets a startled and explosive laugh from the audience; it draws on a tradition of comic resurrections in mummers' plays, an old form of rough popular drama current in England long before Shakespeare; and it tells us that Falstaff, and what he represents, cannot be disposed of so easily. When the play was first published in the quarto of 1598, it was simply The History of Henry IV, with no reference to its being the first part of a two-part play. But the title page, while advertising the battle of Shrewsbury, also advertised "the humorous conceits of Sir John Falstaff," and it is Falstaff and his world, restricted to equal time with the public action through most of *Part 1*, who break out in a dramatic version of urban sprawl in the sequel, *Henry IV*, *Part* 2.

The local effect of some of the political scenes also works against the general impression of neatness: they twist and turn. The opening scene seems designed to get the audience leaning forward, straining to follow. Henry announces in elaborate and somewhat convoluted language the ending of civil strife in England and the launching of a crusade to the Holy Land. Then we learn that the crusade will not happen yet (it never does happen) and that civil strife is still going on (as Henry evidently knew even while he delivered his speech). On the king's behalf, Mortimer is fighting Glendower, and Hotspur is fighting Douglas. But Hotspur is

starting to turn against the king, and before long all these former antagonists will be united in a single rebel front which will then fall apart. Act 1, Scene 3 takes up Hotspur's refusal to hand over his prisoners to the king. Northumberland claims the prisoners "Were . . . not with such strength denied / As is delivered to your Majesty" (26-27), the implication being that they were denied. Hotspur declares flatly, "My liege, I did deny no prisoners" (30), then launches into a vivid and witty set-piece describing the fop who acted as the king's messenger. As the speech develops into a long digression we begin to suspect a cover-up, and are confirmed by Hotspur's evasive our suspicions conclusion that he "Answered neglectingly I know not what — / He should, or he should not" (53-54). In the end Worcester tells Hotspur to free his prisoners. The conflict is taking a more dangerous turn: the real issues have become the king's ingratitude to the Percys, their fear and mistrust of him, and their decision to support Mortimer's claim to the crown. We are also alerted to the fact that the pattern of king versus rebels is not so simple as it looks: Henry was himself a rebel not long ago, taking the crown from Richard II.

The play is full of unreliable narratives: Hotspur's story of the fop, the king's prophecy of the crusade, the Percys' account of themselves as innocent dupes who somehow found themselves supporting Henry's deposition of Richard. Falstaff's tale of the rogues in buckram takes its place among these narratives—except that it is so flagrantly, amusingly dishonest it has a curious kind of integrity. He virtually demands to be challenged by building contradictions into his story: for example, having described what his assailants were wearing, he concludes, "it was so dark, Hal, that thou couldst not see thy hand" (2.4.232–33).

When Hal confronts him with the plain facts Falstaff brazens it out with a new and more outrageous lie: "I knew you as well as he that made you" (2.4.278-79). The comic disputes between Falstaff and Hal are partly based on Hal's attempts to confront Falstaff's flow of invention with his own insistence on the facts. Similar disputes occur elsewhere in the play: Hotspur has something like Falstaff's inventiveness, though not Falstaff's control, and Worcester complains, "He apprehends a world of figures here, / But not the form of what he should attend" (1.3.214-15). In his confrontation with Glendower, on the other hand, it is Hotspur who curbs the Welshman's flow, attacking with stubborn literal-mindedness his claim of supernatural powers. When the rebels start carving up the map, the tables are turned: Hotspur complains that for his purposes the river Trent is taking the wrong course and proposes to redirect it, while Glendower, pointing to the map, tries to recall him to the plain facts of English geography: "Not wind? It shall, it must. You see it doth" (3.1.110).

The conflict between prolix invention and a terse statement of the facts is acted out in the tavern play, in which Falstaff and Hal, with Falstaff taking the lead, construct their own version of the interview between Hal and his father that will be played quite seriously two scenes later. Part of the fun is a parody of old-fashioned theater: when Falstaff declaims "Weep not, sweet queen, for trickling tears are vain" (2.4.404), the audience would immediately recognize the sort of clunky writing they had heard from an earlier generation of playwrights who allowed themselves to be trapped by the iambic pentameter line Shakespeare himself used with such freedom. But there is also an internal debate between Falstaff's play and Hal's. In Falstaff's, the fat knight is celebrated for his virtue, and whether he is playing

the king or Hal, Falstaff invents a future in which Hal banishes everyone but him so that they will have the world to themselves. Hal, on the other hand, takes the opportunity to rehearse in comic terms the devastating attack he will make on Falstaff at the end of *Part 2*, and his reply to Falstaff's request not to banish him is the simple, chilling "I do, I will" (2.4.499).

We might have expected the battle of Shrewsbury to be a test that will show what people really are, no matter how they have presented themselves. Yet it shares some affinities with the tavern play. It is full of impersonation and counterfeiting. Sir Walter Blunt does what Hal and Falstaff do: he impersonates the king. The difference is that he gets killed for it. When Douglas, meeting the real Henry, declares "I fear thou art another counterfeit" (5.4.35), he suggests that the king himself is impersonating the king (as in a way he is, given his dubious claim to the crown). Falstaff briefly impersonates a corpse, fooling both Hal and the audience, and when he goes on to stab Hotspur and then to claim credit for Hotspur's death, he is doing what he did in the tavern play: he is taking over Hal's part. Even the moments in the heat of battle when a character's true nature seems to emerge can be seen as deceptive if we look back from Part 2. At Shrewsbury, Hal seems to have shed the Eastcheap world; in Part 2 he is back in it. Prince John emerges in the battle as a heroic fighter; in Part 2 he defeats a party of rebels by trickery. Not only does Henry IV, Part 1 contain some unreliable narratives; at certain points its own narrative is unreliable.

Yet if the battle generates deceptive images, it also makes us confront that final stubborn reality, death. On the question of honor, Falstaff is a realist. If honor cannot cure wounds or console the dead for being dead, it is worthless. He takes the corpse of Sir Walter Blunt as a practical demonstration of his argument: "There's honor for you" (5.3.35). Hotspur in a way confirms Falstaff's view: no thought of honor consoles him as he dies; death has left him with nothing, robbing not just his own life, but all life, of meaning. One of the play's most eloquent characters, he dies talking; but what he talks of is the failure of his own language—"the earthy and cold hand of death / Lies on my tongue" (5.4.86–87)—and Hal has to finish his last sentence for him.

For Hal, on the other hand, Hotspur's death is the final, decisive evidence of his own emergence as the heroic prince —but once again the play twists. In defiance of what the audience saw with its own eyes, the question is raised, who killed Hotspur? Of course, it is Falstaff who raises it. Before the battle he and Hal argue about who is going to perform this feat, even though we might have thought an encounter with Hotspur would be the last thing on Falstaff's mind. When Falstaff makes his outrageous claim, Hal, as he did with the rogues in buckram, tries to insist on the plain facts, "Why, Percy I killed myself, and saw thee dead," to which Falstaff, speaking (literally) no more than the truth, retorts, "Didst thou? Lord, Lord, how this world is given to lying" (5.4.148–49). What is remarkable is that Hal not only lets Falstaff get away with the lie but promises for once to join him in elaborating it: "For my part, if a lie may do thee grace, / I'll gild it with the happiest terms I have" (5.4.161-62).

What is this play up to? At this point we need to backtrack to the soliloquy Hal delivers at the end of the first tavern scene, in which he announces his strategy of using his time in Eastcheap to create a misleading impression of his worthlessness so that his emergence as the true prince will be all the more dramatic. The resemblance to image manipulation in modern, media-dominated politics is so uncanny that we need to remind ourselves that Shakespeare is writing from, and about, a political context totally different from ours. The media were by our standards technically primitive, and dealt with contemporary politics at their peril; the kingship of England was not an office depending on popular election. Hal sees himself as playing to an audience, but what audience, and why? There are other plays, notably Richard II, Julius Caesar, Coriolanus, in which political figures appeal to the common people. This play's focus is somewhat narrower. The clearest representative of Hal's audience is the rebel Vernon, who is surprised and impressed by Hal's appearance at Shrewsbury, falling into just the pattern of response Hal predicted in his soliloquy. Vernon is a member of the governing class. Within that class, as the play shows, people know each other, watch and judge each other. This is the audience Hal needs to manipulate. Hotspur is fooled by the "wild prince" image and fatally underestimates his rival; Vernon is won over even before the battle of Shrewsbury takes place; and King Henry, the key member of this audience, is converted, long before Hal kills Hotspur, by the mere promise that he is going to do it.

Even before the battle begins, then, Hal has won his point with his onstage audience; and when he kills Hotspur no one sees him do it. No one, that is, except the theater audience. Here we touch on a subtle but important difference between Shakespeare's theater and ours. Shakespeare's actors were surrounded by their audience, not stuck in a picture-frame stage. Playing in outdoor theaters in daylight, they were in the same light as the audience; the split produced by the darkened auditorium was an invention of the nineteenth

century. This means that in Shakespeare's theater, characters—not just actors, but characters—could have an awareness of the audience and address it directly, as a natural part of the theatrical idiom. When this happens in the modern theater we call it "breaking the fourth wall" and think of it as an experimental technique, a challenge to illusion. In Shakespeare's theater there was no fourth wall to break, no illusion to challenge. When Hal and Falstaff take turns playing the king, Falstaff's "Judge, my masters" (2.4.454) could easily be calling for a verdict from the audience as well as from the onstage characters. The awareness of the audience is more ironic when Falstaff declares, as he stabs the dead Hotspur, "Nothing confutes me but eyes, and nobody sees me" (5.4.129); there are at a rough estimate two or three thousand people who can give him the lie direct. If we think in these terms, then Hal in his soliloguy is not talking to himself or to an undefined space; he is quite simply telling the audience what he is going to do. His onstage audience is satisfied with the mere fact that he has turned up at Shrewsbury; but a theater audience demands action, and it is for our benefit that he kills Hotspur. For this reason he can let Falstaff claim the victory, with an evident sense that he has nothing to lose: the theater audience knows the truth (remembering of course that this "truth" is itself a fabrication, not two heroes in mortal combat but one stage actor pretending to kill another).

There may be more positive reasons why Falstaff is allowed to claim the glory to which he is not literally entitled. I have said that the play does not just tell a story; it examines a society. In story terms, narrowly conceived, Falstaff is a supporting character. In theatrical terms he dominates half the action. In an orderly play, he stands for shapelessness: Hal speculates that if Falstaff's girdle broke,

"how would thy guts fall about thy knees" (3.3.161–62). Falstaff's natural environment is Eastcheap, a world mostly untouched by the great events that are tearing apart the governing class of England. If Eastcheap stands for anything, it stands for transgression and inversion: Falstaff's comedy is full of religious parody, Bardolph's nose provokes jests about hellfire. Crime flourishes, mock kings are crowned with cushions, and the regal image of the sun (which Hal in his soliloquy promises to imitate) changes both class and gender, becoming "a fair hot wench in flame-colored taffeta" (1.2.10–11). But Eastcheap is not just a place of parody, for that would ultimately make it dependent on the serious world it mocks; it is also a world in itself, with its own sufficient life. When Falstaff carries off the dead Hotspur, Eastcheap is allowed to claim its own victory.

It is through Eastcheap that we occasionally glimpse a larger England going about its business. The Carriers who open 2.1 complaining about the inn, the stabling, and the fleas are ordinary men doing a job; their modern equivalents would be long-distance truck drivers. Their sheer irrelevance to the political action is the most important point of their scene; there is a whole life going on out there of which the great folks have no inkling.

We cannot say that the court is the center and Eastcheap the margin. When we are in Eastcheap the court seems marginal, and vice versa. For us, Eastcheap is a vivid, fully imagined world; the king dismisses it in four words: "barren pleasures, rude society" (3.2.16). Far from trying to harmonize class differences, the play shows a great gulf between one life and another. Nowhere is this clearer than in the depiction of war. Hotspur says of his enemies, whose gorgeous armor Vernon has just described,

They come like sacrifices in their trim, And to the fire-eyed maid of smoky war All hot and bleeding will we offer them.

(4.1.119-21)

Falstaff's recruits, ragged, miserable, half-dead already—"A mad fellow met me on the way and told me I had unloaded all the gibbets and pressed the dead bodies" (4.2.36–38)—show the other face of war. They are not heroic sacrifices but "food for powder, food for powder. They'll fill a pit as well as better" (4.2.66–68).

However, simple dichotomies like court-versus-Eastcheap or Hotspur-versus-Falstaff will not allow us to see the full life of the play. Wales as we glimpse it in 3.1 is a third location, strange and magical, a place of art and enchantment on the borders of the practical daylight world that is England. Admittedly, much of this effect is created by the boasting of Glendower, which is part of his jockeying for dominance over Hotspur, and which Hotspur wittily deflates. Yet when Glendower calls for music, declaring, "those musicians that shall play to you / Hang in the air a thousand leagues from hence" (3.1.231-32), the music actually sounds, and Hotspur comments grudgingly, "Now I perceive the devil understands Welsh" (238). The music is more compelling for being the only nonmilitary music in the play. Equally striking, and more important in the long run, is the simple fact that in this scene, for the only time in this male-dominated play, there are two women onstage. We are allowed (with reservations I will come to shortly) to glimpse yet another sphere of action, the domestic life of the rebels, and the role of women in that life.

One of the key differences between Hal and Hotspur is that Hotspur has such a life and Hal does not. The prince has no home, only the court and the tavern. His one private scene with his father, his "homecoming" in 3.2, is largely given over to the public question of how he is perceived in the political world. Henry allows himself one moment of private feeling, and is ashamed of it, complaining that his eye "now doth that I would not have it do, / Make blind itself with foolish tenderness" (3.2.92–93). Hal presumably had a mother, but we never hear of her. The play's first reference to women is in the opening court scene, Westmoreland's account of the Welshwomen who subject the corpses of dead English soldiers to

Such beastly shameless transformation
. . . as may not be
Without much shame retold or spoken of.
(1.1.44–46)

In the service of antirebel (and anti-Welsh) propaganda, the women are conceived as threatening, demonic figures, doing (like the witches in *Macbeth*) a deed without a name. (When we actually see a Welshwoman onstage, Lady Mortimer, the effect is very different; and the one character in the play who is shown violating a dead body is Falstaff.) The only woman in Eastcheap is the hostess, and she is first introduced as the butt of conventional bawdy jokes about Hal's calling her to a reckoning; according to Falstaff, "Thou hast paid all there" (1.2.55–56). The hostess herself, who is trying to run a business, needs payment of a more practical kind, and Falstaff puts her off with insulting jokes. In a comic version of Westmoreland's reduction of the Welshwomen monsters, Falstaff says of the hostess, "she's neither fish nor flesh; a man knows not where to have her." She walks right into the trap—"Thou or any man knows where to have me,

thou knave, thou"—and Hal's apparent defense of her —"Thou sayst true, hostess, and he slanders thee most grossly" (3.3.135–41)—only compounds the insult.

Despising the feminine is also part of Hotspur's warrior style. Northumberland calls Hotspur's passion "this woman's mood" (1.3.245), and Hotspur's habitual language seems designed to refute this slur on his manhood. He is offended by the fop's "holiday and lady terms" (1.3.47) and says of the nameless letter writer who refuses to join the rebellion, "I could brain him with his lady's fan" (2.3.23-24). He also works hard to keep Lady Percy in her place: "when I am ahorseback I will swear / I love thee infinitely" (2.3.107–8). In the Glendower scene he makes public jokes about her sexuality (as Falstaff does with the hostess): "Come, Kate, thou art perfect in lying down" (3.1.234), and invites her to what will be their last sexual encounter with the words "An the indentures be drawn, I'll away within these two hours, and so come in when you will" (3.1.269-71). He is willing to make love, but only after consulting his appointment book. Lady Percy, however, fights back far more effectively than the hostess does, introducing her own distinct perspective on the action. She sees, and cares about, what Hotspur's public life is costing him in terms of sleepless nights and restless dreams, and she speaks to him with a tenderness we hardly ever hear from the men in the play. But she is not sentimental. When Hotspur puts off her demand to know his secrets, she returns insult for insult, calling him "madheaded ape" and "paraquito" (2.3.82, 90). Knowing he understands "bloody noses and cracked crowns" (2.3.98), she threatens, "I'll break thy little finger, Harry, / An if thou wilt not tell me all things true" (2.3.92-93). In the end he promises to let her follow him a day behind, and asks, "Will this content you, Kate?" Her reply, "It must of force," shows

that in the end she has to submit, but she does not have to like it. Her unhistorical name, Kate, recalls the fiery heroine of *The Taming of the Shrew;* but this Kate shows no enthusiasm for being tamed. Her resistance raises at least the possibility of reading her relation with Hotspur as the sort of high-spirited affair that actually thrives on the exchange of ironic insults. Some will find that reading too optimistic; but the point is that the play's depiction of this marriage opens out a range of possible interpretations for both readers and performers, giving it a spontaneity that contrasts sharply with Hal's tight management of his own career.

Lady Mortimer may seem at first to be simply a victim of the male world. She is caught in a political marriage with a man whose language she does not speak. Her own Welsh speech is a torrent of marvelous-sounding language that neither her husband nor the bulk of the audience understands; it is her father who relays—and thereby controls—its meaning. Yet what he conveys in English, and what she conveys beyond words, in music and in that language we do not understand, is an extraordinary range of power and feeling. Glendower promises that her singing will "on your eyelids crown the god of sleep, / Charming your blood with pleasing heaviness" (3.1.223–24). She offers, with a hint of enchantment, the sort of rest Lady Percy wishes Hotspur could have. She herself is under a spell of another kind: Glendower declares, "I am afraid my daughter will run mad, / So much she doteth on her Mortimer" (3.1.149–50). Passionate, vulnerable, eloquent yet incomprehensible, able to work enchantment on her husband yet unable to talk to him, Lady Mortimer is one of the play's most remarkable creations.

The political action could carry on without the women; but the play could not. They stand, like Eastcheap, for the fuller life that cannot be summarized in a narrative or ideological formula. For the rebels, the England we have seen—lords, commoners, women, soldiers, carriers, thieves, men with red noses—is simply a map to be divided. It is like watching the realities of war or poverty reduced to computer graphics. When Hal complains of Francis's lack of language, we notice that Hal has contrived the effect himself by playing a trick in which Francis's attempts to speak for himself are continually interrupted. The play itself does not do this. It lets us listen to a full range of voices; it fills out the life of England with an attention to detail we usually think of as novelistic. In the tavern, Falstaff calls for "a play extempore" (2.4.291–92)—a play with no script, leaving the actors free to take off on their own. Henry IV, Part 1 is as carefully contrived a script as Shakespeare ever wrote; yet its most remarkable achievement is to come off sounding like a play extempore.

Further Reading

In addition to the following books and articles, see www.folger.edu/shakespeare and www.folger.edu/online-resources.

Henry IV, Part I

Anonymous. *The Famous Victories of Henry the Fifth*. In *Narrative and Dramatic Sources of Shakespeare*, ed. Geoffrey Bullough, vol. 4, pp. 299–343. New York: Columbia University Press, 1975.

One of Shakespeare's sources, this short play is a freewheeling popular treatment of the Prince Hal story that Shakespeare extends across three of his plays, *1 Henry IV*, *2 Henry IV*, and *Henry V*.

Berger, Harry, Jr. "What Did the King Know and When Did He Know It?" *South Atlantic Quarterly* 88 (1989): 811–62.

Berger argues that "speakers should be treated as the effects rather than the causes of their language and our interpretation." He offers a close reading of King Henry's speeches, a reading that emphasizes in the speeches "the pressure of the sinner's discourse and the counterpressure of the victim/revenger's discourse."

Bradley, A. C. "The Rejection of Falstaff." In *Oxford Lectures* on *Poetry* (1909). New York: St. Martin's Press, 1959.

Bradley considers what an audience is meant to feel at the rejection of Falstaff. Arguing against critical attempts that find Falstaff triumphant or an audience gloating over Falstaff's "just deserts," Bradley reads the event as an insurmountable catastrophe, in terms both of Falstaff's disappointment and of Hal's conduct. Bradley concludes that an audience is at fault if it is surprised by Hal's behavior.

Bristol, Michael D. Carnival and Theatre: Plebeian Culture and the Structure of Authority in Renaissance England. London: Methuen, 1985.

Bristol studies the nature and purpose of theater as a social institution, its allocation of authority, and its relation to the plebeian culture of the Renaissance. The burlesque resurrection of Falstaff—a figure of carnival and misrule—engages a persistent plebeian suspicion of authority, one that suspects that it might really be better to be a "live coward than a dead hero."

Burckhardt, Sigurd. "'Swoll'n with Some Other Grief': Shakespeare's Prince Hal Trilogy." In *Shakespearean Meanings*, pp. 144–205. Princeton: Princeton University Press, 1968.

Burckhardt pursues axes of symmetry in *1 Henry IV* between rebellion and rule, "hot pride and slippery wit, sword-edged honor and fat-bellied self-indulgence." But Burckhardt finds that the play constantly resists neat binaries; just when the play seems about to resolve itself neatly—as Hal stands between the apparent corpse of Falstaff and the corpse of Hotspur—the play reels away toward disorder at the moment of Falstaff's "resurrection."

Campbell, Lily B. "The Unquiet Time of Henry IV." In *Shakespeare's "Histories": Mirrors of Elizabethan Policy*, pp. 213–54. San Marino, Calif.: Huntington Library, 1947.

For Campbell, *1 Henry IV*, in its historical context, is a play about rebellion, but it has become, for us, a play that is memorable mainly for Falstaff and his mockery of honor. Falstaff, with his comic deflation of honor and battlefield conduct, serves as an intruder into the histories, but one who undercuts the workings out of divine justice in the fate of the usurping king.

Greenblatt, Steven. "Invisible Bullets." In *Shakespearean Negotiations*, pp. 21–65. Berkeley: University of California Press, 1988.

Greenblatt finds parallels between English incursions into the New World and Hal's course through the taverns of Eastcheap. Like English attempts to subdue native inhabitants of the Americas, Hal cynically relies upon force and fraud to draw his audience toward acceptance of this power. While Shakespeare's Henry plays may confirm this Machiavellian hypothesis about power, Greenblatt questions whether the position of the theater within the state allows drama to raise an alternative voice.

Kastan, David Scott. "The King Hath Many Marching in His Coats,' or, What Did You Do in the War, Daddy?" In *Shakespeare Left and Right*, ed. Ivo Kamps, pp. 241–58. New York: Roudedge, 1991.

Kastan examines possible relations between the production of power in *1 Henry IV* and in Queen Elizabeth I's England, noting how both monarchs sponsored the ideology of a state unified under their rule. Kastan then goes on to observe how formalist criticism of the play has

reproduced this ideology by seeking to unify the play by subordinating its so-called subplot (with Falstaff) while raising to the level of main plot the action featuring the king and, later, the prince—despite the play's resistance to such formalist reading. Thus the play's anarchic organization matches political rebellion, which was such a persistent concomitant to monarchial rule.

Kelly, Henry Ansgar. "1 Henry IV." In Divine Providence in the England of Shakespeare's Histories, pp. 214–22. Cambridge: Harvard University Press, 1970.

Kelly proposes that if anyone in *1 Henry IV* is presented as receiving divine support, it is Henry IV himself. Therefore, when Henry speaks the *Mirror of Magistrates* maxim, "Thus ever did rebellion find rebuke" (his career being the obvious exception), we are meant to believe that "right has triumphed, and perhaps also to see in it an implicit claim of divine aid."

Mullaney, Steven. "The Rehearsal of Cultures." In *The Place of the Stage*, pp. 60–87. Chicago: University of Chicago Press, 1988.

Tracing Hal's progress through the Eastcheap underworld, Mullaney finds the prince playing at prodigality for the strategic purpose of translating his performance into a profession of power. Similarly, the Elizabethan preoccupation with learning strange tongues and collecting foreign artifacts betrays a culture reformulating itself, as Hal does, through a temporary suspension of cultural limits.

Nye, Robert. Falstaff. London: Hamish Hamilton, 1976.

This modern novel presents the memoirs of Sir John Falstaff. Nye's Falstaff's charm is his complete absence of self-consciousness, but only the words of this Falstaff can do him justice: "As for sins and forgiveness of sins—I believe in them both. I'd be a fool if I didn't believe in the former, and I'd be a damned fool if I didn't believe in the latter." Falstaff shares all his sins and commits a gross or two more in the telling.

Porter, Joseph. "1 Henry IV." In The Drama of Speech Acts, pp. 52–88. Berkeley: University of California Press, 1979.

Applying philosopher J. L. Austin's idea of speech acts (acts performed in speech) to *1 Henry IV*, Porter characterizes the language of the play as lively and active (whether aggressive or playful). Hal's speech acts, in particular, are "directed, communicative, responsible, and consequential." In Hal's language lessons and widely varied manner of speech, Porter discovers a developing mastery of words that assumes greater importance in *2 Henry IV* and *Henry V*.

Saccio, Peter. "Henry IV: The King Embattled." In *Shakespeare's English Kings: History, Chronicle, and Drama*, pp. 37–63. New York: Oxford University Press, 1977.

Saccio recounts the reign of the historical Henry IV, commenting that Henry's rule came to Shakespeare's hand already possessed of dramatic shape, a shape with a "perceived pattern of historical cause and effect." Although Shakespeare's Henry is forever embattled, attributing all his troubles to his own usurpation of his cousin Richard's crown, the historical Henry's last five years of reign were free of domestic upheaval.

Tillyard, E. M. W. "The Second Tetralogy." In *Shakespeare's History Plays* (1944), pp. 234–314. New York: Barnes &

Noble, 1964.

Tillyard views 1 Henry IV as part of an epic, a generic classification merited by the play's successful marriage of themes of civil war and high politics to rhythms of local, ordinary life. The coherence of the play's great variety is very different from that of the tragedies but not, for Tillyard, inferior.

Traub, Valerie. "Prince Hal's Falstaff: Positioning Psychoanalysis and the Female Reproductive Body." *Shakespeare Quarterly* 40 (1989): 456–74.

In a reading of drama through psychoanalysis and psychoanalysis through drama, Traub argues that Shakespeare's drama and modern psychoanalytical theory share in a common estimation of the female reproductive body as a Bakhtinian "grotesque body." Consequently, Shakespeare represses this figure in his narratives of psychic development, although, in *1 Henry IV*, this "grotesque body" is figured in the person of Falstaff, who serves Hal as a sort of surrogate mother.

Van Sant, Gus. My Own Private Idaho. Columbia Tristar, 1991.

A modernized film adaptation of 1 and 2 Henry IV, relocated in the street culture of the contemporary Pacific Northwest. Keanu Reeves plays an updated Prince Hal as the rebel son of Portland's wealthy mayor. He immerses himself in the city's drug- and sex-ridden subculture and keeps company with prostitutes, thieves, and junkies. Chief among his fellow street wanderers are "Bob Pigeon," a translated Falstaff, and a narcoleptic prostitute (River Phoenix) who is searching for a mother figure that Shakespeare's play also lacks.

Welles, Orson. *Falstaff: The Chimes at Midnight*. Internacional Films Española, 1966.

A black-and-white film adaptation of 1 and 2 Henry IV with fragments of Richard II, The Merry Wives of Windsor, and Henry V. Welles plays Falstaff and stages the story to emphasize and intensify the filial and paternal rivalries that ultimately lead to his character's repudiation by Hal.

Shakespeare's Language

Abbott, E. A. A Shakespearian Grammar. New York: Haskell House, 1972.

This compact reference book, first published in 1870, helps with many difficulties in Shakespeare's language. It systematically accounts for a host of differences between Shakespeare's usage and sentence structure and our own.

Blake, Norman. *Shakespeare's Language: An Introduction*. New York: St. Martin's Press, 1983.

This general introduction to Elizabethan English discusses various aspects of the language of Shakespeare and his contemporaries, offering possible meanings for hundreds of ambiguous constructions.

Dobson, E. J. *English Pronunciation*, *1500–1700*. 2 vols. Oxford: Clarendon Press, 1968.

This long and technical work includes chapters on spelling (and its reformation), phonetics, stressed vowels, and consonants in early modern English.

Hope, Jonathan. *Shakespeare's Grammar*. London: Arden Shakespeare, 2003.

Commissioned as a replacement for Abbott's *Shakespearian Grammar*, Hope's book is organized in terms of the two basic parts of speech, the noun and the verb. After extensive analysis of the noun phrase and the verb phrase come briefer discussions of subjects and agents, objects, complements, and adverbials.

Houston, John. *Shakespearean Sentences: A Study in Style and Syntax*. Baton Rouge: Louisiana State University Press, 1988.

Houston studies Shakespeare's stylistic choices, considering matters such as sentence length and the relative positions of subject, verb, and direct object. Examining plays throughout the canon in a roughly chronological, developmental order, he analyzes how sentence structure is used in setting tone, in characterization, and for other dramatic purposes.

Onions, C. T. A Shakespeare Glossary. Oxford: Clarendon Press, 1986.

This revised edition updates Onions's standard, selective glossary of words and phrases in Shakespeare's plays that are now obsolete, archaic, or obscure.

Robinson, Randal. *Unlocking Shakespeare's Language: Help for the Teacher and Student*. Urbana, Ill.: National Council of Teachers of English and the ERIC Clearinghouse on Reading and Communication Skills, 1989.

Specifically designed for the high-school and undergraduate college teacher and student, Robinson's book addresses the problems that most often hinder present-day readers of Shakespeare. Through work with his own students, Robinson found that many readers today are

particularly puzzled by such stylistic characteristics as subject-verb inversion, interrupted structures, and compression. He shows how our own colloquial language contains comparable structures, and thus helps students recognize such structures when they find them in Shakespeare's plays. This book supplies worksheets—with examples from major plays—to illuminate and remedy such problems as unusual sequences of words and the separation of related parts of sentences.

Williams, Gordon. *A Dictionary of Sexual Language and Imagery in Shakespearean and Stuart Literature*. 3 vols. London: Athlone Press, 1994.

Williams provides a comprehensive list of words to which Shakespeare, his contemporaries, and later Stuart writers gave sexual meanings. He supports his identification of these meanings by extensive quotations.

Shakespeare's Life

Baldwin, T. W. William Shakspere's Petty School. Urbana: University of Illinois Press, 1943.

Baldwin here investigates the theory and practice of the petty school, the first level of education in Elizabethan England. He focuses on that educational system primarily as it is reflected in Shakespeare's art.

Baldwin, T. W. William Shakspere's Small Latine and Lesse Greeke. 2 vols. Urbana: University of Illinois Press, 1944.

Baldwin attacks the view that Shakespeare was an uneducated genius—a view that had been dominant among Shakespeareans since the eighteenth century. Instead, Baldwin shows, the educational system of Shakespeare's

time would have given the playwright a strong background in the classics, and there is much in the plays that shows how Shakespeare benefited from such an education.

Beier, A. L., and Roger Finlay, eds. *London 1500–1700: The Making of the Metropolis*. New York: Longman, 1986.

Focusing on the economic and social history of early modern London, these collected essays probe aspects of metropolitan life, including "Population and Disease," "Commerce and Manufacture," and "Society and Change."

Chambers, E. K. William Shakespeare: A Study of Facts and Problems. 2 vols. Oxford: Clarendon Press, 1930.

Analyzing in great detail the scant historical data, Chambers's complex, scholarly study considers the nature of the texts in which Shakespeare's work is preserved.

Cressy, David. *Education in Tudor and Stuart England*. London: Edward Arnold, 1975.

This volume collects sixteenth-, seventeenth-, and early eighteenth-century documents detailing aspects of formal education in England, such as the curriculum, the control and organization of education, and the education of women.

Duncan-Jones, Katherine. *Shakespeare: An Ungentle Life*. London: Arden Shakespeare, 2010.

This biography, first published in 2001 under the title *Ungentle Shakespeare: Scenes from His Life*, sets out to look into the documents from Shakespeare's personal life—especially legal and financial records—and it finds there a man very different from the one portrayed in more traditional biographies. He is "ungentle" in being born to a lower social class and in being a bit ruthless and more than a bit stingy. As the author notes, "three topics were formerly

taboo both in polite society and in Shakespearean biography: social class, sex and money. I have been indelicate enough to give a good deal of attention to all three." She examines "Shakespeare's uphill struggle to achieve, or purchase, 'gentle' status." She finds that "Shakespeare was strongly interested in intense relationships with well-born young men." And she shows that he was "reluctant to divert much, if any, of his considerable wealth towards charitable, neighbourly, or altruistic ends." She insists that his plays and poems are "great, and enduring," and that it is in them "that the best of him is to be found."

Dutton, Richard. William Shakespeare: A Literary Life. New York: St. Martin's Press, 1989.

Not a biography in the traditional sense, Dutton's very readable work nevertheless "follows the contours of Shakespeare's life" as it examines Shakespeare's career as playwright and poet, with consideration of his patrons, theatrical associations, and audience.

Honan, Park. *Shakespeare: A Life*. New York: Oxford University Press, 1998.

Honan's accessible biography focuses on the various contexts of Shakespeare's life—physical, social, political, and cultural—to place the dramatist within a lucidly described world. The biography includes detailed examinations of, for example, Stratford schooling, theatrical politics of 1590s London, and the careers of Shakespeare's associates. The author draws on a wealth of established knowledge and on interesting new research into local records and documents; he also engages in speculation about, for example, the possibilities that Shakespeare was a tutor in a Catholic

household in the north of England in the 1580s and that he acted particular roles in his own plays, areas that reflect new, but unproven and debatable, data—though Honan is usually careful to note where a particular narrative "has not been capable of proof or disproof."

Potter, Lois. *The Life of William Shakespeare: A Critical Biography*. Malden, Mass.: Wiley-Blackwell, 2012.

critical biography of Shakespeare takes playwright from cradle to grave, paying primary attention to his literary and theatrical milieu. The chapters "follow a chronological sequence," each focusing on a handful of years in the playwright's life. In the chapters that cover his playwriting years (5–17), each chapter focuses on events in Stratford-upon-Avon and in London (especially in the commercial theaters) while giving equal space to discussions of the plays and/or poems Shakespeare wrote during those years. Filled with information from Shakespeare's literary and theatrical worlds, the biography also shares frequent insights into how modern productions of a given play can shed light on the play, especially in scenes Shakespeare's text presents ambiguously.

Schoenbaum, S. William Shakespeare: A Compact Documentary Life. New York: Oxford University Press, 1977.

Schoenbaum's evidence-based biography of Shakespeare is a compact version of his magisterial folio-size *Shakespeare: A Documentary Life* (New York: Oxford University Press, 1975). Schoenbaum structures his readable "compact" narrative around the documents that still exist which chronicle Shakespeare's familial, theatrical, legal, and financial existence. These documents, along with those discovered since the 1970s, form the basis of almost all

Shakespeare biographies written since Schoenbaum's books appeared.

Shakespeare's Theater

Bentley, G. E. *The Profession of Player in Shakespeare's Time*, 1590–1642. Princeton: Princeton University Press, 1984.

Bentley readably sets forth a wealth of evidence about performance in Shakespeare's time, with special attention to the relations between player and company, and the business of casting, managing, and touring.

Berry, Herbert. *Shakespeare's Playhouses*. New York: AMS Press, 1987.

Berry's six essays collected here discuss (with illustrations) varying aspects of the four playhouses in which Shakespeare had a financial stake: the Theatre in Shoreditch, the Blackfriars, and the first and second Globe.

Berry, Herbert, William Ingram, and Glynne Wickham, eds. *English Professional Theatre*, 1530–1660. Cambridge: Cambridge University Press, 2000.

Wickham presents the government documents designed to control professional players, their plays, and playing places. Ingram handles the professional actors, giving as representative a life of the actor Augustine Phillips, and discussing, among other topics, patrons, acting companies, costumes, props, playbooks, provincial playing, and child actors. Berry treats the twenty-three different London playhouses from 1560 to 1660 for which there are records, including four inns.

Cook, Ann Jennalie. *The Privileged Playgoers of Shakespeare's London*. Princeton: Princeton University Press, 1981.

Cook's work argues, on the basis of sociological, economic, and documentary evidence, that Shakespeare's audience—and the audience for English Renaissance drama generally—consisted mainly of the "privileged."

Dutton, Richard, ed. *The Oxford Handbook of Early Modern Theatre*. Oxford: Oxford University Press, 2011.

Dutton divides his study of the theatrical industry of Shakespeare's time into the following sections: "Theatre Companies," "London Playhouses," "Other Playing Spaces," "Social Practices," and "Evidence of Theatrical Practices." Each of these sections is further subdivided, with subdivisions assigned to individual experts. W. Streitberger treats the "Adult Playing Companies to 1583"; Sally-Beth MacLean those from 1583 to 1593; Roslyn L. Knutson, 1593–1603; Tom Rutter, 1603–1613; James J. Marino, 1613-1625; and Martin Butler, the "Adult and Boy Companies 1625–1642." Michael Shapiro responsible for the "Early (Pre-1590) Boy Companies and Their Acting Venues," while Mary Bly writes of "The Boy Companies 1599-1613." David Kathman handles "Inn-Yard Playhouses"; Gabriel Egan, "The Theatre in Shoreditch 1576-1599"; Andrew Gurr, "Why the Globe Is Famous"; Ralph Alan Cohen, "The Most Convenient Place: The Second Blackfriars Theater and Its Appeal"; Mark Bayer, "The Red Bull Playhouse"; and Frances Teague, "The Phoenix and the Cockpit-in-Court Playhouses." Turning to "Other Playing Spaces," Suzanne Westfall describes how "'He who pays the piper calls the tune': Household Entertainments"; Alan H. Nelson, "The Universities and the Inns of Court"; Peter Greenfield, "Touring"; John H. Astington, "Court Theatre";

and Anne Lancashire, "London Street Theater." For "Social Practices," Alan Somerset writes of "Not Just Sir Oliver Owlet: From Patrons to 'Patronage' of Early Modern Theatre," Dutton himself of "The Court, the Master of the Revels, and the Players," S. P. Cerasano of "Theater Entrepreneurs and Theatrical Economics," Ian W. Archer of "The City of London and the Theatre," David Kathman of "Players, Livery Companies, and Apprentices," Kathleen E. McLuskie of "Materiality and the Market: The Lady Elizabeth's Men and the Challenge of Theatre History," Heather Hirschfield of "'For the author's credit': Issues of Authorship in English Renaissance Drama," and Natasha Korda of "Women in the Theater." On "Theatrical Practices," Jacalyn Royce discusses "Early Modern Naturalistic Acting: The Role of the Globe in the Development of Personation"; Tiffany Stern, "Actors' Parts"; Alan Dessen, "Stage Directions and the Theater Historian"; R. B. Graves, "Lighting"; Lucy Munro, "Music and Sound"; Dutton himself, "Properties"; Thomas Postlewait, "Eyewitnesses to History: Visual Evidence for Theater in Early Modern England"; and Eva Griffith, "Christopher Beeston: His Property and Properties."

Greg, W. W. *Dramatic Documents from the Elizabethan Playhouses*. 2 vols. Oxford: Clarendon Press, 1931.

Greg itemizes and briefly describes almost all the play manuscripts that survive from the period 1590 to around 1660, including, among other things, players' parts. His second volume offers facsimiles of selected manuscripts.

Harbage, Alfred. *Shakespeare's Audience*. New York: Columbia University Press, 1941.

Harbage investigates the fragmentary surviving evidence to interpret the size, composition, and behavior of Shakespeare's audience.

Keenan, Siobhan. *Acting Companies and Their Plays in Shakespeare's London*. London: Bloomsbury Arden Shakespeare, 2014.

Keenan "explores how the needs, practices, resources and pressures on acting companies and playwrights informed not only the performance and publication of contemporary dramas but playwrights' writing practices." Each chapter focuses on one important factor that influenced Renaissance playwrights and players. The initial focus is on how "the nature and composition of the acting companies" influenced the playwrights who wrote for them. Then, using "the Diary of theatre manager Philip Henslowe and manuscript showing signs of theatrical use," Keenan playbooks examines the relations between acting companies and playwrights. Other influences include "the physical design and facilities of London's outdoor and indoor theatrical spaces" and the diverse audiences for plays, including royal and noble patrons.

Shapiro, Michael. *Children of the Revels: The Boy Companies of Shakespeare's Time and Their Plays.* New York: Columbia University Press, 1977.

Shapiro chronicles the history of the amateur and quasiprofessional child companies that flourished in London at the end of Elizabeth's reign and the beginning of James's.

The Publication of Shakespeare's Plays

Blayney, Peter W. M. *The First Folio of Shakespeare*. Hanover, Md.: Folger, 1991.

Blayney's accessible account of the printing and later life of the First Folio—an amply illustrated catalogue to a 1991 Folger Shakespeare Library exhibition—analyzes the mechanical production of the First Folio, describing how the Folio was made, by whom and for whom, how much it cost, and its ups and downs (or, rather, downs and ups) since its printing in 1623.

Hinman, Charlton. *The Norton Facsimile: The First Folio of Shakespeare.* 2nd ed. New York: W. W. Norton, 1996.

This facsimile presents a photographic reproduction of an "ideal" copy of the First Folio of Shakespeare; Hinman attempts to represent each page in its most fully corrected state. This second edition includes an important new introduction by Peter W. M. Blayney.

Hinman, Charlton. *The Printing and Proof-Reading of the First Folio of Shakespeare*. 2 vols. Oxford: Clarendon Press, 1963.

In the most arduous study of a single book ever undertaken, Hinman attempts to reconstruct how the Shakespeare First Folio of 1623 was set into type and run off the press, sheet by sheet. He also provides almost all the known variations in readings from copy to copy.

Werstine, Paul. *Early Modern Playhouse Manuscripts and the Editing of Shakespeare*. Cambridge: Cambridge University Press, 2012.

Werstine examines in detail nearly two dozen texts associated with the playhouses in and around Shakespeare's time, conducting the examination against the background of the two idealized forms of manuscript that have governed the editing of Shakespeare from the twentieth into the

twenty-first century—Shakespeare's so-called foul papers and the so-called promptbooks of his plays. By comparing the two extant texts of John Fletcher's Bonduca, one in manuscript and the other printed in 1647, Werstine shows that the term "foul papers" that is found in a note in the Bonduca manuscript does not refer, as editors have believed, to a species of messy authorial manuscript but is instead simply a designation for a manuscript, whatever its features, that has served as the copy from which another manuscript been made. By surveying twenty-one texts theatrical markup, he demonstrates that the playhouses used a wide variety of different kinds of manuscripts and printed texts but did not use the highly regularized promptbooks of the eighteenth-century theaters and later. His presentation of the peculiarities of playhouse texts provides an empirical basis for inferring the nature of the manuscripts that lie behind printed Shakespeare plays.

Key to Famous Lines and Phrases

So shaken as we are, so wan with care, Find we a time for frighted peace to pant And breathe short-winded accents of new broils To be commenced in strands afar remote.

[*King*—<u>1.1.1</u>–4]

Before I knew thee, Hal, I knew nothing, and now am I... little better than one of the wicked.

[*Falstaff*—<u>1.2.99</u>–101]

Came there a certain lord, . . . his chin new reaped Showed like a stubble land at harvest home.

[*Hotspur*—<u>1.3.34</u>–36]

To put down Richard, that sweet lovely rose, And plant this thorn, this canker, Bolingbroke?

[*Hotspur*—<u>1.3.179</u>–80]

By heaven, methinks it were an easy leap To pluck bright honor from the pale-faced moon . . .

[*Hotspur*—<u>1.3.206</u>–7]

... out of this nettle, danger, we pluck this flower, safety.

[*Hotspur*—<u>2.3.9</u>–10]

I am not yet of Percy's mind, the Hotspur of the north, he that kills me some six or seven dozen of Scots at a breakfast, washes his hands, and says to his wife "Fie upon this quiet life! I want work."

Thou seest I have more flesh than another man and therefore more frailty.

What is honor? A word. . . . Honor is a mere scutcheon. And so ends my catechism.

But thoughts, the slaves of life, and life, time's fool, And time, that takes survey of all the world, Must have a stop.

The better part of valor is discretion . . .

[*Falstaff*—<u>5.4.122</u>]

Commentary

「ACT 1[¬]

「Scene 1⁷

- 1.1 King Henry meets with his advisers to discuss his proposed crusade to the Holy Land, but the discussion turns instead to new battles on England's borders. In Wales, an English nobleman named Mortimer has been captured by Owen Glendower; in the north, England's forces have prevailed over the Scots, but Hotspur, a young English nobleman, refuses to yield his prisoners to King Henry. In the face of these crises, the crusade is once again put off as the king calls a meeting at Windsor.
- **2**. **frighted peace: Peace** is here pictured as a frightened animal trying to catch its breath.
- 3. accents: words
- 4. strands afar remote: i.e., distant lands strands: shores
- <u>5</u>–6. **No . . . blood:** i.e., no longer must English soil drink the blood of its own people **daub:** smear, paint
- 7. her fields: i.e., the fields of England
- <u>8</u>–9. **armèd . . . paces:** i.e., the iron-shod hooves of the cavalry's horses
- 9–18. **Those . . . master:** i.e., instead of fighting each other in civil war, Englishmen will march together (against a common enemy)

9. opposèd eyes: eyes of antagonistic forces

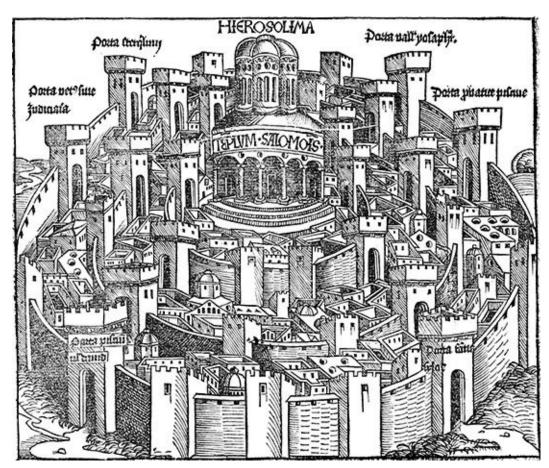
12. intestine: internal

13. close: struggle

14. mutual: i.e., joined in common purpose; well-beseeming: suitable; or, attractive

18. **his:** its

19. **sepulcher of Christ:** i.e., the Holy Sepulcher in Jerusalem (From 1095 to c. 1450, a series of wars—the Crusades—were fought by Christians to recover the sepulcher from the Muslims. At the end of Shakespeare's *Richard II*, King Henry promises to fight such a war in order to gain God's forgiveness for Henry's part in Richard's death.)



Jerusalem. (1.1.19) From Hartmann Schedel, *Liber chronicorum* (1493).

- 21. We: i.e., I (the royal "we"); impressèd: drafted, conscripted
- **22**. **a power:** an army
- <u>24</u>. **these pagans:** i.e., the Muslims
- <u>30</u>. **Therefor:** for that purpose
- <u>31</u>. **Of:** from; **gentle:** noble; **cousin:** i.e., kinsman (Henry and Westmoreland were related by marriage.)
- 33. dear expedience: important expedition
- <u>34</u>. **this haste:** i.e., this urgent matter; **hot in question:** actively discussed
- <u>35</u>. **limits of the charge:** (1) estimates of the cost; or (2) duties and commands
- <u>36</u>. **all athwart:** i.e., across our path and thwarting our purposes
- 37. post: i.e., a messenger riding a post horse; loaden: laden, loaded
- <u>40</u>. **irregular:** perhaps a reference to Glendower's guerrilla style of fighting; or perhaps synonymous with **wild**, a reference to Glendower's powers as a Welsh sorcerer
- 43. corpse: corpses
- 48. Brake: broke
- <u>50</u>. **uneven:** rough
- <u>52</u>. **Holy-rood Day:** i.e., September 14, Holy Cross Day (The year of this battle between Harry Percy and Archibald, earl of Douglas, was 1402.)
- <u>57</u>–58. **As . . . told:** i.e., as we can assume by what was heard
- <u>59</u>. **them:** i.e., the news
- <u>60</u>. **pride:** intensity

- 62. Here . . . friend: It is possible that Sir Walter Blunt is onstage and that Henry gestures to him at this point, though the fact that Blunt is given no lines and that Henry describes Blunt's appearance suggests that Blunt is not present, and that Henry's line means that Blunt is "here in the court." Either of these readings would mean that Henry has entered the scene knowing Blunt's news, which he waits until this moment to reveal. It is also possible that a messenger brings Henry a letter, which Henry here reads and reports.
- <u>66</u>. **smooth and welcome:** Henry's response to Westmoreland's **uneven and unwelcome** at line 50
- <u>67</u>. **discomfited:** defeated
- 69. **Balked:** i.e., piled up in ridges, as if by a plow
- <u>74</u>. **spoil:** plunder, loot
- 82. minion: darling
- 84. riot: dissipation, loose living
- <u>85</u>–89. **O, that . . . mine:** Henry's statement draws on the old belief that fairies exchanged one newborn for another or for a fairy child.
- 88. **Percy:** the surname of the earl of Northumberland and his family; **Plantagenet:** a surname applied to the royal house of England between 1154 and 1485
- <u>90</u>. **from:** i.e., go out of
- 92. surprised: captured
- 93. To . . . use: i.e., to enjoy their ransoms himself
- <u>96</u>. **Malevolent . . . aspects:** an astrological image, in which Worcester is like a planet that, no matter what its position or **aspect,** portends evil for Henry
- <u>97</u>. **Which:** i.e., Worcester's teaching; **makes him prune himself:** i.e., makes Hotspur prepare himself for action (like a hawk pruning away

broken feathers in preparation for a fight)

「ACT 1[¬]

「Scene 2⁷

1.2 Prince Hal and Sir John Falstaff taunt each other, Hal warning Falstaff that he will one day be hanged as a thief and Falstaff insisting that, when Hal becomes king, thieves will have a friend in court. Poins enters to enlist them in an upcoming robbery. Hal refuses, but, after Falstaff leaves, Poins persuades Hal to join in a plot to rob and embarrass Falstaff and the other thieves. Alone, Hal reveals that he will soon end his association with his companions and that, after his "reformation," he will shine all the brighter against his background of irresponsible living.

2. fat-witted: thick-brained, stupid

3. sack: sherry

5. **truly:** correctly

5–6. **wouldst truly know:** i.e., really want to know

9. dials: sun dials; leaping-houses: brothels

11–12. why . . . demand: i.e., why you should be so inane as to ask

14. you come near me: i.e., you're near the mark

15. go by: (1) walk under the light of; (2) tell time by

15–16. **seven stars:** the constellation also known as the Pleiades

16. **Phoebus:** god of the sun, or, here, the sun itself

16–17. wand'ring knight: i.e., a knight errant

- 17. sweet wag: dear fellow
- 18. thy Grace: your Majesty (with a pun on grace as "virtue," or as "God's grace")
- <u>22</u>. **prologue . . . butter:** another pun on **grace,** a short prayer before a meal
- 23. roundly: i.e., speak bluntly
- 24. Marry: i.e., indeed (a mild oath)
- **25**. **squires** . . . **body:** A "squire of the body" was an officer who attended on the person of a dignitary. Falstaff is perhaps punning on night/knight.
- 26. **beauty:** probably a pun on "booty" or loot; **be:** i.e., be called; **Diana:** goddess of the moon (See picture.)



Diana. (1.2.26)

From Johann Engel, Astrolabium (1488).

- 27. **foresters:** officials in charge of forest lands
- <u>30</u>–31. **under . . . steal:** (1) beneath whose face we move stealthily; (2) under whose protection we commit theft
- 38. swearing "Lay by": i.e., ordering people to give up their money
- <u>38</u>–39. **crying "Bring in":** i.e., calling to the waiter for more wine
- <u>39</u>. **the ladder:** the steps leading up to the **gallows** (See picture.)



"The ridge of the gallows." (<u>1.2.40</u>–41) From Raphael Holinshed, *The chronicles of England* (1577).

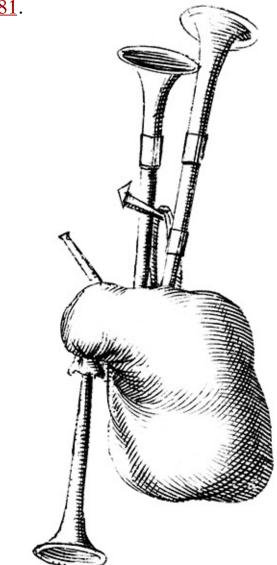
- 44. **Hybla:** a place in ancient Sicily, famous for its honey bees; **old...castle:** This reference, along with other evidence, persuades editors that the character called Falstaff was originally named Oldcastle. See "<u>Historical Background: Sir John Falstaff and Sir John Oldcastle.</u>"
- 45. **buff jerkin:** leather military jacket (worn by sheriffs officers, for example)
- <u>45</u>–46. **robe of durance:** Hal puns on **durance** as "confinement, imprisonment" and as a kind of coarse, imitation-leather cloth
- 48. quiddities: quibbles
- 48, 50. What a plague, what a pox: mild oaths, though Hal's use of pox (which can refer to venereal disease) makes his oath more pointed
- <u>52</u>. **called . . . reckoning:** i.e., asked for the bill (The phrase normally means "made her give an account of herself.")
- <u>61</u>. **heir apparent:** i.e., the next king
- 63. resolution: (thieves') firmness of purpose
- <u>64</u>. **fubbed . . . with:** i.e., cheated (fobbed) . . . by; **curb:** metal part of a horse's bridle; **old father Antic:** The word **antic** referred to theatrical characters or dancers who were clothed grotesquely and who acted fantastically. It also meant "antique," i.e., ancient. Both meanings are appropriate here.
- 68. rare: excellent; brave: splendid, admirable
- 73. jumps: agrees, fits
- 74. **humor:** temperament, disposition; **waiting . . . court:** i.e., awaiting cases to try as a judge (Hal responds as if Falstaff had meant "being in attendance at the royal court.")
- 76. suits: petitions

77–78. suits . . . wardrobe: The hangman was given the clothing of those he executed.

78. 'Sblood: an oath "by Christ's blood"

79. gib cat . . . bear: The tomcat and the bear pulled by the head were proverbially melancholy, as were the old lion, lover's lute, bagpipe, and hare.

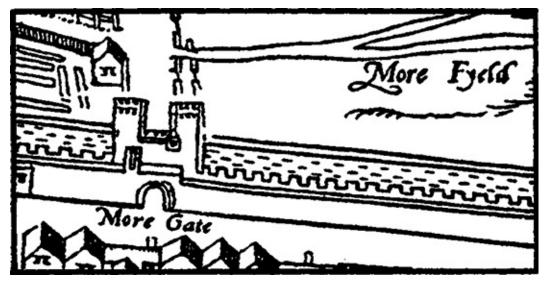




A bagpipe. (<u>1.2.81</u>)

From Giovanni Francesco Bonomi, Chiron Achillis, siue Nauarchus humanae vitae (1691).

83. **Moorditch:** a foul ditch in the north of London (See picture.)



Moorditch. (<u>1.2.83</u>)

From R. Agas, Map of London attributed to Ralph Agas, ca. 1560 (1905).

<u>85</u>. **comparative:** i.e., quick to make similes

<u>87</u>. **vanity:** that which is vain or worthless

88. **commodity:** supply

89. rated: reproved, scolded

90–91. marked him not: paid no attention to him

<u>91</u>–93. **he talked . . . too:** Falstaff here echoes Proverbs 1.20 and 1.24 ("Wisdom crieth . . . in the streets . . . and no man regardeth"). Hal responds by repeating the verses of Scripture.

96. damnable iteration: perhaps, a devilish way of quoting Scripture; or, perhaps, a way of using Scripture that will damn you

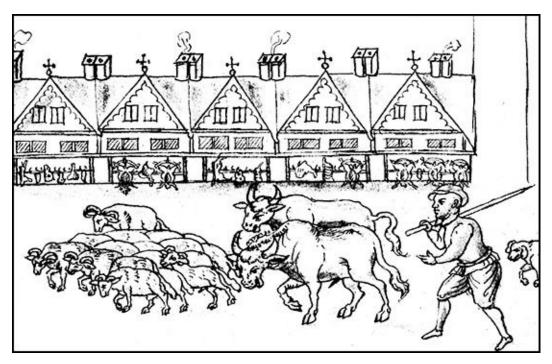
<u>102</u>. **an:** if

<u>105</u>. **take a purse:** i.e., commit a robbery

106. **Zounds:** an oath "by God's wounds"; **make one:** i.e., be one of the party

<u>107</u>. **baffle me:** subject me to public disgrace

- <u>110</u>–11. **'Tis...vocation:** The Bible urges Christians to labor in the vocations to which they are called (see 1 Corinthians 7.20 and Ephesians 4.1).
- 112–13. set a match: i.e., arranged a robbery
- 113. if . . . merit: i.e., if the salvation of one's soul rested on one's actions, rather than on God's grace (The issue of salvation by grace or by good works was hotly debated in Shakespeare's day.)
- 115. **Stand:** a highwayman's command to his victim
- 116. true: honest
- <u>121</u>–22. **thy soul . . . leg:** Falstaff is accused of selling his soul to the devil for food and drink on a day of strict fasting.
- <u>128</u>. **Else:** otherwise; **cozening:** cheating
- 132. Canterbury: site of the shrine of Thomas à Becket; offerings: donations
- 133. vizards: masks
- 135. **bespoke:** arranged for
- <u>136</u>. **Eastcheap:** an area of London filled with markets and taverns (See picture.)



Eastcheap. (1.2.136) From Hugh Alley, *A caveat for the city of London* (1598).

141. hang you: i.e., have you hanged

142. chops: fat cheeks

145. honesty: honor

<u>147</u>–48. **stand** . . . **shillings:** i.e., rob a victim of ten shillings (See the note on **stand** at <u>line 115</u>.) The phrase can also mean "represent the royal blood." (A **royal** was a coin worth ten shillings.)

<u>158</u>–61. **God . . . believed:** language used at the close of religious services

<u>163</u>. **want countenance:** lack support and encouragement (from high-ranking persons)

<u>165</u>–66. **latter spring, Allhallown summer:** Both phrases allude to Falstaff's age. **latter:** late, second; **Allhallown:** i.e., Allhallows, or All Saints' Day (November 1)

171. waylaid: set the trap for

- <u>172</u>. **they, them:** Falstaff and his fellow thieves
- <u>176</u>–77. **wherein . . . fail:** i.e., where we may, if we please, fail (to meet them)
- <u>180</u>. **like:** likely
- 181. habits: clothes
- 181–82. every other appointment: everything about our outfits
- 185. sirrah: a familiar form of "sir" (Poins's use of it here shows his sense that he may treat Hal familiarly.); cases of buckram: suits of buckram cloth
- 186. **for the nonce:** for the occasion; **immask:** i.e., hide; **noted:** well-known
- 188. doubt: fear; too hard for us: i.e., stronger than we are
- <u>189</u>. **for:** i.e., as for
- 190. turned back: i.e., ran away
- 192. forswear arms: give up wearing a sword; virtue: power, worth
- 193. incomprehensible: immense, boundless
- <u>195</u>. **wards:** defensive motions
- 202. know you: am aware of what you are
- $\underline{203}$. **unyoked:** uncontrolled; **humor . . . idleness:** inclination to behave irresponsibly
- 205. Who: i.e., which; base: menial; contagious: corrupting
- <u>206</u>–10. **his, he, himself, he, him:** All of these words refer to the **sun.**
- **212**. **sport:** play
- 213. they: i.e., holidays

- 214. accidents: events (Proverbial: "That which is rare is precious.")
- 218. hopes: expectations
- 219. on . . . ground: against a dark background
- 224. **Redeeming:** i.e., recovering by paying that which is owed (The idea of redeeming time is both proverbial and biblical. See, e.g., Ephesians 5.16.)

「ACT 1[¬] 「Scene 3⁷

- with Hotspur, 1.3 King Henry meets Hotspur's father (Northumberland), and his uncle (Worcester) to demand that Hotspur yield his prisoners to the crown. Hotspur agrees to do so only if Henry will ransom Mortimer, Hotspur's brother-in-law, from captivity in Wales. Henry refuses and exits. Hotspur is enraged by Henry's accusation that Mortimer is a traitor and is happy to go along with a plot devised by Worcester and Northumberland to oust Henry from the throne.
- 2. **Unapt:** not inclined
- 3. found me: discovered me (to be so), found me out; or, found me so
- 5. myself: i.e., a king
- 6. **condition:** disposition, temperament
- 10. Our house: i.e., the Percy family
- 13. holp: helped; portly: imposing, majestic
- 17. peremptory: obstinate (pronounced peremptory)

- 19. moody frontier . . . brow: i.e., a subject's frowning forehead frontier: forehead
- 20. **us, we:** i.e., me, I (the royal "we")
- 27. **delivered:** reported
- 28. envy . . . or misprision: malice or misunderstanding
- <u>32</u>. **dry:** thirsty; **extreme:** pronounced **èxtreme**
- 35. new reaped: i.e., freshly shaved; or, with beard freshly trimmed
- <u>36</u>. **Showed:** looked; **harvest home:** the end of harvesting
- <u>39</u>. **pouncet box:** small container filled with a fragrant substance (See picture.); **ever and anon:** now and then



A pouncet box. (1.3.39) From Walther Hermann Ryff, *Confect Bock* (1563).

<u>40</u>. **gave his nose:** brought up to his nose

41. Who therewith angry: i.e., which, being angry that the pouncet box had been taken away

<u>42</u>. **Took . . . snuff:** (1) took offense; (2) sniffed angrily, or, perhaps, sneezed; **still:** continually

44. **them:** i.e., the soldiers

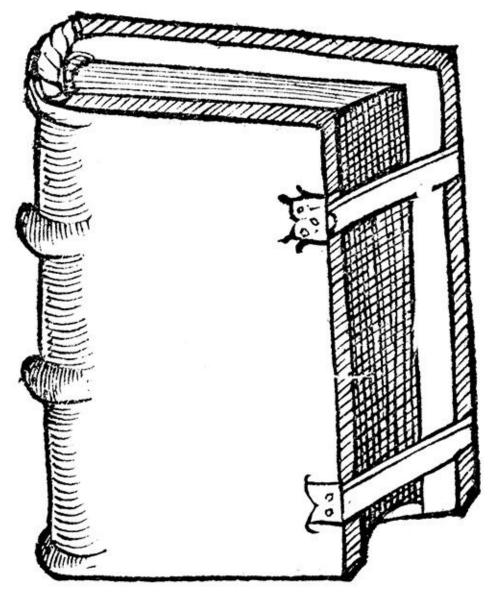
45. **slovenly:** disgusting; **corse:** corpse

- 46. **his nobility:** i.e., himself
- <u>47</u>. **holiday** . . . **terms:** To "speak holiday" meant to use choice language. **lady terms:** words used by ladies
- <u>51</u>. **popinjay:** (1) parrot; (2) vain, conceited person
- 52. grief: anger; or, pain
- <u>53</u>. **neglectingly:** negligently, carelessly
- 57–58. **God . . . mark:** here, an expression of impatience
- 59. sovereignest: most excellent
- <u>60</u>. **parmacety:** i.e., spermaceti, a waxy substance used as a medicinal ointment, taken from the head of the sperm whale
- <u>62</u>. **saltpeter:** the chief ingredient of gunpowder
- <u>64</u>. **Which . . . destroyed:** i.e., the saltpeter had destroyed many brave men
- 65. **but for:** except for
- <u>67</u>. **bald unjointed:** trivial, incoherent
- <u>70</u>. **Come current for:** i.e., be accepted as
- <u>75</u>. **with . . . retold:** i.e., taking into account the rest of the story
- 77. **impeach:** (1) attack, discredit; (2) make treasonous
- 78. so: i.e., provided that
- 79. **yet . . . deny:** he still denies
- <u>80</u>–81. **But . . . That:** i.e., unless
- <u>81</u>. **straight:** immediately
- <u>82</u>–87. **His brother-in-law . . . married:** Shakespeare follows the chronicles of the time in treating two Edmund Mortimers as if they

- were a single person. (Sir Edmund Mortimer, brother to Hotspur's wife, was captured by Glendower and married Glendower's daughter; his nephew, Edmund Mortimer, was fifth earl of March and had a strong claim to the throne. See <u>family chart</u>, and <u>lines 147</u>–63.)
- 89. indent with fears: i.e., make a covenant with those we should fear
- 94. revolted Mortimer: i.e., Mortimer, who has thrown off his allegiance
- 96. fall off: i.e., go over to the enemy
- 97. But by: except through
- 99. mouthèd: i.e., open like mouths
- <u>100</u>. **Severn's . . . bank:** i.e., the sedge-covered bank of the river Severn
- 102. confound: spend
- <u>103</u>. **changing hardiment:** exchanging brave deeds
- <u>104</u>. **breathed:** i.e., stopped to catch their breath
- 107. Who: i.e., the Severn River; affrighted with: frightened by
- 109. his crisp head: i.e., its rough water (literally, his curly hair) The words play on the image of the river as a frightened man running from the bloody looks of the fighters.
- 110. combatants: pronounced còmbatants
- 111. policy: cunning
- <u>112</u>. **Color:** misrepresent; paint, as with cosmetics (literally, stain with blood); **her:** its
- 115. with revolt: i.e., with the charge of having changed his allegiance

- 116. belie: misrepresent
- 118. alone: i.e., in single combat
- 120. **sirrah:** familiar form of "sir," used here to emphasize the king's position of authority over Hotspur
- 123. kind: manner
- <u>125</u>. **license your departure:** give you leave to depart
- 128. I . . . straight: i.e., I'll go after him right now
- 130. Albeit . . . head: i.e., even if I risk my head
- 131. choler: anger
- 134. Zounds: an oath "by Christ's wounds"
- 135. Want mercy: lack mercy (from God)
- 140. ingrate: ungrateful; cankered: malignant; spiteful; Bolingbroke: King Henry's family name
- **141**. **made . . . mad:** i.e., put . . . in a rage
- 143. forsooth: here, an expression of impatience
- <u>146</u>. **an eye of death:** perhaps, a deathlike look of fear; or, perhaps, a look threatening death
- <u>148</u>. **he:** i.e., Mortimer (See note on <u>lines 82</u>–87.)
- 149. next of blood: i.e., heir to the throne
- <u>151</u>–55. **And . . . murderèd:** This story is dramatized by Shakespeare in *Richard II*.
- 151. **unhappy:** unfortunate
- 152. **in us:** i.e., committed by us
- 158. soft: i.e., wait a minute

- 159. brother: i.e., brother-in-law
- 163. wished him . . . starve: i.e., wanted Mortimer . . . to starve
- <u>167</u>. **Of . . . subornation:** i.e., of having instigated a murder (The following lines make it clear that he is referring to the death of Richard II.)
- 169. base: contemptible; second means: agents
- <u>172</u>. **line:** rank, station; **predicament:** dangerous situation
- 173. range: occupy a place (with wordplay on its more usual meaning of "wander around, stray")
- <u>177</u>. **gage them:** bind themselves (either by offering themselves as guarantee or risking themselves as a wager)
- 180. thorn, canker: i.e., the prickly wild rose (*Rosa canina*)
- 187. disdained: i.e., disdainful
- <u>193</u>. **unclasp:** Books were often fastened by means of metal clasps. (See picture.)



A book fastened with clasps. (<u>1.3.193</u>) From *Notita vtraque cum Orientis turn Occidentis* (1552).

195. matter: i.e., subject matter

198. footing: surface

199. he: such a man; or: i.e., whether he

201. **So:** i.e., provided that

202. them: i.e., danger and honor

- <u>203</u>. **lion:** a symbol of the monarch (Both **rouse** and **start** mean to cause game to run or fly from hiding.)
- **208**. **deep:** i.e., sea
- 211. So: i.e., provided; her: i.e., honor, pictured here as a woman in need of rescue
- <u>213</u>. **out . . . fellowship:** i.e., curses on sharing honor's favors with others
- **214**. **figures:** (1) figures of speech; (2) images
- 215. attend: pay attention to
- 217. I . . . mercy: i.e., I beg your pardon
- 221. a Scot of them: i.e., a single Scot
- <u>224</u>. **start away:** i.e., will not stay still
- 234. **still:** constantly, always
- **237**. **Save:** i.e., except
- 238. **sword . . . buckler:** These were weapons worn mostly by servants and lower-class men.
- 249. **stung with pismires:** i.e., as if stung by ants
- 250. politician: shrewd schemer
- **253**. **madcap duke his uncle:** i.e., the duke of York, Richard's uncle; **kept:** lived, stayed
- <u>257</u>. **Ravenspurgh:** a seaport on the Humber River, where Bolingbroke landed when he returned to England from exile
- 258. Berkeley Castle: a castle near Bristol
- <u>260</u>. **candy:** i.e., sweet, melting; **deal:** quantity

- <u>261</u>. **fawning greyhound:** The dog was often used as the symbol of flattery.
- 262. Look when: i.e., whenever, as soon as
- **263**. **gentle:** i.e., noble
- 264. **cozeners:** cheats (with a pun on "cousin-ers," i.e., those who call me "cousin")
- <u>266</u>. **to it:** i.e., go to it
- 267. stay your leisure: i.e., wait until you have time for us
- 270. **Deliver them up:** free them; **straight:** straightway, immediately
- **271**. **mean:** means
- **272**. **For powers:** i.e., for raising an army; **divers:** diverse, various
- 276. **bosom:** i.e., confidence
- 280. bears hard: resents
- **281**. **His . . . Scroop:** The earl of Scroop was executed for treason in 1399; Shakespeare follows the chronicles in making him the brother of the archbishop of York.
- 282. estimation: conjecture
- **285**. **stays:** waits
- **288**. **Before . . . slip:** i.e., you always unleash the dogs before the quarry is stirring
- 290. power: forces
- 293. aimed: devised
- 294. 'tis . . . speed: i.e., we have great reason to make haste
- 295. a head: i.e., an army

- 296. bear . . . can: i.e., no matter how carefully we conduct ourselves
- **299**. **pay us home:** i.e., repay us completely (The term is from fencing, where a *home thrust* is a sword thrust that hits a vital spot. Here, the deadly sense of the term is suggested.)
- 305. suddenly: soon, shortly
- 307. powers: forces
- 308. happily: successfully (with a play on its usual meaning)
- 310. Which: i.e., our fortunes

「ACT 2⁷」

- **2.1** Gadshill, the "setter" for Falstaff and his fellow thieves, seeks information at an inn about the travelers whom they plan to rob.
- <u>O SD</u>. **Carrier:** one who hauls merchandise, produce, etc.; **lantern:** This signals to the audience that the scene takes place at night.
- 1. **An:** if; **four . . . day:** i.e., four o'clock in the morning
- **2**. **Charles's Wain:** i.e., "Charlemagne's wagon," a constellation of stars also known as the Big Dipper
- 3. horse: i.e., horses
- 4. ostler: one who takes care of horses at an inn
- 5. Anon: i.e., just a minute
- **6**. **Tom:** probably addressed to the Second Carrier, who is just entering; **Cut:** A **cut** is a horse with a docked tail, or a gelding; here, it seems to be the horse's name.

- 7. **flocks:** locks of wool; **point:** i.e., the pommel of the saddle; **wrung:** chafed
- 8. withers: ridge between the horse's shoulders; out of all cess: beyond estimation, excessively
- **9**. **Peas and beans:** i.e., cheap food for horses
- <u>9</u>–10. **dank . . . dog:** i.e., damp as can be
- 10. next: i.e., quickest; jades: horses
- 11. **bots:** intestinal worms
- 11–12. **Robin ostler:** i.e., Robin, the ostler

<u>15</u>–16.



"The most villainous house . . . for fleas." (2.1.15–16) From *Hortus sanitatis* (1536).

16. house: inn; London road: i.e., the road leading to London

17. **tench:** a freshwater fish related to the carp (According to Pliny's *Natural History*, "the very fleas that skip so merrily in summertime . . . is thought to trouble the poor fishes in their sleep" [trans. Philemon Holland, 1601].)

19. king christen: i.e., Christian king

20. first cock: i.e., midnight

- 21–22. jordan: chamber pot
- <u>22</u>. **leak . . . chimney:** urinate in the fireplace (**Your** is used as an impersonal pronoun with no definite meaning.)
- 22–23. your chamber-lye: urine; loach: another freshwater fish
- <u>24</u>. **What:** an interjection, here suggesting impatience; **come away:** i.e., come along
- 26. a gammon of bacon: i.e., a ham
- **27**. **races:** roots
- <u>27</u>–28. **Charing Cross:** a market town west of London (now part of the city)
- 29. **God's body:** an oath by the body of Christ; **pannier:** a large basket hung over a horse's back
- <u>31</u>. **never:** i.e., not
- <u>32</u>. **as good . . . drink:** a colloquial expression ("as good a deed as to take a drink")
- <u>32</u>–33. **the pate on thee:** i.e., your head
- 33. a very villain: i.e., a complete scoundrel
- 34. Hast . . . thee?: i.e., can't you be trusted?
- 39. **soft:** i.e., wait a minute
- 43. when, canst tell: a colloquial way of saying no
- 48. Time enough: i.e., in time
- <u>50</u>–51. **will . . . company:** i.e., want to travel with company
- <u>51</u>. **great charge:** i.e., a lot of money or other possessions
- <u>52</u>. **chamberlain:** one responsible for the bedrooms in the inn

- 53. At . . . pickpurse: i.e., "Here I am, said the pickpocket to his victim" (a colloquial expression)
- <u>54</u>. **even as fair as:** i.e., just as good as saying
- <u>55</u>–56. **thou variest . . . purses:** i.e., your work is no more different from picking purses
- <u>56</u>. **giving direction:** i.e., supervising
- <u>57</u>. **laboring:** i.e., doing the actual work
- 58. **Good morrow:** good morning
- 58–59. It . . . yesternight: i.e., what I told you last night is still true
- <u>59</u>–60. **franklin . . . Kent:** i.e., a wealthy landowner from the Weald (forest) of Kent (a large district southeast of London)
- <u>62</u>. **auditor:** an official who examines monetary accounts (perhaps an officer of the king's Exchequer)
- 64–65. eggs and butter: i.e., breakfast
- 65. presently: at once
- <u>66</u>–67. **Saint Nicholas' clerks:** i.e., robbers, highwaymen (The patron saint of travelers, St. Nicholas, became the saint of robbers as well. The name also suggests "Old Nick," the devil.)
- 74. **Troyans:** Trojans (a slang term for "good fellows," "companions"), here referring to Prince Hal
- 75. the which: i.e., who; sport sake: i.e., fun
- <u>76</u>. **the profession:** i.e., of robbery
- 78. make all whole: i.e., have any scandal covered up; or, have any resulting problems smoothed over
- 78–81. I am joined . . . malt-worms: i.e., my companions are not base scoundrels foot-land-rakers: i.e., footpads, highwaymen on

- foot **long-staff** . . . **strikers:** i.e., thieves with poles who steal paltry sums **mad** . . . **malt-worms:** i.e., beer drinkers with mustaches and florid faces
- <u>81</u>. **nobility:** i.e., noblemen; **tranquillity:** perhaps, those who have easy lives
- <u>82</u>. **great oneyers:** i.e., great ones; **hold in:** i.e., keep their own counsel
- <u>88</u>. **boots:** booty, profit (The Chamberlain responds with the obvious pun.)
- 90. in foul way: i.e., on a muddy road
- 91. liquored: covered with grease
- 92. as in a castle: i.e., with complete safety (with a probable reference to Sir John Oldcastle)
- 93. receipt of: recipe for; fern seed: popularly thought to make one invisible
- 98. purchase: plunder, booty
- <u>101</u>. **Go to:** an expression of impatience; **Homo . . . men:** Gadshill quotes from *Lily's Latin Grammar* to defend his oath "as I am a true man." **Homo:** Latin for "man"
- 103. muddy: immoral, "dirty"; stupid

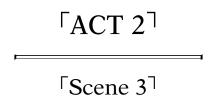
「ACT 2 → Scene 2 →

2.2 Falstaff, Peto, Bardolph, and Gadshill rob the travelers and are, in turn, robbed by Prince Hal and Poins in disguise.

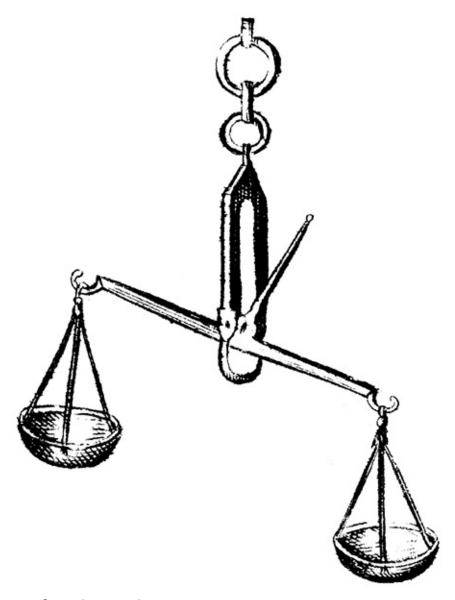
- **2**. **frets:** fusses, fumes (with a pun on **frets** meaning to become frayed, like **gummed velvet**, velvet that has been treated with resin and frays easily)
- 3. Stand close: i.e., hide
- <u>12</u>–13. **by the square:** exactly, precisely
- 13. break my wind: i.e., wheeze like a broken-winded horse; expel intestinal gas
- 14. doubt not but: i.e., expect; for all this: i.e., in spite of all this
- <u>19</u>. **medicines:** potions
- 20. else: otherwise
- 22. ere: before
- <u>22</u>–23. **as . . . drink:** See note on <u>2.1.32</u>.
- 23. to turn true man: i.e., to become honest
- 24. veriest varlet: i.e., worst scoundrel
- **26**. **with:** i.e., for
- 29. **Whew:** perhaps Falstaff's attempt to whistle; or, perhaps, his exclamation of disgust
- 34. **list:** i.e., listen
- <u>39</u>. **colt:** trick (Hal responds with a pun on **colt** as "horse.")
- 45. **Out:** an interjection of reproach
- <u>46</u>–47. **Hang . . . garters:** Falstaff's version of the proverb "He may hang himself in his own garters"
- 47. **peach:** appeach, turn informer
- 48. made on: i.e., written about

- 49–50. **when . . . afoot:** (1) when our plot is so advanced, moving forward so well; (2) when your joke on me is so blatant, making me go on foot
- 53. setter: the thief who "sets" (arranges) the robbery (Gadshill may enter masked.)
- <u>55</u>. **Case you:** i.e., put on your masks
- <u>57</u>. 'Tis . . . Exchequer: i.e., it is royal, or government, revenue
- <u>60</u>. **make us all:** i.e., make our fortunes, make us wealthy
- <u>62</u>. **front:** i.e., confront
- 69. John of Gaunt: Falstaff puns on gaunt as "thin."
- <u>71</u>. **proof:** test
- <u>75</u>–76. **if . . . hanged:** i.e., no matter what
- 78. hard by: i.e., nearby
- 79. **happy** . . . **dole:** a proverbial expression for wishing good luck **dole:** lot in life, destiny
- <u>87</u>. **caterpillars:** a conventional term of abuse for those seen as feeding off the commonwealth; **bacon-fed:** i.e., fat
- 92. gorbellied: potbellied, corpulent
- <u>92</u>–93. **undone:** ruined
- <u>93</u>. **chuffs:** a term of abuse for country people or misers; **your store:** all you own
- 94. bacons: i.e., fatties
- 95. grandjurors: i.e., wealthy enough to serve on a grand jury
- 95–96. **jure you:** a general threat of violence, playing on the sound of "juror"

- 97. true: honest
- 98. could . . . I: i.e., if you and I could
- 99. **argument:** something to talk about
- 104. equity: i.e., ability to judge character
- 113. officer: constable
- 115. lards: i.e., covers with fat



- **2.3** Hotspur reads a letter from a nobleman who refuses to join the rebellion against King Henry. Lady Percy enters to ask Hotspur what has been troubling him so much lately, but he will not confide in her.
- 2. in respect of: because of
- <u>3</u>. **house:** family (Hotspur, <u>lines 5</u>–6, gives the word its usual meaning.)
- **9**. **Lord Fool:** We are not told whose letter Hotspur is reading.
- 12. uncertain: not reliable; unsorted: unsuitable
- 13. **light . . . counterpoise:** The image here is of weights put into opposing balance scales. (See picture.)

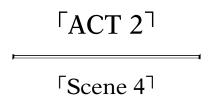


Scales. (2.3.13)
From Silvestro Pietrasanta, *Symbola heroica* (1682).

- **23**. **by:** close to
- 31–32. in . . . heart: i.e., in his very sincere cowardice
- 32. will he: i.e., he will go; lay open: reveal
- <u>34</u>. **buffets:** fisticuffs (one part of me against another); **moving . . . with:** i.e., approaching such a coward about
- 43. **stomach:** appetite

- 45. start: i.e., jump, move suddenly
- <u>47</u>. **my treasures . . . thee:** i.e., the pleasures I should be enjoying as your wife
- 48. curst: bad-tempered
- 49. watched: stayed awake
- 51. manage: i.e., manege, horsemanship
- 53. retires: military retreats
- <u>54</u>. **palisadoes:** palisades, fences made of pales or stakes; **frontiers:** ramparts
- <u>55</u>. **basilisks:** very large cannon; **culverin:** smaller cannon
- <u>62</u>. motions: emotions; movements
- 64. hest: command; purpose
- 66. heavy: weighty; sad, woeful
- 69. packet: i.e., packet of letters, dispatches
- <u>72</u>. **even:** i.e., just
- <u>76</u>. **back:** mount; **straight:** right away; **Esperance:** the Percy motto, which means "hope"
- <u>80</u>. **carries you away:** i.e., makes you so wild (Hotspur responds as if she means the words literally.)
- 83. such . . . spleen: i.e., such a changeable temperament (The spleen was considered the seat of many strong emotions, and the weasel was proverbially quarrelsome.)
- 88. **line:** reinforce, strengthen; **go:** travel (Hotspur gives the word its meaning of "walk.")
- 90. paraquito: little parrot

- 97. mammets: dolls; tilt: battle as in a tournament
- 98. cracked crowns: broken heads
- <u>99</u>. **pass them current:** make them acceptable (with a pun on the sense of **crown** as the French coin, which, even when **cracked**, should be made to pass as genuine currency); **Gods:** i.e., God save
- 116. closer: more able to keep a secret
- 124. of force: perforce, of necessity



- **2.4** At a tavern in Eastcheap, Prince Hal and Poins amuse themselves by tormenting a young waiter while waiting for Falstaff to return. Falstaff comes in telling a story about having been robbed by a large body of men with whom he fought bravely. Hal then reveals that it was he and Poins who robbed Falstaff. A messenger arrives from King Henry to summon Hal to court. Falstaff and Hal stage mock versions of the scene to take place between Hal and his father. These impromptu performances are halted by the arrival of a sheriff in search of Falstaff and his gang, whom Hal conceals.
- 1. fat room: perhaps, room full of thick air; or, perhaps, vat room
- 2. lend . . . hand: i.e., help me
- 4. loggerheads: blockheads
- 5. **hogsheads:** wine barrels; **sounded:** (1) played like a musical instrument; (2) measured the depths, as with a sounding line
- **6**. **sworn brother:** i.e., best buddy (as if we had sworn an oath to defend each other)

- 7. **leash:** set of three (a hunting term applied to animals); **drawers:** tapsters
- **9**. **take it:** maintain; or, take their oath; **upon . . . salvation:** i.e., as they hope to be saved
- 11. jack: (1) fellow; (2) Jack Falstaff
- 12. Corinthian: good sport; lad of mettle: spirited fellow
- 16. breathe . . . watering: i.e., stop to take a breath while drinking
- 17. Play it off: i.e., drink it down
- 19. tinker: mender of pots and pans
- 21. action: i.e., noble military engagement
- 24. underskinker: assistant tapster
- **27**. **Anon:** i.e., coming, right away; **Score:** i.e., mark down the charges for a drink
- 28. bastard: sweet wine; Half-moon: the name of a room in the tavern
- 30. **by-room:** side room
- <u>32</u>. **leave:** i.e., stop
- <u>38</u>–39. **Pomgarnet:** a room in the tavern
- 42. serve: i.e., as an apprentice (usually a seven-year term)
- 46. **By 'r Lady:** by our Lady (the Virgin Mary)
- <u>46</u>–47. **a long . . . pewter:** i.e., a long apprenticeship to learn how to be a tapster **lease:** contract
- 48–49. **indenture:** i.e., contract of apprenticeship
- <u>56</u>. **Michaelmas next:** i.e., next Feast of Michael the Archangel (September 29)

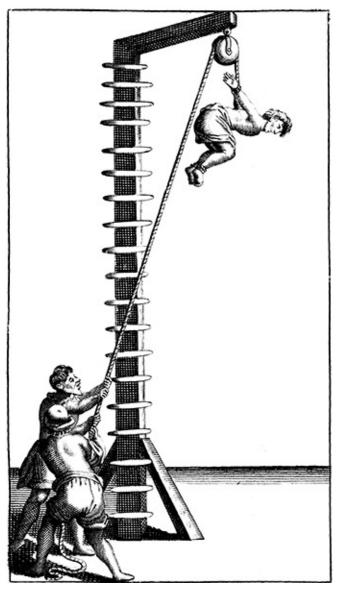
- 71–73. **this . . . Spanish-pouch:** Hal presumably describes the tavern owner to whom Francis is apprenticed, noting his close-fitting short leather coat with crystal buttons, his closely cropped head (**not-pated**), his quartz-crystal ring, his dark-wool stockings fastened with worsted garters, his unctuous way of talking, and his Spanish-leather vintner's pouch.
- 75–78. **Why . . . much:** This speech has been variously explained as (1) nonsense meant to mystify Francis, (2) a warning to Francis not to rob his master, (3) a mocking reference to Francis's having missed his chance to be given a thousand pounds.
- 75–76. **your only drink:** i.e., the best of all drinks
- 77. doublet: close-fitting jacket
- 82 SD. amazed: utterly confused, dumbfounded (as if lost in a maze)
- 93. match: agreement, bargain
- 93–94. with this jest of: i.e., in this game with
- 94. issue: outcome
- 95. **humors:** moods, whims
- 96–97. **Goodman:** a form of address for a lower-class man
- <u>97</u>. **pupil:** i.e., young
- <u>102</u>. **yet:** i.e., yet be
- 104. parcel: i.e., words or items; reckoning: tavern bill
- 105. **kills me:** i.e., kills
- 113, 115. brawn, Ribs, Tallow: i.e., Falstaff (All three words allude to fat meat.)
- 114. Rivo: a shout used in drinking bouts
- <u>117</u>. **A plague of:** i.e., curses on

- <u>119</u>–20. **Ere . . . them:** i.e., I'll give up this life and take up sewing and mending **netherstocks:** stockings **foot:** perhaps, make new feet for
- **123**. **Titan:** i.e., the sun
- **124**. **that:** i.e., the butter
- <u>126</u>. **that compound:** perhaps, melting butter; or, perhaps, Falstaff's round hot face "kissing" the cup of sack
- <u>127</u>. **lime:** calcium oxide, added to wine by unscrupulous vintners to make it sparkle
- <u>130</u>–31. **Go thy ways:** i.e., off you go
- 133. a . . . herring: i.e., thin and weak, like a fish that has just spawned
- 134. good men: i.e., men of courage
- 135. **the while:** i.e., the present age
- <u>136</u>–37. **weaver . . . psalms:** Weavers were known for singing and for belonging to Protestant sects that favored psalm-singing.
- 139. woolsack: large bale of wool (with perhaps plays on "wool" with reference to weavers, and on "sack")
- <u>141</u>. **dagger of lath:** a wooden dagger carried by a comic character called the Vice
- 161. All . . . that: i.e., it doesn't matter
- 165. this day morning: i.e., this morning
- <u>170</u>. **at half-sword:** i.e., in close combat
- <u>171</u>. **together:** altogether
- <u>173</u>. **doublet:** close-fitting short jacket; **buckler:** small shield (See note on <u>1.3.238</u>.)

- <u>175</u>. **Ecce signum:** behold the sign (an echo of religious language); **dealt:** i.e., fought
- 176. All . . . do: i.e., no matter what I did, it wasn't enough
- <u>179</u>–80. **sons of darkness:** Biblical: "You are all the children of light . . . : we are not of the night, neither of darkness" (1 Thessalonians 5.5).
- 191. other: others
- 200, 201. peppered, paid: killed
- 203. call me horse: i.e., feel free to insult me
- 203–4. my old ward: i.e., the stance I take in defending myself
- <u>204</u>. **Here . . . point:** i.e., this is how I stood, and this is how I held my sword
- <u>209</u>. **afront:** abreast; **mainly:** vigorously, violently
- <u>210</u>. **I . . . ado:** i.e., I delayed no longer **made me:** i.e., made **ado:** ceremony, fuss
- 211. target: shield, buckler
- 215. **by these hilts:** i.e., by my sword (a common oath)
- 219. mark: pay attention to
- <u>224</u>. **Down . . . hose:** Poins plays on a second meaning of **points,** i.e., the laces that hold up a man's breeches.
- 225. followed me: i.e., followed
- 226. with a thought: i.e., as quick as a thought
- 231. Kendal green: coarse woolen cloth
- 236. knotty-pated: blockheaded

237. **tallow-catch:** perhaps, tallow-keech (a rolled-up lump of fat sent by the butcher to the candlemaker); or, perhaps, the pan used to collect drippings from roasting meat

246. at the strappado: i.e., being tortured by being hauled up with ropes (See picture.); racks: instruments of torture on which a victim's limbs were torn apart (See picture.)



"At the strappado." (2.4.246)
From Girolamo Maggi, *De tintinnabulis liber* . . . (1689).



Victims tortured on a rack. (2.4.246) From Girolamo Maggi, *De tintinnabulis liber* . . . (1689).

- 251. **this sin:** i.e., of hiding the truth
- <u>251</u>–52. **sanguine:** (1) red-cheeked; (2) courageous; (3) confident, hopeful
- 254. 'Sblood: an oath by Christ's blood
- <u>255</u>. **dried . . . stockfish:** All of these suggest emaciation. **neat's:** cow's or ox's; **pizzle:** penis (dried to make a whip); **stockfish:** dried cod

- 257. yard: yardstick
- <u>258</u>. **tuck:** rapier
- <u>266</u>–67. **outfaced . . . prize:** i.e., forced your booty from you
- <u>273</u>. **starting-hole:** escape hole (a hunting term)
- <u>275</u>. **apparent:** obvious, visible
- 282. **Hercules:** in Greek mythology, a hero of extraordinary strength and courage
- 282–83. **The lion . . . prince:** an accepted belief
- 288. clap to: slam shut
- <u>288</u>–89. **Watch . . . tomorrow:** Falstaff plays on Jesus' words to the disciples in the Garden of Gethsemane: "Watch and pray that you enter not into temptation" (Matthew 26.41). **watch:** (1) keep prayerful vigil; (2) stay awake and revel **pray:** (1) address prayers to God; (2) prey on innocent victims
- 291–92. play extempore: an impromptu play
- 293. Content: i.e., I am content, I agree; argument: plot, story
- 300. at door: i.e., at the door
- <u>302</u>–3. **royal man:** A **royal** (a coin worth 10 shillings) exceeded a **noble** (a coin worth about 7 shillings); Hal here makes the usual pun (see <u>line 299</u>).
- **304**. **manner:** kind
- 306. Gravity: a grave (serious) old man
- 322. beslubber: soil, daub
- <u>324</u>. **did . . . before:** i.e., did something I had not done in the past seven years
- <u>327</u>. **taken . . . manner:** i.e., captured with the stolen goods on you

- <u>328</u>. **extempore:** i.e., on any and every occasion (This reference to Bardolph's red face and nose is elaborated on in the word **fire** and in <u>lines 331</u>–32—with the reference to **these meteors, these exhalations**—and again at <u>3.3.25</u>–54.)
- <u>334</u>. **portend:** i.e., predict, herald (**Meteors** were thought to be **exhalations** and were thought to appear as omens.)
- <u>335</u>. **Hot livers:** the result, it was thought, of much drinking; **cold:** i.e., empty
- <u>336</u>. **Choler:** anger; **rightly taken:** i.e., correctly understood (Hal responds as if the phrase meant "lawfully arrested.")
- 337. halter: i.e., hanging (with a pun on collar/choler)
- 339. bombast: (1) cotton padding or stuffing; (2) inflated language
- <u>343</u>. **thumb-ring:** a signet ring worn on the thumb
- 347–48. **That same . . . Percy:** i.e., Hotspur
- 348. **Amamon:** the name of a demon
- <u>349</u>. **bastinado:** beating on the feet; **Lucifer:** i.e., the devil (whose horns suggest the image of the **cuckold**)
- 349–50. **swore . . . liegeman:** i.e., made the devil swear to serve him
- 351. Welsh hook: a heavy weapon with a hooked end
- 359. **hit it:** i.e., got it exactly right (Hal responds to the literal meaning.)
- 361. mettle: spirit, courage
- <u>369</u>. **blue-caps:** Scots soldiers (who wore "blue bonnets")
- **373**. **like:** i.e., likely
- 374. **buffeting:** strife
- <u>374</u>–75. **buy maidenheads:** Rape was, and is, common in wartime.

- 378. horrible afeard: i.e., horribly afraid
- 384. chid: chided, scolded
- 385. **If . . . me:** i.e., I beg you
- 387. stand for: i.e., play the role of
- 390. **state:** chair of state, throne
- <u>392</u>. **taken for:** understood to be; **joined stool:** a stool made of parts fitted together
- 396. moved: emotionally stirred
- <u>398</u>. **in passion:** passionately, emotionally
- <u>399</u>. **King Cambyses' vein:** i.e., a highly ornate style (*Cambyses, King of Persia* was a tragedy from the 1560s.)
- 400. **leg:** i.e., elaborate bow
- 404. vain: in vain, useless
- 405. holds his countenance: i.e., keeps a straight face
- 406. convey: lead away; tristful: unhappy
- <u>408</u>–9. **harlotry players:** rascally actors
- 410–11. tickle-brain: a slang term for liquor
- 412–13. how . . . accompanied: i.e., who you spend time with
- 413–15. **though . . . wears:** an echo of John Lyly's *Euphues* (1578), once very popular for its highly mannered style: "Though the camomile, the more it is trodden and pressed down, the more it spreadeth, yet the violet the oftener it is handled and touched, the sooner it withereth and decayeth."
- 414. **so:** Most editions follow Q3 here and print "yet." Though this makes more sense of the passage, it may be funnier with **so.**

- 415. wasted: decayed, worn; wears: decays, is ruined
- 418. trick: trait, characteristic
- 419. **nether:** lower; **warrant me:** furnish me with a guarantee
- 421. pointed at: i.e., mocked
- 422. micher: truant
- <u>427</u>–28. **This pitch . . . defile:** Biblical: "He that toucheth pitch shall be defiled" (Ecclesiasticus 13.1).
- 434. an it like: i.e., if it please
- 435. goodly: (1) handsome; (2) large; portly: (1) stately; (2) fat
- 436. corpulent: (1) full-bodied; (2) very fat
- 437. carriage: bearing
- 440. **lewdly given:** i.e., inclined to wicked living
- 441–42. **tree . . . fruit:** Biblical: "The tree is known by his fruit" (Matthew 12.33).
- 444. him keep with: i.e., keep him with you; stay with him
- 445. **naughty varlet:** bad boy
- 449. dost it: i.e., play the part of king
- 451. rabbit-sucker: baby rabbit (not yet weaned)
- 452. **poulter's hare:** dead rabbit hung up for sale **poulter:** poultry dealer
- <u>460</u>. **tickle . . . prince:** i.e., amuse you in my role as prince (probably addressed to the others onstage)
- <u>461</u>. **Ungracious:** irreverent, without grace
- 463. grace: virtue; God's grace

- 464. tun: (1) large barrel; (2) ton
- 465. converse: associate
- 466. **trunk:** (1) body; (2) large container; **humors:** bodily fluids; diseases; **bolting-hutch:** sifting bin
- 467. **bombard:** leather wine jug
- 468. cloakbag: i.e., suitcase
- 468–69. **roasted . . . belly:** i.e., roast stuffed ox (It is unclear why ox roasts are here associated with Manningtree, a town in Essex.)
- 470–71. **that . . . years:** Each of these terms includes a paradox: **reverend, gray, father,** and **years** refer to Falstaff's age and the behavior that should go with it; **Vice, iniquity, ruffian,** and **vanity** describe his actual immoral behavior. The **Vice** was a character in earlier drama who, among other things, led the hero astray.
- 473. **cunning:** learned, skillful
- 474. **craft:** deceit, fraud
- 477–78. take . . . you: i.e., help me understand what you mean
- 486. **saving your reverence:** a conventional request to be excused for being about to use an indecent word
- 487. sack and sugar: i.e., drinking sugared wine
- 489. host: innkeeper
- 490–91. **Pharaoh's lean kine:** In the Bible (Genesis 41) the **lean kine** (cattle) in Pharaoh's dream predict famine.
- <u>501</u>. **watch:** group of officers
- <u>505</u>–6. **the devil . . . fiddlestick:** i.e., what a to-do
- <u>510</u>–12. **Never . . . so:** These lines have been interpreted in many different ways. One possible way is as follows: "I am virtuous and

brave, though I seem otherwise. You are a true prince, though you seem otherwise."

514. **major:** i.e., major premise (The syllogism that Falstaff denies is, perhaps: all men who run are cowards; Falstaff ran; therefore, Falstaff is a coward. Falstaff has argued that some men run for other reasons than cowardice—e.g., out of instinctive recognition of "the true prince.")

<u>515</u>–16. **become not a cart:** i.e., am not as fit to be carted (i.e., dragged through the streets in a cart on my way to be hanged); See picture.



A prisoner drawn on a cart to execution. (2.4.515–16) From John Geninges, *The life and death of Mr. Edmund Geninges priest* (1614).

518. halter: hangman's noose

519. arras: a hanging screen of tapestry fabric

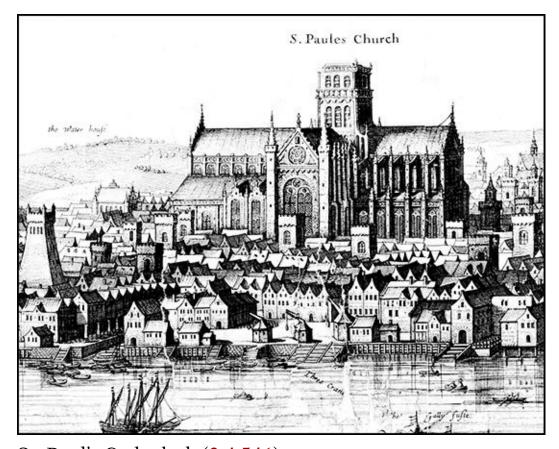
520. walk up above: i.e., go upstairs; true: innocent, honest

522. their date is out: i.e., their lease has run out

<u>537</u>. **withal:** i.e., with

<u>544</u>. **morrow:** morning

546. Paul's: i.e., St. Paul's Cathedral (See picture.)



St. Paul's Cathedral. (2.4.546) From Claes Jansz Visscher, *Londinum Florentissima Britanniae Urbs* . . . (1625).

<u>555</u>. **Item:** likewise (from Latin *ita*, meaning "so," used to introduce each article in a list or inventory); **s.:** shilling(s); **d.:** denarius, penny or pennies

559. ob.: obolus, halfpenny

561. deal: quantity

562. close: secret, hidden; at . . . advantage: at a more favorable time

566. charge of foot: i.e., command of an infantry troop

<u>567</u>. **twelve score:** i.e., 240 yards

<u>568</u>. **advantage:** i.e., interest; **betimes:** early

「ACT 3[¬]

「Scene 1⁷

- 3.1 Hotspur, Worcester, Mortimer, and the leader of the Welsh rebels, Glendower, meet in Wales to make final the terms of their plot against King Henry and to determine how they will divide up the conquered kingdom. Hotspur ridicules Glendower to his face and is criticized by Mortimer and Worcester for doing so. Glendower brings in the wives of Hotspur and Mortimer to take leave of their husbands.
- 1. **promises:** i.e., the commitment of the **parties** allied with Hotspur, Glendower, and Mortimer in rebellion against King Henry
- 2. induction: initial steps; prosperous hope: i.e., hope of prospering
- 8. Lancaster: King Henry, formerly duke of Lancaster
- 14. front: forehead (See picture.)



"The front of heaven . . . full of fiery shapes." (3.1.14) From Conrad Lycosthenes, *Prodigiorum* (1557).

<u>15</u>. **burning cressets:** i.e., stars or comets, which, according to a belief that goes back to classical antiquity, are omens of a newborn's greatness (Literally, **cressets** are fire baskets, iron vessels containing combustibles and mounted on poles or suspended from roofs.)

<u>16</u>–17.



"The Earth shaked like a coward." (3.1.16–17) From Conrad Lycosthenes, *Prodigiorum* (1557).

- 28. **Diseasèd:** (1) disordered; (2) sick (Hotspur's explanation [in lines 29–36] of earthquakes as wind erupting from within the earth goes back to classical antiquity.)
- 29. **teeming:** prolific, fertile
- <u>32</u>. **which . . . striving:** i.e., the wind struggling to be released
- 33. beldam: grandmother
- 35. distemp'rature: disorder, ailment
- 36. passion: pain

- 38. these crossings: this opposition, contradiction
- <u>44</u>. **courses:** proceedings
- 45. in the roll: i.e., in the list or catalog
- 46. he: i.e., any person; clipped in with: embraced or surrounded by
- 47. **chides:** i.e., crashes against (literally, loudly and vehemently rebukes)
- 48. Which: i.e., who; read to me: i.e., given me lessons
- 50. trace: keep up with; art: magic
- <u>51</u>. **hold me pace:** i.e., keep pace with me
- 54. mad: insane (with fury)
- 55. vasty deep: perhaps, ocean, or, perhaps, abyss
- <u>60</u>. **coz:** i.e., cousin (This familiar form, and Hotspur's shift to the familiar **thee** and **thou**, could suggest disrespect.)
- 61. **Tell . . . devil:** proverbial
- <u>67</u>. **made head:** led an army
- <u>68</u>. **power:** armed forces
- <u>68</u>, <u>69</u>. **Wye, Severn:** rivers near the English-Welsh border
- 70. Bootless: unsuccessful
- 72. agues: chills and fevers
- 73. **right:** territory
- <u>74</u>. **our threefold order ta'en:** i.e., the document recording our pact (**Threefold** may refer to the plan to divide the island into three parts, or to the fact that the document is being prepared in triplicate. See lines 83–84.)

- 75. **Archdeacon:** i.e., the archdeacon of Bangor, at whose home, according to the chronicles, the plan was made for dividing the realm
- 76. limits: territories, regions
- 77–78. **England . . . east:** i.e., all England southeast of the Trent and Severn rivers
- 80. that bound: i.e., these boundaries
- 82. **lying off from:** i.e., starting from
- <u>83</u>. **indentures . . . drawn:** i.e., the document recording our pact is drawn up in triplicate
- <u>84</u>. **sealèd interchangeably:** i.e., each copy bearing the seals of the three nobles
- 85. this . . . execute: i.e., can be done tonight
- 90. father: i.e., father-in-law
- 96. conduct: escort, safe-conduct
- 100. moiety: share
- <u>101</u>. **not one:** i.e., neither
- <u>102</u>. **comes me:** i.e., comes; **cranking:** twisting
- <u>103</u>. **cuts me:** i.e., cuts, removes
- 104. cantle: slice
- <u>106</u>. **smug:** smooth
- 107. fair and evenly: i.e., straight
- <u>109</u>. **bottom:** bottom land, lowland, river valley
- 111–15. Yea...you: i.e., see how the Trent winds and turns up in the same way on the other side, cutting from its opposite bank just as

- much as it takes from your side **he:** i.e., the river Trent **runs me up:** i.e., turns up **like:** similar **continent:** bank (literally, container)
- 116. charge: expense; trench him: i.e., divert it into a newly dug course
- 128. framèd to: adapted to, arranged for
- 130. the tongue: i.e., the English language
- 131. virtue: accomplishment
- 132. Marry: a mild oath
- <u>134</u>. **meter balladmongers:** hawkers of metrical ballads (whom Hotspur here equates with courtly composers)
- <u>135</u>. **brazen can'stick:** brass candlestick; **turned:** i.e., turned on a lathe (to smooth and polish it)
- 136. dry: unlubricated
- 137. **nothing an:** i.e., not nearly as much on
- <u>139</u>. **forced gait:** jerky steps; **shuffling nag:** hobbled horse (Note the jerky rhythm of the line itself.)
- 143. bargain: i.e., driving a bargain
- 144. cavil on: quibble about
- <u>147</u>. writer: scribe; withal: at the same time
- 148. Break with: tell, advise
- 151. cross: oppose, contradict
- <u>152</u>. **choose:** i.e., choose to do otherwise
- 153. moldwarp: mole
- 154. **Merlin:** the magician in Arthurian legend

156. **griffin:** a mythological creature with the wings and head of the eagle and the body of the lion (See picture.); **moulten:** i.e., moulted



A griffin. (3.1.156) From Giulio Cesare Capaccio, *Delle impresse trattato* . . . (1592).

157. A couching . . . cat: This line parodies the heraldic language in which the crests of noble houses are described. It plays with "couchant"—which refers to an animal depicted on a crest as lying down with its head raised—and with "rampant"—which refers to an animal reared up on its hind legs—and it includes among heraldic beasts the ordinary cat. (See picture.)



A heraldic lion. (3.1.157) From Conrad Lycosthenes, *Prodigiorum* (1557).

158. skimble-skamble stuff: i.e., nonsense

159. **puts . . . faith:** i.e., makes it impossible for me to believe in anything, even my Christian faith

160. held me: i.e., held me in conversation

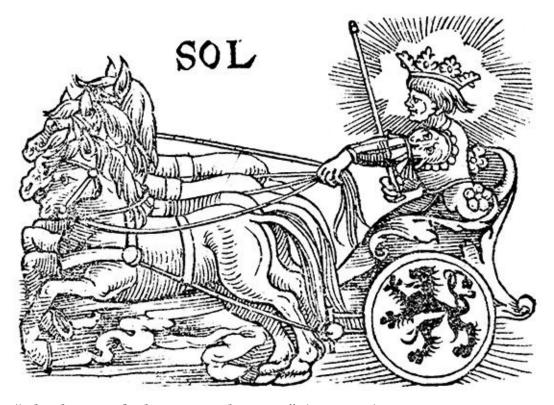
161. several: various

<u>162</u>–63. **go to:** an expression, perhaps, of impatience or, perhaps, of skepticism

164. marked him not a word: paid no attention to a word he said

- **166**–67. **rather live . . . far:** i.e., far rather . . . live
- <u>168</u>. **cates:** delicacies
- <u>169</u>. **summer house:** house in the country, built for pleasure and recreation
- <u>171</u>–72. **profited . . . concealments:** advanced in secret knowledge
- <u>174</u>. **mines of India:** i.e., the gold mines of the Indies
- <u>175</u>. **temper:** temperament, character
- <u>177</u>. **come . . . humor:** oppose his temper, or mood
- <u>179</u>. **Might:** i.e., who could
- 181. use it: i.e., take advantage of Glendower's forbearance
- 182. willful-blame: i.e., blameworthy for your willfulness
- 184. besides: out of
- 187. blood: mettle, spirit
- 188. dearest grace: most honorable credit
- 189. present: show
- 190. want of government: lack of discretion
- 191. opinion: conceit, arrogance
- 192. **haunting:** i.e., habitually associated with (with the sense also of infesting and of supernatural visitation)
- 193. Loseth: i.e., causes him to lose
- <u>194</u>. **parts:** qualities; accomplishments
- 195. **Beguiling:** cheating
- 196. schooled: instructed; be your speed: i.e., bring you success

- 198. spite: annoyance, irritation
- <u>202</u>. **my aunt Percy:** i.e., Hotspur's wife (See note to <u>1.3.82</u>–87 for information about the Mortimer-Percy family tie.)
- <u>204</u>. **peevish:** obstinate; **harlotry:** good-for-nothing (most often with reference to a harlot, or whore)
- **206**. **That pretty Welsh:** i.e., your tears
- 209. perfect in: conversant with
- <u>209</u>–10. **but for shame . . . thee:** i.e., if I were not ashamed to appear unmanly, I'd weep with you **parley:** speech
- 212. **feeling disputation:** A **disputation** was a debate, an exchange of speeches among academics sustaining, attacking, and defending a thesis. The word **feeling** carries several meanings, suggesting the exchange of feelings through touch and the emotional intensity of the exchange.
- 215. **highly penned:** written in a high style
- 217. division: a rapid, melodious passage of music
- <u>220</u>. **wanton:** luxuriant; **rushes:** i.e., green rushes, commonly strewn on floors of houses
- 223. crown . . . sleep: i.e., make sleep the supreme ruler
- <u>224</u>. **heaviness:** sleepiness
- <u>227</u>. **heavenly harnessed team:** in mythology, the team of horses that draws the sun's chariot (See picture.)



"The heavenly harnessed team." (3.1.227) From Hyginus, *Fabularum liber* (1549).

- <u>228</u>. **progress:** royal journey
- 230. book . . . drawn: indentures . . . drawn up (See note to line 83.)
- 233. straight: straightway, immediately
- 234. perfect: expert
- 239. he: i.e., since he; or, that he; humorous: capricious, flighty
- 244. brach: bitch hound
- **246**. **broken:** i.e., cut
- <u>249</u>. **Neither:** i.e., I won't be quiet either; **a woman's fault:** According to Elizabethan conduct books, women were to be chaste, silent, and obedient.
- 255. in good sooth: a very mild oath sooth: truth
- 256. Heart: i.e., Christ's heart

- 257. **comfit-maker's wife:** Hotspur insists that his wife, a noblewoman or **lady** (line 262), use strong oaths to set herself off from the prim wives of ordinary London citizens like the **comfit-maker** or confectioner, who never go further than **Finsbury** (line 261), a playing field just north of the city.
- 257–59. "Not you . . . day": Hotspur's catalog of very mild oaths mend: amend, free from sin
- 260. sarcenet: soft, insubstantial (literally, a thin, soft silk material)
- <u>264</u>. **pepper-gingerbread:** a coarse, hot-spicy comfit or confection
- <u>265</u>. **velvet-guards** . . . **citizens:** i.e., citizens in Sunday clothes trimmed (guarded) with velvet
- 268. 'Tis . . . way: i.e., singing is the quickest way
- <u>268</u>–69. **to turn . . . teacher:** i.e., to turn into a tailor (since tailors, like weavers, were said to sing at their work) or to become a bird's singing teacher
- **270**. **away:** i.e., go away, leave
- **274**. **this:** i.e., now; **but:** just

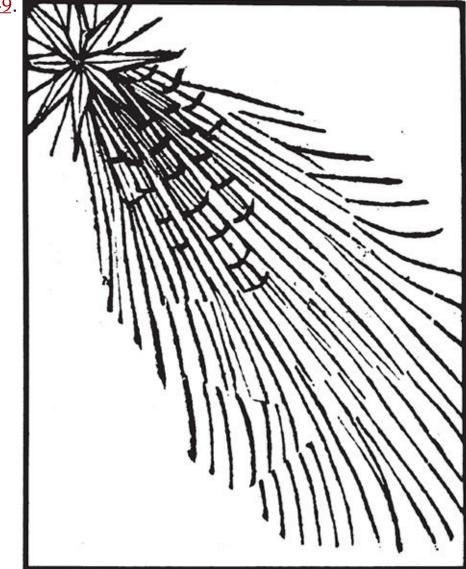
「ACT 3⁷

- **3.2** Prince Hal reconciles himself with his father by swearing to fight the rebels and to defeat Hotspur.
- 1. give us leave: a polite request for privacy
- 5–19. **I know . . . heart:** King Henry suggests that the only way of explaining Hal's attraction to the tavern is as divine punishment of

Hal and himself: Hal is God's **scourge, the rod of heaven,** i.e., the instrument through whom God punishes King Henry for his transgressions.

- 7. doom: judgment; blood: offspring
- 9. thy . . . life: i.e., the way you live your life
- 10-11. marked/For: i.e., destined to be
- 12. else: i.e., if such is not the case
- 14. lewd: poor, sorry, vulgar
- 15. attempts: endeavors, efforts
- 16. rude society: unrefined company
- 18. blood: i.e., royal blood
- 19. hold their: i.e., be on a
- 20. So . . . Majesty: a polite request to speak
- 21. Quit: prove myself innocent of
- <u>24</u>–30. **Yet . . . submission:** Hal offers to refute the charges against him, and to provide an accurate account (**true submission**) of how he has strayed (**wandered**), for which conduct he begs pardon.
- <u>25</u>. **in reproof:** upon disproof or refutation
- 26. ear of greatness: i.e., ears of great persons such as King Henry
- **27**. **pickthanks:** those who seek favor by telling tales; **newsmongers:** retailers of news
- <u>28</u>–29. **wherein . . . irregular:** i.e., in which my youth has gone astray and transgressed rules (*Regula* is Latin for "rules.")
- 32. affections: inclinations
- 33. from: away from

- <u>34</u>. **rudely:** i.e., through violence (The chronicles say that Hal was banished from the council for striking the lord chief justice.)
- <u>38</u>. **hope . . . time:** i.e., the hopes that people had for what you could achieve in your time
- 40. forethink: anticipate
- <u>42</u>. **common-hackneyed:** i.e., common (A hackney was a horse available to anyone for hire.)
- <u>44</u>. **Opinion:** probably not modern "public opinion," but the views of the ruling class (See <u>Leggatt's "Modern Perspective."</u>)
- 45. **loyal to possession:** i.e., loyal to Richard II, then in possession of the crown
- 46. reputeless: inglorious
- 47. of no . . . likelihood: i.e., undistinguished by any promise of greatness



"Like a comet I was wondered at." (3.2.49) From Hartmann Schedel, *Liber chronicorum* (1493).

- <u>52</u>. **stole . . . heaven:** i.e., put on a saintlike demeanor
- 58. **pontifical:** belonging to a bishop or archbishop, for example
- 59. my state: i.e., the splendor accompanying my public appearance
- <u>60</u>. **Seldom:** i.e., seldom seen; **feast:** religious festival or feast day
- <u>61</u>. **solemnity:** dignity, awful grandeur, as befitting a ceremony
- <u>62</u>. **skipping:** flighty, frivolous

- <u>63</u>. **rash bavin:** i.e., flashy (Literally, **bavin** is brushwood used as kindling.)
- <u>64</u>. **carded:** debased (literally, adulterated by mixing with inferior matter); **state:** position, status
- 66. their scorns: i.e., scorn for the fools with whom he mingled
- <u>67</u>. **countenance:** (1) approval; (2) face; **against his name:** i.e., to the dishonor of his reputation
- <u>68</u>–69. **stand . . . comparative:** i.e., engage in (verbal) combat with empty young satirists (quick to make comparisons)
- <u>71</u>. **Enfeoffed . . . popularity:** i.e., surrendered himself entirely to the pursuit of popular approval
- <u>77</u>–78. **cuckoo . . . regarded:** Proverbial: No one regards the June cuckoo's song. (Cuckoos were abundant in June.)
- 79. **community:** i.e., familiarity
- 84. rendered such aspect: i.e., gave him such looks
- 85. **cloudy:** frowning
- 87. line: rank, category
- <u>89</u>. **participation:** (1) fellowship, association; (2) partaking (in common activities)
- 92. that: i.e., that which
- 93. foolish tenderness: i.e., weeping
- 97. **to:** i.e., at
- <u>100</u>. **to boot:** as well, in addition
- <u>101</u>–2. **He . . . succession:** i.e., Percy has a stronger claim to the throne based on merit (**worthy interest to the state**) than you,

because your claim is a shadowy one based only on heredity and not supported by merit

- <u>103</u>. **of . . . like to right:** i.e., without any right to the throne, or even anything like such a right
- 104. harness: armor, and, by extension, armed men
- 105. Turns head: directs an army; lion's: i.e., king's
- <u>106</u>. **no . . . years:** i.e., no older
- 108. **arms:** i.e., war
- **110**. **high:** i.e., great
- <u>112</u>–13. **Holds . . . capital:** i.e., is regarded by all soldiers as preeminent and worthy of the highest military title
- 115. Mars: the god of war
- 118. Discomfited: defeated; ta'en: captured
- 119. Enlargèd: released
- 125. Capitulate: draw up articles of agreement; up: i.e., up in arms
- 126. wherefore: why
- 128. dearest: (1) most loved; (2) direst
- 129. like: i.e., likely; vassal: abject
- 130. start of spleen: outburst of bad temper or of whimsy, caprice
- 137. on Percy's head: i.e., to Percy's cost
- <u>141</u>. **favors:** facial features (The word could also refer to the scarves, sleeves, and other ornaments or insignia worn into battle by knights.)
- <u>143</u>. **lights:** dawns
- 146. unthought-of: disrespected

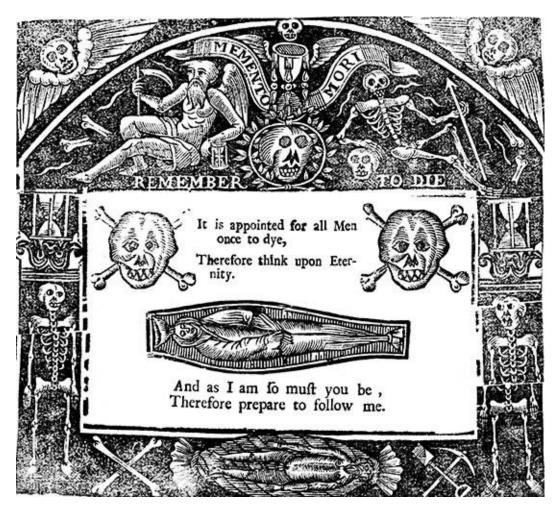
- 147. every honor: i.e., every glorious deed that has brought him honor (Hal images them as insignia worn on Hotspur's helmet, and contrasts them with the **shames** worn on his own.)
- <u>152</u>. **factor:** agent
- <u>153</u>. **engross up:** buy up in great quantity, monopolize
- <u>154</u>–57. **And . . . heart:** i.e., "Hotspur will either yield to me and confess that all the glory is mine, or I will capture the glory by killing him"
- 156. worship of his time: honor won in his lifetime
- 157. reckoning: account
- 160. salve: i.e., put a salve on, and thereby heal
- <u>161</u>. **intemperance:** excesses
- 162. bands: bonds, debts
- <u>164</u>. **parcel:** part
- <u>165</u>. **in this:** i.e., through this vow; or, through the action you have promised
- <u>166</u>. **charge:** command (of soldiers); **sovereign trust:** (1) the highest responsibility; (2) responsibility delegated from the sovereign himself
- <u>169</u>. **Mortimer of Scotland:** not the English ally of Percy and Glendower; probably an error for the Scottish earl of March
- **172**. **head:** army
- <u>177</u>. **advertisement:** intelligence (pronounced **advèrtisement**)
- <u>179</u>. **we ourselves:** i.e., I; **meeting:** i.e., meeting place
- <u>180</u>. **Bridgenorth:** a town on the Severn, twenty miles from the eventual battleground near Shrewsbury

- 181–82. by which . . . valuèd: i.e., according to this calculation, as I have estimated the time we need for what we have to do
- 185. Advantage: perhaps, (1) opportunity (to rebel); or, perhaps, (2) the superior position (of the rebels) (It is possible that the whole line simply adapts the proverb "Delay breeds danger."); him: i.e., itself

「ACT 3[¬]

- **3.3** Falstaff tries to swindle the Hostess of the inn. Prince Hal offers Falstaff a command in the infantry.
- 1. am I not fallen away: i.e., haven't I shrunk
- 2. bate: abate, grow thin
- 4. applejohn: an old apple with a shriveled skin
- 5–6. **am in some liking:** (1) am so inclined; (2) have some flesh on me
- 6. out of heart: (1) dispirited; (2) in poor condition
- **9**. **peppercorn, brewer's horse:** Both look old and shriveled. (Decrepit horses were sold to brewers to pull their carts.)
- 15. given: inclined
- <u>20</u>. **good compass:** within the bounds of moderation (**Compass** also means "girth," the sense in which Bardolph immediately uses it.)
- **25**. **amend:** (1) improve; (2) reform
- 26. admiral: flagship (which led the fleet, at night, by means of a lantern)

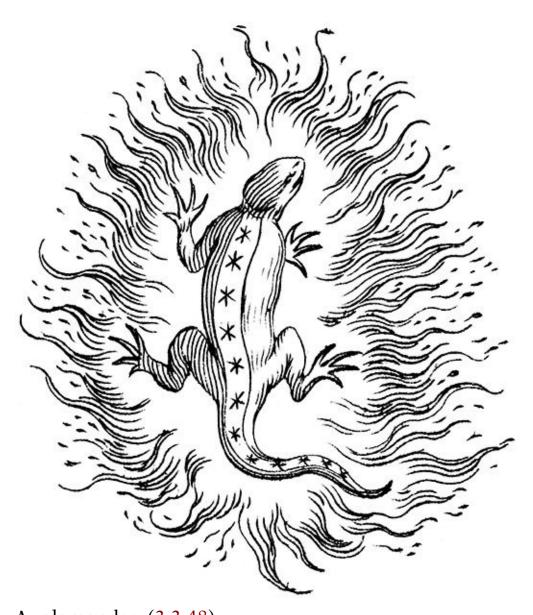
- 27. **nose:** another reference to Bardolph's drink-reddened nose
- <u>31</u>–32. **death's . . . mori:** i.e., a skull or an image of a skull (kept as a reminder of one's mortality); See picture.



A memento mori. (3.3.31–32) From the Folger Library collection (c. 1640).

- 33. **Dives . . . purple:** See Luke 16.19–31, for the story of the rich man (called "Dives" in the Latin Vulgate) who dressed in purple and who, after death, burned in hell.
- <u>36</u>. **God's angel:** There are several references in the Bible to angels appearing as fire: Exodus 3.2, Psalms 104.4, and Hebrews 1.7.
- <u>37</u>. **given over:** i.e., to evil

- <u>38</u>. **son . . . darkness:** This biblical reference combines language from Matthew 8.12 and 1 Thessalonians 5.5.
- <u>40</u>–41. **ignis fatuus, ball of wildfire:** a phosphorescent light that hovers over swampy ground at night, a will-o'-the-wisp (A **ball of wildfire** was also a kind of firework, and **wildfire** can refer to a skin disease.)
- 42. **triumph:** i.e., illuminated public festivity
- 44. links: small torches
- 46. drunk me: i.e., drunk (at my expense)
- <u>47</u>. **good cheap:** cheaply; **dearest chandler's:** most expensive candlemaker's
- 48. salamander: literally, a lizard thought to live in fire (See picture.)



A salamander. (3.3.48) From Gilles Sadeler, *Symbola diuina & humana pontificum* (1600).

<u>51</u>–52. **I... belly:** Proverbial (as a retort to an insult): "I wish it were in your belly."

<u>55</u>. **Dame Partlet the hen:** Pertilote (or Partlet) is Chauntecleer's favorite (but nagging) hen in Chaucer's "Nun's Priest's Tale."

<u>61</u>. **tithe:** tenth part

72. to your back: i.e., for you

73. **Dowlas:** coarse linen

- 74. **bolters:** sieves
- 76. holland: fine linen; of: i.e., at
- 77. ell: a yard and a quarter
- 78. diet: meals; by-drinkings: drinks between meals
- <u>84</u>–5. **Let . . . cheeks:** a suggestion that Bardolph's red nose and cheeks could be (like rubies and carbuncles) sold or otherwise converted to cash
- 85. denier: coin of very small value
- 86. younker: youngster, novice
- 88. seal ring: a ring bearing a seal or signet
- 92. jack: silly, saucy fellow; sneak-up: sneak
- 94 SD. truncheon: officer's short staff
- 95. is . . . door: i.e., is that how things are?
- 97. **Newgate fashion:** i.e., two by two, like an officer leading a prisoner to Newgate prison
- 100. honest: honorable
- 111. eightpenny: i.e., paltry
- <u>120</u>. **stewed prune:** Stewed prunes were served in houses of prostitution—perhaps in the misplaced belief that they prevented venereal disease.
- <u>121</u>. **drawn fox:** i.e., a fox driven out of its lair by hunters and forced to escape through trickery
- <u>121</u>–22. **Maid** . . . ward: **Maid Marian** was an unsavory character in morris dances and May games, often played by a man; the deputy of the ward was its most responsible citizen, and his **wife** would thus have to be the model of respectability.

122. to thee: in comparison to you

128. **setting . . . aside:** i.e., your knighthood excepted

135. **neither fish nor flesh:** a reference, perhaps, to uncertainty then about whether an otter is a **fish** or an animal (**flesh**)

142. **this:** i.e., the



"The King himself is to be feared as the lion." (3.3.158) From John Speed, *A prospect of the most famous part of the world* (1631).

<u>160</u>. **girdle:** belt from which the sword hangs



A seventeenth-century view of Falstaff and the Hostess. From *The wits, or Sport against sport* (1662).

163. **bosom:** probably referring to both the chest and belly

<u>164</u>. **midriff:** diaphragm

<u>166</u>. **embossed:** (1) bulging, swollen; (2) foaming at the mouth from exhaustion, like a hunted deer; **rascal:** (1) villain; (2) young deer

167. reckonings: bills

168. memorandums: souvenirs

<u>169</u>–70. **long-winded:** Fighting cocks were given sugar to prolong their breath.

<u>171</u>. **injuries:** i.e., things whose loss would be an injury

- <u>172</u>. **stand to it:** i.e., persevere in it, insist on it; **pocket up:** quietly put up with (with a pun on **pocket**)
- <u>176</u>–78. **I... frailty:** a variation on the proverb "Flesh is frail"
- **184**. **still:** always
- **186**. **For:** i.e., as for
- 187. answered: justified; taken care of
- 194. **me:** i.e., for me
- 195. with unwashed hands: immediately and without ceremony
- 197. **charge of foot:** command of a company of infantry
- 198. of horse: i.e., cavalry
- 199. one: i.e., a man, someone
- 201. unprovided: unprepared; ill-equipped
- 211. **Temple hall:** i.e., Inner Temple hall of the Inns at Court (the legal community) in London
- 214. furniture: equipment
- 217. brave: splendid

「ACT 4[¬]

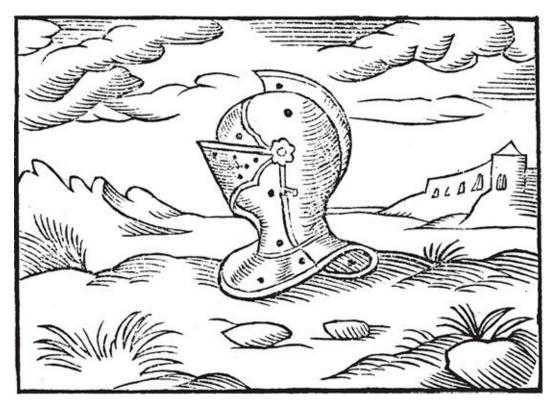
4.1 Hotspur, Worcester, and Douglas learn that Hotspur's father, Northumberland, is too sick to join them in the coming battle. They also learn that King Henry is approaching with a great army,

including the splendidly armed Prince Hal, and that Glendower and his forces have been delayed.

- 2. fine: (1) refined; (2) cunning, crafty
- 3. attribution: name, credit
- 4–5. **As not . . . world:** Hotspur compares soldiers to newly minted currency, and says that no soldier minted in this season would be so generally accepted and praised. **general:** generally
- 7. **soothers:** flatterers; **braver:** more worthy
- **9**. **task me to:** i.e., challenge me to be as good as; **approve me:** test me
- 11–12. **No man . . . beard him:** i.e., I will defy anyone, no matter how powerful
- 19. **Zounds:** i.e., by Christ's wounds, a strong oath
- <u>20</u>. **justling:** jostling, colliding; **power:** army
- 21. government: command
- 22. letters: i.e., letter
- 26. **feared:** i.e., feared for
- **27**. **the state of time:** i.e., this juncture in our affairs
- 29. **better worth:** of greater value
- <u>34</u>. **by deputation:** by his deputies
- 35. drawn: drawn up, mobilized
- <u>36</u>. **meet:** appropriate, fitting
- 38. On . . . own: i.e., on anybody but himself
- <u>39</u>. **bold advertisement:** (1) warning to be bold; (2) fearless instruction (pronounced **advertisement**)

- 40. **conjunction:** joint force; **on:** i.e., proceed
- 43–44. **possessed . . . purposes:** i.e., aware of all our plans
- <u>47</u>–48. **His . . . it:** i.e., his absence seems to us at the present moment a greater difficulty than it will actually turn out to be
- 48. Were it: i.e., would it be
- 49–50. **To . . . cast:** i.e., to risk all that we have on one throw (of the dice) **exact:** i.e., total, complete (pronounced **èxact**) **states:** estates
- <u>50</u>. **main:** (1) stake, bet; (2) army
- 51. nice hazard: delicately balanced chance; i.e., risky venture
- <u>54</u>. **list:** limit, boundary
- <u>57</u>. **A sweet reversion:** i.e., comforting hopes (**A reversion** is literally property that will one day revert to you.)
- <u>59</u>. **A comfort of retirement:** i.e., some support for a possible retreat
- <u>61</u>. **big:** threateningly
- <u>62</u>. **maidenhead:** first stage or trial
- 64. hair: nature
- <u>65</u>. **Brooks:** can tolerate
- <u>67</u>. **loyalty:** i.e., to King Henry
- 69. apprehension: (1) idea; (2) fear
- 71. **question in:** i.e., doubt about
- <u>72</u>. **off'ring side:** i.e., the party that has started the war
- 73. strict arbitrament: rigorous judgment of an impartial arbitrator
- 74. loop: i.e., loophole
- 76. draws: i.e., draws back, opens

- 79. **strain too far:** i.e., exaggerate the way his absence will be perceived
- <u>81</u>. **opinion:** reputation
- 82. dare: daring
- 84. make a head: lead an army
- **87**. **Yet:** i.e., as yet
- 97. hitherwards intended: i.e., intends to come here
- 101. daffed: doffed, thrust
- <u>103</u>. **furnished:** equipped
- <u>104</u>–5. **All . . . bathed:** The extreme compression of the figures of speech in this passage has made editors suspect that a line may have dropped out after "wind." **plumed:** i.e., with feathers atop their helmets **estridges:** (1) ostriches; (2) goshawks **Bated:** beat their wings
- <u>106</u>. **images:** gilded effigies of entombed warriors
- 109. Wanton: frisky
- <u>110</u>. **beaver:** i.e., helmet (literally, the face guard on a helmet) See picture.



Helmet with beaver down. (4.1.110) From Henry Peacham, *Minerua Britanna* (1612).

- 111. cuisses: thigh armor
- <u>112</u>. **feathered Mercury: Mercury,** the messenger of the gods, is often pictured with wings on his helmet and heels.
- 113. **seat:** i.e., saddle
- **114**. **As if:** i.e., as if he were
- <u>115</u>. **wind:** wheel about; **Pegasus:** the mythological winged horse (See picture.)



Pegasus. (4.1.115)

From August Casimir Redel, Apophtegmata symbolica (n.d.).

116. witch: i.e., bewitch

118. agues: chills and fevers

<u>119</u>. **sacrifices in their trim:** i.e., animals adorned to be offered as blood sacrifices

120. maid . . . war: perhaps, Bellona, Roman goddess of war

122. mailèd: i.e., dressed in mail armor (See picture.)



A knight dressed in mail armor. (4.1.122) From Henry Peacham, *Minerua Britanna* (1612).

- 124. reprisal: prize; nigh: near
- <u>125</u>. **taste:** test, try
- <u>129</u>. **corse:** i.e., corpse
- 132. Worcester: a city on the Severn, just south of Shrewsbury
- 133. draw: i.e., muster; power: army
- 136. battle: army; reach unto: i.e., amount to
- <u>140</u>. **powers of us:** i.e., our armies

「ACT 4[¬]

「Scene 2[¬]

- **4.2** Falstaff discloses to the audience how he has misused his commission as an officer to take money from men eager to avoid serving as soldiers, and how he has filled the ranks instead with beggars and prisoners. Prince Hal and Westmoreland overtake him and urge him to hasten to the impending battle.
- 5. Lay out: i.e., pay for it yourself
- 6. makes an angel: i.e., brings your debt to me to an angel (a coin worth several shillings)
- 7. An . . . labor: Falstaff's answer takes literally Bardolph's statement (that the bottle "makes an angel"), and he tells Bardolph to take for himself the coin that the bottle "makes."
- **8**. **answer:** i.e., take legal responsibility for; **coinage:** counterfeiting (of the coins)
- 12. **soused gurnet:** small pickled fish; **press:** authority to conscript or impress soldiers
- 15. press me: conscript; good: well-off; yeomen's: landowners'
- 16. contracted: engaged
- <u>16</u>–17. **such . . . banns:** i.e., who were just about to be married (literally, who had already had their intentions to marry read out in church on two successive Sundays)
- <u>17</u>–18. **commodity:** lot, stock
- 18. warm slaves: i.e., well-off cowards; as had as lief: as would rather
- 19. drum: The drum in Shakespeare's plays often symbolizes military action or zeal. caliver: light musket
- 20. **struck:** wounded

- <u>21</u>. **toasts-and-butter:** soft citizens; **hearts:** considered the seat of courage
- 23. **bought . . . services:** i.e., bribed Falstaff to be released from military service
- 23–24. my . . . charge: company under my command
- 24. ancients: ensigns, standard-bearers
- **25**. **gentlemen of companies:** those of a rank between privates and officers
- 25–27. **Lazarus . . . sores:** Falstaff again refers to Luke's story (16.19–31) of the beggar (Lazarus) and the rich man, here called a **glutton** (see 3.3.33). He pictures the story in terms of a cheap wall hanging (**painted cloth**) upon which this biblical scene has been painted—rather than woven, as in more expensive tapestries. (See picture.)



"Lazarus . . . where the . . . dogs licked his sores." (4.2.25–27) From Guillaume Guérault, *Figures de la Bible* (1565–70).

28. discarded: dismissed; unjust: dishonest

- 28–29. **younger . . . brothers:** i.e., young men with no hope of an inheritance, since, according to the custom of primogeniture then in force, the eldest son inherited all of the family property
- 29. revolted: runaway
- <u>30</u>. **tradefallen:** whose jobs have disappeared; **cankers of:** cankerworms that are abundant in
- <u>31</u>. **dishonorable-ragged:** i.e., dishonorable in their raggedness
- <u>32</u>. **feazed ancient:** frayed flag (ensign)
- 33. rooms of them as have: places of those who have
- <u>35</u>–36. **prodigals** . . . **husks:** In Luke 15.11–32, the prodigal son is given a job feeding swine, and, in his hunger, envies them the **draff** (swill, refuse) and **husks** he feeds them.
- 38. **pressed:** conscripted
- 41. gyves: ankle fetters (See picture.)



Man in gyves. (4.2.41) From Cesare Vecellio, *Degli habiti antichi et moderni* (1590).

45-46. **herald's . . . sleeves:** i.e., tabard, the herald's sleeveless coat

47. my host: i.e., the innkeeper

48. all one: i.e., no matter

49. on every hedge: i.e., where it is hung to dry after being washed

<u>50</u>. **blown:** (1) swollen; (2) winded; **quilt:** i.e., well-padded (with a pun on **Jack,** which is a quilted soldier's jacket)

- 53. I . . . mercy: i.e., I beg your pardon
- <u>56</u>. **powers:** forces
- <u>57</u>. **looks for:** expects
- 58. away . . . night: i.e., travel all night
- 59. fear: doubt.
- **62**. **butter:** i.e., fat
- 66. toss: i.e., toss on a pike
- 66–67. **powder:** i.e., gunpowder
- <u>67</u>. **pit:** grave
- 70. bare: i.e., threadbare, ragged
- 71. **for:** as for
- 74. three fingers: i.e., fat that is as thick as the breadth of three fingers
- 76. field: i.e., battlefield
- <u>81</u>–83. **To . . . guest:** Proverbial: "It is better coming to the beginning of a feast than the end of a fray."

「ACT 4⁷」

4.3 As Hotspur argues with his fellow commanders about when to fight, they are visited by Sir Walter Blunt, who brings them a request from the king that they state their grievances and a promise that, if the grievances are just, they will be answered and the rebels pardoned. After listing their grievances, Hotspur promises to send Worcester the next morning to continue discussions with the king.

- 1. him: i.e., King Henry
- <u>5</u>. **supply:** reinforcements
- <u>14</u>. **well-respected:** i.e., reasonably considered, not rash; **bid me on:** i.e., urge me to act
- 23. leading: generalship
- <u>25</u>. **Drag . . . expedition:** slow or prevent speedy action; **horse:** cavalry
- 28. pride and mettle: spirit
- <u>32</u>. **journey-bated:** exhausted, or abated, by travel; **brought low:** dispirited
- <u>35 SD</u>. **parley:** a trumpet call indicating the approach of a delegation from the opposing army for the purpose of discussion
- 37. respect: attention
- <u>39</u>. **determination:** opinion, persuasion
- 42. quality: party, side
- 44. **defend:** forbid; **still:** always
- 45. **limit:** bounds (perhaps of allegiance, or of duty)
- <u>47</u>. **my charge:** the duty given me to carry out
- 48. griefs: grievances
- 53. Which: i.e., your deserts, your good deeds
- <u>57</u>. **suggestion:** prompting, enticement
- <u>62</u>. **not . . . strong:** i.e., when he had fewer than twenty-six followers

- 64. unminded: unnoticed, unregarded
- <u>68</u>. **sue his livery:** to recover his inheritance, which, upon the death of his father, John of Gaunt, had been seized by Richard II; **beg his peace:** i.e., be reconciled with Richard
- 74. **The more . . . knee:** i.e., all the lords and barons, the greater and lesser, did him homage, removing their caps and kneeling
- 76. **stood in lanes:** i.e., lined the road
- 79. golden: (1) propitious (for Henry's future); (2) splendidly dressed
- <u>80</u>. **as . . . itself:** i.e., since the great come to recognize their own power
- **81**. **Steps me:** i.e., steps
- 82. while his blood was poor: i.e., while he was still being meek in temper
- <u>84</u>. **forsooth:** a mild oath; **takes on him:** i.e., takes it upon himself
- 85. strait: strict
- <u>87</u>. **Cries out upon:** vehemently objects to
- 88–89. this face,/This seeming brow: i.e., this pretense
- 91. cut me off: i.e., cut off
- 93. In deputation: i.e., as deputies
- 94. personal: i.e., personally engaged
- 99. in . . . that: i.e., right after that; tasked: taxed
- 100. March: i.e., Mortimer
- 101. if every . . . placed: i.e., if everyone were in his rightful position
- 102. his king: i.e., king over Henry IV; engaged: involved, entangled

- 103. forfeited: i.e., abandoned
- 104. happy: fortunate
- <u>105</u>. **intelligence:** spies
- 106. Rated . . . from: drove away by scolding; board: table
- 110. head of safety: i.e., army raised to ensure our own safety; withal: i.e., in addition
- 112. indirect: not descending in a direct line of succession
- 115–16. **let . . . again:** i.e., leave some hostage with us to guarantee Worcester's safe return to us
- <u>118</u>. **our purposes:** i.e., what we propose
- <u>119</u>. **grace:** mercy

「ACT 4⁷

- **4.4** The archbishop of York and Sir Michael, who sympathize with Hotspur, debate the chances of his success against the king's greater force.
- <u>O SD</u>. **Sir Michael:** perhaps a priest, or perhaps a knight, since "sir" was the title of courtesy for both
- 1. **brief:** letter
- 4. **To whom:** i.e., to those to whom
- 5. **How . . . import:** i.e., how important they are

- 10. bide the touch: be put to the test (as in the testing of gold for purity)
- 15. Whose . . . proportion: i.e., whose army was the largest
- 17. a rated sinew: i.e., accounted most strong
- 18. o'erruled: dissuaded
- **25**. **head:** army
- 31. corrivals: partners, associates
- <u>31</u>–32. **dear . . . arms:** i.e., men of great reputation as military commanders

「Scene 17

- **5.1** Worcester and Vernon visit the king's camp, where Worcester repeats the grievances that he says have led to the rebellion. Prince Hal offers to oppose Hotspur in single combat, and King Henry promises pardon and reconciliation to the rebels if they yield.
- 3. his distemp'rature: i.e., the sun's sickness
- 5. play . . . purposes: i.e., act as the herald signaling the sun's meanings
- 8. sympathize: harmonize
- 13. easy: comfortable
- 18–22. And . . . times: i.e., return to your proper subordinate position (Henry compares the formerly obedient Worcester to a star or planet that moved properly around the Earth in its sphere [orb] in Ptolemaic

cosmology. [See picture.] Henry then likens the present rebellious Worcester to a meteor drawn up [i.e., exhaled] as a fiery gas, and thought to be a fearful portent [prodigy of fear] of evil that has been broken open [broached] to afflict the future [unborn times].)

- 25. entertain: occupy, fill up; lag end: latter part
- 27. **dislike:** i.e., hostility
- <u>30</u>. **chewet:** (1) chough, jackdaw (hence a chatterer); (2) mincemeat pie
- 32. from: i.e., away from; house: i.e., family
- 33. remember: remind
- <u>36</u>. **posted:** rode post-haste
- 38. place: political and social position; account: reputation
- <u>39</u>. **Nothing:** not at all
- 45. **new-fall'n:** newly inherited
- 51. injuries: wrongs; wanton: lawless, violent
- <u>52</u>. **seeming sufferances:** apparent sufferings
- 58. gripe . . . hand: i.e., grasp control of the kingdom
- <u>61</u>. **gull:** nestling, young bird; **cuckoo's bird:** The cuckoo lays its egg in the nest of a bird such as the **sparrow**, who, when the egg hatches, feeds the fledgling until it grows so large as to be threatening.
- 64. our love: i.e., those of us who love you
- <u>65</u>. **swallowing:** i.e., being swallowed
- 66. safety: i.e., safety's
- <u>68</u>. **by such means:** i.e., on such grounds
- <u>70</u>. **dangerous countenance:** threatening behavior

- 71. **troth:** sworn word
- <u>73</u>. **articulate:** i.e., articulated, itemized article by article
- <u>75</u>. **face:** trim, or cover with another layer of cloth
- 76. color: (1) hue; (2) pretext, fiction
- 77. **changelings:** turncoats, renegades; **poor discontents:** the discontented impoverished
- 78. **rub the elbow:** a gesture of satisfaction (like rubbing one's hands together)
- 79. hurlyburly innovation: i.e., chaotic change
- <u>80</u>. **want:** lack
- <u>81</u>. **water colors:** i.e., thin fictions; **impaint:** depict; or, beautify; **his:** i.e., its
- 82. moody: angry, sullen
- 85. Shall: i.e., who shall; full: very
- 88. hopes: i.e., hope for salvation
- 89. **This . . . head:** i.e., this current rebellion not charged against his reputation
- 90. braver: nobler
- 93. latter: i.e., present
- 95. **chivalry:** the code governing the action of knights
- **97**. **this:** i.e., I say this
- 98. he: Hotspur; take the odds: have the advantage
- 99. estimation: reputation
- <u>100</u>. **either side:** i.e., both sides

103. **Albeit:** although

106. cousin's: kinsman's

112. wait on us: are in our service

113. office: duty

115. **it:** i.e., our offer

119. charge: command

120. on their: i.e., as soon as we have their

<u>124</u>. **colossus:** a gigantic statue in human form whose legs, according to legend, spanned the harbor at Rhodes (See picture.)



The Colossus. (<u>5.1.124</u>)

From Henry Peacham, Minerua Britanna (1612).

127. thou . . . death: proverbial

131. pricks: spurs

- 131–32. **prick me off:** mark me for death
- 132–33. set to a leg: set a broken leg
- 133. grief: pain
- 136–37. A trim reckoning: a fine balance sheet or total
- <u>138</u>. **insensible:** not perceptible by the senses
- 140. suffer: allow
- <u>141</u>. **scutcheon:** i.e., funerary device (literally, a piece of metal, cloth, or paper painted with the deceased's coat of arms or other emblem, to be displayed in funeral processions and subsequently hung up in churches)
- <u>142</u>. **catechism:** instructive questions and answers (literally, a book teaching basic religious principles through a series of questions and answers); See <u>picture</u>.

「ACT 57

- **5.2** Worcester lies to Hotspur, telling him that the king made no offer of pardon and is ready to begin the battle. Hotspur sends his own defiance to the king by Douglas. On Douglas's return, Hotspur and his men prepare for battle.
- 4. undone: destroyed, ruined
- 7. still: always
- 8. in: i.e., when punishing
- 13. a wild trick: i.e., the characteristic wildness

- 14. Look . . . can: i.e., no matter how we appear; or . . . or: i.e., either . . . or
- 15. misquote: incorrectly observe; misinterpret
- <u>20</u>. **an adopted . . . privilege:** i.e., a nickname (Hotspur) that gives him the privilege of being impulsive
- 21. **spleen:** sudden impulse, whim
- 23. train: entice, allure
- 24. ta'en: caught, contracted (as if a disease)
- 25. spring: source
- 28. **Deliver:** i.e., report
- <u>31</u>. **Deliver up:** release (This line indicates that Westmoreland served as the hostage from the king's side, held by Hotspur to ensure Worcester's safe return from the parley with the king. See note to <u>4.3.115</u>–16.)
- <u>34</u>. **Defy . . . Westmoreland:** i.e., tell Westmoreland to take our reply of defiance back to the king
- 36. **shall:** i.e., I shall
- <u>37</u>. **seeming:** i.e., semblance of
- <u>41</u>. **forswearing . . . forsworn:** denying with a false oath that he had ever sworn falsely (or that he had ever broken his oath)
- 45. brave: proud
- 46. engaged: held hostage
- <u>47</u>. **cannot . . . him:** i.e., must of necessity bring King Henry
- <u>52</u>. **Harry Monmouth:** i.e., Prince Hal, called **Monmouth** after his birthplace in Wales

- 53. **showed his tasking:** i.e., did his challenge appear as he delivered it
- 55. **urged:** put forward
- <u>57</u>. **gentle . . . arms:** gentlemanly practice and test of military skill
- <u>58</u>. **gave . . . man:** i.e., credited you with all manly qualities
- <u>59</u>. **Trimmed up . . . praises:** adorned his praise of you
- <u>62</u>. **dispraising . . . you:** i.e., disparaging his praise as unequal to your merits
- 64. cital: recital, account
- 68. pause: cease, stop
- <u>69</u>. **envy:** malice, hostility
- 70. owe: own, possess
- <u>71</u>. **misconstrued** . . . **wantonness:** i.e., misunderstood in his unruliness and extravagant behavior
- **73**. **On:** i.e., of
- 74. so ... liberty: so unrestrained in his conduct
- <u>80</u>–82. **Better . . . persuasion:** i.e., you can better arouse yourselves for battle by thinking about how you will fight than by listening to me, since I have no talent for rousing oratory
- <u>86</u>–88. **To spend . . . hour:** i.e., even if life were only an hour long, it would be too long a time if spent in ignoble action **dial's point:** the hand of a clock or sundial **Still:** always
- 90. brave: splendid, glorious
- <u>91</u>. **for:** i.e., as for; **fair:** just
- 92. intent of bearing: object for which we bear them

94. cuts . . . tale: i.e., stops me from talking

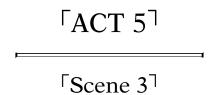
<u>97</u>. **temper:** i.e., tempered steel

98. withal: i.e., with

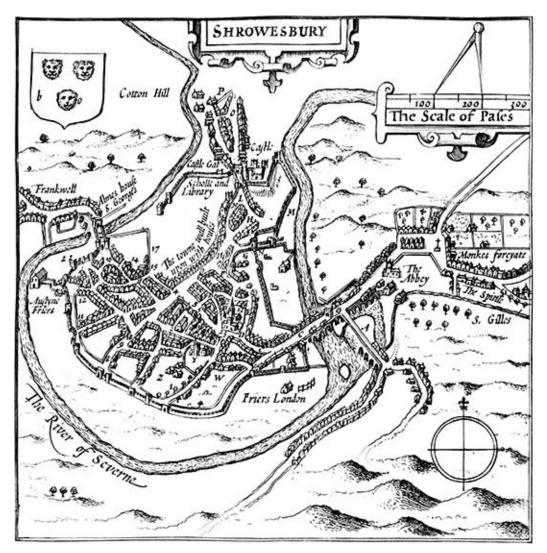
99. adventure of: what chances to happen on

100. **Esperance, Percy:** the battle cries of the Percy clan

103. heaven to Earth: i.e., as sure as heaven is greater than Earth



5.3 The battle begins. Douglas kills Blunt, who is disguised as King Henry. Falstaff enters alone to disclose to the audience that he has led his men to their massacre. When Prince Hal enters and asks Falstaff to lend him a sword, Falstaff instead gives him a bottle of sack.



A bird's-eye view of the city of Shrewsbury. From John Speed, *A prospect of the most famous part of the world* (1631).

0 SD. **Alarum:** trumpet call

8. dear: dearly, at great cost

<u>8</u>–9. **bought / Thy likeness:** paid for resembling you

20. **full:** very

22. **Semblably . . . himself:** i.e., dressed and equipped to look like the king

23. whither: wherever

- 26. coats: perhaps, tunics emblazoned with the king's coat of arms and worn over armor
- 31. **stand . . . day:** i.e., are in a position to win
- 31 SD. Alarm: i.e., alarum, trumpet call
- <u>32</u>. **shot-free:** i.e., free from paying his shot, or bill, at the tavern
- 33. **shot:** arrows or bullets; **scoring:** (1) cutting (with weapons on the battlefield); (2) chalking up or notching on a tally the number of drinks a customer has had in a tavern
- 34. **Soft:** i.e., wait a minute
- <u>35</u>. **Here's no vanity:** perhaps a reference to Falstaff's earlier speech about the emptiness and fultility of honor
- 39. peppered: destroyed
- <u>40</u>. **for the town's end:** i.e., destined to loiter at the city gates (See picture.)



"For the town's end, to beg during life." (5.3.40–41) From August Casimir Redel, *Apophtegmata symbolica* (n.d.).

43. stark: rigid

47. breathe: rest, pause

48. Turk Gregory: The Turk was considered a merciless fighter, and Gregory probably referred either to Pope Gregory VII (11th century) or Pope Gregory XIII (16th century), both of whom were accused of violence by Protestant writers.

49. **paid:** i.e., killed

<u>50</u>. **made him sure:** killed him (In the next line, the prince's reply uses the meaning of **sure** as "safe, secure.")

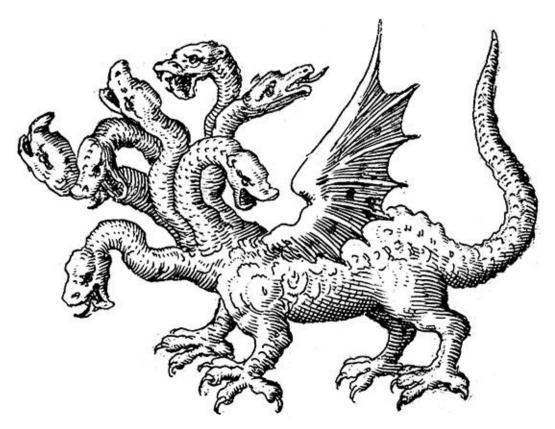
57. that: that which

- 59. dally: (1) chat; (2) delay; (3) mock
- 62. carbonado: meat that is cut crosswise and grilled
- <u>63</u>. **grinning honor:** a reference to the death agony visible on Blunt's face

「ACT 57

- **5.4** Prince Hal saves King Henry from death at the hands of Douglas. Hal then meets Hotspur. While they are fighting, Falstaff and Douglas enter, they fight, Falstaff falls down as if he were dead, and Douglas exits. Hal kills Hotspur. Finding Falstaff's body, Hal briefly mourns his death. When Hal leaves, Falstaff rises, sees the slain Percy, stabs him in the thigh, and picks up the body, planning to claim the credit for killing him. When Prince Hal reenters with his brother and meets Falstaff, Hal agrees to give his support to Falstaff's lie.
- <u>O SD</u>. **excursions:** i.e., soldiers issuing across the stage as if moving against the enemy
- 1. **bleedest:** In the chronicles, Prince Hal is described as having been badly cut on the face.
- 5. make up: bring up your troops (into the battle)
- 6. retirement: retreat; amaze: fill with sudden fear and panic
- 13. **stained:** i.e., (1) with blood and dirt; (2) with defeat
- 15. breathe: pause
- 20. as my soul: i.e., as if you were my soul

- <u>21</u>–22. **at . . . maintenance:** at sword's point with more courageous and active bearing
- 23. ungrown: i.e., youthful
- <u>25</u>. **Hydra's heads:** The mythical Hydra grew two heads for every one that was cut off. (See picture.)



Hydra. (5.4.25)From Jacob Typot, *Symbola diuina* . . . (1652).

- 27. colors: i.e., coats emblazoned with the king's arms
- <u>30</u>. **his shadows:** those disguised as the king
- 31. very king: i.e., the king himself
- 32. **Seek:** i.e., who seek
- 34. assay: fight with
- <u>37</u>. **mine:** i.e., my conquest

- **39**. **like:** i.e., likely
- 45. **succor:** help, relief
- 46. **straight:** i.e., straightway, immediately
- 48. opinion: reputation
- 49. mak'st . . . tender of: have some loving regard for
- 52. hearkened for: desired to hear of
- <u>54</u>. **insulting:** triumphing
- 55. in your end: i.e., in bringing about your end
- <u>66</u>. **Two . . . sphere:** proverbial (In Ptolemaic cosmology, each star moved in its own sphere. See the note to <u>5.1.18</u>–22.)
- <u>67</u>. **brook:** tolerate, endure
- 71. name in arms: i.e., reputation as a fighter
- 73. budding honors: See note to 3.2.147.
- <u>75</u>. **vanities:** boasts; inanities
- 80. **Than:** i.e., than of
- **85**. **a stop:** an end
- 92. **bound:** territory
- 95. stout: formidable; brave
- 96. sensible: i.e., aware
- 97. dear a show: great an expression
- 98. favors: ornaments or insignia worn into battle
- 101. Adieu: good-bye
- **107**. **heavy:** (1) sorrowful; (2) weighty

- 108. vanity: idle or unprofitable conduct
- 111. Emboweled: disemboweled (in preparation for embalming); by and by: soon
- <u>112</u>. **in blood:** in your own blood (It is possible that Hal continues the metaphor of Falstaff as a **deer;** if so, **in blood** would also mean "in full vigor.")
- <u>114</u>. **leave . . . eat me:** i.e., permission to pickle me in salt and eat me (like a slain deer after it has been disemboweled)
- 116. **termagant:** savage (**Termagant** was a fictional Muslim god, shown in early drama as noisy and unrestrained.); **paid me scot and lot:** (1) paid me in full; (2) killed me
- 122. **The better . . . discretion:** proverbial before Shakespeare
- 129. **Nothing . . . eyes:** i.e., nothing but an eyewitness could refute my story
- 132. **fleshed:** used for the first time
- 139. fantasy: imagination
- 142. a double man: (1) two men in one (with Hotspur on his back); (2) an apparition
- **143**. **jack:** knave
- <u>145</u>–46. **I look . . . duke:** i.e., I expect to be given a title (for this)
- <u>154</u>. **take . . . death:** i.e., swear an oath at the moment of my death (when the eternal life of my soul is at risk)
- 156-57. eat . . . sword: a comic variation on the cliché "eat his words"
- 160. luggage: i.e., that which you are lugging
- 161. do thee grace: bring you into favor (with the king)

- 162. happiest: most fitting; most favorable
- <u>164</u>. **highest:** i.e., perhaps, highest ground (from which the battlefield may be surveyed)
- 167. grow great: i.e., be made a duke or earl
- 168. purge: (1) lose weight through purging; (2) repent

「ACT 57

- 5.5 The king's forces having won, King Henry condemns Worcester and Vernon to death, and the king and his supporters prepare to march against the remaining rebels.
- 1. rebuke: (1) shame, disgrace; (2) reproof
- 5. **tenor:** nature
- **6**. **upon our party:** on our side
- <u>10</u>. **intelligence:** information
- 12. patiently: calmly
- <u>20</u>. **Upon . . . fear:** i.e., in terrified retreat
- 27. honorable bounty: i.e., the honor of this kindness or generosity
- 37. bend you: turn; dearest: greatest
- 43. **his:** its
- 44. such another day: i.e., another day such as this one
- 46. leave: stop (fighting)

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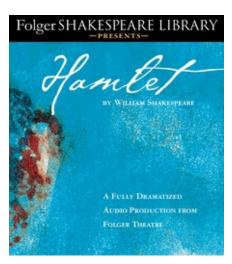
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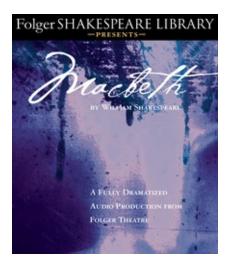
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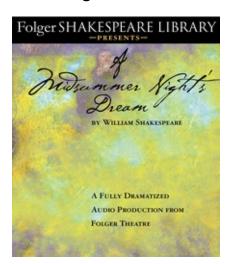
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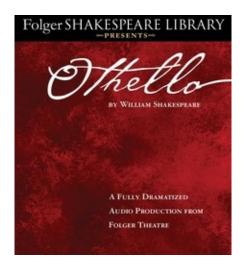
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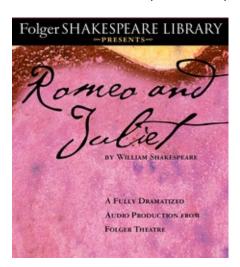
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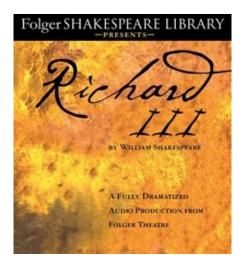
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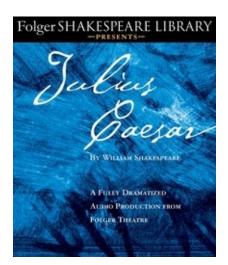
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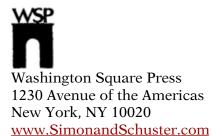


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