

SHAKESPEARE'S
KING HENRY THE FOURTH.

EDITED BY
WILLIAM J. ROLFE.

PART I.



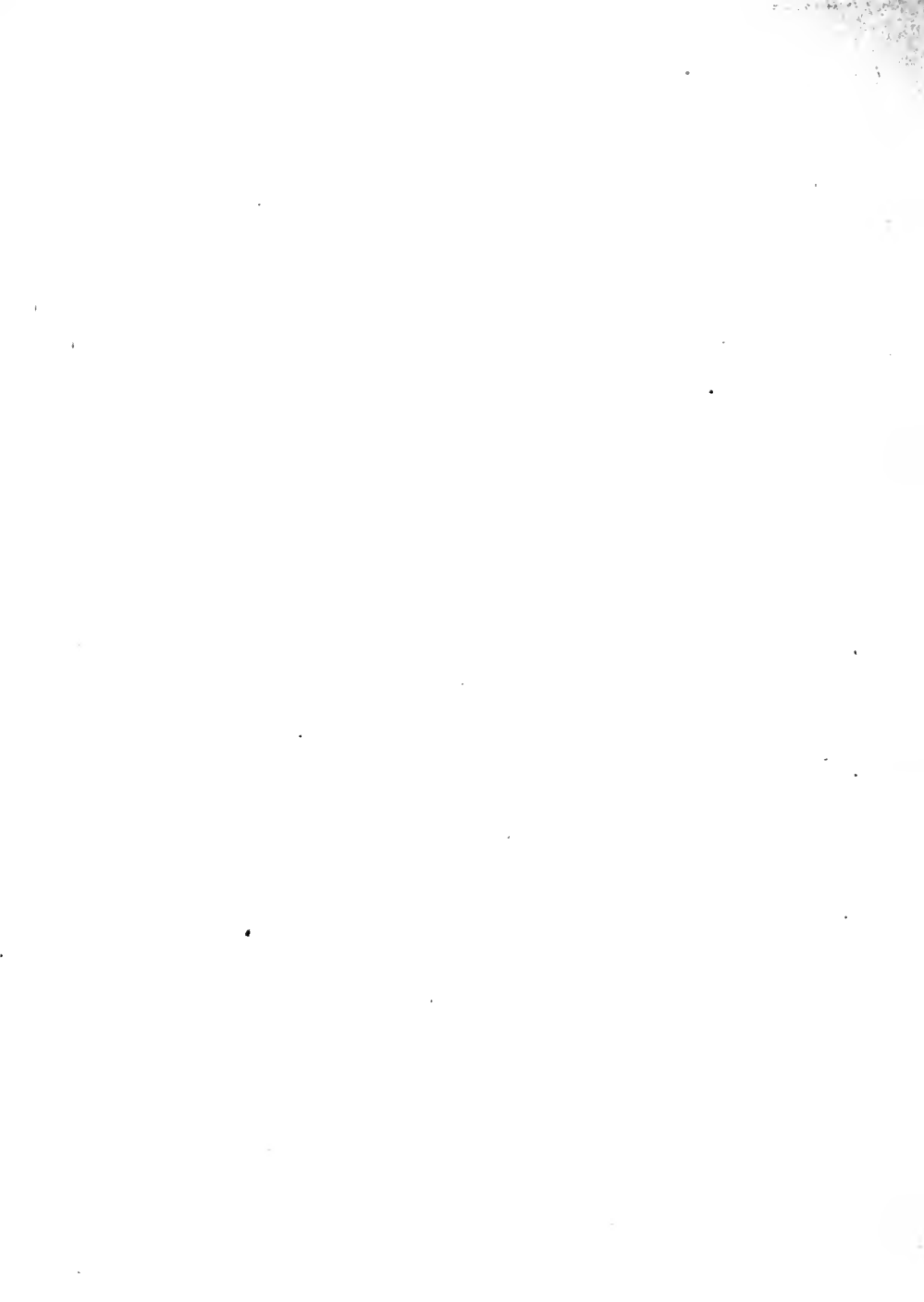
R
10
R6
96



Presented to
The Library
of the
University of Toronto
by
Robert B. Johnston
and
Editha W. Johnston

Isabel Editha Bronson
Lace

February, 1896





Digitized by the Internet Archive
in 2008 with funding from
Microsoft Corporation





SHAKESPEARE'S
HISTORY OF
KING HENRY THE FOURTH

PART I.

EDITED, WITH NOTES,
BY
WILLIAM J. ROLFE, LITT. D.,
FORMERLY HEAD MASTER OF THE HIGH SCHOOL, CAMBRIDGE, MASS.

WITH ENGRAVINGS.



NEW YORK:
HARPER & BROTHERS, PUBLISHERS,
FRANKLIN SQUARE.

1896.

ENGLISH CLASSICS.

EDITED BY WM. J. ROLFE, LITT. D.

Illustrated. 16mo, Cloth, 56 cents per volume; Paper, 40 cents per volume.

SHAKESPEARE'S WORKS.

The Merchant of Venice.
Othello.
Julius Cæsar.
A Midsummer-Night's Dream.
Macbeth.
Hamlet.
Much Ado about Nothing.
Romeo and Juliet.
As You Like It.
The Tempest.
Twelfth Night.
The Winter's Tale.
King John.
Richard II.
Henry IV. Part I.
Henry IV. Part II.
Henry V.
Henry VI. Part I.
Henry VI. Part II.
Henry VI. Part III.

Richard III.
Henry VIII.
King Lear.
The Taming of the Shrew.
All 's Well that Ends Well.
Coriolanus.
The Comedy of Errors.
Cymbeline.
Antony and Cleopatra.
Measure for Measure.
Merry Wives of Windsor.
Love's Labour 's Lost.
Two Gentlemen of Verona.
Timon of Athens.
Troilus and Cressida.
Pericles, Prince of Tyre.
The Two Noble Kinsmen.
Venus and Adonis, Lucrece, etc.
Sonnets.
Titus Andronicus.

GOLDSMITH'S SELECT POEMS.

GRAY'S SELECT POEMS.

MINOR POEMS OF JOHN MILTON.


BROWNING'S SELECT POEMS.

BROWNING'S SELECT DRAMAS.

MACAULAY'S LAYS OF ANCIENT ROME

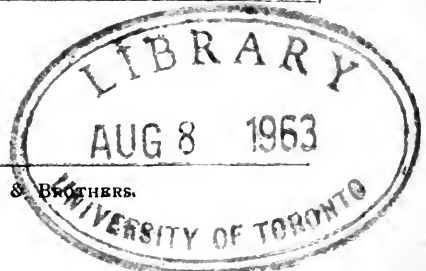
WORDSWORTH'S SELECT POEMS.

PUBLISHED BY HARPER & BROTHERS, NEW YORK.

 *The above works are for sale by all booksellers, or they will be sent by HARPER & BROTHERS to any address on receipt of price as quoted. If ordered sent by mail, 10 per cent. should be added to the price to cover cost of postage.*

PR
2810
A2R6
1896

Copyright, 1880, by HARPER & BROTHERS.



854054

CONTENTS.

	PAGE
INTRODUCTION TO THE FIRST PART OF KING HENRY THE FOURTH.....	9
I. THE HISTORY OF THE PLAY.....	9
II. THE SOURCES OF THE PLOT.....	10
III. CRITICAL COMMENTS ON THE PLAY.....	11
KING HENRY IV. PART I.....	33
ACT I.....	35
“ II.....	55
“ III.....	81
“ IV.....	102
“ V.....	115
NOTES.....	133



The better part of valour is discretion (v. 4. 119).



HENRY IV.

INTRODUCTION

TO THE

FIRST PART OF KING HENRY THE FOURTH.

I. THE HISTORY OF THE PLAY.

The First Part of King Henry the Fourth was first published in quarto form in 1598, with the following title-page (as given in the Cambridge ed.):

The | History of | Henrie the | Fovrth ; | With the battell
at Shrewsburie, | *betweene the King and Lord* | Henry Percy,
surnamed | Henrie Hotspur of | the North. | *With the*
humorous conceits of Sir | John Falstalffe. | AT LONDON, |
Printed by *P. S.* for *Andrew Wise*, dwelling | in Paules
Churchyard, at the signe of | the Angell. 1598.

It had been entered by Wise on the Stationers' Registers, under date of February 25, 1597-8, as "a booke intituled The

historye of Henry the iiiijth with his battaile of Shrewsburye against Henry Hotspurre of the Northe with the conceived mirth of Sir John ffalstoff." A second quarto edition was brought out in 1599, followed by others in 1604, 1608, and 1613. Each of these appears to have been printed from its predecessor; and a partially corrected* copy of the last in the series seems to have furnished the text of the play for the 1st folio. Subsequent editions in quarto were printed in 1622 (probably too late for the folio editors), 1632, and 1639.

The play was probably written in 1596 or 1597. Chalmers and Drake advocate the former, Malone the latter date. Furnivall assigns it to "1596-7;" Fleay to "1596, or more probably 1597;" Stokes, to 1597, "and to the end of that year, for the date of the entry seems to suggest that it was a Christmas play." It is mentioned by Meres (see *M. N. D.* p. 9) in 1598.

II. THE SOURCES OF THE PLOT.

As we have stated in our edition of *Henry V.* (p. 10), Shakespeare drew the materials of both that play and this from Holinshed's *Chronicles* and from the old play of *The Famous Victories of Henry the Fifth*. A Sir John Oldcastle appears in the latter as one of Prince Henry's wild companions. That the poet adopted the name is evident from allusions of subsequent writers, from the circumstance that in the first (1600) quarto edition of 2 *Henry IV.* the prefix "*Old.*" is found before one of Falstaff's speeches, and from Henry's calling the knight "my old lad of the castle" (i. 2. 38). In 2 *Hen. IV.* iii. 2. 28, moreover, Falstaff is said to have been "page to Thomas Mowbray, Duke of Norfolk," which the historical Oldcastle actually was. "This historical Oldcastle is better known as Lord Cobham, the

* "In many places the readings coincide with those of the earlier quartos, which were probably consulted by the corrector" (Camb. ed.).

Lollard martyr. Shakespeare changed the name because he did not wish wantonly to offend the Protestant party nor gratify the Roman Catholics (see 2 *Hen. IV.* epil.). A Sir John Fastolfe had figured in the French wars of Henry VI.'s reign, and was introduced as playing a cowardly part in 1 *Henry VI.* That he also was a Lollard appears not to have been suspected, but a tradition may have lingered of his connection with a certain Boar's Head Tavern, of which Fastolfe was actually owner. By a slight modification of the name this Fastolfe of history became the more illustrious Falstaff of the dramatist's invention" (Dowden).

III. CRITICAL COMMENTS ON THE PLAY.

[From Hazlitt's "*Characters of Shakespear's Plays.*"*]

Falstaff is perhaps the most substantial comic character that ever was invented. Sir John carries a most portly presence in the mind's eye; and in him, not to speak it profanely, "we behold the fulness of the spirit of wit and humour bodily." We are as well acquainted with his person as his mind, and his jokes come upon us with double force and relish from the quantity of flesh through which they make their way, as he shakes his fat sides with laughter or "lards the lean earth as he walks along." Other comic characters seem, if we approach and handle them, to resolve themselves into air, "into thin air;" but this is embodied and palpable to the grossest apprehension: it lies "three fingers deep upon the ribs," it plays about the lungs and diaphragm with all the force of animal enjoyment. His body is like a good estate to his mind, from which he receives rents and revenues of profit and pleasure in kind, according to its extent and the richness of the soil. Wit is often a meagre substitute for pleasurable sensation; an effusion of spleen and petty spite at the comforts of others, from

* *Characters of Shakespear's Plays*, by William Hazlitt, edited by W. Carew Hazlitt (London, 1869), p. 133 fol.

feeling none in itself. Falstaff's wit is an emanation of a fine constitution ; an exuberance of good-humour and good-nature ; an overflowing of his love of laughter and good-fellowship ; a giving vent to his heart's ease, and over-contentment with himself and others. He would not be in character if he were not so fat as he is ; for there is the greatest keeping in the boundless luxury of his imagination and the pampered self-indulgence of his physical appetites. He manures and nourishes his mind with jests, as he does his body with sack and sugar. He carves out his jokes, as he would a capon or a haunch of venison, where there is *cut and come again* ; and pours out upon them the oil of gladness. His tongue drops fatness, and in the chambers of his brain "it snows of meat and drink." He keeps up perpetual holiday and open house, and we live with him in a round of invitations to a rump and dozen. Yet we are not to suppose that he was a mere sensualist. All this is as much in imagination as in reality. His sensuality does not engross and stupefy his other faculties, but "ascends me into the brain, dries me there all the foolish and dull and crudy vapours which environ it, makes it apprehensive, quick, forgetive, full of nimble, fiery, and delectable shapes." His imagination keeps up the ball after his senses have done with it. He seems to have even a greater enjoyment of the freedom from restraint, of good cheer, of his ease, of his vanity, in the ideal exaggerated description which he gives of them, than in fact. He never fails to enrich his discourse with allusions to eating and drinking, but we never see him at table. He carries his own larder about with him, and he is himself "a tun of man." His pulling out the bottle on the field of battle is a joke to show his contempt for glory accompanied with danger, his systematic adherence to his Epicurean philosophy in the most trying circumstances. Again, such is his deliberate exaggeration of his own vices, that it does not seem quite certain whether the account of his hostess's bill,

found in his pocket, with such an out-of-the-way charge for capons and sack with only one halfpenny-worth of bread, was not put there by himself as a trick to humour the jest upon his favourite propensities, and as a conscious caricature of himself. He is represented as a liar, a braggart, a coward, a glutton, etc., and yet we are not offended, but delighted with him; for he is all these as much to amuse others as to gratify himself. He openly assumes all these characters to show the humorous part of them. The unrestrained indulgence of his own ease, appetites, and convenience has neither malice nor hypocrisy in it. In a word, he is an actor in himself almost as much as upon the stage, and we no more object to the character of Falstaff in a moral point of view than we should think of bringing an excellent comedian, who should represent him to the life, before one of the police offices. We only consider the number of pleasant lights in which he puts certain foibles (the more pleasant as they are opposed to the received rules and necessary restraints of society), and do not trouble ourselves about the consequences resulting from them, for no mischievous consequences do result. Sir John is old as well as fat, which gives a melancholy retrospective tinge to his character; and by the disparity between his inclinations and his capacity for enjoyment, makes it still more ludicrous and fantastical.

The secret of Falstaff's wit is for the most part a masterly presence of mind, an absolute self-possession, which nothing can disturb. His repartees are involuntary suggestions of his self-love; instinctive evasions of everything that threatens to interrupt the career of his triumphant jollity and self-complacency. His very size floats him out of all his difficulties in a sea of rich conceits; and he turns round on the pivot of his convenience, with every occasion and at a moment's warning. His natural repugnance to every unpleasant thought or circumstance, of itself makes light of objec-

tions, and provokes the most extravagant and licentious answers in his own justification. His indifference to truth puts no check upon his invention, and the more improbable and unexpected his contrivances are, the more happily does he seem to be delivered of them, the anticipation of their effect acting as a stimulus to the gayety of his fancy. The success of one adventurous sally gives him spirits to undertake another; he deals always in round numbers, and his exaggerations and excuses are "open, palpable, monstrous as the father that begets them." . . .

The characters of Hotspur and Prince Henry are two of the most beautiful and dramatic, both in themselves and from contrast, that ever were drawn. They are the essence of chivalry. We like Hotspur the best upon the whole, perhaps because he was unfortunate. The characters of their fathers, Henry IV. and old Northumberland, are kept up equally well. Henry naturally succeeds by his prudence and caution in keeping what he has got; Northumberland fails in his enterprise from an excess of the same quality, and is caught in the web of his own cold, dilatory policy. Owen Glendower is a masterly character. It is as bold and original as it is intelligible and thoroughly natural. The disputes between him and Hotspur are managed with infinite address and insight into nature. . . .

The peculiarity and the excellence of Shakespear's poetry is, that it seems as if he made his imagination the handmaid of nature, and nature the plaything of his imagination. He appears to have been all the characters, and in all the situations he describes. It is as if either he had had all their feelings, or had lent them all his genius to express themselves. There cannot be stronger instances of this than Hotspur's rage when Henry IV. forbids him to speak of Mortimer, his insensibility to all that his father and his uncle urge to calm him, and his fine abstracted apostrophe to honour.

[From Verplanck's "Shakespeare."*]

With all sorts of readers and spectators this is the greatest favourite of the whole of Shakespeare's English histories, and, indeed, is perhaps the most popular of all dramatic compositions in the language. The popularity of this play has extended itself to the other histories with which it is connected, until it has made them all nearly as familiarly known as itself. It is probably owing quite as much to Falstaff and to Hotspur as to the several merits of the other histories—great as they are, though in very different degrees—that this whole dramatic series of histories have been mixed up with all our recollections and impressions of the Wars of York and Lancaster, and finally become substituted in the popular mind for all other history of the period. Thus it is to this play that the great majority of those at all familiar with old English history in its substantial reality, not as a meagre chronological abridgment of names and events, but exhibiting the men and deeds of the times, are indebted generally for their earliest and always their most vivid, impressive, and true conceptions of England's feudal ages. Of the ten plays of this historic series, the first part of *Henry IV.* is the most brilliant and various, and, therefore, the most attractive; while it is substantially as true as any of the rest in its historical instruction—although it is neither a dramatized chronicle in the old fashion, nor yet a strictly historical drama in the sense in which *Richard II.* and *Julius Cæsar* are pre-eminently indebted to that appellation—as presenting only historical personages and great public events with the condensed effect and sustained feeling of dramatic unity and interest.

As *King John* and *Antony and Cleopatra* exhibit the transition of the historic drama proper into the more poetic form

* *The Illustrated Shakespeare*, edited by G. C. Verplanck (New York, 1847), vol. i. p. 5 of 1 *Henry IV.*

of historic tragedy, so the two parts of *Henry IV.*, and especially this first part, which is a drama complete in itself, without its sequel, must be regarded as a splendid and varied historic tragi-comedy—historic in its personages and its spirit, yet blending the high heroic poetry of chivalry with the most original inventions of broad comic humour.

The principal events of Henry the Fourth's reign are rapidly presented in this play and its sequel; so that we are made familiar with the king's cold policy and his talent, the rebellions against him and his triumphs over them. But all this is so presented as to be subservient to the main object of interest, and to conduce to that unity of effect which distinguishes a work of dramatic art from the chronicle or story thrown into dialogue. That main central interest is, of course, the remarkable story—now familiar to young and old through this play, and as familiar before it in the poet's times by traditional anecdote and by rude theatrical representation—of youthful Harry Monmouth's "unyoked humours and loose behaviour," and of his heroic "reformation glittering o'er his fault," when his noble nature emerged from its eclipse, no longer permitting

"the base contagious clouds
To smother up its beauty from the world."

The character of the reformed rake, in its coarsest form, has always something of interest in it, as it addresses the sympathies alike of the frailer and the better parts of human nature; but here the fascination of the character is far stronger when it is not the mere sobering down of vulgar debauchery that addresses these sympathies, but the gay and witty youth of idle pleasure passing at once into wise counsel, magnanimous sentiment, and heroic action. The first part of the prince's character, and the traditionary associations that belonged to it, at once suggested and demanded the comic portion of the drama. In surrounding him with

the companions and the subjects of his amusements and pleasures, the poet's own rare knowledge of life must have readily supplied him with living models of fit personages, and they rush on the scene in a joyous crowd—Bardolph, Pistol, Peto, and the more gentlemanly Poins, with Dame Quickly and the rest. Yet it would be but a dull and vulgar mind that could long find enjoyment in such associates alone. The poet saw that it was necessary to preserve his young hero from intellectual degradation without raising the moral tone of his associations, and the inimitable Falstaff appeared as the lord of the mirthful scene. In one sense, Falstaff is strictly an historic personage; for the poet must have felt, what all must see by his light, that the dissolute pleasures and idle humours of a young prince of ardent ambition, high thoughts, and eminent talent, such as Henry the Fifth afterwards approved himself, would soon cease to have any charms for him without the companionship of wit and talent as well as sheer profligacy. There can be no question that the real Harry of Monmouth must have had about him profligates resembling Falstaff in the sort of entertainment they afforded this prince, however inferior to Shakespeare's "villainous, abominable misleader of youth," either in intellect or in bulk. In a more literal sense, he is the most original as well as the most real of all comic creations—a character of which many traits and peculiarities must have been gleaned, as their air of reality testifies, from the observation of actual life; and yet, with all his tangible and ponderous reality, as much a creature of the poet's "forgetive" fancy as the delicate Ariel himself. In his peculiar originality, Falstaff is to be classed only with the poet's own Hamlet and the Spanish Don Quixote, as all of them personages utterly unlike any of those whom we have known or heard of in actual life, who, at the same time, so impress us with their truth that we inquire into and argue about their actions, motives, and qualities as we do in respect to living persons whose

anomalies of conduct perplex observers. Thus Falstaff's cowardice or courage, as well as other points of his character, have been as fruitful subjects for discussion as the degree and nature of Hamlet's or Don Quixote's mental aberration.

Thus it is that all the comic side of this drama, while it is of the boldest and gayest invention, is throughout impregnated with the very spirit of history, as exhibiting the very form and tone of such a society as Harry of Monmouth must have revelled in when he and his comrades "doff'd the world aside and bade it pass," and when, to use old Holinshed's humbler prose, "he passed his youth in wanton pastime and riotous disorder with a sort of misgoverned mates and unthrifty play-feers."

On the other side of the varied and animated picture, Shakespeare has brought out the prince's heroic character by a bold and free paraphrase of his actual history, giving him a maturer age than he had in fact at the battle of Shrewsbury, and there making "the child of honour and renown, the gallant Hotspur, that all-praised knight," render "all his glory up" to his youthful rival, "the unthought-of Harry." Hotspur, on the other hand, who is recorded by the chroniclers to have been of the same age with Henry the Fourth himself, is thrown back to the prince's own age with such admirable poetic and moral effect that he must be a very bigoted worshipper of chronological and biographical accuracy who can object to the alteration of the record. Percy, in the old historians, has little to distinguish him from the other warlike, brave, and turbulent barons described by Froissart and the chroniclers. His personal valour, his military activity, his resentment of the king's ingratitude, his rebellion and death, are all historical; but history gives us no more of him. The poet has placed him in a living and brilliant contrast to the other "young Harry," and made him the very Achilles of feudal chivalry. So

striking and impressive are the individuality and life of the character that it has been suggested that the poet had the aid of traditionary knowledge to fill up the meagre outline of the chroniclers. It may be so; but I rather think that he drew the young baron from his personal observation of some of the more conspicuous men of that class, and has thus given us, if not the precise historical portrait of the very Harry Percy, a very true and living portrait of the higher minds of his class and order, under the influence of feudal manners and ideas, individualized by some personal peculiarities (such as the "speaking thick" and many others), to aid in the dramatic illusion. Indeed, I have been recently struck with the strong resemblance of the dramatic Hotspur to the character of one of the poet's own contemporaries, Charles Gontaut-Biron, as it is given by the contemporary French writers. (See Capefigue's *Hist. de la Réf.*, "Henri IV.") They describe him as the very counterpart of Hotspur in impetuous bluntness, unwearied activity of mind and body, courage, ambition, generosity, and even in horsemanship. Like his English counterpart, he had helped to elevate to the throne his own Henry the Fourth, who repaid him with ingratitude and death. The parallel is so perfect that I had almost thought that the poet had these contemporary circumstances in his mind; for, though occurring in another kingdom, they must have been well known as the familiar news of the times. Had this play been written a few years later, it would not be easy to refute the conjecture. But the judicial murder of Marshal Biron occurred in 1602, and this play had been printed four years before. I therefore mention this parallel, not only as a curious coincidence, but as confirming the wonderful general truth of this strongly individualized character. Glendower and the other personages are also historic names embodied in forms of the poet's creation, and most true to the spirit of their age.

Of all the strictly historical personages of this first part, Henry the Fourth himself alone seems drawn entirely and scrupulously from historical authority; and his is a portrait rivalling, in truth and discrimination, the happiest delineations of Plutarch or of Tacitus. He is contrasted alike to the frailties and to the virtues of his son; his talent, and the dignity with which it invests his cold and crafty policy, the absence of all nobler sentiment from the sagacious worldly wisdom of his counsels and opinions, his gloom, melancholy, and anxiety—all combine to form a portrait of a great and unhappy statesman, as true and as characteristic, though not as dark, as Tacitus has left us of Tiberius.

Thus has been produced a drama historical in the highest sense of the term, as being imbued throughout, penetrated, with the spirit of the times, and of the men and scenes it represents; while in a more popular sense of the epithet historical, it is so chiefly in its subjects and main incidents. Though boldly deviating from chronological exactness, and freely blending pure invention with recorded facts, yet in all this the author neither designs nor effects any real distortion of history; but, while he impresses upon the bare succession of events the unity of feeling and purpose required for dramatic interest, he converts the dead, cold record of past occurrences into the very tragi-comedy which those occurrences must have exhibited as they arose, and thus reflects "the very age and body of *those times*, their form and pressure."

[From Dowden's "*Shakspeare*."*]

Bolingbroke utters few words in the play of *Richard II.*; yet we feel that from the first the chief force centres in him. He possesses every element of power except those which are spontaneous and unconscious. He is dauntless, but his courage is under the control of his judgment; it never be-

* *Shakspeare: a Critical Study of his Mind and Art*, by Edward Dowden (2d ed. London, 1876), p. 204 fol. (by permission).

comes a glorious martial rage like that of the Greek Achilles, or like that of the English Henry, Bolingbroke's son. He is ambitious, but his ambition is not an inordinate desire to wreak his will upon the world, and expend a fiery energy like that of Richard the Third; it is an ambition which aims at definite ends, and can be held in reserve till these are attainable. He is studious to obtain the good graces of nobles and of people, and he succeeds because, wedded to his end, he does not become impatient of the means; but he is wholly lacking in genius of the heart, and therefore he obtains the love of no man. He is indeed formidable; his enemies describe England as

"A bleeding land
Gaspng for life under great Bolingbroke;"

and he is aware of his strength; but there is in his nature no fund of incalculable strength of which he cannot be aware. All his faculties are well organized, and help one another; he is embarrassed by no throng of conflicting desires or sympathies. He is resolved to win the throne, and has no personal hostility to the king to divide or waste his energies; only a little of contempt. In the deposition scene he gives as little pain as may be to Richard; he controls and checks Northumberland, who irritates and excites the king by requiring him to read the articles of his accusation. Because Bolingbroke is strong, he is not cruel. He decides when to augment his power by clemency, and when by severity. Aumerle he can pardon, who will live to fight and fall gallantly for Henry's son at Agincourt. He can dismiss to a dignified retreat the Bishop, who, loyal to the hereditary principle, had pleaded against Henry's title to the throne. But Bushy, Green, and such like caterpillars of the Commonwealth, Henry has sworn to weed and pluck away. And when he pardons Aumerle he sternly decrees to death his own brother-in-law.

The honor of England he cherished not with passionate

devotion, but with a strong, considerate care, as though it were his own honour. There is nothing infinite in the character of Henry; but his is a strong finite character. When he has attained the object of his ambition he is still aspiring, but he does not aspire towards anything higher and further than that which he had set before him; his ambition is now to hold firmly that which he has energetically grasped. He tries to control England as he controlled roan Barbary:

“Great Bolingbroke,
Mounted upon a hot and fiery steed,
Which his aspiring rider seem'd to know,
With slow but stately pace kept on his course.”

“Even in his policy,” Mr. Hudson has truly said, “there was much of the breadth and largeness which distinguished the statesman from the politician.” He can conceive beforehand with practical imaginative faculty the exigencies of a case, and provide for them. . . .

Yet the success of Bolingbroke—although he succeeded to the full measure of his powers and lost no opportunity by laxness or self-indulgence—was not a complete achievement. When a little before his death his heart was at last set right with his son's heart, he could confess:

“God knows, my son,
By what by-paths and indirect crook'd ways
I met this crown, and I myself know well
How troublesome it sat upon my head.
To thee it shall descend with better quiet,
Better opinion, better confirmation.”

By caution and by boldness he had won the crown, and held it resolutely. But his followers fell away; the truculent nobles of the North were in revolt; and there was a profound suspicion of the policy of the king. One son had reproduced the character of his father without the larger and finer features of that character. The other he could

not understand, failing to discern, almost up to the last, the steadfast hidden loyalty and love of that son. It is hard for the free, spontaneous heart to disclose itself to the deliberate and cautious heart, which yet yearns pathetically for a child's affection. There is something piteously undiscerning in the wish of the father of a Henry the Fifth that he might have been the father of a Hotspur. . . .

Shakspeare has judged Henry the Fourth and pronounced that his life was not a failure ; still it was at best a partial success. Shakspeare saw, and he proceeded to show to others, that all which Bolingbroke had attained, and almost incalculably greater possession of good things, could be attained more joyously by nobler means. The unmistakable enthusiasm of the poet about his Henry the Fifth has induced critics to believe that in him we find Shakspeare's ideal of manhood. He must certainly be regarded as Shakspeare's ideal of manhood in the sphere of practical achievement—the hero, and central figure therefore of the historical plays.

The fact has been noticed that with respect to Henry's youthful follies, Shakspeare deviated from all authorities known to have been accessible to him. "An extraordinary conversion was generally thought to have fallen upon the prince on coming to the crown—insomuch that the old chroniclers could only account for the change by some miracle of grace or touch of supernatural benediction" (Hudson). Shakspeare, it would seem, engaged now upon historical matter and not the fantastic substance of a comedy, found something incredible in the sudden transformation of a reckless libertine (the Henry described by Caxton, by Fabyan, and others) into a character of majestic force and large practical wisdom. Rather than reproduce this incredible popular tradition concerning Henry, Shakspeare preferred to attempt the difficult task of exhibiting the prince as a sharer in the wild frolic of youth, while at the same time he was holding himself prepared for the splendid en-

trance upon his manhood, and stood really aloof in his inmost being from the unworthy life of his associates.

The change which effected itself in the prince, as represented by Shakspeare, was no miraculous conversion, but merely the transition from boyhood to adult years, and from unchartered freedom to the solemn responsibilities of a great ruler. We must not suppose that Henry formed a deliberate plan for concealing the strength and splendour of his character, in order afterwards to flash forth upon men's sight and overwhelm and dazzle them. When he soliloquizes (i. 2. 219 fol.), having bid farewell to Poins and Falstaff—

“ I know you all, and will awhile uphold
The unyok'd humour; of your idleness;
Yet herein will I imitate the sun,
Who doth permit the base, contagious clouds
To smother up his beauty from the world,
That, when he please again to be himself,
Being wanted, he may be more wonder'd at,
By breaking through the foul and ugly mists
Of vapours that did seem to strangle him ”—

when Henry soliloquizes thus, we are not to suppose that he was quite as wise and diplomatical as he pleased to represent himself, for the time being, to his own heart and conscience. The prince entered heartily and without reserve into the fun and frolic of his Eastcheap life; the vigour and the folly of it were delightful; to be clapped on the back, and shouted for as “Hal,” was far better than the doffing of caps and crooking of knees, and delicate, unreal phraseology of the court. But Henry, at the same time, kept himself from subjugation to what was really base. He could truthfully stand before his father (iii. 2) and maintain that his nature was substantially sound and untainted, capable of redeeming itself from all past, superficial dishonour.

Has Shakspeare erred? Or is it not possible to take en-

ergetic part in a provisional life, which is known to be provisional, while at the same time a man holds his truest self in reserve for the life that is best and highest and most real? May not the very consciousness, indeed, that such a life is provisional, enable one to give one's self away to it, satisfying its demands with scrupulous care, or with full and free enjoyment, as a man could not if it were a life which had any chance of engaging his whole personality, and that finally? Is it possible to adjust two states of being, one temporary and provisional, the other absolute and final, and to pass freely out of one into the other? Precisely because the one is perfect and indestructible, it does not fear the counter-life. May there not have been passages in Shakspeare's own experience which authorized him in his attempt to exhibit the successful adjustment of two apparently incoherent lives? . . .

From the coldness, the caution, the convention of his father's court (an atmosphere which suited well the temperament of John of Lancaster), Henry escapes to the teeming vitality of the London streets and the tavern where Falstaff is monarch. There among ostlers, and carriers, and drawers, and merchants, and pilgrims, and loud robustious women, he at least has freedom and frolic. "If it be a sin to covet honour," Henry declares, "I am the most offending soul alive." But the honour that Henry covets is not that which Hotspur is ambitious after :

"By heaven, methinks it were an easy leap
To pluck bright honour from the pale-fac'd moon!"

The honour that Henry covets is the achievement of great deeds, not the words of men which vibrate around such deeds. Falstaff, the despiser of honour, labours across the field bearing the body of the fallen Hotspur, the impassioned pursuer of glory, and in his fashion of splendid imposture or stupendous joke the fat knight claims credit for

the achievement of the day's victory. Henry is not concerned on this occasion to put the old sinner to shame. To have added to the deeds of the world a glorious deed is itself the only honour that Henry seeks.*

Sir John Falstaff is a conception hardly less complex, hardly less wonderful, than that of Hamlet. He is forever creating a fresh series of impressions, which seems at first inconsistent with the preceding series, and which yet after a while somehow conciliates itself in an obscure and vital way with all that had gone before. "He is a man at once young and old, enterprising and fat, a dupe and a wit, harmless and wicked, weak in principle and resolute by constitution, cowardly in appearance and brave in reality, a knave without malice, a liar without deceit, and a knight, a gentleman, and a soldier, without either dignity, decency, or honour. This is a character which, though it may be decomposed, could not, I believe, have been formed, nor the ingredients of it duly mingled, upon any receipt whatever; it required the hand of Shakspeare himself to give to every particular part a relish of the whole, and of the whole to every particular part; alike the same incongruous, identical Falstaff, whether to the grave Chief-justice he vainly talks of his youth and offers to caper for a thousand, or cries to Mrs. Doll, 'I am old! I am old!' although she is seated on his lap, and he is courting her for busses." †

Sir John, although, as he truly declares, "not only witty in himself, but the cause that wit is in other men," is by no means a purely comic character. Were he no more than this, the stern words of Henry to his old companion would

* For further extracts from Dowden's comments upon the character of Henry, see our ed. of *Henry V.* p. 16 fol.

† *An Essay on the Dramatic Character of Sir John Falstaff*, by Maurice Morgann, Esq., p. 150 (ed. 1825). No piece of 18th century criticism of Shakspeare is more intelligently and warmly appreciative than is this delightful essay.

be unendurable. The central principle of Falstaff's method of living is that the facts and laws of the world may be evaded or set at defiance, if only the resources of inexhaustible wit be called upon to supply by brilliant ingenuity whatever deficiencies may be found in character and conduct. Therefore Shakspeare condemned Falstaff inexorably. Falstaff the invulnerable endeavours to coruscate away the realities of life. But the fact presses in upon Falstaff at the last relentlessly. Shakspeare's earnestness here is at one with his mirth; there is a certain sternness underlying his laughter. Mere detection of his stupendous inveracities leaves Sir John just where he was before; the success of his lie is of less importance to him than is the glory of its invention. "There is no such thing as totally demolishing Falstaff; he has so much of the invulnerable in his frame that no ridicule can destroy him; he is safe even in defeat, and seems to rise, like another Antæus, with recruited vigour from every fall" (Morgann). It is not ridicule, but some stern invasion of fact—not to be escaped from—which can subdue Falstaff. Perhaps Nym and Pistol got at the truth of the matter when they discoursed of Sir John's unexpected collapse (*Hen V.* ii. i. 127):

"*Nym.* The king hath run bad humours on the knight; that 's the even of it.

Pistol. Nym, thou hast spoke the right;
His heart is fractured and corroborate."

[*Mr. F. J. Furnivall's Introduction to the Play.**]

In *Henry IV.*, we return to our own England—

"This blessed plot, this earth, this realm, this England,
This nurse, this teeming womb of royal kings
Fear'd by their breed and famous for their birth."

Richard II. ii. i.

We come from the grace and beauty and wit of Portia, the

* *The Leopold Shakspeare* (London, 1877), p. xlvi. fol. (by permission).

curses and baffled vengeance of Shylock, the tender friendship of Antonio and Bassanio, and the rivalry of the courtiers of the sweet Bianca, the taming of Katherine the curst, to the headstrong valour of Hotspur, the wonderful wit of Falstaff, the vanquished rebels who wound England with their horses' hoofs, the noble rivalry of Henry Percy and Henry Prince of Wales—

“*Hotspur*. O, would the quarrel lay upon our heads;
And that no man might draw short breath to-day,
But I and Harry Monmouth”—

and the sight of how “ever did rebellion find rebuke.” Love gives place to war; kingdoms are striven for, not fair girls' hands; rebels, not shrews, are tamed. Let us look for a moment at the change from Shakspeare's early historical plays. It is one from spring to summer. Like Chaucer, he has been, as it were, to Dante's land, to Petrarch's, Boccaccio's home; and when he touches his native soil again, he springs from youth to manhood, from his First Period to his Second, from the cramp of rhyme, the faint characterization of *Richard II.*, to the freedom, the reckless ease, the full creative power of *Henry IV.* Granting that the rhetoric of the earlier play does still appear in Vernon's speech, etc., yet all its faint and shadowy secondary figures have vanished. Through every scene of 1 *Henry IV.* beats the full, strong pulse of vigorous manhood and life. The whole play is instinct with “go,” every character lives; and what magnificent creations they are! Falstaff, Hotspur, Glendower, Henry and his son, Douglas, Poins, Lady Percy, Mrs. Quickly—who does not know them as old friends? In comic power Shakspeare culminates in Falstaff; in characterization the play is never excelled. But, for particulars. We saw Henry the Fourth before as Bolingbroke in *Richard II.*; his stirring impeachment of Mowbray, his unjust banishment by Richard the Second for six long years to wander

from the jewels that he loved (ii. 3); his courtship of the common people; his coming back to claim his own inheritance; his sweet, soft speech, got from his gracious mother whom Chaucer loved; his promise to young Hotspur; his professions to Richard the Second; his taking the crown notwithstanding prophecies and warnings of evil; his hint to Exton to murder Richard, and his vow to make a voyage to the Holy Land. We are now to see how as king he kept his vow and fulfilled his promises, how Carlisle's and Richard's prophecies were accomplished, and how the character of his unthrifty son, in whom he saw some sparkles of a better hope, developed. In his time the right doctrine of elective kingship was not accepted by the English. Nor was it so in Shakspeare's time. The power of the barons was too great, and the turbulence necessarily following from it we have already seen in *Richard II.*, *Henry VI.*, and *John*. But now a strong king is on the throne. What Henry has won, he 'll keep, let who will say nay. We have no fine sentiments followed by nothingness, as with *Richard II.*; no pious weak moralizing, as with *Henry VI.*; no calling in of Pope, as with *John*; but instead, the word and blow, troops out, and march. Still his mother's nature 's in him; he wills not that war's

“crimson tempest should bedrench
The fresh green lap of fair [King Henry's] land.”

He offers peace even to the arch-rebel Worcester, his bitterest foe. It is refused; and then, having doffed his easy robes of peace and crushed his old limbs in ungentle steel, he orders only Worcester and Vernon to their death: “other offenders we will pause upon.” His real character, his astuteness and foresight, are shown in his talk with his son Harry, when he contrasts himself with Richard the Second. No wonder such a man, looking forward to his death, grieved to see what his heir was, and envied Northumberland his Hot-

spur. Was all that he 'd staked life and soul for, the England that he 'd left and regained, to be handed over to a pot-house cad? Was all the Derby, Lancaster line, the John of Gaunt, Third Edward's blood, to grovel in drunken mire and filth? The king's, the father's heart was touched. We feel with him in his reproaches to his son. and in his burst of joy "a hundred thousand rebels die in this," when Henry vows "to redeem all this on Percy's head." Prince Hal, afterwards Henry the Fifth, is Shakspeare's hero in English history. He takes not Cœur-de-lion, Edward the First or the Third, or the Black Prince of Wales, but Henry of Agincourt. See how he draws him by his enemy Vernon's mouth, how modestly he makes him challenge Hotspur, how generously treat that rival when he dies; how he makes him set Douglas free, praise Prince John's deed, save his father's life, give Falstaff the credit of Hotspur's death! Yet, on the other hand, he shows us him as the companion of loose-living, debauched fellows, highway-robbers, thieves, and brothel-hunters, himself breaking the law, lying to the sheriff on their behalf. And what is the justification, the motive for all this? To astonish men, to win more admiration—

"So when this loose behaviour I throw off," etc. (i. 2. 212 fol.).

Surely this is a great mistake of Shakspeare's; surely in so far as the prince did act from this motive, he was a charlatan and a snob. (Yet see Prof. Dowden's *Mind and Art of Shakspeare*, p. 211.*)

Instead of a justification by Henry of himself, it should have been put as an excuse, a palliation of misdeeds, in another man's mouth; as something like it is, in fact, put in Warwick's mouth in 2 *Henry IV.* iv. 4. We see, too, how Hal appeased his conscience when it bothered him, by arguments which, though they sounded very grand, were really worth nothing. He had sinned morally—how would he

* See p. 24 above.—ED.

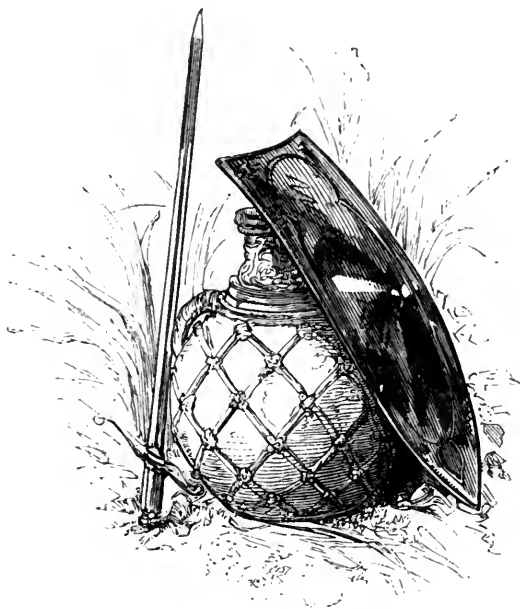
atone for it? Why, he'd fight physically. By being stronger or cleverer in fight than Hotspur, he'd win not only Hotspur's martial fame, but moral glory too, and claim the merit of his foe's life, of duty and devotion to his mistress, war. When Hotspur lay dead at his feet, he thought Hotspur's honours and his own shame had changed places. Still we must recollect the times. Henry's wildness would hardly be blamed then; full bloods *will* sow their wild oats. His escapades were only skin-deep; at a touch, the call of war, he changed. He was not passion's slave; he had his mother's, his father's, self-control; gallant and wise, he won.

As to Hotspur, who can help liking him? With all his hot-headedness and petulance, his daring and his boasting, his humour with his wife, his scorn of that scented courtier, his lashing himself into a rage with Henry the Fourth, his keenness at a bargain (North-country to a 'T'), his hatred of music, his love of his crop-eared roan. Yet he is passion's slave, the thrall of every temper and whim. Himself and his own glory are really his gods, as at his death he says. What is his native land, what is England's weal, to him? Things to be sacrificed because his temper's crossed. One third to Wales, to England's foe, one third to himself, and but one third to Richard's rightful heir. In one sense, Hotspur is Kate the Shrew, in armour, and a man. But how he lives in the play, and starts from the printed page!

Of Falstaff, who can say enough? He is the incarnation of humour and lies, of wit and self-indulgence, of shrewdness and immorality, of self-possession and vice, without a spark of conscience or reverence, without self-respect, an adventurer preying upon the weaknesses of other men. Yet all men enjoy him—so did Shakspeare, and he carried his delight in successful rogues to the end of his life. See how in *Winter's Tale* he bubbles and chirps with the fun of that rascal Autolycus, and lets him sail off successful and unharmed. We

see in Falstaff the amusing exaggeration of Grumio; and that imputing his own faults to other innocent people is delightful.* His most striking power is shown in his turns when he 's cornered. Look at the cases of Poinc and the coward, Prince Hal's exposure of his robbery, his false accusation of Mrs. Quickly, his behaviour in the fight with Douglas, and his claiming to have killed Hotspur. His effrontery is inimitable. He 's neither a coward nor courageous. He only asks which 'll pay best—fighting or running away, and acts accordingly. He evidently had a reputation as a soldier, and was a professed one, was sought out, and got a commission on the outbreak of the war.

* It 's like Mercutio imputing his own quarrelsome-ness to Benvolio in *Romco and Juliet*, iii. 1.



KING HENRY



Part I.

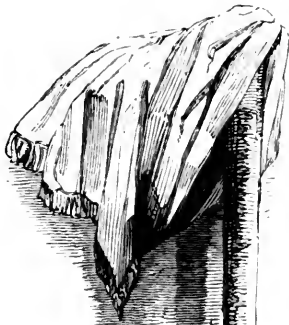
DRAMATIS PERSONÆ.

KING HENRY the Fourth.
HENRY, Prince of Wales, } sons to the King.
JOHN of Lancaster, }
EARL OF WESTMORELAND.
SIR WALTER BLUNT.
THOMAS PERCY, Earl of Worcester.
HENRY PERCY, Earl of Northumberland.
HENRY PERCY, surnamed HOTSPUR, his son.
EDMUND MORTIMER, Earl of March.
RICHARD SCROOP, Archbishop of York.
ARCHIBALD, Earl of DOUGLAS.
OWEN GLENDOWER.
SIR RICHARD VERNON.
SIR JOHN FALSTAFF.
SIR MICHAEL, a friend to the Archbishop of
York.
POINS.
GADSHILL.
PETO.
BARDOLPH.

LADY PERCY, wife to Hotspur, and sister to
Mortimer.
LADY MORTIMER, daughter to Glendower, and
wife to Mortimer.
MISTRESS QUICKLY, hostess of a tavern in
Eastcheap.

Lords, Officers, Sheriff, Vintner, Chamberlain,
Drawers, two Carriers, Travellers, and At-
tendants.

SCENE: England.





GADSHILL.
Early at Gadshill (i. 2. 115).

ACT I.

SCENE I. *London. The Palace.*

Enter KING HENRY, LORD JOHN OF LANCASTER, the EARL OF WESTMORELAND, SIR WALTER BLUNT, *and others.*

King. So shaken as we are, so wan with care,
Find we a time for frightened peace to pant,
And breathe short-winded accents of new broils
To be commenc'd in strands afar remote.
No more the thirsty entrance of this soil
Shall daub her lips with her own children's blood ;
No more shall trenching war channel her fields,
Nor bruise her flowerets with the armed hoofs
Of hostile paces ; those opposed 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 and be no more oppos'd
 Against acquaintance, kindred, and allies :
 The edge of war, like an ill-sheathed knife,
 No more shall cut his master. Therefore, friends,
 As far as to the sepulchre of Christ,
 Whose soldier now, under whose blessed cross 20
 We are impressed and engag'd to fight,
 Forthwith a power of English shall we levy ;
 Whose arms were moulded in their mothers' womb
 To chase these pagans in those holy fields
 Over whose acres walk'd those blessed feet
 Which fourteen hundred years ago were nail'd
 For our advantage on the bitter cross.
 But this our purpose is a twelvemonth old,
 And bootless 't is to tell you we will go ;
 'Therefore we meet not now.—Then let me hear 30
 Of you, my gentle cousin Westmoreland,
 What yesternight our council did decree
 In forwarding this dear expedience.

Westmoreland. My liege, this haste was hot in question,
 And many limits of the charge set down
 But yesternight : when all athwart there came
 A post from Wales loaden with heavy news ;
 Whose worst was, that the noble Mortimer,
 Leading the men of Herefordshire to fight
 Against the irregular and wild Glendower, 40
 Was by the rude hands of that Welshman taken,
 And a thousand of his people butchered ;
 Upon whose dead corpse there was such misuse,
 Such beastly shameless transformation,
 By those Welshwomen done as may not be
 Without much shame retold or spoken of.

King. It seems then that the tidings of this broil
 Brake off our business for the Holy Land.

Westmoreland. This match'd with other did, my gracious
 lord ;

For more uneven and unwelcome news 50
 Came from the north, and thus it did import :
 On Holy-rood day, the gallant Hotspur there,
 Young Harry Percy and brave Archibald,
 That ever-valiant and approved Scot,
 At Holmedon met,
 Where they did spend a sad and bloody hour,
 As by discharge of their artillery,
 And shape of likelihood, the news was told ;
 For he that brought them, in the very heat
 And pride of their contention did take horse, 60
 Uncertain of the issue any way.

King. Here is a dear, a true-industrious friend,
 Sir Walter Blunt, new-lighted from his horse,
 Stain'd with the variation of each soil
 Betwixt that Holmedon and this seat of ours ;
 And he hath brought us smooth and welcome news.
 The Earl of Douglas is discomfited ;
 Ten thousand bold Scots, two and twenty knights,
 Balk'd in their own blood did Sir Walter see
 On Holmedon's plains. Of prisoners, Hotspur took 70
 Mordake the Earl of Fife, and eldest son
 To beaten Douglas, and the Earl of Athol,
 Of Murray, Angus, and Menteith ;
 And is not this an honourable spoil ?
 A gallant prize ? ha ! cousin, is it not ?

Westmoreland. In faith,
 It is a conquest for a prince to boast of.

King. Yea, there thou mak'st me sad and mak'st me sin
 In envy that my Lord Northumberland
 Should be the father to so blest a son, 80

A son who is the theme of honour's tongue,
 Amongst a grove the very straightest plant,
 Who is sweet Fortune's minion and her pride ;
 Whilst I, by looking on the praise of him,
 See riot and dishonour stain the brow
 Of my young Harry. O that it could be prov'd
 That some night-tripping fairy had exchang'd
 In cradle-clothes our children where they lay,
 And call'd mine Percy, his Plantagenet !
 Then would I have his Harry, and he mine. 90
 But let him from my thoughts.—What think you, coz,
 Of this young Percy's pride? the prisoners
 Which he in this adventure hath surpris'd,
 To his own use he keeps, and sends me word,
 I shall have none but Mordake Earl of Fife.

Westmoreland. This is his uncle's teaching, this is Worcester,

Malevolent to you in all aspects ;
 Which makes him prune himself, and bristle up
 The crest of youth against your dignity.

King. But I have sent for him to answer this ; 100
 And for this cause awhile we must neglect
 Our holy purpose to Jerusalem.
 Cousin, on Wednesday next our council we
 Will hold at Windsor : so inform the lords ;
 But come yourself with speed to us again,
 For more is to be said and to be done
 Than out of anger can be uttered.

Westmoreland. I will, my liege. [*Exeunt.*]

SCENE II. *London. An Apartment of the Prince's.*

Enter the PRINCE OF WALES and 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 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, and the blessed sun himself a fair hot wench in flame-coloured taffeta, I see no reason why thou shouldst be so superfluous to demand the time of the day. 11

Falstaff. Indeed, you come near me now, Hal; for we that take purses go by the moon and the seven stars, and not by Phœbus, he, 'that wandering knight so fair.' And, I prithee, sweet wag, when thou art king, as, God save thy grace,—majesty I should say, for grace thou wilt have none,—

Prince. What, none?

Falstaff. No, by my troth, not so much as will serve to be prologue to an egg and butter.

Prince. Well, how then? come, roundly, roundly. 20

Falstaff. Marry, then, sweet wag, when thou art king, let not us that are squires of the night's body be called thieves of the day's beauty: let us be Diana's foresters, gentlemen of the shade, minions of the moon; and 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. 27

Prince. Thou sayest well, and it holds well too; for the fortune of us that are the moon's men doth ebb and flow like the sea, being governed, as the sea is, by the moon. As, for proof, now: a purse of gold most resolutely snatched on Monday night, and most dissolutely spent on Tuesday morning; got with swearing 'Lay by,' and spent with crying 'Bring in;' now in as low an ebb as the foot of the ladder, and by and by in as high a flow as the ridge of the gallows.

Falstaff. By the Lord, thou sayest true, lad. And is not my hostess of the tavern a most sweet wench?

Prince. As the honey of Hybla, my old lad of the castle. And is not a buff jerkin a most sweet robe of durance? 39

Falstaff. How now, how now, mad wag! what, in thy quips and thy quiddities? what a plague have I to do with a buff jerkin?

Prince. Why, what a pox have I to do with my hostess of the tavern?

Falstaff. Well, thou hast called her to a reckoning many a time and oft.

Prince. Did I ever call for thee to pay thy part?

Falstaff. No; I'll give thee thy due, thou hast paid all there.

Prince. Yea, and elsewhere, so far as my coin would stretch; and where it would not, I have used my credit. 50

Falstaff. Yea, and so used it that, were it not here apparent that thou art heir apparent,—but, I prithee, sweet wag, shall there be gallows standing in England when thou art king? and resolution thus fobbed as it is with the rusty curb of old father antic the law? Do not thou, when thou art king, hang a thief.

Prince. No; thou shalt.

Falstaff. Shall I? O rare! By the Lord, I'll be a brave judge! 59

Prince. Thou judgest false already; I mean, thou shalt have the hanging of the thieves, and so become a rare hangman.

Falstaff. Well, Hal, well; and in some sort it jumps with my humour as well as waiting in the court, I can tell you.

Prince. For obtaining of suits?

Falstaff. Yea, for obtaining of suits, whereof the hangman hath no lean wardrobe. 'Sblood, I am as melancholy as a gib cat or a lugged bear.

Prince. Or an old lion, or a lover's lute.

Falstaff. Yea, or the drone of a Lincolnshire bagpipe. 70

Prince. What say'st thou to a hare, or the melancholy of Moor-ditch?

Falstaff. Thou hast the most unsavoury similes and art indeed the most comparative, rascalliest, sweet young prince. But, Hal, I prithee, trouble me no more with vanity. I would to God thou and I knew where a commodity of good names were to be bought! An old lord of the council rated me the other day in the street about you, sir, but I marked him not; and yet he talked very wisely, but I regarded him not; and yet he talked wisely, and in the street too. 80

Prince. Thou didst well; for wisdom cries out in the streets, and no man regards it.

Falstaff. O, thou hast damnable iteration and art indeed able to corrupt a saint. Thou hast done much harm upon me, Hal; God forgive thee for it! Before I knew thee, Hal, I knew nothing; and now am I, if a man should speak truly, little better than one of the wicked. I must give over this life, and I will give it over; by the Lord, an I do not, I am a villain! I'll be damned for never a king's son in Christendom. 90

Prince. Where shall we take a purse to-morrow, Jack?

Falstaff. Zounds, where thou wilt, lad, I'll make one; an I do not, call me villain and baffle me.

Prince. I see a good amendment of life in thee; from praying to purse-taking.

Falstaff. Why, Hal, 't is my vocation, Hal; 't is no sin for a man to labour in his vocation.

Enter POINS.

Poins!—Now shall we know if Gadshill have set a match.—O, if men were to be saved by merit, what hole in hell were hot enough for him? This is the most omnipotent villain that ever cried 'Stand' to a true man. 101

Prince. Good morrow, Ned.

Poins. Good morrow, sweet Hal.—What says Monsieur Remorse? what says Sir John Sack-and-Sugar? Jack! how agrees the devil and thee about thy soul, that thou soldest

him on Good-Friday last for a cup of Madeira and a cold capon's leg?

Prince. Sir John stands to his word, the devil shall have his bargain; for he was never yet a breaker of proverbs: he will give the devil his due. 116

Poins. Then art thou damned for keeping thy word with the devil.

Prince. Else he had been damned for cozening the devil.

Poins. But, my lads, my lads, to-morrow morning, by four o'clock, early at Gadshill! there are pilgrims going to Canterbury with rich offerings, and traders riding to London with fat purses. I have vizards for you all; you have horses for yourselves. Gadshill lies to-night in Rochester; I have bespoke supper to-morrow night in Eastcheap: we may do it as secure as sleep. If you will go, I will stuff your purses full of crowns; if you will not, tarry at home and be hanged.

Falstaff. Hear ye, Yedward; if I tarry at home and go not, I'll hang you for going. 123

Poins. You will, chops?

Falstaff. Hal, wilt thou make one?

Prince. Who, I rob? I a thief? not I, by my faith.

Falstaff. There's neither honesty, manhood, nor good fellowship in thee, nor thou cam'st not of the blood royal, if thou dar'st not stand for ten shillings.

Prince. Well then, once in my days I'll be a madcap. 130

Falstaff. Why, that's well said.

Prince. Well, come what will, I'll tarry at home.

Falstaff. By the Lord, I'll be a traitor then, when thou art king.

Prince. I care not.

Poins. Sir John, I prithee, leave the prince and me alone; I will lay him down such reasons for this adventure that he shall go. 138

Falstaff. Well, God give thee the spirit of persuasion and him the ears of profiting, that what thou speakest may move

and what he hears may be believed, that the true prince may, for recreation sake, prove a false thief; for the poor abuses of the time want countenance. Farewell; you shall find me in Eastcheap.

Prince. Farewell, thou latter spring! farewell, All-hallow'n summer!
[*Exit Falstaff.*]

Poins. Now, my good sweet honey lord, ride with us tomorrow; I have a jest to execute that I cannot manage alone. Falstaff, Bardolph, Peto, and Gadshill shall rob those men that we have already waylaid: yourself and I will not be there; and when they have the booty, if you and I do not rob them, cut this head off from my shoulders. 152

Prince. How shall we part with them in setting forth?

Poins. Why, we will set forth before or after them, and appoint them a place of meeting, wherein it is at our pleasure to fail; and then will they adventure upon the exploit themselves, which they shall have no sooner achieved, but we'll set upon them.

Prince. Yea, but 't is like that they will know us by our horses, by our habits, and by every other appointment, to be ourselves. 161

Poins. Tut! our horses they shall not see; I'll tie them in the wood: our vizards we will change after we leave them; and, sirrah, I have cases of buckram for the nonce, to immask our noted outward garments.

Prince. Yea, but I doubt they will be too hard for us.

Poins. Well, for two of them, I know them to be as true-bred cowards as ever turned back; and for the third, if he fight longer than he sees reason, I'll forswear arms. The virtue of this jest will be, the incomprehensible lies that this same fat rogue will tell us when we meet at supper: how thirty, at least, he fought with; what wards, what blows, what extremities he endured; and in the reproof of this lies the jest. 174

Prince. Well, I'll go with thee: provide us all things nec-

essary, and meet me to-morrow night in Eastcheap; there I'll sup. Farewell.

Poins. Farewell, my lord.

[*Exit.*

Prince. I know you all, and will awhile uphold

The unyok'd humour of your idleness;

180

Yet herein will I imitate the sun,

Who doth permit the base contagious clouds

To smother up his beauty from the world,

That, when he please again to be himself,

Being wanted, he may be more wonder'd at,

By breaking through the foul and ugly mists

Of vapours that did seem to strangle him.

If all the year were playing holidays,

To sport would be as tedious as to work;

But when they seldom come, they wish'd-for come,

190

And nothing pleaseth but rare accidents.

So, when this loose behaviour I throw off

And pay the debt I never promised,

By how much better than my word I am,

By so much shall I falsify men's hopes;

And like bright metal on a sullen ground,

My reformation, glittering o'er my fault,

Shall show more goodly and attract more eyes

'Than that which hath no foil to set it off.

I'll so offend, to make offence a skill;

200

Redeeming time when men think least I will.

[*Exit.*

SCENE III. *London. The Palace.*

*Enter the KING, NORTHUMBERLAND, WORCESTER, HOTSPUR,
SIR WALTER BLUNT, with others.*

King. My blood hath been too cold and temperate,

Unapt to stir at these indignities,

And you have found me; for accordingly

You tread upon my patience: but be sure

I will from henceforth rather be myself,
 Mighty and to be fear'd, than my condition,
 Which hath been smooth as oil, soft as young down,
 And therefore lost that title of respect
 Which the proud soul ne'er pays but to the proud.

Worcester. Our house, my sovereign liege, little deserves
 The scourge of greatness to be us'd on it, 11
 And that same greatness too which our own hands
 Have help to make so portly.

Northumberland. My lord,—

King. Worcester, get thee gone; for I do see
 Danger and disobedience in thine eye.
 O, sir, your presence is too bold and peremptory,
 And majesty might never yet endure
 The moody frontier of a servant brow.
 You have good leave to leave us; when we need 20
 Your use and counsel, we shall send for you.—

[Exit Worcester.

You were about to speak.

[To Northumberland.

Northumberland. Yea, my good lord.
 Those prisoners in your highness' name demanded,
 Which Harry Percy here at Holmedon took,
 Were, as he says, not with such strength denied
 As is deliver'd to your majesty;
 Either envy, therefore, or misprision
 Is guilty of this fault, and not my son.

Hotspur. My liege, I did deny no prisoners,
 But I remember, when the fight was done, 30
 When I was dry with rage and extreme toil,
 Breathless and faint, leaning upon my sword,
 Came there a certain lord, neat, and trimly dress'd,
 Fresh as a bridegroom; and his chin new reap'd
 Show'd like a stubble-land at harvest-home.
 He was perfumed like a milliner,
 And 'twixt his finger and his thumb he held

A pouncet-box, which ever and anon
 He gave his nose and took 't away again ;
 Who therewith angry, when it next came there, 40
 Took it in snuff: and still he smil'd and talk'd,
 And as the soldiers bore dead bodies by,
 He call'd them untaught knaves, unmannerly,
 'To bring a slovenly unhandsome corse
 Betwixt the wind and his nobility.
 With many holiday and lady terms
 He question'd me ; among the rest, demanded
 My prisoners in your majesty's behalf.
 I then, all smarting with my wounds being cold,
 To be so pester'd with a popinjay, 50
 Out of my grief and my impatience,
 Answer'd neglectingly I know not what,
 He should, or he should not ; for he made me mad
 To see him shine so brisk, and smell so sweet,
 And talk so like a waiting-gentlewoman
 Of guns and drums and wounds,—God save the mark !—
 And telling me the sovereign'st thing on earth
 Was parmaceti for an inward bruise ;
 And that it was great pity, so it was,
 This villanous salt-petre should be digg'd 60
 Out of the bowels of the harmless earth,
 Which many a good tall fellow had destroy'd
 So cowardly ; and but for these vile guns,
 He would himself have been a soldier.
 'This bald unjointed chat of his, my lord,
 I answer'd indirectly, as I said ;
 And I beseech you, let not his report
 Come current for an accusation
 Betwixt my love and your high majesty.

Blunt. The circumstance consider'd, good my lord, 70
 Whate'er Lord Harry Percy then had said
 To such a person and in such a place,

At such a time, with all the rest retold,
 May reasonably die, and never rise
 To do him wrong or any way impeach
 What then he said, so he unsay it now.

King. Why, yet he doth deny his prisoners,
 But with proviso and exception,
 That we at our own charge shall ransom straight
 His brother-in-law, the foolish Mortimer ;
 Who, on my soul, hath wilfully betray'd
 The lives of those that he did lead to fight
 Against that great magician, damn'd Glendower,
 Whose daughter, as we hear, the Earl of March
 Hath lately married. Shall our coffers, then,
 Be emptied to redeem a traitor home ?
 Shall we buy treason ? and indent with fears,
 When they have lost and forfeited themselves ?
 No, on the barren mountains let him starve ;
 For I shall never hold that man my friend
 Whose tongue shall ask me for one penny cost
 To ransom home revolted Mortimer.

Hotspur. Revolted Mortimer !
 He never did fall off, my sovereign liege,
 But by the chance of war ; to prove that true
 Needs no more but one tongue for all those wounds,
 Those mouthed wounds, which valiantly he took
 When on the gentle Severn's sedgy bank,
 In single opposition, hand to hand,
 He did confound the best part of an hour
 In changing hardiment with great Glendower.
 Three times they breath'd and three times did they drink,
 Upon agreement, of swift Severn's flood ;
 Who then, affrighted with their bloody looks,
 Ran fearfully among the trembling reeds,
 And hid his crisp head in the hollow bank
 Blood-stained with these valiant combatants.

Never did base and rotten policy
 Colour her working with such deadly wounds ;
 Nor never could the noble Mortimer 110
 Receive so many, and all willingly :
 Then let not him be slander'd with revolt.

King. Thou dost belie him, Percy, thou dost belie him ;
 He never did encounter with Glendower.

I tell thee,

He durst as well have met the devil alone
 As Owen Glendower for an enemy.

Art thou not asham'd? But, sirrah, henceforth
 Let me not hear you speak of Mortimer.

Send me your prisoners with the speediest means, 120
 Or you shall hear in such a kind from me

As will displease you.—My Lord Northumberland,
 We license your departure with your son.—

Send us your prisoners, or you will hear of it.

[*Exeunt King Henry, Blunt, and train.*]

Hotspur. An if the devil come and roar for them,
 I will not send them.—I will after straight
 And tell him so ; for I will ease my heart,
 Although it be with hazard of my head.

Northumberland. What, drunk with choler? stay and pause
 awhile.—

Here comes your uncle.

Re-enter WORCESTER.

Hotspur. 130
 Speak of Mortimer !
 Zounds, I will speak of him ; and let my soul
 Want mercy, if I do not join with him :
 Yea, on his part I 'll empty all these veins,
 And shed my dear blood drop by drop in the dust,
 But I will lift the down-trod Mortimer
 As high in the air as this unthankful king,
 As this ingrate and canker'd Bolingbroke.

Northumberland. Brother, the king hath made your nephew mad.

Worcester. Who struck this heat up after I was gone?

Hotspur. He will, forsooth, have all my prisoners; 140

And when I urg'd the ransom once again
Of my wife's brother, then his cheek look'd pale,
And on my face he turn'd an eye of death,
Trembling even at the name of Mortimer.

Worcester. I cannot blame him; was he not proclaim'd
By Richard that dead is the next of blood?

Northumberland. He was; I heard the proclamation:
And then it was when the unhappy king—
Whose wrongs in us God pardon!—did set forth
Upon his Irish expedition; 150
From whence he intercepted did return
To be depos'd and shortly murdered.

Worcester. And for whose death we in the world's wide
mouth
Live scandaliz'd and foully spoken of.

Hotspur. But, soft, I pray you; did King Richard then
Proclaim my brother Edmund Mortimer
Heir to the crown?

Northumberland. He did; myself did hear it.

Hotspur. Nay, then I cannot blame his cousin king,
That wish'd him on the barren mountains starve.
But shall it be, that you, that set the crown 160
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?
O, pardon me that I descend so low,
To show the line and the predicament
Wherein you range under this subtle king!

Shall it for shame be spoken in these days,
 Or fill up chronicles in time to come,
 That men of your nobility and power
 Did gage them both in an unjust behalf,
 As both of you—God pardon it!—have done,
 To put down Richard, that sweet lovely rose,
 And plant this thorn, this canker, Bolingbroke?
 And shall it in more shame be further spoken,
 That you are fool'd, discarded, and shook off
 By him for whom these shames ye underwent?
 No; yet time serves wherein you may redeem
 Your banish'd honours and restore yourselves
 Into the good thoughts of the world again,
 Revenge the jeering and disdain'd contempt
 Of this proud king, who studies day and night
 To answer all the debt he owes to you
 Even with the bloody payment of your deaths.
 Therefore, I say,—

170

180

Worcester. Peace, cousin, say no more.
 And now I will unclasp a secret book,
 And to your quick-conceiving discontents
 I'll read you matter deep and dangerous,
 As full of peril and adventurous spirit
 As to o'er-walk a current roaring loud
 On the unsteadfast footing of a spear.

190

Hotspur. If he fall in, good night! or sink or swim:
 Send danger from the east unto the west,
 So honour cross it from the north to south,
 And let them grapple; O, the blood more stirs
 To rouse a lion than to start a hare!

Northumberland. Imagination of some great exploit
 Drives him beyond the bounds of patience.

200

Hotspur. By heaven, methinks it were an easy leap,
 To pluck bright honour from the pale-fac'd moon,
 Or dive into the bottom of the deep,

Where fathom-line could never touch the ground,
 And pluck up drowned honour by the locks,
 So he that doth redeem her thence might wear
 Without corrival all her dignities;
 But out upon this half-fac'd fellowship!

Worcester. He apprehends a world of figures here,
 But not the form of what he should attend.—
 Good cousin, give me audience for a while.

210

Hotspur. I cry you mercy.

Worcester. Those same noble Scots
 That are your prisoners,—

Hotspur. I'll keep them all.
 By God, he shall not have a Scot of them;
 No, if a Scot would save his soul, he shall not.
 I'll keep them, by this hand.

Worcester. You start away
 And lend no ear unto my purposes.
 Those prisoners you shall keep.

Hotspur. Nay, I will; that's flat.
 He said he would not ransom Mortimer,
 Forbade my tongue to speak of Mortimer;
 But I will find him when he lies asleep,
 And in his ear I'll holla 'Mortimer!
 Nay, I'll have a starling shall be taught to speak
 Nothing but 'Mortimer,' and give it him,
 To keep his anger still in motion.

220

Worcester. Hear you, cousin; a word.

Hotspur. All studies here I solemnly defy,
 Save how to gall and pinch this Bolingbroke;
 And that same sword-and-buckler Prince of Wales,
 But that I think his father loves him not
 And would be glad he met with some mischance,
 I would have him poison'd with a pot of ale.

230

Worcester. Farewell, kinsman; I'll talk to you
 When you are better temper'd to attend.

Northumberland. Why, what a wasp-stung and impatient fool

Art thou to break into this woman's mood,
Tying thine ear to no tongue but thine own!

Hotspur. Why, look you, I am whipp'd and scourg'd with rods,

Nettled and stung with pismires, when I hear
Of this vile politician, Bolingbroke.

240

In Richard's time,—what do ye call the place?—

A plague upon 't!—it is in Gloucestershire;
'T was where the madcap duke his uncle kept,
His uncle York,—where I first bow'd my knee
Unto this king of smiles, this Bolingbroke,—
'Sblood!—

When you and he came back from Ravenspur.

Northumberland. At Berkeley castle.

Hotspur. You say true.—

Why, what a candy deal of courtesy

250

This fawning greyhound then did proffer me!

Look, 'when his infant fortune came to age,'
And 'gentle Harry Percy,' and 'kind cousin,'—
O, the devil take such cozeners!—God forgive me!—
Good uncle, tell your tale, for I have done.

Worcester. Nay, if you have not, to it again;
We will stay your leisure.

Hotspur. I have done, i' faith.

Worcester. Then once more to your Scottish prisoners.

Deliver them up without their ransom straight,
And make the Douglas' son your only mean
For powers in Scotland; which, for divers reasons
Which I shall send you written, be assur'd,
Will easily be granted.—You, my lord,

260

[*To Northumberland.*

Your son in Scotland being thus employ'd,
Shall secretly into the bosom creep

Of that same noble prelate, well belov'd,
The archbishop.

Hotspur. Of York, is it not?

Worcester. True; who bears hard
His brother's death at Bristol, the Lord Scroop. 270

I speak not this in estimation,
As what I think might be, but what I know
Is ruminated, plotted, and set down,
And only stays but to behold the face
Of that occasion that shall bring it on.

Hotspur. I smell it; upon my life, it will do well.

Northumberland. Before the game's afoot, thou still lett'st
slip.

Hotspur. Why, it cannot choose but be a noble plot.—
And then the power of Scotland and of York,—
To join with Mortimer, ha?

Worcester. And so they shall. 280

Hotspur. In faith, it is exceedingly well aim'd.

Worcester. And 't is no little reason bids us speed,
To save our heads by raising of a head;
For, bear ourselves as even as we can,
The king will always think him in our debt,
And think we think ourselves unsatisfied,
Till he hath found a time to pay us home:
And see already how he doth begin
To make us strangers to his looks of love.

Hotspur. He does, he does; we'll be reveng'd on him.

Worcester. Cousin, farewell.—No further go in this 291
Than I by letters shall direct your course.

When time is ripe, which will be suddenly,
I'll steal to Glendower and Lord Mortimer;
Where you and Douglas and our powers at once,
As I will fashion it, shall happily meet,
To bear our fortunes in our own strong arms,
Which now we hold at much uncertainty.

Northumberland. Farewell, good brother ; we shall thrive,
I trust.

Hotspur. Uncle, adieu ; O, let the hours be short 300
Till fields and blows and groans applaud our sport !

[*Excunt.*





Here I lay, and thus I bore my point (ii. 4. 178).

ACT II.

SCENE I. *Rochester. An Inn Yard.*

Enter a Carrier with a lantern in his hand.

1 Carrier. Heigh-ho! an it be not four by the day, I'll be hanged! Charles' wain is over the new chimney, and yet our horse not packed.—What, ostler!

Ostler. [*Within*] Anon, anon.

1 Carrier. I prithee, Tom, beat Cut's saddle, put a few flocks in the point; the poor jade is wrung in the withers out of all cess.

Enter another Carrier.

2 Carrier. Peas and beans are as dank here as a dog, and that is the next way to give poor jades the bots; this house is turned upside down since Robin Ostler died. 10

1 Carrier. Poor fellow! never joyed since the price of oats rose; it was the death of him.

2 Carrier. I think this be the most villanous house in all London road for fleas; I am stung like a tench.

1 Carrier. Like a tench! by the mass, there is ne'er a king christen could be better bit than I have been since the first cock.—What, ostler! come away, and be hanged! come away.

2 Carrier. I have a gammon of bacon and two razes of ginger, to be delivered as far as Charing-cross. 20

1 Carrier. God's body! the turkeys in my pannier are quite starved.—What, ostler!—A plague on thee! hast thou never an eye in thy head? canst not hear? An 't were not as good deed as drink, to break the pate on thee, I am a very villain.—Come, and be hanged! hast no faith in thee?

Enter GADSHILL.

Gadshill. Good morrow, carriers. What 's o'clock?

1 Carrier. I think it be two o'clock.

Gadshill. I prithee, lend me thy lantern, to see my gelding in the stable.

1 Carrier. Nay, soft, I pray ye; I know a trick worth two of that, i' faith. 31

Gadshill. I prithee, lend me thine.

2 Carrier. Ay, when? canst tell?—Lend me thy lantern, quoth a'?—marry, I'll see thee hanged first.

Gadshill. Sirrah carrier, what time do you mean to come to London?

2 Carrier. Time enough to go to bed with a candle, I warrant thee.—Come, neighbour Mugs, we'll call up the

gentlemen; they will along with company, for they have great charge. [*Exeunt Carriers.*

Gadshill. What, ho! chamberlain!

41

Chamberlain. [*Within*] At hand, quoth pick-purse.

Gadshill. That 's even as fair as—at hand, quoth the chamberlain; for thou variest no more from picking of purses than giving direction doth from labouring; thou layest the plot how.

Enter Chamberlain.

Chamberlain. Good morrow, Master Gadshill. It holds current that I told you yesternight; there 's a franklin in the wild of Kent hath brought three hundred marks with him in gold. I heard him tell it to one of his company last night at supper; a kind of auditor; one that hath abundance of charge too,—God knows what. They are up already, and call for eggs and butter; they will away presently. 53

Gadshill. Sirrah, if they meet not with Saint Nicholas' clerks, I 'll give thee this neck.

Chamberlain. No, I 'll none of it; I prithee, keep that for the hangman; for I know thou worshippest Saint Nicholas as truly as a man of falsehood may.

Gadshill. What talkest thou to me of the hangman? if I hang, I 'll make a fat pair of gallows; for if I hang, old Sir John hangs with me, and thou know'st he is no starveling. 'Tut! there are other Trojans that thou dream'st not of, the which for sport sake are content to do the profession some grace, that would, if matters should be looked into, for their own credit sake, make all whole. I am joined with no foot-land-rakers, no long-staff sixpenny strikers, none of these mad mustachio-purple-hued malt-worms; but with nobility and tranquillity, burgomasters and great oneyers, such as can hold in, such as will strike sooner than speak, and speak sooner than drink, and drink sooner than pray: and yet, zounds, I lie; for they pray continually to their saint, the

commonwealth ; or rather, not pray to her, but prey on her, for they ride up and down on her and make her their boots.

Chamberlain. What, the commonwealth their boots? will she hold out water in foul way? 75

Gadshill. She will, she will ; justice hath liquored her. We steal as in a castle, cock-sure ; we have the receipt of fern-seed, we walk invisible.

Chamberlain. Nay, by my faith, I think you are more beholding to the night than to fern-seed for your walking invisible. 81

Gadshill. Give me thy hand ; thou shalt have a share in our purchase, as I am a true man.

Chamberlain. Nay, rather let me have it, as you are a false thief.

Gadshill. Go to ; homo is a common name to all men. Bid the ostler bring my gelding out of the stable. Farewell, ye muddy knave. [Exeunt.

SCENE II. *The Highway, near Gadshill.*

Enter PRINCE HENRY *and* POINS.

Poins. Come, shelter, shelter ; I have removed Falstaff's horse, and he frets like a gummed velvet.

Prince. Stand close.

Enter FALSTAFF.

Falstaff. Poins ! Poins, and be hanged ! Poins !

Prince. Peace, ye fat-kidneyed rascal ! what a brawling dost thou keep !

Falstaff. Where 's Poins, Hal ?

Prince. He is walked up to the top of the hill ; I 'll go seek him. 9

Falstaff. I am accursed to rob in that thief's company ; the rascal hath removed my horse, and tied him I know not where. If I travel but four foot by the squire further afoot,

I shall break my wind. Well, I doubt not but to die a fair death for all this, if I scape hanging for killing that rogue. I have forsworn his company hourly any time this two and twenty years, and yet I am bewitched with the rogue's company. If the rascal have not given me medicines to make me love him, I 'll be hanged; it could not be else; I have drunk medicines.—Poins!—Hal!—a plague upon you both!—Bardolph!—Peto!—I 'll starve ere I 'll rob a foot further. An 't were not as good a deed as drink, to turn true man and to leave these rogues, I am the veriest varlet that ever chewed with a tooth. Eight yards of uneven ground is three-score and ten miles afoot with me; and the stony-hearted villains know it well enough. A plague upon it when thieves cannot be true one to another! [*They whistle.*] Whew!—A plague upon you all! Give me my horse, you rogues; give me my horse, and be hanged!

28

Prince. Peace, ye fat-guts! lie down; lay thine ear close to the ground, and list if thou canst hear the tread of travellers.

Falstaff. Have you any levers to lift me up again, being down? 'Sblood, I 'll not bear mine own flesh so far afoot again for all the coin in thy father's exchequer. What a plague mean ye to colt me thus?

Prince. Thou liest; thou art not colted, thou art uncolted.

Falstaff. I prithee, good Prince Hal, help me to my horse, good king's son.

Prince. Out, you rogue! shall I be your ostler?

39

Falstaff. Go, hang thyself in thine own heir-apparent garters! If I be ta'en, I 'll peach for this. An I have not ballads made on you all and sung to filthy tunes, let a cup of sack be my poison! When a jest is so forward, and afoot too,—I hate it.

Enter GADSHILL, BARDOLPH and PETO with him.

Gadshill. Stand.

Falstaff. So I do, against my will.

Poins. O, 't is our setter; I know his voice.

Bardolph. What news?

Gadshill. Case ye, case ye; on with your vizards: there 's money of the king's coming down the hill; 't is going to the king's exchequer. 51

Falstaff. You lie, you rogue; 't is going to the king's tavern.

Gadshill. There 's enough to make us all.

Falstaff. To be hanged.

Prince. You four shall front them in the narrow lane; Ned and I will walk lower: if they scape from your encounter, then they light on us.

Peto. How many be there of them?

Gadshill. Some eight or ten.

Falstaff. Zounds, will they not rob us? 60

Prince. What, a coward, Sir John Paunch?

Falstaff. Indeed, I am not John of Gaunt, your grandfather; but yet no coward, Hal.

Prince. Well, we leave that to the proof.

Poins. Sirrah Jack, thy horse stands behind the hedge; when thou need'st him, there thou shalt find him. Farewell, and stand fast.

Falstaff. Now cannot I strike him, if I should be hanged.

Prince. Ned, where are our disguises?

Poins. Here, hard by; stand close. 70

[*Exeunt Prince and Poins.*]

Falstaff. Now, my masters, happy man be his dole, say I; every man to his business.

Enter Travellers.

1 Traveller. Come, neighbour: the boy shall lead our horses down the hill; we 'll walk afoot awhile, and ease our legs.

Thieves. Stand!

Travellers. Jesu bless us!

Falstaff. Strike ; down with them ; cut the villains' throats. Ah! whoreson caterpillars! bacon-fed knaves! they hate us youth : down with them ; fleece them. 80

Travellers. O, we are undone, both we and ours for ever!

Falstaff. Hang ye, gorbellied knaves, are ye undone? No, ye fat chuffs ; I would your store were here! On, bacons, on! What, ye knaves! young men must live. You are grandjurors, are ye? we'll jure ye, i' faith.

[*Here they rob them and bind them. Exeunt.*]

Re-enter PRINCE HENRY and POINS.

Prince. The thieves have bound the true men. Now could thou and I rob the thieves and go merrily to London, it would be argument for a week, laughter for a month, and a good jest for ever.

Poins. Stand close ; I hear them coming. 90

Enter the Thieves again.

Falstaff. Come, my masters, let us share, and then to horse before day. An the Prince and Poins be not two arrant cowards, there's no equity stirring ; there's no more valour in that Poins than in a wild-duck.

Prince. Your money!

Poins. Villains!

[*As they are sharing, the Prince and Poins set upon them ; they all run away (Falstaff after a blow or two), leaving the booty behind them.*]

Prince. Got with much ease. Now merrily to horse. The thieves are scatter'd and possess'd with fear So strongly that they dare not meet each other ; Each takes his fellow for an officer. 100

Away, good Ned. Falstaff sweats to death, And lards the lean earth as he walks along ; Were't not for laughing, I should pity him.

Poins. How the rogue roar'd! [*Exeunt.*]

SCENE III. *Warkworth Castle.**Enter* HOTSPUR, *reading a letter.*

Hotspur. 'But, for mine own part, my lord, I could be well contented to be there, in respect of the love I bear your house.' He could be contented! why is he not, then? In respect of the love he bears our house! he shows in this, he loves his own barn better than he loves our house. Let me see some more. '*The purpose you undertake is dangerous;*'—why, that's certain: 't is dangerous to take a cold, to sleep, to drink; but I tell you, my lord fool, out of this nettle, danger, we pluck this flower, safety. '*The purpose you undertake is dangerous, the friends you have named uncertain, the time itself unsorted, and your whole plot too light for the counterpoise of so great an opposition.*' Say you so, say you so? I say unto you again, you are a shallow cowardly hind, and you lie. What a lack-brain is this! By the Lord, our plot is a good plot as ever was laid; our friends true and constant: a good plot, good friends, and full of expectation; an excellent plot, very good friends. What a frosty-spirited rogue is this! Why, my lord of York commends the plot and the general course of the action. Zounds, an I were now by this rascal, I could brain him with his lady's fan. Is there not my father, my uncle, and myself? lord Edmund Mortimer, my lord of York, and Owen Glendower? is there not besides the Douglas? have I not all their letters to meet me in arms by the ninth of the next month? and are they not some of them set forward already? What a pagan rascal is this! an infidel! Ha! you shall see now, in very sincerity of fear and cold heart, will he to the king and lay open all our proceedings. O, I could divide myself and go to buffets, for moving such a dish of skim milk with so honourable an action! Hang him! let him tell the king; we are prepared. I will set forward to-night.—

Enter LADY PERCY.

31

How now, Kate! I must leave you within these two hours.

Lady Percy. O, my good lord, why are you thus alone?
 For what offence have I this fortnight been
 A banish'd woman from my Harry's bed?
 Tell me, sweet lord, what is 't that takes from thee
 Thy stomach, pleasure, and thy golden sleep?
 Why dost thou bend thine eyes upon the earth,
 And start so often when thou sitt'st alone?
 Why hast thou lost the fresh blood in thy cheeks, 40
 And given my treasures and my rights of thee
 To thick-eyed musing and curst melancholy?
 In thy faint slumbers I by thee have watch'd,
 And heard thee murmur tales of iron wars,
 Speak terms of manage to thy bounding steed,
 Cry 'Courage! to the field!' And thou hast talk'd
 Of sallies and retires, of trenches, tents,
 Of palisadoes, frontiers, parapets,
 Of basilisks, of cannon, culverin,
 Of prisoners' ransom and of soldiers slain, 50
 And all the current of a heady fight.
 Thy spirit within thee hath been so at war
 And thus hath so bestirr'd thee in thy sleep,
 That beads of sweat have stood upon thy brow,
 Like bubbles in a late-disturbed stream;
 And in thy face strange motions have appear'd,
 Such as we see when men restrain their breath
 On some great sudden hest. O, what portents are these?
 Some heavy business hath my lord in hand,
 And I must know it, else he loves me not. 60

Hotspur. What, ho!

Enter Servant.

Is Gilliams with the packet gone?

Servant. He is, my lord, an hour ago.

Hotspur. Hath Butler brought those horses from the
 sheriff?

Servant. One horse, my lord, he brought even now.

Hotspur. What horse? a roan, a crop-ear, is it not?

Servant. It is, my lord.

Hotspur. That roan shall be my throne.

Well, I will back him straight.—O esperance!—

Bid Butler lead him forth into the park. [*Exit Servant.*

Lady Percy. But hear you, my lord.

Hotspur. What say'st thou, my lady? 70

Lady Percy. What is it carries you away?

Hotspur. Why, my horse, my love, my horse.

Lady Percy. Out, you mad-headed ape!

A weasel hath not such a deal of spleen

As you are toss'd with. In faith,

I'll know your business, Harry, that I will.

I fear my brother Mortimer doth stir

About his title, and hath sent for you

To line his enterprise; but if you go,—

Hotspur. So far afoot, I shall be weary, love. 80

Lady Percy. Come, come, you paraquito, answer me
Directly unto this question that I ask.

In faith, I'll break thy little finger, Harry,

An if thou wilt not tell me all things true.

Hotspur. Away,

Away, you trifler! Love! I love thee not,

I care not for thee, Kate; this is no world

To play with marmets and to tilt with lips;

We must have bloody noses and crack'd crowns,

And pass them current too.—God's me, my horse!— 90

What say'st thou, Kate? what would'st thou have with me?

Lady Percy. Do you not love me? do you not, indeed?

Well, do not then; for since you love me not,

I will not love myself. Do you not love me?

Nay, tell me if you speak in jest or no.

Hotspur. Come, wilt thou see me ride?

And when I am o' horseback, I will swear

I love thee infinitely. But hark you, Kate ;
I must not have you henceforth question me
Whither I go, nor reason whereabouts.

100

Whither I must, I must ; and, to conclude,
This evening must I leave you, gentle Kate.
I know you wise, but yet no farther wise
Than Harry Percy's wife : constant you are,
But yet a woman : and for secrecy,
No lady closer ; for I well believe
Thou wilt not utter what thou dost not know ;
And so far will I trust thee, gentle Kate.

Lady Percy. How ! so far ?

Hotspur. Not an inch further. But hark you, Kate : 110
Whither I go, thither shall you go too ;
To-day will I set forth, to-morrow you.
Will this content you, Kate ?

Lady Percy. It must of force. [*Exeunt.*]

SCENE IV. *The Boar's-Head Tavern, Eastcheap.*

Enter the PRINCE and POINS.

Prince. Ned, prithee, come out of that fat-room, and lend me thy hand to laugh a little.

Poins. Where hast been, Hal ?

Prince. With three or four loggerheads amongst three or four score hogsheads. I have sounded the very base-string of humility. Sirrah, I am sworn brother to a leash of drawers ; and can call them all by their christen names, as Tom, Dick, and Francis. They take it already upon their salvation, that though I be but Prince of Wales, yet I am the king of courtesy ; and tell me flatly I am no proud Jack, like Falstaff, but a Corinthian, a lad of mettle, a good boy,—by the Lord, so they call me !—and when I am king of England ; I shall command all the good lads in Eastcheap. They call drinking deep, dyeing scarlet ; and when you breathe in your

watering, they cry 'hem!' and bid you play it off. To conclude, I am so good a proficient in one quarter of an hour, that I can drink with any tinker in his own language during my life. I tell thee, Ned, thou hast lost much honour, that thou wert not with me in this action. But, sweet Ned,—to sweeten which name of Ned, I give thee this pennyworth of sugar, clapped even now into my hand by an under-skinker, one that never spake other English in his life than 'Eight shillings and sixpence,' and 'You are welcome,' with this shrill addition, 'Anon, anon, sir! Score a pint of bastard in the Half-moon,' or so. But, Ned, to drive away the time till Falstaff come, I prithee, do thou stand in some by-room, while I question my puny drawer to what end he gave me the sugar; and do thou never leave calling 'Francis,' that his tale to me may be nothing but 'Anon.' Step aside, and I'll show thee a precedent.

30

Poins. Francis!

Prince. Thou art perfect.

Poins. Francis!

[*Exit Poins.*

Enter FRANCIS.

Francis. Anon, anon, sir.—Look down into the Pomgarnet, Ralph.

Prince. Come hither, Francis.

Francis. My lord?

Prince. How long hast thou to serve, Francis?

Francis. Forsooth, five years, and as much as to—

Poins. [*Within*] Francis!

40

Francis. Anon, anon, sir.

Prince. Five year! by 'r lady, a long lease for the clinking of pewter. But, Francis, darest thou be so valiant as to play the coward with thy indenture and show it a fair pair of heels and run from it?

Francis. O Lord, sir, I'll be sworn upon all the books in England, I could find in my heart—

Poins. [*Within*] Francis!

Francis. Anon, sir.

Prince. How old art thou, Francis? 50

Francis. Let me see—about Michaelmas next I shall be—

Poins. [*Within*] Francis!

Francis. Anon, sir.—Pray stay a little, my lord.

Prince. Nay, but hark you, Francis; for the sugar thou gavest me,—'t was a pennyworth, was 't not?

Francis. O Lord, sir, I would it had been two!

Prince. I will give thee for it a thousand pound; ask me when thou wilt, and thou shalt have it.

Poins. [*Within*] Francis! 60

Francis. Anon, anon.

Prince. Anon, Francis? No, Francis; but to-morrow, Francis; or, Francis, o' Thursday; or indeed, Francis, when thou wilt. But, Francis!

Francis. My lord?

Prince. Wilt thou rob this leathern jerkin, crystal-button, not-pated, agate-ring, puke-stocking, caddis-garter, smooth-tongue, Spanish-pouch,—

Francis. O Lord, sir, who do you mean? 69

Prince. Why, then, your brown bastard is your only drink; for look you, Francis, your white canvas doublet will sully: in Barbary, sir, it cannot come to so much.

Francis. What, sir?

Poins. [*Within*] Francis!

Prince. Away, you rogue! dost thou not hear them call?

[*Here they both call him; he stands amazed,
not knowing which way to go.*]

Enter Vintner.

Vintner. What, stand'st thou still, and hear'st such a calling? Look to the guests within.—[*Exit Francis.*] My lord, old Sir John, with half-a-dozen more, are at the door; shall I let them in?

Prince. Let them alone awhile, and then open the door.—
 [*Exit Vintner.*] Poins!

Re-enter POINS.

Poins. Anon, anon, sir.

Prince. Sirrah, Falstaff and the rest of the thieves are at the door; shall we be merry?

Poins. As merry as crickets, my lad. But hark ye; what cunning match have you made with this jest of the drawer? come, what's the issue?

Prince. I am now of all humours that have showed themselves humours since the old days of goodman Adam to the pupil age of this present twelve o'clock at midnight.— 90

Re-enter FRANCIS.

What's o'clock, Francis?

Francis. Anon, anon, sir. [*Exit.*]

Prince. That ever this fellow should have fewer words than a parrot, and yet the son of a woman! His industry is up-stairs and down-stairs; his eloquence the parcel of a reckoning. 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.' 'O my sweet Harry,' says she, 'how many hast thou killed to-day?' 'Give my roan horse a drench,' says he; and answers 'Some fourteen,' an hour after; 'a trifle, a trifle.'—I prithee, call in Falstaff: I'll play Percy, and that damned brawn shall play Dame Mortimer his wife. 'Rivo!' says the drunkard. Call in ribs, call in tallow.

Enter FALSTAFF, GADSHILL, BARDOLPH, and PETO; FRANCIS
following with wine.

Poins. Welcome, Jack, where hast thou been? 105

Falstaff. A plague of all cowards, I say, and a vengeance too! marry, and amen!—Give me a cup of sack, boy.—Ere

I lead this life long, I'll sew nether stocks and mend them and foot them too. A plague of all cowards!—Give me a cup of sack, rogue.—Is there no virtue extant? [*He drinks.*]

Prince. Didst thou never see Titan kiss a dish of butter? pitiful-hearted butter, that melted at the sweet tale of the sun! if thou didst, then behold that compound. 113

Falstaff. You rogue, here 's lime in this sack too: there is nothing but roguery to be found in villanous man; yet a coward is worse than a cup of sack with lime in it. A villanous coward!—Go thy ways, old Jack; die when thou wilt, if manhood, good manhood, be not forgot upon the face of the earth, then am I a shotten herring. There live not three good men unhanged in England; and one of them is fat and grows old; God help the while! a bad world, I say. I would I were a weaver; I could sing psalms or any thing. A plague of all cowards, I say still. 123

Prince. How now, wool-sack! what mutter you?

Falstaff. A king's son! If I do not beat thee out of thy kingdom with a dagger of lath, and drive all thy subjects afore thee like a flock of wild-geese, I'll never wear hair on my face more. You Prince of Wales!

Prince. Why, you whoreson round man, what 's the matter?

Falstaff. Are not you a coward? answer me to that,—and Poins there? 131

Poins. Zounds, ye fat paunch, an ye call me coward, by the Lord, I'll stab thee.

Falstaff. I call thee coward! I'll see thee damned ere I call thee coward; but I would give a thousand pound I could run as fast as thou canst. You are straight enough in the shoulders, you care not who sees your back; call you that backing of your friends? A plague upon such backing! give me them that will face me.—Give me a cup of sack; I am a rogue, if I drunk to-day. 140

Prince. O villain! thy lips are scarce wiped since thou drunkest last.

Falstaff. All 's one for that. [*He drinks.*] A plague of all cowards, still say I.

Prince. What 's the matter?

Falstaff. What 's the matter! there be four of us here have ta'en a thousand pound this day morning.

Prince. Where is it, Jack? where is it?

Falstaff. Where is it! taken from us it is; a hundred upon poor four of us. 150

Prince. What, a hundred, man?

Falstaff. I am a rogue, if I were not at half-sword with a dozen of them two hours together. I have scaped by miracle. I am eight times thrust through the doublet, four through the hose; my buckler cut through and through; my sword hacked like a hand-saw—*ecce signum!* I never dealt better since I was a man; all would not do. A plague of all cowards!—Let them speak; if they speak more or less than truth, they are villains and the sons of darkness.

Prince. Speak, sirs; how was it? 160

Gadshill. We four set upon some dozen—

Falstaff. Sixteen at least, my lord.

Gadshill. And bound them.

Peto. No, no, they were not bound.

Falstaff. You rogue, they were bound, every man of them; or I am a Jew else, an Ebrew Jew.

Gadshill. As we were sharing, some six or seven fresh men set upon us—

Falstaff. And unbound the rest, and then come in the other. 170

Prince. What, fought you with them all?

Falstaff. All! I know not what you call all; but if I fought not with fifty of them, I am a bunch of radish: if there were not two or three and fifty upon poor old Jack, then am I no two-legged creature.

Prince. Pray God you have not murdered some of them.

Falstaff. Nay, that 's past praying for: I have peppered

two of them ; two I am sure I have paid, two rogues in buckram suits. I tell thee what, Hal, if I tell thee a lie, spit in my face, call me horse. Thou knowest my old ward ; here I lay, and thus I bore my point. Four rogues in buckram let drive at me—

182

Prince. What, four? thou saidst but two even now.

Falstaff. Four, Hal ; I told thee four.

Poins. Ay, ay, he said four.

Falstaff. These four came all a-front, and mainly thrust at me. I made me no more ado but took all their seven points in my target, thus.

Prince. Seven? why, there were but four even now.

Falstaff. In buckram?

190

Poins. Ay, four, in buckram suits.

Falstaff. Seven, by these hilts, or I am a villain else.

Prince. Prithee, let him alone ; we shall have more anon.

Falstaff. Dost thou hear me, Hal?

Prince. Ay, and mark thee too, Jack.

Falstaff. Do so, for it is worth the listening to. These nine in buckram that I told thee of—

Prince. So, two more already.

Falstaff. Their points being broken,—

Poins. Down fell their hose.

200

Falstaff. Began to give me ground : but I followed me close, came in foot and hand ; and with a thought seven of the eleven I paid.

Prince. O monstrous ! eleven buckram men grown out of two !

Falstaff. But, as the devil would have it, three misbegotten knaves in Kendal green came at my back and let drive at me ; for it was so dark, Hal, that thou couldst not see thy hand.

Prince. These lies are like their father that begets them ; gross as a mountain, open, palpable. Why, thou clay-brained guts, thou knotty-pated fool, thou whoreson, obscene, greasy tallow-catch,—

212

Falstaff. What, art thou mad? art thou mad? is not the truth the truth?

Prince. Why, how couldst thou know these men in Kendal green, when it was so dark thou couldst not see thy hand? come, tell us your reason; what sayest thou to this?

Poins. Come, your reason, Jack, your reason.

Falstaff. What, upon compulsion? Zounds, an I were at the strappado, or all the racks in the world, I would not tell you on compulsion. Give you a reason on compulsion! if reasons were as plenty as blackberries, I would give no man a reason upon compulsion, I.

223

Prince. I'll be no longer guilty of this sin; this sanguine coward, this bed-presser, this horseback-breaker, this huge hill of flesh,—

Falstaff. 'Sblood, you starveling, you eel-skin, you dried neat's tongue, you stock-fish,—O for breath to utter what is like thee!—you tailor's yard, you sheath, you bow-case, you vile standing-tuck,—

230

Prince. Well, breathe awhile, and then to it again; and when thou hast tired thyself in base comparisons, hear me speak but this.

Poins. Mark, Jack.

Prince. We two saw you four set on four and bound them, and were masters of their wealth. Mark now, how a plain tale shall put you down. Then did we two set on you four; and, with a word, out-faced you from your prize, and have it; yea, and can show it you here in the house: and, Falstaff, you carried your guts away as nimbly, with as quick dexterity, and roared for mercy and still run and roared, as ever I heard bull-calf. What a slave art thou, to hack thy sword as thou hast done, and then say it was in fight! What trick, what device, what starting-hole, canst thou now find out to hide thee from this open and apparent shame?

245

Poins. Come, let's hear, Jack; what trick hast thou now?

Falstaff. By the Lord, I knew ye as well as he that made

ye. Why, hear you, my masters ; was it for me to kill the heir-apparent? should I turn upon the true prince? why, thou knowest I am as valiant as Hercules : but beware instinct ; the lion will not touch the true prince. Instinct is a great matter ; I was now a coward on instinct. I shall think the better of myself and thee during my life ; I for a valiant lion, and thou for a true prince. But, by the Lord, lads, I am glad you have the money.—Hostess, clap to the doors ; watch to-night, pray to-morrow.—Gallants, lads, boys, hearts of gold, all the titles of good fellowship come to you ! What, shall we be merry? shall we have a play extempore?

Prince. Content ; and the argument shall be thy running away.

261

Falstaff. Ah, no more of that, Hal, an thou lovest me.

Enter Hostess.

Hostess. O Jesu, my lord the prince!

Prince. How now, my lady the hostess! what sayest thou to me?

Hostess. Marry, my lord, there is a nobleman of the court at door would speak with you ; he says he comes from your father.

Prince. Give him as much as will make him a royal man, and send him back again to my mother.

270

Falstaff. What manner of man is he?

Hostess. An old man.

Falstaff. What doth gravity out of his bed at midnight?—Shall I give him his answer?

Prince. Prithee, do, Jack.

Falstaff. Faith, and I 'll send him packing. [*Exit.*

Prince. Now, sirs: by 'r lady, you fought fair ;—so did you, Peto ;—so did you, Bardolph: you are lions too, you ran away upon instinct, you will not touch the true prince ; no, fie!

280

Bardolph. Faith, I ran when I saw others run.

Prince. Tell me now in earnest, how came Falstaff's sword so hacked?

Peto. Why, he hacked it with his dagger, and said he would swear truth out of England but he would make you believe it was done in fight, and persuaded us to do the like.

Bardolph. Yea, and to tickle our noses with spear-grass to make them bleed, and then to beslobber our garments with it and swear it was the blood of true men. I did that I did not this seven year before, I blushed to hear his monstrous devices. 292

Prince. O villain, thou stolest a cup of sack eighteen years ago, and wert taken with the manner, and ever since thou hast blushed extempore. Thou hadst fire and sword on thy side, and yet thou rannest away ; what instinct hadst thou for it?

Bardolph. My lord, do you see these meteors? do you behold these exhalations?

Prince. I do. 300

Bardolph. What think you they portend?

Prince. Hot livers and cold purses.

Bardolph. Choler, my lord, if rightly taken.

Prince. No, if rightly taken, halter.

Re-enter FALSTAFF.

Here comes lean Jack, here comes bare-bone.—How now, my sweet creature of bombast! How long is 't ago, Jack, since thou sawest thine own knee? 307

Falstaff. My own knee! when I was about thy years, Hal, I was not an eagle's talon in the waist ; I could have crept into any alderman's thumb-ring : a plague of sighing and grief! it blows a man up like a bladder. There 's villanous news abroad : here was Sir John Bracy from your father ; you must to the court in the morning. That same mad fel-

low of the north, Percy, and he of Wales, that gave Amamon the bastinado and made Lucifer cuckold and swore the devil his true liegeman upon the cross of a Welsh hook—what a plague call you him?

Poins. O, Glendower.

Falstaff. Owen, Owen, the same; and his son-in-law Mortimer, and old Northumberland, and that sprightly Scot of Scots, Douglas, that runs o' horseback up a hill perpendicular,—

Prince. He that rides at high speed and with his pistol kills a sparrow flying.

Falstaff. You have hit it.

Prince. So did he never the sparrow.

Falstaff. Well, that rascal hath good mettle in him; he will not run.

Prince. Why, what a rascal art thou then to praise him so for running!

Falstaff. O' horseback, ye cuckoo; but afoot he will not budge a foot.

Prince. Yes, Jack, upon instinct.

Falstaff. I grant ye, upon instinct. Well, he is there too, and one Mordake, and a thousand blue-caps more. Worcester is stolen away to-night; thy father's beard is turned white with the news: you may buy land now as cheap as stinking mackerel.—But tell me, Hal, art not thou horrible afraid? thou being heir-apparent, could the world pick thee out three such enemies again as that fiend Douglas, that spirit Percy, and that devil Glendower? Art thou not horribly afraid? doth not thy blood thrill at it?

Prince. Not a whit, i' faith; I lack some of thy instinct.

Falstaff. Well, thou wilt be horribly chid to-morrow when thou comest to thy father; if thou love me, practise an answer.

Prince. Do thou stand for my father, and examine me upon the particulars of my life.

Falstaff. Shall I? content; this chair shall be my state, this dagger my sceptre, and this cushion my crown. 350

Prince. Thy state is taken for a joined-stool, thy golden sceptre for a leaden dagger, and thy precious rich crown for a pitiful bald crown! ~

Falstaff. Well, an the fire of grace be not quite out of thee, now shalt thou be moved.—Give me a cup of sack to make my eyes look red, that it may be thought I have wept; for I must speak in passion, and I will do it in King Cambyses' vein.

Prince. Well, here is my leg.

Falstaff. And here is my speech.—Stand aside, nobility.

Hostess. O Jesu, this is excellent sport, i' faith! 361

Falstaff. Weep not, sweet queen, for trickling tears are vain.

Hostess. O, the father, how he holds his countenance!

Falstaff. For God's sake, lords, convey my tristful queen; For tears do stop the flood-gates of her eyes.

Hostess. O Jesu, he doth it as like one of these harlotry players as ever I see!

Falstaff. Peace, good pint-pot; peace, good tickle-brain.—Harry, I do not only marvel where thou spendest thy time, but also how thou art accompanied: for though the camomile, the more it is trodden on the faster it grows, yet youth, the more it is wasted the sooner it wears. That thou art my son, I have partly thy mother's word, partly my own opinion, but chiefly a villanous trick of thine eye and a foolish hanging of thy nether lip, that doth warrant me. If then thou be son to me, here lies the point; why, being son to me, art thou so pointed at? Shall the blessed sun of heaven prove a micher and eat blackberries?—a question not to be asked. Shall the son of England prove a thief and take purses?—a question to be asked. There is a thing, Harry, which thou hast often heard of and it is known to many in our land by the name of pitch: this pitch, as ancient writers

do report, doth defile; so doth the company thou keepest: for, Harry, now I do not speak to thee in drink but in tears, not in pleasure but in passion, not in words only, but in woes also: and yet there is a virtuous man whom I have often noted in thy company, but I know not his name. 387

Prince. What manner of man, an it like your majesty?

Falstaff. A goodly portly man, i' faith, and a corpulent; of a cheerful look, a pleasing eye, and a most noble carriage; and, as I think, his age some fifty, or, by 'r lady, inclining to three score; and now I remember me, his name is Falstaff: if that man should be lewdly given, he deceiveth me; for, Harry, I see virtue in his looks. If then the tree may be known by the fruit, as the fruit by the tree, then, peremptorily I speak it, there is virtue in that Falstaff; him keep with, the rest banish. And tell me now, thou naughty varlet, tell me, where hast thou been this month?

Prince. Dost thou speak like a king? Do thou stand for me, and I'll play my father. 400

Falstaff. Depose me? if thou dost it half so gravely, so majestically, both in word and matter, hang me up by the heels for a rabbit-sucker or a poulter's hare.

Prince. Well, here I am set.

Falstaff. And here I stand.—Judge, my masters.

Prince. Now, Harry, whence come you?

Falstaff. My noble lord, from Eastcheap.

Prince. The complaints I hear of thee are grievous.

Falstaff. 'Sblood, my lord, they are false;—nay, I'll tickle ye for a young prince, i' faith. 410

Prince. Swearst thou, ungracious boy? henceforth ne'er look on me. Thou art violently carried away from grace: there is a devil haunts thee in the likeness of a fat old man; a tun of man is thy companion. Why dost thou converse with that trunk of humours, that bolting-hutch of beastliness, that swollen parcel of dropsies, that huge bombard of sack, that stuffed cloak-bag of guts, that roasted Manningtree ox

with the pudding in his belly, that reverend vice, that grey iniquity, that father ruffian, that vanity in years? Wherein is he good, but to taste sack and drink it? wherein neat and cleanly, but to carve a capon and eat it? wherein cunning, but in craft? wherein crafty, but in villany? wherein villanous, but in all things? wherein worthy, but in nothing?

Falstaff. I would your grace would take me with you; whom means your grace? 425

Prince. That villanous abominable misleader of youth, Falstaff, that old white-bearded Satan.

Falstaff. My lord, the man I know.

Prince. I know thou dost.

Falstaff. But to say I know more harm in him than in myself, were to say more than I know. That he is old, the more the pity, his white hairs do witness it; but that he is, saving your reverence, a whoremaster, that I utterly deny. If sack and sugar be a fault, God help the wicked! if to be old and merry be a sin, then many an old host that I know is damned; if to be fat be to be hated, then Pharaoh's lean kine are to be loved. No, my good lord: banish Peto, banish Bardolph, banish Poins; but for sweet Jack Falstaff, kind Jack Falstaff, true Jack Falstaff, valiant Jack Falstaff, and therefore more valiant, being, as he is, old Jack Falstaff, banish not him thy Harry's company, banish not him thy Harry's company: banish plump Jack, and banish all the world. 443

Prince. I do, I will.

[*A knocking heard.*]

[*Exeunt Hostess, Francis, and Bardolph.*]

Re-enter BARDOLPH, running.

Bardolph. O, my lord, my lord! the sheriff with a most monstrous watch is at the door.

Falstaff. Out, ye rogue!—Play out the play; I have much to say in the behalf of that Falstaff.

Re-enter the Hostess.

Hostess. O Jesu, my lord, my lord!—

Prince. Heigh, heigh! the devil rides upon a fiddlestick.
What's the matter? 451

Hostess. The sheriff and all the watch are at the door;
they are come to search the house. Shall I let them in?

Falstaff. Dost thou hear, Hal? never call a true piece of
gold a counterfeit; thou art essentially mad, without seem-
ing so.

Prince. And thou a natural coward, without instinct.

Falstaff. I deny your major. If you will deny the sheriff,
so; if not, let him enter: if I become not a cart as well as
another man, a plague on my bringing up! I hope I shall
as soon be strangled with a halter as another. 461

Prince. Go, hide thee behind the arras;—the rest walk up
above.—Now, my masters, for a true face and good con-
science.

Falstaff. Both which I have had; but their date is out,
and therefore I'll hide me.

Prince. Call in the sheriff.—

[Exeunt all except the Prince and Peto.]

Enter Sheriff and the Carrier.

Now, master sheriff, what is your will with me?

Sheriff. First, pardon me, my lord. A hue and cry
Hath follow'd certain men unto this house. 470

Prince. What men?

Sheriff. One of them is well known, my gracious lord,
A gross fat man.

Carrier. As fat as butter.

Prince. The man, I do assure you, is not here;
For I myself at this time have employ'd him.
And, sheriff, I will engage my word to thee
That I will, by to-morrow dinner-time,

Send him to answer thee, or any man,
 For any thing he shall be charg'd withal;
 And so let me entreat you leave the house.

480

Sheriff. I will, my lord. There are two gentlemen
 Have in this robbery lost three hundred marks.

Prince. It may be so : if he have robb'd these men,
 He shall be answerable ; and so farewell.

Sheriff. Good night, my noble lord.

Prince. I think it is good morrow, is it not ?

Sheriff. Indeed, my lord, I think it be two o'clock.

[*Exeunt Sheriff and Carrier.*]

Prince. This oily rascal is known as well as Paul's. Go,
 call him forth.

Peto. Falstaff!—Fast asleep behind the arras, and snort-
 ing like a horse.

491

Prince. Hark, how hard he fetches breath. Search his
 pockets. [*He searcheth his pockets.*] What hast thou found ?

Peto. Nothing but papers, my lord.

Prince. Let's see what they be ; read them.

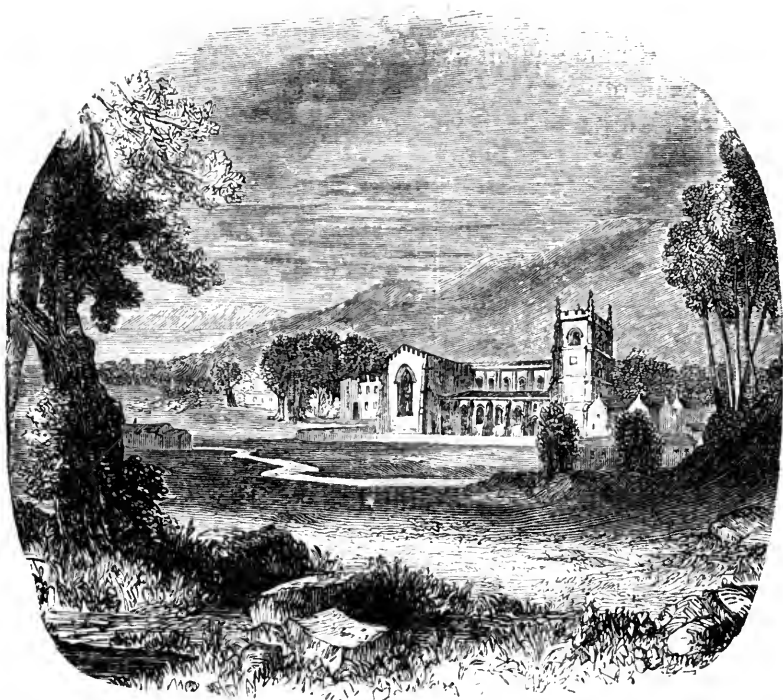
<i>Peto.</i> [Reads]	{	<i>Item, A capon,</i>	2s. 2d.
		<i>Item, Sauce,</i>	4d.
		<i>Item, Sack, two gallons,</i>	5s. 8d.
		<i>Item, Anchovies and sack after sup- per,</i>	2s. 6d.
		<i>Item, Bread,</i>	ob.

Prince. O monstrous ! but one half-pennyworth of bread
 to this intolerable deal of sack ! What there is else, keep
 close ; we'll read it at more advantage. There let him sleep
 till day. I'll to the court in the morning. We must all to
 the wars, and thy place shall be honourable. I'll procure
 this fat rogue a charge of foot ; and I know his death will be
 a march of twelve-score. The money shall be paid back
 again with advantage. Be with me betimes in the morning ;
 and so, good morrow, Peto.

[*Exeunt.*]

Peto. Good morrow, good my lord.

511



BANGOR.

ACT III.

SCENE I. *Bangor. The Archdeacon's House.*

Enter HOTSPUR, WORCESTER, MORTIMER, and GLENDOWER.

Mortimer. These promises are fair, the parties sure,
And our induction full of prosperous hope.

Hotspur. Lord Mortimer, and cousin Glendower,
Will you sit down?—
And uncle Worcester.—A plague upon it!
I have forgot the map.

Glendower. No, here it is.
Sit, cousin Percy; sit, good cousin Hotspur,—

For by that name as oft as Lancaster
Doth speak of you, his cheek looks pale, and with
A rising sigh he wisheth you in heaven. 10

Hotspur. And you in hell, as oft as he hears Owen Glendower spoke of.

Glendower. I cannot blame him ; at my nativity
The front of heaven was full of fiery shapes,
Of burning cressets ; and at my birth
The frame and huge foundation of the earth
Shak'd like a coward.

Hotspur. Why, so it would have done at the same season,
if your mother's cat had but kittened, though yourself had
never been born. 20

Glendower. I say the earth did shake when I was born.

Hotspur. And I say the earth was not of my mind,
If you suppose as fearing you it shook.

Glendower. The heavens were all on fire, the earth did
tremble.

Hotspur. O, then the earth shook to see the heavens on
fire,

And not in fear of your nativity.

Diseased nature oftentimes breaks forth

In strange eruptions ; oft the teeming earth

Is with a kind of colic pinch'd and vex'd

By the imprisoning of unruly wind 30

Within her womb ; which, for enlargement striving,

Shakes the old beldam earth and topples down

Steeple and moss-grown towers. At your birth

Our grandam earth, having this distemperature,

In passion shook.

Glendower. Cousin, of many men

I do not bear these crossings. Give me leave

To tell you once again that at my birth

The front of heaven was full of fiery shapes,

The goats ran from the mountains, and the herds

Were strangely clamorous to the frighted fields. 40
 These signs have mark'd me extraordinary,
 And all the courses of my life do show
 I am not in the roll of common men.
 Where is he living, clipp'd in with the sea
 That chides the banks of England, Scotland, Wales,
 Which calls me pupil, or hath read to me?
 And bring him out that is but woman's son
 Can trace me in the tedious ways of art
 And hold me pace in deep experiments.

Hotspur. I think there's no man speaks better Welsh.
 I'll to dinner. 51

Mortimer. Peace, cousin Percy; you will make him mad.

Glendower. I can call spirits from the vasty deep.

Hotspur. Why, so can I, or so can any man;
 But will they come when you do call for them?

Glendower. Why, I can teach you, cousin, to command
 The devil.

Hotspur. And I can teach thee, coz, to shame the devil
 By telling truth; tell truth, and shame the devil.
 If thou have power to raise him, bring him hither, 60
 And I'll be sworn I have power to shame him hence.
 O, while you live, tell truth, and shame the devil!

Mortimer. Come, come, no more of this unprofitable chat.

Glendower. Three times hath Henry Bolingbroke made
 head

Against my power; thrice from the banks of Wye
 And sandy-bottom'd Severn have I sent him
 Bootless home and weather-beaten back.

Hotspur. Home without boots, and in foul weather too!
 How scapes he agues, in the devil's name?

Glendower. Come, here's the map; shall we divide our
 right 70

According to our threefold order ta'en?

Mortimer. The archdeacon hath divided it

Into three limits very equally.

England, from Trent and Severn hitherto;
 By south and east is to my part assign'd;
 All westward, Wales beyond the Severn shore,
 And all the fertile land within that bound,
 To Owen Glendower; and, dear coz, to you
 The remnant northward, lying off from Trent.
 And our indentures tripartite are drawn;
 Which being sealed interchangeably,
 A business that this night may execute,
 To-morrow, cousin Percy, you and I
 And my good Lord of Worcester will set forth
 To meet your father and the Scottish power,
 As is appointed us, at Shrewsbury.

80

My father Glendower is not ready yet,
 Nor shall we need his help these fourteen days.—
 Within that space you may have drawn together
 Your tenants, friends, and neighbouring gentlemen.

90

Glendower. A shorter time shall send me to you, lords:
 And in my conduct shall your ladies come;
 From whom you now must steal and take no leave,
 For there will be a world of water shed
 Upon the parting of your wives and you.

Hotspur. Methinks my moiety, north from Burton here,
 In quantity equals not one of yours.

See how this river comes me cranking in,
 And cuts me from the best of all my land
 A huge half-moon, a monstrous cantle out.
 I'll have the current in this place damm'd up;
 And here the smug and silver Trent shall run
 In a new channel, fair and evenly;
 It shall not wind with such a deep indent,
 To rob me of so rich a bottom here.

100

Glendower. Not wind? it shall, it must; you see it
 doth.

Mortimer. Yea, but mark how he bears his course, and
 runs me up
 With like advantage on the other side ;
 Gelding the opposed continent as much
 As on the other side it takes from you. 110

Worcester. Yea, but a little charge will trench him
 here,
 And on this north side win this cape of land ;
 And then he runs straight and even.

Hotspur. I'll have it so ; a little charge will do it.

Glendower. I will not have it alter'd.

Hotspur. Will not you ?

Glendower. No, nor you shall not.

Hotspur. Who shall say me nay ?

Glendower. Why, that will I.

Hotspur. Let me not understand you, then ; speak it in
 Welsh.

Glendower. I can speak English, lord, as well as you ; 120
 For I was train'd up in the English court ;
 Where, being but young, I framed to the harp
 Many an English ditty lovely well,
 And gave the tongue a helpful ornament,
 A virtue that was never seen in you.

Hotspur. Marry, and I am glad of it with all my heart.
 I had rather be a kitten and cry mew
 Than one of these same metre ballad-mongers ;
 I had rather hear a brazen canstick turn'd,
 Or a dry wheel grate on the axle-tree ; 130
 And that would set my teeth nothing on edge,
 Nothing so much as mincing poetry.
 'T is like the forc'd gait of a shuffling nag.

Glendower. Come, you shall have Trent turn'd.

Hotspur. I do not care : I'll give thrice so much land
 To any well-deserving friend ;
 But in the way of bargain, mark ye me,

I'll cavil on the ninth part of a hair.

Are the indentures drawn? shall we be gone?

Glendower. The moon shines fair; you may away by night.

I'll haste the writer, and withal

141

Break with your wives of your departure hence;

I am afraid my daughter will run mad,

So much she doteth on her Mortimer.

[*Exit.*

Mortimer. Fie, cousin Percy! how you cross my father!

Hotspur. I cannot choose; sometime he angers me

With telling me of the moldwarp and the ant,

Of the dreamer Merlin and his prophecies,

And of a dragon and a finless fish,

A clip-wing'd griffin and a moulted raven,

150

A couching lion and a ramping cat,

And such a deal of skimble-skamble stuff

As puts me from my faith. I tell you what,

He held me last night at least nine hours

In reckoning up the several devils' names

That were his lackeys; I cried 'hum,' and 'well, go to,'

But mark'd him not a word. O, he is as tedious

As a tir'd horse, a railing wife;

Worse than a smoky house: I had rather live

With cheese and garlic in a windmill, far,

160

Than feed on cates and have him talk to me

In any summer-house in Christendom.

Mortimer. In faith, he is a worthy gentleman,

Exceedingly well read, and profited

In strange concealments, valiant as a lion,

And wondrous affable, and as bountiful

As mines of India. Shall I tell you, cousin?

He holds your temper in a high respect,

And curbs himself even of his natural scope

When you do cross his humour; faith, he does.

170

I warrant you, that man is not alive

Might so have tempted him as you have done,

Without the taste of danger and reproof ;
But do not use it oft, let me entreat you.

Worcester. In faith, my lord, you are too wilful-blame,
And since your coming hither have done enough
To put him quite beside his patience.
You must needs learn, lord, to amend this fault.
Though sometimes it show greatness, courage, blood,—
And that's the dearest grace it renders you,— 180
Yet oftentimes it doth present harsh rage,
Defect of manners, want of government,
Pride, haughtiness, opinion, and disdain ;
The least of which haunting a nobleman
Loseth men's hearts and leaves behind a stain
Upon the beauty of all parts besides,
Beguiling them of commendation.

Hotspur. Well, I am school'd ; good manners be your
speed !
Here come our wives, and let us take our leave.

Re-enter GLENDOWER with the ladies.

Mortimer. This is the deadly spite that angers me ; 190
My wife can speak no English, I no Welsh.

Glendower. My daughter weeps : she will not part with
you ;
She 'll be a soldier too, she 'll to the wars.

Mortimer. Good father, tell her that she and my aunt
Percy
Shall follow in your conduct speedily.

[*Glendower speaks to her in Welsh and
she answers him in the same.*

Glendower. She is desperate here ; a peevish self-willed
harlotry, one that no persuasion can do good upon.

[*The lady speaks in Welsh.*

Mortimer. I understand thy looks : that pretty Welsh
Which thou pour'st down from these swelling heavens

I am too perfect in ; and, but for shame,
In such a parley should I answer thee.

200

[*The lady speaks again in Welsh.*

I understand thy kisses and thou mine,
And that 's a feeling disputation :
But I will never be a truant, love,
Till I have learn'd thy language ; for thy tongue
Makes Welsh as sweet as ditties highly penn'd,
Sung by a fair queen in a summer's bower,
With ravishing division, to her lute.

Glendower. Nay, if you melt, then will she run mad.

[*The lady speaks again in Welsh.*

Mortimer. O, I am ignorance itself in this !

210

Glendower. She bids you on the wanton rushes lay you
down

And rest your gentle head upon her lap,
And she will sing the song that pleaseth you
And on your eyelids crown the god of sleep,
Charming your blood with pleasing heaviness,
Making such difference 'twixt wake and sleep
As is the difference betwixt day and night
The hour before the heavenly-harness'd team
Begins his golden progress in the east.

Mortimer. With all my heart I 'll sit and hear her sing ;
By that time will our book, I think, be drawn.

221

Glendower. Do so ;

And those musicians that shall play to you
Hang in the air a thousand leagues from hence,
And straight they shall be here : sit, and attend. .

Hotspur. Come, Kate, thou art perfect in lying down ;
come, quick, quick, that I may lay my head in thy lap.

Lady Percy. Go, ye giddy goose. [*The music plays.*

Hotspur. Now I perceive the devil understands Welsh ;
And 't is no marvel he is so humorous.
By 'r lady, he is a good musician.

230

Lady Percy. Then should you be nothing but musical, for you are altogether governed by humours. Lie still, ye thief, and hear the lady sing in Welsh.

Hotspur. I had rather hear Lady, my brach, howl in Irish.

Lady Percy. Wouldst thou have thy head broken?

Hotspur. No.

Lady Percy. Then be still.

Hotspur. Neither; 't is a woman's fault.

Lady Percy. Now God help thee!

240

Hotspur. Peace! she sings.

[*Here the lady sings a Welsh song.*]

Hotspur. Come, Kate, I'll have your song too.

Lady Percy. Not mine, in good sooth.

Hotspur. Not yours, in good sooth! Heart! you swear like a comfit-maker's wife. 'Not you, in good sooth,' and 'as true as I live,' and 'as God shall mend me,' and 'as sure as day.'

And giv'st such sarcenet surety for thy oaths,
As if thou never walk'st further than Finsbury.

Swear me, Kate, like a lady as thou art,
A good mouth-filling oath, and leave 'in sooth,'

250

And such protest of pepper-gingerbread,
To velvet-guards and Sunday-citizens.

Come, sing.

Lady Percy. I will not sing.

Hotspur. 'T is the next way to turn tailor, or be red-breast teacher. An the indentures be drawn, I'll away within these two hours; and so, come in when ye will. [Exit.

Glendower. Come, come, Lord Mortimer; you are as slow
As hot Lord Percy is on fire to go.

260

By this our book is drawn; we'll but seal, and then
To horse immediately.

Mortimer.

With all my heart.

[*Exeunt.*]

SCENE II. *London. The Palace.**Enter the KING, PRINCE OF WALES, and others.*

King. Lords, give us leave; the Prince of Wales and I
 Must have some private conference: but be near at hand,
 For we shall presently have need of you.— [*Exeunt Lords.*]
 I know not whether God will have it so,
 For some displeasing service I have done,
 That, in his secret doom, out of my blood
 He'll breed revengement and a scourge for me;
 But thou dost in thy passages of life
 Make me believe that thou art only mark'd
 For the hot vengeance and the rod of heaven
 To punish my mistreadings. Tell me else,
 Could such inordinate and low desires,
 Such poor, such bare, such lewd, such mean attempts,
 Such barren pleasures, rude society,
 As thou art match'd withal and grafted to,
 Accompany the greatness of thy blood
 And hold their level with thy princely heart?

10

Prince. So please your majesty, I would I could
 Quit all offences with as clear excuse
 As well as I am doubtless I can purge
 Myself of many I am charg'd withal;
 Yet such extenuation let me beg,
 As, in reproof of many tales devis'd,
 Which oft the ear of greatness needs must hear,
 By smiling pick-thanks and base newsmongers,
 I may, for some things true, wherein my youth
 Hath faulty wander'd and irregular,
 Find pardon on my true submission.

20

King. God pardon thee! yet let me wonder, Harry,
 At thy affections, which do hold a wing
 Quite from the flight of all thy ancestors.

30

Thy place in council thou hast rudely lost,
 Which by thy younger brother is supplied,
 And art almost an alien to the hearts
 Of all the court and princes of my blood.
 The hope and expectation of thy time
 Is ruin'd, and the soul of every man
 Prophetically do forethink thy fall.
 Had I so lavish of my presence been,
 So common-hackney'd in the eyes of men,
 So stale and cheap to vulgar company,
 Opinion, that did help me to the crown,
 Had still kept loyal to possession
 And left me in reputeless banishment,
 A fellow of no mark nor likelihood.
 By being seldom seen, I could not stir
 But like a comet I was wonder'd at ;
 That men would tell their children ' This is he ;'
 Others would say ' Where, which is Bolingbroke ?'
 And then I stole all courtesy from heaven,
 And dress'd myself in such humility
 That I did pluck allegiance from men's hearts,
 Loud shouts and salutations from their mouths,
 Even in the presence of the crowned king.
 Thus did I keep my person fresh and new ;
 My presence, like a robe pontifical,
 Ne'er seen but wonder'd at : and so my state,
 Seldom but sumptuous, showed like a feast
 And won by rareness such solemnity.
 The skipping king, he ambled up and down
 With shallow jesters and rash bavin wits,
 Soon kindled and soon burnt ; carded his state,
 Mingled his royalty with capering fools,
 Had his great name profaned with their scorns,
 And gave his countenance, against his name,
 To laugh at gibing boys and stand the push

40

50

60

Of every beardless vain comparative,
 Grew a companion to the common streets,
 Enfeoff'd himself to popularity;
 That, being daily swallow'd by men's eyes,
 They surfeited with honey and began
 To loathe the taste of sweetness, whereof a little
 More than a little is by much too much.
 So when he had occasion to be seen,
 He was but as the cuckoo is in June,
 Heard, not regarded; seen, but with such eyes
 As, sick and blunted with community,
 Afford no extraordinary gaze,
 Such as is bent on sun-like majesty
 When it shines seldom in admiring eyes;
 But rather drows'd and hung their eyelids down,
 Slept in his face and render'd such aspect
 As cloudy men use to their adversaries,
 Being with his presence glutted, gorg'd, and full.
 And in that very line, Harry, standest thou;
 For thou hast lost thy princely privilege
 With vile participation: not an eye
 But is awearry of thy common sight,
 Save mine, which hath desir'd to see thee more;
 Which now doth that I would not have it do,
 Make blind itself with foolish tenderness.

71

80

90

Prince. I shall hereafter, my thrice gracious lord,
 Be more myself.

King. For all the world
 As thou art to this hour was Richard then
 When I from France set foot at Ravenspurge,
 And even as I was then is Percy now.
 Now, by my sceptre and my soul to boot,
 He hath more worthy interest to the state
 Than thou the shadow of succession;
 For of no right, nor colour like to right,

100

He doth fill fields with harness in the realm,
 Turns head against the lion's armed jaws,
 And, being no more in debt to years than thou,
 Leads ancient lords and reverend bishops on
 To bloody battles and to bruising arms.
 What never-dying honour hath he got
 Against renowned Douglas! whose high deeds,
 Whose hot incursions and great name in arms,
 Holds from all soldiers chief majority
 And military title capital 110
 Through all the kingdoms that acknowledge Christ.
 Thrice hath this Hotspur, Mars in swathing clothes,
 This infant warrior, in his enterprises
 Discomfited great Douglas, ta'en him once,
 Enlarged him and made a friend of him,
 To fill the mouth of deep defiance up
 And shake the peace and safety of our throne.
 And what say you to this? Percy, Northumberland,
 The Archbishop's grace of York, Douglas, Mortimer,
 Capitulate against us and are up. 120
 But wherefore do I tell these news to thee?
 Why, Harry, do I tell thee of my foes,
 Which art my near'st and dearest enemy?
 Thou that art like enough, through vassal fear,
 Base inclination, and the start of spleen,
 To fight against me under Percy's pay,
 To dog his heels and curtsy at his frowns,
 To show how much thou art degenerate.

Prince. Do not think so; you shall not find it so;
 And God forgive them that so much have sway'd
 Your majesty's good thoughts away from me!
 I will redeem all this on Percy's head,
 And in the closing of some glorious day
 Be bold to tell you that I am your son;
 When I will wear a garment all of blood

130

And stain my favour in a bloody mask,
 Which, wash'd away, shall scour my shame with it.
 And that shall be the day, whene'er it lights,
 That this same child of honour and renown,
 This gallant Hotspur, this all-praised knight,
 And your unthought-of Harry chance to meet. 140
 For every honour sitting on his helm,
 Would they were multitudes, and on my head
 My shames redoubled! for the time will come,
 That I shall make this northern youth exchange
 His glorious deeds for my indignities.
 Percy is but my factor, good my lord,
 To engross up glorious deeds on my behalf;
 And I will call him to so strict account,
 That he shall render every glory up, 150
 Yea, even the slightest worship of his time,
 Or I will tear the reckoning from his heart.
 This, in the name of God, I promise here;
 The which if He be pleas'd I shall perform,
 I do beseech your majesty may salve
 The long-grown wounds of my intemperance:
 If not, the end of life cancels all bands;
 And I will die a hundred thousand deaths
 Ere break the smallest parcel of this vow.

King. A hundred thousand rebels die in this! 160
 Thou shalt have charge and sovereign trust herein.—

Enter BLUNT.

How now, good Blunt? thy looks are full of speed.

Blunt. So hath the business that I come to speak of.
 Lord Mortimer of Scotland hath sent word
 That Douglas and the English rebels met
 The eleventh of this month at Shrewsbury.
 A mighty and a fearful head they are,
 If promises be kept on every hand,
 As ever offer'd foul play in a state.

King. The Earl of Westmoreland set forth to-day,
 With him my son, Lord John of Lancaster;
 For this advertisement is five days old.—
 On Wednesday next, Harry, you shall set forward;
 On Thursday we ourselves will march: our meeting
 Is Bridgenorth; and, Harry, you shall march
 Through Gloucestershire; by which account,
 Our business valued, some twelve days hence
 Our general forces at Bridgenorth shall meet.
 Our hands are full of business: let's away;
 Advantage feeds him fat while men delay. [*Exeunt.*

SCENE III. *Eastcheap. The Boar's-Head Tavern.**Enter FALSTAFF and BARDOLPH.*

Falstaff. Bardolph, am I not fallen away vilely since this last action? do I not bate? do I not dwindle? Why, my skin hangs about me like an old lady's loose gown; I am withered like an old apple-john. Well, I'll repent, and that suddenly, while I am in some liking; I shall be out of heart shortly, and then I shall have no strength to repent. An I have not forgotten what the inside of a church is made of, I am a peppercorn, a brewer's horse. The inside of a church! Company, villanous company, hath been the spoil of me.

Bardolph. Sir John, you are so fretful, you cannot live long. 11

Falstaff. Why, there is it: come sing me a song; make me merry. I was as virtuously given as a gentleman need to be, virtuous enough; swore little; diced not above seven times a week; paid money that I borrowed, three or four times; lived well and in good compass: and now I live out of all order, out of all compass.

Bardolph. Why, you are so fat, Sir John, that you must needs be out of all compass, out of all reasonable compass, Sir John.

Falstaff. Do thou amend thy face, and I'll amend my life. Thou art our admiral, thou bearest the lantern in the poop,—but 't is in the nose of thee; thou art the Knight of the Burning Lamp.

Bardolph. Why, Sir John, my face does you no harm.

Falstaff. No, I'll be sworn; I make as good use of it as many a man doth of a Death's-head or a memento mori. I never see thy face but I think upon hell-fire and Dives that lived in purple; for there he is in his robes, burning, burning. If thou wert any way given to virtue, I would swear by thy face; my oath should be, 'By this fire, that's God's angel;' but thou art altogether given over, and wert indeed, but for the light in thy face, the son of utter darkness. When thou rannest up Gadshill in the night to catch my horse, if I did not think thou hadst been an ignis-fatuus or a ball of wildfire, there's no purchase in money. O, thou art a perpetual triumph, an everlasting bonfire-light! Thou hast saved me a thousand marks in links and torches, walking with thee in the night betwixt tavern and tavern; but the sack that thou hast drunk me would have bought me lights as good cheap at the dearest chandler's in Europe. I have maintained that salamander of yours with fire any time this two and thirty years; God reward me for it! 43

Bardolph. 'Sblood, I would my face were in your belly!

Falstaff. God-a-mercy! so should I be sure to be heart-burned.—

Enter Hostess.

How now, Dame Partlet the hen! have you inquired yet who picked my pocket?

Hostess. Why, Sir John, what do you think, Sir John? do you think I keep thieves in my house? I have searched, I have inquired, so has my husband, man by man, boy by boy, servant by servant; the tithe of a hair was never lost in my house before.

Falstaff. Ye lie, hostess : Bardolph was shaved and lost many a hair ; and I'll be sworn my pocket was picked. Go to, you are a woman, go.

Hostess. Who, I? no; I defy thee. God's light! I was never called so in mine own house before. 61

Falstaff. Go to, I know you well enough.

Hostess. No, Sir John ; you do not know me, Sir John. I know you, Sir John ; you owe me money, Sir John, and now you pick a quarrel to beguile me of it. I bought you a dozen of shirts to your back.

Falstaff. Dowlas, filthy dowlas ; I have given them away to bakers' wives, and they have made bolters of them.

Hostess. Now, as I am a true woman, holland of eight shillings an ell. You owe money here besides, Sir John, for your diet and by-drinkings, and money lent you, four and twenty pound. 72

Falstaff. He had his part of it ; let him pay.

Hostess. He? alas, he is poor ; he hath nothing.

Falstaff. How! poor? look upon his face ; what call you rich? let them coin his nose, let them coin his cheeks. I'll not pay a denier. What, will you make a younker of me? shall I not take mine ease in mine inn but I shall have my pocket picked? I have lost a seal-ring of my grandfather's worth forty mark. 80

Hostess. O Jesu, I have heard the prince tell him, I know not how oft, that that ring was copper!

Falstaff. How! the prince is a Jack, a sneak-cup; 'sblood! an he were here, I would cudgel him like a dog, if he would say so.—

Enter the PRINCE and PETO, marching, and FALSTAFF meets them playing on his truncheon like a fife.

How now, lad! is the wind in that door, i' faith? must we all march?

Bardolph. Yea, two and two, Newgate fashion.

Hostess. My lord, I pray you, hear me.

Prince. What sayest thou, Mistress Quickly? How doth thy husband? I love him well; he is an honest man. 91

Hostess. Good my lord, hear me.

Falstaff. Prithee, let her alone, and list to me.

Prince. What sayest thou, Jack?

Falstaff. The other night I fell asleep here behind the arras and had my pocket picked: this house is turned bawdy-house; they pick pockets.

Prince. What didst thou lose, Jack?

Falstaff. Wilt thou believe me, Hal? three or four bonds of forty pound a-piece, and a seal-ring of my grandfather's. 101

Prince. A trifle, some eight-penny matter.

Hostess. So I told him, my lord; and I said I heard your grace say so: and, my lord, he speaks most vilely of you, like a foul-mouthed man as he is, and said he would cudgel you.

Prince. What! he did not?

Hostess. There 's neither faith, truth, nor womanhood in me else. 109

Falstaff. There 's no more faith in thee than in a stewed prune; nor no more truth in thee than in a drawn fox; and for womanhood, Maid Marian may be the deputy's wife of the ward to thee. Go, you thing, go.

Hostess. Say, what thing? what thing?

Falstaff. What thing! why, a thing to thank God on.

Hostess. I am no thing to thank God on, I would thou shouldst know it; I am an honest man's wife: and, setting thy knighthood aside, thou art a knave to call me so.

Falstaff. Setting thy womanhood aside, thou art a beast to say otherwise. 120

Hostess. Say, what beast, thou knave, thou?

Falstaff. What beast! why, an otter.

Prince. An otter, Sir John! why an otter?

Falstaff. Why, she's neither fish nor flesh; a man knows not where to have her.

Hostess. Thou art an unjust man in saying so; thou or any man knows where to have me, thou knave, thou!

Prince. Thou sayest true, hostess; and he slanders thee most grossly. 129

Hostess. So he doth you, my lord; and said the other day you ought him a thousand pound.

Prince. Sirrah, do I owe you a thousand pound?

Falstaff. A thousand pound, Hal! a million: thy love is worth a million; thou owest me thy love.

Hostess. Nay, my lord, he called you Jack, and said he would cudgel you.

Falstaff. Did I, Bardolph?

Bardolph. Indeed, Sir John, you said so.

Falstaff. Yea, if he said my ring was copper. 139

Prince. I say 't is copper; darest thou be as good as thy word now?

Falstaff. Why, Hal, thou knowest, as thou art but man, I dare; but as thou art prince, I fear thee as I fear the roaring of the lion's whelp.

Prince. And why not as the lion?

Falstaff. The king himself is to be feared as the lion; dost thou think I'll fear thee as I fear thy father? nay, an I do, I pray God my girdle break. 148

Prince. O, if it should, how would thy guts fall about thy knees! But, sirrah, there's no room for faith, truth, nor honesty in this bosom of thine; it is all filled up with guts and midriff. Charge an honest woman with picking thy pocket! why, thou whoreson, impudent, embossed rascal, if there were anything in thy pocket but tavern-reckonings, and one poor penny-worth of sugar-candy to make thee long-winded, if thy pocket were enriched with any other injuries but these, I am a villain: and yet you will stand to it; you will not pocket up wrong. Art thou not ashamed? 158

Falstaff. Dost thou hear, Hal? thou knowest in the state of innocency Adam fell; and what should poor Jack Falstaff do in the days of villany? Thou seest I have more flesh than another man, and therefore more frailty. You confess, then, you picked my pocket?

Prince. It appears so by the story.

Falstaff. Hostess, I forgive thee: go, make ready breakfast; love thy husband, look to thy servants, cherish thy guests: thou shalt find me tractable to any honest reason; thou seest I am pacified.—Still? Nay, prithee, be gone.—*[Exit Hostess.]* Now, Hal, to the news at court; for the robbery, lad, how is that answered? 170

Prince. O, my sweet beef, I must still be good angel to thee; the money is paid back again.

Falstaff. O, I do not like that paying back; 't is a double labour.

Prince. I am good friends with my father and may do any thing.

Falstaff. Rob me the exchequer the first thing thou doest, and do it with unwashed hands too.

Bardolph. Do, my lord.

Prince. I have procured thee, Jack, a charge of foot. 180

Falstaff. I would it had been of horse. Where shall I find one that can steal well? O for a fine thief, of the age of two and twenty or thereabouts! I am heinously unprovided. Well, God be thanked for these rebels, they offend none but the virtuous; I laud them, I praise them.

Prince. Bardolph!

Bardolph. My lord?

Prince. Go bear this letter to Lord John of Lancaster, to my brother John; this to my Lord of Westmoreland.—*[Exit Bardolph.]* Go, Peto, to horse, to horse; for thou and I have thirty miles to ride yet ere dinner time.—*[Exit Peto.]* Jack, meet me to-morrow in the Temple Hall at two o'clock in the afternoon.

There shalt thou know thy charge; and there receive
Money and order for their furniture.

The land is burning; Percy stands on high;
And either they or we must lower lie.

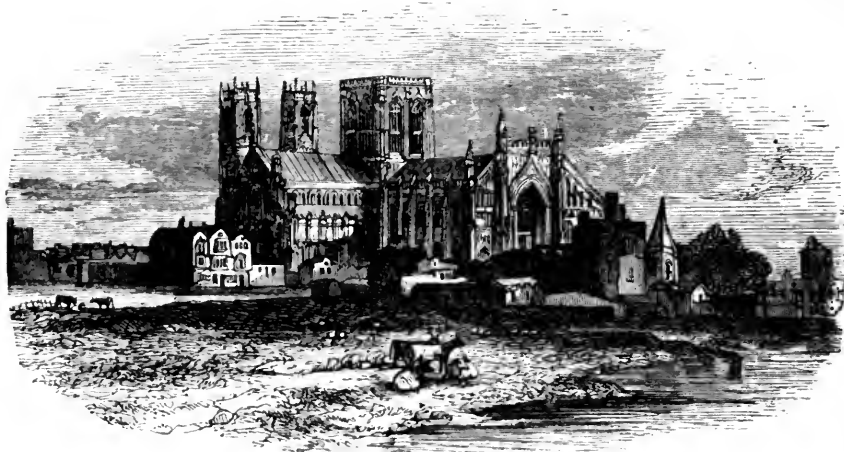
[*Exit.*

Falstaff. Rare words! brave world!—Hostess, my break-
fast, come!—

O, I could wish this tavern were my drum!

[*Exit.*





YORK.

ACT IV.

SCENE I. *The Rebel Camp near Shrewsbury.*

Enter HOTSPUR, WORCESTER, and DOUGLAS.

Hotspur. Well said, my noble Scot; if speaking truth
In this fine age were not thought flattery,
Such attribution should the Douglas have,
As not a soldier of this season's stamp
Should go so general current through the world.

By God, I cannot flatter; I defy
The tongues of soothers; but a braver place
In my heart's love hath no man than yourself.
Nay, task me to my word; approve me, lord.

Douglas. Thou art the king of honour;
No man so potent breathes upon the ground
But I will beard him.

Hotspur. Do so, and 't is well.—

Enter a Messenger with letters.

What letters hast thou there?—I can but thank you.

Messenger. These letters come from your father.

Hotspur. Letters from him! why comes he not himself?

Messenger. He cannot come, my lord; he is grievous sick

Hotspur. Zounds! how has he the leisure to be sick

In such a justling time? Who leads his power?

Under whose government come they along?

Messenger. His letters bear his mind, not I, my lord. 20

Worcester. I prithee, tell me, doth he keep his bed?

Messenger. He did, my lord, four days ere I set forth;

And at the time of my departure thence

He was much fear'd by his physicians.

Worcester. I would the state of time had first been whole
Ere he by sickness had been visited;

His health was never better worth than now.

Hotspur. Sick now! droop now! this sickness doth infect
The very life-blood of our enterprise;

'T is catching hither, even to our camp. 30

He writes me here that inward sickness—

And that his friends by deputation could not

So soon be drawn, nor did he think it meet

To lay so dangerous and dear a trust

On any soul remov'd but on his own.

Yet doth he give us bold advertisement,

That with our small conjunction we should on,

To see how fortune is dispos'd to us;

For, as he writes, there is no quailing now,

Because the king is certainly possess'd

Of all our purposes. What say you to it? 40

Worcester. Your father's sickness is a maim to us.

Hotspur. A perilous gash, a very limb lopp'd off;

And yet, in faith, it is not; his present want

Seems more than we shall find it.—Were it good

To set the exact wealth of all our states

All at one cast? to set so rich a main

On the nice hazard of one doubtful hour?

It were not good ; for therein should we read
 The very bottom and the soul of hope,
 The very list, the very utmost bound
 Of all our fortunes.

50

Douglas. Faith, and so we should ;
 Where now remains a sweet reversion.
 We may boldly spend upon the hope of what
 Is to come in ;
 A comfort of retirement lives in this.

Hotspur. A rendezvous, a home to fly unto,
 If that the devil and mischance look big
 Upon the maidenhead of our affairs.

Worcester. But yet I would your father had been here. 60
 The quality and hair of our attempt
 Brooks no division. It will be thought
 By some, that know not why he is away,
 That wisdom, loyalty, and mere dislike
 Of our proceedings kept the earl from hence :
 And think how such an apprehension
 May turn the tide of fearful faction
 And breed a kind of question in our cause ;
 For well you know we of the offering side
 Must keep aloof from strict arbitrement,
 And stop all sight-holes, every loop from whence 70
 The eye of reason may pry in upon us.
 This absence of your father's draws a curtain,
 That shows the ignorant a kind of fear
 Before not dreamt of.

Hotspur. You strain too far.
 I rather of his absence make this use :
 It lends a lustre and more great opinion,
 A larger dare to our great enterprise,
 Than if the earl were here ; for men must think,
 If we without his help can make a head
 To push against a kingdom, with his help

80

We shall o'erturn it topsy-turvy down.
 Yet all goes well, yet all our joints are whole.

Douglas. As heart can think ; there is not such a word
 Spoke of in Scotland as this term of fear.

Enter SIR RICHARD VERNON.

Hotspur. My cousin Vernon ! welcome, by my soul.

Vernon. Pray God my news be worth a welcome, lord.
 The Earl of Westmoreland, seven thousand strong,
 Is marching hitherwards ; with him Prince John.

Hotspur. No harm ; what more ?

Vernon. And further, I have learn'd,
 The king himself in person is set forth, 91
 Or hitherwards intended speedily,
 With strong and mighty preparation.

Hotspur. He shall be welcome too. Where is his son,
 The nimble-footed madcap Prince of Wales,
 And his comrades, that daff'd the world aside,
 And bid it pass ?

Vernon. All furnish'd, all in arms ;
 All plum'd like estridges that wing the wind ;
 Baited like eagles having lately bath'd ;
 Glittering in golden coats, like images ; 100
 As full of spirit as the month of May,
 And gorgeous as the sun at midsummer ;
 Wanton as youthful goats, wild as young bulls.
 I saw young Harry, with his beaver on,
 His cuisses on his thighs, gallantly arm'd,
 Rise from the ground like feather'd Mercury,
 And vaulted with such ease into his seat,
 As if an angel dropp'd down from the clouds,
 To turn and wind a fiery Pegasus
 And witch the world with noble horsemanship. 110

Hotspur. No more, no more ; worse than the sun in
 March,

This praise doth nourish agues. Let them come ;
 They come like sacrifices in their trim,
 And to the fire-eyed maid of smoky war
 All hot and bleeding will we offer them :
 The mailed Mars shall on his altar sit
 Up to the ears in blood. I am on fire
 To hear this rich reprisal is so nigh
 And yet not ours.—Come, let me take my horse,
 Who is to bear me like a thunderbolt
 Against the bosom of the Prince of Wales ;
 Harry to Harry shall, hot horse to horse,
 Meet and ne'er part till one drop down a corse.
 O that Glendower were come !

120

Vernon. There is more news ;
 I learn'd in Worcester, as I rode along,
 He cannot draw his power this fourteen days.

Douglas. That 's the worst tidings that I hear of yet.

Worcester. Ay, by my faith, that bears a frosty sound.

Hotspur. What may the king's whole battle reach unto ?

Vernon. To thirty thousand.

Hotspur.

Forty let it be ;

130

My father and Glendower being both away,
 The powers of us may serve so great a day.
 Come, let us take a muster speedily :
 Doomsday is near ; die all, die merrily.

Douglas. Talk not of dying ; I am out of fear
 Of death or death's hand for this one-half year. [*Exeunt.*

SCENE II. *A Public Road near Coventry.*

Enter FALSTAFF and BARDOLPH.

Falstaff. Bardolph, get thee before to Coventry ; fill me a
 bottle of sack. Our soldiers shall march through ; we 'll to
 Sutton Co'fil' to-night.

Bardolph. Will you give me money, captain ?

Falstaff. Lay out, lay out.

Bardolph. This bottle makes an angel.

Falstaff. And if it do, take it for thy labour; and if it make twenty, take them all; I'll answer the coinage. Bid my lieutenant Peto meet me at town's end. 9

Bardolph. I will, captain; farewell. [Exit.

Falstaff. If I be not ashamed of my soldiers, I am a soused gurnet. I have misused the king's press damnably. I have got, in exchange of a hundred and fifty soldiers, three hundred and odd pounds. I press me none but good householders, yeoman's sons; inquire me out contracted bachelors, such as had been asked twice on the banns; such a commodity of warm slaves, as had as lieve hear the devil as a drum; such as fear the report of a caliver worse than a struck fowl or a hurt wild-duck. I pressed me none but such toasts-and-butter, with hearts in their bellies no bigger than pins' heads, and they have bought out their services; and now my whole charge consists of ancients, corporals, lieutenants, gentlemen of companies, slaves as ragged as Lazarus in the painted cloth, where the glutton's dogs licked his sores; and such as indeed were never soldiers, but discarded unjust serving-men, younger sons to younger brothers, revolted tapsters and ostlers trade-fallen, the cankers of a calm world and a long peace, ten times more dishonourable ragged than an old faced ancient: and such have I, to fill up the rooms of them that have bought out their services, that you would think that I had a hundred and fifty tattered prodigals lately come from swine-keeping, from eating draff and husks. A mad fellow met me on the way and told me I had unloaded all the gibbets and pressed the dead bodies. No eye hath seen such scarecrows. I'll not march through Coventry with them, that's flat! nay, and the villains march wide betwixt the legs, as if they had gyves on; for indeed I had the most of them out of prison. There's but a shirt and a half in all my company; and the half shirt is two nap-

kins tacked together and thrown over the shoulders like an herald's coat without sleeves; and the shirt, to say the truth, stolen from my host at Saint Alban's, or the red-nose inn-keeper of Daventry. But that's all one; they'll find linen enough on every hedge.

44

Enter the PRINCE and WESTMORELAND.

Prince. How now, blown Jack! how now, quilt!

Falstaff. What, Hal! how now, mad wag! what a devil dost thou in Warwickshire?—My good Lord of Westmoreland, I cry you mercy; I thought your honour had already been at Shrewsbury.

Westmoreland. Faith, Sir John, 't is more than time that I were there, and you too; but my powers are there already. The king, I can tell you, looks for us all; we must away all to-night.

53

Falstaff. Tut! never fear me; I am as vigilant as a cat to steal cream.

Prince. I think, to steal cream indeed, for thy theft hath already made thee butter. But tell me, Jack, whose fellows are these that come after?

Falstaff. Mine, Hal, mine.

Prince. I did never see such pitiful rascals.

60

Falstaff. Tut, tut! good enough to toss; food for powder, food for powder; they'll fill a pit as well as better: tush, man, mortal men, mortal men.

Westmoreland. Ay, but, Sir John, methinks they are exceeding poor and bare, too beggarly.

Falstaff. Faith, for their poverty, I know not where they had that; and for their bareness, I am sure they never learned that of me.

Prince. No, I'll be sworn; unless you call three fingers on the ribs bare. But, sirrah, make haste; Percy is already in the field.

71

Falstaff. What, is the king encamped?

Westmoreland. He is, Sir John; I fear we shall stay too long.

Falstaff. Well,
To the latter end of a fray and the beginning of a feast
Fits a dull fighter and a keen guest. [Exeunt.]

SCENE III. *The Rebel Camp near Shrewsbury.*

Enter HOTSPUR, WORCESTER, DOUGLAS, and VERNON.

Hotspur. We 'll fight with him to-night.

Worcester. It may not be.

Douglas. You give him then advantage.

Vernon. Not a whit.

Hotspur. Why say you so? looks he not for supply?

Vernon. So do we.

Hotspur. His is certain, ours is doubtful.

Worcester. Good cousin, be advis'd; stir not to-night.

Vernon. Do not, my lord.

Douglas. You do not counsel well;

You speak it out of fear and cold heart.

Vernon. Do me no slander, Douglas; by my life,

And I dare well maintain it with my life,

If well-respected honour bid me on,

I hold as little counsel with weak fear

As you, my lord, or any Scot that this day lives.

Let it be seen to-morrow in the battle

Which of us fears.

Douglas. Yea, or to-night.

Vernon. Content.

Hotspur. To-night, say I.

Vernon. Come, come, it may not be. I wonder much,

Being men of such great leading as you are,

That you foresee not what impediments

Drag back our expedition: certain horse

Of my cousin Vernon's are not yet come up;

Your uncle Worcester's horse came but to-day;
 And now their pride and mettle is asleep,
 Their courage with hard labour tame and dull,
 That not a horse is half the half of himself.

Hotspur. So are the horses of the enemy
 In general, journey-bated and brought low;
 The better part of ours are full of rest.

Worcester. The number of the king exceedeth ours;
 For God's sake, cousin, stay till all come in.

[*The trumpet sounds a parley.*]

Enter SIR WALTER BLUNT.

Blunt. I come with gracious offers from the king, 30
 If you vouchsafe me hearing and respect.

Hotspur. Welcome, Sir Walter Blunt; and would to
 God

You were of our determination!
 Some of us love you well; and even those some
 Envy your great deservings and good name,
 Because you are not of our quality,
 But stand against us like an enemy.

Blunt. And God defend but still I should stand so,
 So long as out of limit and true rule

You stand against anointed majesty. 40

But to my charge. The king hath sent to know

The nature of your griefs, and whereupon

You conjure from the breast of civil peace

Such bold hostility, teaching his duteous land

Audacious cruelty. If that the king

Have any way your good deserts forgot,

Which he confesseth to be manifold,

He bids you name your griefs, and with all speed

You shall have your desires with interest

And pardon absolute for yourself and these

Herein misled by your suggestion. 50

Hotspur. The king is kind; and well we know the king
Knows at what time to promise, when to pay.
My father and my uncle and myself
Did give him that same royalty he wears;
And when he was not six and twenty strong,
Sick in the world's regard, wretched and low,
A poor unminded outlaw sneaking home,
My father gave him welcome to the shore;
And when he heard him swear and vow to God 60
He came but to be Duke of Lancaster,
To sue his livery and beg his peace,
With tears of innocency and terms of zeal,
My father, in kind heart and pity mov'd,
Swore him assistance, and perform'd it too.
Now when the lords and barons of the realm
Perceiv'd Northumberland did lean to him,
The more and less came in with cap and knee;
Met him in boroughs, cities, villages,
Attended him on bridges, stood in lanes, 70
Laid gifts before him, proffer'd him their oaths,
Gave him their heirs as pages, follow'd him
Even at the heels in golden multitudes.
He presently, as greatness knows itself,
Steps me a little higher than his vow
Made to my father, while his blood was poor,
Upon the naked shore at Ravenspurge;
And now, forsooth, takes on him to reform
Some certain edicts and some strait decrees
That lie too heavy on the commonwealth, 80
Cries out upon abuses, seems to weep
Over his country's wrongs; and by this face,
This seeming brow of justice, did he win
The hearts of all that he did angle for;
Proceeded further, cut me off the heads
Of all the favourites that the absent king

In deputation left behind him here,
When he was personal in the Irish war.

Blunt. Tut! I came not to hear this.

Hotspur.

Then to the point.

In short time after, he depos'd the king; 90
Soon after that, depriv'd him of his life;
And in the neck of that, task'd the whole state;
To make that worse, suffer'd his kinsman March,
Who is, if every owner were well plac'd,
Indeed his king, to be engag'd in Wales,
There without ransom to lie forfeited;
Disgrac'd me in my happy victories,
Sought to entrap me by intelligence;
Rated mine uncle from the council-board;
In rage dismiss'd my father from the court; 100
Broke oath on oath, committed wrong on wrong,
And in conclusion drove us to seek out
This head of safety; and withal to pry
Into his title, the which we find
Too indirect for long continuance.

Blunt. Shall I return this answer to the king?

Hotspur. Not so, Sir Walter; we'll withdraw awhile.

Go to the king; and let there be impawn'd
Some surety for a safe return again,
And in the morning early shall my uncle 110
Bring him our purposes: and so farewell.

Blunt. I would you would accept of grace and love.

Hotspur. And may be so we shall.

Blunt.

Pray God you do.

[*Exeunt.*]

SCENE IV. *York. The Archbishop's Palace.*

Enter the ARCHBISHOP OF YORK and SIR MICHAEL.

Archbishop. Hie, good Sir Michael; bear this sealed brief
With winged haste to the lord marshal;

This to my cousin Scroop, and all the rest
 To whom they are directed. If you knew
 How much they do import, you would make haste.

Sir Michael. My good lord,
 I guess their tenour.

Archbishop. Like enough you do.
 To-morrow, good Sir Michael, is a day
 Wherein the fortune of ten thousand men
 Must bide the touch; for, sir, at Shrewsbury, 10
 As I am truly given to understand,
 The king with mighty and quick-raised power
 Meets with Lord Harry; and, I fear, Sir Michael,
 What with the sickness of Northumberland,
 Whose power was in the first proportion,
 And what with Owen Glendower's absence thence,
 Who with them was a rated sinew too
 And comes not in, over-rul'd by prophecies,
 I fear the power of Percy is too weak
 To wage an instant trial with the king. 20

Sir Michael. Why, my good lord, you need not fear;
 There is Douglas and Lord Mortimer.

Archbishop. No, Mortimer is not there.

Sir Michael. But there is Mordake, Vernon, Lord Harry
 Percy,
 And there is my Lord of Worcester, and a head
 Of gallant warriors, noble gentlemen.

Archbishop. And so there is; but yet the king hath drawn
 The special head of all the land together:
 The Prince of Wales, Lord John of Lancaster,
 The noble Westmoreland and warlike Blunt, 30
 And many moe corrivals and dear men
 Of estimation and command in arms.

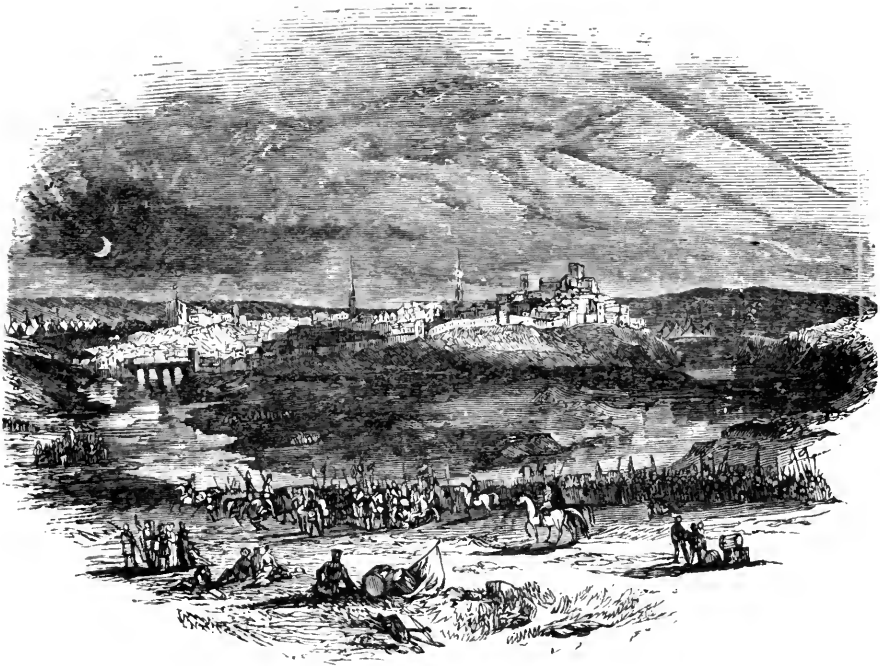
Sir Michael. Doubt not, my lord, they shall be well op-
 pos'd.

Archbishop. I hope no less, yet needful 't is to fear;

And, to prevent the worst, Sir Michael, speed :
For if Lord Percy thrive not, ere the king
Dismiss his power he means to visit us,
For he hath heard of our confederacy,
And 't is but wisdom to make strong against him.
Therefore make haste. I must go write again
To other friends ; and so farewell, Sir Michael.

⁴⁰
[*Exeunt.*]





THE ARMY BEFORE SHREWSBURY.

That royal field of Shrewsbury (2 *Hen. IV.* ind. 34).

ACT V.

SCENE I. *The King's Camp near Shrewsbury.*

Enter the KING, PRINCE OF WALES, LORD JOHN OF LANCASTER, SIR WALTER BLUNT, and FALSTAFF.

King. How bloodily the sun begins to peer
Above yon busky hill! the day looks pale
At his distemperature.

Prince. The southern wind
Doth play the trumpet to his purposes,
And by his hollow whistling in the leaves
Foretells a tempest and a blustering day.

King. Then with the losers let it sympathize,
For nothing can seem foul to those that win.—

[*The trumpet sounds.*]

Enter WORCESTER and VERNON.

How now, my Lord of Worcester! 't is not well
That you and I should meet upon such terms 10
As now we meet. You have deceiv'd our trust,
And made us doff our easy robes of peace,
To crush our old limbs in ungentle steel;
This is not well, my lord, this is not well.
What say you to it? will you again unknit
This churlish knot of all-abhorred war?
And move in that obedient orb again
Where you did give a fair and natural light,
And be no more an exhal'd meteor,
A prodigy of fear and a portent 20
Of broached mischief to the unborn times?

Worcester. Hear me, my liege.

For mine own part, I could be well content
To entertain the lag-end of my life
With quiet hours; for I do protest,
I have not sought the day of this dislike.

King. You have not sought it! how comes it, then?

Falstaff. Rebellion lay in his way, and he found it.

Prince. Peace, chewet, peace!

Worcester. It pleas'd your majesty to turn your looks 30
Of favour from myself and all our house;
And yet I must remember you, my lord,
We were the first and dearest of your friends.
For you my staff of office did I break
In Richard's time; and posted day and night
To meet you on the way, and kiss your hand,
When yet you were in place and in account
Nothing so strong and fortunate as I.

It was myself, my brother, and his son,
 That brought you home, and boldly did outdare 40
 The dangers of the time. You swore to us,
 And you did swear that oath at Doncaster,
 That you did nothing purpose 'gainst the state;
 Nor claim no further than your new-fallen right,
 The seat of Gaunt, dukedom of Lancaster:
 To this we swore our aid. But in short space
 It rain'd down fortune showering on your head;
 And such a flood of greatness fell on you,
 What with our help, what with the absent king,
 What with the injuries of a wanton time, 50
 The seeming sufferances that you had borne,
 And the contrarious winds that held the king
 So long in his unlucky Irish wars
 That all in England did repute him dead:
 And from this swarm of fair advantages
 You took occasion to be quickly woo'd
 To gripe the general sway into your hand;
 Forgot your oath to us at Doncaster,
 And being fed by us you us'd us so
 As that ungentle gull, the cuckoo's bird, 60
 Useth the sparrow,—did oppress our nest,
 Grew by our feeding to so great a bulk
 That even our love durst not come near your sight
 For fear of swallowing, but with nimble wing
 We were enforc'd, for safety sake, to fly
 Out of your sight and raise this present head;
 Whereby we stand opposed by such means
 As you yourself have forg'd against yourself
 By unkind usage, dangerous countenance,
 And violation of all faith and troth 70
 Sworn to us in your younger enterprise.

King. These things indeed you have articulate,
 Proclaim'd at market-crosses, read in churches,

To face the garment of rebellion
 With some fine colour that may please the eye
 Of fickle changelings and poor discontents,
 Which gape and rub the elbow at the news
 Of hurly-burly innovation ;
 And never yet did insurrection want
 Such water-colours to impaint his cause,
 Nor moody beggars, starving for a time
 Of pell-mell havoc and confusion.

8c

Prince. In both your armies there is many a soul
 Shall pay full dearly for this encounter,
 If once they join in trial. Tell your nephew,
 The Prince of Wales doth join with all the world
 In praise of Henry Percy ; by my hopes,
 This present enterprise set off his head,
 I do not think a braver gentleman,
 More active-valiant or more valiant-young,
 More daring or more bold, is now alive
 To grace this latter age with noble deeds.
 For my part, I may speak it to my shame,
 I have a truant been to chivalry,
 And so I hear he doth account me too ;
 Yet this before my father's majesty —
 I am content that he shall take the odds
 Of his great name and estimation,
 And will, to save the blood on either side,
 Try fortune with him in a single fight.

90

100

King. And, Prince of Wales, so dare we venture thee,
 Albeit considerations infinite
 Do make against it.—No, good Worcester, no,
 We love our people well ; even those we love
 That are misled upon your cousin's part ;
 And, will they take the offer of our grace,
 Both he and they and you, yea, every man
 Shall be my friend again and I 'll be his.

So tell your cousin, and bring me word
 What he will do; but if he will not yield,
 Rebuke and dread correction wait on us,
 And they shall do their office. So, be gone,
 We will not now be troubled with reply:
 We offer fair; take it advisedly.

[*Exeunt Worcester and Vernon.*]

Prince. It will not be accepted, on my life.
 The Douglas and the Hotspur both together
 Are confident against the world in arms.

King. Hence, therefore, every leader to his charge,
 For, on their answer, will we set on them;
 And God befriend us, as our cause is just!

120

[*Exeunt all but the Prince of Wales and Falstaff.*]

Falstaff. Hal, if thou see me down in the battle and bestride me, so; 't is a point of friendship.

Prince. Nothing but a colossus can do thee that friendship. Say thy prayers, and farewell.

Falstaff. I would 't were bedtime, Hal, and all well.

Prince. Why, thou owest God a death. [*Exit.*]

Falstaff. 'T is not due yet; I would be loath to pay him before his day. What need I be so forward with him that calls not on me? Well, 't is no matter; honour pricks me on. Yea, but how if honour prick me off when I come on? how then? Can honour set to a leg? no; or an arm? no; or take away the grief of a wound? no. Honour hath no skill in surgery, then? no. What is honour? a word. What is that word honour? air. A trim reckoning! Who hath it? he that died o' Wednesday. Doth he feel it? no. Doth he hear it? no. Is it insensible, then? yea, to the dead. But will it not live with the living? no. Why? detraction will not suffer it. Therefore I'll none of it. Honour is a mere scutcheon; and so ends my catechism. [*Exit.*]

SCENE II. *The Rebel Camp.**Enter WORCESTER and VERNON.*

Worcester. O, no, my nephew must not know, Sir Richard,
The liberal and kind offer of the king.

Vernon. 'T were best he did.

Worcester.

Then are we all undone.

It is not possible, it cannot be,
The king should keep his word in loving us ;
He will suspect us still, and find a time
To punish this offence in other faults.
Suspicion all our lives shall be stuck full of eyes ;
For treason is but trusted like the fox,
Who, ne'er so tame, so cherish'd and lock'd up, 10
Will have a wild trick of his ancestors.
Look how we can, or sad or merrily,
Interpretation will misquote our looks,
And we shall feed like oxen at a stall,
The better cherish'd, still the nearer death.
My nephew's trespass may be well forgot ;
It hath the excuse of youth and heat of blood,
And an adopted name of privilege,
A hare-brain'd Hotspur, govern'd by a spleen.
All his offences live upon my head 20
And on his father's ; we did train him on,
And, his corruption being ta'en from us,
We, as the spring of all, shall pay for all.
Therefore, good cousin, let not Harry know,
In any case, the offer of the king.

Vernon. Deliver what you will ; I 'll say 't is so.
Here comes your cousin.

Enter HOTSPUR and DOUGLAS.

Hotspur. My uncle is return'd ;

Deliver up my Lord of Westmoreland.—

Uncle, what news? 30

Worcester. The king will bid you battle presently.

Douglas. Defy him by the Lord of Westmoreland.

Hotspur. Lord Douglas, go you and tell him so.

Douglas. Marry, and shall, and very willingly. [Exit.

Worcester. There is no seeming mercy in the king.

Hotspur. Did you beg any? God forbid!

Worcester. I told him gently of our grievances,

Of his oath-breaking; which he mended thus,

By now forswearing that he is forsworn.

He calls us rebels, traitors; and will scourge 40

With haughty arms this hateful name in us.

Re-enter DOUGLAS.

Douglas. Arm, gentlemen! to arms! for I have thrown

A brave defiance in King Henry's teeth,

And Westmoreland, that was engag'd, did bear it;

Which cannot choose but bring him quickly on.

Worcester. The Prince of Wales stepp'd forth before the
king,

And, nephew, challeng'd you to single fight.

Hotspur. O, would the quarrel lay upon our heads,

And that no man might draw short breath to-day

But I and Harry Monmouth! Tell me, tell me, 50

How show'd his tasking? seem'd it in contempt?

Vernon. No, by my soul; I never in my life

Did hear a challenge urg'd more modestly,

Unless a brother should a brother dare

To gentle exercise and proof of arms.

He gave you all the duties of a man,

Trimm'd up your praises with a princely tongue,

Spoke your deservings like a chronicle,

Making you ever better than his praise

By still dispraising praise valued with you; 60

And, which became him like a prince indeed,
 He made a blushing cital of himself,
 And chid his truant youth with such a grace
 As if he master'd there a double spirit
 Of teaching and of learning instantly.
 There did he pause ; but let me tell the world,
 If he outlive the envy of this day,
 England did never owe so sweet a hope,
 So much misconstrued in his wantonness.

Hotspur. Cousin, I think thou art enamoured
 Upon his follies ; never did I hear
 Of any prince so wild a libertine.
 But be he as he will, yet once ere night
 I will embrace him with a soldier's arm,
 That he shall shrink under my courtesy.—
 Arm, arm with speed ! and, fellows, soldiers, friends,
 Better consider what you have to do
 Than I, that have not well the gift of tongue,
 Can lift your blood up with persuasion.

70

Enter a Messenger.

Messenger. My lord, here are letters for you.

80

Hotspur. I cannot read them now.—
 O gentlemen, the time of life is short !
 To spend that shortness basely were too long,
 If life did ride upon a dial's point,
 Still ending at the arrival of an hour.
 An if we live, we live to tread on kings ;
 If die, brave death, when princes die with us !
 Now, for our consciences, the arms are fair,
 When the intent of bearing them is just.

Enter another Messenger.

Messenger. My lord, prepare ; the king comes on apace.

Hotspur. I thank him, that he cuts me from my tale, 91

For I profess not talking; only this—
 Let each man do his best: and here draw I
 A sword, whose temper I intend to stain
 With the best blood that I can meet withal
 In the adventure of this perilous day.
 Now, Esperance! Percy! and set on.—
 Sound all the lofty instruments of war,
 And by that music let us all embrace;
 For, heaven to earth, some of us never shall
 A second time do such a courtesy.

100

[*The trumpets sound. They embrace, and exeunt.*]

SCENE III. *Plain between the Camps.*

The KING enters with his power. Alarum to the battle. Then enter DOUGLAS and SIR WALTER BLUNT.

Blunt. What is thy name, that in the battle thus
 Thou crossest me? what honour dost thou seek
 Upon my head?

Douglas. Know, then, my name is Douglas;
 And I do haunt thee in the battle thus
 Because some tell me that thou art a king.

Blunt. They tell thee true.

Douglas. The Lord of Stafford dear to-day hath bought
 Thy likeness, for instead of thee, King Harry,
 This sword hath ended him; so shall it thee,
 Unless thou yield thee as my prisoner.

10

Blunt. I was not born a yielder, thou proud Scot;
 And thou shalt find a king that will revenge
 Lord Stafford's death. [*They fight. Douglas kills Blunt.*]

Enter HOTSPUR.

Hotspur. O Douglas, hadst thou fought at Holmedon thus,
 I never had triumph'd upon a Scot.

Douglas. All's done, all's won; here breathless lies the
 king.

Hotspur. Where?

Douglas. Here.

Hotspur. This, Douglas? no; I know this face full well:
A gallant knight he was, his name was Blunt, 20
Semblably furnish'd like the king himself.

Douglas. A fool go with thy soul, whither it goes!
A borrow'd title hast thou bought too dear;
Why didst thou tell me that thou wert a king?

Hotspur. The king hath many marching in his coats.

Douglas. Now, by my sword, I will kill all his coats;
I'll murder all his wardrobe, piece by piece,
Until I meet the king.

Hotspur. Up, and away! 28
Our soldiers stand full fairly for the day. [Exeunt.]

Alarum. Enter FALSTAFF, *solus.*

Falstaff. Though I could scape shot-free at London, I fear the shot here; here's no scoring but upon the pate.—Soft! who are you? Sir Walter Blunt.—There's honour for you! here's no vanity! I am as hot as molten lead, and as heavy too; God keep lead out of me! I need no more weight than mine own bowels.—I have led my ragamuffins where they are peppered: there's not three of my hundred and fifty left alive; and they are for the town's end, to beg during life. But who comes here?

Enter the PRINCE.

Prince. What, stand'st thou idle here? lend me thy sword;
Many a nobleman lies stark and stiff 40
Under the hoofs of vaunting enemies,
Whose deaths are yet unreveng'd. Prithee, lend me thy sword.

Falstaff. O Hal, I prithee, give me leave to breathe awhile. Turk Gregory never did such deeds in arms as I have done this day. I have paid Percy, I have made him sure.

Prince. He is, indeed; and living to kill thee. I prithee, lend me thy sword.

Falstaff. Nay, before God, Hal, if Percy be alive, thou gett'st not my sword; but take my pistol, if thou wilt.

Prince. Give it me. What, is it in the case?

Falstaff. Ay, Hal; 't is hot, 't is hot; there's that will sack a city.

[*The Prince draws it out, and finds it to be a bottle of sack.*]

Prince. What, is it a time to jest and dally now?

[*He throws the bottle at him. Exit.*]

Falstaff. Well, if Percy be alive, I'll pierce him. If he do come in my way, so; if he do not, if I come in his willingly, let him make a carbonado of me. I like not such grinning honour as Sir Walter hath: give me life; which if I can save, so; if not, honour comes unlooked for, and there's an end.

[*Exit.*]

SCENE IV. *Another Part of the Field.*

Alarum. Excursions. Enter the KING, the PRINCE, LORD JOHN OF LANCASTER, and WESTMORELAND.

King. I prithee, Harry, withdraw thyself; thou bleed'st too much.— Lord John of Lancaster, go you with him.

Lancaster. Not I, my lord, unless I did bleed too.

Prince. I beseech your majesty, make up, Lest your retirement do amaze your friends.

King. I will do so.—

My Lord of Westmoreland, lead him to his tent.

Westmoreland. Come, my lord, I'll lead you to your tent.

Prince. Lead me, my lord? I do not need your help; 10
And God forbid a shallow scratch should drive
The Prince of Wales from such a field as this,
Where stain'd nobility lies trodden on,
And rebels' arms triumph in massacres!

Lancaster. We breathe too long. Come, cousin Westmoreland,

Our duty this way lies ; for God's sake, come.

[*Exeunt Prince John and Westmoreland.*]

Prince. By God, thou hast deceiv'd me, Lancaster ;
I did not think thee lord of such a spirit.
Before, I lov'd thee as a brother, John ;
But now I do respect thee as my soul.

20

King. I saw him hold Lord Percy at the point
With lustier maintenance than I did look for
Of such an ungrown warrior.

Prince. O, this boy
Lends mettle to us all !

[*Exit.*]

Enter DOUGLAS.

Douglas. Another king ! they grow like Hydra's heads.
I am the Douglas, fatal to all those
That wear those colours on them ; what art thou,
That counterfeit'st the person of a king ?

King. The king himself ; who, Douglas, grieves at heart
So many of his shadows thou hast met
And not the very king. I have two boys
Seek Percy and thyself about the field :
But, seeing thou fall'st on me so luckily,
I will assay thee ; so defend thyself.

30

Douglas. I fear thou art another counterfeit ;
And yet, in faith, thou bear'st thee like a king :
But mine I am sure thou art, whoe'er thou be,
And thus I win thee. [*They fight ; the King being in danger, re-enter Prince of Wales.*]

Prince. Hold up thy head, vile Scot, or thou art like
Never to hold it up again ! the spirits
Of valiant Shirley, Stafford, Blunt, are in my arms ;
It is the Prince of Wales that threatens thee,
Who never promiseth but he means to pay.—

40

[*They fight : Douglas flies.*]

Cheerly, my lord! how fares your grace?
 Sir Nicholas Gawsey hath for succour sent,
 And so hath Clifton; I'll to Clifton straight.

King. Stay, and breathe awhile.
 Thou hast redeem'd thy lost opinion,
 And show'd thou mak'st some tender of my life,
 In this fair rescue thou hast brought to me. 50

Prince. O God! they did me too much injury
 That ever said I hearken'd for your death.
 If it were so, I might have let alone
 The insulting hand of Douglas over you,
 Which would have been as speedy in your end
 As all the poisonous potions in the world,
 And sav'd the treacherous labour of your son.

King. Make up to Clifton; I'll to Sir Nicholas Gawsey.
[Exit.]

Enter HOTSPUR.

Hotspur. If I mistake not, thou art Harry Monmouth.

Prince. Thou speak'st as if I would deny my name. 60

Hotspur. My name is Harry Percy.

Prince. Why, then I see

A very valiant rebel of the name.
 I am the Prince of Wales; and think not, Percy,
 To share with me in glory any more:
 Two stars keep not their motion in one sphere,
 Nor can one England brook a double reign,
 Of Harry Percy and the Prince of Wales.

Hotspur. Nor shall it, Harry, for the hour is come
 To end the one of us; and would to God
 Thy name in arms were now as great as mine! 70

Prince. I'll make it greater ere I part from thee;
 And all the budding honours on thy crest
 I'll crop, to make a garland for my head.

Hotspur. I can no longer brook thy vanities.

[They fight.]

Enter FALSTAFF.

Falstaff. Well said, Hal! to it, Hal!—Nay, you shall find no boy's play here, I can tell you.

Re-enter DOUGLAS; he fights with FALSTAFF, who falls down as if he were dead, and exit DOUGLAS. HOTSPUR is wounded, and falls.

Hotspur. O, Harry, thou hast robb'd me of my youth!
I better brook the loss of brittle life
Than those proud titles thou hast won of me;
They wound my thoughts worse than thy sword my flesh: 8
But thought 's the slave of life, and life time's fool;
And time, that takes survey of all the world,
Must have a stop. O, I could prophesy,
But that the earthy and cold hand of death
Lies on my tongue!—No, Percy, thou art dust,
And food for— [Dies.

Prince. For worms, brave Percy; fare thee well, great heart!
Ill-weav'd ambition, how much art thou shrunk!
When that this body did contain a spirit,
A kingdom for it was too small a bound; 90
But now two paces of the vilest earth
Is room enough: this earth that bears thee dead
Bears not alive so stout a gentleman.
If thou wert sensible of courtesy,
I should not make so dear a show of zeal;
But let my favours hide thy mangled face,
And, even in thy behalf, I 'll thank myself
For doing these fair rites of tenderness.
Adieu, and take thy praise with thee to heaven!
Thy ignomy sleep with thee in the grave, 100
But not remember'd in thy epitaph!—

[He spieth Falstaff on the ground.]

What, old acquaintance! could not all this flesh
 Keep in a little life? Poor Jack, farewell!
 I could have better spar'd a better man.
 O, I should have a heavy miss of thee,
 If I were much in love with vanity!
 Death hath not struck so fat a deer to-day,
 Though many dearer, in this bloody fray.
 Embowell'd will I see thee by and by;
 Till then in blood by noble Percy lie. 109

[Exit.

Falstaff. [Rising up.] Embowell'd! if thou embowel me to-day, I'll give you leave to powder me and eat me too to-morrow! 'Sblood! 't was time to counterfeit, or that hot termagant Scot had paid me scot and lot too. Counterfeit? I lie, I am no counterfeit: to die is to be a counterfeit, for he is but the counterfeit of a man who hath not the life of a man; but to counterfeit dying, when a man thereby liveth, is to be no counterfeit, but the true and perfect image of life indeed. The better part of valour is discretion; in the which better part I have saved my life. Zounds! I am afraid of this gunpowder Percy, though he be dead. How if he should counterfeit too and rise? by my faith, I am afraid he would prove the better counterfeit. Therefore I'll make him sure; yea, and I'll swear I killed him. Why may not he rise as well as I? Nothing confutes me but eyes, and nobody sees me. Therefore, sirrah [stabbing him], with a new wound in your thigh, come you along with me.

[Takes up Hotspur on his back.

Re-enter the PRINCE OF WALES and LORD JOHN OF LANCASTER.

Prince. Come, brother John; full bravely hast thou flesh'd Thy maiden sword.

Lancaster. But, soft! whom have we here?
 Did you not tell me this fat man was dead?

Prince. I did; I saw him dead,

Breathless and bleeding on the ground.—'Art thou alive?
Or is it fantasy that plays upon our eyesight?
I prithee, speak; we will not trust our eyes
Without our ears: thou art not what thou seem'st.

Falstaff. No, that's certain; I am not a double man, but if I be not Jack Falstaff, then am I a Jack. There is Percy [*throwing the body down*]: if your father will do me any honour, so; if not, let him kill the next Percy himself. I look to be either earl or duke, I can assure you. 140

Prince. Why, Percy I killed myself and saw thee dead.

Falstaff. Didst thou? Lord, Lord, how this world is given to lying! I grant you I was down and out of breath; and so was he: but we rose both at an instant and fought a long hour by Shrewsbury clock. If I may be believed, so; if not, let them that should reward valour bear the sin upon their own heads. I'll take 't on my death, I gave him this wound in the thigh; if the man were alive and would deny it, zounds! I would make him eat a piece of my sword. 149

Lancaster. This is the strangest tale that ever I heard.

Prince. This is the strangest fellow, brother John.—
Come, bring your luggage nobly on your back;
For my part, if a lie may do thee grace,
I'll gild it with the happiest terms I have.—

[*A retreat is sounded.*]

The trumpet sounds retreat; the day is ours:
Come, brother, let us to the highest of the field,
To see what friends are living, who are dead.

[*Exeunt Prince of Wales and Lancaster.*]

Falstaff. I'll follow, as they say, for reward. He that rewards me, God reward him! If I do grow great, I'll grow less; for I'll purge, and leave sack, and live cleanly, as a nobleman should do. [*Exit.*]

SCENE V. *Another Part of the Field.*

The trumpets sound. Enter the KING, PRINCE OF WALES, LORD JOHN OF LANCASTER, WESTMORELAND, and others, with WORCESTER and VERNON prisoners.

King. Thus ever did rebellion find rebuke.—
 Ill-spirited Worcester ! did not we send grace,
 Pardon, and terms of love to all of you ?
 And wouldst thou turn our offers contrary ?
 Misuse the tenour of thy kinsman's trust ?
 Three knights upon our party slain to-day,
 A noble earl, and many a creature else
 Had been alive this hour,
 If like a Christian thou hadst truly borne
 Betwixt our armies true intelligence. 10

Worcester. What I have done my safety urg'd me to ;
 And I embrace this fortune patiently,
 Since not to be avoided it falls on me.

King. Bear Worcester to the death, and Vernon too ;
 Other offenders we will pause upon.—

[Exeunt Worcester and Vernon, guarded.]

How goes the field ?

Prince. The noble Scot, Lord Douglas, when he saw
 The fortune of the day quite turn'd from him,
 The noble Percy slain, and all his men
 Upon the foot of fear, fled with the rest, 20
 And, falling from a hill, he was so bruis'd
 That the pursuers took him. At my tent
 The Douglas is ; and I beseech your grace
 I may dispose of him.

King. With all my heart.

Prince. Then, brother John of Lancaster, to you
 This honourable bounty shall belong.
 Go to the Douglas, and deliver him

Up to his pleasure, ransomless and free.
 His valour shown upon our crests to-day
 Hath taught us how to cherish such high deeds
 Even in the bosom of our adversaries.

30

Lancaster. I thank your grace for this high courtesy,
 Which I shall give away immediately.

King. Then this remains, that we divide our power.—
 You, son John, and my cousin Westmoreland
 Towards York shall bend you with your dearest speed,
 To meet Northumberland and the prelate Scroop,
 Who, as we hear, are busily in arms.—

Myself and you, son Harry, will towards Wales,
 To fight with Glendower and the Earl of March.
 Rebellion in this land shall lose his sway,
 Meeting the check of such another day ;
 And since this business so fair is done,
 Let us not leave till all our own be won.

40

[*Exeunt.*]

NOTES.

ABBREVIATIONS USED IN THE NOTES.

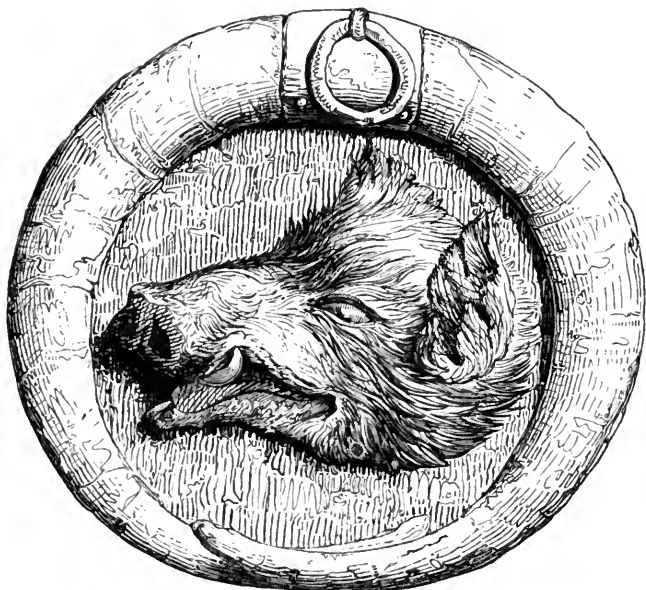
- Abbott (or Gr.), Abbott's *Shakespearian Grammar* (third edition).
A. S., Anglo-Saxon.
A. V., Authorized Version of the Bible (1611).
B. and F., Beaumont and Fletcher.
B. J., Ben Jonson.
Camb. ed., "Cambridge edition" of *Shakespeare*, edited by Clark and Wright.
Cf. (*confer*), compare.
Clarke, "Cassell's Illustrated Shakespeare," edited by Charles and Mary Cowden Clarke (London, n. d.).
Coll., Collier (second edition).
Coll. MS., Manuscript Corrections of Second Folio, edited by Collier.
D., Dyce (second edition).
H., Hudson (first edition).
Halliwell, J. O. Halliwell (folio ed. of Shakespeare).
Id. (*idem*), the same.
J. H., J. Hunter's ed. of 1 *Henry IV.* (London, 1871).
K., Knight (second edition).
Nares, *Glossary*, edited by Halliwell and Wright (London, 1859).
Prol., Prologue.
S., Shakespeare.
Schmidt, A. Schmidt's *Shakespeare-Lexicon* (Berlin, 1874).
Sr., Singer.
St., Staunton.
Theo., Theobald.
V., Verplanck.
Vaughan, H. H. Vaughan's *New Readings and New Renderings of Shakespeare's Tragedies* (London, 1878).
W., R. Grant White.
Walker, Wm. Sidney Walker's *Critical Examination of the Text of Shakespeare* (London, 1860).
Warb., Warburton.
Wb., Webster's Dictionary (revised quarto edition of 1879).
Worc., Worcester's Dictionary (quarto edition).

The abbreviations of the names of Shakespeare's Plays will be readily understood; as *T. N.* for *Twelfth Night*, *Cor.* for *Coriolanus*, 3 *Hen. VI.* for *The Third Part of King Henry the Sixth*, etc. *P. P.* refers to *The Passionate Pilgrim*; *V. and A.* to *Venus and Adonis*; *L. C.* to *Lover's Complaint*; and *Sonn.* to the *Sonnets*.

When the abbreviation of the name of a play is followed by a reference to *page*, Rolfe's edition of the play is meant.

The numbers of the lines (except for 1 *Henry IV.*) are those of the "Globe" ed. or of the "Acme" reprint of that ed.

NOTES.



THE BOAR'S-HEAD (A.D. 1568).

INTRODUCTION.

THE following extracts from Holinshed's *History of England* (the spelling being modernized) comprise all the passages of any importance illustrative of the play :

“OWEN GLENDOWER was son to an esquire of Wales. He was first set to study the laws of the realm, and became an utter barrister, or an apprentice of the law (as they term him), and served King Richard at Flint Castle when he was taken by Henry duke of Lancaster ; though other have written that he served this King Henry IV., before he came to attain the crown, in room of an esquire ; and after, by reason of variance that rose betwixt him and the lord Reginald Grey of Ruthin, about the lands which he claimed to be his by right of inheritance, when he saw

that he might not prevail, finding no such favour in his suit as he looked for, he first made war against the said lord Grey, wasting his lands and possessions with fire and sword. The king, advertised of such rebellious exploits enterprised by the said Owen and his unruly complices, determined to chastise them, and so with an army entered into Wales; but the Welshmen with their captain withdrew into the mountains of Snowdon.

“Owen Glendower, according to his accustomed manner, robbing and spoiling within the English borders, caused all the forces of the shire of Hereford to assemble against them under the conduct of Edmund Mortimer, earl of March. But, whether by treason or otherwise, so it fortuneed that the English power was discomfited, the earl taken prisoner, and about a thousand of his people slain. The shameful villany used by the Welsh women towards the dead carcasses was such as honest ears would be ashamed to hear, and continent tongues to speak thereof. The king was not hasty to purchase the deliverance of the earl of March, because his title to the crown was well enough known, and therefore suffered him to remain in miserable prison.

“The king, to chastise the Welshmen, went with a great power of men into Wales to pursue the captain of the Welsh rebels, Owen Glendower; but Owen conveyed himself out of the way into his known lurking-places; and (as was thought) through art magic he caused such foul weather of winds, tempest, rain, snow, and hail to be raised, for the avoidance of the king’s army, that the like had not been heard of: in such sort that the king was constrained to return home.

“Archibald, earl Douglas, procured a commission to invade England, and that to his cost. For at a place called Homeldon they were so fiercely assailed by the Englishmen, under the leading of the lord Percy, surnamed Henry Hotspur, and George, earl of March, that with violence of the English shot they were quite vanquished and put to flight. There were slain, of men of estimation, Sir John Swinton, Sir Adam Gordon, etc., and three-and-twenty knights, besides ten thousand of the commons; and, of prisoners, among other were these: Mordake earl of Fife, son to the governor, Archibald earl of Douglas,* Thomas earl of Murray, Robert earl of Angus, etc.

“Edmund Mortimer, earl of March, prisoner with Owen Glendower, whether for irksomeness of cruel captivity or fear of death, or for what other cause, it is uncertain, agreed to take part with Owen against the king of England, and took to wife the daughter of the said Owen. Strange wonders happened (as men reported) at the nativity of this man; for the same night that he was born all his father’s horses in the stable were found to stand in blood up to the bellies.

“Henry, earl of Northumberland, with his brother Thomas, earl of Worcester, and his son, the lord Henry Percy, surnamed Hotspur, which were to King Henry, in the beginning of his reign, both faithful friends and earnest aiders, began now to envy his wealth and felicity; and es-

* In Holinshed, an omission of the comma after the word “governor” misled Shakespeare to call Mordake “eldest son to beaten Douglas.” The governor or regent of Scotland was Robert duke of Albany. See the 5th line on the next page.

pecially they were grieved because the king demanded of the earl and his son such Scottish prisoners as were taken at Homeldon and Nesbit : for of all the captives which were taken in the conflicts fought in those two places, there was delivered to the king's possession only Mordake, earl of Fife, the duke of Albany's son, though the king did divers and sundry times require deliverance of the residue, and that with great threatenings : wherewith the Percies being sore offended, for that they claimed them as their own proper prisoners, and their peculiar prizes, by the counsel of the lord Thomas Percy, earl of Worcester, whose study was ever (as some write) to procure malice, and set things in a broil, came to the king unto Windsor (upon a purpose to prove him), and there required of him that, either by ransom or otherwise, he would cause to be delivered out of prison Edmund Mortimer, earl of March, their cousin german, whom (as they reported) Owen Glendower kept in filthy prison, shackled with irons, only for that he took his part, and was to him faithful and true. The king began not a little to muse at this request, and not without cause ; for indeed it touched him somewhat near, sith this Edmund was son to Roger earl of March, which Edmund, at King Richard's going into Ireland, was proclaimed heir apparent to the crown, whose aunt, called Ellianor, the lord Henry Percy had married, and therefore King Henry could not well bear that any man should be earnest about the advancement of that lineage.

“ The king, when he had studied on the matter, made answer, that the earl of March was not taken prisoner for his cause, nor in his service, but willingly suffered himself to be taken, because he would not withstand the attempts of Owen Glendower and his complices, therefore he would neither ransom him nor release him.

“ The Percies with this answer and fraudulent excuse were not a little fumed, insomuch that Henry Hotspur said openly : Behold, the heir of the realm is robbed of his right, and yet the robber with his own will not redeem him. So in this fury the Percies departed, minding nothing more than to depose King Henry from the high type of his royalty, and to place in his seat their cousin Edmund, earl of March, whom they did not only deliver out of captivity, but also (to the high displeasure of King Henry) entered in leagure with the foresaid Owen Glendower.

“ Herewith they by their deputies, in the house of the archdeacon of Bangor, divided the realm amongst them, causing a tripartite indenture to be made, and sealed with their seals ; by the covenants whereof, all England from Severn and Trent, south and eastward, was assigned to the earl of March ; all Wales, and the lands beyond Severn westward, were appointed to Owen Glendower ; and all the remnant, from Trent northward, to the lord Percy. This was done (as some have said) through a foolish credit given to a vain prophecy, as though King Henry was the moldwarp, cursed of God's own mouth, and they three were the dragon, the lion, and the wolf, which should divide this realm between them.

“ King Henry, not knowing of this confederacy, gathered a great army to go again into Wales, whereof the earl of Northumberland and his son were advertised by the earl of Worcester, and with all diligence raised all the power they could make, and sent to the Scots which before were

taken prisoners at Homeldon, for aid of men, promising to the earl of Douglas the town of Berwick and a part of Northumberland, and to other Scottish lords great lordships and seignories, if they obtained the upper hand. The Scots, in hope of gain, and desirous to be revenged of their old griefs, came to the earl with a great company well appointed.

“The Percies, to make their part seem good, devised certain articles, by the advice of Richard Scroope, archbishop of York, brother to the lord Scroope whom King Henry had caused to be beheaded at Bristow. These articles being showed to several noblemen, many of them did not only promise to the Percies aid and succour by words, but also by their writings and seals confirmed the same. Howbeit, when the matter came to trial, the most part of the confederates abandoned them. The lord Henry Percy desirous to proceed in the enterprise, upon trust to be assisted by Owen Glendower, the earl of March, and other, assembled an army south of Cheshire and Wales. Incontinently his uncle, Thomas Percy, earl of Worcester, that had the government of the prince of Wales, who as then lay at London, in secret manner conveyed himself out of the prince's house, and coming to Stafford, where he met his nephew, they increased their power by all ways and means they could devise. The earl of Northumberland himself was not with them, but, being sick, had promised upon his amendment to repair unto them.

“King Henry, advertised of the proceedings of the Percies, forthwith gathered about him such power as he might make, and passed forward with such speed that he was in sight of his enemies lying in camp near to Shrewsbury, before they were in doubt of any such thing.

“Now, when the two armies were encamped, the one against the other, the earl of Worcester and the lord Percy with their complices sent the articles (whereof I spake before) by esquires to King Henry, which in effect charged him with manifest perjury; in that (contrary to his oath received upon the evangelists at Doncaster, when he first entered the realm after his exile) he had taken upon him the crown and royal dignity, imprisoned King Richard, caused him to resign his title, and finally to be murdered. Divers other matters they laid to his charge, etc. King Henry after he had read their articles, with the defiance which they annexed to the same, answered the esquires that he was ready with dint of sword and fierce battle to prove their quarrel false.

“The next day, in the morning early, the abbot of Shrewsbury and one of the clerks of the privy seal were sent from the king unto the Percies, to offer them pardon if they would come to any reasonable agreement. By their persuasions the lord Henry Percy began to give ear unto the king's offers, and so sent with them his uncle, the earl of Worcester, to declare unto the king the causes of those troubles, and to require some effectual reformation in the same.

“It was reported for a truth, that now when the king had condescended unto all that was reasonable at his hands to be required, and seemed to humble himself more than was meet for his estate, the earl of Worcester, upon his return to his nephew, made relation clean contrary to that the king had said, in such sort that he set his nephew's heart more in displeasure towards the king than ever it was before, driving him by that

means to fight whether he would or not; then suddenly blew the trumpets; the king's part crying *St. George* upon them, the adversaries cried *Esperance Percy*, and so the two armies furiously joined.

"The prince that day help his father like a lusty young gentleman; for although he was hurt in the face with an arrow so that divers noble-men that were about him would have conveyed him forth of the field, yet he would not suffer them so to do, lest his departure from amongst his men might happily have stricken some fear into their hearts. At length the king crying *St. George, Victory*, brake the array of his enemies, and adventured so far that (as some write) the earl Douglas strake him down, and at that instant slew Sir Walter Blunt, and three others, apparelled in the king's suit and clothing: saying, I marvel to see so many kings thus suddenly arise, one in the neck of another. The king indeed was raised, and did that day many a noble feat of arms. The other on his part, encouraged by his doings, fought valiantly, and slew the lord Percy, called Sir Henry Hotspur. To conclude, the king's enemies were vanquished and put to flight; in which flight the earl of Douglas, for haste, falling from the crag of a high mountain, was taken, and, for his valiantness, of the king frankly and freely delivered. There were also taken the earl of Worcester, the procurer and setter forth of all this mischief, sir Richard Vernon, with divers other. The earl of Worcester, the baron of Kinderton and sir Richard Vernon, knights, were condemned and beheaded."

ACT I.

SCENE I.—I. The action of the play begins with the news of Hotspur's defeat of the Scots under Archibald, Earl of Douglas, at Holmedon (or Halidown-hill) on Holyrood Day, the 14th of September, 1402; and it closes with the defeat and death of Hotspur at Shrewsbury on the Eve of St. Mary Magdalen, the 21st of July, 1403.

For *wan* the Coll. MS. has "worn."

2. *Find we*, etc. "That is, let us suffer peace to rest awhile without disturbance, that she may recover breath to propose new wars" (Johnson).

4. *Strands*. The early eds. have "stronds," an old spelling which is sometimes found where the rhyme shows that the pronunciation was *strand*; as in *T. of S.* i. 1. 175, where the folio reads

"That made great *Ioue* to humble him to her hand,
When with his knees he kist the Cretan strond."

5. *No more*, etc. A passage which has given the critics much trouble, as the three pages of comments in the Var. of 1821 may show. For *entrance* the 4th folio has "entrails." Steevens conjectured "entrants," but afterwards adopted Mason's suggestion of "Erinnys." Coleridge endorsed Theobald's explanation of *thirsty entrance* as referring to the dry penetrability of the soil, and added that "the obscurity of the passage is of the Shakespearian sort." As Malone remarks, the poet probably had *Gen.* iv. 11 in mind. Cf. 3 *Hen. VI.* ii. 3. 15: "Thy brother's blood the thirsty earth hath drunk;" and *Rich. III.* iv. 4. 30:

"Rest thy unrest on England's lawful earth,
Unlawfully made drunk with innocent blood."

14. *Well-beseeming*. "Well-seeming" (*M. for M.* iii. i. 232 and *R. and J.* i. i. 185). The word occurs again in *T. A.* ii. 3. 56.

22 *Power*. Force, army; used also in the plural in the same sense. See *J. C.* p. 168.

Steevens objected to the expression *levy as far as to* as "unexampled, if not corrupt;" but Gifford cites Gosson, *Schoole of Abuse*, 1587: "Scipio, before he levied his force to the walles of Carthage," etc.

28. *Is a twelvemonth*. The folio reading; the quartos have "now is twelve month" or "is twelve month." The change may have been made on account of the *now* just below.*

30. *Therefore we meet not now*. "Not on that account do we now meet" (Malone).

33. *This dear expedience*. This urgent expedition. For the poet's use of *dear*, see *Temp.* p. 124 (note on *The dear'st o' th' loss*), or *Rich. II.* p. 151. Cf. v. 5. 36 below: "With your dearest speed;" and see also iii. 2. 123 and v. 4. 95. For *expedience*, cf. *A. and C.* i. 2. 185: "The cause of our expedience;" and see *Hen. V.* p. 178.

34. *Hot in question*. Earnestly discussed.

35. *Limits of the charge*. Estimates of the expense, or the *bounds* within which it should be kept. For *charge*, cf. iii. i. 111 below.

36. *All athwart*. Cf. *M. for M.* i. 3. 30:

"The baby beats the nurse, and quite athwart
Goes all decorum."

37. *Louden*. Used by S. oftener than *laden*. Cf. *Cor.* v. 3. 164, *T. of A.* iii. 5. 50, etc.

42. *And a thousand*. The folio reading; the quartos have "A thousand."

43. *Corpse*. Plural, like *sense* in *Sonn.* 112. 10, *balance* in *M. of V.* iv. i. 255, etc. Cf. *Mach.* p. 204 (note on *Horses*) and p. 247 (note on line 22); and see also on ii. 1. 3 below. Gr. 471.

Misuse. Abuse. Cf. the verb in *M. W.* iv. 2. 105: "Hang him, dishonest varlet! we cannot misuse him enough." On this passage, cf. the extract from Holinshed, p. 136 above.

49. *This match'd with other*, etc. The reading of the 1st and 2d quartos; the folio has

"This matcht with other like, my gracious Lord,
Farre more vneuen and vnwelcome Newes
Came from the North, and thus it did report:"

which is followed by some editors.

50. *Uneven*. Embarrassing; as in *Rich. II.* ii. 2. 121: "All is uneven," etc.

* In some cases, as here, the folio gives what seems to be a correction of the earlier text. On the other hand, it often reproduces a corruption of that text due to the fact (see p. 10 above) that each quarto was printed from the preceding. We may state here once for all that, while we intend to record every important variation of the kind, we shall not attempt to give the numberless trivial differences between the folio and the early quartos. For these the student must go to the Camb. ed.

52. *Hotspur*. See on i. 3. 29 below.
53. *Archibald*. The Earl of Douglas. See extract from Holinshed, p. 136 above.
- 55, 56. Arranged as in Capell. In the early eds. the first line ends with *spend*. Pope substituted "At Holmedon spent a sad and bloody hour."
58. *News*. Here made singular, though we find the plural *them* in the next line. Cf. iii. 2. 121 below: "these news." So we find *tidings* both singular and plural. See *Rich. II.* pp. 177, 198.
60. *Pride*. Highest pitch; as in *R. of L.* 705, *Macb.* ii. 4. 12, etc.
62. *True-industrious*. The hyphen is not in the early eds., and some modern ones omit it. On compound adjectives in S. see Gr. 2. For *new-lighted* in the next line, cf. *Ham.* iii. 4. 59; and see note in our ed. p. 236.
64. *Stain'd*, etc. Henley remarks: "No circumstance could have been better chosen to mark the expedition of Sir Walter. It is used by Falstaff in a similar manner [2 *Hen. IV.* v. 5. 25]: 'to stand stained with travel.'"
66. *Smooth and welcome*. Antithetical to the *uneven and unwelcome* of 50 above.
69. *Balk'd*. Heaped, piled up (Tollet and Schmidt). Grey conjectured "bak'd," and Heath "bath'd." W. suggests "bask'd." Warton says that *balk* = ridge is a common word in Warwickshire. Steevens quotes Chapman, trans. of *Shield of Achilles*:
 "Amongst all these all silent stood their king,
 Upon a balk, his scepter in his hand."
71. *Mordake*, etc. He was not the son of Douglas, but of the Duke of Albany, regent of Scotland. S. was led into the mistake by the omission of a comma in Holinshed, where the passage stands thus: "and of prisoners, Mordacke earl of Fife, son to the gouvernour Archembald earle Dowglas," etc. There should be a comma after "gouvernour" (Steevens). Cf. p. 136 above.
73. *And Menteith*. A mistake of Holinshed in his *Hist. of England*; in that of *Scotland* he speaks of the *Earl of Fife and Menteith* as one and the same person (Steevens).
76. *In faith It is*. In the early eds. these words are appended to line 75 as a part of the king's speech, but they evidently belong to Westmoreland. Rann (followed by some other editors) gave "Faith, 't is a conquest," etc., which may be what S. wrote.
83. *Minion*. Darling, favourite (*Fr. mignon*). See *Macb.* p. 156, or *Temp.* p. 136; and cf. i. 2. 24 below.
87. *That some night-tripping fairy*, etc. For the superstition that fairies stole beautiful children and left elves in their place, see *M. N. D.* p. 138, note on *Changeling*.
95. *I shall have none*, etc. According to Tollet, Hotspur had a right to all the prisoners except the Earl of Fife. By the law of arms, a man who had taken any captive whose ransom did not exceed ten thousand crowns had the control of him. The Earl of Fife, being a prince of the blood royal (the Duke of Albany, his father, was brother to King Robert III.), could be claimed by Henry by his acknowledged military prerogative.

97. *Malevolent to you in all aspects.* An astrological allusion. *Aspect* (regularly accented as here by S.) was the technical term for the position and influence of a heavenly body. Cf. *W. T.* ii. 1. 107, *T. and C.* i. 3. 92, *Lear*, ii. 2. 112, etc.

98. *Prune.* "The metaphor is taken from a cock, who in his pride *prunes himself*; that is, picks off the loose feathers, to smooth the rest. To *prune* and to *plume*, spoken of a bird, is the same" (Johnson). Hammer substituted "plume" here. Cf. *Cymb.* v. 4. 118:

"his royal bird
Prunes the immortal wing," etc.

106. *More is to be said,* etc. "That is, more is to be said than anger will suffer me to say" (Johnson).

SCENE II.—Some modern eds. make the place "Another room in the palace;" but other parts of the play show that the Prince kept himself aloof from the court; and tradition says that he had a mansion, called Cold Harbour, granted to him, as Prince of Wales, for his residence. This house was not far from Eastcheap, and would be the most probable locality for the present scene. Halliwell assigns it to "The Painted Tavern in the Vintry," which is mentioned by Stow as one of the resorts of the Prince and his wild companions.

2. *Fat-witted.* Heavy-witted, stupid. Cf. *fat-brained* in *Hen. V.* iii. 7. 143; and see also *L. L. L.* v. 2. 268: "Well-liking wits they have; gross, gross, fat, fat."

Sack. "The generic name of Spanish and Canary wines" (Schmidt). See *Hen. V.* p. 188.

8. *Leaping-houses.* Brothels. Cf. *Much Ado*, v. 4. 49.

9. *Taffeta.* A fine silken stuff. Cf. *T. N.* p. 141. Halliwell quotes *Wits, Fittes, and Fancies*, 1614: "An upstart gallant was attyr'd in taffeta all over figured with flames of fire." In a *Masque* of 1612 we read: "Enter foure Cupids from each side of the boscage, attired in flame-coloured taffeta," etc. *To demand*=as to ask. For the ellipsis, see Gr. 281.

12. *Come near me.* Hit me. Cf. *R. and J.* i. 5. 22: "Am I come near ye now?" and see our ed. p. 159.

13. *The seven stars.* The Pleiades. Halliwell makes it = the seven Ptolemaic planets, but the *moon* was one of them. Cf. 2 *Hen. IV.* ii. 4. 201 and *Lear*, i. 5. 38. The "Seven Stars" was a common sign for an inn, and is still to be seen in High Street, Whitechapel.

14. *That wandering knight,* etc. "An allusion to El Donzel del Febo, the 'Knight of the Sun,' in a Spanish romance translated (under the title of *The Mirror of Knighthood*, etc.) during the age of S. This illustrious personage was 'most excellently faire,' and a great wanderer, as those who travel after him through three thick volumes in quarto will discover. Perhaps the words *that wandering knight so fair* are part of some forgotten ballad on the subject of this marvellous hero's adventures" (Steevens).

19. *Prologue to an egg,* etc. Falstaff plays on *grace* as applied to a thanksgiving before a meal. *Eggs and butter* were a common breakfast-dish, especially in Lent. Cf. ii. 1. 53 below.

22. *Squires of the night's body*, etc. There is a play upon *night* and *knight*, and on *beauty* and *booty*; also, as W. points out, on *body* and *beauty*, which "were in their vowel sounds pronounced alike, both of them having in their first syllable the pure or name sound of *o*, and *booty* having also that sound." A *squire of the body* was an attendant on a knight who carried his helmet, spear, and shield.

Diana's foresters. "We learn from Hall that certain persons who appeared as *foresters* in a pageant exhibited in the reign of Henry VIII. were called *Diana's Knights*" (Malone). Cf. *Much Ado*, v. 3. 12 :

"Pardon, goddess of the night,
Those that slew thy virgin knight."

33. *Lay by*. Evidently the address of highwaymen to their victims, whether we explain it as=stop (Steevens), or "lay by your arms" (Warb.), or "throw off your load" (Schmidt). As a nautical term, it means to slacken sail. Cf. *Hen. VIII.* iii. 1. 11 :

"Even the billows of the sea
Hung their heads, and then lay by ;"

that is, became still.

34. *Bring in*. The call to the tapster to bring in more wine.

38. *Of Hybla*. Found in the quartos, but omitted (doubtless by accident) in the folios. For the allusion, cf. *J. C.* v. 1. 34: "the Hybla bees."

My old lad of the castle. One of the evidences that the original name of Falstaff in the play was *Oldcastle*. Steevens and others have denied this, and have endeavoured to show that "old lad," "lad of the castle," etc., were familiar forms of address in the plays of the time; but the evidence on the other side is too strong to be argued away. To the points mentioned on p. 10 above may be added 2 *Hen. IV.* epil. 33: "Falstaff shall die of a sweat, unless already a' be killed with your hard opinions; for *Oldcastle* died a martyr, and *this is not the man*;" which, as Theo. noted, is evidently an apology for the former use of *Oldcastle's* name, and an assurance that no allusion to the martyr was intended. Again, Nat. Field, who was a member of Shakespeare's company, makes a character in his *Amends for Ladies* (1618) say :

"I do hear
Your lordship this fair morning is to fight,
And for your honour. Did you never see
The play where the fat knight, hight *Oldcastle*,
Did tell you truly what this honour was?"

Here the allusion to Falstaff's soliloquy on honour (v. 1. 129 fol. below) is unmistakable. Warb. cites Fuller, *Church Hist.* lib. iv. : "Stage poets have themselves been very bold with, and others very merry at, the memory of Sir John Oldcastle, whom they have fancied a boon companion, a jovial royster, and yet a coward to boot. . . . The best is, Sir John Falstaff hath relieved the memory of Sir John Oldcastle, and of late *is substituted buffoon in his place*." Ritson also points out that in certain lines of the play the metre has apparently been marred by changing *Oldcastle* to *Falstaff*; as, for example, in ii. 2. 101 below: "A way, good Ned. Falstaff sweats to death." For a fuller discussion of the subject see the Var

of 1821, vol. xvi. pp. 410-419, and Halliwell's *On the Character of Sir John Falstaff, as originally exhibited by Shakespeare*, 1841.

39. *A buff jerkin*. "The sheriff's officers were formerly clad in buff. So that, when Falstaff asks whether his hostess is not a sweet wench, the Prince asks in return whether it will not be a sweet thing to go to prison by running in debt to this sweet wench" (Johnson).

There is a play upon *durance*, which was the name of a stuff noted for its durability. Steevens quotes *Westward Hoe*, 1607: "I will give thee a good suit of durance;" and *The Three Ladies of London*, 1584: "As the taylor that out of seven yards stole one and a half of durance." The same quibble occurs in *C. of E.* iv. 3, 27: "suits of durance." Halliwell remarks that the name *durance* continued long in use. In a tailor's bill of 1723, we find "for sixteen yards of fine durance, £1..1..4." Cf. the modern *lasting*, a woollen stuff.

51. *Here apparent*. There is an evident play on the following *heir apparent*. The folios omit the *not* before *here*.

54. *Fobbed*. Cheated, tricked. See *Oth.* p. 202.

55. *Antic*. Buffoon; as in *Much Ado*, iii. 1. 63, *Rich. II.* iii. 2. 162, *Hen. V.* iii. 2. 32, etc.

58. *Brave*. Fine; often used ironically. See *A. Y. L.* p. 181, note on *A brave man!* Steevens quotes here the old play of *Hen. V.*:

"*Hen. V.* Ned, so soon as I am king, the first thing I will do shall be to put my lord chief justice out of office; and thou shalt be lord chief justice of England.

"*Ned*. Shall I be lord chief justice? By gogs wounds, I'll be the bravest lord chief justice that ever was in England."

O rare! was a common exclamation. Halliwell quotes from *Skialetheia*, 1598, a long passage satirizing the use of it, and ending with

"Briefly so long he hath usde to cry, oh rare!
That now the phrase is grown thin and thred-bare."

63. *Jumps*. Agrees. Cf. *M. of V.* ii. 9. 32: "I will not jump with common spirits." See also *T. N.* p. 166.

66. *Obtaining of suits*. Playing on *suits*, with an allusion to the fact that the clothes of the criminal were a perquisite of the hangman. For the quibble, cf. *A. Y. L.* iv. 1. 87: "Not out of your apparel, and yet out of your suit." See also *Id.* ii. 7. 44.

67. *'Sblood*. A contraction of "God's blood!" See *Ham.* p. 208. Here, as usual, it is omitted in the folio.

68. *A gib cat*. "An old tom-cat" (Schmidt). Cf. *Ham.* iii. 4. 190: "from a bat, a gib," etc. Boswell shows that it was sometimes feminine; as in *Gammer Gurton's Needle*: "Gib (a fowle feind might on her light) lickt the milke pan so clene;" and *Edward I.*: "E'er Gib our cat can lick her eare." "As melancholy as a cat" was a proverbial expression, of which the editors quote sundry examples.

A lugged bear. That is, one dragged or led by the head through the streets. Cf. *Lear*, iv. 2. 42: "the head-lugg'd bear."

70. *A Lincolnshire bagpipe*. This was also proverbial. Steevens finds mention of a "sweete ballade of *The Lincolnshire Bagpipes*." The instrument appears to have been a favourite one in Lincolnshire in the olden time, as it has always been in Scotland.

71. *A hare.* "A hare may be considered as melancholy because she is upon her form solitary; and, according to the phisic of the times, the flesh of it was supposed to generate melancholy" (Johnson). Drayton, in his *Polyolbion*, refers to "the melancholy hare." In Swift's *Polite Conversation*, Lady Answerall, being asked to eat hare, replies, "No, madam, they say 't is melancholy meat."

72. *Moor-ditch.* A part of the ditch surrounding the city of London, between Bishopsgate and Cripplegate, spreading out into an unwholesome morass (Warton). Malone quotes Dekker, *Gul's Hornbook*, 1609: "it will be a sorer labour than the cleansing of Augeas' stable, or the scowring of Moor-ditch;" and Taylor, *Pennyless Pilgrimage*: "my mind attired with moody, muddy, Moore-ditch melancholy."

74. *Comparative.* Full of comparisons. It is used as a noun (=one given to comparisons, or affecting wit) in iii. 2. 67 below. Cf. *L. L. L.* v. 2. 854:

"a man replete with mocks,
Full of comparisons and wounding flouts,
Which you on all estates will execute
That lie within the mercy of your wit."

For *rascalliest*, the later quartos and the folios have "rascalless," which some modern editors adopt. For the original meaning of *rascal*, see *A. Y. L.* p. 179.

81. *Wisdom cries out*, etc. Holt White notes that this is a scriptural expression. See *Prov.* i. 20, 24.

83. *Iteration.* Changed by Hanmer to "attraction." Johnson explains *damnable iteration* as "a wicked trick of repeating and applying holy texts." Schmidt defines *iteration* as "allegation, quotation." Cf. *T. and C.* iii. 2. 183: "truth tir'd with iteration," etc. K. remarks: "Falstaff does not complain only of Hal's quoting a scriptural text, but that he has been retorting and distorting the meaning of his words throughout the scene. For example, Falstaff talks of the *sun* and *moon*, the Prince retorts with the *sea* and *moon*; Falstaff uses *hanging* in one sense, the Prince in another; so of *judging*; and so in the passage which at last provokes Falstaff's complaint."

92. *Zounds.* Omitted in the folios. See *R. and J.* p. 180. It is a favourite oath with Falstaff, and Fleay believes that it is an interpolation of some actor.

93. *Baffle.* Used in its original sense as applied to the punishment of a recreant knight by hanging him up by the heels. See *Rich. II.* p. 154.

98. *Poins!* The later quartos and the folios print the word in italics, as if the following words were a speech by him. W. and some others give the name as "Pointz," which is the spelling of the folio in a few places. Elsewhere it is "Poines" or "Poynes."

Set a match. Made an appointment; or, in the thieves' dialect, planned a robbery (Clarke). The folios have "watch" for *match*.

104. *Sack-and-Sugar.* Malone shows that it was a common practice in that day to put sugar into all wines. Hentzner, speaking of the manners of the English, says, "in potum copiose immittunt saccarum." Dr.

Thomas Venner, in his *Via Recta ad Vitam Longam*, 1622, remarks: "Sack, taken by itself, is very hot and very penetrative; being taken with sugar, the heat is both somewhat allayed, and the penetrative quality thereof also retarded."

115. *Gadshill*. This hill (see p. 35 above) is about two miles northwest of Rochester, on the high-road from London to Canterbury. It is said by some to have got its name from its reputation for robberies, the rogues being called *gads* from the clubs they carried; but this is doubtful. Cf. Clavell, *Recantation*, 1634:

"For though I oft have seene Gadd's-hill and those
Red tops of mountaines where good people lose
Their ill kept purses."

In 1656, the Danish ambassador was here made "to stand and deliver," and next day received a polite apology from his assailants, beginning: "Sir, the same necessity that enforc't the Tartars to breake the walls of China, compell'd us to wayte on you att Gads-Hill," etc. The "Sir John Falstaff" inn now stands on the summit of the hill, and Charles Dickens's house is a few paces distant on the other side of the road.

117. *Vizards*. Visors, or masks.

119. *To-morrow night*. The folios have "to-morrow."

Eastcheap was so called from its *cheap* or market (see on iii. 3. 41 below), and was noted for its cook-shops, eating-houses, etc.

122. *Yedward*. A familiar corruption of *Edward*. Some say that the *Y* is a contraction of *my*, as the *N* in *Ned*, *Nell*, *Noll*, etc., is of *mine*.

124. *Chops*. Cf. 2 *Hen. IV.* ii. 4. 235: "you whoreson chops."

129. *Stand for ten shillings*. Falstaff plays on the word *royal*, which meant a ten-shilling piece. Cf. ii. 4. 269 below; and see *Rich. II.* p. 219, note on *Thanks, noble peer*.

142. *Recreation sake*. Cf. "oath sake" in *T. N.* iii. 4. 326; and see our ed. p. 155. See also ii. 1. 63, 65, and v. i. 65, below.

145. *All-hallowen summer*. All-hallows-day was the 1st of November, which the Prince blends with the summer season "as a name for Falstaff, in whom wintry age combines with glowing enjoyments and genialities" (Clarke).

147. *Honey*. Cf. *R. and J.* ii. 5. 18: "O honey nurse;" and see our ed. p. 177.

149. *Bardolph, Peto*. All the early eds. have "Harvey, Rossill," which were doubtless the names of actors who played the parts. Cf. *Much Ado*, p. 136 (note on 32) and p. 159 (note on 1).

156. *Adventure*. Venture. Cf. *R. and J.* ii. 2. 84: "I would adventure for such merchandise," etc.

164. *Sirrah*. Generally used only in addressing inferiors or contemptuously. Perhaps here it is intended as an instance of "unbecoming familiarity" (Schmidt).

For the nonce. For the occasion; a corruption of *for then once* (Wb.). Cf. *Ham.* iv. 7. 161, etc.

165. *Immask*. Mask; used by S. only here. *Noted*=known, familiar; as in *Ham.* ii. 1. 23, *Sonn.* 76. 6, etc.

166. *Doubt*. Fear, suspect; as often. See *Ham.* pp. 187, 202.

172. *Wards*. Guards in fencing, postures of defence. Cf. ii. 4. 180 below. See also *W. T.* p. 149.

173. *Reproof*. Confutation (Johnson); as in iii. 2. 23 below.

176. *To-morrow night*. Changed by Capell to "to-night." K. points thus: "meet me. To-morrow night," etc. Clarke says: "The prince is thinking of the meeting that is to take place after the 'exploit,' and not of that which is to precede it; of the time when he is to enjoy the jest, not of the time when he is to prepare for it."

180. *Unyok'd*. Unrestrained, reckless.

182. *Who doth permit*, etc. Malone compares the description of the sun in *Sonn.* 33. 5:

"Anon permit the basest clouds to ride
With ugly rack on his celestial face," etc.

187. *Strangle*. Steevens quotes *Macb.* ii. 4. 7: "And yet dark night strangles the travelling lamp."

190. *But when they seldom come*, etc. Cf. *Sonn.* 52. 5:

"Therefore are feasts so solemn and so rare,
Since, seldom coming, in the long year set,
Like stones of worth they thinly placed are,
Or captain jewels in the carcanet."

195. *Hopes*. Anticipations; as in *Oth.* i. 3. 203:

"When remedies are past, the griefs are ended
By seeing the worst, which late on hopes depended."

Warb. substituted "fears."

196. *Sullen*. Gloomy, dark; as in *Sonn.* 29. 12:

"Like to the lark at break of day arising
From sullen earth," etc.

200. *To make*. That is, as to make. Gr. 281.

SCENE III.—3. *Have found me*. Have found me out, have discovered my character. Cf. *A. W.* ii. 3. 216, ii. 4. 32, v. 2. 46, etc.

6. *Condition*. Natural disposition. Cf. *Cor.* v. 4. 10: "Is 't possible that so short a time can alter the condition of a man?" See also *Oth.* p. 175.

13. *Holp*. Used by S. much oftener than *helped*, both as past tense and participle. See *K. John*, p. 138.

19. *Frontier*. The only sense in which S. uses the word is that of "an outwork in fortification" (Schmidt). Cf. ii. 3. 48 below: "Of palisadoes, frontiers, parapets." The *moody frontier* of a *brow* is that "terrible aspect" in which the eye doth

"pry through the portage of the head
Like a brass cannon" (*Hen. V.* iii. 1. 10).

20. *Good leave*. Full permission. Cf. *M. of V.* iii. 2. 326: "Since I have your good leave to go away," etc.

26. *Deliver'd*. Reported; as in v. 2. 26 below: "Deliver what you will," etc.

27. *Misprision*. Misapprehension, mistake. Cf. *Much Ado*, iv. 1. 187: "Some strange misprision," etc.

29. *My liege*, etc. Knight remarks: "The character of Hotspur is drawn with the boldest pencil. Nothing can be more free and vigorous than this remarkable portrait. Of the likeness we are as certain as when we look at the Charles V. of Titian, or the Lord Stafford of Vandyke. But it is too young, say the critics. The Poet, in the first scene (say they), ought not to have called him 'young Harry Percy,' for he was some thirty-five years old at the battle of Holmedon; and the wish of the king—

'that it could be prov'd
That some night-tripping fairy had exchange'd,
In cradle-clothes, our children where they lay,
And call'd mine Percy, his Plantagenet'—

was a very absurd wish, and such a change was quite beyond the power of a 'night-tripping fairy;' for Percy was born about 1366, and Henry of Monmouth some twenty years later. Every thing in its place. We desire the utmost exactness in matters where exactness is required. Let History proper give us her dates to the very day and hour; but let Poetry be allowed to break the bands by which she would be earth-bound. When Shakespeare shows us the ambitious, irascible, self-willed, sarcastic, but high-minded and noble Hotspur, and places in contrast with him the thoughtless, good-tempered, yielding, witty, but brave and chivalrous Henry, we have no desire to be constantly reminded that characters so alike in the energy of youth have been incorrectly approximated in their ages by the Poet. Fluellen had, no doubt, very correct notions 'as touching the direction of the military discipline;' but when he bestowed upon Captain Macmorris 'a few disputations,' in the way of argument and friendly communication, when the town was besieged and the trumpet called to the breach, we think the captain was perfectly justified in telling the worthy Welshman that it was 'no time to discourse.'

"Sir Henry Percy received his *sobriquet* of Hotspur from the Scots, with whom he was engaged in perpetual forays and battles. The old ballad of the 'Battle of Otterbourne' tells us—

'He had byn a march-man all hys dayes,
And kepte Barwyke upon Twede.'

He was 'first armed when the castle of Berwick was taken by the Scots,' in 1378, when he was twelve years old; and from that time till the battle of Holmedon, *his spur was never cold*. Nothing can be more historically true than the prince's description of Hotspur—"he that kills me some six or seven dozen Scots at a breakfast, washes his hands, and says to his wife, "Fye upon this quiet life! I want work." "O my sweet Harry (says she), how many hast thou killed to-day?" "Give my roan horse a drench" (says he), and answers, "Some fourteen," an hour after; "a trifle, a trifle." The abstraction of Hotspur—the 'some fourteen—an hour after'—has been repeated by our Poet in the beautiful scene between Hotspur and his lady, in this act:

'Some heavy business hath my lord in hand,
And I must know it, *else he loves me not*.'

The servant has been called and dismissed; the lady has uttered her

reproof; a battle has been fought in Hotspur's imagination, before he answers—

‘Away,
Away, you trifle!—Love?—I love thee not.’

This little trait in Hotspur's character might be traditionary; and so might be the

‘speaking thick, which Nature made his blemish.’

At any rate, these circumstances are singularly characteristic. So also is Hotspur's contempt of poetry, in opposition to Glendower, whose mind is essentially poetical. Such are the magical touches by which Shakespeare created the imperishable likenesses of his historical personages. He seized upon a general truth, and made it more striking and permanent by investing it with the ideal.”

34. *New reap'd*. That is, trimmed in the style of the time. See *Hen. V.* p. 168.

36. *Milliner*. Masculine, as in *W. T.* iv. 4. 192 (see our ed. p. 195), the only other instance of the word in S.

38. *A pouncet-box*. A small box for musk or other perfumes.

40. *Who*. As Clarke remarks, the word applied to *nose* “gives a comic effect of impersonation to that sensitive feature.”

41. *Took it in snuff*. That is, snuffed up the perfumed powder; with a play on the other sense of taking offence. Clarke sees here a reference to tobacco, but this is improbable. If that *is* the meaning, it is the only allusion to tobacco in S.

42. *Bore*. W. reads “bare,” and says: “So the original, this form of the preterite being characteristic of the period; and yet all modern editions hitherto have ‘bore.’” The fact is, that here the quartos have *bore*, the folios *bare*; and that elsewhere in the early eds. (the folios included) *bore* occurs much oftener than *bare*.

46. *Holiday and lady terms*. Affected and effeminate expressions. Cf. *M. W.* iii. 2. 69: “he writes verses, he speaks holiday.”

49. *Cold*. This word, as applied to *wounds*, has troubled some of the commentators; but Halliwell cites parallel passages, as, for example, Drayton, *Mortimeriados*, 1596: “As when the blood is cold, we feel the wound,” etc.

50. *Popinjay*. Parrot. Nares quotes Ascham, *Scholmaster*: “Young popinjays learn quickly to speak,” etc. For *pester'd* the folio has “pestered” (not noted in the Camb. ed.), which might well enough be retained. *With*=by. Gr. 193.

51. *Grief*. Pain; as in v. i. 132 below: “the grief of a wound,” etc. Stevens remarks: “In our ancient translations of physical treatises, *dolor ventris* is commonly called *belly-grief*.”

56. *God save the mark!* A deprecatory exclamation. See *R. and J.* p. 186.

58. *Parmaceti*. The spelling of the early eds., for which “spermaceti” is sometimes substituted. Reed quotes Sir Richard Hawkins, *Voyage into the South Sea*, 1593: “his spawne is for divers purposes. This we corruptly call *parmacettie*, of the Latin word *sperma ceti*.” Bowle cites Sir T. Overbury's *Characters*, 1616: “His wounds are seldom skin-deepe;

for an *inward bruise* lambstones and sweete-breads are his only *spermaceti*." Gervase Markham also says that it is "excellent for inward bruises."

62. *Tall*. Stout, sturdy; ironically, according to Schmidt. See *T. N.* p. 123.

64. *Soldier*. A trisyllable; as in *J. C.* iv. 1. 28 and *Ham.* i. 5. 141. Gr. 479.

77. *Yet he doth*. He doth yet. For the transposition, cf. *M. of V.* iii. 1. 2: "Why yet it lives there," etc. See also 180 below. Gr. 76.

78. *Exception*. A quadrisyllable. See on 64 above, and cf. 147, 150, and 225 below.

80. *His brother-in-law*, etc. The poet, like the chroniclers, has confounded Sir Edmund Mortimer and Edmund Earl of March, the former of whom was uncle to the latter. It was Sir Edmund who married Glendower's daughter, and whose sister was Hotspur's wife; and he is therefore rightly called Percy's *brother-in-law* here, and "my brother Mortimer" by Lady Percy in ii. 3. 77 below. But in iii. 1. 194 Mortimer refers to her as "my *aunt* Percy," and he is called Earl of March throughout the play (Clarke).

83. *Glendower*. Knight remarks: "Owen Glendower—the 'damned Glendower' of the king—the 'great Glendower' of Hotspur—'he of Wales,' that 'swore the devil his true liege-man,' of the Prince, was among the most bold and enterprising of the warriors of his age. The immediate cause of his outbreak against the power of Henry IV. was a quarrel with Lord Grey of Ruthyn, on the occasion of which the parliament of Henry seems to have treated Owen with injustice; but there can be no doubt that the great object of his ambition was to restore the independence of Wales. In the *guerilla* warfare which he waged against Henry, he was eminently successful; and his boast in this drama is historically true, that—

'Three times hath Henry Bolingbroke made head
Against my power: thrice from the banks of Wye,
And sandy-bottom'd Severn, have I sent him,
Bootless home, and weather-beaten back.'

"Shakespeare has seized, with wonderful exactness, upon all the features of his history and character, and of the popular superstitions connected with him. They all belonged to the region of poetry. Glendower says:

'at my birth,
The front of heaven was full of fiery shapes.'

The old chroniclers say, 'the same night he was born all his father's horses were found to stand in blood up to their bellies.' His pretensions as a magician, which Shakespeare has most beautifully connected with his enthusiastic and poetical temperament, made him a greater object of fear than even his undoubted skill and valour. When the king pursued him into his mountains, Owen (as Holinshed relates) 'conveyed himself out of the way into his known lurking-places, and, as was thought, through art magic he caused such foul weather of winds, tempest, rain, snow, and hail to be raised for the annoyance of the king's army that the like had not been heard of.' His tedious stories to Hotspur—

'of the moldwarp and the ant,
Of the dreamer Merlin and his prophecies;
And of a dragon, and a finless fish,
A clip-wing'd griffin, and a moulten raven,
A couching lion, and a ramping cat'—

were old Welsh prophecies which the people in general, and very likely Glendower himself, devoutly believed. According to Holinshed, it was upon the faith of one of these prophecies in particular that the tripartite indenture of Mortimer, Hotspur, and Glendower was executed. 'This was done (as some have said) through a foolish credit given to a vain prophecy, as though King Henry was the moldwarp, cursed of God's own mouth, and they three were the dragon, the lion, and the wolf, which should divide this realm between them.' Glendower might probably have

'Believ'd the magic wonders which he sang,'

but he was no vulgar enthusiast. He was 'trained up in the English court,' as he describes himself, and he was probably 'exceedingly well read,' as Mortimer describes him, for he had been a barrister of the Middle Temple. When the parliament, who rudely dismissed his petition against Lord Grey of Ruthyn, refused to listen to 'bare-footed blackguards,' it can scarcely be wondered that he should raise the standard of rebellion. The Welsh from all parts of England, even the students of Oxford, crowded home to fight under the banners of an independent Prince of Wales. Had Glendower joined the Percies before the battle of Shrewsbury, which he was most probably unable to do, he might for a time have ruled a kingdom, instead of perishing in wretchedness and obscurity, after years of unavailing contest.

'Lingering from sad Salopia's field,
Reft of his aid the Percy fell.'"

Verplanck, after quoting the above, adds: "The above historical note is substantially, perhaps literally, correct; yet its facts are coloured by the rays of Shakespeare's fancy breaking through the sober gloom of history. Steevens, in a much more prosaic mood, informs us that 'Glendower's real name was Vaughan, and he was originally a barrister;' and old Holinshed informed Shakespeare, in most unpoetic phrase, that 'he became an *utter barrister*, or an apprentice of the law.' If he had gone on in the beaten track of professional life, he would have risen to be Sergeant Vaughan, or perhaps Judge Vaughan, in the year-books, whose opinions might have been cited every half century, in the courts at Westminster, Albany, or Richmond, and throughout the whole domain of the common law. But his name has gained higher honours. There is, however, I believe, no evidence whatever that he gave, either to his own noble and primitive tongue, or to that of England, the 'helpful ornament' of verse. Briefly and transiently as his character is presented, it strikes me as one of Shakespeare's most original conceptions, and also as being wholly his own, in all its individual and poetical aspects. Glendower is made a boasting enthusiast, a very quick-tempered and positive gentleman, and, moreover, somewhat of a *bore*—all traits of character fitted for comedy. Yet Shakespeare has shed around the whole a halo of poetic glory."

87. *Indent with fears.* Compound with the objects of our fear. *Indent* is literally to sign an *indenture*, for which see *Ham.* p. 262. For *fear*, cf. *M. N. D.* v. 1. 21: "imagining some fear;" *Ham.* iii. 3. 25: "For we will fetters put upon this fear," etc. Johnson conjectured "peers," and Hanmer gave "foes." K. reads "feres" (=vassals).

94. *Fall off.* Prove faithless; as in *K. John*, v. 5. 11, *Lear*, i. 2. 116, etc.

97. *Mouthed.* Gaping. Cf. *J. C.* iii. 2. 232:

"and put a tongue
In every wound of Cæsar," etc.

Mason quotes *Cor.* ii. 3. 7: "we are to put our tongues into those wounds and speak for them." *Mouthed* occurs again in *Sonn.* 77. 6: "mouthed graves."

100. *Confound.* Wear away, spend; as in *A. and C.* i. 1. 45: "Let's not confound the time with conference harsh," etc. Cf. the use of the word=ruin, destroy; its most common sense in S. See *Mach.* p. 189.

101. *Changing hardiment.* Exchanging or interchanging hard blows. For *change*=exchange, cf. *Temp.* i. 2. 441: "they have chang'd eyes," etc.; and for *hardiment*=bravery, bold exploit, see *T. and C.* iv. 5. 28 and *Cymb.* v. 4. 75. Cf. Spenser, *K. Q.* iii. 1. 2: "To make more triall of his hardiment."

106. *Crisp.* Curled. Cf. *Temp.* iv. 1. 130: "Leave your crisp channels;" where the word is either=curled, winding, or=rippled, ruffled by the wind. In *T. of A.* iv. 3. 183, we find "crisp heaven;" referring probably to the curled clouds. These are the only instances of the adjective in S., but *crisped* (=curled) occurs in *M. of V.* iii. 2. 92. Steevens quotes Kyd, *Cornelia*, 1595: "Turn not thy crispy tides, like silver curls;" and B. J., *Masque*:

"The rivers run as smoothed by his hand,
Only their heads are crisp'd by his stroke."

108. *Base.* The folio reading; the quartos have "bare," which was preferred by Johnson and Malone.

114. *Encounter with.* Cf. *V. and A.* 672: "If thou encounter with the boar;" *W. T.* ii. 3. 138: "And wilt encounter with my wrath," etc.

128. *Although it be with.* Some editors adopt the quarto reading, "Albeit I make a hazard," etc.

131. *Zounds.* The folios have "Yes." See on i. 2. 92 above.

133. *Yea, on his part.* The reading of the quartos; the folios give "In his behalf."

135. *Down-trod.* The quarto reading; the 1st, 2d, and 3d folios give "downfall," and the 4th "downfaln."

137. *Canker'd.* Malignant; as in *R. and J.* i. 1. 102: "your canker'd hate," etc.

143. *An eye of death.* "That is, an eye menacing death. Hotspur seems to describe the king as trembling with rage rather than fear" (Johnson). Mason disputes this, and refers to Worcester's reply, which explains why the king trembled at the name of Mortimer. The context clearly favours this latter interpretation.

146. *The next of blood.* Roger Mortimer, Earl of March, had been de-

clared heir apparent to the crown in 1385, but he was killed in Ireland in 1398. His son, Edmund Mortimer, was subsequently proclaimed heir apparent by Richard; but he was the nephew, not the brother, of Percy's wife (Malone). See on 80 above.

159. *Starve*. For the omission of the *to*, cf. *A. W.* ii. i. 134: "those that wish him live." See also *1 Hen. VI.* ii. 5. 96. Gr. 349. For *starve* (cf. 89 above), the folios have "starv'd."

163. *Of murtherous subornation*. That is, of procuring the murder of Richard.

173. *Gage them*. Engage or bind themselves. Cf. *T. and C.* v. i. 46: "gaging me to keep
An oath that I have sworn," etc.

176. *Canker*. Canker-rose or dog-rose. Cf. *Much Ado*, i. 3. 28: "I had rather be a canker in a hedge than a rose in his grace;" and see our ed. p. 127.

180. *Yet time serves*. Time yet serves. See on 77 above.

181. *Banish'd*. Lost. The Coll. MS. has "tarnish'd."

183. *Disdain'd*. Disdainful. See Gr. 374.

187. *I will unclasp a secret book*. Cf. *T. N.* i. 4. 13:

"I have unclasp'd
To thee the book even of my secret soul."

See also *T. and C.* iv. 6. 60.

189. *Quick-conceiving*. Quick to perceive or understand.

193. *A spear*. "That is, of a spear laid across" (Warb.). Cf. *2 Hen. IV.* i. i. 170 (referring to Hotspur):

"You knew he walk'd o'er perils, on an edge,
More likely to fall in than to get o'er."

194. *Good night!* "The Italians, to this day, use their *buona notte!* as *good night!* is used here, to express a desperate resignation when a cause or a game is lost. *Sink or swim* is an old English proverbial expression, implying to run the chance of success or failure" (Clarke). Some editors put a comma after *swim*.

197. *O, the blood more stirs*, etc. Steevens remarks: "This passage will remind the classical reader of young Ascanius's heroic feelings in the 4th *Æneid*:

'pecora inter inertia votis
Optat aprum, aut fulvum descendere monte leonem.'"

200. *Patience*. A trisyllable here. See on 64 above.

201. *By heaven*, etc. See pp. 14, 25 above. Verplanck remarks: "Theobald, Steevens, and the critics of that school, have sneered at this passage, as 'rant'; and T. Warton (a critic of a higher order) has strangely suggested that this is 'probably a passage from some bombast play, and afterwards used as a common burlesque phrase for attempting impossibilities.' But this *rant* is precisely the rant in which such a character as Hotspur might give vent to his feelings, in real life. It is the language of an ardent mind, under strong excitement, giving utterance to its aspirations in grand but half-formed figures; and is justly liable to no other criticism than Worcester himself immediately subjoins, on the 'world of figures' created by his nephew's imagination; a clear proof as to what

the author himself intended. This 'rant' of Hotspur is not unlike some of the rants of Napoleon, in his bulletins—so extravagant when tried by the standard of cold criticism; so animating and exciting in their actual effect. Warburton observes that Euripides has put the same sentiment into the mouth of Eteocles: 'I will not disguise my thoughts; I would scale heaven, I would descend to the very entrails of the earth, if so be that by that price I could obtain a kingdom.' Johnson says, 'Though I am far from condemning this speech, with Gildon and Theobald, as absolute madness, yet I cannot find in it that profundity of reflection and beauty of allegory which Warburton endeavoured to display. This sally of Hotspur may be, I think, soberly and rationally vindicated as the violent eruption of a mind inflated with ambition and fired with resentment; as the boasted clamour of a man able to do much and eager to do more; as the dark expression of indetermined thoughts. The passage from Euripides is surely not allegorical; yet it is produced, and properly, as parallel.' In the *Knight of the Burning Pestle*, Beaumont and Fletcher put these lines into the mouth of Ralph, the apprentice, apparently with the design of raising a good-natured laugh at Shakespeare's expense, in which he probably would have joined as heartily as any one."

207. *Corrival*. Rival, competitor. Cf. the verb *co-rival* in *T. and C.* i. 3. 44:

"Where 's then the saucy boat
Whose weak untimber'd sides but even now
Co-rivall'd greatness?"

The 1st folio has "Co-riual" here. Cf. iv. 4. 31 below.

208. *Half-fac'd fellowship*. "A fellowship in which its members give but half their countenance or support" (Clarke). Schmidt explains *half-fac'd* as "wretched-looking;" as in 2 *Hen. IV.* iii. 2. 283. Cf. the play upon the word in *K. John*, i. 1. 94, and see our ed. p. 134.

209. *Figures*. "Shapes created by Hotspur's imagination; but not the form of what he should attend, namely, of what his uncle had to propose" (Edwards).

212. *I cry you mercy*. I beg your pardon. See *M. N. D.* p. 159.

215. *Scot*. There is a play on the word in v. 4. 114 below, but we doubt whether J. H. is right in seeing one here.

223. *Shall be taught*. For the ellipsis of the relative, see Gr. 244.

225. *Motion*. A trisyllable. See on 78 above.

227. *Defy*. Renounce, abjure. Cf. *K. John*, iii. 4. 23: "No, I defy all counsel, all redress." See also iv. 1. 6 below.

228. *Pinch*. Cf. iii. 1. 29 below: "pinch'd and vex'd."

229. *Sword-and-buckler*. "When the rapier and dagger were introduced, they became the distinctive weapons of gentlemen, while the sword and buckler were used by serving-men and brawling, riotous fellows; therefore Percy coins this epithet for Prince Hal, to intimate that he was but one of those low and vulgar fellows with whom he was associated" (Clarke). Stevens remarks that a poem entitled *Sword and Buckler, or Serving Man's Defence*, was published in 1602.

235. *Wasp-stung*. The reading of the 1st quarto. The other early eds. have "wasp-tongue" or "wasp-tongu'd," which some of the modern editors prefer. Mason remarks that *wasp-stung* is supported by the *stung*

in Hotspur's reply (239). Steevens objected to "wasp-tongued" that S. knew (as is shown by *W. T.* i. 2. 329) that a wasp's sting is not in its mouth; to which Malone replied by quoting *T. of S.* ii. 1. 214 fol. Of course "wasp-tongued" might mean "waspish" (*A. Y. L.* iv. 3. 9, *J. C.* iv. 3. 50, etc.), but on the whole *wasp-stung* seems the more expressive here.

243. *Kept*. Dwelt, resided; as often. See *Ham.* p. 199.

247. *Ravenspurg*. This place (also called *Ravensburg*, *Ravensfuru*, etc.) was in that day a port at the mouth of the Humber, destroyed in the 14th century by the inroads of the sea. For a fuller account of it, see *Rich. II.* p. 178.

248. *Berkeley Castle*. A castle still standing on the southeast side of the town of Berkeley, on a height overlooking the Severn. See *Rich. II.* p. 183 (and the cut on p. 66).

250. *Candy*. Used of course contemptuously: the only instance of the adjective or noun in S. Cf. the verb in *Ham.* iii. 2. 65: "let the candied tongue lick absurd pomp," etc.

See the account of this interview in *Rich. II.* ii. 3, 21 fol.

254. *Cozeners*. For the play on *cousin*, Steevens compares *Two Tragedies in One*, 1601: "Come, pretty cousin, cozen'd by grim death;" *The Downfall of Robert Earl of Huntington*, 1601: "To see my cousin cozen'd in this sort;" and B. and F., *Monsieur Thomas*: "cousin, Cozen thyself no more."

257. *Stay*. Stay or wait for; as in *M. of V.* ii. 8. 40, *M. N. D.* v. 1. 259, etc.

260. *The Douglas' son*. That is, Mordake, Earl of Fife. See on i. 1. 71 above.

Mean. Often used by S. in the sense of *means*, though the plural is more common. Cf. 165 above; and see *R. and J.* p. 189. *Powers*=forces. See on i. 1. 22 above.

265. *Into the bosom creep*. Cf. *J. C.* v. 1. 7: "I am in their bosoms" (that is, I know their secrets).

271. *Estimation*. Supposition, conjecture.

274 *Stays*, etc. That is, waits for a favorable opportunity.

277. *Let'st slip*. "To *let slip* is to loose the greyhound" (Johnson). Cf. *Cor.* i. 6. 39:

"Holding Corioli in the name of Rome,
Even like a fawning greyhound in the leash,
To let him slip at will;"

and *Hen. V.* iii. 1. 31:

"I see you stand like greyhounds in the slips,
Straining upon the start."

The *Art of Venerie* says: "We let slip a greyhound, and we cast off a hound." *Still*=ever, always; as very often. Gr. 69.

283. *Head*. Armed force; as in v. 1. 66 below. See also *K. John*, p. 174.

284. *Bear ourselves as even as we can*. Cf. *Hen. V.* ii. 2. 3:

"How smooth and even do they bear themselves!
As if allegiance in their bosoms sat,
Crowned with faith and constant loyalty."

287. *Pay us home.* Pay us fully, square the account. Cf. *Temp.* v. 1. 71: "I will pay thy graces home;" and see *Ham.* p. 232, note on *Tax him home.*

291. *Cousin.* For the loose application of the word to various relationships, see *Ham.* p. 179.

293. *When time, etc.* K. follows the folio in joining this line to what precedes.

299. *Thrive.* Prosper, succeed; as in iv. 4. 36 below, etc.

ACT II.

SCENE I.—2. *Charles' wain.* The constellation of the Great Bear. *Charles'* is said to be a corruption of *chorles* or *churl's* (=countryman's). For *churl* in this sense, cf. *C. of E.* iii. 1. 24: "Good meat, sir, is common; that every churl affords" (that is, even a peasant can afford it).

3. *Horse.* Perhaps plural, like *corpse* in i. 1. 43 above. See note on that word.

5. *Cut's.* Found elsewhere as the name of a horse. See *T. N.* p. 139, note on *Call me cut.*

6. *Flocks.* Locks of wool or hair.

The poor jade is wrung, etc. The folio reading; the quartos omit *the.* Cf. *Ham.* iii. 2. 253: "Let the galled jade wince, our withers are unwrung."

7. *Out of all cess.* Out of all measure, or estimation. According to *Wb.*, *cess* is from the Latin *census* through the Fr. *ces* (Provençal *ces*). Skeat considers it a corruption of *asses*. Spenser (*State of Ireland*) has *cesse* in the sense of assessment or levy, and *cessors*=assessors. Nares quotes Herrick:

"Though much from out the cess be spent,
Nature with little is content;"

where it means "the census or account of an estate."

8. *Dank as a dog.* *Dank*=damp; as in *R. of L.* 1130, *M. N. D.* ii. 2. 75, etc. The simile has troubled some of the critics, and "bog" and "dock" have been suggested in place of *dog*; but, as St. remarks, "an appropriate and congruous resemblance would be as inappropriate and incongruous in such mouths as forcible and well-chosen phraseology." Taylor the Water-Poet, in his *Dogge of Warre*, makes sport of these inapposite comparisons: "But many pretty ridiculous aspersions are cast upon Dogges, so that it would make a Dogge laugh to heare and understand them. As I have heard a Man say, I am as hot as a Dogge, or as cold as a Dogge, I sweate like a Dogge (when a Dogge never sweates), as drunke as a Dogge, hee swore like a Dogge, and one told a man once, That his Wife was not to be believ'd, for she would lye like a Dogge," etc. Cf. *Temp.* iii. 2. 22 (Trinculo's speech): "but you'll lie like dogs," etc.

9. *Next.* Nearest; as in iii. 1. 256 below. See also *W. T.* p. 181.

13. *This be.* The reading of the first four quartos; the later ones have "This to be," and the folios "This is."

14. *Like a tench.* Probably another nonsensical simile, though Steevens quotes Holland's *Pliny* to show that anciently fishes were supposed to be infested with fleas.

15. *By the mass.* Omitted in the folios. For *christen*, the quarto reading, the folios have "in Christendom." *Christen* (=Christian) occurs again in the first four quartos in ii. 4. 7 below; changed to "Christian" in the later quartos, and omitted in the folios.

19. *Razes.* Explained by many of the editors as = *razes* (cf. *W. T.* iv. 3. 50) or roots; but here it probably means packages. It may be a different word from *race*, or the carriers may use it blunderingly.

20. *Charing Cross.* Now in the very heart of modern London, but then a village on the road from the city to Westminster. The cross erected there was the last in the series of the famous "Eleanor crosses." See our ed. of Gray, p. 131, foot-note.

21. *God's body!* Omitted in the folios. Pope substituted "'Odsbody!" Cf. *T. N.* p. 164, note on 'Od's lifelings! Malone notes the anachronism in *turkeys*, the bird having been introduced into England in the time of Henry VIII.

24. *As good deed as drink.* The reading of the first three quartos; the other early eds. have "a deed." Cf. *T. N.* ii. 3. 135: "'T were as good a deed as to drink," etc. See also ii. 2. 21 below.

On thee. The 5th quarto and later eds. have "of thee." For *on* = of, see Gr. 182.

27. *Two o'clock.* Cf. 1 above, where the carrier says it is *four* o'clock. Steevens suggests that he suspected Gadshill and meant to mislead him.

30. *Soft, I pray ye.* The folio reading; the quartos have "by God, soft."

33. *Ay, when? canst tell?* "A proverbial phrase expressing scorn at the demand or menace of another" (Schmidt). Cf. *C. of E.* iii. 1. 52:

"*Dromio of Ephesus.* O Lord! I must laugh!
Have at you with a proverb—Shall I set in my staff?
"*Luce.* Have at you with another; that 's—When? can you tell?"

40. *Charge.* Baggage; as in 52 below.

41. *Chamberlain.* The servant who had the care of the chambers in the inn.

42. *At hand, quoth pick-purse.* Another proverbial saying, which occurs often in Greene, Nash, and other writers of the time in whose works the cant of low conversation is preserved. Steevens cites several examples of it. The reply of Gadshill alludes to the frequent collusion of the chamberlains with the thieves in that day.

48. *A franklin.* A freeholder or yeoman. See *W. T.* p. 211. *The wild of Kent* = the Weald of Kent.

54. *Saint Nicholas' clerks.* "St. Nicholas was the patron saint of scholars; and Nicholas, or Old Nick, is a cant name for the devil. Hence he equivocally calls robbers *St. Nicholas' clerks*" (Warb.). Whether this be the true explanation or not, the phrase was a common one. Steevens, among other examples of it, cites *A Christian Turn'd Turk*, 1612: "St. Nicholas' clerks are stepp'd up before us;" and Glapthorne, *The Hollander*: "divers rooks and St. Nicholas' clerks," etc. *St. Nicholas' Knights* was similarly used.

62. *Trojans*. A cant name for thieves and other persons of doubtful character. Cf. *L. L. L.* v. 2. 640, 681, and *Hen. V.* v. 1. 20, 23.

63. *Sport sake*. See on i. 2. 142 above. So *credit sake* just below.

66. *Foot-land-rakers*. Footpads. *Long-staff sixpenny strikers* were "fellows that infested the roads with long-staffs, and knocked men down for sixpence" (Johnson). Steevens quotes an old MS. play: "Twenty times worse than any highway strikers;" and Collins adds from Greene's *Art of Coney-catching*, 1592: "the cutting a pocket or picking a purse is called striking." *Mustachio-purple-hued malt-worms* = "ale-topers; those who dip their mustachios so deeply and perpetually in liquor as to stain them purple-red" (Clarke). Cf. ii. 4. 14 below: "they call drinking deep, dyeing scarlet." Steevens cites *The Life and Death of Jack Straw*, 1593: "You shall purchase the prayers of all the alewives in town, for saving a malt-worm and a customer." Some print "mustachio, purple-hued."

69. *Tranquillity*. That is, people who live at ease. S. uses the word only here, and *tranquil* only in *Oth.* iii. 3. 348.

Great oneyers. Probably a jocose term for *great ones*; with a pun on *owners* (as W. suggests), *one* being pronounced like *own*. Sundry emendations have been proposed; as "oneraires," "moneyers," "seignors," "owners," "one-eers," "mynheers," "ones, yes" (Coll. MS.), etc.

70. *Hold in*. Probably = "keep their fellows' counsel and their own" (Malone). Clarke explains it "such as can restrain themselves upon occasion, such as can refrain from swaggering or rioting when they see fit."

73. *Make her their boots*. That is, their booty; playing on the double meaning of *boots*. Cf. *Hen. V.* i. 2. 194: "Make boot upon the summer's velvet buds," etc. Cf. the play on *bootless* in iii. 1. 68 below.

76. *Liquored her*. Rendered her water-proof; an allusion to greasing boots for that purpose. Cf. *M. W.* iv. 5. 100: "They would melt me out of my fat drop by drop, and liquor fishermen's boots with me." Malone quotes Peacham, *Complete Gentleman*, 1627: "Item, a halfpenny for liquor for his boots."

77. *As in a castle*. A common simile to express security. *Cock-sure*, still in use, is a very old intensive of *sure*.

78. *Fern-seed*. It was a popular superstition that fern-seed was invisible, and that (if gathered on Midsummer Eve and with certain formalities, to which *receipt* here refers), it made the possessor invisible. Cf. B. J., *New Inn*:

"I had
No medicine, sir, to go invisible,
No fern-seed in my pocket;"

and *Plaine Percevall*, etc., a tract of the time of Elizabeth: "I thinke the mad slave hath tasted on a ferne-stalke, that he walkes so invisible."

79. *Beholding*. Beholden; which does not occur in the early eds., though sometimes substituted in modern ones. See *M. of V.* p. 135, or Gr. 372.

83. *Purchase*. The folios have "purpose." In the thieves' dialect *purchase* was a euphemism for plunder. Cf. *Hen. V.* iii. 2. 45: "They will steal anything, and call it purchase." Steevens quotes Chaucer: "And robbery is bolde purchase." See also Spenser, *F. Q.* i. 3. 16:

“ For on his backe a heavy load he bare
Of nightly stelhth, and pillage severall,
Which he had got abroad by purchas criminall;”

and *Id.* vi. II. 12: “ his owne purchase and his onely prize.”

86. *Homo*, etc. A quotation from the Latin grammars of the time.

SCENE II.—2. *Frets like a gummed velvet*. Velvets that were stiffened with gum soon fretted and wore out. Steevens quotes *The Malcontent*, 1604: “ I’ll come among you, like gum into taffeta, to fret, fret;” where, as here, there is an obvious play on *fret*.

12. *Squire*. Square, or foot-rule. See *W. T.* p. 199. Steevens cites Burton, *Anat. of Melan.*: “ as for a workman not to know his axe, saw, squire, or any other toole,” etc.

17. *Medicines*. “ Alluding to the vulgar notion of *love powder*” (Johnson). Cf. *Oth.* i. 3. 61:

“ She is abus’d, stolen from me, and corrupted
By spells and medicines bought of mountebanks,” etc.

20. *Rob a foot further*. “ Go a foot further to rob” (Steevens). Johnson wished to read “ rub” for *rob*.

35. *Colt*. Trick, fool. Cf. B. and F., *Rule a Woman*, iv. 1: “ I’ll colt you once more,” etc.

40. *Garters*. There is an allusion to the Order of the Garter, and also to the proverb (given by Ray), “ He may hang himself in his own garters.”

46. *Against my will*. There is a play on the phrase, with an allusion to the loss of his horse.

47. *Setter*. That is, Gadshill. See on i. 2. 98 above.

48. *What news?* The 1st and 2d quartos read “ Bardoll, what newes?” as part of Poins’s speech, and in the same line with it. The later quartos have “ *Bardol* what newes” (or “ *Bardol*, what newes?”). In the folios “ *Bardolfe*, what newes?” is put in a separate line; and Johnson was the first to suggest that “ *Bardolfe*” is the prefix to the speech, and that the following speech belongs to Gadshill, not to Bardolph, to whom the early eds. all give it. The emendation has been generally adopted by the editors.

62. *John of Gaunt*. Falstaff plays upon the name, as Gaunt himself does in *Rich. II.* ii. 1. 73 fol.

71. *Happy man be his dole*. Happiness be his portion! Cf. *W. T.* i. 2. 163: “ Happy man be’s dole!” and see our ed. p. 155.

82. *Gorbellied*. Big-bellied. Clarke quotes Sir Thomas More: “ as a great gorbelyed glutton, so corpulente and fatte that he canne scantelye goe.”

83. *Chuffs*. Churls, clowns; generally applied to rich and stingy ones. Cf. *A Gorgious Gallery of Gallant Inventions*, 1578: “ The wealthy chuff;” and Marlowe, *Ovid’s Elegies*: “ Chuff-like, had I not gold, and could not use it?” See also *Ham.* p. 270, note on *Chough*.

85. *Jure*. A verb of Falstaff’s own making. W. says: “ Falstaff’s exclamation, ‘ You are grand jurors,’ etc., seems to be based on an intended whimsical misunderstanding of ‘ we *and ours*’ in the Traveller’s

outcry; *ours* having probably been pronounced *oors* in Shakespeare's day."

86. *True*. Honest; as in *Much Ado*, iii. 3. 54: "If you meet a thief, you may suspect him, by virtue of your office, to be no true man," etc. See also ii. 1. 83 above.

88. *Argument*. Theme, subject. Cf. *Much Ado*, i. 1. 258: "thou wilt prove a notable argument;" and see our ed. p. 123.

100. *Each takes*, etc. Steevens compares 3 *Hen. VI.* v. 6. 12: "The thief doth fear each bush an officer."

102. *And lards*, etc. Cf. *Hen. V.* iv. 6. 8: "larding the plain."

SCENE III.—I. *Warkworth Castle*. The castle is still standing at Warkworth, Northumberland, on a lofty rock about a mile from the mouth of the river Coquet. It is not known when it was built, but it was bestowed on Henry Percy, the ancestor of the Earls of Northumberland, by Edward III. After being several times forfeited and recovered, it was finally restored in the time of Henry V. to Henry, fourth Earl of Northumberland, and has since continued in the possession of the House of Percy.

The letter which Hotspur is reading was from George Dunbar, Earl of March, in Scotland (Edwards).

10. *Unsorted*. Ill-chosen, unsuitable. Cf. *sort* (=choose) in 1 *Hen. VI.* ii. 3. 27: "I'll sort some other time to visit you," etc.

16. *Full of expectation*. Full of promise, hopeful.

17. *My lord of York*. The archbishop of York, Richard Scroop. Cf. i. 3. 268 above.

27. *I could divide myself*, etc. That is, I could beat myself for being such a fool. For *buffets*=blows, cf. *Macb.* iii. 1. 109, *Ham.* iii. 2. 72, etc. See also the verb in *M. W.* iv. 2. 25: "and so buffets himself on the forehead," etc.

32. *Kate*. Her name was not *Kate*, but *Elizabeth*. It may be a mistake of the poet, or he may have changed the name designedly from the fondness he seems to have had for the familiar *Kate*, which he is never weary of repeating when he has once introduced it; as here, and in *T. of S.* and *Hen. V.* The wife of Hotspur was the Lady Elizabeth Mortimer, sister to Roger Earl of March, the Lord Mortimer of the play (Steevens).

See Mrs. Jameson's remarks on the character of Lady Percy in our *J. C.* p. 31.

37. *Stomach*. Appetite; as in *T. G. of V.* i. 2. 68, etc.

Golden sleep. Holt White remarks: "The various epithets, borrowed from the qualities of metals, which have been bestowed on *sleep*, may serve to show how vaguely words are applied in poetry. Here *sleep* is called *golden*, and in *Rich. III.* [v. 3. 105] we have 'leaden slumber.' But in Virgil [*Æn.* x. 745, xii. 309] it is '*ferreus somnus*;' while Homer [*Il.* xi. 241] terms *sleep brazen*, or more strictly *copper*, χαλκεος ὕπνος." There is a semblance of truth in this; and yet the epithets are not so "vaguely" used that they can be interchanged. "Leaden sleep" would not do here, and "golden slumber" would be absurd in the passage in *Rich. III.* In Virgil and Homer the *sleep of death* is meant, and the

adjectives used are virtually synonymous, both being taken from metals remarkable for their strength. Each epithet is metaphorically specific and appropriate, and seems "vague" only when separated from the context. We are surprised that Malone, who quotes the criticism in the Var. of 1821, allowed it to pass unchallenged.

41. *And given my treasures*, etc. That is, allowed your melancholy to make you forget the loving attentions that are my delight and my due. *Thick-eyed*=dim-eyed, blind to outward things.

45. *Manage*. Especially used of the training of horses. Cf. *A. Y. L.* i. 1. 13, *Rich. II.* iii. 3. 79, *Hen. VIII.* v. 3. 24, *Per.* iv. 6. 69, etc.

47. *Retires*. Retreats; as in *K. John*, ii. 1. 326, v. 5. 4, *Hen. V.* iv. 3. 86, etc.

48. *Frontiers*. Outworks. See on i. 3. 19 above.

49. *Basilisks*. A kind of large cannon. There is a play upon the word in *Hen. V.* v. 2. 17. See our ed. pp. 183, 187. *Culverin* were also a species of ordnance.

51. *Current*. Course. It is the reading of the folios and the later quartos; the first three quartos have "currents." Some editors adopt Capell's "currents." The Coll. MS. has "occurents." See *Ham.* p. 233. *Heady*= "impetuous, precipitate" (Schmidt). Cf. *Hen. V.* p. 164.

58. *Hest*. Behest, mandate. Cf. *Temp.* i. 2. 274: "Refusing her grand hests; and see *Il.* iii. 1. 37 and iv. i. 65. *Hest* is the reading of the 1st quarto; the other early eds. have "hast" or "haste."

67. *Esperance*. The motto of the Percy family.

74. *Spleen*. Caprice, waywardness; as in iii. 2. 125 below. It often means heat, impetuosity; as in *K. John*, ii. 1. 68, 448, iv. 3. 97, v. 7. 50, etc. For the allusion to the *weasel*, cf. *Cymb.* iii. 4. 162: "As quarrelous as the weasel."

79. *Line*. Strengthen, give support to. Cf. *Hen. V.* ii. 4. 7: "To line and new repair our towns of war;" *Much.* i. 3. 112: "did line the rebel," etc.

81. *Paraquito*. A paroquet, or small parrot.

83. *I'll break thy little finger*. "This token of amorous dalliance appeareth to be of a very ancient date; being mentioned in Fenton's *Tragicall Discourses*, 1579: 'Whereupon, I think, no sort of kysses or follies in love were forgotten, no kynd of crampe, nor pinching by the little finger'" (Steevens, as "Ammer").

86. *Love! I love thee not*. Clarke remarks: "This is one of Hotspur's characteristic replies, which he is in the habit of making to words addressed to him long previously; a habit so well known that Prince Hal laughingly alludes to it when he mimics Percy's manner: 'and answers, "Some fourteen," an hour after'" (ii. 4. 101). See on i. 3. 29 above.

88. *Mammets*. Puppets. Cf. *R. and J.* iii. 5. 186: "A whining mammet." Stubbes, in his *Anatomic of Abuses*, speaks of the fashionable women of the time as "not natural, but artificial women, not women of flesh and blood, but rather puppets or mammets, consisting of ragges and clowts compact together."

89. *Crack'd crowns*. "Signifies at once *cracked money* and a *broken head*. *Current* will apply to both: as it refers to money, its sense is

well known [see *Ham.* p. 210, note on *Cracked within the ring*]; as it is applied to a broken head, it insinuates that a soldier's wounds entitle him to universal respect" (Johnson). Malone remarks that the same quibble occurs in *Sir John Oldcastle*, 1600:

"I'll none of your cracked French crowns—
 "King. No cracked French crowns! I hope to see more cracked French crowns ere long."

107. *Thou wilt not utter*, etc. Steevens remarks: "This line is borrowed from a proverbial sentence: 'A woman conceals what she knows not.' See Ray's *Proverbs*."

SCENE IV.—"That *the Boar's Head* was the name of a tenement in Eastcheap so early as the end of the 14th century is testified by historical record; and it is ascertained that the *Boar's Head Tavern* was the name of a place of entertainment very near to the Blackfriars Playhouse; so that S. has blended a verity of history and a daily visible actuality of his own London life into one piece of imperishable poetic enamel-painting, by making the Boar's Head Tavern in Eastcheap the meeting-place of Prince Hal, Sir John Falstaff, Ned Poins, Bardolph, Pistol, and Hostess Quickly" (Clarke).

The original *Boar's Head* was burned down in the great fire of 1666. It was rebuilt on the same site, and remained until 1757, when it was demolished with the neighbouring houses on Old London Bridge. It was this second Boar's Head that Goldsmith visited, though he appears to have supposed it to be the earlier tavern. Cf. the following passage from his *Essays*: "Such were the reflections that naturally arose while I sat at the Boar's Head tavern, still kept at Eastcheap. Here, by a pleasant fire, in the very room where old Sir John Falstaff cracked his jokes, in the very chair which was sometimes honoured by Prince Henry, and sometimes polluted by his immoral merry companions, I sat and ruminated on the follies of youth; wished to be young again, but was resolved to make the best of life while it lasted, and now and then compared past and present times together. I considered myself as the only living representative of the old knight, and transported my imagination back to the times when the prince and he gave life to the revel, and made even debauchery not disgusting. The room also conspired to throw my reflections back into antiquity: the oak floor, the Gothic windows, and the ponderous chimney-piece had long withstood the tooth of time."

The cut on p. 135 above (from Knight's "Pictorial" ed.) represents what is possibly a veritable relic of the old Boar's Head. K. gives the following account of it: "In Whitechapel, some years since, there was a hillock called the Mount, traditionally supposed to have been formed out of the rubbish of the great fire of 1666. Upon the clearing away of that Mount an oaken carving of a boar's head, in a frame-work formed of two boar's tusks, was found in a half-burned state. The diameter of this curious relic was four inches and a half. On the back of the carving was a date 1568, and a name, which, by a comparison with some records, corresponded with the name of the tavern-keeper in that year. It is supposed that this very spirited carving was suspended in the tavern."

1. *Fat-room*. We suspect that J. H. and Vaughan are right in explaining this as "vat-room;" though neither seems to be aware that *fat*=vat occurs in *A. and C.* ii. 7. 122: "In thy fats our cares be drowned." Cf. *Jael*, ii. 24, iii. 13, and *Mark*, xii. 1. Baret, in his *Alvearie*, has "A fat, or vat. Orca."

6. *Sworn brother*. "Alluding to the *fratres jurati* in the ages of adventure" (Steevens). See *Rich. II.* p. 208 or *A. Y. L.* p. 199. A *leash* was the string or thong by which a greyhound was led; and three greyhounds (like the three *drawers*, or tapsters, here) were also called a *leash*. Cf. *Cor.* i. 6. 38: "Even like a fawning greyhound in the leash," etc.

7. *Christen*. "Christian" in the 5th and later quartos; omitted in the folios.

8. *Take it already upon their salvation*. That is, they swear by their hopes of salvation. Cf. *M. W.* ii. 2. 12: "I took 't upon my honour thou hadst it not;" *K. John*, i. 1. 110: "took it on his death," etc. See also v. 4. 147 below: "I'll take it upon my death," etc.

10. *Jack*. Often used as a term of contempt. See *Much Ado*, p. 164. *Corinthian*. Here evidently = a lad of mettle, or "a spirited fellow," as Schmidt explains it; not a loose fellow, as the editors generally give it. Cf. the use of *Ephesian* (= a jolly companion) in *M. W.* iv. 5. 19 and *Hen. IV.* ii. 2. 164.

14. *And when you breathe*, etc. That is, when you take breath while drinking, they tell you to toss it off at a draught. Clarke remarks: "Several quotations have been cited to show that this was the phrase used among roysterers for toping in this style, and that the feat was considered an accomplishment; the most apt of which quotations is one from Rowland's *Letting of Humours Blood in the Head Vaine*, 1600:

'Heele look unto your *water* well enough,
And hath an eye that no man leaves a snuffe;
A pox of peece-meale drinking (William sayes)
Play it away, weele have no stoppes and staves;
Blown drink is odious; what man can digest it?"

15. *Cry 'hem.'* This seems to have been used by way of encouragement. Cf. *Much Ado*, v. 1. 16: "cry 'hem!' when he should groan;" and *A. Y. L.* i. 3. 19: "if I could cry 'hem!' and have him." See also *2 Hen. IV.* ii. 4. 33, iii. 2. 232, etc.

17. *Drink with any tinker*. Tinkers were proverbial tipplers and gabblers. Cf. *T. N.* ii. 3. 95, etc.

20. *Pennyworth of sugar*. As sugar was often put into wine (see on i. 2. 104 above), the drawers kept small paper packages of it ready for the use of customers. Steevens quotes *Look about You*, 1600:

"but do you hear?
Bring sugar in white paper, not in brown."

21. *Under-skinker*. Under-drawer, or tapster. Johnson says: "*Skink* is *drink*, and a *skinker* is one that *serves drink at table*." *Skink* is the *A. S. scencan*, defined by Bosworth "to skink, to pour out, to give drink." Reed quotes B. J., *Poelaster*, iv. 3:

"*Alb.* I'll ply the table with nectar, and make 'em friends.
"*Her.* Heaven is like to have but a lame skinker."

24. *Bastard*. A sweet Spanish wine, of which there were two kinds, brown and white. Cf. *M. for M.* iii. 2. 4: "we shall have all the world drink brown and white bastard." See also 70 below.

25. *The Half-moon*. It was the fashion to give names to particular rooms in taverns. Cf. 34 below. See also *M. for M.* ii. 1. 133: "'t was in the Bunch of Grapes, where indeed you have a delight to sit." The custom prevailed as recently as the time of Goldsmith, who makes his pseudo-barmaid, in *She Stoops to Conquer*, say: "Attend the Lion there; pipes and tobacco for the Angel; the Lamb has been outrageous this half-hour." At the Shakspeare Hotel in Stratford, the chambers, instead of being numbered, are named after the poet's plays.

29. *Anon*. Soon, presently. "Anon, anon, sir!" was the usual response of waiters to calls for them, like the modern "Coming, sir!"

30. *Precedent*. Sample. In *K. John*, v. 2. 3 and *Rich. III.* iii. 6. 7 the word means the first draught of a writing.

34. *Pomgranet*. The spelling of the first five quartos and the folios, probably intended as the drawer's pronunciation of *Pomegranate*. The later quartos have "Pomgranet" or "pomegranat."

58. *Pound*. Used repeatedly as plural (with a numeral) in this play, as elsewhere. See *Rich. II.* p. 182.

66. *Wilt thou rob*, etc. That is, will you *rob* or cheat your master by breaking your *indenture*, or bond of apprenticeship, and running away?

A leathern jerkin with crystal buttons was a common garment with vintners and other tradespeople. Greene, in his *Quip for an Upstart Courtier*, 1620, describes the costume of a broker as "a black taffeta doublet, and a spruce leather jerkin with chrystal buttons," etc.

Not-pated, or *nott-pated*, according to some, means "with hair cropped close;" according to others, it is = *knotty-pated* (bull-headed, blockheaded), which occurs in 211 below.

Puke-stocking is probably = dark-coloured stocking. Baret, in his *Alvearie*, defines *puke* as a colour between russet and black. Drant, in his *Horace*, renders "nigra palla" (*Sat.* i. 8. 23) "in pukishe frocke." Nares says that dark stockings were then thought reproachful, and compares the modern use of *blackleg*. *Puke* is possibly equivalent to *puce*, flea-coloured, or dark brown.

Caddis was a kind of worsted ribbon. See *W. T.* p. 196. The garters, being then worn in sight, were often made of rich materials, and those of *caddis* or plain worsted would be reckoned cheap and mean.

Spanish-pouch is evidently another contemptuous term, but we have seen no explanation of it.

70. *Why, then*, etc. The irrelevant answer is of course meant to mystify Francis, as it evidently does.

95. *Parcel*. Item; as in 2 *Hen. IV.* iv. 2. 36: "the parcels and particulars," etc.

96. *I am not yet*, etc. "The drawer's answer had interrupted the Prince's train of discourse. He was proceeding thus: 'I am now of all humours that have showed themselves humours; I am not yet of Percy's mind;' that is, 'I am willing to indulge myself in gaiety and frolic, and try all the varieties of human life. I am not yet of Percy's mind,

who thinks all the time lost that is not spent in bloodshed, forgets decency and civility, and has nothing but the barren talk of a brutal soldier," (Johnson).

97. *Me*. For this expletive use of the pronoun, see Gr. 220, or *M. of V.* p. 135, note on *Pill'd me*.

103. *Bravon*. Here = mass of flesh. Cf. 2 *Hen. IV.* i. 1. 19: "Harry Monmouth's brawn, the hulk Sir John," etc.

104. *Rivo!* A Bacchanalian exclamation, the origin of which is uncertain. It occurs several times in Marston's plays and others of the time.

108. *Nether-stocks*. Short stockings. The word occurs again in *Lear*, ii. 4. 11. For *stocks* = stockings, see *T. N.* p. 126.

112. *Pitiful-hearted butter*. The early eds. have "Titan" for *butter*, which is the emendation of Theo. The *pitiful-hearted* evidently prepares the way for *melled*, and refers to the same thing. The allusion, as W. notes, is to an old English saying, that a fat person in a heat looks "like butter in the sun." For *Titan* as the sun-god, see *R. and J.* p. 169.

114. *Lime*. Sir Richard Hawkins, in his *Voyages*, says that the Spanish sacks "for conservation are mingled with the lime in the making," and hence give rise to "the stone, the dropsy, and infinite other distempers, not heard of before this wine came into frequent use." According to Greene (as quoted by Reed) the lime was used to give strength to the liquor, or "make it mightie." In Sir Hugh Plat's *Jewel House of Art and Nature*, 1653 (cited by a writer in the *New York Nation*, some years ago—we have not preserved the date), we read: "We are grown so nice in tast, that almost no wines unless they be more pleasant than they can be of the grape, will content us, nay no colour unless it be perfect fine and bright will satisfie our wanton eyes, whereupon as I have been credibly informed by some that have seen the practise in Spain, they are forced even there to interlace now and then a lay of Lime with the Sack grape in the expression, thereby to bring their Sacks to be of a more white colour into England than is natural unto them, or than the Spaniards themselves will brook or indure, who will drink no other Sacks than such as be of an Amber colour."

119. *A shotten herring*. "A herring that has cast its roe, and is therefore lank and lean" (Clarke). According to J. H., it is "a herring gutted and dried."

121. *The while*. Often = the time, especially in exclamations of grief; as *woe the while!* (*W. T.* iii. 2. 173, etc.), *alas the while!* (*M. of V.* ii. 1. 3), etc.

122. *A weaver*. Weavers had the name of being good singers, especially of psalms. See *T. N.* p. 137. Steevens quotes B. J., *Silent Woman*: "the parson caught his cold by sitting up late, and singing catches with cloth-workers." For *psalms* or *anything* the folio has "all manner of songs," which was "doubtless another concession to the growing Puritanical influence of the day" (W.).

126. *A dagger of lath*. Such as the Vice in the old moralities was armed with. See *T. N.* p. 159 (note on *Vice*), or *Ham.* p. 237 (note on *A vice of kings*). In 2 *Hen. IV.* iii. 2. 343, Falstaff calls Shallow "this Vice's dagger."

127. *Afore*. Used a dozen times or so by S. instead of *before*, especially in asseverations, like *afore heaven* (*Temp.* iv. i. 7), *afore God* (*Rich.* II. ii. i. 200, 238, *R. and J.* ii. 4. 170, iv. 2. 31), and *afore me* (*R. and J.* iii. 4. 34).

152. *At half-sword*. In close fight, or within half a sword's length.

154. *Doublet*. Coat; the *hose* being the breeches. See *A. Y. L.* p. 158.

156. *Dealt better*. Did better, fought better.

166. *Ebrew*. "Hebrew" in the 7th and 8th quartos; as elsewhere in S.

169. *Come*. Changed to "came" in the 8th quarto and the 3d and 4th folios. As Clarke notes, the change from past to present tense is common in S. *Other*=others; as in *T. and C.* i. 3. 91: "Amidst the other," etc. Gr. 12.

178. *Paid*. Squared accounts with, killed; as in v. 3. 46 below: "I have paid Percy."

180. *Call me horse*. Abuse me, revile me. Cf. iii. 3. 8 below: "I am a brewer's horse." See also *T. N.* p. 139, note on *Call me cut*.

Ward. See on i. 2. 172 above.

186. *A-front*. In front; used by S. nowhere else.

188. *Target*. Shield; the only meaning in S. So *targe* in *L. L. L.* v. 2. 556, *A. and C.* ii. 6. 39, and *Cymb.* v. 5. 5.

192. *These hilts*. For the plural applied to a single sword, cf. *Hen. V.* ii. chor. 9: "And hides a sword from hilts unto the point;" *Id.* ii. i. 68: "I'll run him up to the hilts," etc. See also *J. C.* p. 182.

200. *Down fell their hose*. Playing on *points*, which were the hooks by which the hose were held up to the doublet. For similar quibbles, see *T. N.* p. 128 and *W. T.* p. 196.

201. *Followed me*. The *me* is the "dativus ethicus" or expletive dative. See on 97 above. Delius would read "em."

202. *Seven of the eleven*. "The way in which the beginning hundred gradually dwindle down to two, and then as gradually swell up to eleven, with even a supplementary three added, in *Kendal green*, is in the richest style of humorous exaggeration; and we feel it to be a pure invention of Falstaff's, for the sake of revelling in his own sense of fun, and ministering to that of the Prince, not for the sake of grave self-vindication, or with the slightest thought of being believed" (Clarke).

207. *Kendal green*. A woollen cloth made at Kendal, in Westmoreland, which was famous for such fabrics. Steevens quotes Drayton, *Polyolbion*:

"where Kendal town doth stand
For making of our cloth scarce match'd in all the land."

Camden speaks of the town as "highly renowned for her commodious cloathing and industrious trading, as her name is become famous in that kind." The woollen manufactures of the modern Kendal are chiefly blankets, railway rugs, and carpets.

211. *Guts*. The word was not so offensive then as now. See *Ham.* p. 241. For *knotty-fated*, see on 66 above.

Obscene. Abominable. See *Rich.* II. p. 203.

212. *Tallow-catch*. Explained by some as = *tallow-ketch*, or a tallow-

tub; by others as=*tallow-keech*, or a round lump of fat rolled up by the butcher to be carried to the chandler. *Keech* is applied contemptuously to the butcher's wife in 2 *Hen. IV.* ii. 1. 101, and to the butcher's son, Wolsey, in *Hen. VIII.* i. 1. 55.

220. *The strappado.* This is described by Randle Holme, in his *Academy of Arms and Blazon* (quoted by Steevens), as follows: "The strappado is when the person is drawn up to his height, and then suddenly to let him fall half-way with a jerk, which not only breaketh his arms to pieces, but also shaketh all his joints out of joint; which punishment is better to be hanged, than for a man to undergo."

222. *Reasons.* There is probably here a play on *reasons* and *raisins*, the former being pronounced like the latter. See *Much Ado*, p. 166, note on *Reasons*; and cf. the play on *beats* and *baits* in *W. T.* ii. 3. 92 (see our ed. p. 170).

224. *This sin.* Vaughan thinks that this is used personally = Falstaff; but it may simply mean the sin of tolerating him. *Sin* is personified as masculine in *R. of L.* 629, 882, 913.

227. *Eel-skin.* Hammer's emendation for the "elf-skin" of the early eds. It is confirmed by the fact that S. uses the word as a symbol of thinness or leanness in *K. John*, i. 1. 141 and 2 *Hen. IV.* iii. 2. 351. Some have defended "elf-skin," which Schmidt explains "equalling in bigness not even an elf, but only his cast skin;" but *eel-skin* seems more in keeping with the context. Johnson, who proposed "elfkin," says that an eel-skin "bears no great resemblance to a man;" but the same might be said of *sheath*, *bow-case*, etc.

228. *Stock-fish.* A dried cod. Cf. *Temp.* iii. 2. 79: "I'll make a stock-fish of thee," etc.

230. *Standing-tuck.* Rapier set on end. Cf. *T. N.* iii. 4. 244: "dis-mount thy tuck."

238. *Outfaced you from.* Frightened you away from.

244. *Starting-hole.* "Evasion, subterfuge" (Schmidt). Holinshed uses the word in the sense of hiding-place: "they brake upon them out of their starting-holes and places of refuge through the marshes."

251. *The lion*, etc. Steevens quotes B. and F., *The Mad Lover*:

"Fetch the Numidian lion I brought over;
If she be sprung from royal blood, the lion
Will do her reverence, else he'll tear her;"

and Clarke adds, from the old romance of *Palmerin d'Oliva*, translated by Anthony Monday, 1588: "The Lyons coming about him, smelling on his clothes, would not touch him; but (as it were knowing the blood royal) lay downe at his feete and licked him, and afterwards went to their places againe."

264. *My lady the hostess.* For the playful reply, cf. *M. of V.* ii. 9. 85:

"*Servant.* Where is my lady?

"*Portia.*

Here; what would my lord?

and *Rich. II.* v. 5. 67:

"*Groom.* Hail, royal prince!

"*King Richard.*

'Thanks, noble 'peer!'

269. *A royal man.* For the play on *noble* and *royal*, cf. the passage just quoted from *Rich. II.*, and see on i. 2. 129 above.

290. *True men.* "That is, of the men with whom they fought, of *honest* men, opposed to thieves" (Johnson). See on ii. 2. 86 above.

294. *Taken with the manner.* A law phrase = taken in the fact, or in the act. See *W. T.* p. 205. Halliwell quotes *Termes de la Ley*: "Maynour is when a theefe hath stolne, and is followed with Hue and Cry, and taken, having that found upon him which he stole, that is called Maynour. And so we use to say when we find one doing of an unlawful act, that we took him with the Maynour or Manner." For the derivation, see *Wb. s. v. mainor*.

295. *Fire and sword.* The *fire* was in Bardolph's face. The toper retorts by asking if he knows what the fiery appearance portends.

299. *Exhalations.* Elsewhere, as here, equivalent to *meteors*. See *K. John*, p. 162.

302. *Hot livers and cold purses.* "That is, *drunkenness* and *poverty*. To *drink* was, in the language of those times, *to heat the liver*" (Johnson). Steevens cites *A. and C.* i. 2. 23: "I had rather heat my liver with drinking." See also *M. of V.* i. 1. 81: "And let my liver rather heat with wine," etc.

303. *Choler.* The Prince's reply is evidently suggested by a play on *choler* and *collar*. Steevens compares *King John and Matilda*, 1655:

"O. Bru. Son, you're too full of choler.

"Y. Bru. Choler! halter!

"Fitz. By the mass, that's near the collar!"

306. *Bombast.* Cotton used to stuff out clothes. Gerarde, in his *Herbal*, calls the cotton plant "the bombast tree." Stubbes, in his *Anatomie of Abuses*, speaks of doublets "stuffed with foure, five, or sixe pounce of bombast at least." Naves quotes Lupton, *A Thousand Notable Things*: "a candle . . . with a wick of bombast." The verb meant to stuff out; and the following, from Drayton's *Polyolbion*, shows how it became applied to writing:

"The sounds are fine and smooth, the sense is full and strong:
Not bombasted with words, vain ticklish ears to feed,
But such as may content the perfect man to read."

There is a play upon *bombast* in *L. L. L.* v. 2. 791: "As bombast and as lining to the time."

310. *An alderman's thumb-ring.* It was an ancient fashion to wear a ring on the thumb; and Steevens shows, by sundry quotations, that aldermen and other civil officers wore thumb-rings in the time of S. In Chaucer's *Squire's Tale* it is said of the rider of the brazen horse that "upon his thombe he had of gold a ring." Halliwell says that a character in the Lord Mayor's Show in 1664 is described as "habited like a grave citizen,—gold girde and gloves hung thereon, rings on his fingers, and a seal-ring on his thumb." The ring at country weddings was sometimes put on the bride's thumb.

314. *Amamon.* The name of a powerful demon. Cf. *M. W.* ii. 2. 311: "Amamon sounds well; Lucifer, well; Barbason, well: yet they are devils' additions. the names of fiends."

316. *A Welsh hook.* This appears to have been a weapon with a hook at the end and a long handle, somewhat like a pole-axe. For the practice of swearing upon the cross of a sword, etc., see *Ham.* p. 197, note on *Upon my sword.*

323. *Pistol.* An anachronism, as the pistol was not known in the time of Henry. Steevens remarks that B. and F., in *The Humorous Lieutenant*, have equipped Demetrius Poliorcetes, one of the immediate successors of Alexander the Great, with the same weapon. Cf. *K. John*, p. 132, note on 24.

331. *Cuckoo.* Often used as a term of contempt. The A. S. *geac* meant both a cuckoo and a simpleton.

335. *Blue-caps.* "A name of ridicule given to the Scots from their blue bonnets" (Johnson).

349. *State.* Throne, or seat of state. See *Macb.* p. 214.

350. *Cushion.* Dr. Letherland (quoted by Steevens) observes that the country people in Warwickshire use a cushion for a crown, in their harvest-home diversions.

351. *Joined-stool.* Joint-stool; a sort of folding chair.

352. *A leaden dagger.* That is, having a leaden sheath.

357. *In passion.* In great sorrow; as in 385 below. See *K. John*, p. 150, note on *Passionate.*

King Cambyses' vein. A hit at a play called *A Lamentable Tragedie, mixed full of Pleasant Mirth, containing the Life of Cambises, King of Persia*, 1570. Cf. *M. N. D.* i. 2. 42: "This is Eracles' vein, a tyrant's vein."

359. *My leg.* "That is, my obeisance to my father" (Johnson). Cf. the expression "make a leg" (*A. W.* ii. 2. 10 and *Rich. II.* iii. 3. 175).

364. *Tristful.* Sorrowful; Rowe's correction of the "trustfull" of the early eds. Cf. *Ham.* iii. 4. 50: "With tristful visage."

366. *Harlotry players.* Perhaps=vagabond players; or possibly for *Herod* or *hero players* (Schmidt). See *Ham.* p. 221, note on *Herod.*

368. *Tickle-brain.* A term applied to some kind of strong liquor. Steevens quotes *A New Trick to Cheat the Devil*, 1636:

"A cup of Nipsitate brisk and neat,
The drawers call it tickle-brain."

370. *The camomile, etc.* Farmer notes the reference to Lyly, *Euphues*: "Though the camomile the more it is trodden and pressed downe, the more it spreadeth: yet the violet the oftener it is handled and touched, the sooner it withereth and decayeth," etc. Reed quotes Greene, *Philomela*, 1595: "The palme tree, the more it is prest downe, the more it sprouteth up: the camomill, the more it is troden, the sweeter smell it yeildeth." Johnson says that the simile used to illustrate a contrary effect reminds him of a writer who, "meaning to enforce with great vehemence the mad temerity of young soldiers, remarks that 'though Bedlam be in the road to Hogsden, it is out of the way to promotion.'"

377. *Sun.* The 1st quarto has "sunne," the other early eds. "sonne" or "son." The words were often confounded by the old printers.

378. *Micher.* Truant. Clarke quotes Akerman, *Provincial Words and Phrases*: "*Moocher.*—A truant; a blackberry moucher. A boy who

plays truant to pick blackberries." It often meant a sneaking thief. Steevens cites Richard Pynson, *Comment on the Ten Commandments*, 1493: "many theyves, michers, and cutpurse;" and Lyly, *Mother Bombe*, 1594: "How like a micher he stands, as though he had truanted from honesty." Reed adds Lambard, *Eirenarcha*, 1610: "draw-latches, wastors, or robertsmen, that is to say, either miching or mightie theeves," etc.

382. *This pitch*, etc. The quotation is from *Ecclesiasticus*, xiii. 1: "He that toucheth pitch shall be defiled therewith." It is found in Lyly's *Euphues* and other writers of Shakespeare's time.

388. *An it like*. If it please. See *Ham.* p. 202 or Gr. 297.

394. *If then the tree*, etc. Alluding to *Matt.* xii. 33.

403. *Rabbit-sucker*. Sucking rabbit. Steevens quotes Lyly, *Endymion*: "I prefer an old coney before a rabbet-sucker." *Poulter's* = poulterer's. Johnson remarks: "The jest is in comparing himself to something thin and little. So a *poulter's hare*; a hare hanging by the hind legs without a skin is long and slender."

415. *Bolting-hutch*. A hutch or bin into which meal is bolted, or sifted.

416. *Bombard*. A large leathern vessel for holding liquors. See *Temp.* p. 128.

417. *Manningtree*. A place in Essex where a fair was held at which the old "moralities" were acted. At this festive season it was customary to roast an ox whole. The neighborhood was famous for its rich pastures. Malone quotes Nashe, *The Choosing of Valentines*:

"or see a play of strange moralitie,
Shewen by bachelrie of *Manningtree*,
Whereto the countrie franklins flock-meale swarme."

The *Vice*, *Iniquity*, and *Vanity* were personages represented in the moralities.

421. *Cunning*. Knowing, or skilful. Cf. *R. and J.* iv. 2. 2: "cunning cooks," etc.

424. *Take me with you*. "That is, go no faster than I can follow; let me know your meaning" (Johnson). Cf. *R. and J.* iii. 5. 142: "Soft! take me with you."

450. *The devil rides*, etc. A proverbial expression. Clarke says that it "had its origin in the Puritans' denouncement of music and dancing."

The first three quartos give this speech to the Prince, the other early eds. to Falstaff. It seems to be the reply to the hostess's address, making light of her alarm.

455. *Mad*. The reading of the 3d and 4th folios; the other early eds. have "made." The passage is a troublesome one. Malone says: "Perhaps Falstaff means to say: We must now look to ourselves; never call that which is real danger, fictitious or imaginary. If you do, you are a madman, though you are not reckoned one. Should you admit the sheriff to enter here, you will deserve that appellation." Vaughan explains it, "Do not pretend to pass yourself off as merely simulating the madcap when you are veritably and actually mad." This interpretation, he thinks, is confirmed by the Prince's reply, "And thou a natural coward, without instinct," which means "As I need no simulation to make me a mad-

man, so you need no instinct to make you a coward, for you are by nature a coward." W. says: "Falstaff, endeavoring to play out the play, in spite of the interruption, attributes the Prince's undervaluation of himself (Falstaff) to madness."

458. *Major*. Ritson says: "Falstaff clearly intends a quibble between the principal officer of a corporation, now called a *mayor*, to whom the *sheriff* is generally next in rank, and one of the parts of a logical proposition." Vaughan says that Holinshed uses *major* in this sense of *mayor*: "the major being present with the shiriffes, chamberlain, and sword-bearer," etc.

459. *Cart*. That is, the cart in which the criminal was borne to execution.

462. *Behind the arras*. Johnson doubted whether a man of Falstaff's bulk could be concealed behind the tapestry; but Malone says: "When arras was first brought into England, it was suspended on small hooks driven into the bare walls of houses and castles. But this practice was soon discontinued; for after the damp of the stone or brickwork had been found to rot the tapestry, it was fixed on frames of wood at such a distance from the wall as prevented the latter from being injurious to the former. In old houses, therefore, long before the time of S., there were large spaces left between the arras and the walls, sufficient to contain even one of Falstaff's bulk." See also *K. John*, p. 163, note on *Within the arras*.

480. *Entreat you leave*. For similar examples of the omission of the infinitive *to*, see Gr. 349. Cf. i. 3. 159 above.

486. *Good morrow*. The customary salutation for "good morning." Cf. *R. and J.* p. 143 (note on *Is the day so young?*) and p. 148 (note on *Good-den*).

488. *Paul's*. That is, St. Paul's Church, which was a general resort for business and amusement as well as for worship. Cf. 2 *Hen. IV.* i. 2. 58: "I bought him in Paul's," etc.

490. *Peto*. This and the following speeches assigned to Peto in the old eds. were transferred to *Poins* by Steevens, at the suggestion of Johnson; and the change is adopted by many of the modern editors. It is possible that the prefix to the speeches in the MS. was simply "*P.*," and that the early printers misunderstood it. As *Poins* has been the Prince's companion and confidant before, he is more likely to be the one who remains with him here after the others have gone "above." "On the other hand," as the Camb. editors remark, "the formal 'Good morrow, good my lord' is appropriate to Peto rather than to *Poins*, who was on much more familiar terms with the Prince, and rarely addresses him in this play except as 'Hal.'"

501. *Ob*. The abbreviation of *obolus* (the Greek small coin) and = half-penny.

507. *His death*, etc. "It will kill him to march so far as twelve-score yards" (Johnson). *Twelve-score*, in the language of archery, meant so many yards. Cf. *M. W.* iii. 2. 34: "as easily as a cannon will shoot point-blank twelve-score;" and 2 *Hen. IV.* iii. 2. 52: "a' would have clapped i' the clout at twelve score, and carried you a forehand shaft at fourteen and fourteen and a half," etc. Steevens quotes *Westward Ho*, 1606: "I'll get me twelve-score off, and give aim."

ACT III.

SCENE I.—2. *Induction*. Beginning. Cf. *Rich. III.* iv. 4 5: "A dire induction am I witness to," etc.

6. *I have forgot the map*. "A characteristic touch; just such a one, apparently slight, but most true to nature, that S. so loves to throw in."

13. *At my nativity*, etc. Holinshed says: "Strange wonders happened at the nativity of this man." See p. 136 above.

15. *Cressets*. Open lamps, or burners, which were set up as beacons or carried on poles. Cotgrave defines *salot* as "a cresset light (such as they use in play-houses) made of ropes wreathed, pitched, and put into small and open cages of iron." North, in his *Plutarch*, speaks of "a cresset-light upon the top of a kepe, or watch-tower." Cf. Milton, *P. L.* i. 728:

"Of starry lamps and blazing cressets, fed
With naphtha and asphaltus," etc.

17. *Shak'd*. Cf. *Temp.* ii. 1. 319: "I shak'd you, sir," etc. It is also used as the participle; as in *Hen. V.* ii. 1. 124, etc. Just below (23, 25, 35) we have *shook*.

27. *Diseased nature*, etc. "The poet has here taken, from the perverseness and contrariness of Hotspur's temper, an opportunity of raising his character, by a very rational and philosophical confutation of superstitious error" (Johnson).

31. *Enlargement*. Escape, liberation. Cf. *L. L. L.* iii. 1. 5: "give enlargement to the swain," etc. So *enlarged*=set at liberty, in iii. 2. 115 below.

33. *Beldam*. Aged; like *grandam* just below. See also *R. of L.* 953 and 1458. Cf. *K. John*, p. 167. W. remarks that the prefix *bel* (=ancient, far removed, or venerable) was in common use of old; and he quotes *The Praise of Folie*, Englished by Sir Thomas Chaloner, 1549: "They speak of theyr graundfathers, great graundfathers, bel-graundfathers and great bel-graundfathers," etc. *Beldame*, he thinks, may have meant originally mother-in-law (as the Fr. *belle-mère* now does), and hence the opprobrium which it finally came to convey.

Distemperature. Disorder. Cf. v. 1. 3 below; and see also *M. N. D.* p. 144.

40. *To*. Pope substituted "in;" but cf. iii. 2. 98 below: "interest to the state," etc.

41. *Extraordinary*. Always six syllables in S. Cf. iii. 2. 78 below.

44. *Clipp'd in with*. Enclosed by. Cf. *K. John*, v. 2. 34: "Neptune's arms, who clippeth thee about," etc. See also *Oth.* p. 192. For *with*=by, see Gr. 193.

45. *Chides*. Roars around. Cf. *Hen. VIII.* iii. 2. 197: "As doth a rock against the chiding flood;" *A. Y. L.* ii. 1. 7: "And churlish chiding of the winter's wind," etc. In *M. N. D.* iv. 1. 120, it is applied to the barking of dogs.

48. *Trace*. Track, follow. Cf. *Macb.* iv. 1. 153:

"His wife, his babes, and all unfortunate souls
That trace him in his line."

49. *Hold me pace.* Keep pace with me; which is the expression S. uses elsewhere (*Sonn.* 51. 13 and *M. N. D.* iii. 2. 445).

53. *Vasty.* A word used by S. three times in *Hen. V.* (prol. 12, ii. 2. 123, and ii. 4. 105), but elsewhere only in *M. of V.* ii. 7. 41.

58. *Shame the devil.* "Speak the truth, and shame the devil" is a very old proverb. Ray gives it in his collection, 1670.

63. *Unprofitable chat.* Cf. *V. and A.* 422: "this bootless chat."

64. *Made head.* Raised an army. Cf. iv. 1. 80 and iv. 4. 25 below. See also i. 3. 283 above.

68. *Without boots.* See on ii. 1. 73 above.

74. *Hitherto.* "To this spot; pointing to the map" (Malone).

80. *Indentures tripartite.* Triple agreement; that is, "drawn up in three corresponding copies" (Schmidt). See *Ham.* p. 262, note on *A pair of indentures.*

85. *Power.* Army. See on i. 1. 22 above.

92. *Conduct.* Escort. See *K. John*, p. 133.

96. *Moieties.* Often used, as here, for a portion other than a half. See *Ham.* p. 174.

98. *Cranking.* Winding, or bending. Cf. *V. and A.* 682: "He cranks and crosses with a thousand doubles." See also the noun *crank* in *Cor.* i. 1. 141. For the expletive *me*, see on ii. 4. 97 above.

100. *Cantle.* Piece. The quartos have "scantle." Cf. *A. and C.* iii. 10. 6: "The greater cantle of the world," etc. Steevens quotes Drayton, *Polyolbion*: "Rude Neptune cutting in a cantle forth doth take;" and *A New Trick to Cheat the Devil*, 1636: "Not so much as a cantell of cheese or crust of bread."

101. *Damni'd.* The 1st quarto profanely reads "damnd," and the folios "damn'd."

102. *Smug.* Trim, spruce; used playfully here. Cf. *M. of V.* iii. 1. 49: "A beggar that was used to come so smug upon the mart." The folio has the word in *Lear*, iv. 6. 202: "like a smug bridegroom" (omitted in quartos).

103. *Fair and evenly.* That is, fairly and evenly. For the ellipsis of the adverbial inflection, cf. *J. C.* ii. 1. 224: "look fresh and merrily;" *Oth.* iii. 4. 79: "so startingly and rash," etc. Gr. 397.

104. *Indent.* The only instance of the noun in S. Cf. the verb in *A. Y. L.* iv. 3. 113: "And with indented glides did slip away," etc.

109. *Gelding.* For the metaphorical use, cf. *L. L. L.* ii. 1. 149: "Than Aquitaine so gelded as it is."

111. *Charge.* Expense, outlay. See on i. 1. 35 above.

113. *Straight and even.* To mend the metre Capell gives "straightly and evenly," and the Coll. MS. "all straight and evenly." There are many such imperfect lines in this play, all of which have been tinkered by Pope and others. The changes are often plausible enough, but we prefer to follow the early eds., as the majority of the recent editors do.

121. *For I was train'd,* etc. For the history of Glendower, see on i. 3. 83 above.

123. *Lovely.* For the adverbial use, cf. *Oth.* iv. 2. 68: "lovely fair," etc.

124. *The tongue.* "The English language" (Johnson). Ritson thought

the meaning to be "that he graced his own tongue with the art of singing." Vaughan suggests that Glendower may have pretended not only to speak the language well, "but also to have improved its structure by his English compositions." This was the age of Chaucer and of Gower, of the latter of whom Holinshed says: "He studied . . . to *garnish the English tongue* in bringing it from a rude unperfectness unto a more apt elegancie," etc.

128. *Ballad-mongers*. Contemptuous for "ballad-makers" (*W. T.* v. 2. 27, etc.).

129. *Canstick*. The quarto reading; the folios have "candlestick" (cf. *Hen. V.* iv. 2. 45). *Canstick* represents a common pronunciation of the word, and that spelling sometimes occurs in prose; as in Scot's *Discoverie of Witchcraft*, 1584. Steevens quotes Chapman's *Homer*: "The middle rounds of cansticks," etc. The noise to which Hotspur alludes was particularly associated with Lothbury, the district of pewterers and candlestick-makers, behind the Bank of England in London. Stow says that the name is derived from the loathsome noise made by these metal-workers. Cf. *A New Trick to Cheat the Devil*, 1636:

"As if you were to lodge in Lothbury,
Where they turn brazen candlesticks;"

and B. J., *Witches Metamorphosed*:

"From the candlesticks of Lothbury,
And the loud pure wives of Banbury."

132. *Mincing*. Affected. Cf. *M. of V.* iii. 4. 67: "mincing steps;" *Hen. VIII.* ii. 3. 31: "Saving your mincing," etc. See *M. of V.* p. 154.

141. *The writer*. That is, the writer of the indentures.

142. *Break with*. Broach the subject to; as in *T. G. of V.* i. 3. 44: "now will we break with him," etc. See *Much Ado*, p. 125.

146. *I cannot choose*. I cannot help it; as often, with or without *but*. Cf. i. 3. 278 above and v. 2. 45 below. *Sometime* is used by S. interchangeably with *sometimes*.

147. *Moldwarp*. Mole. See Holinshed, p. 137 above. In *The Mirror for Magistrates*, 1559 (cited by Steevens), Glendower is introduced speaking of himself thus:

"And for to set us hereon more agog,
A prophet came (a vengeance take them all!)
Affirming Henry to be Gogmagog,
Whom Merlyn doth a mouldwarp ever call,
Accurs'd of God, that must be brought in thrall,
By a wulf, a dragon, and a lyon strong,
Which shuld devide his kingdome them among."

148. *Merlin*. The old magician is again referred to in *Lear*, iii. 2. 95: "This prophecy Merlin shall make."

150. *Moulten*. Moulting. Cf. *disdain'd*=disdaining, in i. 3. 183 above. Gr. 374.

151. *Ramping*. Used by S. only in the participle=rampant. See *K. John*, p. 154.

152. *Skimble-skamble*. Wandering, wild, confused. Steevens quotes Taylor the Water-Poet: "Here's a sweet deal of skimble-scamble stuff."

155. *The several devils' names.* "See Reginald Scot's *Discoverie of Witchcraft*, 1584, book xv. ch. ii. p. 377, where the reader may find his patience as severely exercised as that of Hotspur, and on the same occasion. S. must certainly have seen this book" (Steevens). *Several*=separate, different. See *Temp.* p. 131.

158. *A railing wife*, etc. Cf. Chaucer, *C. T.* 5860 :

"Thou saist, that dropping hous, and eek *smoke*,
And *chyding wyves* maken men to fle
Out of here oughne hous."

Vaughan remarks: "It is singular that S. should have combined two annoyances commemorated together by an old Welsh proverb, which I would thus translate :

"Three things will drive a man from home:
A roof which leaks,
A house which reeks,
A wife who scolds whene'er she speaks."

161. *Kates.* Dainties. There is a play upon the word in *T. of S.* ii. 1. 190: "For dainties are all Kates."

164. *Profited*, etc. "Skilled in wonderful secrets" (Johnson).

175. *Wilful-blame.* Wilfully to blame. The hyphen is not in the old eds. Cf. *wilful-negligent* (*W. T.* i. 2. 255, hyphenated in the folio) and *wilful-slow* (*Sonn.* 51. 13). The present compound is peculiar, as the second part is not an adjective. It is not, however, without precedent. Nares quotes an instance of *too blame*=too blamable, from Harrington, *Ep.* i. 84: "Blush, and confess that you be too too blame." Johnson conjectured "wilful-blunt," "wilful-bent," or "to blame, too wilful;" and Keightley suggests "wilful-blamable."

177. *Patience.* A trisyllable; as not unfrequently. Cf. i. 3. 200 above; and see *Much Ado*, p. 161, or *Oth.* p. 181. Gr. 479.

180. *Dearest.* Best, most precious. Cf. *L. L. L.* ii. 1. 9: "all dear grace," etc.

181. *Present.* Show, indicate. Cf. *K. John*, iv. 2. 266: "Presented thee more hideous than thou art," etc.

183. *Opinion.* Self-conceit. Cf. *L. L. L.* v. 1. 6: "audacious without impudency, learned without opinion," etc.

187. *Beguling.* Cheating, robbing; as in *Oth.* i. 3. 210, etc.

Clarke remarks here: "How sagely yet simply Shakespeare reads his moral lessons to high as well as to low! and what a wise precept may men of distinguished birth and station derive from this little speech!"

188. *Be your speed.* Cf. *A. Y. L.* i. 2. 222: "Hercules be thy speed!" and see our ed. p. 144.

190. *Spite.* Vexation. Cf. *Ham.* p. 198.

196. *A peevish self-willed harlotry.* Old Capulet uses the same expression in *R. and J.* iv. 2. 14. W. remarks: "It was used with as little meaning of reproach in Elizabeth's time as *slut* was in Queen Anne's, or as Lady Percy implies in calling her restive husband *thief* in the latter part of the present scene."

199. *Those swelling heavens.* That is, her eyes swollen with tears; though Steevens explained it as her "prominent lips." *That pretty*

Welsh is "the lover-husband's epithet for those speaking tears she sheds, and with which he would, *but for shame*, answer her" (Clarke). The Coll. MS. has "welling" for *swelling*.

203. *Feeling*. Making itself felt, heartfelt; with a play upon the word (Schmidt). Cf. *R. and J.* iii. 5. 75: "a feeling loss," etc.

206. *Highly penn'd*. That is, "in so high a style" (*Much Ado*, v. 2. 6).

208. *Division*. Modulation. Cf. *R. and J.* iii. 5. 29: "the lark makes sweet division."

211. *The wanton rushes*. "It was the custom in this country, for many ages, to strew the floors with rushes, as we now cover them with carpets" (Johnson). See *Rich. II.* p. 167, note on *The presence strewed*. *Wanton* here=luxurious (Schmidt).

214. *On your eyelids*, etc. Steevens compares B. and F., *Philaster* :

"who shall take up his lute,
And touch it till he crown a silent sleep
Upon my eyelid;"

and Chapman, *Odyssey* :

"Sleep, with all crowns crown'd,
Subdued the savage."

Crown here="instate as master" (Schmidt), give full sway to.

216. *Making such difference*, etc. "She will lull you by her song into soft tranquillity, in which you shall be so near to sleep as to be free from perturbation, and so much awake as to be sensible of pleasure; a state partaking of sleep and wakefulness, as the twilight of night and day" (Johnson).

221. *Our book*. Our indentures. In *Cymb.* v. 4. 133, the paper containing the oracle of Jupiter is called a *book*.

223. *And those musicians*, etc. "S. has introduced supernatural music into his plays more than once, and always with exquisite effect. Here we may imagine that the Welsh chieftain has some such instrument as an *Æolian* harp placed under the control of one of his people, commissioned, at a signal, to set it playing. The poet has introduced such a one among the Welsh mountains in his play of *Cymbeline*. The air of mystery with which Glendower chooses to invest its sound, by attributing it to the agency of spiritual musicians, is in accordance with his assuming to himself the ability to summon spirits of the air, and to call spirits from the vasty deep; while the self-deception thus practised, at the same time that he seeks to deceive others, is consistent with the conduct of those who give forth delusion as truth, until they themselves have a strange delusive belief in the truth of their own fabrications. Yet, while the poet leaves us scope to give this realistic accounting for the Cambrian prince's music, he so orders it that the effect on our imaginations is thoroughly ideal; and we accept this supernatural music with as implicit a faith as Glendower himself could desire" (Clarke).

230. *Humorous*. Capricious, wayward. See *A. Y. L.* p. 145.

233. *Lie still, ye thief*. "How well this playful rebuke of his fond wife serves to indicate Hotspur's restlessness; half conjugal caress, half petulance!" (Clarke).

235. *Lady, my brach*. A *brach* was a term for a scenting-dog, and used

also for a female hound. Nares quotes *Gentleman's Recreation*: "A brach is a mannerly name for all hound bitches." Furnivall cites J. Cay's *English Dogs*, in Topsell's *Four-footed Beasts*, 1607: "And albeit some of this sort [bloodhounds] in English be called *Brache*, in Scottish, *Rache*, the cause thereof resteth in the she-sex, and not in the general kinde. For we Englishmen call Bitches belonging to the hunting kind of Dogs, by the tearms above mentioned." Cf. *Lear*, i. 4. 125: "the lady brach," etc.

239. *'T is a woman's fault*. "Hotspur's bantering way of telling his wife that her sex will neither hear reason nor be silent" (Clarke). The expression was proverbial, as Steevens shows by sundry quotations.

241. *Peace! she sings*. "Here the restless Hotspur shows himself the gentleman in feeling as well as in good-breeding: with all his slight care for music, and his impatience of character, he at once bids and observes silence when the lady begins to sing" (Clarke).

243. *In good sooth*. In very truth. See *M. of V.* p. 127 or *M. N. D.* p. 153.

248. *Sarcenet*. A thin silk fabric; here used contemptuously = soft, delicate.

249. *As if*, etc. That is, as if you were a common city dame. *Finsbury*, now a crowded quarter of London, was then a comparatively open district just outside the walls and a favourite resort of the citizens.

Clarke remarks here: "Very characteristic of Harry Percy is his wishing his wife to abjure mincing oaths, and to come out with good round sonorous ones. Her Majesty Queen Elizabeth's wonted imprecations were of this kind; and some of them, recorded as being familiar in her mouth, were of a character sufficiently potential to become the lips of the daughter of Henry VIII., and warrant the dramatist in making Hotspur say 'Like a lady as thou art' to his wife."

252. *Protest of pepper-gingerbread*. Gingerbread protestations; in keeping with *like a comfit-maker's wife* above. *Pepper-gingerbread* was spiced gingerbread.

253. *Velvet-guards*. Velvet trimmings; that is, women that wear them. For *guards*=facings, trimmings, cf. *Much Ado*, i. 1. 289: "The body of your discourse is sometime guarded with fragments, and the guards are but slightly basted on neither;" and see our ed. p. 124. Steevens quotes Stubbes, *Anatomic of Abuses*: "The cloaks, doublets, &c., were guarded with velvet guards, or else laced with costly lace." Of women's gowns he says: "they must be guarded with great guards of velvet, every guard four or six fingers broad at the least." Malone adds from *The London Prodigal*, 1605: "I'll have thee go like a citizen, in a garded gown, and a French hood;" and from Fynes Morison, *Itin.*: "At public meetings the aldermen of London weere skarlet gownes, and their wives a close gown of skarlet, with gardes of black velvet." It is evident from these quotations that the fashion was a *city* one.

Sunday-citizens. That is, in their Sunday clothes.

256. *The next way*. The nearest way; as in ii. 1. 9 above. *Tailors*, like weavers (see *T. N.* p. 137, note on *Draw three souls*, etc.), were noted for singing at their work. Cf. B. and F., *Knight of the Burning Pestle*: "Never trust a tailor that does not sing at his work; his mind is on nothing but filching." *Red-breast teacher*=a trainer of singing-birds.

"Very like Hotspur's variability is his first urging his wife to sing, and then—finding her steadily refuse—agreeing with her, by giving singing and music a parting floor" (Clarke).

SCENE II.—I. *Give us leave.* A courteous form of dismissal. See *R. and J.* p. 150, note on *Give leave awhile.*

5. *Service.* "For action simply" (Warb.). It carries with it, however, the idea that he is a *servant* of God.

7. *Revengement.* Used by S. nowhere else.

8. *Thy passages of life.* The passages, or actions, of thy life; a very common transposition in such clauses. Cf. *M. for M.* i. 4. 70: "my pith of business;" *A. and C.* iv. 6. 39: "My latter part of life," etc. Gr. 423.

11. *Mistreadings.* Transgressions; used by S. only here.

13. *Lewd.* Vile, base; as often (not=licentious). Cf. *T. of S.* iv. 3. 65: "A velvet dish! fie, fie! 't is lewd and filthy." See also *Acts*, xvii. 5; and cf. *lewdness* in *Acts*, xviii. 14.

Attempts. Undertakings, or pursuits. Cf. *J. C.* i. 3. 136:

"No, it is Casca; one incorporate
To our attempts," etc.

18. *I would I could,* etc. See p. 24 above.

19. *Quit.* Excuse, clear myself from; as in *A. Y. L.* iii. i. 11:

"Till thou canst quit thee by thy brother's mouth
Of what we think against thee," etc.

20. *Doubtless.* We cannot now say *I am doubtless that*, etc.; in other words, we do not use *doubtless* as an adjective, but only as an adverb. Cf. *K. John*, iv. i. 130:

"And, pretty child, sleep doubtless and secure
That Hubert, for the wealth of ail the world,
Will not offend thee."

22. *Yet such extenuation,* etc. "The construction is somewhat obscure. Let me beg so much extenuation, that *upon confutation of many false charges, I may be pardoned some that are true*" (Johnson).

25. *Pick-thanks.* "Officious parasites. So in the tragedy of *Miriam*, 1613: 'Base pick-thank devil!'" (Steevens). Vaughan remarks that S. took the word from Holinshed, who says: "Thus were the father and the son reconciled, betwixt whom the said pick-thanks had sown division."

27. *Hath faulty wander'd and irregular.* Hath gone astray, faulty and lawless.

28. *Submission.* A quadrisyllable. Cf. 99 below.

30. *Affections.* Tastes, inclinations; as in *Much Ado*, ii. 2. 7, *Ham.* iii. 1. 170, etc.

31. *From.* Away from; as in *Temp.* i. 1. 65, *J. C.* i. 3. 35, etc. Gr. 158. Cf. the play on *from* in *Rich. III.* iv. 4. 258.

32. *Thy place in council,* etc. This is an anachronism, as the Prince was removed from the council for striking the Lord Chief-justice Gascoigne in 1403, some years after the battle of Shrewsbury. His brother, the Duke of Clarence, was appointed President of the Council in his place (Malone). *Rudely*="by thy violent conduct" (Vaughan).

38. *Do*. The form is to be explained by the plural implied in *every man*. Rowe substituted "does," which some modern editors adopt.

42. *Opinion*. Public opinion, reputation. Cf. iv. i. 77 and v. 4. 48 below.

43. *To possession*. That is, to the king *in possession*, or the possessor of the crown.

48. *That*. So that; as very often. See Gr. 283.

50. *I stole all courtesy from heaven*. "I rendered my courtesy more gracious by imbuing it with perpetual references to heaven." This is fully illustrated by the style in which S. makes Bolingbroke speak at the outset of his career, as we see him in the poet's page" (Clarke). Cf. *Rich. II.* i. 1. 30 fol., i. 3. 35 fol., etc. Warb. says: "This is an allusion to the story of Prometheus's theft, who stole fire from thence; and as with *this* he made a man, so with *that* Bolingbroke made a king." Malone doubts the reference to Prometheus, and explains the passage thus: "I was so affable and popular that I engrossed the devotion and reverence of all men to myself, and thus *defrauded Heaven of its worshippers*." He thinks "this interpretation is strengthened by the two subsequent lines," but to us they seem rather to favour Clarke's exegesis. Even that, however, is not without its difficulties; and Warb. may be right after all.

59. *Won*. The quartos have "wan" or "wanne," the folios "wonne" or "won." The Camb. ed. gives "wan." *Solemnity* = stateliness, dignity. Cf. *Sonn.* 52. 5:

"Therefore are feasts so solemn and so rare,
Since, seldom coming, in the long year set,
Like stones of worth they thinly placed are,
Or captain jewels in the carcanet."

60. *Skipping*. Flighty, frivolous. Cf. *L. L. L.* v. 2. 771: "All wanton as a child, skipping and vain;" *M. of V.* ii. 2. 196:

"Pray thee, take pain
To allay with some cold drops of modesty
Thy skipping spirit, lest through thy wild behaviour
I be misconstrued," etc.

For the contemptuous use of *ambled*, cf. *Rich. III.* i. 1. 17, *R. and J.* i. 4. 11, and *Ham.* iii. 1. 151.

61. *Rash bavin roits*. *Rash* implies easily set on fire or excited (cf. "rash gunpowder" in 2 *Hen. IV.* iv. 4. 48); and *bavin* (literally = brushwood) soon burning out. Cf. *Rich. II.* ii. 1. 33: "His rash fierce blaze of riot cannot last." Steevens quotes Lyly, *Mother Bombie*, 1594: "Bavins will have their flashes, and youth their fancies, the one as soon quenched as the other;" and Greene, *Never Too Late*, 1606: "Love is like a bavin, but a blaze." Vaughan remarks that in the statutes of Harrow School, founded in the 16th century, there is a provision for the supply of "ash bavins" to light fires.

62. *Carded his state*. Schmidt explains *carded* as "mixed, debased by mixing." The word is used in this sense by Bacon, Greene, B. and F., and other writers of the time; and the following *mingled* favours that explanation here. Ritson makes *carded* = "played away (as a man loses

his fortune) at *cards*." Hanmer adopted Warburton's conjecture of "'scarded;" and W. follows the Coll. MS. in reading "discarded state."

63. *Capering*. The 1st quarto has "capring," the other early eds. "carping," which some retain, explaining it as=jesting. *Capering* is in good keeping with *skipping*.

65. *Gave his countenance*, etc. "Gave his sanction, contrary to the dignity of his royal name" (Clarke).

66. *Stand the push of*. Expose himself to the thrusts of. Cf. *T. and C.* ii. 2. 137:

"To stand the push and enmity of those
This quarrel would excite."

See also 2 *Hen. IV.* ii. 2. 40.

67. *Comparative*. "A dealer in comparisons, one who affects wit" (Schmidt). Cf. the use of the adjective in i. 2. 74 above.

69. *Enfeoff'd himself*. Made himself subservient, gave himself entirely up. To *enfeoff* is a law term—to give up to absolute possession.

70. *That*. So that; as in 48 above and iv. 3. 24 below.

77. *Community*. Commonness, familiarity.

78. *Extraordinary*. See on iii. i. 41 above.

82. *Aspect*. Used actively, as in *C. of E.* ii. 2. 113: "Some other mistress hath thy sweet aspects." S. always accents the word on the last syllable. Gr. 490.

83. *Cloudy men*. That is, men with "cloudy brow" (2 *Hen. VI.* iii. i. 155) or "cloudy looks" (*P. P.* 312). See also *Temp.* ii. i. 142.

85. *In that very line*. Cf. i. 3. 168 above.

87. *With vile participation*. By base companionship.

88. *Aweary*. Cf. *M. N. D.* v. i. 255, *M. of V.* i. 2. 2, *Macb.* v. 5. 49, etc.

94. *To this hour*. Up to this hour.

98. *Interest to*. Claim to, right to. Cf. *K. John*, v. 2. 89: "Acquainted me with interest to this land."

99. *Succession*. A quadrisyllable here. Cf. *submission* in 28 above. Gr. 479.

101. *Harness*. Armour; as in *Macb.* v. 5. 52, *A. and C.* iv. 8. 15, etc.

103. *No more in debt to years*, etc. Hotspur was in fact some twenty years older than Prince Henry. See p. 148 above.

105. *Bruising arms*. "Where the defensive armour was such as to defy penetration in most parts by sharp weapons, but not so capable of protecting its wearer from the effects of blows and falls, contusion was probably the most common form of suffering in battle, on the part of the highest class of combatants" (Vaughan).

109. *Majority*. Superiority, pre-eminence; the only instance of the word in S.

110. *Capital*. Chief, principal; as in *Hen. V.* v. 2. 96: "our capital demand," etc.

112. *Swathing*. The 1st, 2d, and 3d quartos have "swathling," which the Camb. editors adopt. We find "swathing clothes" again in *Cymb.* i. i. 59. In *Ham.* ii. 2. 401 the folio has "swathing clouts," the quartos "swaddling clouts."

115. *Enlarged him*. Set him free. See on iii. i. 31 above.

119. *The Archbishop's grace of York.* His grace the Archbishop of York. "The form of expression is now unusual except in the phrase, *the King's or Queen's Majesty*" (J. H.).

120. *Capitulate.* Conspire, form a league.

123. *Near'st and dearest.* For contracted superlatives, cf. *Macb.* p. 184, note on *Kind'st.* Gr. 473. For *dearest enemy*, cf. *Ham.* i. 2. 182: "my dearest foe;" and see our ed. p. 185. Here the word has the double sense of intensity and affection.

124. *Like.* Likely; as in v. 4. 39 below, etc. Cf. 't is like in i. 2. 159 above.

125. *The start of spleen.* The impulse of caprice. For *spleen*, cf. ii. 3. 74 above.

136. *Favour.* Face; Hanmer's emendation of the "favours" of the early eds. The latter is retained by some of the modern editors, who make it=features. It occurs again in *Lear*, iii. 7. 40: "my hospitable favours." Steevens explains "favours" as the "decoration usually worn by knights in their helmets;" and compares v. 4. 96 below: "But let my favours hide thy mangled face"—where the Prince must have meant his scarf. He cites also Heywood, *Rape of Lucrece*, 1630:

"Arms, these crimson favours, for thy sake,
I'll wear upon my forehead, mark'd with blood."

138. *Lights.* Dawns, shines (Schmidt). Some explain it as "happens, falls."

145. *That I shall make*, etc. See p. 30 above.

151. *Worship of his time.* The homage paid him.

154. *If He be pleas'd I shall perform.* The reading of the quartos; the folio has "if I performe, and doe survive." W. considers that the latter is "fully sustained, if not made imperative, by" 157 below; but his not surviving is sufficiently implied in his not performing what he promises. It is probable that the change in the folio was made on account of the substitution of "Heaven" for *God* in 153. It is true that we have *Heaven* treated as masculine in two instances in *K. John* (iii. 1. 155 and v. 7. 60); but there we have no quarto to compare the text with, and the *Heaven* may be a substitution for *God* in the manuscript. In the present passage the quarto reading is on the face of it the better one, and is adopted by the great majority of the editors.

156. *Intemperance.* Used in the general sense of want of self-control; as in *Mach.* iv. 3. 66, the only other instance of the word in S. The folios have "intemperature," which is not found elsewhere in S.

157. *Bands.* Bonds; as in *Rich. II.* i. 1. 2: "according to the oath and band," etc.

164. *Lord Mortimer of Scotland.* Steevens remarks that there was no such person, although there was a Lord March of Scotland (George Dunbar) who took sides with the English. S. may have confounded the names.

167. *Head.* Army. See on i. 3. 283 above.

172. *Advertisement.* Intelligence. In iv. 1. 36 below it means instruction or advice; as in *A. W.* iv. 3. 240, etc.

177. *Our business valued.* Our business being estimated, considering what we have to do.

180. *Feeds him.* That is, feeds himself. Gr. 223. The meaning of the line is: our enemies are gaining by our delay. Pope changed *men* to "we;" but the King makes his statement general, as if quoting a proverb.

SCENE III.—2. *Bate.* Abate; as in *Hen. V.* iii. 7. 122, where there is a play upon the word.

4. *Apple-john.* A variety of apple that becomes shrivelled with keeping. Cf. 2 *Hen. IV.* ii. 4. 5: "a dish of apple-johns" (note the context).

5. *In some liking.* In tolerable condition, in good flesh. Cf. *M. W.* ii. 1. 57: "I shall think the worse of fat men, as long as I have an eye to make difference of men's liking."

8. *A brewer's horse.* The point of this comparison was a matter of dispute with the editors of the last century. Boswell suggested that the key to it was to be found in a conundrum in *The Devil's Cabinet Opened*: "What is the difference between a drunkard and a brewer's horse? Because the one carries all his liquor on his back and the other in his belly." *Malt-horse* is used as a term of contempt in *C. of E.* iii. 1. 32 and *T. of S.* iv. 1. 132; also by B. J. in *Every Man in his Humour* and *Bartholomew Fair*.

16. *In good compass.* Within reasonable limits. Cf. *Oth.* iv. 2. 224: "Within reason and compass," etc. Bardolph, in his reply, plays upon the word.

22. *The lantern in the poop.* The admiral's ship was distinguished by a light at the stern. Steevens quotes Dekker, *Wonderful Yeare, 1603*: "An antiquary might have pickt rare matter out of his nose. The Hamburgers offered I know not how many dollars for his companie in an East-India voyage, to have stooed a nights in the Poope of their Admirall, only to save the charge of candles." Malone remarks that it was a very old joke, and cites *A Dialogue* by William Bulleyne, 1564: "Marie, this friar, though he did rise to the quere by darcke night, he needed no candell, his nose was so redd and brighte; and although he had but little money in store in his purse, yet his nose and cheeks were well set with curral and rubies." Douce adds, from Melton's *Astrologaster, 1620*: "But that which most grieves me, is, most of the varlets belonging to the citie colledges (I meane both the prodigious compters) have fierie red faces, that they cannot put a cup of Nippitato to their snowts, but with the extreme heat that doth glow from them, they make it cry hisse again, as if there were a gadd of burning steele flung into the pot."

31. *That's God's angel.* Omitted in the folios, as in the quartos after the 2d; by which "extrusion," as Henley remarks, "the intended antithesis is lost." Vaughan thinks that Falstaff alludes to *Hebrews*, i. 7; but *Exod.* iii. 2 seems to us more probable.

33. *Utter.* The word was originally=*outer* (cf. *Matt.* viii. 12), as in the quotation from Holinshed on p. 135 above. It is found in this sense in *Ezek.* xlii. 1: "into the utter court." So in Hall, *Hen. IV.*: "the vtter court of the castle;" and Chapman, *Homer*:

"Achilles left that utter part where he his zeal applied,
And turn'd into his inner tent," etc.

37. *Triumph*. A public festivity of any kind. The allusion is to the attendant bonfires and illuminations. Cf. *M. N. D.* i. 1. 19: "With pomp, with triumph, and with revelling," etc.

38. *Links*. A kind of torches. In the time of S., when the streets were not lighted with lamps, candles and lanterns to let were cried about London. Steevens quotes Dekker, *Satiromastix*: "dost roar? thou hast a good rouncival voice to cry lantern and candlelight;" Heywood, *Rape of Lucrece*:

"Lanthorn and candlelight here,
Maid ha' light here,
Thus go the cries," etc.

41. *As good cheap*. Originally = at as good a bargain (Fr. *à bon marché*). Florio translates the Italian *buon mercato* by "good-cheape, a good bargain." *Cheap* (=market) is found in *Cheapside*, *Eastcheap*, and other London names. See on i. 2. 119 above; and cf. Wb. s. v.

46. *God-a-mercy!* God have mercy! omitted in the folio, like *Sblood* just above.

Heart-burned. The noun *heart-burn* is still popularly used for a pain in the stomach. Cf. *Much Ado*, p. 128.

48. *Dame Partlet*. The name of the hen in *Reynard the Fox*. Cf. *W. T.* ii. 3. 75: "By thy Dame Partlet here."

67. *Dowlas*. A coarse kind of linen—coarse enough, according to Sir John, to make *bolters* or sieves for meal.

69. *Eight shillings an ell*. Malone remarks: "Falstaff's shirts, according to this calculation, would come to about 22s. [\$5.50] apiece; and we learn from Stubbes's *Anatomie of Abuses* that the shirt of the meanest man cost at least five shillings. He thus concludes his invective upon this subject: 'In so much as I have heard of shirtes that have cost some ten shillynges, some twentie, some fortie, some five pound, some twentie nobles, and (whiche is horrible to heare) some ten pounce a peece,'" etc.

71. *By-drinkings*. Drinkings between meals; a word used by S. nowhere else.

77. *Denier*. The smallest of coins. Cf. *T. of S.* ind. 1. 9 and *Rich. III.* i. 2. 252.

Younker. "Youngling" (*T. of S.* ii. 1. 339, etc.), greenhorn. Cf. 3 *Hen. VI.* ii. 1. 24: "Trim'd like a younker," etc.

78. *Take mine ease in mine inn*. A proverbial expression. Percy cites among other examples of it, the following from Heywood: "To let the world wag, and take mine ease in mine inne." Cf. *The Pilgrim's Tale* in Furnivall's ed. of Thynne's *Animadversions*:

"but in myne In, or euer I toke my eace [orig. to my cace],
to walke about, it did me best pleace."

For the original meaning of *inn*, see Wb. s. v.

83. *Sneck*. See on ii. 4. 10 above, and cf. also 135 and v. 4. 137 below. *Sneak-cup* is found nowhere else, and apparently means one who sneaks from his cup or shirks his drink.

86. *Is the wind in that door?* Cf. *Much Ado*, ii. 3. 102: "Is 't possible? sits the wind in that corner?"

88. *Nevoigate fashion*. That is, as prisoners are conveyed to Newgate, fastened two and two together (Johnson).

110. *A stewed prune*. "The vapidly and utter lack of anything like vigour, virtue, or goodness in a stewed prune renders this illustrative parallel self-evident" (Clarke).

111. *A drawn fox*. "A fox scented and driven from cover; such a one being supposed to be full of tricks" (Schmidt).

112. *Maid Marian*. A character in the morris-dances (see *Hen. V.* p. 159), often personated by a man in female attire. She was originally Robin Hood's mistress.

The deputy's wife of the ward to thee. The wife of the deputy of the ward (the police-officer of the district) compared with thee.

124. *Neither fish nor flesh*. Alluding to the proverb, "Neither fish nor flesh, nor good red herring" (Steevens).

131. *Ought*. Owed; found nowhere else in S., and doubtless intended here as a vulgarism. For its earlier use, cf. Wiclif's Bible, *Luke*, vii. 41: "oon oughte fyve hundrid pens, and the tother fifty;" and the Bible of 1551: "the one ought fivie hundred pence," etc.

148. *I pray God my girdle break*. Alluding to the old adage, "Ungirt, unblest." Steevens cites *The Phantastick Age*: "Ungirt, unblest, the proverbe sayes," etc. Malone remarks: "The wish had more force formerly than at present, it being once the custom to wear the purse hanging by the girdle; so that its breaking, if not observed by the wearer, was a serious matter."

153. *Embossed*. Protuberant, swollen. Cf. *A. Y. L.* ii. 7. 67: "embossed sores and headed evils," etc.

156. *Injuries*. "As the *pocketing of injuries* was a common phrase, I suppose, the Prince calls the contents of Falstaff's pocket *injuries*" (Steevens). Johnson thought that a part of the dialogue had been lost, and that Falstaff had declared, in referring to the pretended robbery, that he would not pocket up wrongs or injuries; but Steevens's explanation is doubtless the correct one.

162. *You confess, then*, etc. "The quick-wittedness of Sir John in gathering from the Prince's speech that he had been the pickpocket, the rapidity with which he makes this the means of turning defence into accusation, the readiness he shows to forgive the theft when he finds who is the thief, the sudden change of tone towards the hostess—*forgiving her* when she had been charging him with offences that could only be forgiven by her untiring partiality and leniency—are all in the finest spirit of Falstaffian humour" (Clarke).

168. *Pacified.—Still?* Hanmer's pointing, generally adopted by the editors. The early eds. have "pacified still," which the Camb. ed. adopts.

178. *With unwashed hands*. Without waiting to wash your hands, or immediately (Steevens and Schmidt). Clarke quotes *K. John*, iii. 1. 234: "No longer than we well could wash our hands;" and *Cymb.* v. 5. 484:

"Never was a war did cease,
Ere bloody hands were wash'd, with such a peace."

Mason made the phrase="do it without retracting or repenting of it;" alluding to the common expression, "I wash my hands of it." Cf. *Rich. III.* i. 4. 279 :

"How fain, like Pilate, would I wash my hands
Of this most grievous guilty murder done!"

Vaughan adopts this explanation (and he may be right), making the passage mean "Do it out and out, without shirking the responsibility of doing it, as Pilate did." The Prince had evaded his share of this in the robbery at Gadshill.

188. *Go bear this letter*, etc. This is printed as verse in the early eds. and in some of the modern ones.

192. *The Temple Hall*. For a description of this fine old hall in London, see *T. N.* p. 27.

195. *Furniture*. Furnishing, equipment. In *T. of S.* iv. 3. 182, it is applied to dress, and in *A. W.* ii. 3. 65 to the trappings of a horse.

199. *Drum*. We have seen no note on this word, though it evidently has some peculiar or indirect meaning. We were inclined to explain it as=headquarters, or rallying-point; but Mr. Joseph Crosby calls our attention to a note of Fairholt's on *A. W.* iii. 6. 50 ("A drum so lost!"), in which he says: "We shall not fully understand Parolles's simulated distress at the loss of the drum without we remember that the drums of the regiments of his day were decorated with the colours of the battalion. It was therefore equivalent to the loss of the flag of the regiment." Mr. C. adds: "Sir John prefers catering to his belly to preparing for the battle-field; and when he has heard the Prince giving *orders* to get ready for marching, he gives *his orders* to the Hostess to get ready for *breakfast*, expressing the wish that the comfortable arrangements of the hostelry might be all *he* should have the *command* of—his *drum*, his *flag*."

ACT IV.

SCENE I.—3. *Attribution*. Ascription of merit, praise.

The Douglas. "This expression is frequent in Holinshed, and is always applied by way of pre-eminence to the head of *the Douglas family*" (Steevens).

4. *As*. That. See Gr. 109.

6. *Defy*. Disdain, despise. Cf. i. 3. 227 above.

7. *Soothers*=flatterers; the only instance of the noun in S. Cf. the verb in *Cor.* i. 9. 44 and ii. 2. 77. *Braver*=better, nobler. Cf. v. 2. 87 below.

9. *Task me*, etc. Challenge me to act up to my word, test me. Cf. *Rich. II.* iv. 1. 52: "I task the earth to the like," etc. For *approve*=prove, test, cf. *M. N. D.* ii. 2. 68:

"On whose eyes I might approve
This flower's force in stirring love;"

Much Ado, ii. i. 394: "of approved valour," etc.

11. *No man so potent*, etc. "So is not used to institute comparison with Percy as *the king of honour*; but *so* is used in the sense of *howsoever*: there is no man howsoever potent, living upon the earth, but I will dare or confront him. This is said in continuation of a conversation that is going on when the scene opens; where Hotspur replies *Well said, my noble Scot*, in answer to some promise from Douglas of seconding him in his opposition to the King" (Clarke).

16. *Grievous*. Adverbial; as in *Rich. II.* i. 4. 54 (where the folios have "very").

18. *Justling*. Pressing, busy. Blakeway quotes the *Hellenica* of Xenophon, where Epaminondas, being told on the evening before the battle of Leuctra that an officer of distinction has died in his tent, exclaims, "Good gods! how could anybody find time to die in such a conjuncture?"

24. *Fear'd*. Feared for; as in iv. 2. 54 below. Cf. *Ham.* iv. 5. 122: "do not fear our person," etc.

25. *Whole*. Opposed to *sick*; as in *J. C.* ii. 1. 327, 328, etc. Cf. *Matt.* ix. 12, *John*, v. 4, 6, 14, etc.

31. *That inward sickness*—The pointing is Rowe's. The early eds. have a comma after *sickness*, except the 6th quarto, which has a period. Capell added "holds him;" and Malone thought that a line was lost here. Clarke remarks that the abrupt style is characteristic of Hotspur. Here the breaking off seems to us perfectly natural in one reading a letter and talking about it at the same time. He does not proceed with the account of the *sickness* because that has been already stated by the messenger, but hurries on to what follows in the communication.

34. *Dear*. See on i. 1. 33 above.

35. *On any soul remov'd*. "On any *less near* to himself; on any whose interest is *remote*" (Johnson).

37. *Conjunction*. Assembled force.

40. *Possess'd*. Informed; as in *M. of V.* i. 3. 65, iv. 1. 35, etc.

44. *His present want*. Our present want of him, his absence now.

47. *Main*. Stake in gaming. Cf. Iyly, *Euphues*: "foul gamesters, who having lost the maine by true judgement, thinke to face it out with a false oath."

49. *Read*. Perceive, discover; as in *Hen. V.* ii. 4. 138:

"that you shall read
In your own losses, if he stay in France."

See also *K. John*, i. 1. 87, *Cymb.* i. 1. 53, iii. 1. 76, etc. "Risk," "rend," "tread," "reap," "reach," etc., have been suggested as emendations; but, as Clarke remarks, "the ideas included in *read*—to peruse exhaustively, to possess ourselves with the spirit of what is contained in that which we peruse, to penetrate into and obtain the whole matter therein existing—appear to us to render it a judiciously selected word, and one that expresses the meaning intended to be conveyed."

51. *List*. Limit, boundary. See *Ham.* p. 249, note on *Overpeering of his list*.

53. *Where now remains*, etc. Whereas we now have the satisfaction

of something to look forward to. For *where*=whereas, cf. *M. of V.* iv. i. 22, *Rich. II.* iii. 2. 185, etc.

56. *A comfort of retirement.* "A support to which we may have recourse" (Johnson); "the comfort of having something to fall back upon" (J. H.).

58. *If that.* For *that* as a "conjunctive affix," see Gr. 287.

Look big=look threateningly. Cf. *T. of S.* iii. 2. 230: "Nay, look not big, nor stamp, nor stare, nor fret;" *W. T.* iv. 3. 113: "if you had but looked big and spit at him, he 'd have run," etc. See also 2 *Hen. IV.* i. 3. 8 and *Hen. VIII.* i. 1. 119.

59. *Maidenhead.* Maidenhood; which is etymologically the same word. See *R. and J.* p. 150, or Wb. under *Hood*.

61. *Hair.* "Complexion, character" (Johnson). Steevens cites the old comedy of *The Family of Love*: "They say I am of the right hair, and indeed they may stand to it." Cf. B. and F., *Nice Valour*: "A lady of my hair cannot want pitying;" and the play of *Sir Thomas More*:

"A fellow of your haire is very fitt
To be a secretaries follower."

62. *Division.* A quadrisyllable. The license is rare in the middle of a line, though common enough at the end (as in 66 and 67 just below). See Gr. 479.

67. *Fearful.* Full of fear, timid. See *K. John*, p. 165. Vaughan explains the line thus: "may arrest the progress and activity of our party, which, as a party, is liable to alarms."

68. *Question.* Doubt, misgiving.

69. *Offering.* Aggressive, assailing. Cf. 2 *Hen. IV.* iv. 1. 219:

"So that his power, like to a fangless lion,
May offer, but not hold."

70. *Arbitrement.* "Judicial inquiry" (Schmidt). Vaughan remarks: "There is a good illustration of this sentiment about *the offering side* in 2 *Hen. IV.* i. 1. 194:

'For that same word *rebellion* did divide
The action of their bodies from their souls,
And they did fight with queasiness, constrain'd.'

The sentiment here is, 'for you are well aware that, as we are in fact aggressors and rebels, we should be shy of all minute scrutiny into the nature and merits of our cause.'

73. *Draws a curtain.* S. uses the phrase for drawing the curtain either way—to conceal or to disclose an object. Cf. *M. of V.* ii. 7. 78, ii. 9. 84 with *Id.* ii. 9. 1, etc. We find "draw aside the curtains" only in *M. of V.* ii. 7. 1.

74. *Fear.* Object of fear; as in i. 3. 87 above.

77. *Opinion.* Reputation. See on iii. 2. 42 above.

78. *Dare.* Daring. In the only other instance of the noun in S. (*A. and C.* i. 2. 191) it is=defiance.

83. *Yet.* As yet.

85. *Term.* The reading of the first four quartos is "tearme," changed

in the 5th to "deame," and in the folio to "dreame." Some modern eds. give "dream," referring to 75 above.

93. *Preparation*. Five syllables. See on 62 above.

95. *Nimble-footed*. Stowe says of the Prince: "He was passing swift in running, insomuch that he with two other of his lords, without hounds, bow, or other engine, would take a wild buck or doe in a large park."

96. *Comrades*. Here accented on the last syllable, as in *Ham.* i. 3. 65. In the only other instance of the word in S. (*Lear*, ii. 4. 213), it has the modern accent.

Daff'd. Like *doffed*=put aside. See *Much Ado*, p. 138, or *Oth.* p. 202.

98. *Estridges*. Ostriches. The word occurs in S. only here and in *A.* and *C.* iii. 13. 197: "The dove will peck the estridge." Douce makes *estridge* in both passages=goshawk. The folio reads here:

"All plum'd like Estridges, that with the Winde
Bayted like Eagles, hauing lately bath'd,
Glittering in Golden Coates, like Images,
As full of spirit as the Moneth of May,
And gorgeous as the Sunne at Mid summer,
Wanton as youthfull Goates, wilde as young Bulls."

Wing is Rowe's emendation. It has been objected to it that ostriches do not fly, but only run along the ground, spreading their wings to the wind like sails. In reply, D. quotes Claudian, *In Eutrop.* ii. 310:

"Vasta velut Libyae venantum vocibus ales
Cum premitur, calidas cursu transmittit arenas,
Inque motum veli sinuatis flamina pennis
Pulverulenta volat."

The Camb. editors having objected that this quotation is not to the purpose, as "it means that the bird spread its wings like a sail bellying with the wind—a different thing from *winging the wind*," D. rejoins: "But the Camb. editors take no notice of the important word *volat*, by which Claudian means, of course, that the ostrich, *when once her wings are filled with the wind, FLIES along the ground* (though she does not mount into the air); and I still continue to think that the whole description answers very sufficiently to that of her *winging the wind*." He adds the following from Rogers:

"Such to their grateful ear the gush of springs,
Who course the ostrich as away she WINGS."

Some retain "with" and point thus:

"All plum'd like estridges that with the wind
Bated," etc.

But, as D. remarks, if that had been the poet's meaning, he would have written "Bate." That *estridges* are ostriches, and not falcons, is evident from Drayton, *Polyolbion* (quoted by Steevens):

"Prince Edward all in gold, as he great Jove had been;
The Mountfords all in plumes, like estridges, were seen."

The ostrich-plumes are doubtless introduced as being the cognizance of the Prince of Wales.

Baited or *bated*=baiting. Cf. *disdained*=disdainful in i. 3. 183 above, and *moulten*=moulting in iii. i. 150. To *bait* or *bate* was to flap the

wings, as the hawk did when unhooded and ready to fly. See *R. and J.* p. 185. On the connection of the word with what follows, Steevens says: "Writers on falconry often mention the *bathing* of hawks and eagles as highly necessary for their health and spirits. All birds after *bathing* (which almost all birds are fond of) spread out their wings to catch the wind, and flutter violently with them in order to dry themselves."

104. *Beaver*. The movable front of the helmet, here put for the helmet itself. See *Ham.* p. 186.

105. *Cuisses*. Armour for the thighs ("cushes" in the early eds.); mentioned by S. nowhere else.

106. *Like feather'd Mercury*. Cf. *K. John*, iv. 2. 174: "Be Mercury, set feathers to thy heels," etc.

107. *Vaulted*. The change in construction is quite Shakespearian. Capell thought it necessary to read "vault with such an ease," and Malone suggested "vault it" for *vaulting*.

109. *Wind*. Turn in this or that direction. Cf. *J. C.* iv. 1. 32:

'T is a creature that I teach to fight,
To wind, to stop, to run directly on,
His corporal motion govern'd by my spirit.'

For *Pegasus*, cf. *Hen. V.* iii. 7. 15.

112. *Nourish agues*. That is, foster fear. Cf. *Rich. II.* iii. 2. 190: "This ague-fit of fear;" and *Cor.* i. 4. 38: "agued fear."

113. *Like sacrifices*. Cf. *Hen. V.* iv. chor. 23:

"The poor condemned English,
Like sacrifices, by their watchful fires
Sit patiently, and inly ruminat
The morning's danger," etc.

114. *The fire-eyed maid of smoky war*. The goddess Bellona. Cf. *Macb.* i. 2. 54: "Bellona's bridegroom, lapp'd in proof," etc.

118. *Reprisal*. Prize; used by S. only here.

119. *Take*. The reading of all the early eds. except the 1st quarto, which has "tast," and the 2d, which has "taste." Some editors adopt the latter (=try), for which cf. *T. A.* p. 147.

126. *Draw his power*. Collect his forces. Cf. iii. 1. 89 and iv. 1. 33 above.

129. *Battle*. Army. Cf. *K. John*, iv. 2. 78: "Like heralds 'twixt two dreadful battles set." See also *Hen. V.* p. 171.

133. *Take a muster*. W. compares the similar phrase "take a census;" and quotes Peele, *Battle of Alcazar*: "To take the muster of the Portugals." Some editors follow Reed in changing *take* to "make," which gives a different meaning and one out of place here. He does not wish to *muster* his troops, for they were already mustered; he wants to know *how many he has* to oppose to the King's *thirty thousand*.

SCENE II.—3. *Sutton Co'fil'*. Sutton Coldfield, a town about 24 miles northwest of Coventry. The early eds. have "Sutton-cop-hill" or "Sutton-cophill." We adopt the spelling of the Camb. ed.

6. *Makes an angel*. That is, makes what I have spent for you an *angel*, or ten shillings. For the coin called an *angel*, see *K. John*, p. 151, or

M. of V. p. 144. Falstaff in his reply plays on the other sense of *makes* (=produces).

12. *A sousted gurnet.* A pickled gurnet. The *gurnet* was a fish, the name of which came to be used as a term of contempt. Steevens quotes Dekker, *Hon. Wh.*: "You souc'd gurnet!" and *Wily Beguiled*: "Out, you sousted gurnet, you wool-fist!"

13. *Three hundred and odd pounds.* "We may gather from this passage what was about the sum generally obtained for military substitutes in Shakespeare's time; such curious pieces of information upon the most various subjects do his pages furnish" (Clarke). Such misuse of the King's press appears to have been common in that day. Steevens cites *The Voyage to Cadiz*, 1597: "About the 28 of the said moneth, a certaine Lieutenant was degraded and cashiered, &c., for the taking of money by the way of corruption of certain prest souldiers in the country, and for placing of others in their roomes, more unfit for service, and of less sufficiency and abilitie;" and *Barnabie Riche's Souldier's Wishe to Briton's Welfare*, 1604: "Sir, I perceive by the sound of your words you are a favourite to captaines, and I thinke you could be contented, that to serve the expedition of these times, we should take up honest householders, men that are of wealth and abilitie to live at home, such as your captaines might chop and chaunge, and make marchandise of," etc.

16. *Asked twice on the banns.* And therefore about to be married. Cf. *T. of S.* ii. 1. 181 and iii. 2. 16.

17. *Warm.* "At ease" (Schmidt) or ease-loving. Vaughan explains a *commodity of warm slaves* as "an abundant supply of men whom comfort and the means of self-indulgence have corrupted into an unmanly habit of mind and body."

Lieve. Used interchangeably with *lief* in the early eds. See *A. Y. L.* p. 139, note on *Had as lief*.

18. *Caliver.* A corruption of *caliber*, and applied to a kind of musket. Cf. *2 Hen. IV.* iii. 2. 289, 292.

19. *Fowl.* The first three quartos have "foule," the other early eds. "foole" or "fool." Cf. *Much Ado*, ii. 1. 209: "Alas! poor hurt fowl!" Hammer substituted "deer."

20. *Toasts -and- butter.* Cockneys. Steevens quotes B. and F., *Wit without Money*: "They love young toasts and butter, Bow-bell suckers;" and Malone adds from Fynes Morison's *Itin.*: "Londiners, and all within the sound of Bow-bell, are in reproach called cocknies, and eaters of buttered tostes."

22. *Ancients.* Ensigns. Cf. *Hen. V.* p. 154.

24. *Painted cloth.* Tapestry hangings, ornamented with figures and mottoes. See *A. Y. L.* p. 176.

26. *Unjust.* Dishonest; as in *W. T.* iv. 4. 688. Cf. *Luke*, xvi. 8.

Younger sons to younger brothers. "Raleigh, in his *Discourse on War*, uses this very expression for men of desperate fortune and wild adventure. Which borrowed it from the other I know not, but I think the play was printed before the *Discourse*" (Johnson).

27. *Revolted.* Run away. Cf. ii. 4. 43 above, where the Prince tempts Francis to "play the coward with his indenture."

Cankers, etc. Steevens compares *Pierce Pennilesse his Supplication to the Devil*, 1592: "all the canker-worms that breed on the rust of peace." For *cankers*=worms, see *M. N. D.* p. 150.

29. *An old faced ancient*. An old patched standard. The folios print "old-fac'd." The Coll. MS. gives "old pieced."

33. *Mad*. Madcap, merry, waggish. Cf. i. 2. 40 above: "how now, mad wag!"

37. *Gyves*. Shackles or fetters. Cf. *L. C.* 242: "Playing patient sports in unconstrained gyves."

38. *There 's but*, etc. The early eds. all have "There 's not," etc. The correction is Rowe's, and seems required by the context. See on v. 3. 36 below.

40. *An herald's coat*. Cf. 2 *Hen. VI.* iv. 10. 75: "But thou shalt wear it as a herald's coat," etc.

43. *Duventry*. Some editors adopt the "Daintry" of the later quartos, a corrupted form of the name found in 3 *Hen. VI.* v. 1. 6. The town is in Northamptonshire, about 12 miles west of Northampton. The common English pronunciation of the name is *Dahntry*.

Pope "corrected" *red-nose* into "red-nos'd." Cf. *malmsey-nose* in 2 *Hen. IV.* ii. 1. 42. We find *hook-nosed* in *Id.* iv. 3. 45. These are the only compounds of *nose* or *nosed* in S.

44. *Quilt*. A wadded or quilted coverlet. St. defines it as "a flock-bed." "*Blown* as an epithet applied to the fat knight is finely expressive, as combining its two meanings of 'out of breath' and 'swelled'" (Clarke).

48. *I cry you mercy*. I beg your pardon. See on i. 3. 212 above.

52. *We must away all to-night*. The folio reading; the quartos have "away all night," which might mean "travel all night" (Steevens).

61. *To toss*. "That is, to toss upon a pike" (Johnson). Cf. 3 *Hen. VI.* i. 1. 244: "The soldiers should have toss'd me on their pikes," etc.

SCENE III.—3. *Supply*. Reinforcements; as in *K. John*, v. 3. 9, v. 5. 12, 2 *Hen. IV.* i. 3. 28, etc.

7. *Fear*. Metrically a dissyllable; as in *Ham.* iii. 4. 7: "Fear me not; withdraw, I hear him coming," etc. Gr. 480.

10. *Well-respected*. "Ruled by reasonable considerations" (Schmidt).

12. Capell omitted *my lord*, and Pope *this day*.

16. *Come, come*, etc. Vaughan raises the question whether the first five lines of this speech do not belong to Worcester rather than Vernon. The latter, he thinks, would not say *it may not be* of that with which he had just expressed himself *content*. But it seems to us that in the *content* he referred only to the last clause of his former speech. "Let it be seen to-morrow in the battle," he says, "which of us fears." "Yea," responds Douglas, "or to-night." "Content," says Vernon; that is, "I do not object, so far as being afraid is concerned." But when Hotspur eagerly comes in with his "To-night, say I," he returns to the sober discussion of the question from which Douglas's insinuation of cowardice had drawn him away.

17. *Leading*. "Conduct or experience in martial business" (Johnson); generalship.

24. *That. So that.* See on iii. 2. 48 above.
26. *Journey-bated.* Weakened (cf. *M. of V.* iii. 3. 32, etc.) or exhausted by travel.
27. *Full of rest.* Thoroughly rested. Cf. *J. C.* iv. 3. 202 :
 "So shall he waste his meaus, weary his soldiers,
 Doing himself offence : whilst we, lying still,
 Are full of rest, defence, and nimbleness."
31. *Respect.* Attention ; as in *T. and C.* ii. 3. 175 : "Without observance or respect of any," etc.
36. *Quality.* Here = party. It is often = profession ; as in *Hen. V.* iii. 6. 146 : "What is thy name? I know thy quality," etc. See also *Ham.* p. 207.
38. *Defend.* Forbid ; as often. Cf. *Much Ado*, ii. 1. 98, iv. 2. 21, etc.
39. *Out of limit.* That is, out of proper limit, lawlessly.
42. *Wherupon.* On what grounds, wherefore. *Grievs* = grievances ; as in 48 below. Cf. *J. C.* i. 3. 118, iv. 2. 42, 2 *Hen. IV.* iv. 1. 69, 73, 110, iv. 2. 36, 59, etc.
51. *Suggestion.* Prompting to evil, temptation. Cf. *Temp.* ii. 1. 288, iv. 1. 26, etc.
57. *Sick in the world's regard.* Cf. *Rich. II.* ii. 1. 96 : "in reputation sick ;" *Lear*, i. 2. 129 : "sick in fortune," etc.
62. *To sue his livery.* "A law phrase belonging to the feudal tenures ; meaning to sue out the delivery or possession of his lands from those persons who, on the death of any of the tenants of the crown, seized their lands till the heir *sued out his livery*" (Steevens). Cf. *Rich. II.* ii. 1. 203, ii. 3. 129 ; and see our ed. p. 176.
63. *Zeal.* "Earnestness" (Schmidt). Cf. *M. of V.* v. 1. 205 : "With any terms of zeal," etc.
68. *The more and less.* The high and low, all classes. Cf. 2 *Hen. IV.* i. 1. 209 : "And more and less do flock to follow him ;" and *Macb.* v. 4. 12 : "Both more and less have given him the revolt."
- With cap and knee.* Cf. *T. of A.* iii. 6. 107 : "Cap and knee slaves, vapours, and minute-jacks !"
70. *Attended him.* Waited for him. See *Oth.* p. 188. *In lanes* = in lines by the sides of the road. Cf. 3 *Hen. VI.* i. 4. 9 : "Three times did Richard make a lane to me" (that is, a way through the enemy).
72. *Their heirs as pages.* Some editors follow the early eds. in joining *as pages* to what comes after. The emendation was suggested by Malone.
74. *Knows itself.* That is, comes to know itself, becomes conscious of its power.
75. *Me.* For the expletive use, cf. ii. 4. 97 and iii. 1. 98, 99 above.
79. *Strait.* Strict, oppressive ; as in 2 *Hen. VI.* iii. 2. 258 : "a strait edict," etc. For *some certain*, cf. *J. C.* i. 3. 122.
87. *In deputation.* As his deputies. Cf. iv. 1. 32 above.
88. *Personal.* In person, personally.
92. *In the neck of that.* Cf. *Sonn.* 131. 11 : "A thousand groans . . . One on another's neck," etc. Henderson quotes Painter, *Palace of Pleasure*, 1566 : "Great mischiefs succeeding one in another's necke."
- Task'd* = taxed. The words seem to have been sometimes used inter-

changeably. In *Lear*, iii. 2. 16, the quartos have "task," the folios "tax." Steevens cites Gosson, *Schoole of Abuse*: "spoyled them of all their treasure with unreasonable taskes;" and Holinshed, *Chron.*: "a new and strange subsidie or taske granted to be levied for the King's use."

95. *Engag'd*. Retained as a hostage. Cf. v. 2. 44 below. Pope adopted Theobald's conjecture of "encag'd," for which cf. *V. and A.* 582: "incaged in his breast."

98. *Intelligence*. That is, intelligence obtained through spies or informers.

99. *Rated*. Chide (Schmidt). Cf. *T. of S.* i. 1. 165:

"Master, it is no time to chide you now;
Affection is not rated from the heart."

103. *This head of safety*. This armed force as a means of safety. See on iii. 1. 64 above.

105. *Indirect*. Wrongful. Cf. 2 *Hen. IV.* iv. 5. 185:

"God knows, my son,
By what by-paths and indirect crook'd ways
I met this crown."

Note also the use of *indirectly* in *K. John*, ii. 1. 49 and *Hen. V.* ii. 4. 94.

108. *Impawn'd*. Pledged, left as a hostage. Cf. *W. T.* i. 2. 436, *Hen. V.* i. 2. 21, etc.

112. *I would you would*. Cf. *M. N. D.* v. 1. 255, *T. N.* iii. 1. 34, etc.

SCENE IV.—I. *Brief*. Letter. Schmidt suggests that the word may have the same meaning in the obscure passage in *A. W.* ii. 3. 186 (cf. ii. 2. 66).

10. *Must bide the touch*. Must endure the test, as gold is tried by the touchstone. Cf. *Rich. III.* iv. 2. 8:

"O Buckingham, now do I play the touch,
To try if thou be current gold indeed;"

and *T. of A.* iv. 3. 390: "O thou touch of hearts!"

15. *Whose power*, etc. "Whose quota was larger than that of any other man in the confederacy" (Johnson). For *proportion*, see *Hen. V.* p. 148, note on *Lay down our proportions*.

17. *A rated sinew*. A help on which we reckoned. Vaughan explains it as "a power highly estimated."

25. *Irred*. See on iv. 3. 103 above.

31. *Moe*. More. See *A. Y. L.* p. 176.

Corrivals. Companions. See on i. 3. 207 above. *Dear* = valued, worthy.

ACT V.

SCENE I.—*Enter*, etc. All the early eds. make the *Earl of Westmoreland* one of the characters here; but, as Malone remarks, it appears from v. 2. 29 below that he was left as a hostage in Hotspur's camp (cf. iv. 3. 108 above) till Worcester should return from treating with Henry. It will be observed that he says nothing in the present scene. The

Camb. editors remark that he may be intended to be present, though he does not speak; but they do not say how they explain v. 2. 29.

2. *Busky*. Wooded. Some modern eds. substitute "bosky," which is found in *Temp.* iv. 1. 81 (see our ed. p. 136). Blakeway says: "I do not know whether S. ever surveyed the ground of Battlefield, but he has described the sun's rising over Haughmond Hill from that spot as accurately as if he had. It still merits the name of a *busky* hill."

3. *Distemperature*. See on iii. 1. 34 above.

4. *To his purposes*. "That is, to the sun's, to that which the sun portends by his unusual appearance" (Johnson). Vaughan says: "I doubt the correctness of this interpretation: *portending* and *purposing* are not the same. The sun certainly is described as *sick*, but has no *purposes*. It is the wind that must produce the *blustering day*, and therefore may purpose to produce it. The poet's meaning, I think, is: Rising with a hollow singing sound, it acts as its own trumpeter, proclaiming that it intends to produce a storm." We are inclined, however, to agree with Johnson. The poet seems to regard the sun throughout as the cause of the elemental disturbance. His appearance *portends* a storm, and thus indicates his *purposes*, to which the wind plays the trumpeter, declaring them more plainly. For *trumpet* = trumpeter, see *Ham.* p. 176.

13. *Old limbs*. The king was only thirty-seven years old at this time. The error may be a mere slip, or S. may have thought it necessary to make him *old* as the father of Prince Henry. The word, however, did not then imply so great an age as it now does. See *Rich. II.* p. 150, note on *Old John of Gaunt*.

15. *Unknit*, etc. Cf. *Cor.* iv. 2. 31:

"and not unknit himself
The noble knot he made;"

and *T. A.* iii. 2. 4: "Marcus, unknit that sorrow-wreathen knot."

17. *Orb*. Not circle or *orbit*, in the modern astronomical sense, but the crystal *sphere* of the Ptolemaic system in which each planet was supposed to be fixed and with which it revolved. See *Ham.* p. 254, note on *Sphere*.

19. *Exhal'd meteor*. See on *exhalations*, ii. 4. 299 above.

24. *Lag-end*. Cf. *Hen. VIII.* i. 3. 35: "The lag-end of their lewdness."

26. *Dislike*. Dissension. Cf. *T. and C.* ii. 3. 236: "you feed too much on this dislike."

29. *Chewet*. The word meant a mince-pie, and may have that sense here; but Nares suggests that it may be equivalent to *chough* (Fr. *chouette*), a chattering bird. Cf. *Temp.* ii. 1. 266: "A chough of as deep chat;" and see our ed. p. 127. Unfortunately, however, no other example of *chewet* in this sense has been found. The pie so called was a greasy compound, and, according to an ancient cook-book, was fried in oil. The fat knight might well enough be compared to such an oleaginous dainty; but the other explanation, if authority could be had to sustain it, would suit the present passage better.

32. *Remember*. Remind; as in *Temp.* i. 2. 243: "Let me remember thee what thou hast promised." See also *W. T.* iii. 2. 231, *K. John*, iii. 4. 96, etc.

34. *My staff of office did I break*, etc. See *Rich. II.* ii. 3. 26.
 38. *Nothing*. For the adverbial use, cf. iii. 1. 131 above.
 44. *New-fallen*. Cf. *A. Y. L.* v. 4. 182: "this new-fallen dignity." *Fo fall*= befall, see *A. and C.* iii. 7. 40: "no disgrace shall fall you," etc.
 50. *The injuries of a wanton time*. "The injuries done by King Richard in the wantonness of prosperity" (Musgrave).
 51. *Sufferances*. Sufferings; as in *J. C.* ii. 1. 115: "The sufferance of our souls," etc.
 52. *Contrarious*. The word occurs again in *M. for M.* iv. 1. 62: "Most contrarious guests;" and *contrariously* in *Hen. V.* i. 2. 206.
 60. *Gull*. The word sometimes meant an unfledged nestling. Cf. *T. of A.* ii. 1. 31: "a naked gull." *The cuckoo's bird* is the cuckoo's young one. Cf. *R. of L.* 849: "Or hateful cuckoos hatch in sparrows' nests?" For *bird*=young of a bird, see 3 *Hen. VI.* ii. 1. 91: "that princely eagle's bird;" and *T. A.* ii. 3. 154:

"Some say that ravens foster forlorn children
 The whilst their own birds famish in their nests."

K. remarks: "Shakespeare was a naturalist, in the very best sense of the word. He watched the great phenomena of nature, the economy of the animal creation, and the peculiarities of inanimate existence; and he set them down with almost undeviating exactness, in the language of the highest poetry. Before White, and Jenner, and Montagu had described the remarkable proceedings of the cuckoo, Shakespeare here described them, as we believe, from what he himself saw. But let us analyze this description:

'being fed by us, you us'd us so
 As that ungentle gull, the cuckoo's bird,
 Useth the sparrow.'

Pliny was the only scientific writer upon natural history that was open to Shakespeare. We are no believers in the common opinion of Shakespeare's want of learning; and we hold, therefore, that he might have read Pliny in Latin, as we think he read other books. The first English translation of Pliny, that of Philemon Holland, was not published till 1601; this play was printed in 1598. Now, the description of the cuckoo in Pliny is, in many respects, different from the description before us in Shakespeare. 'They always (says the Roman naturalist) lay in other birds' nests, and most of all in the *stock-dove's*.' In a subsequent part of the same passage, Pliny mentions the *tilling's* nest, but not a word of the *sparrow's*. It was reserved for very modern naturalists to find that the hedge-sparrow's nest was a favourite choice of the old cuckoo. Dr. Jenner (in 1787) says, 'I examined the nest of a hedge-sparrow, which then contained a cuckoo and three hedge-sparrow's eggs.' Colonel Montagu also found a cuckoo, 'when a few days old, in a hedge-sparrow's nest, in a garden close to a cottage.' Had Shakespeare not observed for himself, or, at any rate, not noted the original observations of others, and had taken his description from Pliny, he would, in all probability, have mentioned the stock-dove, or the tiling. In *Lear* we have the 'hedge-sparrow.' But let us see further—

'did oppress our nest.'

The word *oppress* is singularly descriptive of the operations of the 'ungentle gull.' The great bulk of the cuckoo, in the small nest of the hedge-sparrow, first crushes the proper nestlings; and the instinct of the intruder renders it necessary that they should be got rid of. The common belief, derived from the extreme voracity of the cuckoo (to which we think Shakespeare alludes when he calls it a gull—*gulo*), has led to an opinion that it eats the young nestlings. Pliny says expressly that it devours them. How remarkable is it, then, that Shakespeare does not allude to this belief! He makes Worcester simply accuse Henry that he 'did oppress our nest.' Had Shakespeare's natural history not been more accurate than the popular belief, he would have made Worcester reproach the King with actually destroying the proper tenants of the nest. The Percies were then ready to accuse him of the murder of Richard. We, of course, do not attempt to assert that Shakespeare knew the precise mode in which the cuckoo gets rid of its cohabitants. This was first made known by Dr. Jenner. But, although Shakespeare might not have known this most curious fact, the words 'did oppress our nest' are not inconsistent with the knowledge. The very generality of the words is some proof that he did not receive the vulgar story of the cuckoo eating his fellow-nestlings. The term 'oppress our nest' is also singularly borne out by the observations of modern naturalists; for nests in which a cuckoo has been hatched have been found so crushed and flattened that it has been almost impossible to determine the species to which they belonged.

'Grew by our feeding to so great a bulk,
That even our love durst not come near your sight,
For fear of swallowing; but with nimble wing,
We were enforc'd, for safety sake, to fly
Out of your sight.'

We have here an *approach* to the inaccuracy of the old naturalists. Pliny, having made the cuckoo devour the other nestlings, says that the mother at last shares the same fate, for 'the young cuckoo, being once fledged and ready to fly abroad, is so bold as to seize on the old titling, and to eat her up that hatched her.' Even Linnæus has the same story. But Shakespeare, in so beautifully carrying on the parallel between the cuckoo and the King, does not imply that the grown cuckoo swallowed the sparrow, but that the sparrow, timorous of 'so great a bulk,' kept aloof from her nest, 'durst not come near for fear of swallowing.' The extreme avidity of the bird for food is here only indicated; and Shakespeare might himself have seen the large fledged 'gull' eagerly thrusting forward its open mouth, while the sparrow fluttered about the nest, where even its 'love durst not come near.' This extraordinary voracity of the young cuckoo has been ascertained beyond a doubt; but that it should be carnivorous is perfectly impossible, for its bill is only adapted for feeding on caterpillars and other soft substances. But that its insatiable appetite makes it apparently violent, and, of course, an object of terror to a small bird, we have the evidence of that accurate observer, Mr. White of Selborne. He saw 'a young cuckoo hatched in the nest of a titlark; it was become vastly too big for its nest, appearing

"To have stretched its wings beyond its little nest,"

and was very fierce and pugnacious, pursuing my finger, as I teased it, for many feet from the nest, sparring and buffeting with its wings like a game-cock. The dupe of a dam appeared at a distance, hovering about with meat in her mouth, and expressing the greatest solicitude.' In the passage before us, Shakespeare, it appears to us, speaks from his knowledge. But he has also expressed the popular belief by the mouth of the Fool, in *Lear*:

'For you trow, nuncle,
The hedge-sparrow fed the cuckoo so long,
That it had its head bit off by its young.'

65. *Safety sake*. See on i. 2. 142 and ii. 1. 63 above.
66. *Head*. See on i. 3. 283 above.
67. *We stand opposed*. "We stand in opposition to you" (Johnson).
69. *Countenance*. Bearing, behaviour. See *A. Y. L.* p. 136.
70. *Troth*. Truth. Cf. *L. L. L.* iv. 3. 143, *T. and C.* iv. 5. 168, etc.
72. *Articulate*. "Articulated" (the folio reading), set forth in articles. Steevens quotes Daniel, *Civil Wars*: "How to articulate with yielding wights;" and *The Spanish Tragedy*: "To end those things articulated here." For the form, see Gr. 342.
74. *To face*, etc. Alluding to the practice of *facing* or trimming garments with a cloth of a different colour from that of which they were made (Steevens). *Rebellion* is a quadrisyllable. Cf. 78, 82, and 98 below.
76. *Discontents*. Malcontents. Cf. *A. and C.* i. 4. 39:
 "to the ports
 The discontents repair," etc.
77. *Rub the elbow*. Again referred to as expressing the idea of "mirthful relish" in *L. L. L.* v. 2. 109:
 "One rubb'd his elbow thus, and fleer'd and swore
 A better speech was never spoke before."
80. *Impaint*. Used by S. only here.
81. *Starving*. Hungry, longing. Cf. *C. of E.* ii. 1. 88, *Sonn.* 75. 10, etc.
84. *Dearly*. A trisyllable. Cf. Gr. 480. Pope inserted "bold" before *encounter*.
88. *Set off his head*. "Taken from his account" (Musgrave). Cf. 2 *Hen. IV.* iv. 1. 145:
 "You shall enjoy them, every thing set off
 That might so much as think you enemies."
90. *Active-valiant*, etc. Steevens compares Sidney, *Astrophel and Stella*: "young-wise, wise-valiant."
103. *Make against*. Cf. *Hen. V.* iii. 2. 52, *R. and J.* v. 3. 225, etc.
No, good Worcester, no. Mason could see no reason for the negatives, and would substitute "Know . . . know;" but, as Vaughan remarks, "the negative here is the best logical means of transition from the king's remarks about the Prince of Wales to his declaration of love for his people, with an offer of reconciliation."
121. *Bestride me*. That is, to defend me when fallen. Cf. *C. of E.* v. 1. 192:
 "When I bestrid thee in the wars, and took
 Deep scars, to save thy life."
- See also 2 *Hen. IV.* i. 1. 207 and *Macb.* iv. 3. 4.

128. *What need I*, etc. Why need I, etc. Cf. *J. C.* ii. 1. 123: "What need we any spur but our own cause?" *A. and C.* v. 2. 317: "What should I stay?" etc. Gr. 253.

132. *Grief*. Pain; as in i. 3. 51 above.

133. *What is that word honour?* air. The folio reading. The 1st quarto has "What is in that word honour? what is that honour? air."

131. *Trim*. Ironical, as generally in *S.* Cf. *Much Ado*, iv. 1. 323, *M. N. D.* iii. 2. 157, *Hen. VIII.* i. 3. 37, v. 4. 75, *T. and C.* iv. 5. 33, etc.

139. *Scutcheon*. A shield with armorial bearings. Perhaps, as Warb. suggests, there is a reference to the use of scutcheons in funeral processions.

SCENE II.—8. *Suspicion*. Rowe's emendation for the "supposition" of the early eds. Johnson remarks: "The same image of *Suspicion* is exhibited in a Latin tragedy, called *Roxana*, written about the same time by Dr. William Alabaster."

18. *An adopted name of privilege*. "The name of *Hotspur* will privilege him from censure" (Johnson).

19. *Spleen*. "Fit of passion" (Schmidt). See on ii. 3. 74 above.

21. *Train*. Draw, entice; as in *C. of E.* iii. 2. 45, *K. John*, iii. 4. 175, etc.

26. *Deliver*. Report. See on i. 3. 26 above.

29. *Deliver up*, etc. See on v. 1. 1 above.

31. *Bid you battle*. Offer you battle. Cf. 3 *Hen. VI.* i. 2. 71, iii. 3. 235, v. 1. 63, 77, etc.

32. *Defy him*, etc. Capell gave this line to *Hotspur*, and Malone favoured the change.

33. *Douglas*. A trisyllable here (Malone). Cf. Gr. 477.

39. *By now forswearing*, etc. *Forswear* means both "to swear falsely" and "to swear in denial of;" and the line is="by now with a false oath disavowing and denying that he has taken an oath which he has not kept" (Vaughan).

44. *Engag'd*. Held as a hostage. See on iv. 3. 95 above.

45. *Cannot choose*. See on iii. 1. 146 above.

51. *Tasking*. "Challenge" (Schmidt). It is the reading of the 1st quarto; the other early eds. have "talking." Cf. iv. 1. 9 above: "task me to my word."

52. *No, by my soul*, etc. "This magnificent speech puts the culminating point to the beautiful character of Sir Richard Vernon as depicted by *S.* It is but a subordinate part; yet how finished is the diction allotted, how nobly is the man's moral nature developed! Vernon it is who makes that finely poetical speech describing the appearance and bearing of the Prince of Wales and his youthful military companions [iv. 1. 97 fol.]; Vernon it is who gives prudent counsel amidst the rashly impetuous resolves of *Hotspur* and *Douglas* [iv. 3. 16 fol.]; Vernon, still, who utters those few simple, truthful words, "I were best he did" [v. 2. 3] when Worcester, in his selfish duplicity, resolves that his nephew shall not know 'the liberal offer of the king;' and Vernon, still, who, having consented to leave to Worcester the delivery of what representation he

will, with manly respect for uprightness stands silent by until now, when the mention of the Prince gives him the opportunity to make this noble speech in his favour" (Clarke).

56. *Duties*. Explained by Schmidt as "homage, compliments;" but the line may be = he ascribed to you all that is due to a man. Cf. *T. of S.* iv. i. 39: "do thy duty, and have thy duty;" that is, have thy due.

60. *By still*, etc. Warb. called this a "foolish line" and "evidently the player's nonsense;" but Johnson replies: "To vilify praise, compared or *valued* with merit superior to praise, is no harsh expression." He adds, however, that it might be objected to the line that Prince Henry, in his challenge of Percy, had used "no such hyperboles as might represent him above praise;" and he suggests that either S. had forgotten what he wrote in the preceding scene, or some lines may have been lost from the Prince's speech. But, as Malone observes, "our author, in repeating letters and speeches of former scenes, seldom attends minutely to what he had written." Probably he always trusted to memory in such cases.

62. *Cital*. Citation, mention; not a contraction of *recital*, as sometimes printed. Vaughan may be right in explaining a *blushing cital of himself* as "a calling himself to account as he did with blushes." Cf. *cite* in the legal sense of "summon to answer a charge;" as in *Hen. VIII.* iv. i. 29.

64. *Master'd*. Was master of, possessed; as in *M. of V.* v. i. 174, *Hen. V.* ii. 4. 137, *Sonn.* 106. 8, etc.

65. *Instantly*. At the same time, at once.

67. *Envy*. Enmity, malice. See *Rich. II.* p. 172.

68. *Owe*. Own, possess; as often. See *K. John*, p. 141.

70. *Enamoured*. Followed by *on*; as in *Much Ado*, ii. i. 170 and 2 *Hen. IV.* i. 3. 102. Elsewhere (three instances) we find *enamoured of*.

72. *A libertine*. The first four quartos have "a libertie," which the 5th quarto (followed by the later eds.) changes to "at libertie." The emendation is Capell's. Hanmer gave "in liberty," and the Coll. MS. has "of liberty" (that is, in respect of liberty). W. retains "wild a liberty," explaining the line "Never did I hear so wild a liberty reported of any prince." Theo. pointed the line thus: "Of any prince, so wild, at liberty." Coll. and Clarke print "wild o' liberty." Vaughan thinks that "a-liberty" may be = "at liberty."

75. *That*. So that. See on iii. 2. 48 and iv. 3. 24 above.

78. *That have not well*, etc. "How well this tallies with Hotspur's abrupt mode of speech, absent-mindedness, and rapid inarticulate utterance! He is himself conscious of this peculiar defect" (Clarke). Cf. 92 below.

79. *Persuasion*. A quadrisyllable. See on v. i. 74 above.

94. *A sword*. In the early eds. these words are at the end of 93; the correction is Pope's. It was probably the printer's mistake, and led the editor of the folio to insert "worthy" before *temper* to fill out the measure.

97. *Esperance*. See on ii. 3. 67 above. The word is here a quadrisyllable, as it would be in French verse.

100. *Heaven to earth*. "One might wager heaven to earth" (Warb.).

Cf. *Rich. III.* i. 2. 238: "And yet to win her, all the world to nothing!
Id. i. 2. 252: "My dukedom to a beggarly denier;" *R. and J.* iii. 5. 215:

"Romeo is banish'd; and all the world to nothing,
That he dares ne'er come back," etc.

The Coll. MS. needlessly gives "Fore heaven and earth," and Sr. "For here on earth."

SCENE III.—1. *The battle.* The early eds. omit *the*, which Hanmer supplied.

11. *I was not born a yielder*, etc. The reading of the early quartos. The folios have "born to yield, thou haughty Scot." W. prefers the latter for "its euphony (in avoiding *thou proud*);" but we find the same combination in that grand speech of the king's in *Hen. V.* iv. 1. 274: "no, thou proud dream;" and in *T. of A.* iv. 3. 276: "Art thou proud yet?"

15. *Triumph'd.* Accented on the last syllable; as in v. 4. 14 below. See also *R. of L.* 1388, *L. L. L.* iv. 3. 35, *Rich. III.* iii. 4. 91, iv. 4. 59, and *A. and C.* iv. 8. 16. The folio has "triumphed o're." W. says that the first two quartos "have poorly 'triumphed upon.'" Whether "poorly" or not, S. generally wrote *triumph on* or *upon*. See *T. of S.* iv. 3. 34, 3 *Hen. VI.* i. 4. 63, 114, *A. and C.* iv. 8. 16, and iv. 15. 15. *Triumph over* occurs only in *Hen. VIII.* v. 1. 125 and *T. A.* i. 1. 178 (not Shakespeare's).

21. *Semblably.* In semblance, outwardly. S. uses the word only here, but we find *semblable* in 2 *Hen. IV.* v. 1. 72, *T. of A.* iv. 3. 22, *Ham.* v. 2. 124, and *A. and C.* iii. 4. 3. Steevens quotes B. J., *The Case is Altered*: "Semblably prisoner to your general."

On the passage, cf. Drayton, *Polyolbion*:

"The next, Sir Walter Blunt, he with three others slew,
All armed like the king, which he dead sure accounted;
But after when he saw the king himself remounted,
This hand of mine, quoth he, four kings this day have slain,
And swore out of the earth he thought they sprang again."

22. *A fool go with thy soul.* Capell's correction of the "Ah foole," etc. of the early eds. The expression was proverbial, and—"go thy ways, fool that thou art" (Schmidt). Capell also changed *whither* to "where'er."

25. *Marching.* D. adopts the "masking" of the Coll. MS.

30. *Shot-free.* A play upon *shot*=reckoning (cf. *T. G. of V.* ii. 5. 7: "till some certain shot be paid," etc.) and the ordinary sense of the word. Steevens quotes *Aristippus, or the Jovial Philosopher*, 1630: "the best shot to be discharged is the tavern bill; the best alarm is the sound of healths."

33. *Here's no vanity!* Ironical, of course. Cf. *T. of S.* i. 2. 138: "Here's no knavery!"

36. *Not three.* Some editors adopt Capell's conjecture of "but three." The alteration is very plausible; but the *not three* implies that some at least are left alive, and to these the following *they* refers. In iv. 2. 38 above, we have in the early eds. a misprint of *not* for *but*, but the present instance is not so clear. Coll., however, retains the *not* there, but changes it to *but* here.

44. *Turk Gregory*. Pope Gregory VII., called Hildebrand. Warb. remarks: "Fox, in his *History*, hath made Gregory so odious that I don't doubt but the good Protestants of that time were well pleased to hear him thus characterized, as uniting the attributes of their two great enemies, the Turk and Pope, in one."

51. *Sack a city*. For the quibble, Steevens compares *Aristippus* (see on 30 above): "it may justly seem to have taken the name of sack from the sacking of cities."

54. *I'll pierce him*. From the play on *Percy* here, and on *person* in *L. L. L.* iv. 2. 86, it would appear that *pierce* was pronounced *perse*. In *Rich. II.* v. 3. 127, it rhymes with *rehearse*.* Steevens cites B. J., *New Inn*: "Sir Pierce anon will pierce us a new hogshead." Holt White remarks: "S. was not aware that he here ridiculed the serious etymology of the Scottish historian: '*Piercy* a *penetrando* oculum Regis Scotorum, ut *fabulatur* Boetius' (Skinner)."

56. *Carbonado*. "A piece of meat cut cross-wise for the gridiron" (Johnson). Cf. *Cor.* iv. 5. 199: "before Corioli he scotched him and notched him like a carbonado." Furnivall cites Florio, *World of Wordes*, 1598: "*Incarbonare*, to broile vpon the coales, to make a carbonado. *Incarbonata*, a carbonado of broyled meate, a rasher on the coales." See also *W. T.* p. 198, note on *Carbonadoed*.

SCENE IV.—5. *Make up*. That is, go on with the army, instead of delaying here with me. Cf. 58 below; and see also *K. John*, iii. 2. 5: "Philip, make up; my mother is assail'd."

6. *Amaze*. Bewilder, throw into confusion. See *K. John*, p. 166.

21. *I saw him*, etc. Cf. Holinshed: "the earl of Richmond withstood his violence, and kept him at the sword's point without advantage, longer than his companions either thought or judged."

25. *Like Hydra's heads*. Cf. 2 *Hen. IV.* iv. 2. 38: "this Hydra son of war" (that is, not to be killed at a single stroke).

34. *Assay thee*. Try swords with thee.

44. *Cheerly*. Cheerily, be of good cheer. Cf. *Temp.* i. 1. 6, 29, *A. Y. L.* ii. 6. 19, etc.

48. *Opinion*. Reputation. See on iii. 2. 42 above.

49. *Mak'st some tender of*. Hast some regard for.

52. *Hearken'd for*. Was eager to hear of, longed for. Cf. *T. of S.* i. 2. 260: "The youngest daughter, whom you hearken for," etc.

65. *Two stars*, etc. Another allusion to the Ptolemaic astronomy. See on v. 1. 17 above.

75. *Well said*. Well done; as often. See *R. and J.* p. 161 or *Oth.* p. 174.

80. *They wound*, etc. "Hotspur in his last moments endeavours to console himself. The glory of the prince wounds his thoughts; but thought, being dependent on life, must cease with it, and will soon be at an end. Life, on which thought depends, is of itself of no great value, being the

* It is not clear, however, what was then the sound of *er, ier, ear*, etc. See a long and interesting note on this question in White's ed. vol. iii. p. 462.

fool and sport of time ; of time, which, with all its dominion over sub-
lunary things, *must* itself at last be stopped" (Johnson). Cf. *Sonn.* 116. 9 :
"Love's not Time's fool," etc.

D. follows the 1st quarto here and reads :

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

Lettsom remarks : "The readings of the 2d quarto [as in the text] are sophistications by one who did not see that *thoughts* as well as *time* were nominative cases before *must*, and consequently supposed that the syntax was defective for want of a verb." Vaughan, who also favours the 1st quarto reading, says : "The last lines thus form a sentence, each one of whose clauses, as it is thought and pronounced, seems to be produced by its predecessor : 'Thoughts, which are the slaves of life, aye, and life itself, which is but the fool of Time, aye, and Time itself, which measures the existence of the whole world, must all come to an end.'"

83. *I could prophesy*, etc. "An allusion to the beautiful and very ancient fancy that dying persons are gifted with a power of prevision and prediction" (Clarke). Cf. *Rich. II.* ii. 1. 31 : "Methinks I am a prophet," etc.

88. *Ill-weav'd*, etc. "A metaphor taken from cloth, which shrinks when it is *ill-weaved*, when its texture is loose" (Johnson).

92. *Thee dead*. The reading of the 7th and 8th quartos ; all the other early eds. have "the dead."

93. *Stout*. Brave. Cf. 1 *Hen. VI.* iii. 4. 19 : "A stouter champion never handled sword."

95. *Dear*. Kindly ; the reading of the 1st quarto ; the other early eds. have "great."

96. *Favours*. "The silken scarf worn over armour ; so called because these adornments were often the gift of some favourite lady to her favoured knight. They were also sometimes a badge of distinction" (Clarke). See on iii. 2. 136 above.

98. *These fair rites*, etc. "The old chivalrous times afforded many instances of these acts of gentle observance between mutually adverse knights, when one was overthrown ; and S. has here commemorated a specially beautiful one, by making his hero to screen a foe's mangled face in the moment of death, amid the turmoil and distortion of a battle-field" (Clarke).

100. *Ignomy*. The reading of the folio ; the early quartos have "ignomy." The contracted form is also found in the folio in *M. for M.* ii. 4. 111 and *T. and C.* v. 10. 33. Malone cites *Lord Cromwell*, 1602 : "With scandalous ignomy and slanderous speeches." Cf. *Mirror for Magistrates* :

"The one of which doth bring eternal fame,
The other ignomie and dastard shame."

109. *Embowell'd*. Eviscerated for embalming.

112. *Powder*. Salt. It is said that in some parts of England corned beef is still known as *powdered* beef. W. inquires : "May not the change

in the name be owing to the change from fine to coarse salt in the process of salting?"

113. *Termagant*. The word has come to be exclusively feminine in its application. For its original meaning, see *Ham.* p. 221.

114. *Scot and lot*. "Taxation according to one's means" (J. H.). See *Wb.* under *Scot*.

128. *Flesh'd*. Stained with blood for the first time. Cf. *1 Hen. VI.* iv. 7-36:

"How the young whelp of Talbot's, raging-wood,
Did flesh his puny sword in Frenchmen's blood!"

See also *K. John*, p. 172, note on *Flesh his spirit*.

136. *A double man*. Falstaff plays on *double*=deceitful, and his seeming to be double by having Percy on his back. Cf. the quibble in *Much Ado*, ii. i. 288: "a double heart for his single one."

137. *A Jack*. See on iii. 3, 83 above.

145. *By Shrewsbury clock*. "This is just one of Shakespeare's dramatic touches. By the mention of this church clock by its name, he not only gives the humorous effect of pretended exactness to Falstaff's account of his exploit, but he reminds the audience of the exact site of the scene they are witnessing, and the celebrated event then enacting—the battle of Shrewsbury" (Clarke).

147. *I'll take 't upon my death*. I'll take my oath. See on ii. 4, 8 above.

153. *Grace*. Honour. Cf. ii. i. 64 above. On the passage, see p. 25 above.

159. *Grow great*. The folios read "grow great again," which W. retains and defends. "Such a word," he says, "could not have come into the text by accident; and it has value as one of several indications that Falstaff is a decayed man of family, one whose follies and vices, aided by his humour, have dragged him from the position to which he was born and bred."

SCENE V.—6. *Upon our party*. Upon our side. Cf. *K. John*, i. i. 34: "Upon the right and party of her son;" *Rich. II.* iii. 3. 115: "on thy royal party;" *Lear*, ii. i. 28:

"have you nothing said
Upon his party 'gainst the Duke of Albany?"

20. *Upon the foot of fear*. Flying in fear. Cf. *Macb.* ii. 3. 131:

"Nor our strong sorrow
Upon the foot of motion;"

that is, having free scope.

21. *Falling from a hill*. See the extract from Holinshed, p. 139 above.

32. *I thank your grace*, etc. This speech is found only in the first four quartos. D. and W. reject it; and the latter believes it to be an interpolation of "the actor who had the small part of Prince John, and who wished to have something to say in the 'tag' of the piece." It strikes us, however, that it would have been very strange if Prince John had *not* thanked his brother here. For *give away immediately* the Coll. MS. has "put in act without delay." W. doubts whether S. would have used the

expression *give away* with reference to a *high courtesy*; but the *high courtesy* is the *honourable bounty* of the preceding speech which had been transferred to him to be given away in turn to the Douglas.

36. *Dearest*. Best, greatest. The word often expresses earnestness or intensity. See on i. 1. 33 and iii. 2. 123 above.

41. *Sway*. The reading of the first four quartos; the other early eds. have "way."

43. *Business*. A trisyllable; as in *Rich. II.* ii. 1. 217: "To see this business. To-morrow next;" *Cor.* v. 3. 4: "I have borne this business. Only their ends," etc.

ADDENDUM.

THE "TIME-ANALYSIS" OF THE PLAY.—This is summed up by Mr. P. A. Daniel (*Trans. of New Shaks. Soc.* p. 279) as follows:

"Time of this play, ten 'historic' days, with three *extra* Falstaffian days, and intervals. Total dramatic time, three months at the outside.

Day 1. *Act I. sc. i.* London. News of the battle of Holmedon, etc.

<i>Interval</i> : a week [?]. Hotspur comes to Court.	<i>Act I. sc. ii.</i> London. Falstaff, Prince Hal, and Poins. The robbery at Gadshill planned.	}	Day 1a.
---	---	---	---------

Day 2. *Act I. sc. iii.* At Court. The Percys quarrel with the King. Their rebellion planned.*

* "The time and place of this scene are somewhat difficult to determine; if we go by *Act I. sc. i.* we should suppose the place 'Windsor,' and the time the 'Wednesday next' mentioned by the King, and the longest interval we could suppose between *sc. i.* and *sc. iii.* of this act would be a week. This, dramatically considered, may be sufficient as far as Hotspur is concerned, but it supposes uncommon haste as regards Mortimer's adventures; for during this interval he has become the son-in-law of his captor Glendower, and the news of his marriage has reached the King (84). Of course it may be said that as Mortimer was taken prisoner by Glendower 22d June, 1402, and the engagement at Holmedon was not fought till the 14th of the following September, there was time enough for the marriage, and for the news of it to reach the King; but we are not dealing with history; the poet makes both battles to occur about the same time, and the time-plot of the drama becomes accordingly somewhat confused. Taking the historic date of Holmedon fight, the time of this scene might be supposed towards the end of Sept., 1402.

The plot of the drama can hardly allow us to suppose the lapse of a longer period than three or four weeks between the time of this scene and *Act I. sc. iii.*, Day 2; yet as Hotspur tells us that the confederates were all to meet on the 'ninth of next month,' and as the final act of the rebellion takes place at Shrewsbury on the 21st July, 1403, we might be tempted to place the time of this *Act II. sc. iii.* in June, 1403. As we have supposed the time of *Act I. sc. iii.*, Day 2, to be towards the end of Sept., 1402, this would give us an interval of some eight or nine months between Days 2 and 3; clearly an impossibly long break in the dramatic action. Even if we suppose the 'ninth of next month' to refer to the meeting at Bangor, *Act III. sc. i.*, Day 4, we could not materially reduce this long interval; for according to the drama that meeting must be supposed to take place within three or four weeks, at the utmost, of Shrewsbury fight. We must, in fact, brush history aside, and content ourselves with the indefinite interval of three or four weeks which I have marked between Days 2 and 3.'

<p><i>Interval</i> : some three or four weeks.</p> <p>Day 3. <i>Act II. sc. iii.</i> Warkworth. Hotspur determines to set out to join the confederates at Bangor.</p> <p><i>Interval</i> : a week. Hotspur and Worcester both arrive at Bangor.*</p> <p>Day 4. <i>Act III. sc. i.</i> Bangor. The confederates make the final arrangements for their outbreak.</p> <p><i>Interval</i> : about a fortnight.†</p> <p>Day 5. <i>Act III. sc. ii.</i> At court. Prince Hal has an interview with his father. News of the insurgents is received. This Day 5 is also a continuation of Day 3<i>a</i>, which commences in Act II. sc. iv.‡</p> <p>Day 6. <i>Act III. sc. iii.</i> Eastcheap. Prince Hal informs Falstaff of his appointment to a charge of foot for the wars. The morrow of Day 5.§</p> <p><i>Interval</i> : a week.</p>	<p><i>Act II. sc. i.</i> Inn yard at Rochester.</p> <p><i>Act II. sc. ii.</i> Gadshill. The robbery.</p> <p><i>Act II. sc. iv.</i> The Boar's Head, Eastcheap. Prince Hal, Falstaff, etc., at night and early morning.</p> <p>= <i>Act III. sc. ii.</i> At court.</p>	<p>} Day 2<i>a</i>.</p> <p>} Day 3<i>a</i>.</p>
--	---	---

* "During this interval Worcester must be supposed to steal away from court to join his friends at Bangor, where, in Day 4 (Act III. sc. i.) we next meet with him."

† "From the news brought by Blunt—old news, as it appears—it is obvious that a considerable interval, including the *five days* mentioned by the King, must be supposed to separate Days 4 and 5; a fortnight perhaps may be deemed sufficient, dramatically, and I have accordingly set down that time."

‡ "In this scene the Prince Hal and Falstaff days merge into the main course of time: this Day 5 is the continuation of the bracketed Day 3*a*, which commenced in Act II. sc. iv.; it is therefore the morrow of Day 2*a*, itself the morrow of Day 1*a*, which opened in Act I. sc. ii., and all these scenes might be brought down in time and supposed to occur during the latter part of the interval marked between Days 4 and 5; but—and this obstacle is insurmountable—Falstaff in Act II. sc. iv. l. 392 announces that 'Worcester is stolen away *to-night*.' *i. e.* the night of Days 2*a*–3*a* on which he is speaking; or if by *to-night* we are to understand the night last past—a sense in which *to-night* is very frequently used in these plays—then the night of Days 1*a*–2*a*; but it is obvious that Worcester had joined his friends in Wales some weeks before this Falstaffian night, unless we may suppose it to equal

'a night in Russia
When nights are longest there.'

In fact, we have in this play two distinct streams of time, flowing side by side, meeting at last, though in their previous courses presenting irreconcilable elements: on the one hand months of time, on the other a couple of days."

§ "The time of this scene must be supposed tolerably early in the morning of the morrow of Day 5, otherwise Bardolph would have some difficulty in delivering the letters to Prince John and Westmoreland, who must, even at this time, have proceeded a day's journey on their march to Shrewsbury."

Day 7. *Act. IV. sc. i.* Rebel camp near Shrewsbury.*

Interval: a few days.

Day 8. *Act. IV. sc. ii.* Near Coventry. Falstaff with his ragged regiment.

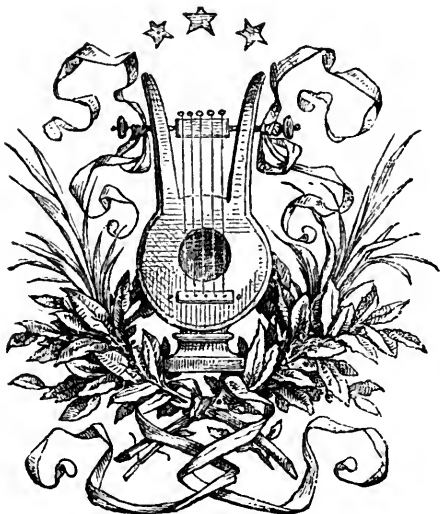
Day 9. *Act. IV. sc. iii.* The rebel camp. Blunt comes with offers of peace from the King.

Act IV. sc. iv. York. The Archbishop prepares for the good or ill fortune of the morrow.

Day 10. *Act V. sc. i. to v.* The battle of Shrewsbury.

The period of history represented by this Play ranges from the defeat of Mortimer by Glendower, 22d June, 1402, to the battle of Shrewsbury, 21st July, 1403."

* "It is obvious from Vernon's news that several days at least must have elapsed since the London scenes, Act III. sc. ii. and iii. (Days 5 and 6). I have marked a week, which is perhaps sufficient dramatically."



INDEX OF WORDS AND PHRASES EXPLAINED.

- a fool go with thy soul, 200.
 active-valiant, 197.
 adventure, 146.
 advertisement, 181.
 affections (=tastes), 178.
 afore, 166.
 a-front, 166.
 against my will, 159.
 alderman's thumb-ring, 168.
 all athwart, 140.
 All-hallown summer, 146.
 Amamon, 168.
 amaze (=bewilder), 201.
 ambied, 179.
 an it like, 170.
 ancient (=ensign), 190.
 ancient (=standard), 191.
 angel (coin), 189.
 anon, 164.
 antic (=buffoon), 144.
 apple-john, 182.
 approve (=prove), 185.
 arbitrement, 187.
 Archbishop's grace of York, 181.
 Archibald, 141.
 argument, 160.
 arras, 171.
 articulate, 197.
 as good cheap, 183.
 as good deed as drink, 157.
 as in a castle, 158.
 as (omitted), 142, 147.
 as (=that), 185.
 aspect (accent), 142, 180.
 assay thee, 201.
 at half-sword, 166.
 at hand, noth pick-purse, 157.
 attempts (=pursuits), 178.
 attended (=waited for), 192.
 attribution, 185.
 awear, 180.
- baffle, 145.
 baited, 188.
 balked, 141.
 ballad-mongers, 174.
- bands (=bonds), 181.
 banished (=lost), 153.
 basilisks (=cannon), 161.
 bastard (wine), 164.
 bate (=abate), 182.
 battle (=army), 189.
 bavin, 179.
 beauty (play upon), 143.
 beaver (of helmet), 189.
 beguiling (=cheating), 175.
 beholding (=beholden), 158.
 beldam, 170.
 Berkeley Castle, 155.
 bestride, 197.
 bid battle, 198.
 bide the touch, 193.
 bird (=young of bird), 195.
 blown, 191.
 blue-caps, 169.
 Boar's Head Tavern, 162.
 bolters, 183.
 bolting-hutch, 170.
 bombard, 170.
 bombast (=cotton), 168.
 book (=indentures), 176.
 boots (play upon), 158.
 bore (form), 149.
 brach, 176.
 brave (=fine), 144.
 braver (=better), 185.
 brawn, 165.
 break with, 174.
 breathe in your watering, 163.
 brewer's horse, 182.
 brief (=letter), 193.
 bring in, 143.
 bruising arms, 180.
 buff jerkin, 144.
 buffets (blows), 160.
 business (trisyllable), 204.
 busky, 194.
 by-drinkings, 183.
- caddis, 164.
 caliver, 190.
 call me horse, 166.
 camomile, 169.
 candy (contemptuous), 155.
- canker (=canker-rose), 153.
 cankered, 152.
 cankers (=worms), 191.
 cannot choose, 174, 198.
 canstick, 174.
 cantle, 173.
 capering, 180.
 capital, 180.
 capitulate, 181.
 carbonado, 201.
 carded his state, 179.
 cates, 175.
 cess, 156.
 chamberlain, 157.
 changing hardiment, 152.
 charge (=baggage), 157.
 charge (=expense), 140, 173.
 Charing Cross, 157.
 Charles' wain, 150.
 cheap (=market), 183.
 cheerly, 201.
 chewet, 194.
 chides, 172.
 choler (play upon), 168.
 chops, 146.
 Christen (=Christian), 157, 163.
 chuffs, 159.
 cital, 199.
 clipp'd in with, 172.
 cloudy men, 180.
 cock-sure, 158.
 cold (of wounds), 149.
 colt (verb), 159.
 come near (=hit), 142.
 comfort of retirement, 187.
 community, 180.
 comparative, 145.
 comparative (noun), 180.
 comrades (accent), 188.
 condition, 147.
 conduct (=escort), 173.
 confound (=spend), 152.
 conjunction, 186.
 contrarious, 195.
 Corinthian, 163.
 corpse (plural), 149.
 corrvial, 154, 193.

countenance, 197.
 cousin, 156.
 cozeners (play upon), 155.
 cracked crowns (play upon), 161.
 cranking, 173.
 cressets, 172.
 crisp (= curled), 152.
 crown (verb), 176.
 cry 'hem', 163.
 cry you mercy, 154, 191.
 cuckoo (contemptuous), 169.
 cuisses, 189.
 culverin, 161.
 cunning (= knowing), 170.
 current (= course), 161.
 cushion, 169.
 Cut (name of horse), 156.

daffed, 188.
 dagger of lath, 165.
 Dame Partlet, 183.
 dank as a dog, 156.
 dare (noun), 187.
 Daventry, 191.
 dealt better, 166.
 dear, 140, 175, 186, 202.
 dearly (trisyllable), 197.
 defend (= forbid), 192.
 defy (= abjure), 154.
 defy (= disdain), 185.
 delivered (= reported), 147, 198.
 denier, 183.
 deputy's wife of the ward, 184.
 devil rides upon a fiddlestick, the, 170.
 Diana's foresters, 143.
 discontents, 197.
 disdained (= disdainful), 153.
 dislike (= dissension), 194.
 distemperature, 172, 194.
 division (a quadrisyllable), 187.
 division (= modulation), 176.
 double (play upon), 203.
 doublet, 166.
 doubt (= suspect), 146.
 doubtless (adjective), 178.
 Douglas (trisyllable), 198.
 dowias, 183.
 draw his power, 189.
 drawn fox, 184.
 draws a curtain, 187.
 drink with any tinker, 163.
 drum, 185.
 durance, 144.
 duties, 199.
 Eastcheap, 146.
 Ebrew, 166.
 eel-skin, 167.

eggs and butter, 142.
 embossed, 184.
 embowelled, 202.
 enamoured on, 199.
 encounter with, 152.
 enfeoffed, 180.
 engaged, 193, 198.
 enlarged, 180.
 enlargement, 172.
 envy (= enmity), 199.
 Esperance, 161, 199.
 estimation, 155.
 estridges, 188.
 exception (quadrisyllable), 150.
 exhalations (= meteors), 168.
 exhaled meteor, 194.
 expedience, 140.
 extraordinary, 172, 180.
 eye of death, 152.

face (= trim), 197.
 fair and evenly, 173.
 fall (= befall), 195.
 fall off, 152.
 fat-room, 163.
 fat-witted, 142.
 favour (= face), 181.
 favours (= scarf), 202.
 fear (dissyllable), 191.
 fear (= object of fear), 152, 187.
 feared (= feared for), 186.
 fearful (= full of fear), 187.
 feeling (= heartfelt), 176.
 fern-seed, 158.
 figures, 154.
 Finsbury, 177.
 fire-eyed maid of smoky war, 189.
 fleshed, 203.
 flocks, 156.
 fobbed, 144.
 foot-land-rakers, 158.
 for the nonce, 146.
 forswear, 198.
 found me (= found me out), 147.
 franklin, 157.
 frets like a gummed velvet, 159.
 from (= away from), 178.
 frontier (= outwork), 147, 161.
 full of expectation, 160.
 full of rest, 192.
 furniture, 185.
 Gadshill, 146.
 gage (= engage), 153.
 garters, 159.
 gelding, 173.
 gib cat, 144.
 give us leave, 178.

Glendower, 150.
 God save the mark! 149.
 God-a-mercy! 183.
 God's body! 157.
 golden sleep, 166.
 good leave, 147.
 good morrow, 171.
 good night! 153.
 gorbelleth, 159.
 grace (= honour), 203.
 great oneyers, 158.
 grief (= pain), 149, 198.
 griefs (= grievances), 192.
 grievous (adverb), 187.
 guards (= facings), 177.
 gull (= unfledged bird), 195.
 gurnet, 190.
 guts, 166.
 gyves, 191.

hair (= character), 187.
 half-faced fellowship, 154.
 Half-moon, 164.
 happy man be his dole! 159.
 hardiment, 152.
 hare (melancholy), 145.
 harlotry players, 169.
 harness (= armour), 180.
 head (= armed force), 155, 173, 181, 193, 197.
 hearkened for, 201.
 heart-burned, 183.
 heaven to earth, 199.
 here apparent (play upon), 144.
 here's no vanity! 200.
 hest, 161.
 highly penned, 176.
 hils, 166.
 his present want, 186.
 hitherto, 173.
 hold in, 158.
 hold me pace, 173.
 holiday and lady terms, 149.
 holp, 147.
 home (adverb), 156.
 honey, 146.
 hopes, 147.
 horse (plural?), 156.
 hose (= breeches), 166.
 hot in question, 141.
 hot livers and cold purses, 168.
 Hotspur, 148.
 humorous, 176.
 Hybla, 143.
 if that, 187.
 ignomy, 202.
 ill-weaved, 202.
 immask, 146.
 impaint, 197.
 impawned, 193.

indent (noun), 173.
 indent with fears, 152.
 indentures tripartite, 173.
 in deputation, 192.
 indirect (=wringful), 193.
 induction, 172.
 in good compass, 182.
 in good sooth, 177.
 in some liking, 182.
 instantly, 199.
 intelligence, 193.
 intemperance, 181.
 interest to, 180.
 in the neck of, 192.
 I pray God my girdle break,
 184.
 is the wind in that door? 184.
 iteration, 145
 I would you would, 193.

Jack, 163, 183, 203.
 John of Gaunt, 159.
 joined-stool, 169.
 journey-bated, 192.
 jumps (=agrees), 144.
 jure, 159.
 justling, 186.

Kate, 160.
 Kendal green, 166.
 kept (=dwelt), 155.
 King Cambyzes' vein, 169.
 knotty-pated, 164.

lady, my brach, 176.
 lag-end, 194.
 lantern in the poop, 182.
 lay by, 143.
 leaden dagger, 169.
 leading (=generalship), 191.
 leash, 163.
 leathern jerkin, 164.
 leg (=obesance), 169.
 let slip (of hounds), 155.
 lewd (=vile), 178.
 lievé, 190.
 lights (=dawns), 181.
 like (=likely), 181.
 lime in sack, 165
 limits of the charge, 140.
 Lincolnshire bagpipe, 144.
 line (=strengthen), 161.
 links (=torches), 183.
 liquored, 158.
 list (=limit), 186.
 loaden, 140.
 long-staff sixpenny strikers,
 158.
 look big, 187.
 Lord Mortimer of Scotland,
 181.
 lovely (adverb), 173.
 lugged bear, 144.

mad (=merry), 191.
 made head, 173.
 maidenhead, 187.
 Maid Marian, 184.
 main (=stake), 186.
 major (play upon), 171.
 majority, 180.
 make against, 197.
 make up, 201.
 mak'st some tender of, 201.
 mammals, 161.
 Manningtree, 170.
 mastered, 199.
 mean (=means), 155.
 medicines, 159.
 me (expletive), 165, 166, 173,
 192.
 Merlin, 174.
 micher, 169.
 milliner (masculine), 149.
 mincing, 174.
 minion (=darling), 141.
 misprision, 147.
 mistreadings, 178.
 misuse (=abuse), 140.
 moe, 193.
 moiety, 173.
 moldwarp, 174.
 Moor-ditch, 145.
 Mordake, 141, 155.
 more and less, 192.
 motion (trisyllable), 154.
 moulted (=moulting), 174.
 mouthed (=gaping), 152.
 mustachio purple-hued malt-
 worms, 158.

near'st, 181.
 neither fish nor flesh, 184.
 nether-stocks, 165.
 new-fallen, 195.
 Newgate fashion, 184.
 new-reap'd (chim), 149.
 news (number), 141.
 next (=nearest), 156, 177.
 nimble-footed, 188.
 noble (play upon), 168.
 nothing (adverb), 195.
 not-pated, 164.
 nourish agues, 189.

ob. (=halfpenny), 171.
 obscene, 166.
 offering (=aggressive), 187.
 old lad of the castle, 143.
 on (=of), 157.
 opinion (=reputation), 179,
 187, 201.
 opinion (=self-conceit), 175.
 O rare! 144.
 orb (=sphere), 194.
 other (=others), 166.
 ought (=owed), 184.

outfaced you from, 167.
 out of all cess, 156.
 out of limit, 192.
 owe (=own), 199.

paid (=killed), 166.
 painted cloth, 190.
 paraquito, 161.
 parcel (=item), 164.
 parmaceti, 149.
 passages of life, thy, 178.
 passion (=sorrow), 169.
 patience (trisyllable), 153-175.
 Paul's, 171.
 peevish, self-willed harlotry,
 175.
 pennyworth of sugar, 163.
 pepper-gingerbread, 177.
 Percy (play upon), 201.
 personal, 192.
 persuasion (quadrisyllable),
 199.
 pick thanks, 178.
 pierce (play upon), 201.
 pistol, 169.
 pitiful-hearted butter, 165.
 play it away, 163.
 Points, 145.
 points (play upon), 166.
 Pongarnet, 164.
 popinjay, 149.
 possessed (=informed), 186.
 possession, 179.
 pouncet box, 149.
 pound (plural), 164.
 powder (=salt), 202.
 power (=army), 140, 173, 189.
 precedent (=sample), 164.
 preparation, 188.
 present (=show), 175.
 pride (=highest pitch), 141.
 proportion (=quota), 193.
 prune (=plume), 142.
 puke-stocking, 164.
 purchase (=plunder), 158.

quality (=party), 192.
 question, 187.
 quick-conceiving, 153.
 quilt, 191.
 quit (=excuse), 178.
 rabbit-sucker, 170.
 ramping, 174.
 rash, 179.
 rated (=child), 193.
 rated sinew, 193.
 Ravenspurg, 155.
 razes, 157.
 read (=perceive), 186.
 reasons (play upon), 167.
 rebellion (quadrisyllable),
 197.

recreation sake, 146.
 red-breast teacher, 177.
 red-nose, 191.
 remember (= remind), 194.
 removed (= remote), 186.
 reprisal (= prize), 189.
 reproof (= confutation), 147.
 respect (= attention), 192.
 retires (noun), 161.
 revengement, 178.
 revolted (= run away), 190.
 rivo! 165.
 rob a foot further, 159.
 royal (play upon), 146, 168.
 rub the elbow, 197.
 rudely, 178.

sack, 142.
 sack (play upon), 201.
 Sack-and-Sugar, 145.
 safety sake, 197.
 Saint Nicholas' clerks, 157.
 sarcenet, 177.
 'sblood! 144.
 scot and lot, 203.
 Scot (play upon), 154.
 scutcheon, 198.
 semblably, 200.
 set a match, 145.
 set off his head, 197.
 setter, 158.
 service, 178.
 seven stars, 142.
 shaken, 172.
 shame the devil, 173.
 shot-free, 200.
 shotten herring, 165.
 Shrewsbury clock, 203.
 sick (metaphorical), 192.
 sin (omitted?), 167.
 sink or swim, 153.
 sirrah, 146.
 skimble-skamble, 174.
 skipping, 179.
 smug, 173.
 sneak-cup, 183.
 soldier (trissyllable), 150.
 solemnity, 179.
 so (= howsoever), 186.
 so (omitted), 179, 180, 192,
 199, 204.
 soothers, 185.
 soused garnet, 190.
 Spanish-pouch, 164.
 speed, 175.
 spite (= vexation), 175.
 spleen, 161, 198.
 sport sake, 158.
 squire (= foot-rule), 159.
 squire of the body, 143.
 stand the push of, 180.

standing-tuck, 167.
 start of spleen, 181.
 starting-hole, 167.
 starving, 197.
 state (= throne), 169.
 stay (= stay for), 155.
 stewed prune, 184.
 stiel (= ever), 155.
 stock-fish, 167.
 stole all courtesy from heav-
 en, 179.
 stomach (= appetite), 160.
 stout (= brave), 202.
 strait (= strict), 192.
 strands (spelling), 139.
 strappado, 167.
 submission (quadrisyllable),
 178.
 succession (quadrisyllable),
 180.
 sue his livery, 192.
 sufferances, 195.
 suggestion, 192.
 suits (play upon), 144.
 sullen (= gloomy), 147.
 Sunday-citizens, 177.
 supply, 191.
 suspicion, 198.
 Sutton Co' fil', 189.
 swathing, 180.
 swelling heavens, 175.
 sword-and-buckler, 154.
 sworn brother, 163.

taffeta, 142.
 tailors (as singers), 177.
 take a muster, 189.
 take it upon my death, 203.
 take it upon their salvation,
 163.
 take me with you, 170.
 take mine ease in mine inn,
 183.
 taken with the manner, 168.
 tall (= stout), 150.
 tallow-catch, 166.
 target (= shield), 166.
 task (= challenge), 185, 198.
 tasked (= taxed), 192.
 Termagant, 203.
 the Douglas, 185.
 thick-eyed, 161.
 thirsty entrance of this soil,
 139.
 thrive (= succeed), 156.
 tickle-brain, 169.
 Titan, 165.
 to (omitted), 153, 171.
 toasts-and-butter, 190.
 took it in snuff, 149.
 toss, 191.

trace (= follow), 172.
 train (= entice), 198.
 tranquillity (concrete), 158.
 trim (ironical), 198.
 tristful, 169.
 triumph, 183.
 trumpeted (accent), 200.
 Trojans (cant), 158.
 troth, 197.
 true (= honest), 160, 168.
 true-industrious, 141.
 trumpet (= trumpeter), 194.
 Turk Gregory, 201.
 twelve-score, 171.

under-skinker, 163.
 uneven, 140.
 unjust (= dishonest), 190.
 unsorted, 160.
 unyoked, 147.
 upon our party, 203.
 upon the foot of fear, 203.
 utter (= outer), 182.

vasty, 173.
 velvet-guards, 177.
 vizards, 146.

want on rushes, 176.
 wards (in fencing), 147, 166.
 Warkworth Castle, 160.
 warm (= at ease), 190.
 wasp-stung, 154.
 weaver (as singer), 165.
 well-beseeming, 140.
 well-respected, 191.
 well said (= well done), 201.
 Welsh hook, 169.
 what (= why), 198.
 when? canst tell? 157.
 where (= whereas), 187.
 whereupon, 192.
 while, the, 165.
 who (= which), 149.
 whole (= in health), 186.
 wild of Kent, 157.
 wilful-blame, 175.
 wind (= turn), 189.
 wing the wind, 188.
 with (= by), 149.
 with cap and knee, 192.
 with unwashed hands, 184.
 with vile participation, 180.

Yedward, 146.
 yet (= as yet), 187.
 yet (transposed), 150, 153.
 younker, 183.

zeal, 192.
 zounds! 145.

SHAKESPEARE.

WITH NOTES BY WM. J. ROLFE, Litt.D.

The Merchant of Venice.
The Tempest.
Julius Caesar.
Hamlet.
As You Like It.
Henry the Fifth.
Macbeth.
Henry the Eighth.
A Midsummer-Night's Dream.
Richard the Second.
Richard the Third.
Much Ado About Nothing.
Antony and Cleopatra.
Romeo and Juliet.
Othello.
Twelfth Night.
The Winter's Tale.
King John.
Henry IV. Part I.
Henry IV. Part II.

King Lear.
The Taming of the Shrew.
All's Well That Ends Well.
Coriolanus.
Comedy of Errors.
Cymbeline.
Merry Wives of Windsor.
Measure for Measure.
Two Gentlemen of Verona.
Love's Labor 's Lost.
Timon of Athens.
Henry VI. Part I.
Henry VI. Part II.
Henry VI. Part III.
Troilus and Cressida.
Pericles, Prince of Tyre.
The Two Noble Kinsmen.
Poems.
Sonnets.
Titus Andronicus.

Illustrated. 16mo, Cloth, 56 cents per vol.; Paper, 40 cents per vol.
FRIENDLY EDITION, complete in 20 vols., 16mo, Cloth, \$30 00;
Half Calf, \$60 00. (*Sold only in Sets.*)

In the preparation of this edition of the English Classics it has been the aim to adapt them for school and home reading, in essentially the same way as Greek and Latin Classics are edited for educational purposes. The chief requisites are a pure text (expurgated, if necessary), and the notes needed for its thorough explanation and illustration.

Each of Shakespeare's plays is complete in one volume, and is preceded by an Introduction containing the "History of the Play," the "Sources of the Plot," and "Critical Comments on the Play."

From HORACE HOWARD FURNESS, Ph.D., LL.D., *Editor of the "New Variorum Shakespeare."*

No one can examine these volumes and fail to be impressed with the conscientious accuracy and scholarly completeness with which they are edited. The educational purposes for which the notes are written Mr. Rolfe never loses sight of, but like "a well-experienced archer hits the mark his eye doth level at."

From F. J. FURNIVALL, Director of the New Shakspeare Society, London.

The merit I see in Mr. Rolfe's school editions of Shakspeare's Plays over those most widely used in England is that Mr. Rolfe edits the plays as works of a poet, and not only as productions in Tudor English. Some editors think that all they have to do with a play is to state its source and explain its hard words and allusions; they treat it as they would a charter or a catalogue of household furniture, and then rest satisfied. But Mr. Rolfe, while clearing up all verbal difficulties as carefully as any Dryasdust, always adds the choicest extracts he can find, on the spirit and special "note" of each play, and on the leading characteristics of its chief personages. He does *not* leave the student without help in getting at Shakspeare's chief attributes, his characterization and poetic power. And every practical teacher knows that while every boy can look out hard words in a lexicon for himself, not one in a score can, unhelped, catch points of and realize character, and feel and express the distinctive individuality of each play as a poetic creation.

*From Prof. EDWARD DOWDEN, LL.D., of the University of Dublin,
Author of "Shakspeare: His Mind and Art."*

I incline to think that no edition is likely to be so useful for school and home reading as yours. Your notes contain so much accurate instruction, with so little that is superfluous; you do not neglect the æsthetic study of the plays; and in externals, paper, type, binding, etc., you make a book "pleasant to the eye" (as well as "to be desired to make one wise")—no small matter, I think, with young readers and with old.

From EDWIN A. ABBOTT, M.A., Author of "Shakespearian Grammar."

I have not seen any edition that compresses so much necessary information into so small a space, nor any that so completely avoids the common faults of commentaries on Shakespeare—needless repetition, superfluous explanation, and unscholar-like ignoring of difficulties.

From HIRAM CORSON, M.A., Professor of Anglo-Saxon and English Literature, Cornell University, Ithaca, N. Y.

In the way of annotated editions of separate plays of Shakespeare for educational purposes, I know of none quite up to Rolfe's.

From Prof. F. J. CHILD, of Harvard University.

I read your "Merchant of Venice" with my class, and found it in every respect an excellent edition. I do not agree with my friend White in the opinion that Shakespeare requires but few notes—that is, if he is to be thoroughly understood. Doubtless he may be enjoyed, and many a hard place slid over. Your notes give all the help a young student requires, and yet the reader for pleasure will easily get at just what he wants. You have indeed been conscientiously concise.

Under date of July 25, 1879, Prof. CHILD adds: Mr. Rolfe's editions of plays of Shakespeare are very valuable and convenient books, whether for a college class or for private study. I have used them with my students, and I welcome every addition that is made to the series. They show care, research, and good judgment, and are fully up to the time in scholarship. I fully agree with the opinion that experienced teachers have expressed of the excellence of these books.

From Rev. A. P. PEABODY, D.D., Professor in Harvard University.

I regard your own work as of the highest merit, while you have turned the labors of others to the best possible account. I want to have the higher classes of our schools introduced to Shakespeare chief of all, and then to other standard English authors; but this cannot be done to advantage unless under a teacher of equally rare gifts and abundant leisure, or through editions specially prepared for such use. I trust that you will have the requisite encouragement to proceed with a work so happily begun.

From the Examiner and Chronicle, N. Y.

We repeat what we have often said, that there is no edition of Shakespeare which seems to us preferable to Mr. Rolfe's. As mere specimens of the printer's and binder's art they are unexcelled, and their other merits are equally high. Mr. Rolfe, having learned by the practical experience of the class-room what aid the average student really needs in order to read Shakespeare intelligently, has put just that amount of aid into his notes, and no more. Having said what needs to be said, he stops there. It is a rare virtue in the editor of a classic, and we are proportionately grateful for it.

From the N. Y. Times.

This work has been done so well that it could hardly have been done better. It shows throughout knowledge, taste, discriminating judgment, and, what is rarer and of yet higher value, a sympathetic appreciation of the poet's moods and purposes.

From the Pacific School Journal, San Francisco.

This edition of Shakespeare's plays bids fair to be the most valuable aid to the study of English literature yet published. For educational purposes it is beyond praise. Each of the plays is printed in large clear type and on excellent paper. Every difficulty of the text is clearly explained by copious notes. It is remarkable how many new beauties one may discern in Shakespeare with the aid of the glossaries attached to these books. . . . Teachers can do no higher, better work than to inculcate a love for the best literature, and such books as these will best aid them in cultivating a pure and refined taste.


From the Christian Union, N. Y.

Mr. W. J. Rolfe's capital edition of Shakespeare . . . by far the best edition for school and parlor use. We speak after some practical use of it in a village Shakespeare Club. The notes are brief but useful; and the necessary expurgations are managed with discriminating skill.

From the Academy, London.

Mr. Rolfe's excellent series of school editions of the Plays of Shakespeare. . . . They differ from some of the English ones in looking on the plays as something more than word-puzzles. They give the student helps and hints on the characters and meanings of the plays, while the word-notes are also full and posted up to the latest date. . . . Mr. Rolfe also adds to each of his books a most useful "Index of Words and Phrases Explained."

PUBLISHED BY HARPER & BROTHERS, NEW YORK.

 The above works are for sale by all booksellers, or they will be sent by HARPER & BROTHERS to any address on receipt of price as quoted. If ordered sent by mail, 10 per cent. should be added to the price to cover cost of postage.

OLIVER GOLDSMITH.

SELECT POEMS OF OLIVER GOLDSMITH. Edited, with Notes, by WILLIAM J. ROLFE, A.M., formerly Head Master of the High School, Cambridge, Mass. Illustrated. 16mo, Paper, 40 cents ; Cloth, 56 cents. (*Uniform with Rolfe's Shakespeare.*)


The carefully arranged editions of "The Merchant of Venice" and other of Shakespeare's plays prepared by Mr. William J. Rolfe for the use of students will be remembered with pleasure by many readers, and they will welcome another volume of a similar character from the same source, in the form of the "Select Poems of Oliver Goldsmith," edited with notes fuller than those of any other known edition, many of them original with the editor.—*Boston Transcript.*

Mr. Rolfe is doing very useful work in the preparation of compact hand-books for study in English literature. His own personal culture and his long experience as a teacher give him good knowledge of what is wanted in this way.—*The Congregationalist*, Boston.

Mr. Rolfe has prefixed to the Poems selections illustrative of Goldsmith's character as a man, and grade as a poet, from sketches by Macaulay, Thackeray, George Colman, Thomas Campbell, John Forster, and Washington Irving. He has also appended at the end of the volume a body of scholarly notes explaining and illustrating the poems, and dealing with the times in which they were written, as well as the incidents and circumstances attending their composition.—*Christian Intelligencer*, N. Y.

The notes are just and discriminating in tone, and supply all that is necessary either for understanding the thought of the several poems, or for a critical study of the language. The use of such books in the school-room cannot but contribute largely towards putting the study of English literature upon a sound basis ; and many an adult reader would find in the present volume an excellent opportunity for becoming critically acquainted with one of the greatest of last century's poets.—*Appleton's Journal*, N. Y.

PUBLISHED BY HARPER & BROTHERS, NEW YORK.

 The above works are for sale by all booksellers, or they will be sent by HARPER & BROTHERS to any address on receipt of price as quoted. If ordered sent by mail, 10 per cent. should be added to the price to cover cost of postage.

THOMAS GRAY.

SELECT POEMS OF THOMAS GRAY. Edited, with Notes, by WILLIAM J. ROLFE, A.M., formerly Head Master of the High School, Cambridge, Mass. Illustrated. Square 16mo, Paper, 40 cents; Cloth, 56 cents. (*Uniform with Rolfe's Shakespeare.*)

Mr. Rolfe has done his work in a manner that comes as near to perfection as man can approach. He knows his subject so well that he is competent to instruct all in it; and readers will find an immense amount of knowledge in his elegant volume, all set forth in the most admirable order, and breathing the most liberal and enlightened spirit, he being a warm appreciator of the divinity of genius.—*Boston Traveller.*

The great merit of these books lies in their carefully edited text, and in the fulness of their explanatory notes. Mr. Rolfe is not satisfied with simply expounding, but he explores the entire field of English literature, and therefrom gathers a multitude of illustrations that are interesting in themselves and valuable as a commentary on the text. He not only instructs, but stimulates his readers to fresh exertion; and it is this stimulation that makes his labor so productive in the school-room.—*Saturday Evening Gazette*, Boston.


Mr. William J. Rolfe, to whom English literature is largely indebted for annotated and richly illustrated editions of several of Shakespeare's Plays, has treated the "Select Poems of Thomas Gray" in the same way—just as he had previously dealt with the best of Goldsmith's poems.—*Philadelphia Press.*

Mr. Rolfe's edition of Thomas Gray's select poems is marked by the same discriminating taste as his other classics.—*Springfield Republican.*

Mr. Rolfe's rare abilities as a teacher and his fine scholarly tastes enable him to prepare a classic like this in the best manner for school use. There could be no better exercise for the advanced classes in our schools than the critical study of our best authors, and the volumes that Mr. Rolfe has prepared will hasten the time when the study of mere form will give place to the study of the spirit of our literature.—*Louisville Courier-Journal.*

An elegant and scholarly little volume.—*Christian Intelligencer*, N. Y.

PUBLISHED BY HARPER & BROTHERS, NEW YORK.

 The above works are for sale by all booksellers, or they will be sent by HARPER & BROTHERS to any address on receipt of price as quoted. If ordered sent by mail, 10 per cent should be added to the price to cover cost of postage.



This part is not so well suited
the stage as the first part,
and has not been represented
for perhaps one hundred years.
The play opens with a prologue
covering the ground between the
first and second parts.

Falstaff's very presence seems
to excite a fun in other people
even the chief justice indulges
in them while talking to him.

PLEASE DO NOT REMOVE
CARDS OR SLIPS FROM THIS POCKET

UNIVERSITY OF TORONTO LIBRARY

PR
2810
A2R6
1896

Shakespeare, William
Shakespeare's history
of King Henry the Fourth,
part I

