

sketch, but a careless abridgment either of the Folio text or of something very like it. The strongest part of Mr. Daniel's proof rests on the fact that the Quarto text in several places contains expressions not intelligible in the light of the Quarto text itself, but which are at once explained when we turn to the fuller text of the Folios. For example, in act i. sc. 2, we find in the Quarto as in the Folio the words 'Hugh Capet also'. In the Folio the *also* is quite clear, because the case of King Pepin has been mentioned previously; but that passage is absent from the Quarto and therefore the *also* there is meaningless. So a few lines lower the Quarto speaks of the '*foresaid* Duke of Loraine', although it has so far made no mention of him. In the Folio text the expression is perfectly justified. Lastly, the Quarto which omits act iv. sc. 2 yet tacks the last two lines of this scene—

"Come, come away  
The Sunne is high and we outweare the day",

on to the *night scene*, act iii. sc. 7. The conclusion must be that the original text of the play is rather that of the Folio than that of the Quartos.

(b) A further argument is based on the respective lengths of the two texts, the Folio consisting of 3379 lines, the Quarto of 1623. The lines absent in the Quartos cover the whole of the Prologues and the Epilogue, three entire scenes (act i. sc. 1, act iii. sc. 1, act iv. sc. 2) and about 500 scattered lines besides. In the fuller form *Henry V.* ranks with the longer of Shakespeare's plays, *King Lear*, *Othello* and *Coriolanus*; in the shorter form with *Julius Caesar* and *King John*. In Mr. Wright's words: "There was good reason therefore for shortening a long play, but apparently none for expanding one which was already of average length for representation. The conclusion seems inevitable that the shorter form is the later of the two, and that the Folio represents Shakespeare's original work."

The careless manner in which the abridgment was effected makes it probable that Shakespeare himself had no hand in this work, and the gross corruptions of the Quarto text, which