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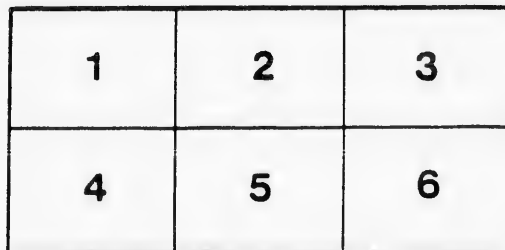
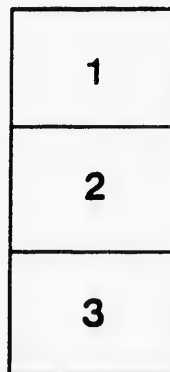
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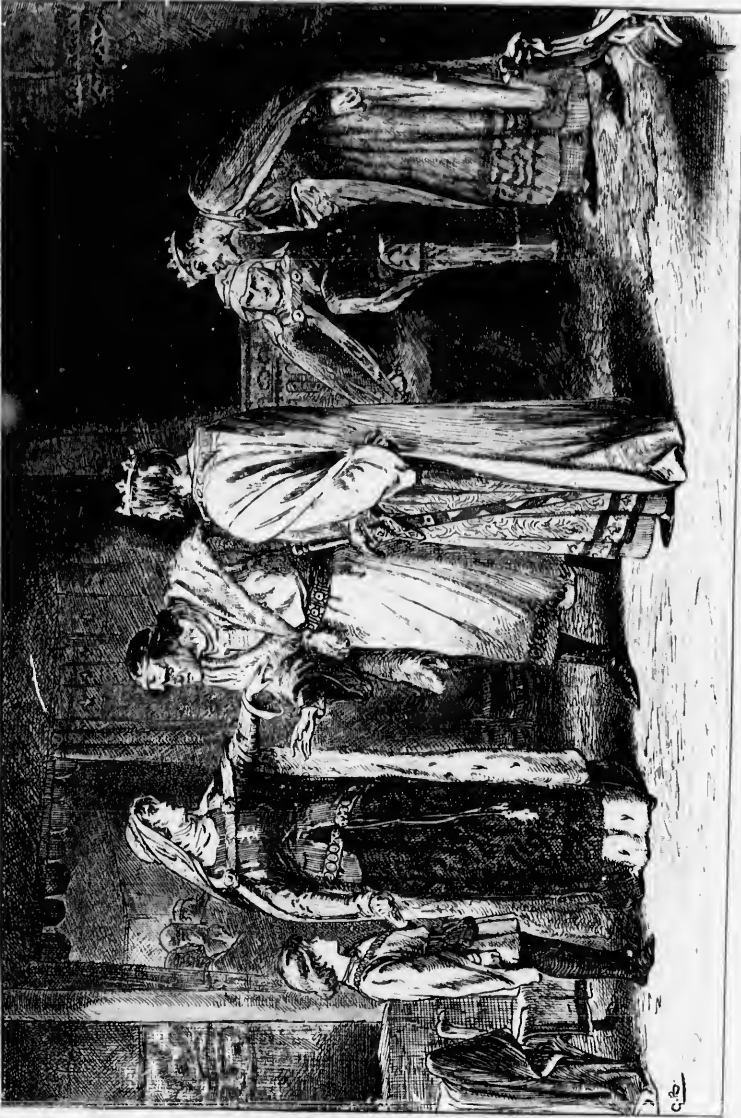
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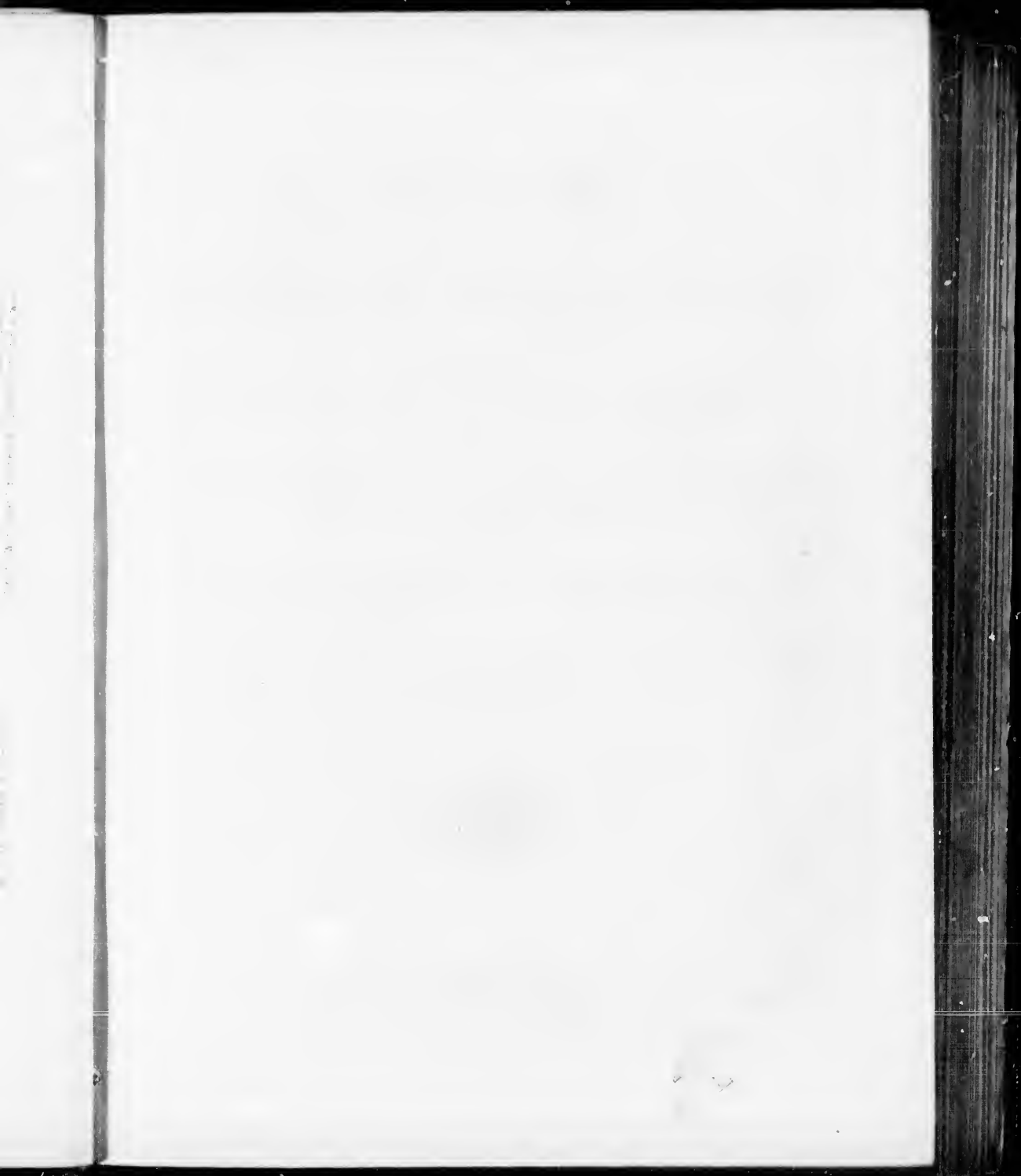


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NOT

THE HENRY IRVING SHAKESPEARE.

THE WORKS
OF
WILLIAM SHAKESPEARE

EDITED BY
HENRY IRVING AND FRANK A. MARSHALL.

WITH
NOTES AND INTRODUCTIONS TO EACH PLAY BY F. A. MARSHALL
AND OTHER SHAKESPEARIAN SCHOLARS,

AND
NUMEROUS ILLUSTRATIONS BY GORDON BROWNE.

VOLUME III.



TORONTO:
J. E. BRYANT & CO.
LONDON, GLASGOW, EDINBURGH, AND DUBLIN:
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PREFATORY NOTE.

The plays in this volume, with the exception of Richard III., belong to what is generally called Shakespeare's Second Period. In King John we find a great advance in characterization; in the Merchant of Venice we have the first of Shakespeare's best comedies; and in the two parts of Henry IV. Shakespeare reaches the climax of excellence in his historic plays. The first play in this volume, Richard III., occupies a disproportionate space owing to the immense number of differences between the Quarto and Folio readings, and to the difficulty of deciding, in many instances, between these two authorities on the text.

In this volume the plan of co-operation, as far as the editing is concerned, has been put to a practical test. The difficulty of securing uniformity in the plan of the work has been considerable in the case of plays edited at a distance—the two last plays having been chiefly edited in America. But I hope that the object which we set before us in commencing this edition has been attained, namely, while preserving all the characteristic features of the edition, to allow the co-editors of the various plays perfect liberty of opinion.

I have again to thank many kind friends for their valuable help; and I trust that the very moderate amount of fault-finding, in which some of the critics and private individuals have indulged, will not be found to have been wasted. Some slips have been made in spite of all the care that has been exercised; but I defer giving a list of errata till the work is farther advanced.

F. A. MARSHALL.



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PASSAGES AND SCENES ILLUSTRATED.

KING RICHARD III.

<p>Act I. scene 1. lines 12, 13, 15 <i>Glo.</i> He capers nimbly in a lady's chamber To the lascivious pleasing of a lute.</p> <p>Act I. scene 1. lines 122, 123, 17 <i>Hast.</i> Good time of day unto my gracious lord! <i>Glo.</i> As much unto my good lord chamberlain!</p> <p>Act I. scene 2. lines 179, 180, 21 <i>Glo.</i> Nay, do not pause; for I did kill King Henry,— But 't was thy beauty that provoked me.</p> <p>Act I. scene 3. lines 1, 2, 24 <i>Ric.</i> Have patience, madam: there's no doubt his majesty Will soon recover his accustomed health.</p> <p>Act I. scene 3. lines 340, 341, 29 <i>Glo.</i> How now, my hardy, stout, red-dyed nates! Are you now going to dispatch this thing?</p> <p>Act I. scene 4. line 169, 33 <i>Clar.</i> In God's name, what art thou?</p> <p>Act II. scene 3. line 9, 39 <i>Third Cit.</i> Then, masters, look to see a troublous world.</p> <p>Act III. scene 1. line 2, 43 <i>Glo.</i> Welcome, dear cousin, my thoughts' sovereign.</p> <p>Act III. scene 2. lines 6, 7, 46 <i>Hast.</i> Cannot thy master sleep these tedious nights? <i>Mess.</i> So B appears by that I have to say.</p> <p>Act III. scene 3. lines 8, 9, 48 <i>Ric.</i> O Pomfret, Pomfret! O thou bloody prison, Fatal and ominous to noble peers!</p>	<p>Act III. scene 4. line 105, 50 <i>Hast.</i> O bloody Richard!—miserable England!</p> <p>Act III. scene 5. line 24, 52 <i>Glo.</i> So dear I lov'd the man, that I must weep.</p> <p>Act III. scene 6. lines 1, 2, 54 <i>Serv.</i> Here is th' indictment of the good Lord Hastings Which in a set hand fairly is engross'd.</p> <p>Act IV. scene 1. lines 1, 2, 59 <i>Duch.</i> Who meets us here?—my niece Plantagenet, Led in the hand of her kind aunt of Gloster?</p> <p>Act IV. scene 3. lines 9–11, 63 <i>Tap.</i> "O, this," quoth Dighton, "by the gentle babes,"— "Thus, thus," quoth Forrest, "girdling one another Within their alabaster innocent arms."</p> <p>Act IV. scene 4. lines 9, 10, (<i>Etching</i>) 64 <i>Q. Eliz.</i> Ah, my poor princes! ah, my tender babes! My unblown flowers, new-appearing sweets!</p> <p>Act IV. scene 4. lines 418, 419, 70 <i>Q. Eliz.</i> Shall I be tempted of the devil thus? <i>K. Rich.</i> Ay, if the devil tempt thee to do good.</p> <p>Act V. scene 2. lines 1, 2, 74 <i>Richm.</i> Fellows in arms, and my most loving friends, Bruis'd underneath the yoke of tyranny.</p> <p>Act V. scene 3. lines 162, 163, 78 <i>Ghost of Q. Anne.</i> To-morrow in the battle think on me, And fall thy edgeless sword: despair, and die!</p> <p>Terminal, 150</p>
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KING JOHN.

Terminal to Introduction,	160	Act III. scene 2. lines 5-7,	182
Act I. scene 1. line 21,	161	<i>K. John.</i> Philip, make up: My mother is assailed in our tent, and ta'en, I fear.	
<i>Chat.</i> Thou take my king's defiance from my mouth.		Act III. scene 3. lines 65, 66,	184
Act I. scene 1. lines 244, 245,	165	<i>K. John.</i> Death. <i>Hub.</i> My lord? <i>K. John.</i> A grave.	
<i>Hist.</i> Knight, knight, good mother,—Bastardo-like; What! I am dubb'd;—I have it on my shoulder.		Act IV. scene 1. lines 102, 103,	189
Act II. scene 1. line 19,	167	<i>Arth.</i> O, spare mine eyes, Thought to no use but still to look on you!	
<i>Aust.</i> Upon thy cheek lay I this zealous kiss.		Act IV. scene 2. line 193,	193
Act II. scene 1. line 89,	169	<i>Hub.</i> I saw a smith stand with his hammer, thus.	
<i>K. Phi.</i> Peace be to England.		Act IV. scene 3. line 2,	195
Act II. scene 1. line 202,	171	<i>Arth.</i> Good ground, be pitiful and hurt me not!	
<i>K. Phi.</i> 'Tis France, for England. <i>K. John.</i> England, for itself.		Act V. scene 1. lines 1, 2,	198
Act II. scene 1. line 416,	174	<i>K. John.</i> Thus have I yielded up into your hand The circle of my glory.	
<i>First Cit.</i> Hear us, great kings.		Act V. scene 7. line 35,	205
Act III. scene 1. line 112, (<i>Elching</i>) <i>Frontis.</i>		<i>K. John.</i> P'isou'd,—ill fare;—dead, forsok, cast off.	
<i>Aust.</i> Lady Constance, peace!			
<i>Const.</i> War! war! no peace! peace is to me a war.			

MERCHANT OF VENICE.

Act I. scene 1. lines 103, 104,	253	Act III. scene 2. lines 251-253,	279
<i>Gra.</i> Fare ye well awhile: I'll end my exhortation after dinner.		<i>Por.</i> With leave, Bassanio; I am half yourself, And I must freely have the half of any thing That this same paper brings you.	
Act I. scene 2. line 28,	257	Act III. scene 3. lines 17, 18,	281
<i>Por.</i> Is it not hard, Nerissa, that I cannot choose one, nor refuse none?		<i>Nedar.</i> It is the most impenetrable cur That ever kept with men.	
Act I. scene 3. lines 124-126,	260	Act III. scene 4. lines 62-64,	282
<i>Shy.</i> Shall I end low, and in a bondman's key, With hated breath and whispering humbleness, Say this?		<i>Por.</i> I'll hold thee any wager, When we are both accounted like young men, I'll prove the prettier fellow of the two.	
Act II. scene 2. lines 12-14,	263	Act IV. scene 1. lines 395, 396,	289
<i>Lena.</i> Turn up on your right hand at the next turning, but, at the next turning of all, on your left.		<i>Shy.</i> I pray you, give me leave to go from hence; I am not well.	
Act II. scene 3. lines 8, 9,	266	Act IV. scene 2. lines 5-7,	291
<i>Jes.</i> And so farewell: I would not have my father See me in talk with thee.		<i>Gra.</i> Fair sir, you are well o'er'taken: My Lord Bassanio, upon more advice, Hath sent you here this ring.	
Act II. scene 6. lines 26, 27,	268	Act V. scene 1. line 1,	293
<i>Jes.</i> Who are you? Tell me, for more certainty, Albeit I'll swear that I do know your tongue.		<i>Lor.</i> In such a night as this.	
Act II. scene 7. line 13,	270	Act V. scene 1. lines 89-91,	294
<i>Mor.</i> Some god direct my judgment!		<i>Por.</i> That light we see is burning in my hall. How far that little candle throws his beams! So shines a good deed in a naughty world.	
Act III. scene 1. lines 86-88,	274	Act V. scene 1. line 219,	297
<i>Shy.</i> Why, there, there, there, there! a diamond gone, cost me two thousand ducats in Frankfort!		<i>Bass.</i> Pardon me, good lady.	
Act III. scene 2. line 107, (<i>Elching</i>) 277			
<i>Bass.</i> And here choose I:—joy be the consequence!			

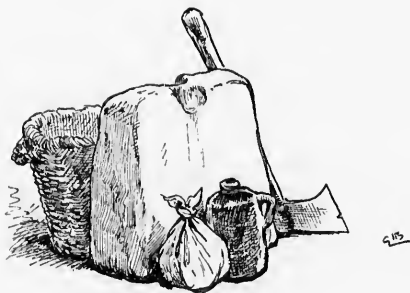
KING HENRY IV.—PART I.

Act I. scene 1. lines 1, 2, 337	Act III. scene 3. lines 71, 72, 369
<i>King.</i> So shaken as we are, so wan with care, Find we a time for frightened peace to pant.	<i>Hod.</i> Who, I? no; I defy thee. God's light! I was never call'd so in mine own house before.
Act I. scene 2. lines 110, 111, 340	Act IV. scene 1. lines 13, 14, 371
<i>Prince.</i> Where shall we take a purse to-morrow, Jack?	<i>Hod.</i> What letters hast thou there?—I can but thank you. <i>Mess.</i> These letters come from your father.
Act I. scene 3. lines 43-45, 343	Act IV. scene 2, (Eloping) 373
<i>Hod.</i> He call'd them untaught knaves, unmanly, To bring a slovenly unlabouring coase Betwixt the wind and his nobility.	Falstaff's ragged regiment.
Act II. scene 2. lines 50, 51, 351	Act IV. scene 4. lines 1, 2, 375
<i>Lady.</i> In thy faint slumbers I by thee have watch'd, And heard thee murmur tales of iron wars.	<i>Arch.</i> Hie, good Sir Michael, bear this sealed brief With winged haste to the lord marshal.
Act II. scene 4. lines 590, 591, 359	Act V. scene 1. lines 142-144, 378
<i>Prince.</i> O monst'rous! but one half-pennyworth of bread to this intolerable deal of sack!	<i>Pal.</i> Therefore I'll none of it. Honour is a mere sentience; and so ends my catechism.
Act III. scene 1. lines 117, 118, 361	Act V. scene 3. line 16, 381
<i>Hod.</i> Who shall say me nay? <i>Glend.</i> Why, that will I.	<i>Doug.</i> All's done, all's won; here breathless lies the king.
Act III. scene 2. lines 92, 93, 365	Act V. scene 4. lines 37, 38, 382
<i>Prince.</i> I shall hereafter, my thrice gracious lord, Be more myself.	<i>Doug.</i> But mine I am sure thou art, who'er thou be, And thus I win thee.
	Act V. scene 4. lines 102, 103, 384
	<i>Prince.</i> What, old acquaintance! could not all this flesh Keep in a little life?

KING HENRY IV.—PART II.

Act I. scene 1. lines 2, 3, 427	Act III. scene 2. lines 186, 187, (Eloping) 454
<i>L. Bard.</i> Tell thou the earl That the Lord Barloolph doth attend him here.	<i>Pal.</i> Fore God, a likely fellow!—Come, prick me Bullcalf till he roar again.
Act I. scene 2. lines 62-65, 432	Act III. scene 2. lines 234-236, 455
<i>Pags.</i> Sir, here comes the nobleman that com- mitted the prince for striking him about Barloolph. <i>Pal.</i> Wait close; I will not see him.	<i>Bull.</i> Good Master Corporate Barloolph, stand my friend; and here's four Harry ten shillings in French crowns for you.
Act II. scene 1. lines 53-56, 438	Act IV. scene 2. line 2, 460
<i>Hod.</i> Throw me in the channel! I'll throw thee in the channel. Wilt thou? wilt thou? thou lusti- tardly rogue! Murder, murder! Ah, thou honey- suckle villain!	<i>Lan.</i> Good day to you, gentle lord archbishop.
Act II. scene 3. lines 57-59, 443	Act IV. scene 3. lines 18, 19, 463
<i>Lady Per.</i> So came I a widow; And never shall have length of life enough To rati upon remembrance with mine eyes.	<i>Col.</i> I think you are Sir John Falstaff, and in that thought yield me.
Act II. scene 4. line 119, 445	Act IV. scene 5. lines 41-44, 467
<i>Pist.</i> God save you, Sir John!	<i>Prince.</i> My due from thee is this imperial crown, Which, as immediate from thy place and blood, Derives itself to me. Lo, here it sits, Which God shall guard.
Act II. scene 4. line 218, 447	Act V. scene 1. lines 35, 36, 471
<i>Pal.</i> Get you down stairs.	<i>Shal.</i> Use his men well, Davy; for they are arrant knaves, and will backbite.
Act III. scene 1. lines 5-8, 451	Act V. scene 2. lines 4, 5, 473
<i>King.</i> O sleep, O gentle sleep, Nature's soft nurse, how have I frighted thee, That thou no more wilt weigh my eyelids down And steep my senses in forgetfulness?	<i>War.</i> He's walked the way of nature, And to our purposes he lives no more.

Act V. scene 3. lines 1-3, <i>Shal.</i> Nay, you shall see my orchard, where, in an arbour, we will eat a last year's pippin of my own grafting.	. 475	Act V. scene 5. lines 4, 5, <i>Fal.</i> Stand here by me, Master Robert Shallow; I will make the king do you grace.	. 479
Act V. scene 4. line 8, <i>Doll.</i> Nut-hook, nut-hook, you lie.	. 477	Terminal,	. 510



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Shallow;

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KING RICHARD III.

INTRODUCTION

By F. A. MARSHALL.

NOTES BY

F. A. MARSHALL AND P. Z. ROUND.

DRAMATIS PERSONÆ.

KING EDWARD THE FOURTH.
 EDWARD, Prince of Wales, afterwards
 King Edward V., } sons to
 RICHARD, Duke of York, } the King.
 GEORGE, Duke of Clarence, }
 RICHARD, Duke of Gloster, afterwards } brothers to
 King Richard III., } the King.
 A Young Son of Clarence.
 HENRY, Earl of Richmond, afterwards King
 Henry VII.
 CARDINAL BOFERRIER, Archbishop of Canter-
 bury.
 THOMAS ROTHERHAM, Archbishop of York.
 JOHN MORTON, Bishop of Ely.
 DUKE OF BUCKINGHAM.
 DUKE OF NORFOLK.
 EARL OF STURRY, his son.
 EARL RIVERS, brother to King Edward's Queen.
 MARQUESS OF DORSET and LORD GREY, her sons.
 EARL OF OXFORD.
 LORD HASTINGS.
 LORD STANLEY.
 LORD LOVELL.
 SIR THOMAS VAUGHAN.
 SIR RICHARD RATCLIFFE.
 SIR WILLIAM CATESBY.
 SIR JAMES TYRRELL.
 SIR JAMES BLUNT.
 SIR WALTER HERBERT.
 SIR ROBERT BRAKENBURY, lieutenant of the Tower.
 CHRISTOPHER URSWICK, a Priest. Another Priest.
 Lord Mayor of London. Sheriff of Wiltshire.
 TRESSSEL and BERKELEY, attending on Lady Anne.
 Ghost of King Henry VI., Prince Edward, his son,
 and others.
 ELIZABETH, Queen to King Edward IV.
 MARGARET, widow of King Henry VI.
 DUCHESS OF YORK, mother to King Edward IV.,
 Clarence, and Gloster.
 LADY ANNE, widow of Edward, Prince of Wales,
 son to King Henry VI.; afterwards married to
 Richard, Duke of Gloster.
 A Young Daughter of Clarence.
 Lords and other Attendants: a Pursuivant, Scrivener, Citizens, Murderers, Messengers, Soldiers, &c.

SCENE—In various parts of England.

TIME OF ACTION.

The time of this play, according to Daniel, occupies eleven days, with intervals.

Day 1: Act I. Scenes 1 and 2. Interval.	Day 7: Act IV. Scene 1.
Day 2: Act I. Scenes 3 and 4; Act II. Scenes 1 and 2.	Day 8: Act IV. Scenes 2-5—Interval.
Day 3: Act II. Scene 3.—Interval.	Day 9: Act V. Scene 1.—Interval.
Day 4: Act II. Scene 1.	Day 10: Act V. Scene 2 and first half of Scene 3.
Day 5: Act III. Scene 1.	Day 11: Act V. second half of Scene 3 and Scenes 1 and 5.
Day 6: Act III. Scenes 2-7.	

HISTORIC DATES.—The dead body of Henry VI. exposed to public view in St. Paul's, 22nd May, 1471. Marriage of Richard with Anne, 1472. Death of Clarence, beginning of 1478. Death of Edward IV., 9th April, 1483. Rivers and Grey arrested, 30th April, 1483. Hastings executed, 13th June, 1483. Rivers, Grey, and Vaughan executed, 15th June, 1483. Buckingham harangues the citizens in Guildhall, 24th June, 1483. Lord Mayor and citizens offer Richard the crown, 25th June; he is declared king at Westminster Hall, 26th June; and crowned, 6th July, 1483. Buckingham executed, October, 1483. Death of Queen Anne, 16th March, 1485. Henry VII. lands at Milford Haven, 7th August, 1485. Battle of Bosworth Field, 22nd August, 1485.

KING RICHARD III.

INTRODUCTION.

LITERARY HISTORY.

Of this play there are more editions printed before 1640 than of any other play of Shakespeare's. As in the case of I. Henry IV., six Quarto editions of this play appeared before the publication of the first Folio in 1623. The first Quarto was printed in 1597, and entitled:

The Tragedy of King Richard the third, | Containing, | His treacherous Plots against his brother Clarence: | the pittiefull murder of his innocent nephewes: | his tyrannicall vsurpation: with the whole course | of his detested life, and most deserved death. | As it hath bene lately Acted by the | Right honourable the Lord Chamber- | laine his seruants. | At Loxdow | Printed by Valentine Sims, for Andrew Wise, | dwelling in Paules Church-yard, at the | Signe | of the Angell. | 1597. | The next Quarto appeared in 1598; the title-page is substantially the same, except that the name of the author ("By William Shakespeare") was added, and that it was printed by Thomas Creede for the same publisher. The third Quarto was printed in 1602. On the title-page of this edition we find "Newly augmented;" but this statement is not founded on fact, as no additions were made. It was reprinted from the second Quarto by the same printer for the same publisher; and the only additions to be found in it are some additional errors of the press. The fourth Quarto was printed in 1605 from the third, with the same title-page, except that it was printed for "*Matthew Lowe*, dwelling in Paules Church-yard, at the Signe | of the Foxe, neare S. Austins gate, 1605." and not for Andrew Wise. The fifth Quarto, which has on the title-page: " | As it hath bene lately Acted by the Kings Maiesties | seruants. | " was

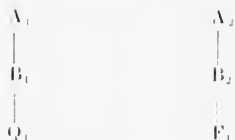
printed in 1612 not from Q. 4 but from Q. 3, by the same printer and for the same bookseller as the last edition. The next edition, the sixth Quarto, is the rarest of all, only one copy being known, which is in the Capell collection. It was published in 1622, and the title-page is the same as that of Q. 5, except that it was printed by Thomas Purfoot for the same publisher, Matthew Lawe. Another edition, Q. 7, was printed in 1629; the text was taken, not from F. 1, but from Q. 6. "It was printed by John Norton for Matthew Lawe. Except in the name of the printer, and the substitution of the word 'tyrannous' for 'tyrannicall,' the title-page does not differ from that of Q. 6" (see Cambridge ed. p. xv.). The eighth and last Quarto is a mere reprint of Q. 7, and was printed by John Norton in 1634. "There is no bookseller's name on the title-page, if we may trust that which Capell has supplied in MS. 'from a copy in the possession of Messrs. Tonsons and Draper'" (*ut supra*).

The differences and discrepancies between the two principal authentic texts, viz. Q. 1 and F. 1, are so numerous, and so bewildering in their variety and character, that the attempt to piece together from these discordant authorities a text, which shall approach as closely as possible to what Shakespeare intended his amended text to be, is enough to fill any editor with despair. Various theories have been started to account for the utter want of agreement between Q. 1 and F. 1; but none of them furnish any satisfactory solution of the mystery. The theory of the Cambridge editors is so ingeniously devised, and so carefully worked out, that in justice to them we must quote it at length:

"The following scheme will best explain the theory which we submit as a not impos-

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sible way of accounting for the phenomena of the text:



A₁ is the author's original MS.

B₁ is a transcript by another hand with some accidental omissions and, of course, slips of the pen. From this transcript was printed the Quarto of 1597, Q₁.

A₂ is the author's original MS, revised by himself, with corrections and additions, inter-linear, marginal, and on inserted leaves.

B₂ is a copy of the revised MS, made by another hand, probably after the death of the author, and perhaps a very short time before 1623. As the stage directions of the Folio, which was printed from B₂, are more precise and ample as a rule than those of the Quarto, we may infer that the transcript, B₂, was made for the library of the theatre, perhaps to take the place of the original which had become worn by use, for *Richard III.* continued to be a popular acting play. Some curious, though not frequent, coincidences between the text of the Folio and that of the Quarto of 1602, Q₃, lead us to suppose that the writer of B₂, had occasionally recourse to that Quarto to supplement passages which, by its being frayed or stained, had become illegible in A₂.¹ They go on to say: "Assuming the truth of this hypothesis, the object of an Editor must be to give in the text as near an approximation as possible to A₁,² rejecting from F₁ all that is due to the unknown writer of B₂ and supplying its place from Q₁, which, errors of pen and press apart, certainly came from the hand of Shakespeare. In the construction of our text we have steadily borne this principle in mind, only deviating from it in a few instances where we have retained the expanded version of the Folio in preference to the briefer version of the Quarto, even when

we incline to think that the earlier form is more terse and therefore not likely to have been altered by its Author. Our reason is this: as the Folio version contains substantially that of the Quarto and as the question does not admit of a positive decision we prefer the risk of putting in something which Shakespeare did not to that of leaving out something which he did write. *Ceteris paribus* we have adopted the reading of the Quarto."

The conclusion thus arrived at seems rather inconsistent with the facts advanced in their theory; since what an editor should aim at is to make the text as nearly as possible identical with A₂, which, according to the theory of the Cambridge editors, was Shakespeare's *own revision of his original text*. We have therefore based our text upon that of F₁, only adopting such readings from Q₁ as the sense, or metre may seem to require. There is no reason to suppose, from what we know of Shakespeare's natural objection to have his plays printed, as long as the acting right was vested in his own company, that Q₁ was, in this case, an *authorized* transcript from his original text; and we cannot agree with the Cambridge editors that any superiority possessed by either text is, on the whole, to be assigned to the Quarto rather than to the Folio.

It is much easier to find fault with the theories of others upon this difficult question than to propound any more satisfactory theory one's self. It is highly probable that it is owing to the very extraordinary popularity of this play that so many discrepancies are found between the text of Q₁ and F₁. The former must have been published within a comparatively short time after the first production of the play. It has already been observed that, from what we know of the history of the other Quartos, it is very improbable that the First Quarto of *Richard III.* was printed with the sanction or under the supervision of the author, and not from a copy obtained by more or less surreptitious means. It is evident that, whatever else it may be, Q₁ could not have been the play as it was acted when Shakespeare was one of the leading members of the Lord Chamberlain's Company; that is to say, it was not the play as

¹ It is clearly so printed in my copy (Ed. 1864), but it may be a misprint for A₂.

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finally revised by him. It is a very suspicious circumstance that the words "greatly augmented" should appear on the title-page of Q. 3, as there is nothing in the text to justify such a description; and it certainly looks as if the printer had been promised a copy of the play, *as revised by the author*, with the addition, that he had made in the course of his successful career. In the case of *Romeo and Juliet* Q. 2 has upon its title-page "Newly corrected, augmented, and amended;" and it, undoubtedly, contains Shakespeare's own revisions, and is the chief authority for the text as now recognized. Also in the case of *Hamlet*, the surreptitiously printed Quarto of 1603 was more than usually defective; and Q. 2 (1604), which is the best and fullest text of the play we have, has upon its title-page "Newly imprinted and enlarged to almost as much againe as it was, according to the true and perfect copie."

With regard to the Cambridge editors, who, in their text, adhere with almost fanatical reverence to Q. 1 in the cases where the difference between it and F. 1 are unimportant, and, in some cases, where the advantage certainly seems to be with the latter—even they acknowledge that the text of F. 1 is very often preferable, and that it contains corrections and additions which must have been made by Shakespeare himself. How, then, are we to account for the fact which must be frankly admitted that, in some cases, the reading of F. 1 is manifestly wrong, and that in many of these cases we are able to correct the mistake by the aid of Q. 1? Some of these mistakes, of course, are mere errors of the transcriber of the MS. or of the printer. But a large balance remains which cannot be so explained. Unfortunately space does not allow us here to go into a minute analysis of the differences between Q. 1 and F. 1. In the case of one scene taken haphazard we have done so; but we must refer our readers to the late Mr. Spedding's admirable paper in the *New Shakspeare Society's Transactions*, 1875 (p. 1-75), with nearly all of which, especially the concluding paragraph, we most cordially agree. Mr. P. A. Daniel, in his Introduction to the Facsimile Reprint of Q. 1, has most patiently analysed the

differences between Q. 1-6 and F. 1; and he comes to the conclusion that F. 1 was printed from a copy of Q. 6, altered "in accordance with the theatrical MS. which the transcriber had before him." The arguments by which he reaches this conclusion are worthy of the closest attention, though we cannot agree with him on all points. But even he admits that an editor should take F. 1 "as the basis of his text."

We can only here suggest some facts which may partially explain the difficulty above mentioned. In order to form an idea of what a playhouse copy of a play was in the time of Shakespeare, one ought to see the MS. copy of some comedy acted by one of the travelling companies in Italy. The stage is, after all, a very conservative institution. Some fifteen or sixteen years ago, if not now, in Italy the theatre-copy of a play was, except for modern handwriting, quite as confused as the playhouse copy would be in the time of Shakespeare. The MS. is written on both sides of the paper, with only a narrow margin left, in which the stage-directions and the "calls" of the various actors are marked, exactly as we find them in the few old playhouse copies that remain to us of dramas acted in the seventeenth century. This one copy serves for the prompter and stage-manager, and from it all the parts have to be copied. It is easy to see how, in the course of the long career of a successful play which, if not acted many times in succession, would be frequently repeated at intervals, this MS. would get terribly damaged. Some of the leaves would have to be restored by the prompter, or by some copyist in the company; and it is possible that, in recopying these damaged sheets, certain lacunæ might have to be filled up from the actors' parts, or even from memory; and in this way, although the prompter may be supposed to have known nearly every line of the piece by heart, verbal errors might easily creep in; as they might also, in cases where some actor's part was used for reference, copied perhaps, in his own not too legible handwriting. It may be that some of the discrepancies in the text of Richard III. arose from the fact that the actors had made some

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alterations without the sanction of the author, and, perhaps, during his temporary absence. Shakespeare assures us in *Hamlet* (iii. 2. 42-50) that he had a very great objection to what is familiarly known as "gugging." But every one who has had any practical experience of editing, knows how difficult it is to prevent "hearers" either slightly changing the words of the text, or boldly inserting words of their own. Indeed the text of some plays of comparatively modern date, notably those of Sheridan, which have held the stage for some time, have suffered considerably from these unauthorized alterations. If we bear in mind these circumstances, and remember at the same time that *Richard III.* was, undoubtedly, one of Shakespeare's earliest plays, and had, perhaps, longer and more continued popularity than any other of his dramatic works; that it must have been revised and amended by him from time to time; and that these revisions and amendments were not to be obtained, *otherwise than surreptitiously*, by the printer of any of the Quartos, we shall cease to wonder at the very numerous discrepancies which occur between the texts of Q. 1 and F. 1. After examining the analysis of these discrepancies we must come to the conclusion, in the absence of any direct evidence to the contrary, that the text published by the editor of F. 1 bears a closer resemblance to the real text of Shakespeare than the copy which the enterprising Mr. Andrew Wise managed to get hold of in the year 1597.

To sum up the suggestions here put forward: (1) It will be seen, from what is said further on as to the date of this play, that it is uncertain how long before 1597 it was acted, but that it was one of Shakespeare's earliest plays. We know it to have been Shakespeare's custom to revise his earliest plays when he considered it worth the trouble. He revised and made additions to *Love's Labour's Lost*, *The Taming of the Shrew*, and *Romeo and Juliet*. We may therefore be pretty certain that, in the case of so popular a play as *Richard III.*, he would revise and, perhaps, re-revise it. (2) Neither Q. 1 nor F. 1 represents the original play of *Richard III.*; but both represent amended versions; the alterations and additions, in both cases, having,

to a very great extent, been made by the author himself. (3) The publishers of the various Quartos before 1623 could not obtain the greater portion of the amendments and alterations made from time to time by the author. These were to be found only in the theatre-copy of the play—what we should call the stage-manager's copy—and F. 1 was, substantially, transcribed from this last copy with a few mistakes of the transcriber and of the printer. (4) The tattered condition into which the playhouse copy fell, owing to constant use, necessitating as it did portions of the MS. being recopied from time to time, accounts for some of the errors in F. 1.

As to the sources from which Shakespeare derived *Richard III.*, it may be said that he owed nothing to the old play of *Richardus Tertius*, and very little if anything to *The True Tragedy of Richard III.* (See note 201.) For his historical material Shakespeare was indebted to Holinshed, who, in his turn, copied almost word for word from Hall; and he, on his part, "conveyed" the history of the greater part of the reign of *Richard III.* from that written by Sir Thomas More. We have, as a rule, given the quotations from the original source, viz. the last-mentioned history. Shakespeare himself appears to have used the second edition of Holinshed, as he has copied a mistake which occurs only in that edition. (See note 647.) He also, very probably, referred to *The Mirror for Magistrates*; but he does not seem to have derived thence any particular incidents or expressions.

What is supposed to be the earliest allusion to *Richard III.* occurs in a collection of epigrams by John Weever, the title-page of which says that it was "Printed by V. S. for Thomas Bushell, and are to be sold at his shop at the great north doore [of Pauls 1599]" (See *Shakespeare Allusion-Books*, Pt. I. 187-1, pp. 181, 182). This is described by the editor (*at supra*, p. 181) as a second edition; but there is nothing to indicate this fact on the original title-page, nor is the existence of any earlier edition known. As Drake points out (vol. ii. p. 371): "The book in question, in the collection of Mr. Conb. of Henley, and supposed to be a unique was published in 1599,

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at which period, according to the date of the print of him prefixed by Coeill, the author was twenty-three years old; but Werver tells us, in some introductory stanzas, that when he wrote the poem which compose this volume, he was *not* twenty years old: that he was one

That twenty twelve months ye *had never knowe,*

consequently, these Epigrams *must have been written in 1595, though not printed before 1599.*" The epigram contains fourteen lines, of which we give the following:—

THE FOURTH WEEKE.

Epig. 22. Ad Gulielmum Shakespeare

Honey-tong'd *Shakespeare*, when I saw thee issue,
I swore *Apollo* got them and none other,

Rose-cheek'd *Adonis* with his amber tresses,
Fire-bre-hot *Venus* charming him to love her,
Chaste *Lucretia* virgin-like her dresses,
Prowd lust-stung *Taygetus* seeking still to prone her;
Banck Richard; more, whose names I know not,
Their sugred tongues, and power attractive beauty
Say they are *Saints*, although that *Sets* they shew not,
For thousands vowes to them subjecting dutie.

It will be observed that this is no direct evidence of the fact of Richard III. having been played at this time; for though the allusion most probably is to that play, still it might be to Richard II. The first Quarto of this play was entered at Stationers' Hall, 20th October, 1597; while Richard II. was registered on 29th August of the same year. Another early reference to Richard III. has been pointed out by Simpson in his Introduction to *A Warning for Fair Women*. In the Introduction to that play Comedy has a speech beginning:

How some damn'd tyrant to obtain a crown
Stabs, hangs, impoisons, smothers, cutteth throats,
—Simpson's *School of Shakspeare*, vol. ii. p. 242.

This is the more curious, as occurring in a play acted by the company to which Shakespeare himself belonged, *viz.* The Lord Chamberlain's Servants. The *Warning for Fair Women* was printed in 1599. We do not know how long it had been acted before. As to other references, there are five quotations

from this play in England's *Parthenus*, 1600.¹ There are other contemporary allusions, but none which need be mentioned here.

As far then as direct external evidence goes, we know that this play must have been produced before 1597, or at least early in that year: the title-page of Q. 1 not containing any statement which implies that it had been acted for any length of time previous to its publication.

On the question of the date of this play Mr. Collier, in his *Bibliographical Account of English Literature* (vol. ii. pp. 262, 263), has pointed out an allusion which seems indirectly to show that Shakespeare's play of Richard III. was not in existence in 1593. The article is on a rare book, the title-page of which is "LACTIA | or | POEMES OF | LOVE, IN HO- | mour of the admirable | and singular vertues of his Lady, | to the imitation of the best | Latin poets, and others. Whereunto is added the Rising to the | Crowne of RICHARD the third." There are only two copies of this work known. It has been reprinted in Grosart's *Miscellanies of the Fuller's Worthies' Library* (vol. iii. pp. 76-145), and is by him attributed to Giles Fletcher, whether rightly or wrongly it is not for us here to inquire. There is no date on the title-page of the work; but the letter "to Ladie Mollineux," which precedes the poem, is dated 8th September, 1593. The poem on Richard III. by the same author (*ut supra*, pp. 146-159) is absolutely devoid of any poetical merit, and does not contain a single passage or phrase which would seem to have been suggested by Shakespeare's play. Richard, who is supposed to speak in his own person, complains that whereas Shore's wife, Fair Rosmond and Elstred (see *Loerine*) have all had their sorrows treated on the stage, he and his reverse of fortune have been neglected. The first four lines are:

The Stage is set, for State matter fitte,
Three partes are past, which Prince-like acted were,
To play the fourth, requires a kingly witte,
Els shall my muse, their muses not come nere.

¹ Except in one passage, in which there is a mistake of the printer, these passages seem to be quoted from Q. 1 or Q. 2, though in two of the quotations there are important variations in the text from those both of Q. 1, and of Q. 2.

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After speaking of the three heroines above mentioned, he says in the sixth stanza:

Nor weepe I nowe, as children that have lost,
But single to see the Poets of this age;
Like silly bootes in shallowe rivers tost,
Loosing their paynes, and licking still their wage,
To write of women, and of womens falles,
Who are too light, for to be fortunes lalles.

He then goes on to relate his own reverse of fortune. Certainly this would seem to infer that the writer was not aware of any play on the subject of Richard III. then being acted on the stage; yet we know that the so-called True Tragedy of Richard III., published in 1591, was acted by "the Queenes Maiesties Players;" and it is generally supposed that this was an old play which was published on account of the then popularity of Shakespeare's play; a conjecture which would certainly imply that Shakespeare's play was acted early in 1594, if not in 1593. But it may be that the enterprising publisher of The True Tragedy of Richard III. brought out that somewhat effete work, because he heard that Shakespeare was preparing a play on the subject; or, again, it may have been published independently, or in consequence of the recent productions of the two last parts of Henry VI. We do not find in Henslowe's Diary any mention of a representation of Shakespeare's Richard III. or of any play of that name. It would appear that on 12th June, 1602 (p. 223), Henslowe lent £10 to "benjeny Johnsone, at the apoyntment of E. Albyn and Wm. Bude, the 24 of June 1602, in earneste of a booke called Richard crockbacke." If Ben Jonson ever wrote this play it must have perished, for nothing is known of it. There is an undated entry in Chettle's handwriting, being a receipt for forty shillings "in earnest of the Booke of Shoare, now newly to be written for the Earl of Worcesters players at the Rose" (p. 211). This must have been some time before the accession of James I. (see note 2, same page). On the 9th May, 1603, there is an entry of a loan "at the apoyntment of Thomas Hewod" (Heywood) "and John Dneke unto harry Chettell in earneste of a playe wherein Shores wiffe is written." It is not known to what plays these two several entries

refer. Possibly Chettle assisted Heywood in revising his play of Edward IV., mentioned below. But we get no help from Henslowe's Diary in determining the date of Shakespeare's Richard III.

The internal evidences of the play itself, such as the long passages in *Στιχουργία*, and the constant tendency to a bombastic style, certainly point to its having been written at an immature period of Shakespeare's career; but the metrical tests do not exactly tally with so early a date. However, it must be remembered that the play was undoubtedly revised, probably more than once, by the author. As has been said above, the present shape, in which we have it, is certainly not that in which it first left his hand.

Of plays on the same subject there were two Latin ones; one by Thomas Legge, acted at St. John's College, Cambridge, 1579, of which MS. copies existed in the University Library and in that of Emmanuel College; and another, on the same subject, which Halliwell describes as a poor imitation of this, by Henry Lacey, and which was acted at Trinity College, 1586. It is possible that Shakespeare knew little and troubled himself less about these two Latin plays. What attracted his attention to the subject was, probably, 'The True Tragedy of Richard III.' We may conclude that this had been played, more or less frequently, for two or three years before it was printed. The following is the title-page: "The True Tragedie of Richard the Third: Wherein is showne the death of Edward the fourth, with the smothering of the two young Princes in the Tower: With a lamentable ende of Shores wife, an example for all wicked women. And lastly the conjunction and joyning of the two noble Houses, Lancaster and Yorke. As it was playd by the Queenes Maiesties Players. London Printed by Thomas Crede, and are to be sold by William Barley, at his shop in Newgate Market, neare Christ Church doore, 1594." About this play, already alluded to, nothing is known as to its authorship or stage-history. The most interesting play by one of Shakespeare's contemporaries, in which Richard III. figures as a character, is Hey-

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wood's Second Part of Edward IV. In this play Richard is by no means the hero; the tragical end of Jane Shore forming the principal subject, in the pathetic description of whose death the author has foreshadowed the last scene of his best-known play, A Woman Killed With Kindness. Both parts of Heywood's Edward IV. should be read by all students of Shakespeare along with III. Henry VI. and Richard III. Heywood's play was printed in 1600, the title being "THE SECOND PART OF KING EDWARD THE FOURTH. CONTAINING HIS JOURNEY INTO FRANCE, FOR THE OBTAINING OF HIS RIGHT THERE; THE TREACHEROUS FALSHOOD OF THE DUKE OF BARFORD, AND THE CONSTABLE OF FRANCE; USED AGAINST HIM, AND HIS RETURN HOME AGAINE. LIKEWISE THE PROSECUTION OF THE HISTORIE OF M. SHOOTER AND HIS FAIRE WIFE. CONCLUDING WITH THE LAMENTABLE DEATH OF THEM BOTH." Both parts were published together, and, as is stated on the title-page, they had "divers times bene publickly played" by the Right Honourable the Earle of Derby his servants;¹ so that they probably must have been produced some time before that date; they could scarcely have preceded Richard III. There is no sign of either author having copied from the other; though, of course, interesting resemblances may be found between some of Richard's speeches in both plays.

The pieces in The Mirror for Magistrates,¹ before the period of this play, are, in The Third Part of that work, number 73, George Plantagenet, attributed to Baldwin; 74, King Edward the Fourth, by Skelton; 75, Lord Rivers, attributed to Baldwin; 76, Lord Hastings, by Dolman; 77, The Complaynt of Henry Duke of Buckingham, by Sackville; 79, Richard Plantagenet Duke of Gloucester, by Segar; 84, Shore's Wife, by Churchyard; this last one was included in a collection of poems, 1593, called Churchyard's Challenge, and is the same poem that appeared in the original edition of The Mirror for Magistrates, augmented by twenty-one stanzas. By a curi-

¹ The numbers attached to the various pieces are taken from the reprint of this well-known work by Joseph Hazlewood, 1813, and will be found in vols. ii. and iii. respectively.

ous mistake Stokes, in his Chronological Order of Shakespeare's Plays, refers to this as a play, and calls it Churchyard's (p. 29). Finally, there are two pieces in Pt. IV. by Richard Niccols: 95, The lamentable lives and deaths of the two young Princes, Edward the fifth and his brother Richard Duke of York; and 96, The tragical life and death of King Richard the third. These were written after the appearance of Shakespeare's play. The most interesting parallel passages in these poems and Richard III. will be found quoted in the notes.

There is rather a striking resemblance between a passage in Richard III.'s first soliloquy (i. 1, 12-15) and a poem included in the first issue of Epigrammes and Elegies by J. D. and C. M. and headed Ignoto:

I am not fashion'd for these amorous times,
To court thy beauty with lascivious rhymes;
I cannot dally, caper, dance, and sing,
Oiling my saint with supple sonnetting.
(See Dyce's Marlowe, 1876, p. 366.)

It may be remarked that this poem does not appear in the subsequent editions, which are both undated; but, on the authority of Ritson, the date of the first edition is generally assigned to 1596 (*ut supra*, Preface, p. xxxviii.). The resemblance is not very exact, but there is sufficient similarity of expression to suggest that the one author might have had the other's lines in his mind at the time. Perhaps this passage may be held by some to bear on the question whether this play is by the same authors as The Contention and The True Tragedy, and was only revised by Shakespeare. It would be interesting to analyse the language of Richard III., and to see how many peculiar or characteristic phrases and words are common to that play and to the Second and Third Parts of Henry VI. There are certainly passages in Richard III. which are suggestive of Marlowe's intimated style; but whether these passages were due simply to the fact of Shakespeare being, in the earlier part of his career, consciously or unconsciously, an imitator of the older dramatist, or whether they were due to Marlowe's open co-operation, we probably never shall know. If concordances could be made to the

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works of the Elizabethan dramatists, they would be of infinite assistance in determining the question as to the supposed joint-authorship of some of Shakespeare's plays. For instance, if we find that in the Second and Third Parts of Henry VI. and in Richard III. there are many peculiar words used, and used only in these plays by Shakespeare, which words are also characteristic of, if not peculiar to Marlowe, it would be a considerable piece of presumptive evidence that he assisted Shakespeare in the composition of all three plays. Mr. P. A. Daniel has no doubt that this play is "the work of the author or authors of the Henry VI. series of plays" (*at supra*, p. iv.). But until we have some very much stronger evidence than has yet been offered of the work of any other writer in this play, we shall not attempt to rob Shakespeare of the fame which belongs to the author of Richard III.

STAGE HISTORY.

Although so popular and so frequently acted, as this play must have been between 1595 and 1630, very little has come down to us with regard to the stage history of Richard III. during this period; but there are several contemporary allusions. How closely Burbage was associated with the part of Richard III. appears from the well-known passage in Bishop Corbet's *Iter Boreale* (written about 1618), in which he mentions that his host rode with him part of the way, on his journey from Nuneaton to Coventry, when they passed close to Bosworth Field:

See yee you wood! There Richard lay,
With his whole army: Looke the other way,
And loe where Richmond in a bed of gorse
Encampt himselfe ore night, and all his force:
Upon this hill they mett. Why, he could tell
The inch where Richmond stood, when Richard fell:
Besides what of his knowledge he could say,
He had authenticke notice from the Play:
Which I might guesse, by's mustring up the ghosts,
And polieyes, not incident to hosts;
But chiefly by that one perspicuous thing,
Where he mistooke a player for a king,
For when he would have sayd, King Richard dyed,
And call'd: A horse! a horse!—he Burbidge cry'de,

Corbet's Poems [Gilchrist's Reprint, 1867],
pp. 193, 194.

In the journal of John Manningham, 1601, under date 2d February and 13th March, there is an anecdote—we cannot quote it here—in which Burbage is even more strangely identified with Richard III. In the Third Part of *The Return from Parnassus* (1601) Burbage (who is introduced as a character) says to Philomusus: "I like your face and the proportion of your body for *Richard* the 3. I pray M. *Phil.* let me see you act a little of it.

Phil. Now is the winter of our discontent,
Made glorious summer by the some of Yorke."
(Macray's Reprint, 1886, pp. 140, 141.)

The numerous quotations and imitations of the well-known line—

A horse, a horse, my kingdom for a horse

are given in note 655. The earliest absolute mention of the performance of the play is found in Sir Henry Herbert's Diary, in which it is stated that "Richard the Thirde was acted by the K. players at St. James, wher the king and queene were present, it being the first play the queene sawe since her M.^{ty} delivery of the Duke of York, 1633."

As we have already said, there is no mention of this play in Henslowe, and none in Pepys. Betterton does not seem ever to have played Shakespeare's Richard III., though he represented the character of Richard III. in *The English Princess*, by Caryl, in 1667. In fact, we can find no record of the performance of this play till Cibber's hybrid composition was produced, when "it seems to have been printed without the names of the performers to the D. P." (Genest, vol. ii. p. 195). This version, to the eternal discredit of the national intelligence and taste, held the stage for over one hundred and fifty years. As we purpose giving a reprint of Cibber's version, with an analysis of its several component parts, it is not necessary, at this point, to say anything more about it.

It would be impossible to go through the list of the many celebrated actors who have, more or less, made their mark in the part of Richard. Among the most celebrated names are those of Quin, Ryan, Barry, Sheridan, Henderson, Kemble, and Kean. Garrick, as is well known, made his first appearance at Good-

INTRODUCTION.

man's Fields in this character. The playbill is as follows: "October 19, 1741, | GOODMAN'S FIELDS. | At the Theatre in Goodman's Fields, this day will be performed, | A CONCERT OF VOCAL & INSTRUMENTAL MUSIC,

| DIVIDED INTO TWO PARTS, | * * * *

| N.B. Between the Two Parts of the Concert will be presented an Historical Play, called the | *Life and Death of King RICHARD THE THIRD*. | Containing the distresses of King Henry VI. | The artful acquisition of the Crown by King Richard, | The Murder of Young King Edward V, and his Brother in the Tower, | The landing of the Earl of Richmond, | And the Death of King Richard in the memorable Battle of Bosworth Field, being the last that was fought between the Houses | of York and Lancaster; with many other true Historical Passages. | The Part of King Richard by A GENTLEMAN, | (who never appeared on any stage)." &c. &c. There is nothing to be astonished at that Garrick should prefer Cibber's *deformation* to the original play; but we cannot help regretting that Edmund Kean should have fallen into the same error of taste. It may be doubted whether any real Shakespearean part ever suited Garrick so well as the Cibberized Richard III.

On 27th May, 1776, at Drury Lane, Mrs. Siddons played Lady Anne for the first time. On 5th June of the same year Garrick acted Richard for the last time; Mrs. Siddons again representing Lady Anne, being her last performance that season. It has been remarked that this great actress, on her first appearance in London, seems to have made no impression whatever on her audience. Garrick himself is said to have thought very little of her talent.

Among the many performances of this play one or two are perhaps worth recording. On 1st April, 1810-11, Richard III. was played with John Kemble as Richard, and Charles Kemble as Richmond. John Kemble had revised Cibber's version; but, unfortunately, he had restored little if any of Shakespeare's text. On 12th June, 1813, Betty made his last appearance on the stage as Richard III. He was no longer a child, and seems to have lost his attraction for the public.

Richard III. was one of Kean's most popular impersonations; but it may be doubted whether his greatest qualities were so forcibly displayed in this character as in Othello, Hamlet, or Lear. Like everything he did, Kean's conception of the character was essentially original and carefully thought out; all the finest portions of it were those in which Shakespeare's poetry had been untouched by the deforming hand of Cibber. It seems that in his first season at Drury Lane, 1813, 1814, Kean acted the part twenty-five times, and in his next season at the same theatre also twenty-five times: the only other play of Shakespeare he played as often in that season being *Macbeth*.

On 12th March, 1821, at Covent Garden, a memorable attempt was made to restore to the stage Shakespeare's play of Richard III. For this version Macready was probably responsible. Genest says (vol. ix. p. 107) that "the first two acts went off with great applause;" but, on the whole, the piece was received coldly by the audience, and was only repeated once, on the 19th of the same month, and then laid aside. Macready played Richard; Yates, Buckingham; Abbott, Richmond; and Egerton, Clarence, who, with Mrs. Fancit as Queen Margaret, seems to have made the greatest success in the piece. On the 29th January, 1877, fortunately for those, to whom the true interests of dramatic art and the name of Shakespeare are dear, Richard III., "arranged for the Stage exclusively from the author's text," was produced at the Lyceum Theatre. This is not the place to speak of the chorus of approval with which this restoration of Shakespeare's text was received. Even those, who were not in any way admirers of Mr. Irving, had nothing but praise for his Richard; while the audience saw that the text of Shakespeare, properly abbreviated and arranged, formed a much more dramatic play than Cibber's alteration.

CRITICAL REMARKS.

The great popularity of this play in Shakespeare's time is undoubted, and cannot be overlooked by any critic attempting to esti-

mate its merits. Whether the number of early editions published of it is a proof that, during the first thirty years of the seventeenth century, Richard III. was held to rank equally high, both as a literary work and as an acting play, is uncertain; but there can be little doubt that no work of Shakespeare's was more generally read, with the exception of the Poems, than Richard III. and those one or two other plays which came nearest to it in popularity. In later times its literary merits cannot have been very highly esteemed, or Cibber's miserable version would not have been allowed to hold the stage so long, and indeed to have been the only form in which this play was known by most of Shakespeare's countrymen.

When one comes to study the play carefully, and to read it through from beginning to end, one sees that the impression it produces upon one, when acted, is, after all, not far from the right one. Richard himself is, in reality, the play. We have, in passing, a strong sympathy for the young princes; we feel a mild pang of pity for the other numerous victims of Richard's merciless ambition; but it is the many-sided, resolute, and intellectual villain that really absorbs our attention, preoccupies our interest, and, in spite of his crimes, almost takes by storm our sympathies. A very Proteus he is, morally speaking; now an adroit lover, the next moment a plausible statesman, then a generous and dotting friend; now a religious hypocrite and next a daring soldier. It is the ever-changing variety of his wickedness that fascinates us. Though he commits every crime which the hero of the coarsest melodrama ever committed, there is nothing vulgar about him. Endowed by nature with the dramatic temperament in its highest degree, he is such a superb actor—and he knows it—that he can simulate the most elevated sentiments, the most passionate emotions, with such wonderful *superficial* truth, that we feel he might deceive the devil himself; to say nothing of the weak and silly women or the blindly self-seeking men upon whom he practises his wiles.

With the exception of Margaret, Shake-

spere has not bestowed much care upon the other characters of the play; yet they are sufficiently well drawn to interest one, did not Richard overshadow them all. Students, who read Shakespeare only, can discourse most eloquently upon the grand idea of Margaret, the impersonation of Nemesis, glorying in the vengeance which falls, in most cases with only too much justice, on those who had been either principles or accomplices in the rebellion against her late royal husband, in the murder of her darling child, and in all the horrible acts of cruelty which the Yorkist party, ultimately triumphant in the long civil wars, had perpetrated. But when the play is brought to the true test of a play,—when it is acted—were Margaret to be represented by one who had inherited all the talent and reputation of a Siddons, added to the prestige of a popular favourite at the present day, no one would take much interest in her, or regard her otherwise than as something of a bore, who interferes with the main action of the drama. Truth to tell, there is no female character in Richard III. that can interest one, dramatically speaking. Shakespeare has subordinated, so ruthlessly, every other one of the Dramatis Personæ to the central figure, Richard, that the wrongs of Elizabeth and of Anne make but little impression upon us, so angry are we at the weakness with which they succumb to the wily arts of Richard. They accept his simulations for realities so blindly, that the audience cannot reproach themselves because *they* are equally deceived. If those, whose dearest ones he had so treacherously murdered, can forgive him, why should not the spectators do so; for they can have no personal feeling against him, and are, moreover, dazzled by his intellectual brilliancy and by the imposing vigour of his character? Margaret alone resists him, and never flinches in her virulent denunciations of his crimes. Shakespeare throws an unnecessary monotony into her cursing. She is always declaiming, as it were, in the same key; and we should be more than mortal if these reiterated curses, this ever-flowing torrent of imprecation, did not weary us. We forget that she was ever young and handsome. We forget how nobly she stood by her son, when

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his father, with well-meaning but feeble amiability, would have sacrificed his boy's just rights in the cause of peace. We have not seen her rallying with invincible courage the shattered remnant of a defeated army, or opposing to the insolent brutality of crowds of men the queenless courage of a true woman's heart. We only see this wild, half-maniacal, old woman impotently cursing, or triumphing in the just retribution of a too-patient Providence, but playing no active part, as far as we can see, in bringing about that retribution. To the reader Margaret is an impressive figure enough; but, to the spectator of the acted play, she is only a gloomy kind of chorus, prophesying, with tediously elaborated indignation, events that we are on tenter-hooks to see actually happen. Of the second and third parts of Henry VI. Margaret is indeed the heroine; but of this play she can never be.

There are few even of Shakespeare's earlier plays so unequal as Richard III. The poet's art, as a dramatist, is nowhere shown in a more remarkable degree than in the skill, with which he has managed to make a character, so inherently repulsive as that of Richard, interesting, and even, to a certain degree, sympathetic to his audience. His first appearance in this play is most artfully contrived. The action commences at once with his entrance—and here is the great mistake, we may remark, in Gilber's abominable version. Shakespeare commences his play with Richard's soliloquy, in which he at once enchains our attention. At the very outset, he brings into prominence the humour of the character, as well as the intellectual isolation, in which Richard's physical deformity, coupled with a strong and justifiable consciousness of his own mental superiority over all around him, has placed him. Gilber, on the contrary, commences with a lot of tiresome stuff spoken by characters in whom we take no interest; and he destroys the sympathy, which Richard's soliloquy might create for him, by exhibiting the brutal murder of King Henry. Shakespeare, far wiser, after a short scene of studied hypocrisy, first between Richard and Clarence, and then with Hastings, brings us at once to the audacious love scene with Anne;

in which the amazing powers of simulation, and the almost supernatural strength of will that distinguish Richard, are brought into the strongest prominence, illumined by the dazzling flashes of that bitter ironical humour which, spite of ourselves, we cannot help enjoying. Of course, if one stops, but for a few moments, to measure Richard by the moral standard of the decalogue, we have nothing but horror and grave condemnation for him; but, like Goethe's Mephistopheles, there is such a reckless audacity about his wickedness, such a brilliant force in his sarcasm, that, as long as he is not ordering *us* to execution, or scathing *us* with his irony, we can only admire instead of reprobating his utter immorality. A hypocrite to everyone else, he is at least sincere to himself. He makes no show—when he bares what there is left to him of a soul—of pretending to any of the gentler virtues; self-reliance, courage, and iron will are all there; devoted, indeed, to the worst of ends, but devoted with such fearless determination that we forget, for a moment, the monstrosity of his aim. Whether he is making love to the pretty widow over the body of her late husband, or affecting sympathy with the brother whom he has betrayed to death; whether smiling the basilisk's smile over his unhappy nephews, or enjoining Hastings, or pouring out his confidences into the tickled ears of Buckingham; whether he is playing a religious farce, supported by two bishops, for the benefit of the thick-skulled citizens, or standing a triple fire of curses from three angry women; whether giving directions, with marvellous promptitude, for the defeat of the rebellious Buckingham, or at bay before the advancing forces of Richmond; even in the planning and execution of his most atrocious crimes, Richard is always a *man*. One cannot help feeling what a brave scoundrel he is. There is nothing of the pettifogger, nothing of the midnight assassin, or the secret poisoner, about him. His crimes are daringly defiant alike of man and of God. One cannot help thinking that, if once he were secure in the position which he had gained by such audacious criminality, he would make a splendid ruler of men, and, perhaps, in some senses, a

KING RICHARD III.

great king. This glamor which encircles Richard is created by Shakespeare's magic touch. While he apparently adopts the extreme hostility of the most densely bigoted of the old chroniclers in his views of Richard's character, yet so humorous and so dramatic is Shakespeare's creation that, paradoxical as it may seem, we have more sympathy with *his* Richard than with the martyr to malignity and slander, which such a devoted admirer as Buck would make of the successful usurper. When young Richmond, the representative of outraged humanity, the avenger of women done to death by the slow torture of cruelty and of children basely murdered in their sleep, comes on the scene, with his small body of devoted but rather timid followers, quaking in their shoes at the very thought of the wild boar whose forces they are going to attack, our sympathies are naturally with him. This heroic champion of the House of Lancaster gives no sign, however slight, of developing into the monster of avarice that Henry VII. subsequently became; his character is as admirable as modesty and courage can make it; yet, somehow, we feel that, when Richard

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awakes from that fearful dream, with the prophetic death-sweat of agony on his brow, as he nerves himself for the last struggle; when he utters that final defiance of the Great To-Be:

Conscience is but a word that cowards use,

we feel, indeed, blood-stained murderer though he be, that "a thousand hearts are great within his bosom." We are conscious that the curtain is about to descend on the last act of his short and feverish reign; we know that it is time Heaven's long-delayed vengeance overtook this Titanic sinner; yet there is a kind of doubtful feeling in our hearts whether, after all, we should not have thrown in our lot by the side of this wild beast brought to bay, instead of with his more fortunate enemies who are hunting him to death. Shakespeare rightly forbore to show us the naked body flung like the carcass of a sheep across a horse and east by the roadside unburied; for he has done enough to make us feel, while we cry "God bless King Henry!"; that Bosworth Field had been fatal to one who, with all his vices, showed himself, to the last, a brave man.

Glo. No
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 Our dread
 Grim-visa
 front;
 And now
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 He⁶ caper
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¹ *This sun*
 badge.

² *Front, to*
³ *Fearful,*

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l, while we cry
Bosworth Field
th all his vices,
brave man.



Glo. He capers nimbly in a lady's chamber
To the lascivious pleasing of a lute.—(Act I. 1. 12, 13.)

KING RICHARD III.

ACT I.

SCENE I. *London. A street.*

Enter GLOSTER.

Glo. Now is the winter of our discontent
Made glorious summer by this sun of York;¹
And all the clouds that lour'd upon our house
In the deep bosom of the ocean buried.
Now are our brows bound with victorious
wreaths;
Our bruised arms hung up for monuments;²
Our stern alarms chang'd to merry meetings.
Our dreadful marches to delightful measures.
Grim-visag'd war hath smooth'd his wrinkled
front;³
And now—instead of mounting barbed⁴
steeds, 10
To fright the souls of fearful⁵ adversaries—
He,⁶ capers nimbly in a lady's chamber
To the lascivious pleasing of a lute.

¹ *This sun of York*, i.e. Edward; an allusion to his badge.

² *Monuments*, memorials.

³ *Front*, forehead.

⁴ *Barbed*, caparisoned for war.

⁵ *Fearful*, timid.

⁶ *He*, i.e. War (personified).

But I, that am not shap'd for sportive⁷ tricks,
Nor made to court an amorous looking-glass;
I, that am rudely stamp'd,⁸ and want love's
majesty

To strut before a wanton ambling nymph;
I, that am curtail'd of this fair proportion,
Cheated of feature⁹ by dissembling nature,
Deform'd, unfinish'd, sent before my time 20
Into this breathing world, scarce half made
up,

And that so lamely and unfashionable,
That dogs bark at me as I halt by them:—
Why, I, in this weak piping time of peace,
Have no delight¹⁰ to pass away the time,
Unless to spy my shadow in the sun,
And descant on mine own deformity:
And therefore—since I cannot prove a lover,
To entertain¹¹ these fair well-spoken days—
I am determined to prove a villain, 30
And hate the idle pleasures of these days.

⁷ *Sportive*, wanton. ⁸ *Stamp'd*, shaped.

⁹ *Feature*, form, proportion.

¹⁰ *Delight*, amusement, pastime.

¹¹ *Entertain*, spend.

Plots have I laid, inductions¹ dangerous, 32
By drunken prophecies, libels, and dreams,
To set my brother Clarence and the king
In deadly hate the one against the other;
And, if King Edward be as true and just
As I am subtle, false, and treacherous,
This day should Clarence closely be mew'd²
up.

About a prophecy, which says that G
Of Edward's heirs the murderer shall be. 40
Dive, thoughts, down to my soul;—here Clarence comes.

Enter CLARENCE guarded, and BRAKENBURY.

Brother, good day: what means this armed
guard

That waits upon your grace?

Clar. His majesty,
tendering³ my person's safety, hath appointed

This conduct⁴ to convey me to the Tower.

Glo. Upon what cause?

Clar. Because my name
is George.

Glo. Alack, my lord, that fault is none of
yours;

He should, for that, commit your godfathers:—

[O, belike his majesty hath some intent

That you shall be new-christen'd in the
Tower.] 50

But what's the matter, Clarence? may I
know?

Clar. Yea, Richard, when I know; for I
protest

As yet I do not; but, as I can learn,

He hearkens after prophecies and dreams;

And from the cross-row plucks the letter G,

And says a wizard told him that by G

His issue disinherited should be;

And for⁵ my name of George begins with G,

It follows in his thought that I am he. 50

[These, as I learn, and such like toys⁶ as these,
Have mov'd his highness to commit me now.]

Glo. Why, this it is, when men are rul'd by
women:—

'Tis not the king that sends you to the Tower;
My Lady Grey his wife, Clarence, 'tis she

¹ *Inductions*—beginnings (of schemes).

² *Mew'd*, shut.

³ *Tendering*, regarding of

⁴ *Conduct*, escort. ⁵ *For*, since. ⁶ *Toys*, trilles

That tempers him to this extremity.⁷ 65

Was it not she, and that good man of worship,⁸

Antony Woodvile,⁹ her brother there,

That made him send Lord Hastings to the
Tower,

From whence this present day he is deliver'd?

We are not safe, Clarence; we are not safe.

Clar. By heaven, I think there's no man
is secure 71

But the queen's kindred, and night-walking
heralds

That trudge betwixt the king and Mistress
Shore.

[Heard ye not what an humble suppliant
Lord Hastings was to her for his delivery?

Glo. Humbly complaining to her deity

Got my lord chamberlain his liberty.]

I'll tell you what,—I think it is our way,¹⁰

If we will keep in favour with the king,

To be her men, and wear her livery: 80

[The jealous o'erworn widow and herself,
Since that our brother dubb'd them gentle-
women,

Are mighty gossips¹¹ in this monarchy.]

Brak. Beseech your graces both to pardon me;

His majesty hath straitly given in charge

That no man shall have private conference,

Of what degree soever, with his brother.

Glo. Even so; an please your worship;
Brakenbury,

You may partake of¹² any thing we say;

We speak no treason, man;—we say the king

Is wise and virtuous; and his noble queen 91

Well struck in years, fair, and not jealous;—

We say that Shore's wife hath a pretty foot,

A cherry lip, a bonny eye, a passing pleasing
tongue;

And that the queen's kin are made gentle-
folks;

How say you, sir? can you deny all this?

Brak. With this, my lord, myself have
nought to do.

Glo. Naught to do with Mistress Shore! I
tell thee, fellow,

⁷ *Tempers him to this extremity*, moulds him, persuades him to this severity.

⁸ *Worship*, worth.

⁹ *Woodvile*, pronounced as a trisyllable, *Woodvile*.

¹⁰ *It is our way*, our course is.

¹¹ *Gossips*, godmothers, i.e. patrons.

¹² *Partake of*, i.e. hear.

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one

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Brak
Glo,

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Brak
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Forbear



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Touches

Clar,

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Glo, V

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trinity,⁷ 65
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 71

and night-walking

ing and Mistress
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 en in charge
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 his brother.
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ing we say:
 we say the king
 noble queen 91
 I not jealous;—
 n a pretty foot,
 passing pleasing

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ny all this?

l, myself have

stress Shore! 1

olds him, persuades
 onship, worth
 die, Woodville.

He that doth naught¹ with her, excepting
 one,

Were best to do it secretly, alone. 100

Brook. What one, my lord?

Glo. Her husband, knave:—wouldst thou
 betray me?

Brook. Beseech your grace to pardon me;
 and, withal,

Forbear your conference with the noble duke.

Clor. We know thy charge, Brakenbury,
 and will obey. 105

Glo. We are the queen's subjects,² and must
 obey,—

Brother, farewell: I will unto the king;
 And whatsoever you will employ me in,—
 Were it to call King Edward's widow
 "sister,"—

I will perform it to enfranchise³ you. 110



Hast. Good time of day unto my gracious lord!
Glo. As much unto my good lord chamberlain!—(Act i. 1. 122, 123.)

Meantime, this deep disgrace in brotherhood
 Touches me deeper than you can imagine.

Clor. I know it pleaseth neither of us
 well. 113

Glo. Well, your imprisonment shall not be
 long;

I will deliver you, or else lie⁴ for you:
 Meantime, have patience.

¹ *Naught* = naughtiness, wickedness.

² *Subjects*, menials (literally, "castaways").

³ *Enfranchise*, liberate. ⁴ *Lie*, be imprisoned.

Clor. I must perforce:
 farewell. [*Exeunt Clarence, Brakenbury,
 and Guard.*]

Glo. Go, tread the path that thou shalt
 or return,

Simple, plain Clarence! I do love thee so,
 That I will shortly send thy soul to heaven,
 If heaven will take the present at our
 hands.— 120

But who comes here? the new-deliver'd Has-
 tings?

Enter HASTINGS.

Hast. Good time of day unto my generous lord! 122

Glo. As much unto my good lord chamberlain!

Well are you welcome to the open air.
How hath your lordship brook'd imprisonment?

Hast. With patience, noble lord, as prisoners must;

But I shall live, my lord, to give them thanks
That were the cause of my imprisonment.

Glo. No doubt, no doubt; and so shall Clarence too;

For they that were your enemies are his, 130
And have prevail'd as much on¹ him as you.

Hast. More pity that the eagle should be mew'd,²

While kites and buzzards prey at liberty,³

Glo. What news abroad?

Hast. No news so bad abroad as this at home,

The king is sickly, weak, and melancholy.
And his physicians fear him⁴ mightily.

Glo. Now, by Saint Paul, this news is bad indeed.

O, he hath kept an evil diet⁵ long,
And overmuch consum'd his royal person: 140
'Tis very grievous to be thought upon.

What, is he in his bed?

Hast. He is.

Glo. Go you before, and I will follow you.

[*Exit Hastings.*]

He cannot live, I hope; and must not die
Till George be pack'd with post-horse up to heaven.

I'll in, to urge⁶ his hatred more to Clarence,
With lies well steel'd⁷ with weighty arguments;

And, if I fail not in my deep intent,
Clarence hath not another day to live: 150

Which done, God take King Edward to his mercy,

And leave the world for me to bustle in!

¹ On, against.

² Mew'd, caged, shut up.

³ Prey at liberty, i.e. are at liberty to prey on whom they choose.

⁴ Fear him, i.e. fear for him.

⁵ Diet, mode of life.

⁶ Urge, excite.

⁷ Steel'd, sharpened.

For then I'll marry Warwick's youngest daughter: 153

What though I kill'd her husband and her father?

The readiest way to make the wench amends,
Is to become her husband and her father:

The which will I; not all⁸ so much for love
As for another secret close⁹ intent,

By marrying her which I must reach unto.

But yet I run before my horse to market;
Clarence still breathes; Edward still lives and reigns: 161

When they are gone, then must I count my gains. [*Exit.*]

SCENE II. *The same. Another street.*

The corpse of KING HENRY THE SIXTH is brought in, borne in an open coffin, attended by TRESSEL, BERKELEY, and other Gentlemen with halberds guarding it; and LADY ANNE as mourner.

Anne. Set down, set down your honourable load,

If honour may be shroud'd in a hearse.—
Whilst I awhile obsequiously¹⁰ lament
Thy untimely fall of virtuous Lancaster.

[*The Brevets set down the coffin.*]

Poor key-cold figure of a holy king!

Pale ashes of the house of Lancaster!

Thou bloodless remnant of that royal blood!

Be't lawful that I invoke thy ghost,

To hear the lamentations of poor Anne,

Wife to thy Edward, to thy slaughter'd son,
Stab'd by the selfsame hand that made these wounds! 11

[*Lo, in these windows that let forth thy life,
I pour the helpless¹¹ balm of my poor eyes:—*]

O, cursed be the hand that made these holes!

Cursed the heart that had the heart to do it!

[*Cursed the blood that let this blood from hence!*]

More direful hap betide¹² that hated wretch,
That makes us wretched by the death of thee,
Than I can wish to address, spiders, toads,

⁸ All=quite.

⁹ Close, hidden.

¹⁰ Obsequiously, from obsequies, i.e. funeral rites=as becomes the chief mourner at his funeral.

¹¹ Helpless, unhelpful, unavailing.

¹² Hap betide, fortune befall.

York's youngest
 band and her
 French amends,
 her father:
 much for love
 ent,
 reach into,
 to market:
 still lives and
 st I count my
 [Exit.

other street.

THE SIXTH is
 pen coffin, at-
 LEY, and other
 anling it; and

our honourable

a hearse,
 lament
 aneaster:
 down the coffin,
 king!
 aster!

royal blood!
 ghost,
 or Anne,
 daughter'd son,
 hat made these

forth thy life,
 y poor eyes:-
 le these holes!
 heart to do it!
 his blood from

hated wretch,
 death of thee,
 dets, toads,

hidden.
 ueral rites=as be-
 l.

Or any creeping venom'd thing that lives! 20
 If ever he have child, abortive be it,
 Prodigious,¹ and untimely brought to light,
 Whose ugly and unnatural aspect
 May fright the hopeful mother at the view;
 And that be heir to his unhappiness!²]
 If ever he have wife, let her be made
 More miserable by the death of him
 Than I am made by my young lord and thee!—
 Come, now towards Chertsey with your holy
 load,

Taken from Paul's to be interred there; 30
 And still,³ as you are weary of the weight,
 Rest you, whiles I lament King Henry's corse.

[The Bearers take up the coffin and move
 forwards.

Enter GLOSTER.

Glo. Stay, you that bear the corse, and set
 it down.

Anne. What black magician conjures up
 this fiend,

To stop devoted charitable deeds!

Glo. Villains, set down the corse; or, by
 Saint Paul,

I'll make a corse of him that disobeys!

First Gent. My lord, stand back, and let
 the coffin pass.

Glo. Unmanner'd dog! stand thou, when I
 command: 39

Advance! thy halberd higher than my breast,
 Or, by Saint Paul, I'll strike thee to my foot,
 And spurn upon⁴ thee, heggar, for thy bold-
 ness. [The Bearers set down the coffin.

Anne. What, do you tremble? are you all
 afraid?

[Alas, I blame you not; for you are mortal,
 And mortal eyes cannot endure the devil.—]

Avant, thou dreadful minister of hell!

Thou hadst but power over his mortal body,—
 His soul thou canst not leave; therefore, be
 gone.

Glo. Sweet saint, for charity, be not so curst.⁶

Anne. Fond devil, for God's sake, hence,
 and trouble us not; 50

For thou hast made the happy earth thy hell,

Fill'd it with amara cries and deep exclams,
 If thou delight to vex the heinous fiends,
 Behold this pattern of thy bitch's face: 54
 [O, gentlemen, draw dead Henry's wounds
 Open their congested mouths and bleed
 afresh!—

Blush, blush, thou lump of foul deformity;
 For 'tis thy presence that exhales⁷ this blood
 From cold and empty veins, where no blood
 dwells;

Thy deed, inhuman and unnatural, 60
 Provokes this deluge most unnatural.—

O God, which this blood mad'st, revenge his
 death!

O earth, which this blood drink'st, revenge
 his death!

Either, heaven, with lightning strike the
 murderer dead;

Or, earth, gape open wide, and eat him quick;⁸
 As thou dost swallow up this good king's blood,
 Which his hell-govern'd arm hath butchered!]

Glo. Lady, you know no rules of charity,
 Which renders good for bad, blessings for
 curses.

Anne. Villain, thou know'st no law of God
 nor man: 70

No beast so fierce but knows some touch of pity.

Glo. But I know none, and therefore am no
 beast.

Anne. O wonderful, when devils tell the
 truth!

Glo. More wonderful, when angels are so
 angry.—

Vouchsafe, divine perfection of a woman,
 Of these supposed crimes, to give me leave,
 By circumstance,⁹ but to acquit myself.

[Anne. Vouchsafe, defus'd¹⁰ infection of a
 man,

For these known evils, but to give me leave, }
 By circumstance, to curse thy cursed self. } so

Glo. Fairer than tongue can name thee, let
 me have

Some patient leisure to excuse myself.

Anne. Fonder than heart can think thee,
 thou canst make

No excuse current,¹¹ but to hang thyself.

¹ Prodigious, monstrous.

² Unhappiness, wickedness, disposition to evil.

³ Still, from time to time. ⁴ Advance, i.e. raise.

⁵ Spurn upon, kick. ⁶ Curst, shrewish, froward.

⁷ Exhales, draws forth. ⁸ Quick, alive.

⁹ By circumstance, circumstantially, in detail.

¹⁰ Defus'd, wide-spread, or, perhaps, shapeless.

¹¹ Current, i.e. that will pass.

Glo. By such despair, I should accuse myself.
Anne. And, by despairing, shouldst thou stand excus'd¹
 For doing worthy¹ vengeance on thyself,
 That didst unworthy slaughter upon others.
Glo. Say that I slew them not!
Anne. Why, then, they are not dead:
 But dead they are, and, devilish slave, by thee. 90
Glo.] I did not kill your husband.
Anne. Why, then, he is alive.
Glo. Nay, he is dead; and slain by Edward's hand.
Anne. In thy foul throat thou liest: Queen Margaret saw
 Thy murderous falchion smoking in his blood;
 The which thou once didst bend against² her breast,
 But that thy brothers beat aside the point.
Glo. I was provoked by her slanderous tongue,
 That laid their guilt upon my guiltless shoulders.
Anne. Thou wast provoked by thy bloody mind, 99
 That never dreamt on aught but lutecheries:
 Didst thou not kill this king?
Glo. I did, I grant ye.
Anne. Dost grant me, hedgehog! then, God grant me too
 Thou may'st be damned for that wicked deed!
 O, he was gentle, mild, and virtuous!
Glo. The better for the King of heaven,
 That hath him.
Anne. He is in heaven, where thou shalt never come.
Glo. Let him thank me, that help to send him thither;
 For he was fitter for that place than earth.
Anne. And thou unfit for any place but hell.
Glo. Yes, one place else, if you will hear me name it. 110
Anne. Some dungeon.
Glo. Your bed-chamber.
Anne. Ill rest betide the chamber where thou liest!
Glo. So will it, madam, till I lie with you.
Anne. I hope so.

¹ *Worthy*, deserved. ² *Bend against*, present at.

Glo. I know so. — But, gentle Lady Anne, — 111
 To leave this keen encounter of our wits,
 And fall somewhat into a slower³ method, —
 Is not the cause of the timeless⁴ deaths
 Of these Plantagenets, Henry and Edward,
 As blameful as the executioner?
Anne. Thou wast the cause, and most accurs'd effect.⁵ 120
Glo. Your beauty was the cause of that effect;
 Your beauty, that did haunt me in my sleep
 To undertake the death of all the world,
 So I might live one hour in your sweet bosom.
Anne. If I thought that, I tell thee, homicide,
 These nails should rent⁶ that beauty from my cheeks.
Glo. These eyes could not endure that beauty's wreck;
 You should not blemish it, if I stood by:
 As all the world is cheered by the sun,
 So I fly that; it is my day, my life. 130
Anne. Black night o'ershade thy day, and death thy life!
Glo. Unse not thyself, fair creature; thou art both.
Anne. I would I were, to be reveng'd on thee.
Glo. It is a quarrel most unnatural,
 To be reveng'd on him that loveth thee.
Anne. It is a quarrel just and reasonable,
 To be reveng'd on him that kill'd my husband.
Glo. He that bereft thee, lady, of thy husband,
 Did it to help thee to a better husband.
Anne. His better doth not breathe upon the earth. 140
Glo. He lives that loves thee better than he could.
Anne. Name him.
Glo. Plantagenet.
Anne. Why, that was he.
Glo. The selfsame name, but one of better nature.
Anne. Where is he?
Glo. Here. [*She spits at him.*] Why dost thou spit at me?

³ *Slower*, quieter, graver. ⁴ *Timeless*, untimely.
⁵ *Effect* = doing, agency. ⁶ *Rent* = rend

Anne. sake
Glo. place
Anne. Out of m
Glo. T
 mine



These eyes
 No, when
 To hear t
 When bla
 him;
 Nor when
 Told the s
 And twen
 That all t
 Like trees

Anne. Would it were mortal poison, for thy sake! 115
Glo. Never came poison from so sweet a place.]
Anne. [Never bring poison on a fouler toad.]
 Out of my sight! thou dost infect mine eyes.
Glo. Thine eyes, sweet lady, have infected mine.

Anne. Would they were basilisks, to strike thee dead! 120
Glo. I would they were, that I might die at once;
 For now they kill me with a living death.
 Those eyes of thine from mine have drawn salt tears,
 Sham'd their respects with store of childish drops;



Glo. Nay, do not pause, for I did kill King Henry.—
 But 't was thy beauty that provoked me.—(Act I. 2. 179, 180.)

These eyes, which never shed remorseful tear,
 No, when my father York and Edward wept
 To hear! the piteous moan that Rutland made
 When black-fac'd Clifford shook his sword at
 him;
 Nor when thy warlike father, like a child,
 Told the sad story of my father's death, 160
 And twenty times made pause to sob and weep,
 That all the standers-by had wet their cheeks,
 Like trees bedash'd with rain; in that sad time

My manly eyes did scorn an humble tear;
 And what these sorrows could not thence ex-
 hale,² 165
 Thy beauty hath, and made them blind with
 weeping.
 I never su'd to friend nor enemy;
 My tongue could never learn sweet smooth-
 ing³ words;
 But, now⁴ thy beauty is propos'd my fee,

¹ To hear, i. e. to bear of.

² Echale, draw forth. ³ Smoothing, flattering.

⁴ Now, now that.

My proud heart sues, and prompts my tongue
to speak. [*She looks scornfully at him.*
Teach not thy lips such scorn; for they were
made

For kissing, lady, not for such contempt.
If thy revengful heart cannot forgive,
Lo, here I lend thee this sharp-pointed sword:
Which if thou please to hide in this true
breast,

And let the soul forth that adorns thee,
I lay it naked to the deadly stroke,
And humbly beg the death upon my knee.

[*Gives her his sword, and lays his breast
open, kneeling.*

Nay, do not pause; for I did kill King
Henry,

[*She offers at his breast with his sword.*
But 't was thy beauty that provoked me. 150
Nay, now dispatch; 't was I that stab'd
young Edward,—

[*She again offers at his breast.*
But 't was thy heavenly face that set me on.

[*She lets fall the sword.*
Take up the sword again, or take up me.

Anne. Arise, dissendler: though I wish thy
death,

I will not be thy executioner.

Glo. Then bid me kill myself, and I will
do it. [*Rises and takes up his sword.*

Anne. I have already.
Glo. That was in thy rage:

Speak it again, and, even with the word,
This hand, which for thy love did kill thy love,
Shall for thy love kill a far truer love: 160
To both their deaths shalt thou be necessary.

Anne. I would I knew thy heart.

Glo. 'Tis figur'd in my tongue.

Anne. I fear me both are false.

Glo. Then never man was true.

Anne. Well, well, put up your sword.

Glo. Say, then, my peace is made.

Anne. That shalt thou know hereafter.

Glo. But shall I live in hope?

Anne. All men, I hope, live so. 200

Glo. Vouchsafe to wear this ring.

Anne. To take, is not to give.

[*She puts on the ring.*
Glo. Look, how this ring encompasseth thy
finger,

Even so thy breast enclareth my poor heart;

Wear both of them, for both of them are thine.
And if thy poor devoted servant may

But beg one favour at thy gracious hand,

Thou dost confirm his happiness for ever.

Anne. What is it?

Glo. That it may please you leave these sad
designs! 210

To him that hath most cause to be a mourner,
And presently repair to Crosby Place;

Where—after I have solemnly interr'd,

At Chertsey monastery, this noble king,

And wet his grave with my repentant tears

I will with all expedient² duty see you;

For divers unknown reasons, I beseech you,

Grant me this boon.

Anne. With all my heart; and much it joys
me too

To see you are become so penitent.— 220
Tressel and Berkeley, go along with me.

Glo. Bid me farewell.

Anne. 'Tis more than you deserve:
But since you teach me how to flatter you,

Imagine I have said farewell already.

[*Exeunt Lady Anne, Tressel, and Berkeley.*
Glo. Sirs, take up the corpse.

Genl. Towards Chertsey, noble lord!

Glo. No, to White-Friars; there attend my
coming. [*Exeunt all, except Gloucester.*

Was ever woman in this humour woo'd?

Was ever woman in this humour won?

I'll have her;—but I will not keep her long.

What! I, that kill'd her husband and his
father, 230

To take her in her heart's extremest hate;
With curses in her mouth, tears in her eyes,

The bleeding witness of her hatred by;

Having God, her conscience, and these bars
against me,

And I no friends to back my suit withal

But the plain devil and dissembling looks,

And yet to win her,—all the world to nothing!
Ha!

[*Hath she forgot already that brave prince,
Edward, her lord, whom I, some three months*

since, 239
Stab'd in my angry mood at Tewksbury?

A sweeter and a lovelier gentleman—

¹ These sad designs—this sad work

² Expedient, expeditious.

Fram'd in the prodigality of nature, 212
Young, valiant, wise, and, no doubt, right
royal.

The spacious world cannot again afford;
And will she yet abuse her eyes on me,
That cropp'd the golden prime of this sweet
prince,

And made her widow to a woeful bed?
On me, whose all not equals Edward's moiety?
On me, that halt, and am mis-shapen, thus?]
My dukedom to a beggarly denier, 220

I do mistake my person all this while:
Upon my life, she finds, although I cannot,
Myself to be a marvellous proper² man.
I'll be at charges for³ a looking-glass;
And entertain⁴ a score or two of tailors
To study fashions to adorn my body:
Since I am crept in favour with myself,
I will maintain it with some little cost. 250
But first I'll turn you fellow in⁵ his grave;
And then return lamenting to my love. —
Shine out, fair sun, till I have bought a glass.
That I may see my shadow as I pass. [Exit.

SCENE III. *The same. A room in the
palace.*

Enter QUEEN ELIZABETH, RIVERS, and GREY.

Riv. Have patience, madam; there's no
doubt his majesty

Will soon recover his accustom'd health.
[*Grey.* In that you brook it ill, it makes him
worse;

Therefore, for God's sake, entertain good com-
fort,

And cheer his grace with quick⁶ and merry
words.]

Q. Eliz. If he were dead, what would be-
tide of me?

[*Grey.* No other harm but loss of such a lord.
Q. Eliz. The loss of such a lord includes all
harms.]

Grey. The heavens have bless'd you with a
goodly son,
To be your comforter when he is gone. 10

¹ Denier, the twelfth part of a sou; a coin of the lowest
value.

² Proper, handsome, well-proportioned.

³ Be at charges for, put myself to the expense of.

⁴ Entertain, take into my service.

⁵ In, into

⁶ Quick, lively.

Q. Eliz. Ah, he is young; and his minority
Is put into the trust of Richard Gloster, — 12
A man that loves not me nor none of you.

Riv. Is it concluded he shall be protector?
Q. Eliz. It is determin'd, not concluded yet;⁷
But so it must be, if the king miscarry.⁸

Grey. Here come the lords of Buckingham
and Stanley.

Enter BUCKINGHAM and STANLEY.

Buck. Good time of day unto your royal grace!

[*Stan.* God make your majesty joyful as you
have been!

Q. Eliz. The Countess Richmond, good my
Lord of Stanley, 20

To your good prayer will scarcely say amen.
Yet, Stanley, notwithstanding, she's your wife,
And loves not me, he you, good lord, assur'd
I hate not you for her proud arrogance.

Stan. I do beseech you, either not believe
The envious slanders of her false accusers;
Or, if she be accus'd on true report,
Bear with her weakness, which, I think, pro-
ceeds

From wayward sickness, and no grounded
malice.]

Riv. Saw you the king to-day, my Lord of
Stanley? 20

Stan. But now the Duke of Buckingham
and I

Are come from visiting his majesty.

Q. Eliz. What likelihood of his amendment,
lords?

Buck. Madam, good hope; his grace speaks
cheerfully.

Q. Eliz. God grant him health! Did you
confer with him?

Buck. Ay, madam; he desires to make
atonement⁹

Between the Duke of Gloster and your
brothers,

And between them and my lord chamber-
lain;¹⁰

And sent to warn¹¹ them to his royal presence.

⁷ Determin'd, not concluded yet, resolved on, but not
yet finally settled.

⁸ If the king miscarry, if ill befall the king, i.e. if the
king die.

⁹ To make atonement, i.e. to bring about a reconcilia-
tion

¹⁰ My lord chamberlain, i.e. Hastings.

¹¹ Warn, summon.

Q. Eliz. Would all were well! but that
will never be: 40
I fear our happiness is at the height.¹

Enter GLOSTER, HASTINGS, and DOBSET.

Glo. They do me wrong, and I will not en-
dure it:—
Who are they that complain unto the king

That I, forsooth, am stern, and love them not?
By holy Paul, they love his grace but lightly
That fill his ears with such dissentious rumours.
Because I cannot flatter and speak fair,
Smile in men's faces, smooth,² deceive, and egg,³
Duck with French nods and apish courtesy,
I must be held a raucous enemy.
50
Cannot a plain man live and think no harm,



Ric. Have patience, madam; there's no doubt his majesty
Will soon recover his accustomed health.—(Act I. 3. 1, 2.)

But thus his simple truth must be abus'd 52
By silken, sly, insinuating Jacks!

Ric. To whom in all this presence¹ speaks
your grace?

Glo. To thee, that hast nor honesty nor grace.
When have I injur'd thee? when done thee
wrong?
Or thee?—or thee?—or any of your faction!

¹ I fear our happiness is at the height, i.e. I fear we
have reached the summit of our happiness.

² Smooth, act fawningly.

³ Egg, cheat

¹ Presence, audience.

A plague upon you all! [His royal grace—
Whom God preserve better than you would
wish!—

Cannot be quiet scarce a breathing-while, 60
But you must trouble him with lewd¹ com-
plaints.]

Q. Eliz. Brother of Gloucester, you mistake the
matter.

[The king, of his own royal disposition,
And not provok'd by any suitor else;

¹ Lewd, base, vile

Aiming,
That in y
Against t
Makes h
gath
The grou
Glo. I
had,
That wre
perel
Since eve
There's n
Q. Eliz.
ing,
You envy
God grau
Glo. M
need
Our brot
Myself d
Held in o
Are daily
That sen
a nob
Q. Eliz.
ful h
From tha
I never d
Against t
An earne
My lord,
Falsely t
Glo. Y
cause
Of my Le
Ric. Sh
Glo. S
know
She may
She may
And then
And lay t
What ma
may
Ric. W
Glo. W
king,

¹ Careful
anxieties.

² Drove in

Aiming, belike, at your interior hatred. 65
That in your outward action shows itself
Against my children, brothers, and myself,
Makes him to send; that thereby he may
gather

The ground of your ill-will, and so remove it.]
Glo. I cannot tell:—the world is grown so
bad, 70
That wrens make prey where eagles dare not
perch;

Since every Jack became a gentleman,
There's many a gentle person made a Jack.

Q. Eliz. Come, come, we know your mean-
ing, brother Gloucester;

You envy my advancement and my friends';
God grant we never may have need of you!

Glo. Meantime, God grants that we have
need of you:

Our brother is imprison'd by your means,
Myself disgrac'd, and the nobility
Held in contempt; while great promotions so
Are daily given to enoble those
That scarce, some two days since, were worth
a noble.

Q. Eliz. By Him that rais'd me to this care-
ful height¹

From that contented hap² which I enjoy'd,
I never did incense his majesty
Against the Duke of Clarence, but have been
An earnest advocate to plead for him.
My lord, you do me shameful injury,
Falsely to draw me in³ these vile suspects.⁴

Glo. You may deny that you were not the
cause 90

Of my Lord Hastings' late imprisonment.

Riv. She may, my lord; for—

Glo. She may, Lord Rivers!—why, who
knows not so!

She may do more, sir, than denying that:
She may help you to many fair preferments;
And then deny her aiding hand therein,
And lay those honours on your high desert.

What may she not! She may,—ay, marry,
may she,—

Riv. What, marry, may she?

Glo. What, marry, may she! marry with a
king, 100

¹ Careful height, i.e. high position, surrounded with
anxieties.

² *Hap*, fortune.

³ Draw me in, bring me into. ⁴ *Suspects*, suspicious.

A bachelor, a handsome stripling too; 101
Twas⁵ your grandam had a worse match.

Q. Eliz. My Lord of Gloucester, I have too
long borne

Your blunt upbraidings and your bitter scoffs;
By heaven, I will acquaint his majesty
Of those gross taunts I often have endur'd.

I had rather be a country servant-maid
Than a great queen, with this condition,—
To be so baited, scorn'd, and storm'd at:

[*Enter Queen Margaret, behind.*

Small joy have I in being England's queen.

[*Q. Mar. [Aside]* And lessen'd be that small,
God, I beseech him! 111

Thy honour, state, and seat is due to me.]

Glo. What! threat you me with telling of
the king?

Tell him, and spare not: look, what I have
said

I will avouch in presence of the king;

I dare adventure to be sent to the Tower.

'Tis time to speak,—my pains are quite forgot.

[*Q. Mar. [Aside]* Out, devil! I remember
them too well;

Thou kill'dst my husband Henry in the
Tower, 119

And Edward, my poor son, at Tewksbury.

Glo. Ere you were queen, ay, or your hus-
band king,

I was a pack-horse in his great affairs;

A weeder-out of his proud adversaries.

A liberal rewarder of his friends:

To royalise his blood I spilt mine own.

[*Q. Mar. [Aside]* Ay, and much better blood
than his or thine.

Glo. In all which time you and your hus-
band Grey

Were factions for the house of Lancaster;

And, Rivers, so were you:—was not your
husband 129

In Margaret's battle⁶ at Saint Alban's slain?

Let me put in your minds, if you forget,

What you have been ere now, and what you are;
Withal, what I have been, and what I am.

Q. Mar. [Aside] A murderous villain, and
so still thou art.

Glo. Poor Clarence did forsake his father,
Warwick;

⁵ *Twas*, truly. ⁶ *In Margaret's battle*, or, Margaret's slide.

Ay, and forswore himself,—which Jesu pardon!

Q. Mar. [*Aside*] Which God revenge!

Glo. To fight on Edward's party, for the crown;

And for his meed, poor lord, he is mew'd up,]
I would to God my heart were flint, like Edward's; 140

Or Edward's soft and pitiful, like mine:
I am too childish-foolish for this world.

[*Q. Mar.* [*Aside*] Hie thee to hell for shame,
and leave this world,

Thou cacodemon!¹ there thy kingdom is.]

Ric. My Lord of Gloster, in those busy days
Which here you urge to prove us enemies,
We follow'd then our lord, our lawful king:
So should we you, if you should be our king.

Glo. If I should be!—I had rather be a peller:

Far be it from my heart, the thought of it! 150

[*Q. Eliz.* As little joy, my lord, as you suppose

You should enjoy, were you this country's king,

As little joy you may suppose in me,
That I enjoy, being the queen thereof,]

Q. Mar. [*Aside*] As little joy enjoys the queen thereof;

For I am she, and altogether joyless.
I can no longer hold me patient.—]

[*Advancing.*

Hear me, you wrangling pirates, that fall out
In sharing that which you have pill'd from me!²

Which of you trembles not that looks on me? 160

If not, that, I being queen, you bow like subjects,

Yet that, by you depos'd,³ you quake like rebels?

[*To Gloster*] Ah, gentle villain,⁴ do not turn away!

Glo. Foul wrinkled witch, what mak'st⁵ thou in my sight!

¹ *Cacodemon*, evil spirit

² *Pill'd from me*, robbed me of.

³ *By you depos'd*, i. e. I being deposed by you

⁴ *Gentle villain*, wretch of gentle birth; perhaps *gentle*

is used here in a double sense, ironically

⁵ *Mak'st*, i. e. doest.

Q. Mar. But repetition⁶ of what thou'st marr'd;⁷ 165

That will I make before I let thee go.

Glo. Wert thou not banished on pain of death?

Q. Mar. I was;

But I do find more pain in banishment
Than death can yield me here by my abode.⁸

A husband and a son thou ow'st to me,— 171
[*To Q. Eliz.*] And thou a kingdom,—all of you
allegiance:

The sorrow that I have, by right is yours;
And all the pleasures you usurp are mine.

Glo. The curse my noble father laid on thee,

When thou didst crown his warlike brows
With paper;

And with thy scorns drew'st rivers from his eyes;

And then, to dry them, gav'st the duke a clout
Steep'd in the faultless blood of pretty Rutland;—

His curses, then from bitterness of soul
Denounc'd against thee, are all fall'n upon thee;
And God, not we, hath plagu'd⁹ thy bloody deed. 181

[*Q. Eliz.* So just is God, to right the innocent.

Hast. O, 'twas the foulest deed to slay that babe,

And the most merciless that e'er was heard of.

Ric. Tyrants themselves wept when it was reported.

Dor. No man but prophesied revenge for it.

Back. Northumberland, then present, wept to see it,]

Q. Mar. [What! were you snarling all before I came,

Ready to catch each other by the throat,
And turn you all your hatred now on me?]

Did York's dread curse prevail so much with heaven, 191
That Henry's death, my lovely Edward's death,

⁶ *Repetition*, to be pronounced as quibblesyllable; re-pe-ti-ti-on.

⁷ *Of what thou'st marr'd*, i. e. of her denunciation of them all which Gloster had interrupted.

⁸ *My abode*, i. e. the fact of my remaining.

⁹ *Plagu'd*, punished.

Their kin
Could all
Cancurses

Why, the
curse

Though n
As om's

Edward t
For Edwa

Die in his
Thyself a

Outlive th
Long may

And see a
Deck'd in

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Long die

And, afte
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queen
Rivers an

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son

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That non
But by so

Glo. H
with

Q. Mar.
thou

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Exceeding

O let the
And then

On thee,
peace

The worm
Thy frien

liv'st,
And take

No sleep
Unless it

Allrights
Thou elvis

Thou that
The slave

¹ *Could all*
either, only

² *So all'd*, inst

Their kingdom's loss, my woeful banishment,
 Could all but answer for¹ that peevish brat!
 Can curses pierce the clouds and enter heaven!—
 Why, then, give way, dull clouds, to my quick
 curses! —

Though not by war, by surfeit die your king,
 As ours by murder, to make him a king!
 Edward thy son, that now is Prince of Wales,
 For Edward my son, that was Prince of Wales,
 Die in his youth by like untimely violence! 201
 Thyself a queen, for me that was a queen,
 Outlive thy glory, like my wretched self!
 Long mayst thou live to wait thy children's loss;
 And see another, as I see thee now,
 Deck'd in thy rights, as thou art stall'd² in
 mine!

Long die thy happy days before thy death;
 And, after many lengthen'd hours of grief,
 Die neither mother, wife, nor England's
 queen! — 209

Rivers and Dorset, you were standers-by,—
 And so wast thou, Lord Hastings,—when my
 son

Was stabbd with bloody daggers: God, I pray
 him,

That none of you may live his natural age,
 But by some unlook'd³ accident cut off!

Glo. Have done thy charm, thou hateful
 wither'd hag!

Q. Mar. And leave out thee? stay, dog, for
 thou shalt hear me.

If heaven have any grievous plague in store
 Exceeding those that I can wish upon thee,
 O let them keep it till thy sins be ripe
 And then hurl down their indignation 220
 On thee, the troubler of the poor world's
 peace!

The worm of conscience still⁴ be-gnaw thy soul!
 Thy friends suspect for traitors while thou
 liv'st,

And take deep traitors for thy dearest friends!
 No sleep close up that deadly eye of thine,
 Unless it be while some tormenting dream
 Allrights thee with a hell of ugly devils!
 Thou elvish-mark'd, abortive, rooting hog!
 Thou that wast seal'd in thy nativity
 The slave of nature, and the son of hell! 230

¹ Could all but answer for, &c., i. e. could, all taken to-
 gether, only atone for Rutland's death.
² Stall'd, installed. ³ Unlook'd, unforeseen. ⁴ Still, ever.

[Thou slander of thy heavy mother's womb!
 Thou loathed issue of thy father's loins!]

Thou rag of honour! thou detested — 233

Glo. [Interrupting] Margaret.

Q. Mar. Richard!

Glo. Ha!

Q. Mar. I call thee not.

Glo. I cry thee mercy, then; for I did think
 That thou hadst call'd me all these bitter
 names.

Q. Mar. Why, so I did; but look'd for no
 reply.

O let me make the period⁵ to my curse!

Glo. 'Tis done by me, and ends in—Mar-
 garet.

Q. Eliz. Thus have you breath'd your curse
 against yourself. 240

Q. Mar. Poor painted⁶ queen, vain flourish
 of my fortune!⁷

Why strew'st thou sugar on that bottled⁸
 spider,

Whose deadly web ensuareth thee about!

Fool, fool! thou whett'st a knife to kill thyself.
 The day will come that thou shalt wish for me
 To help thee curse this poisonous bunch-
 back'd toad.

Hast. False-holding woman, end thy frantic
 curse,

Lest to thy harm thou move⁹ our patience.

Q. Mar. Foul shame upon you! you have
 all mov'd mine.

Ric. Were you well¹⁰ serv'd, you would be
 taught your duty. 250

Q. Mar. To serve me well, you all should do
 me duty.

Teach me to be your queen, and you my sub-
 jects:

O, serve me well, and teach yourselves that
 duty!

Dor. Dispute not with her,—she is lunatic.

Q. Mar. Peace, master marquess, you are
 unlapert:

Your fire-new¹¹ stamp of honour is scarce
 current:

O that your young nobility could judge

⁵ Period, conclusion. ⁶ Painted, i. e. sham

⁷ Vain flourish of my fortune, i. e. having but the empty
 externals of the rank which is mine.

⁸ Bottled, bloated. ⁹ Move, enrage. ¹⁰ Well, i. e. rightly.

¹¹ Fire-new, fresh from the mint = brand-new.

What 't were to lose it, and be miserable!
They that stand high have many blasts to
shake them;

And if they fall, they dash themselves to
pieces. 260

Glo. Good counsel, marry:— learn it, learn
it, marquess.

Dor. It touches you, my lord, as much as me.

Glo. Ay, and much more: but I was born
so high,

Our aery¹ buildeth in the cedar's top,
And dallies with the wind, and scorns the sun.

Q. Mar. And turns the sun to shade;—alas!
alas!—

Witness my son, now in the shade of death;
[Whose bright out-shining beams thy cloudy
wrath

hath in eternal darkness folded up.]
Your aery¹ buildeth in our aery's¹ nest;— 270

O God, that seest it, do not suffer it;
As it was won with blood, lost be it so!

Back. Peace, peace, for shame, if not for
charity.

[*Q. Mar.* Urge neither charity nor shame to
me:

Uncharitably with me have you dealt,
And shamefully my hopes by you are
butcher'd.

My charity is outrage, life my shame,
And in that shame still live my sorrow's rage!

Back. Have done, have done.]

Q. Mar. O princely Buckingham, I'll kiss
thy hand, 280

In sign of league and amity with thee:
Now fair befall thee and thy noble house!

Thy garments are not spotted with our blood,
Nor thou within the compass of my curse.

Back. Nor no one here; for curses never pass²
The lips of those that breathe them in the air;

Q. Mar. I will not think but they ascend
the sky,

And there awake God's gentle-sleeping peace,
O Buckingham, take heed of yonder dog!

Look, when he fawns he bites; and when he
bites, 290

His venom tooth will rankle to the death:
Have nought to do with him, beware of him;

Sin, death, and hell have set their marks on
him, 293

And all their ministers attend on him,
Glo. What doth she say, my Lord of Buck-
ingham?

Back. Nothing that I respect,³ my gracious
lord.

Q. Mar. What, dost thou scorn me for my
gentle counsel?

And soothe⁴ the devil that I warn thee from?
O, but remember this another day,

When he shall split thy very heart with sor-
row, 300

And say, poor Margaret was a prophetess!—
Live each of you the subjects to his hate,

And he to yours, and all of you to God's!]
[*Exit.*

Host. My hair doth stand on end to hear
her curses.

Ric. And so doth mine: I muse why she's
at liberty.

Glo. I cannot blame her: by God's holy
mother,

She hath had too much wrong; and I repent
My part thereof that I have done to her.

[*Q. Eliz.* I never did her any, to my know-
ledge.

Glo. Yet you have all the vantage of her
wrong, 310

I was too hot to do somebody good
That is too cold in thinking of it now.

Marry, as for Clarence, he is well repaid;
He is frank'd up to fattening⁵ for his pains;—

God pardon them that are the cause of it!

Ric. A virtuous and a Christian-like con-
clusion,

To pray for them that have done seath⁶ to us.
Glo. So do I ever: [*Aside*] being well
advis'd;

For had I curs'd now, I had curs'd myself.]

Enter CATESBY.

Cates. Madam, his majesty doth call for
you,— 320

And for your grace, and you, my noble lords.
Q. Eliz. Catesby, I come.— Lords, will you
go with me?

¹ *Aery*, brood; here -race.

² *Pass*, i. e. go beyond (in their effect).

³ *Respect*, regard, pay attention to.

⁴ *Soothe*, flatter.

⁵ *Frank'd up to fattening*, shut up in a sty for the pur-
pose of being fattened.

⁶ *Seath*, injury.

Ric. We wait upon your grace. 323
[*Exeunt all except Gloster.*]

Glo. I do the wrong, and first begin to brawl.
The secret mischiefs that I set on broach
I lay unto the grievous charge of others.
Clarence,—whom I, indeed, have laid in dark-
ness,—
I do beweepe to many simple gulls;¹

Nauley, to Hastings, Stanley, Buckingham;
And say it is the queen and her allies 330
That stir the king against the duke my
brother.

Now, they believe it; and withal whet me
To be reveng'd on Rivers, Vaughan,² Grey:
But then I sigh; and, with a piece of Scripture,
Tell them that God bids us do good for evil:



Glo. How now, my hardy, stout, resolved mates!
Are you now going to dispatch this thing?—(Act I. 3. 340, 341.)

And thus I clothe my naked villainy
With old odd ends stol'n out of holy writ;
And seem a saint, when most I play the
devil.—

But, soft! here come my executioners. 339

Enter two Murderers.

How now, my hardy, stout, resolved³ mates!
Are you now going to dispatch this thing?

¹ Gulls, dupes.

² Vaughan, pronounced as a dissyllable.

³ Resolved, resolute.

First Murder. We are, my lord; and come to
have the warrant, 342
That we may be admitted where he is.

Glo. Well thought upon;—I have it here
about me; [Gives the warrant.

When you have done, repair to Crosby Place.
But, sirs, be sudden¹ in the execution,
Withal obdurate, do not hear him plead;
For Clarence is well-spoken, and perhaps
May move your hearts to pity, if you mark² him.

¹ Sudden, quick

² Mark, heed.

First March. Tut, tut, my lord, we will not stand to prate; 350
Talkers are no good doers: be assur'd
We go to use our hands, and not our tongues.
Glo. Your eyes drop millstones, when fools' eyes fall tears:
I like you, lads:— about your business straight;
Go, go, dispatch.

First March. We will, my noble lord.
[*Exeunt.*]

SCENE IV. *The same. A room in the Tower.*

Enter CLARENCE and BRAKENBURY.

Brok. Why looks your grace so heavily to-day?

Clar. O, I have pass'd a miserable night,
So full of fearful dreams, of ugly sights,
That, as I am a Christian faithful man,¹
I would not spend another such a night.
Though 't were to buy a world of happy days,
So full of dismal terror was the time!

Brok. What was your dream, my lord? I pray you, tell me.

Clar. Methought that I had broken from the Tower,

And was embark'd to cross to Burgundy: 40
And, in my company, my brother Gloucester;
Who from my cabin tempted me to walk
Upon the hatches:² [thence we look'd toward
England,

And cited up³ a thousand heavy times,
During the wars of York and Lancaster,
That had befall'n us.] As we pac'd along
[Upon the giddy footing of the hatches,]
Methought that Gloucester stumbled: and, in
falling,

Struck me, that thought to stay him, over-
board

Into the tumbling billows of the main. 20
O Lord! methought, what pain it was to
drown!

What dreadful noise of water in mine ears!
What sights of ugly death within mine eyes!
Methought I saw a thousand fearful wrecks:

A thousand men that fishes gnaw'd upon;
Wedges of gold, great anchors, heaps of pearl,
Inestimable stones, unvali'd⁴ jewels,
All scatter'd in the bottom of the sea:
Some lay in dead men's skulls; and, in the holes
Where eyes did once inhabit, there were
crept— 20

As 't were in scorn of eyes— reflecting gems,
That woo'd the slimy bottom of the deep,
And mock'd the dead bones that lay scatter'd
by,

Brok. Had you such leisure in the time of
death

To gaze upon these secrets of the deep?

Clar. Methought I had; and often did I
strive

To yield the ghost; but still the envious flood
Stopp'd in my soul, and would not let it forth
[To find the empty, vast, and wandering air,
But smother'd it within my panting bulk,⁵ 10
Which almost burst to belch it in the sea.]

Brok. Awak'd you not in this sore agony?

Clar. No, no, my dream was lengthen'd
after life;

O, then began the tempest to my soul!
I pass'd, methought, the melancholy flood,
With that somer⁶ ferryman which poets write of,
Unto the kingdom of perpetual night.

The first that there did greet my stranger soul,
Was my great father-in-law, renowned War-
wick; 10

Who cried aloud, "What scourge for perjury
Can this dark monarchy afford false Clarence?"
And so he vanish'd; then came wandering by
A shadow like an angel, with bright hair
Dabbled in⁷ blood; and he shriek'd out aloud,
"Clarence is come, false, fleeting, perjur'd
Clarence,

That stab'd me in the field by Tewksbury;
Seize on him, Furies, take him unto tor-
ment!"

With that, methought, a legion of foul fiends
Environ'd me, and howled in mine ears
Such hideous cries, that, with the very noise,
I trembling wak'd, and, for a season after, 15
Could not believe but that I was in hell,—
Such terrible impression made my dream.

¹ Faithful man, i.e. orthodox believer

² The hatches, i.e. the deck.

³ Cited up, recounted.

⁴ Unvali'd, i.e. invaluable.

⁵ Bulk, body.

⁶ Somer, morose.

⁷ Dabbled in—spattered with

⁸ Fleeting, inconstant

Book. No marvel, lord, though it affrighted
you;

I am afraid, methinks, to hear you tell it.

Clare. O Brakenbury, I have done those things,

That now give evidence against my soul,
For Edward's sake; and see how he requites
me!

O God! if my deep prayers cannot appease thee,
But thou wilt be aveng'd on my misdeeds,
Yet execute thy wrath in me alone,—

O spare my guiltless wife and my poor children!

I pray thee, Brakenbury, stay by me.
My soul is heavy, and I fain would sleep.

[*Clarence lies down on pallet.*]

Book. I will, my lord; God give your grace
good rest!—

[Sorrow breaks seasons and reposing hours,
Makes the night morning, and the noontide
night.]

Princes have but their titles for their glories,
An outward honour for an inward toil;

And, for² unfelt imaginations,
They often feel a world of restless cares:

So that, between their titles and low name,
There's nothing differs but the outward fame.

Enter the two Murderers.

First Murder. Ho! who's here!

Book. What wouldst thou, fellow! and how
cam'st thou hither!

First Murder. I would speak with Clarence,
and I came hither on my legs.

Book. What, so brief!

Sec. Murder. 'Tis better, sir, than to be
tedious. Let him see our commission; and
talk no more.

[*First Murder, gives a paper to Brakenbury,
who reads it.*]

Book. I am, in this, commanded to deliver
The noble Duke of Clarence to your hands:—
I will not reason what is meant hereby,
because I will be guiltless of the meaning.

There lies the duke asleep [Pointing to pallet],
and there the keys [Giving him keys];

I'll to the king; and signify to him
That thus I have resign'd to you my charge.

First Murder. You may, sir; 'tis a point of
wisdom; fare you well. [*Exit Brakenbury.*]

Sec. Murder. What, shall we stab him as he
sleeps?

First Murder. No; he'll say 't was done
cowardly, when he wakes.

Sec. Murder. Why he shall never wake until
the great judgment-day.

First Murder. Why, then he'll say we stabb'd
him sleeping.

Sec. Murder. The using of that word "judg-
ment" hath bred a kind of remorse in me.

First Murder. What, art thou afraid!

Sec. Murder. Not to kill him, having a war-
rant for it; but to be damn'd for killing him,
from the which no warrant can defend me.

First Murder. I thought thou hadst been re-
solute.

Sec. Murder. So I am, to let him live.

First Murder. I'll back to the Duke of Glos-
ter, and tell him so.

Sec. Murder. Nay, I prithee, stay a little: I
hope my passionate³ humour will change; it
was wont to hold me but while one tells
twenty.

First Murder. [After a short pause] How dost
thou feel thyself now!

Sec. Murder. Some certain dregs of conscience
are yet within me.

First Murder. Remember our reward, when
the deed's done.

Sec. Murder. Zounds, he dies; I had forgot
the reward.

First Murder. Where's thy conscience now!

Sec. Murder. In the Duke of Gloucester's purse.

[*First Murder.* So, when he opens his purse
to give us our reward, thy conscience flies
out.

Sec. Murder. 'Tis no matter; let it go; there's
few or none will entertain it.]

First Murder. What if it come to thee again!

Sec. Murder. I'll not meddle with it,—it
makes a man a coward; a man cannot steal,
but it accuseth him; a man cannot swear, but
it checks him; [a man cannot lie with his
neighbour's wife, but it detects him;] 'tis a
blushing shame-fac'd spirit that mutinies in a
man's bosom; it fills a man full of obstacles:

¹ In=on.

² For, in return for.

³ Passionate=compassionate; or, simply, emotional.

it made me once restore a purse of gold, that by chance I found; it beggars any man that keeps it: it is turn'd out of all towns and cities for a dangerous thing; and every man that means to live well endeavours to trust to himself and live without it.

First Mord. Zounds, it is even now at my elbow, persuading me not to kill the duke. 150

Sec. Mord. Take the devil in thy mind, and believe him¹ not; he¹ would insinuate² with thee but to make thee sigh.

First Mord. I am strong-fram'd, he¹ cannot prevail with me.

Sec. Mord. Spoke like a tall³ man that respects his reputation. Come, shall we fall to work?

First Mord. Take⁴ him over the costard⁵ with the hilts of thy sword, and then throw him into the malusey-butt in the next room.

Sec. Mord. O excellent device! and make a sop⁶ of him. 162

First Mord. Soft! he wakes.

Sec. Mord. Strike!

First Mord. No, we'll reason⁷ with him.

Char. [*Waking*] Where art thou, keeper? give me a cup of wine.

First Mord. You shall have wine enough, my lord, anon.

[*Char.* In God's name, what art thou?

First Mord. A man, as you are. 170

Char. But not, as I am, royal.

First Mord. Nor you, as we are, loyal.

Char. Thy voice is thunder, but thy looks are humble.

First Mord. My voice is now the king's, my looks mine own.

Char. How darkly and how deadly dost thou speak!

Your eyes do menace me: why look you pale? Who sent you hither? Wherefore do you come?

Both Mord. To, to, to—

Char. To murder me!

Both Mord. Ay, ay.

Char. You scarcely have the hearts to tell me so, 180

¹ *Him, he,* both refer to conscience.

² *Insinuate* ingratiate himself.

³ *Tall,* stout, daring. ⁴ *Take* = strike. ⁵ *Costard,* head.

⁶ *A sop,* i.e. anything steeped in liquor. ⁷ *Reason,* i.e. talk.

And therefore cannot have the hearts to do it. Wherein, my friends, have I offended you?

First Mord. Offended us you have not, but the king. 183

Char. I shall be reconcil'd to him again.

Sec. Mord. Never, my lord; therefore prepare to die.

Char. Are you drawn forth among a world of men

To slay the innocent? What is my offence?

Where is the evidence that doth accuse me?

What lawful quest⁸ have given their verdict up 189

Unto the frowning judge? or who pronounce'd

The bitter sentence of poor Clarence's death?

Before I be convict⁹ by course of law,

To threaten me with death is most unlawful.

I charge you, as you hope to have redemption By Christ's dear blood shed for our grievous sins,

That you depart, and lay no hands on me;

The deed you undertake is damnable.

First Mord. What we will do, we do upon command.

Sec. Mord. And he that hath commanded is our king.

Char. Erroneous¹⁰ vassals! the great King of kings 200

Hath in the table of his law commanded

That thou shalt do no murder: will you, then, Spurn at his edict, and fulfil a man's?

Take heed; for he holds vengeance in his hand,

To hurl upon their heads that break his law.

Sec. Mord. And that same vengeance doth he hurl on thee,

For false swearing, and for murder too;

Thou didst receive the sacrament to fight

In quarrel of¹¹ the house of Lancaster.

First Mord. And, like a traitor to the name of God, 210

Didst break that vow; and with thy treacherous blade

Unripp'dst the bowels of thy sovereign's son.

Sec. Mord. Whom thou wast sworn to cherish and defend.

⁸ *Quest,* inquest or jury.

⁹ *Convict,* convicted.

¹⁰ *Erroneous,* mistaken.

¹¹ *In quarrel of* in the cause of.

First

dread

When I

Char. M

For Edw

He sends

For in th

If God w



Char. I

rage

First

and

Provoke

Char. I

I am his

If you ar

And I w

¹ *Dear*

² *My*

³ *Me*

VOL.

First Murd. How canst thou urge God's
dreadful law to us, 211
When thou hast broke it in such dear¹ degree?
Clar. Alas! for whose sake did I that ill deed?
For Edward, for my brother, for his sake:
He sends you not to murder me for this; 220
For in that sin he is as deep as I.
If God will be avenged for the deed,

O, know you yet, he doth it publiely: 222
Take not the quarrel from his powerful arm;
He needs no indirect or lawless course
To cut off those that have offended him.
First Murd. Who made thee, then, a bloody
minister,
When gallant, springing, brave Plantagenet,
That princely novice, was struck dead by thee?



Clar. In God's name, what art thou?—(Act I. 4. 168.)

Clar. My brother's love,² the devil, and my
rage.
First Murd. Thy brother's love, our duty,
and thy faults, 230
Provoke us hither now to slaughter thee.
Clar. If you do love my brother, hate not me;
I am his brother, and I love him well.
If you are hir'd for meed,³ go back again,
And I will send you to my brother Gloster,

Who shall reward you better for my life 236
Than Edward will for tidings of my death.
Sec. Murd. You are deceiv'd, your brother
Gloster hates you.
Clar. O, no, he loves me, and he holds me dear:
Go you to him from me.
Both Murd. Ay, so we will. 240
Clar. Tell him, when that our princely
father York
Bless'd his three sons with his victorious arm,
And charg'd us from his soul to love each
other,

¹ *Dear* = extreme.

² *My brother's love*, i. e. my love for my brother.

³ *Meed*, reward.

He little thought of this divided friendship:
Bid Gloucester think on this, and he will weep.

First Mord. Ay, millstones; as he lesson'd
us to weep. 213

Char. O, do not slander him, for he is kind.

First Mord. Right,

As snow in harvest. — Come, you deceive your-
self:

'Tis he that sends us to destroy you here, 230
Char. It cannot be; for he bewept my for-
tune,

And lugg'd me in his arms, and swore, with
sobs,

That he would labour my delivery.

First Mord. Why, so he doth, when he de-
livers you

From this earth's thralldom to the joys of
heaven.

See, Mord. Make peace with God, for you
must die, my lord.

Char. Hast thou that holy feeling in thy soul,
To counsel me to make my peace with God,
And art thou yet to thy own soul so blind,
That thou wilt war with God by murdering
me! — 260

O, sirs, consider, he that set you on
To do this deed will hate you for the deed.

See, Mord. What shall we do?

Char. Relent, and save your souls.

First Mord. Relent! 'tis cowardly and
womanish.

Char. Not to relent is beastly, savage,⁵
devilish. *

My friend, I spy some pity in thy looks; 270
O, if thine eye be not a flatterer,

Come thou on my side, and entreat for me:

A begging prince what beggar juries not?

First Mord. Ay, thus, and thus [*Stabs him*]:
if all this will not do,

I'll drown you in the malmscy-butt within.
[*Exit, with the body.*]

See, Mord. A bloody deed, and desperately
dispatch'd!

How fair, like Pilate, would I wash my hands
Of this most grievous murder! 280

Re-enter First Murderer.

First Mord. How now! what mean'st thou,
that thou help'st me not!

By heaven, the duke shall know how slack
you've been.

See, Mord. I would he knew that I had
sav'd his brother!

Take thou the fee, and tell him what I say;
For I repent me that the duke is slain. [*Exit.*]

First Mord. So do not I; go, coward as thou
art. —

Well, I'll go hide the body in some hole,
Till that the duke¹ give order for his burial:

And when I have my meed,² I will away; 290
For this³ will out, and then I must not stay.
[*Exit.*]

ACT II.

SCENE I. *London. A room in the palace.*

*Enter KING EDWARD, enfeebled by illness, leaning
on the arm of HASTINGS and RIVERS;
QUEEN ELIZABETH, DORSET, BUCKING-
HAM, GREY, and others.*

[*K. Edw.* Why, so; — now have I done a good
day's work: —

You poets, continue this united league:
I every day expect an embassage
From my Redeemer to redeem me hence;

And now in peace my soul shall part⁴ to
heaven,

Since I have made my friends at peace on earth.
Rivers and Hastings, take each other's hand;

Dissemble not your hatred, swear your love.

Riv. By heaven, my soul is purg'd from
grudging hate;

And with my hand I seal my true heart's
love. 10

H. st. So thrive I, as I truly swear the like!

K. Edw. Take heed you dally⁵ not before
your king;

* Lines 266-269, 273, and 275 Globe edn. omitted. (See
note 294d.)

¹ *The Duke of Gloucester*

² *Meed*, reward. ³ *This is* this murder.

⁴ *Part*, depart

⁵ *Dally*, trifle.

Lest he that is the supreme King of kings
Confound your hidden falsehood, and award
Either of you to be the other's end. 15

Hast. So prosper I, as I swear perfect love!

Riv. And I, as I love Hastings with my heart!

K. Edw. Madam, yourself are not exempt
in this, —

Nor you, son Dorset, — Buckingham, nor
you; — 19

You have been factions one against the other.
Wife, love Lord Hastings, let him kiss your
hand;

And what you do, do it unfeignedly.

Q. Eliz. There, Hastings; I will never more
remember

Our former hatred, so thrive I and mine!

K. Edw. Dorset, embrace him; — Hastings,
love lord marquess.

Dor. This interchange of love, I here pro-
test,

Upon my part shall be inviolable.

Hast. And so swear I. [*They embrace.*]

K. Edw. Now, princely Buckingham, seal
thou this league

With thy embracements to my wife's allies, 30
And make me happy in your mity.

Back. [*To the Queen*] Whenever Buckingham
doth turn his hate

Upon your grace, but with all duteous love
Doth cherish you and yours, God punish me

With hate in those where I expect most love!
[When I have most need to employ a friend,

And most assured that he is a friend,
Deep, hollow, treacherous, and full of guile,
Be he unto me! — this do I beg of God,]

When I am cold in zeal to you or yours. 40

[*Embracing Rivers, &c.*]

K. Edw. A plucking cordial, princely Buck-
ingham,

Is this thy love unto my sickly heart.
There waiteth now our brother Gloucester here,
To make the perfect period of this peace.

Back. And, in good time, here comes the
noble duke.

Enter GLOSTER, attended by RATCLIFF.

Glo. Good morrow to my sovereign king
and queen:

And, princely peers, a happy time of day!

K. Edw. Happy, indeed, as we have spent
the day.

Brother, we have done deeds of charity;
Made peace of enmity, fair love of hate, 50

Between these swelling wrong-incensed peers.
Glo. A blessed labour, my most sovereign

liege, —
[Among this princely heap, if any here,
By false intelligence or wrong surmise,
Hold me a foe;

If I unwittingly, or in my rage,
Have aught committed that is hardly borne
By any in this presence, I desire

To reconcile me to his friendly peace;]

'Tis death to me to be at enmity; 60

I hate it, and desire all good men's love. —
[First, madam, I entreat true peace of you,
Which I will purchase with my duteous ser-
vice; —

Of you, my noble cousin Buckingham,
If ever any grudge were lodg'd between us: —

Of you, Lord Rivers, — and, Lord Grey, of you,
That all without desert have frown'd on
me; —

Dukes, earls, lords, gentlemen; — indeed, of all.]

I do not know that Englishman alive
With whom my soul is any jot at odds 70

More than the infant that is born to-night; —
I thank my God for my humility.

Q. Eliz. A holy day shall this be kept here-
after: —

I would to God all strifes were well com-
pounded. —

My sovereign lord, I do beseech your highness
to take our brother Clarence to your grace.

Glo. Why, madam, have I offer'd love for
this,

To be so flouted in this royal presence?
Who knows not that the gentle duke is dead?

[*They all start.*]

You do him injury to scorn his corpse, 80

Riv. Who knows not he is dead! who
knows he is!

Q. Eliz. All-seeing heaven, what a world is
this!

Back. Look I so pale, Lord Dorset, as the
rest?

Dor. Ay, my good lord; and no man in this
presence

but his red colour hath forsook his cheeks.

K. Ebor. Is Clarence dead? the order was
revers'd.

Glo. But he, poor man, by your first order
died,

And that¹ a winged Mercury did bear;
Some tardy cripple bore the countermand,
[That came too lag² to see him buried. 90
God grant that some, less noble and less loyal,
Nearer in bloody thoughts, but not in blood,
Deserve not worse than wretched Clarence
did,
And yet go current from suspicion!]

Enter STANLEY.

Stan. A boon, my sovereign, for my ser-
vice done!

K. Ebor. I pray thee, peace: my soul is full
of sorrow.

Stan. I will not rise, unless your highness
hear me.

K. Ebor. Then say at once what is it thou
request'st.

Stan. The forfeit,³ sovereign, of my ser-
vant's life;

Who slew to-day a riotous gentleman 100
Lately attendant on the Duke of Norfolk.

K. Ebor. Have I a tongue to doom my bro-
ther's death,

And shall that tongue give pardon to a slave?
My brother kill'd no man,— his fault was
thought,

And yet his punishment was bitter death.
Who sn'd to me for him? who, in my wrath,
Kneel'd at my feet, and bade me be advis'd?
Who spoke of brotherhood? who spoke of love?
[Who told me how the poor soul did forsake
The mighty Warwick, and did fight for me?
Who told me, in the field at Tewksbury, 111
When Oxford had me down, he rescu'd me,
And said, "Dear brother, live, and be a
king"?]

Who told me, when we both lay in the field
Frozen almost to death, how he did lap⁴ me
Even in his garments, and did give himself,
All thin and naked, to the numb cold night?
[All this from my remembrance british wrath
Sinfully pluck'd, and not a man of you

¹ That, i.e. the first order.

² Lag, late.

³ Forfeit, the thing forfeited.

⁴ Lap, wrap.

Had so much grace to put it in my mind. 120
But when your carters or your waiting-vassals
Have done a drunken slaughter, and defac'd
The precious image of our dear Redeemer,
You straight are on your knees for pardon,
pardon;

And I, unjustly too, must grant it you:—
But for my brother not a man would speak,—
Nor I, ungracious,⁵ speak unto myself
For him, poor soul.] The proudest of you all
Have been beholding to him in his life;
Yet none of you would once beg for his life.—
O God, I fear thy justice will take hold 131
On me, and you, and mine, and yours for
this!—

Come, Hastings, help me to my closet.—
Ah, poor Clarence!

[*Event King, Queen, Hastings, Rivers,
Dorset, and Grey.*

Glo. This is the fruit of rashness!—Mark'd
you not

How that the guilty kindred of the queen
Look'd pale when they did hear of Clarence
death!

O, they did urge it still⁶ unto the king!
God will revenge it.— Come, lords, will you go,
[To comfort Edward with our company.] 140
Buck. We wait upon your grace. [*Event.*

SCENE II. *The same. Another room in the
palace.*

*Enter the DUCHESS OF YORK, with a Son
and Daughter of CLARENCE.*

[*Son.* Good grandma, tell us, is our father
dead?

Duch. No, boy.

Dough. Why do you weep so oft, and beat
your breast,

And cry, "O Clarence, my unhappy son!"

Son. Why do you look on us, and shake
your head,

And call us orphans, wretches, castaways,
If that our noble father be alive?

Duch. My pretty consins, you mistake me
both;

I do lament the sickness of the king,

⁵ Ungracious, Impious, without religious grace.

⁶ Still, constantly.

As loth to
It were los

Son. Th
is dea

The king n
God will r

With daily
Dough.

Duch. P
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Incapable!
You can

death.
Son. Gr

Gloster
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Enter QUEEN

Q. Eliz.
weep,

To chide r
I'll join w

And to my
[*Duch.*

patien
Q. Eliz.

Edward, r
Why go o

gone?
Why with

sap?

As loth to lose him, not your father's death; 10
It were lost sorrow to wail one that's lost.

Son. Then, grandam, you conclude that he
is dead.

The king my uncle is to blame for this:
God will revenge it; whom I will impórtune
With daily prayers¹ all to that effect.

Daugh. And so will I.

Duch. Peace, children, peace! the king doth
love you well:
Incapable² and shallow innocents,
You cannot guess who caus'd your father's
death.

Son. Grandam, we can; for my good uncle
Glóster 20

Told me, the king, provok'd to it by the queen,
Devis'd impeachments to imprison him;
And when my uncle told me so, he wept,
And pitied me, and kindly kiss'd my cheek;
Bade me rely on him as on my father,
And he would love me dearly as his child.

Duch. Ah, that deceit should steal such
gentle shape,
And with a virtuous visor hide deep vice!
He is my son; ay, and therein my shame;
Yet from my dugs he drew not this deceit. 30

Son. Think you my uncle did dissemble,
grandam?

Duch. Ay, boy.

Son. I cannot think it.—Hark! what noise
is this?]

Enter QUEEN ELIZABETH, *distractedly*; RIVERS
and DORSET *following her.*

Q. Eliz. O, who shall hinder me to wail and
weep,

To chide my fortune, and torment myself?
I'll join with black despair against my soul,
And to myself become an enemy.

[*Duch.* What means this scene of rude im-
patience?

Q. Eliz. To make an act of tragic violence:—
Edward, my lord, thy son, our king, is dead!
Why grow the branches when the root is
gone? 41

Why wither not the leaves that want their
sap!

If you will live, lament; if die, be brief, 43
That our swift-winged souls may catch the
king's;

Or, like obedient subjects, follow him
To his new kingdom of perpetual rest.

Duch. Ah, so much interest have I in thy
sorrow

As I had title in thy noble husband!
I have bewept a worthy husband's death,
And liv'd by looking on his images; 50
But now two mirrors of his princely sem-
blance

Are crack'd in pieces by malignant death,
And I for comfort have but one false glass,³
That grieves me when I see my shame in him.

Thou art a widow; yet thou art a mother,
And hast the comfort of thy children left:
But death hath snatch'd my husband from
mine arms,
And pluck'd two crutches from my feeble
hands,—

Clarence and Edward. O, what cause have I—
Thine being but a moiety of my moan— 60
To over-go⁴ thy plaints and drown thy cries!

Son. Ah, aunt, you wept not for our father's
death!

How can we aid you with our kindred tears?
Daugh. Our fatherless distress was left un-
moan'd;

Your widow-dolour likewise be unwep't!

Q. Eliz. Give me no help in lamentation;
I am not barren to bring forth complaints:
All springs reduce their currents to mine eyes,
That I, being govern'd by the watery moon,
May send forth plenteous tears to drown the
world! 70

Ah for my husband, for my dear lord Edward!
Children. Ah for our father, for our dear
lord Clarence!

Duch. Alas for both, both mine, Edward
and Clarence!

Q. Eliz. What stay had I but Edward? and
he's gone.

Children. What stay had we but Clarence?
and he's gone.

Duch. What stays had I but they? and
they are gone.

¹ *Prayers*, a dissyllable here.

² *Incapable*, unable to comprehend.

³ *One false glass*, i.e. her son Richard, Duke of Glóster.

⁴ *To over-go*, to exceed.

Q. Eliz. Was never widow had so dear¹ a loss!

Children. Were never orphans had so dear a loss!

Duch. Was never mother had so dear a loss!

Alas, I am the mother of these griefs! so
Their woes are parcell'd,² mine is general.
She for an Edward weeps, and so do I;
I for a Clarence weep, so doth not she:
These babes for Clarence weep, and so do I;
I for an Edward weep, so do not they:—
Alas, you three, on me, three fold distress'd,
Pour all your tears! I am your sorrow's nurse,
And I will pamper it with lamentation.]

Dor. Comfort, dear mother: God is much displeas'd⁸⁹
That you take with unthankfulness his doing:
In common worldly things 't is call'd ungrate-
ful

With dull unwillingness to repay a debt
Which with a bounteous hand was kindly
lent;

Much more to be thus opposite with heaven,
For it requires the royal debt it lent you.

Ric. Madam, bethink you, like a careful
mother,
Of the young prince your son: send straight
for him:
Let him be crown'd; in him your comfort
lives:
Drown desperate sorrow in dead Edward's
grave,
And plant your joys in living Edward's
throne. 100

*Enter GLOSTER, BUCKINGHAM, STANLEY,
HASTINGS, RATCLIFF, and others.*

Glo. [*To Queen*] Sister, have comfort: all of
us have cause
To wail the dimming of our shining star;
But none can cure their harms by wailing
them.—

[*Madam, my mother, I do cry you mercy;
I did not see your grace:—humbly on my
knee
I crave your blessing.*

¹ *Dear*, used in a double sense—"beloved," of the person lost; "severe," of the loss itself.

² *Parcell'd*, i. e. divided amongst them; individual.

Duch. God bless thee; and put meekness in
thy breast,
Love, clarity, obedience, and true duty!

Glo. Amen:—[*Aside*] and make me die a
good old man!—

That is the butt end of a mother's blessing:
I marvel that her grace did leave it out.] 111

Buck. You cloudy princes and heart-sor-
rowing peers,

That bear this heavy mutual load of moan,
Now cheer each other in each other's love:
Though we have spent our harvest of this
king,

We are to reap the harvest of his son.
The broken rancour of your high-swolln
hearts,

But lately splinter'd,³ knit and join'd to-
gether,

Must gently be preserv'd, cherish'd, and kept:
Me seemeth good, that, with some little train,
Forthwith from Ludlow the young prince be
fet⁴ 121

Hither to London, to be crown'd our king.

Ric. Why with some little train, my Lord
of Buckingham!

Buck. Marry, my lord, lest, by a multitude,
The new-heal'd wound of malice should break
out;

[Which would be so much the more dangerous
By how much the state's green and yet un-
govern'd:

Where every horse bears his commanding
rein,

And may direct his course as please himself,
As well the fear of harm as harm apparent,⁵
In my opinion, ought to be prevented.] 131

Glo. I hope the king made peace with all
of us;

And the compact is firm and true in me.

Ric. And so in me; and so, I think, in all:
[Yet, since it is but green, it should be put
To no apparent likelihood of breach,
Which haply by much company might be
mrg'd;

Therefore I say with noble Buckingham,
That it is meet so few should fetch the prince.

Hast. And so say I.] 140

³ *Splinter'd*, i. e. "joined with splints," like a broken limb.

⁴ *Fet*, fetched.

⁵ *Apparent*, evident.

Glo. TH
Who they
Ludlow

[*To Duch*
[*To G*

To give y
[*Excuse*

Buck, M
For God's



[*So*

First C
away

See. Cl
First C

Hear you

¹ *Conserv*
² *Index*
³ *Consist*

Glo. Then be it so; and go we to determine
Who they shall be that straight shall post to
Ludlow. 142

[*To Duchess*] Madam,—and you, my sister
[*To Queen*],—will you go
To give your censures¹ in this business?]

[*Exeunt all except Buckingham and Gloster.*]

Buck. My lord, whoever journey to the prince,
For God's sake, let not us two stay at home;

For, by the way, I'll sort² occasion,
As index³ to the story we late talk'd of,
To part the queen's proud kindred from the
prince. 149

Glo. My other self, my counsel's consistency,⁴
My oracle, my prophet!—my dear cousin,
I, as a child, will go by thy direction.
Toward Ludlow then, for we'll not stay be-
hind. [*Exeunt.*]



Third Cit. Then, masters, look to see a troublous world.—(Act ii. 3. 9.)

[SCENE III. *The same.* A street.]

Enter two Citizens, meeting.

First Cit. Good morrow, neighbour: whither
away so fast?

Sec. Cit. I promise you I hardly know myself:

First Cit. Yes,—that the king is dead.
Hear you the news abroad?

Sec. Cit. Ill news, by'r lady; seldom comes
the better:
I fear, I fear 't will prove a giddy⁵ world.

Enter a third Citizen.

Third Cit. Neighbours, God speed!

First Cit. Give you good morrow, sir.

Third Cit. Doth the news hold of good
King Edward's death?

¹ *Censures*, opinions.

² *Sort*, contrive.

³ *Index* = prologue.

⁴ *Consistory*, properly = spiritual or ecclesiastical courts

⁵ *Giddy*, unquiet.

Sec. Cit. Ay, sir, it is too true; God help,
the while!¹

Third Cit. Then, masters, look to see a
troubled world.

First Cit. No, no; by God's good grace his
son shall reign.¹⁰

Third Cit. Woe to that land that's govern'd
by a child!

Sec. Cit. In him there is a hope of govern-
ment,

Which, in his nonage, council under him,
And, in his full and ripened years, himself,
No doubt, shall then, and till then, govern well.

First Cit. So stood the state when Henry²
the Sixth

Was crown'd in Paris but at nine months old.

Third Cit. Stood the state so? No, no,
good friends, God wot;³

For then this land was famously enrich'd
With politic grave counsel; then the king²⁰
Had virtuous means to protect his grace.

First Cit. Why, so hath this, both by his
father and mother.

Third Cit. Better it were they all came by
his father,

Or by his father there were none at all;
For emulation now, who shall be nearest,
Will touch us all too near, if God prevent not.
O, full of danger is the Duke of Gloster!
And the queen's sons and brothers haught⁴
and proud:

And were they to be rul'd, and not to rule,
This sickly land might solace⁵ as before.³⁰

First Cit. Come, come, we fear the worst;
all will be well.

Third Cit. When clouds are seen, wise men
put on their cloaks;

When great leaves fall, then winter is at hand;
When the sun sets, whodoth not look for night?
Untimely storms make men expect a dearth.
All may be well; but, if God sort⁶ it so,
'T is more than we deserve, or I expect.

Sec. Cit. Truly, the hearts of men are full
of fear:

You cannot reason⁷ almost⁸ with a man
That looks not heavily and full of dread.⁴⁰

¹ Which, who.

² Henry, a trisyllable here.

³ God wot, God knows.

⁴ Haught, haughty.

⁵ Solace = take comfort.

⁶ Sort, ordain.

⁷ Reason, converse.

⁸ Almost = even.

Third Cit. Before the days of change, still?
is it so?⁴¹

By a divine instinct men's minds mistrust
Ensuing⁹ dangers; as, by proof, we see

The water swell before a boisterous storm.

But leave it all to God.—Whither away?

Sec. Cit. Marry, we were sent for to the
justices.

Third Cit. And so was I: I'll bear you
company. [Exit.]

[SCENE IV. *The same.* A room in the
palace.

Enter the ARCHBISHOP OF YORK, the young
DUKE OF YORK, QUEEN ELIZABETH, and
the DUCHESS OF YORK.

Arch. Last night, I hear, they rested at
Northampton;

At Stony-Stratford they do lie to-night;

To-morrow, or next day, they will be here.

Duch. I long with all my heart to see the
prince:

I hope he is much grown since last I saw him.

Q. Eliz. But I hear, no; they say my son of
York

Has almost overtaken him in his growth.

York. Ay, mother; but I would not have
it so.

Duch. Why, my young cousin, it is good to
grow.

York. Grandam, one night, as we did sit at
supper,¹⁰

My uncle Rivers talk'd how I did grow

More than my brother: "Ay," quoth my uncle
Gloster,

"Small herbs have grace, great weeds do grow
apace:"

And since, methinks, I would not grow so fast,
Because sweet flowers are slow, and weeds
make haste.

Duch. Good faith, good faith, the saying did
not hold

In him that did object the same to thee:

He was the wretched'st¹⁰ thing when he was
young,

⁹ Ensuing, impending.

¹⁰ Wretched'st, most puny, most contemptible.

So long a
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Q. Eliz.

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Q. Eliz.

Mess.

Duch.

Mess.

to P

With the

¹ Had be

me.

² Partous

So long a-growing and so leisurely,
That, if his rule were true, he should be gra-
cious. 20

Arch. And so, no doubt, he is, my gracious
madam.

Duch. I hope he is; but yet let mothers
doubt.

York. Now, by my troth, if I had been re-
member'd,¹
I could have given my uncle's grace a fount,
To touch his growth nearer than he touch'd
mine.

Duch. How, my young York? I prithee, let
me hear it.

York. Marry, they say my uncle grew so
fast
That he could gnaw a crust at two hours old:
'Twas full two years ere I could get a tooth.

Grandam, this would have been a biting jest.

Duch. I prithee, pretty York, who told thee
this? 21

York. Grandam, his nurse.

Duch. His nurse! why, she was dead ere
thou wast born.

York. If 't were not she, I cannot tell who
told me.

Q. Eliz. A parlous² boy:—go to, you are too
shrewd.

Duch. Good madam, be not angry with the
child.

Q. Eliz. Pitchers have ears.

Arch. Here comes a messenger.

Enter a Messenger.

What news?

Mess. Such news, my lord, as grieves me to
report.

Q. Eliz. How doth the prince?

Mess. Well, madam, and in health.

Duch. What is thy news? 41

Mess. Lord Rivers and Lord Grey are sent
to Pomfret,

With them Sir Thomas Vaughan, prisoners.

Duch. Who hath committed them?

Mess. The mighty dukes
Gloster and Buckingham.

Q. Eliz. For what offence?

Mess. The sum of all I can I have dis-
clos'd;

Why or for what these nobles were com-
mitted

Is all unknown to me, my gracious lady.

Q. Eliz. Ay me, I see the ruin of my house!
The tiger now hath seiz'd the gentle hind; 50
Insulting tyranny begins to jet
Upon³ the innocent and aweless⁴ throne:—
Welcome, destruction, blood, and massacre!
I see, as in a map,⁵ the end of all.

Duch. Accursed and unquiet wrangling
days,

How many of you have mine eyes beheld!
My husband lost his life to get the crown;
And often up and down my sons were toss'd,
For me to joy and weep their gain and loss:

And being seated, and domestic broils 60
Clean⁶ over-blown, themselves, the con-
querors,

Make war upon themselves; brother to bro-
ther,

Blood to blood, self against self:—O, prepos-
terous

And frantic outrage, end thy damned spleen;
Or let me die, to look on earth no more!

Q. Eliz. Come, come, my boy; we will to
sanctuary.—

Madam, farewell.

Duch. Stay, I will go with you.

Q. Eliz. You have no cause.

Arch. [*To the Queen*] My gracious lady, go;
And thither bear your treasure and your
goods.

For my part, I'll resign unto your grace 70

The seal I keep: and so betide to me

As well I tender you and all of yours!

Come, I'll conduct you to the sanctuary.

[*Exeunt.*]

¹ Had been remember'd, i. e. "had had my wits about
me."

² Parlous, dangerous (corrupted from "perilous").

³ To jet upon = to insult.

⁴ Aweless, i. e. inspiring no awe.

⁵ Map = picture.

⁶ Clean = completely.

ACT III.

SCENE I. *London. A street.*

The trumpets sound. Enter the PRINCE OF WALES, GLOSTER, BECKINGHAM, CARDINAL BOURCHIER, CATESBY, and others.

[*Buck.* Welcome, sweet prince, to London, to your chamber.¹]

[*Glo.* Welcome, dear cousin,² my thoughts' sovereign:

The weary way hath made you melancholy.

Prince. No, uncle; but our crosses on the way

Have made it tedious, wearisome, and heavy: I want more uncles here to welcome me.

[*Glo.* Sweet prince, th' untainted virtue of your years

Hath not yet div'd into the world's deceit;

Nor more can you distinguish of a man

Than of his outward show; which, God he knows,

Seldom or never jumpeth with the heart.]

Those uncles which you want were dangerous;

Your grace attended to their sugar'd words,

But look'd not on the poison of their hearts:

God keep you from them, and from such false friends!

Prince. [*Aside*] God keep me from false friends! but they were none.

[*Glo.* My lord, the mayor of London comes to greet you.

Enter the Lord Mayor and his Train.

May. God bless your grace with health and happy days!

Prince. I thank you, good my lord;—and thank you all.

[*Mayor and his Train retire.*]

I thought my mother, and my brother York, would long ere this have met us on the way: Fie, what a slug³ is Hastings, that he comes not to tell us whether they will come or no!

Buck. And, in good time, here comes the sweating lord.

¹ *Chamber*, i. e. *camera regis*, the "king's chamber," a name given to the metropolis.

² *Cousin* = kinsman.

³ *Slug*, sluggard.

Enter HASTINGS.

Prince. Welcome, my lord: what, will our mother come? ²⁵

Hast. On what occasion, God he knows, not I,

The queen your mother, and your brother York,

Have taken sanctuary: the tender prince

Would fain have come with me to meet your grace, ²⁹

But by his mother was perforce⁴ withheld.

Buck. Fie, what an indirect and peevish⁵ course

Is this of hers!—Lord cardinal, will your grace

Persuade the queen to send the Duke of York unto his princely brother presently?

If she deny,⁶—Lord Hastings, go with him,

And from her jealous arms pluck him perforce.

[*Card.* My Lord of Buckingham, if my weak oratory

Can from his mother win the Duke of York,

Expect him here; but if she be obdurate

To mild entreaties, God in heaven forbid ⁴⁰

We should infringe the holy privilege

Of blessed sanctuary! not for all this land

Would I be guilty of so great a sin.

Buck. You are too senseless-obstinate,⁷ my lord,

Too ceremonious and traditional:

Weigh it but with the grossness of this age,

You break not sanctuary in seizing him.

The benefit thereof is always granted

To those whose dealings have deserv'd the place,

And those who have the wit to claim the place:

This prince hath neither claim'd it nor deserv'd it; ⁵¹

Therefore, in mine opinion, cannot have it:

Then, taking him from thence that is not there,

You break no privilege nor charter there.

Oft have I heard of sanctuary-men;

But sanctuary-children ne'er till now.

⁴ *Perforce*, forcibly.

⁵ *Peevish*, capricious.

⁶ *Deny*, refuse.

⁷ *Senseless-obstinate*, i. e. unreasonably obstinate.

Card.

for

Come on,

Hast.

Prince.

Hast.

Say, me!

Where st



Buck.

plac

Which, s

Prince.

Successi

Buck.

Prince.

Methink

As 't we

Even to

Card. My lord, you shall o'er-rule my mind
for once.—

Come on, Lord Hastings, will you go with me?

Hast. I go, my lord.

Prince. Good lords, make all the speedy
haste you may.] 60

[*Exeunt Cardinal and Hastings.*

Say, uncle Gloster, if our brother come,
Where shall we sojourn till our coronation?

Glo. Where it seems best unto your royal self.
If I may counsel you, some day or two 64
Your highness shall repose you¹ at the Tower;
Then where you please, and shall be thought
most fit

For your best health and recreation.

Prince. I do not like the Tower, of any
place.²—

[*Did Julius Cæsar build that place, my lord?*



Glo. Welcome, dear cousin, my thoughts' sovereign.—(Act III. 1. 2.)

Buck. He did, my gracious lord, begin that
place; 70

Which, since, succeeding ages have re-edified.

Prince. Is it upon record, or else reported
Successively from age to age, he built it?

Buck. Upon record, my gracious lord.

Prince. But say, my lord, it were not register'd,
Methinks the truth should live from age to age,
As 't were retail'd³ to all posterity,
Even to the general all-ending day.

¹ *Repose you*, rest yourself.

² *Of any place*, i.e. of all places.

³ *Retail'd* = retold.

Glo. [*Aside*] So wise so young, they say, do
ne'er live long.

Prince. What say you, uncle? 80

Glo. I say, without characters,⁴ fame lives
long.—

[*Aside*] Tins, like the formal Vice,⁵ Iniquity,
I moralize two meanings in one word.

Prince.] That Julius Cæsar was a famous
man;

⁴ *Without characters*, i.e. without being preserved in
written characters.

⁵ *Vice*, i.e. the fool, a chief comic character in the old
interludes.

With what his valour did enrich his wit, 85
His wit set down to make his valour live;
Death makes no conquest of this conqueror;
For now he lives in fame, though not in life.—
I'll tell you what, my cousin Buckingham,—

Back. What, my gracious lord? 90

Prince. An if I live until I be a man,
I'll win our ancient right in France again,
Or die a soldier, as I liv'd a king.

Glo. [*Aside*] Short summers lightly¹ have a
forward spring.

Back. Now, in good time,² here comes the
Duke of York.

Enter YORK, with the CARDINAL and HASTINGS.

Prince. Richard of York! how fares our
noble brother?

York. Well, my dear lord; so must I call
you now.

Prince. Ay, brother,—to our grief, as it is
yours:

Too late³ he died that might have kept that
title, 99

Which by his death hath lost much majesty.

Glo. How fares our cousin, noble Lord of
York?

York. I thank you, gentle uncle. O, my lord,
You said that idle weeds are fast in growth:
The prince my brother hath outgrown me far.

Glo. He hath, my lord.

York. And therefore is he idle?

Glo. O, my fair cousin, I must not say so.

York. Then is he more beholding⁴ to you
than I.

Glo. He may command me as my sovereign;
But you have power in me as in a kinsman.

York. I pray you, uncle, give me this—
[*playing with Gloster's swordbelt—then
touching the dagger*] this dagger. 110

Glo. My dagger, little cousin! with all my
heart.

Prince. A beggar, brother?

York. Of my kind uncle, that I know will
give't,

Being but a toy, which is no grief to give.⁵

¹ Lightly = commonly.

² In good time, happily.

³ Late = recently.

⁴ Beholding = beholden, i. e. under obligation.

⁵ Which is no grief to give, i. e. which it causes no regret to give away.

Glo. A greater gift than that I'll give my
cousin. 115

York. A greater gift!—O, that's the sword
to it.

Glo. Ay, gentle cousin, were it light enough.

York. O, then, I see you'll part but with
light gifts;

In weightier things you'll say a beggar may.

Glo. It is too heavy for your grace to wear.

York. I weigh it lightly;⁶ were it heavier.

Glo. What, would you have my weapon,
little lord? 122

York. I would, that I might thank you as—
as—you call me.

Glo. How?

York. Little.

Prince. My Lord of York will still be cross
in talk:—

Uncle, your grace knows how to bear with him.

York. You mean, to bear me, not to bear
with me:—

Uncle, my brother mocks both you and me;

Because that I am little, like an ape, 130

He thinks that you should bear me on your
shoulders.

[*Back.* [*Aside to Hastings*] With what a
sharp provided⁷ wit he reasons!

To mitigate the scorn he gives his uncle,

He prettily and aptly taunts himself:

So cunning and so young is wonderful.]

Glo. My lord, will't please you pass along!

Myself and my good cousin Buckingham

Will to your mother, to entreat of her

To meet you at the Tower and welcome you.

York. What, will you go unto the Tower,
my lord? 140

Prince. My lord protector needs will have
it so.

York. I shall not sleep in quiet at the Tower.

Glo. Why, what should you fear?

York. Marry, my uncle Clarence' angry
ghost:

My grandam told me he was murder'd there.

Prince. I fear no uncles dead.

Glo. Nor none that live, I hope.

Prince. An if they live, I hope I need not
fear.

⁶ I weigh it lightly, i. e. I set little value on it.

⁷ Provided = furnished beforehand, or perhaps = well-equipped.

But come, my lord; and with a heavy heart,
Thinking on them, go I unto the Tower. 150

[*Señnet, Ercant Prince, York, Hastings,
Cardinal, and others; also the Lord
Mayor and his Train.*]

Back. Think you, my lord, this little prating
York

Was not incensed¹ by his subtle mother
To taunt and scorn you thus opprobriously?

Glo. No doubt, no doubt: O, 't is a parlous²
boy,

Bold, quick, ingenious, forward, capable:³
He's all the mother's, from the top to toe.

Back. Well, let them rest.—Come hither,
Catesby.

Thou'rt sworn as deep to effect what we intend
As closely to conceal what we impart:

Thou know'st our reasons urg'd upon the
way:— 160

What think'st thou? is it not an easy matter
To make Lord William Hastings of our mind,
For the instalment of this noble duke
In the seat royal of this famous isle?

Cate. He for his father's sake so loves the
prince,

That he will not be won to aught against him.

Back. What think'st thou, then, of Stanley?
will not he?

Cate. He will do all in all as Hastings doth.

Back. Well, then, no more but this: go,
gentle Catesby,

And, as it were far off, sound thou Lord Has-
tings, 170

How he doth stand affected to our purpose;
And summon him to-morrow to the Tower,
To sit about the coronation

[If thou dost find him tractable to us,
Encourage him, and tell him all our reasons:
If he be leaden, icy-cold, unwilling,
Be thou so too; and so break off your talk,
And give us notice of his inclination:
For we to-morrow hold divided councils,
Wherein thyself shalt highly be employ'd.]

Glo. Commend me to Lord William: tell
him, Catesby, 181

His ancient knot of dangerous adversaries
To-morrow are let blood at Pomfret Castle;

And bid my lord, for joy of this good news,
Give Mistress Shore one gentle kiss the more.

Back. Good Catesby, go, effect this business
soundly. 186

Cate. My good lords both, with all the heed
I can.

Glo. Shall we hear from you, Catesby, ere
we sleep?

Cate. You shall, my lord.

Glo. At Crosby Place, there shall you find
us both. [*Exit Catesby.*]

Back. My lord, what shall we do, if we per-
ceive 191

Lord Hastings will not yield to our complots?⁴

Glo. Chop off his head, — something we will
determine;

And, look, when I am king, claim thou of me
Th' earldom of Hereford, and the moveables
Whereof the king my brother stood possess'd.

Back. I'll claim that promise at your grace's
hand.

Glo. And look to have it yielded with all
kindness.

Come, let us sup betimes, that afterwards
We may digest our complots in some form.

[*Exeunt.*]

SCENE II. *Before Lord Hastings' house.*

Enter a Messenger.

Mess. My lord! my lord! — [*Knocking.*]

Hast. [*Within*] Who knocks?

Mess. One from the Lord Stanley.

Hast. [*Within*] What is't o'clock?

Mess. Upon the stroke of four.

Enter HASTINGS.

Hast. Cannot thy master sleep these tedious
nights?

Mess. So it appears by that I have to say.
First, he commends him to your noble self.

Hast. What then?

Mess. Then certifies your lordship, that this
night 19

He dreamt the boar had ras'd⁵ off his helm:
[Besides, he says there are two councils held;

And that may be determin'd at the one
Which may make you and him to rue at the
other.]

¹ *Incensed, instigated.* ² *Parlous, dangerous.*

³ *Capable, i. e. of good capacity; intelligent.*

⁴ *Complots, concerted plans.* ⁵ *Ras'd = torn.*

Therefore he sends to know your birdship's
pleasure,—
If presently you will take horse with him,



Hast. Cannot thy master sleep these tedious nights?
Mess. So it appears by that I have to say.—(Act iii. 2, 6, 7.)

And with all speed post with him toward the
north,
To shun the danger that his soul divines.
Hast. Go, fellow, go, return unto thy bar!

[Bid him not fear the separated councils: 20
His honour and myself are at the one,
And at the other is my good friend Catesby;
Where nothing can proceed that toucheth us
Wherof I shall not have intelligence.]
Tell him his fears are shallow, without in-
stance!¹

And for his dreams, I wonder he's so simple
To trust the mockery of inquiet slumbers:
To fly the boar before the boar pursues,
Were to incense the boar to follow us,
And make pursuit where he did mean no chase.
Go, bid thy master rise and come to me; 30
And we will both together to the Tower,
Where he shall see the boar will use us kindly.

Mess. I'll go, my lord, and tell him what
you say. [Exit.

Enter CATESBY.

Cate. Many good morrows to my noble lord!
Hast. Good morrow, Catesby; you are early
stirring:

What news, what news, in this our tottering
state!

Cate. It is a reeling world, indeed, my lord:
And I believe will never stand upright
Till Richard wear the garland of the realm.² 40

Hast. How! wear the garland! dost thou
mean the crown!

Cate. Ay, my good lord.

Hast. I'll have this crown of mine cut from
my shoulders

Before I'll see the crown so foul misplac'd.
But canst thou guess that he doth aim at it!

Cate. Ay, on my life; and hopes to find you
forward

Upon his party³ for the gain thereof:
And thereupon he sends you this good news,—
That this same very day your enemies, 40
The kindred of the queen, must die at Pomfret.

Hast. Indeed, I am no mourner for that news,
Because they have been still⁴ my adversaries:
But, that I'll give my voice on Richard's side,
To bar my master's heirs in true descent,
God knows I will not do it to the death.⁵

¹ Without instance, i.e. without ground, or cause.

² The garland of the realm, i.e. the crown.

³ Party, side.

⁴ Still, constantly

⁵ To, the death, i.e. even if death is the punishment for not doing it.

Cate. God
mind!

Hast. In
month

That they w
I live to loo

Well, Cates
I'll send son

Cate. 'T is
lord,

When men
Hast. On

out
With River

With some
safe

As thou and
To princely

Cate. The
of you,

[Aside] For
bridge.

Hast. I k
serv'd i

Come on, co
man!

Fear you th
Ston. My

Catesby
You may je

I do not lik
Hast. My

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Think you,

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sure,—
[And they,

But yet, you
This sudden

¹ In into.

² The bridge

traitors were e

³ The holy ro

Cate. God keep your lordship in that gracious mind!

Hast. But I shall laugh at this a twelve-month hence,—

That they who brought me in¹ mymaster's hate, I live to look upon their tragedy.

Well, Catesby, ere a fortnight make me older, I'll send some packing that yet think not on't.

Cate. 'Tis a vile thing to die, my gracious lord,

When men are unprepar'd and look not for it.

Hast. O monstrous, monstrous! and so falls it out

With Rivers, Vaughan,² Grey; and so 't will do With some men else, that think themselves as safe

As thou and I; who, as thou know'st, are dear To princely Richard and to Buckingham.

Cate. The princes both make high account of you,—

[*Aside*] For they account his head upon the bridge.³

Hast. I know they do; and I have well deserv'd it.

Enter STANLEY.

Come on, come on; where is your boar-spear, man!

Fear you the boar, and go so unprovided?

Stan. My lord, good morrow;—good morrow, Catesby:—

You may jest on, but, by the holy rood,⁴

I do not like these several councils, I.

Hast. My lord,

I hold my life as dear as you do yours; 80

And never in my days, I do protest,

Was it more precious to me than 'tis now;

Think you, but that I know our state scarce,

I would be so triumphant as I am?

Stan. The lords at Pomfret, when they rode from London,

Were joind, and suppos'd their states were sure,—

[*And they, indeed, had no cause to mistrust:*

But yet, you see, how soon the day o'ereast.

This sudden stab of rancour I misdoubt:⁵]

¹ *In* into. ² *Vaughan*, pronounced as a dissyllable.

³ *The bridge*, i.e. London Bridge, where the heads of traitors were exposed.

⁴ *The holy rood*, i.e. the crucifix. ⁵ *Misdoubt*, mistrust.

Pray God, I say, I prove a needless coward! What, shall we toward the Tower? the day is spent.

Hast. Come, come, have with you.⁶—Wot⁷ you what, my lord?

To-day the lords you talk of are beheaded.

Stan. They, for their truth, might better wear their heads

Than some that have accus'd them wear their hats.—

But come, my lord, let us away.

[*Enter a Pursuivant.*

Hast. Go on before; I'll talk with this good fellow. [*Exit Stanley and Catesby.*

How now, sirrah! how goes the world with thee?

Purs. The better that your lordship please to ask.

Hast. I tell thee, man, 'tis better with me now Than when thou mett'st me last where now we meet:

Then was I going prisoner to the Tower, By the suggestion⁸ of the queen's allies; But now, I tell thee—keep it to thyself— This day those enemies are put to death, And I in better state than e'er I was.

Purs. God hold it, to your honour's good content!

Hast. Gramercy,⁹ fellow: there, 'drink that for me. [*Throwing him his purse.*

Purs. God save your lordship! [*Exit.*

Enter a Priest.

Pr. Well met, my lord; I'm glad to see your honour.

Hast. I thank thee, good Sir John, with all my heart.

I'm in your debt for your last exercise; Come the next Sabbath, and I will content you.

[*They confer privately in whispers.*

Enter BUCKINGHAM.

Buck. [*After watching Hastings and Priest.*] What, talking with a priest, lord chamberlain! Your friends at Pomfret, they do need the priest; Your honour hath no shriving work in hand.

⁶ *Have with you*, let me have (keep) with you=come along. ⁷ *Wot*, know. ⁸ *Suggestion*, instigation.

⁹ *Gramercy*, from Fr *grand merci*=much thanks.

Host. Good faith, and when I met this holy man,
The men you talk of came into my mind.—
What, go you toward the Tower?

Back. I do, my lord; but long I cannot stay
there: 120
I shall return before your lordship thence.

Host. Nay, like enough, for I stay dinner
there.

Back. [*Aside*] And supper too, although thou
know'st it not.—
Come, will you go?

Host. I'll wait upon your lordship. [*Exeunt.*]



Ric. O Pomfret, Pomfret! O thou bloody prison,
Fatal and ominous to noble peers!—(Act III. 3. 8, 9.)

[SCENE III. Pomfret. Before the castle.

*Enter RATCLIFF, with a guard, conducting
RIVERS, GREY, and VAUGHAN to execution.*

Ric. Sir Richard Ratcliff, let me tell you
this,—

To-day shalt thou behold a subject die
For truth, for duty, and for loyalty.

Grey. God keep the prince from all the pack
of you!

A knot you are of damned blood-suckers.

Vaugh. You live that shall cry woe for this
hereafter.

Rat. Dispatch; the limit of your lives is out.

Ric. O Pomfret, Pomfret! O thou bloody
prison,

Fatal and ominous to noble peers!

Within the guilty closure¹ of thy walls

Richard the Second here was hack'd to death;

And, for more slander to thy dismal seat,

We give thee up our guiltless blood to drink.

Grey. Now Margaret's curse is fall'n upon
our heads.

When she exclaim'd on Hastings, you, and I,

For standing by when Richard stab'd her son:

¹ Closure = inclosure.

Ric. The
cur'd

Then cur'd

To hear his

And for my

Be satisfied

Which, as

Rat. Ma

plate.

Ric. Co

here c

Farewell.

SCENE IV

Buckson

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Back. A

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Lord Hast

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Which, I

¹ Expiate,

² All things

Wants be

in it.

³ Toward

VOL. I

Re. Then curs'd she Richard too; then
curs'd she Buckingham,
Then curs'd she Hastings:—O, remember, God,
To hear her prayer for them, as now for us!
And for my sister and her princely sons, — 20
Be satisfied, dear God, with our true blood,
Which, as thou know'st, unjustly must be spilt.

Bot. Make haste; the hour of death is ex-
piate.¹

Re. Come, Grey, — come, Vaughan, — let us
here embrace:
Fare-well, until we meet again in heaven.

[*Exeunt.*]

SCENE IV. *London. A room in the Tower.*

BUCKINGHAM, STANLEY, HASTINGS, *the Bishop
of Ely, RAYCLIFF, LOVEL, and others, sit-
ting at a table; Officers of the Council
attending.*

Hast. Now, noble peers, the cause why we
are met

Is, to determine of the coronation.

In God's name, speak, — when is the royal day?

Back. Is all things² ready for the royal time?
Stan. It is; and waits but nomination.³

Ely. To-morrow, the next, is a happy day.

Back. Who knows the best protector's mind
herein?

Who is most inward with the noble duke?

Ely. Your grace, we think, should soonest
know his mind.

Back. [We know each other's faces; for our
hearts, — 10

He knows no more of mine than I of yours;
Or I of his, my lord, than you of mine. —]

Lord Hastings, you and he are near in love.

Hast. I thank his grace, I know he loves
me well;

But, for his purpose in the coronation,
I have not sounded him, nor he deliver'd

His gracious pleasure any way therein: — 18

But you, my noble lords, may name the time;
And in the duke's behalf I'll give my voice,
Which, I presume, he'll take in gentle part.

¹ *Expiate*, i. e. on the point of expiring.

² *All things*, here = everything.

³ *Waits but nomination*, i. e. only waits the day to be
named.

⁴ *Inward with* = intimate with, in the confidence of.
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Ely. In happy time, here comes the duke
himself. 22

[*Enter GLOSTER.*]

Glo. My noble lords and cousins all, good
morning.

I have been long a sleeper; but, I trust,
My absence doth neglect no great design,
Which by my presence might have been con-
cluded.

Back. Had you not come upon your cue,
my lord,

William Lord Hastings had pronounc'd your
part, —

I mean, your voice, for crowning of the king.

Glo. Than my Lord Hastings no man might
be bolder; — 30

His lordship knows me well, and loves me
well.

[My lord of Ely, when I was last in Holborn,
I saw good strawberries in your garden there;
I do beseech you send for some of them.]

Ely. Marry, and will, my lord, with all my
heart. [Exit.]

Glo. Cousin of Buckingham, a word with
you. [Takes him aside.]

Catesby hath sounded Hastings in our busi-
ness,

And finds the testy gentleman so hot,
That he will lose his head ere give consent: — 40

His master's child, as worshipful⁵ he terms it,
Shall lose the royalty of England's throne.

Back. Withdraw yourself awhile; I'll go
with you.

[Exit *Gloster*, followed by *Buckingham*.]

[*Stan.* We have not yet set down this day
of triumph.

To-morrow, in my judgment, is too sudden;
For I myself am not so well provided

As else I would be, were the day prolong'd.⁶

Re-enter BISHOP OF ELY.

Ely. Where is my lord the Duke of Gloster?
I have sent for these strawberries.]

Hast. His grace looks cheerfully and smooth
to-day; — 50

There is some conceit or other likes him well,

⁵ *Worshipful*, used adverbially.

⁶ *Prolong'd*, postponed.

When he doth bid good-morrow with such
spirit. 52

I think there's ne'er a man in Christendom
Can lesser hide his love or hate than he;
For by his face straight shall you know his
heart.

Stan. What of his heart perceive you in his
face

By any likelihood¹ he show'd to-day!

Hast. Marry, that with no man here he's
offended; 59

For, were he, he had shown it in his looks.

Re-enter GLOSTER and BUCKINGHAM.

Glo. I pray you all, tell me what they deserve



Hast. O bloody Richard!—miserable England!—(Act iii. 4. 105.)

That do conspire my death with devilish plots
Of damned witchcraft, and that have prevail'd
Upon my body with their hellish charms!

Hast. The tender love I bear your grace,
my lord, 64

Makes me most forward in this noble presence
To doom th' offenders; whoso'er they be,
I say, my lord, they have deserved death.

Glo. Then be your eyes the witness of their
evil; 69

Look how I am bewitch'd; behold mine arm
Is, like a blasted sapling, wither'd up;
And this is Edward's wife, that monstrous
witch,

Consorted² with that harlot strumpet Shore,
That by their witchcraft thus have marked me.

¹ *Likelihood*, appearance, manifest sign.

² *Consorted*, associated.

Hast. If
grace

Glo. If
strumpet
Talk'st the
tor:
O! with hi
I will not
Love! and
The rest, t

Hast. W
for me
For I, too
[Stanley d
And I did
Three tim
stumb
And starte
As loth to
O, now I
I now rep
As too tru
T-day at
And I mys
O Margare
Is lighted

Ret. Co
be at
Make a sh
Hast.]
Which we
Who build
Lives like
Ready, wi
Into the fa

Loe. Co
exclai

Hast. [
land!
I prophesy
That ever
Come, lead
They smile

¹ *Faint*, faint
Is lighted
² *They said*
themselves, u

Hast. If they have done this thing, my gracious lord,—

Glo. If! thou protector of this damned strumpet,

Talk'st thou to me of "ifs"? Thou art a traitor:—

Off with his head!—now, by Saint Paul, I swear I will not dine until I see the same.— 79

Lovel and Ratcliff, look that it be done:—
The rest, that love me, rise and follow me.

[*Exeunt all, except Hastings, Lovel, and Ratcliff.*]

Hast. Woe, woe for England! not a whit for me;

For I, too fond,¹ might have prevented this.
[Stanley did dream the bear did raise² his helm;
And I did scorn it, and disclaim to fly:

Three times to-day my foot-cloth horse did stumble,

And started when he look'd upon the Tower,
As loth to bear me to the slaughter-house.

O, now I need the priest that spake to me:
I now repent I told the punsuivant, 90

As too triumphing, how mine enemies
To-day at Pomfret bloodily were butcher'd,
And I myself secure in grace and favour.

O Margaret, Margaret, now thy heavy curse
Is lighted on³ poor Hastings' wretched head!

Rat. Come, come, dispatch; the duke would be at dinner:

Make a short shrift; he longs to see your head.

Hast.] O momentary grace of mortal men,
Which we more hunt for than the grace of God!
Who builds his hope in air of your good looks,
Lives like a drunken sailor on a mast, 101
Ready, with every nod, to tumble down
Into the fatal bowels of the deep.

Lor. Come, come, dispatch; 't is bootless to exclaim.

Hast. [O bloody Richard!—miserable England!

I prophesy the fearfull'st time to thee
That ever wretched age hath look'd upon.—]

Come, lead me to the block; hear him my head:
They smile at me who shortly shall be dead.⁴

[*Exeunt.*]

¹ Fond, foolish. ² Raise, tear with his tusks.

³ Is lighted on, has fallen on.

⁴ They smile, &c., i.e. they who shortly shall be dead themselves, now smile at me.

SCENE V. *The same. The Tower-walls.*

Enter GLOSTER and BUCKINGHAM, in rusty armour, marvellous ill-favoured.

Glo. Come, cousin, canst thou quake, and change thy colour,

Murder thy breath in middle of a word,
And then begin again, and stop again,
As if thou wert distraught⁵ and mad with terror?

Back. Tut, I can counterfeit the deep tragedian:

Speak and look back, and pry on every side,
Tremble and start at wagging of a straw,

Intending⁶ deep suspicion: ghastly looks
Are at my service, like enforced smiles;

And both are ready in their offices, 10
At any time, to grace my stratagems.

But what, is Catesby gone?

Glo. He is; and, see, he brings the mayor along.

Enter the Lord Mayor and CATESBY.

Back. Lord mayor,—

Glo. Look to the drawbridge there!

[*Drums heard without.*]

Back. Hark! a drum.

Glo. Catesby, o'erlook the walls.

Back. Lord mayor, the reason we have sent for you,—

Glo. [Looking over the walls] Look back, defend thee,—here are enemies.

Back. God and our innocence defend and guard us! 20

Glo. Be patient, they are friends,—Ratcliff and Lovel.

Enter LOVEL and RATCLIFF, with HASTINGS' head.

[*Lor.* Here is the head of that ignoble traitor, The dangerous and unsuspected Hastings.]

Glo. So dear I lov'd the man, that I must weep.

I took him for the plainest harmless creature
That breath'd upon the earth a Christian;

[*Made him my book, wherein my soul recorded
The history of all her secret thoughts:*

⁵ *Distraught*, distracted.

⁶ *Intending*=pretending, simulating.

So smooth he daub'd his vice with show of virtue,

That, his apparent¹ open guilt omitted, — 30
I mean, his conversation² with Shore's wife, —
He liv'd from all attainder³ of suspect.⁴]

Back. Well, he was the covert⁵st shelter⁶
That ever liv'd — traitor

That ever liv'd. — Look you, my Lord mayor,
Would you imagine, or almost⁶ believe, —

Were't not that, by great preservation,
We live to tell it you, — the subtle traitor
This day had plotted, in the council-house,
To murder me and my good Lord of Gloster!

May. Had he done so? 40

Glo. What, think you we are Turks or
infidels!

Or that we would, against the form of law,
Proceed thus rashly in the villain's death,



Glo. So dear I lov'd the man, that I must weep. — (Act III. 5. 21.)

But that the extreme peril of the case, 41
The peace of England and our persons' safety,
Enforc'd us to this execution!

May. Now, fair befall you! he deserv'd his
death:

[And your good graces both have well pro-
ceeded,

To warn false traitors from the like attempts.

¹ Apparent, manifest.

² Conversation, intercourse

³ Attainder, taint.

⁴ Suspect, suspicion.

⁵ Covertst shelter'd, more secretly hidden. ⁶ Almost, even.

Back. I never look'd for better at his hands,
After he once fell in with Mistress Shore. 51

Glo. Yet had we not determin'd he should
die,

Until your lordship came to see his end;
Which now the loving haste of these our friends,
Somewhat against our meaning, have pre-
vented;

Because, my lord, we would have had you heard!

⁷ Would have had you heard, i. e. would have wished
you to hear.

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Unto the
Mischance

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The traitor speak, and timorously confess
The manner and the purpose of his treasons;
That you might well have signified the same
Unto the citizens, who haply may
Misconstrue us in him, and wail his death.

May. But, my good lord, your grace's word
shall serve,

As well as I had seen, and heard him speak;]
And do not doubt, right noble princes both,
But I'll acquaint our duteous citizens
With all your just proceedings in this case.

[*Glo.* And to that end we wish'd your lord-
ship here,
To avoid the censures of the carping world.

Back. But since you come too late of our
intent.²

Yet witness what you hear we did intend: 70
And so, my good lord mayor, we bid farewell.]

[*Exit Lord Mayor.*

Glo. Go, after, after, cousin Buckingham.
The mayor towards Guildhall hies him in all
post.³—

There, at your meekest vantage of the time,
Infer⁴ the bastardy of Edward's children;
[Tell them how Edward put to death a citizen,
Only for saying he would make his son
Heir to the crown; meaning, indeed, his house,
Which, by the sign thereof, was termed so.]
Moreover, urge his hateful luxury,⁵ 80
And bestial appetite in change of lust;
[Which stretch'd unto their servants, daugh-
ters, wives,

Even where his raging eye or savage heart,
Without control, hasted to make a prey.]
Nay, for a need, thus far come near my
person:—

Tell them, when that my mother went with
child

Of that insatiate Edward, noble York
My princely father then had wars in France;
And, by true computation of the time,
Found that the issue was not his begot; 90
Which well appeared in his lineaments,
Being nothing like the noble duke my father:
Yet touch this sparingly, as 't were far off;
Because, my lord, you know my mother lives.

¹ As I—as if I. ² *Of our intent*—for our purpose.

³ *In all post*, i.e. in all haste; as we say "post haste."

⁴ *Infer*, allege by inference, insinuate.

⁵ *Luxury*, i.e. lasciviousness, profligacy.

Back. Doubt not, my lord, I'll play the orator
As if the golden fee for which I plead
Were for myself; and so, my lord, adieu.

Glo. If you thrive well, bring them to Bay-
nard's Castle;

Where you shall find me well accompanied 99
With reverend fathers and well-learned bishops.

Back. I go; and towards three or four o'clock
Look for the news that the Guildhall affords.

[*Exit.*

Glo. Go, Lovel, with all speed to Doctor
Shaw,—

[*To Catesby*] Go thou to Friar Penker;—bid
them both

Meet me within this hour at Baynard's Castle.

[*Exit Lord, Catesby, and Ratcliff.*

Now will I in, to take some privy order,
To draw the brats of Clarence out of sight;
And to give notice that no manner person⁶
Have any time recourse unto the princes.

[*Exit.*

[SCENE VI. *The same.* A street.

Enter a Screeveener.

Scree. Here is th' indictment of the good
Lord Hastings;
Which in a set hand fairly is engross'd,
That it may be to-day read o'er in Paul's.
And mark how well the sequel hangs to-
gether:—

Eleven hours I have spent to write it over,
For yesternight by Catesby was it sent me;
The precedent⁷ was full as long, a-doing;
And yet within these five hours Hastings
liv'd,

Untainted,⁸ unexamined, free, at liberty.
Here's a good world the while! Why, who's
so gross⁹ 10

That cannot see this palpable device?
Yet who so bold but says he sees it not?
Bad is the world; and all will come to naught
When such ill dealing must be seen in
thought.¹⁰] [*Exit.*

⁶ *No manner person*—no manner of person.

⁷ *Precedent*, i.e. the first draft of the indictment.

⁸ *Untainted*, uncharged with any crime.

⁹ *Gross*, dull.

¹⁰ *Seen in thought*, i.e. in silence, without taking any visible notice of it.

SCENE VII. *The same. Court of Baynard's Castle.*

Enter, from the castle, GLOSTER, and, from another door, BUCKINGHAM, meeting him.

Glo. How now, how now! what say the citizens!



NOTE. Here is th' indictment of the good Lord Hastings which in a set hand fairly is engross'd.—(Act iii. 6. 1, 2.)

Buck. Now, by the holy mother of our Lord, The citizens are mmm, say not a word.

Glo. Touch'd you the bastardy of Edward's children?

Buck. I did; with his contract with Lady Lucy,

And his contract by deputy in France;
[Th' insatiate greediness of his desires,
And his enforcement of the city wives;
His tyranny for trifles; his own bastardy,—
As being got, your father then in France, 10
And his resemblance, being not like the duke:
Withal I did infer your lineaments,—
Being the right idea of your father,
Both in your form and nobleness of mind;]
Laid open all your victories in Scotland,
Your discipline in war, wisdom in peace,
Your bounty, virtue, fair humility;
Indeed, left nothing fitting for your purpose
Untouch'd, or slightly handled, in discourse:
And when my oratory drew toward end, 20
I bade them that did love their country's good
Cry, "God save Richard, England's royal king!"

Glo. And did they so!

Buck. No, so God help me, they spake not a word;

But, like dumb statues or breathing stones,
Star'd each on other, and look'd deadly pale.
Which when I saw, I reprehended them;
And ask'd the mayor what meant this wilful
silence:

His answer was,—the people were not used
To be spoke to, but by the recorder. 30
Then he was urg'd to tell my tale again,—
"Thus saith the duke, thus hath the duke
inferred;"

But nothing spoke in warrant from himself.
[When he had done, some followers of mine
own,

At lower end of the hall, hurr'd up their caps,
And some ten voices cried, "God save King
Richard!"

And thus I took the vantage of¹ those few,—
"Thanks, gentle citizens and friends," quoth I;
"This general applaus and cheerful shout
Argues your wisdom and your love to Richard:"
And even here brake off, and came away.] 41

Glo. What tongueless blocks were they!
would they not speak?

Buck. No, by my troth, my lord.

¹ Took the vantage of, i.e. took advantage of

Glo. Will not the mayor, then, and his brethren, come? 44

Back. The mayor is here at hand. Intend¹ some fear;

Do not you spoke with but by mighty suit:
And look you get a prayer-book in your hand,
And stand between two churchmen, good my lord;

For on that ground² I'll make a holy descent;³
And be not easily won to our request: 50
Play the maid's part,—still answer nay, and take it.

Glo. I go; and if you plead as well for them
As I can say nay to thee for myself,
No doubt we'll bring it to a happy issue.

Back. Go, go, up to the leads; the lord mayor knocks. [Exit Gloucester.]

Enter the Lord Mayor, Aldermen, and Citizens.

Welcome, my lord: I dance attendance here;
I think the duke will not be spoke withal.⁴

Enter, from the castle, CATESBY.

Now, Catesby, what says your lord to my request?

Cate. He doth entreat your grace, my noble lord,

To visit him to-morrow or next day: 60
He is within, with two right-reverend fathers,
Divinely bent to meditation;

And in no worldly suit would he be mov'd,
To draw him from his holy exercise.

Back. Return, good Catesby, to the gracious duke;

Tell him, myself, the mayor and aldermen,
In deep designs and matters of great moment,
No less importing than our general good,
Are come to have some conference with his grace.

Cate. I'll signify so much unto him straight. [Exit.]

Back. Ah, ha, my lord, this prince is not an Edward! 71

[He is not lolling on a lewd day-bed,
But on his knees at meditation;
Not dallying with a brace of courtézans,

But meditating with two deep divines; 75
Not sleeping, to engross⁵ his idle body,
But praying, to enrich his watchful soul:]
Happy were England, would this virtuous prince

Take on himself the sovereignty thereof;
But, sure, I fear we shall not win him to it. 80

May. Marry, God defend⁶ his grace should say us nay!

Back. I fear he will: here Catesby comes again;—

Re-enter CATESBY.

Now, Catesby, what says his grace?

Cate. He wonders to what end you have assembled

Such troops of citizens to come to him,
His grace not being warn'd thereof before;
He fears, my lord, you mean no good to him.

Back. [Sorry I am my noble cousin should suspect me, that I mean no good to him:]

By heaven, we come to him in perfect love; 90
And so once more return and tell his grace.

[Exit Catesby.]

When holy and devout religions men
Are at their beads,⁷ 't is much to draw them thence,—

So sweet is zealous contemplation.

Enter GLOSTER, in a gallery above, between two Bishops.

CATESBY returns.

May. See, where his grace stands 'tween two clergymen!

Back. [Two props of virtue for a Christian prince,

To stay him from the fall of vanity:]
And, see, a book of prayer in his hand,—
True ornaments to know⁸ a holy man.—
Famous Plantagenet, most gracious princee, 100
Lend favourable ear to our request;
And pardon us the interruption
Of thy devotion and right Christian zeal.

[*Glo.* My lord, there needs no such apology:
I rather do beseech you pardon me,
Who, earnest in the service of my God,

¹ Intend = pretend.

² Ground = theme.

³ Descent = harmony.

⁴ Withal = with.

⁵ Engross, fatten.

⁶ Defend = forbid.

⁷ Beads = prayers.

⁸ To know = by which to know.

{ Deferr'd the visitation of my friends.

{ But, leaving this, what is your grace's pleasure?

{ *Back.* Even that, I hope, which pleaseth
God above, 109

And all good men of this ungovern'd isle.]

Glo. I do suspect I have done some offence
That seems disgracious¹ in the city's eye;

And that you come to reprehend my ignorance.

Back. You have, my lord: would it might
please your grace,

On our entreaties, to amend your fault!

Glo. Else wherefore breathe I in a Christian
land?

Back. Know, then, it is your fault that you
resign

The supreme seat, the throne majestic,²

The scepter'd office of your ancestors, 119

[Your state of fortune and your due of birth,
The final glory of your royal house,]

To the corruption of a blemish'd stock:

[Whilst, in the midst of your sleepy
thoughts—

Which here we waken to our country's good—]

This noble isle doth want her proper limbs;

Her face defac'd with scars of infamy,

[Her royal stock graft³ with ignoble plants,
And almost moulder'd in⁴ the swallowing gulf
Of dark forgetfulness and deep oblivion.]

Which to recover, we heartily solicit 130

Your gracious self to take on you the charge

And kingly government of this your land;—

Not as protector, steward, substitute,

Or lowly factor for another's gain;

But as successively,⁵ from blood to blood,

Your right of birth, your empery,⁷ your own.

[For this, consorted⁸ with the citizens,

Your very worshipful and loving friends,

And by their vehement instigation, 139

In this just suit come I to move your grace.]

Glo. I cannot tell, if to depart in silence,

Or bitterly to speak in your reproof,

Best fitteth my degree or your condition:

[If not to answer, you might haply think

Tongue-tied ambition, not replying, yielded

To bear the golden yoke of sovereignty,
Which fondly⁹ you would here impose on me;]

If to reprove you for this suit of yours, 148

So season'd with your faithful love to me,

Then, on the other side, I check'd¹⁰ my friends.]

Therefore,—to speak, and to avoid the first,

And then, in speaking, not to incur the last,—

Definitively thus I answer you.

Your love deserves my thanks; but my desert

Unmeritable¹¹ shuns your high request.

[First, if all obstacles were cut away,

And that my path were even to the crown,

As the ripe revenue and due of birth;

Yet so much is my poverty of spirit,

So mighty and so many my defects, 150

That I would rather hide me from my great-
ness—

Being a bark to brook no mighty sea—

Than in my greatness covet to be hid,

And in the vapour of my glory smother'd.

But, God be thank'd, there is no need of me;—

And much I need to help you,¹² were there
need,—]

The royal tree hath left us royal fruit,

Which, mellow'd by the steaming¹³ hours of time,

Will well become the seat of majesty, 159

[And make, no doubt, us happy by his reign.]

On him I lay that you would lay on me,—

The right and fortune of his happy stars;]

Which God defend that I should wring from
him!

Back. My lord, this argues conscience in
your grace;

But the respects thereof¹⁴ are nice¹⁵ and trivial,

[All circumstances well considered.

You say that Edward is your brother's son:

So say we too, but not by Edward's wife;

For first was he contract¹⁶ to Lady Lucy,—

Your mother lives a witness to his vow, 150

And afterward by substitute¹⁷ betroth'd

To Bona, sister to the King of France.

These both put off,¹⁸ a poor petitioner,

¹ *Disgracious*—unpleasing.

² *Majestical*, i.e. belonging to the majesty of a king.

³ *Graft* grafted. ⁴ *In* into.

⁵ *To recur*, to heal again, to make sound.

⁶ *Successively*, in due succession.

⁷ *Empery*, empire. ⁸ *Consorted*, associated.

⁹ *Fondly*, unwisely.

¹⁰ *I check'd*—(you might think) that I checked, i.e. rebuked or chided. ¹¹ *Unmeritable*—devoid of merit.

¹² *And much I need*, &c., i.e. and I am wanting much in ability to help you. ¹³ *Steaming*, stealthily advancing.

¹⁴ *The respects thereof*, i.e. the reasons for your conduct.

¹⁵ *Nice*, over-scrupulous. ¹⁶ *Contract*, contracted.

¹⁷ *By substitute*, i.e. by proxy.

¹⁸ *Put off*, i.e. repudiated, thrown over.

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A care-craz'd mother to a many sons, 181
 A beauty-waning and distressed widow,
 Even in the afternoon of her best days,
 Made prize and purchase of his wanton eye,
 Seduc'd the pitch and height of his degree
 To base declension¹ and bath'd bigamy:
 By her, in his unlawful bed, he got 190
 This Edward, whom our manners call² the
 prince.

More bitterly could I expostulate,³
 Save that, for reverence to some alive,
 I give a sparing limit to my tongue.]
 Then, good my lord, take to your royal self
 This proffer'd benefit of dignity;
 If not to bless us and the land withal,
 Yet to draw forth your noble ancestry
 From the corruption of abusing times
 Unto a lineal true-derived course. 200

May. Do, good my lord; your citizens entreat you.

Buck. Refuse not, mighty lord, this proffer'd love.

Cate. O, make them joyful, grant their lawful suit!

Glo. Alas, why would you heap this care on me?

I am unfit for state and majesty:—
 I do beseech you, take it not amiss;
 I cannot nor I will not yield to you.

Buck. If you refuse it,—as, in love and zeal,
 Loth to depose the child, your brother's son;
 As well we know your tenderness of heart, 210
 [And gentle, kind, effeminate remorse,⁴
 Which we have noted in you to your kindred,
 And egally indeed to all estates,—]
 Yet whether you accept our suit or no,
 Your brother's son shall never reign our king;
 But we will plant some other in the throne,
 To the disgrace and downfall of your house:
 And in this resolution here we leave you.—
 Come, citizens: zounds, I'll entreat no more.

Glo. O, do not swear, my lord of Buckingham.
 [Exit Buckingham; the Mayor, Aldermen, and Citizens are following him.

Cate. O, do not swear, my lord of Buckingham.
 [Exit Buckingham; the Mayor, Aldermen, and Citizens are following him.

¹ Declension, degradation.

² Whom our manners call, i.e. whom, by courtesy, we call.

³ Expostulate, i.e. remonstrate with you on your decision.

⁴ Remorse, pity.

Cate. Call him again, sweet prince; accept their suit: 221

If you deny them, all the land will rue it.

Glo. Will you enforce me to a world of cares? Call them again.

[Catesby stops the Citizens before they have gone off; then exit in search of Buckingham and the others.

[To those of the Citizens who have not gone off]
 I am not made of stone,

But penetrable to your kind entreats,
 Albeit against my conscience and my soul.

Re-enter BUCKINGHAM and CATESBY; the Mayor, &c. coming forward.

Cousin of Buckingham,—and sage, grave men,—

Since you will buckle fortune on my back,
 To bear her burden, whér I will or no,
 I must have patience to endure the load: 230

But if black scandal or foul-fac'd reproach
 Attend the sequel of your imposition,
 Your mere enforcement shall acquittance me

From all the impure blots and stains thereof;
 For God doth know, and you may partly see,

How far I am from the desire of this.

May. God bless your grace! we see it, and will say it.

Glo. In saying so, you shall but say the truth.

Buck. Then I salute you with this royal title,—

Long live King Richard, England's worthy king! 240

[Mayor, &c. Amen.

Buck. To-morrow may it please you to be crown'd?

Glo. Even when you please, for you will have it so.

Buck. To-morrow, then, we will attend your grace;

And so, most joyfully, we take our leave.

Glo. [To the Bishops] Come, let us to our holy work again.—

Farewell, good cousin;—farewell, gentle friends.] [Exit.

ACT IV.

[SCENE I. *London. Before the gate of the Tower.*

Enter, on our side, QUEEN ELIZABETH, DUCHESS OF YORK, and DORSET; on the other, ANNE, DUCHESS OF GLOSTER, leading LADY MARGARET PLANTAGENET, CLARENCE'S young daughter.

Duch. Who meets us here!—my niece¹ Plantagenet,
Led in the hand of her kind aunt of Gloster?
Now, for my life, she's wandering to the Tower,
On pure heart's love, to greet the tender
princes.
Daughter, well met.

Anne. God give your graces both
A happy and a joyful time of day!

Q. Eliz. As much to you, good sister!
Whither away!

Anne. No further than the Tower; and, as
I guess,

Upon the like devotion as yourselves,
To gratulate the gentle princes there. ¹⁰

Q. Eliz. Kind sister, thanks; we'll enter all
together:—
And, in good time, here the lieutenant comes.

Enter BRAKENBURY, from the Tower.

Master lieutenant, pray you, by your leave,
How doth the prince, and my young son of
York?

Bra. Right well, dear madam. By your
patience,²

I may not suffer you to visit them:
The king hath strictly charg'd the contrary.

Q. Eliz. The king! who's that!

Bra. I mean the lord protector.

Q. Eliz. The Lord protect him from that
kingly title! ²⁰

Hath he set bounds between their love and me?
I am their mother; who shall bar me from them?

Duch. I am their father's mother; I will see
them.

Anne. Their aunt I am in law, in love their
mother: ²¹

Then bring me to their sights; I'll bear thy
blame,

And take thy office from thee, on my peril.

Bra. No, madam, no;—I may not leave it so:
I'm bound by oath, and therefore pardon me.
[*Exit.*]

Enter STANLEY.

Stan. Let me but meet you, ladies, one hour
hence, ²⁰

And I'll salute your grace of York as mother,
And reverend looker-on, of two fair queens.—

[*To Anne*] Come, madam, you must straight-
to Westminster,

There to be crowned Richard's royal queen.

Q. Eliz. Ah, cut my lace asunder,
That my pent heart may have some scope to
beat,

Or else I swoon with this dead-killing news!
Anne. Despiteful tidings! O unpleasing news!

Dor. Be of good cheer:—mother, how fares
your grace!

Q. Eliz. O Dorset, speak not to me, get thee
hence! ³⁰

Death and destruction dog thee at the heels;
Thy mother's name is ominous to children.

If thou wilt outstrip death, go, cross the seas,
And live with Richmond, from³ the reach of
hell:

Go, hie thee, hie thee from this slaughter-house,
Lest thou increase the number of the dead;

And make me die the thrall⁴ of Margaret's
curse,—

Nor mother, wife, nor England's comit'd queen.
Stan. Full of wise care is this your counsel,
madam.—

[*To Dorset*] Take all the swift advantage of
the hours;

You shall have letters from me to my son⁵ ⁵⁰
In your behalf, to meet you on the way:

Be not ta'en tardy by unwise delay.
Duch. O ill-dispersing wind⁶ of misery!—

¹ Niece = granddaughter.

² Patience, pronounced as a trisyllable.

³ From, out of. ⁴ Thrall, victim (literally, "slave")

⁵ Son, stepson (i.e. Richmond).

⁶ Ill-dispersing wind, i.e. wind that scatters evil abroad.

O my accurs'd womb, the bed of death! 51
A cuckatrice hast thou hatch'd to the world,
Whose unvoided eye is murderous.

Son. Come, madam, come; I in all haste was sent.

Anne. And I in all unwillingness will go.—
O, would to God that the inclusive verge¹
Of golden metal that must round my brow 60
Were red-hot steel, to sear me to the brain!

Anointed let me be with deadly venom; 62
And die, ere men can say, "God save the queen!"

Q. Eliz. Go, go, poor soul, I envy not thy glory;

To feed my humour, wish thyself no harm.²

Anne. No! why!—When he that is my husband now

Came to me, as I follow'd Henry's corse;



Duch. Who meets us here?—my niece Phantogenet,
Led in the hand of her kind aunt of Gloucester?—(Act iv. 1. 1, 2)

When scarce the blood was well wash'd from
his hands
Which issu'd from my other angel husband,
And that dead saint which then I weeping
follow'd; 70
O, when, I say, I look'd on Richard's face,
This was my wish,—"Be thou," quoth I,
"accurs'd,

¹ *Verge*—circle, literally, boundary.

² *To feed my humour, wish thyself no harm*, i.e. do not, just to please me, wish harm to thyself.

For making me, so young, so old a widow! 71
And, when thou wedd'st, let sorrow hamit thy
bed;
And be thy wife—if any be so mad—
More miserable by the life of thee
Than thou hast made me by my dear lord's
death!"

Lo, ere I can repeat this curse again,
Even in so short a space, my woman's
heart

Grossly grew captive to his honey words, 80

And provid' the subject of mine own soul's
curse,—
Which ever since hath kept mine eyes from rest;
For never yet one hour¹ in his bed
Have I enjoy'd the golden dew of sleep,
But have been waked by his timorous dreams.
Besides, he hates me for my father Warwick;
And will, no doubt, shortly be rid of me.

Q. Eliz. Poor heart, adieu! I pity thy complain-
ing.

Anne. No more than from my soul I mourn
for yours.

Q. Eliz. Farewell, thou shalt have more of
glory!²

Anne. Adieu, poor soul, that takes thy leave
of it!

Duch. [To Dorset] Go thou to Richmond, and
good fortune guide thee!—

[To Anne] Go thou to Richard, and good angels
tend thee!—

[To Queen Elizabeth] Go thou to sanctity,
good thoughts possess thee!—

I to my grave, where peace and rest lie with me!
Eighty odd years of sorrow have I seen,
And each hour's joy wreck'd with a week of
teen.³

Q. Eliz. Stay yet, look back with me unto
the Tower.—

Pity, you ancient stones, those tender babes,
Whom envy hath immur'd within your walls!
Rough cradle for such little pretty ones!
Rude ragged nurse, old sullen playfellow
For tender princes, use my babies well!
So foolish sorrow bids your stones farewell.

[Exeunt.]

SCENE II. *The same. A room of state in the
palace.*

*Sennet. Enter RICHARD in state, crowned;
BUCKINGHAM, CATESBY, RATCLIFF, LOVEL,
a Page, and others.*

K. Rich. Stand all apart.—Cousin of Buck-
ingham,—

Back. My gracious sovereign;

K. Rich. Give me thy hand. [Ascends the
throne.] Thus high, by thy advice

And thy assistance, is King Richard seated:—

But shall we wear these honours for a day?

Or shall they last, and we rejoice in them?
Back. Still live they, and for ever let them
last!

K. Rich. Ah, Buckingham, how do I play
the touch,⁴

To try if thou be current gold indeed!

Young Edward lives;— think now what I
would speak.

Back. Say on, my loving lord.

K. Rich. Why, Buckingham, I say, I would
be king.

Back. Why, so you are, my thrice-renowned
liege.

K. Rich. Ha! am I king? 'Tis so:— but Ed-
ward lives.

Back. True, noble prince.

K. Rich. O bitter consequence,
That Edward still should live! "True, noble
prince!"

Cousin, thou wert not wont to be so dull:—
Shall I be plain?—I wish the bastards dead:

And I would have it suddenly perform'd.⁵
What say'st thou now? speak suddenly, be brief.

Back. Your grace may do your pleasure.

K. Rich. Tut, tut, thou art all ice, thy kind-
ness freezes:

Say, have I thy consent that they shall die?

Back. Give me some breath, some little
pause, my lord,

Before I positively speak herein:

I will resolve⁶ your grace immediately. [Exit
Cate. [Aside to another] The king is angry;
see, he gnaws his lip

K. Rich. I will converse with iron-witted
fools [Descends from his throne.

And unrespective⁷ boys; none ate for me
That look into me with consider⁸ eyes:— so
High-reaching Buckingham grows circum-
spect.

Boy!—

Page. My lord!

K. Rich. Know'st thou not any whom cor-
rupting gold

Would tempt unto a close exploit⁹ of death?

Page. I know a discontented gentleman,

¹ *The touch*, i.e. the touchstone.

² *Resolve*, satisfy, answer.

³ *Unrespective*, careless, unthinking.

⁴ *Close exploit*, secret deed.

¹ *Hour*, pronounced as a dissyllable. ² *Teen*, sorrow.

Whose hum-
mind!

Gold were I
And will, no

K. Rich.

Page.

K. Rich.

him hit

The deep re-

No more sha-

Hath he so

And stops h

How now! v
Sennet.

The Marque

To Richmon

K. Rich.

Attendants.

That Anne,

[I will take

Inquire me

Whom I w

daughter

The boy is f

Look, how th

That Anne

About it; fo

To stop all

me,

I must be n

Or else my i

Murder her

Uncertain w

So far in bl

Toe falling

R.

thy name

Page. I on

ry at

R.

Page.

K. Rich.

of mine

⁵ *With*, elev

⁶ *The order*.

⁷ *It stands m*

⁸ *Toe falling*

Whose humble means match not his haughty
mind:

God were as good as twenty orators,
And will, no doubt, tempt him to any thing.

K. Rich. What is his name?

Page. His name, my lord, is Tyrrel.¹⁰

K. Rich. I partly know the man: go call
him hither. [*Exit Page.*]

The deep-revolving witty¹ Buckingham
No more shall be the neighbour to my counsels:
Hath he so long held out with me untir'd,
And stops he now for breath?—well, be it so.

Enter STANLEY.

How now! what news with you?

Stan. My lord, I hear
The Marquess Dorset's fled beyond the seas
To Richmond, in those parts where he abides.

K. Rich. Come hither, Catesby. [*Stanley
retires.*]—Rumour it abroad²

That Anne, my wife, is very grievous sick;
[I will take order² for her keeping close.

Inquire me out some mean-born gentleman,
Whom I will marry straight to Clarence's
daughter;—

The boy is foolish, and I fear not him.—
Look, how thou dream'st!—I will again, give out

That Anne my queen is sick, and like to die:
About it; for it stands me much upon,³

To stop all hopes whose growth may damage
me. [*Exit Catesby.*]

I must be married to my brother's daughter,
Or else my kingdom stands on brittle glass:—
Murder her brothers, and then marry her!—
An uncertain way of gain!—But I am in
So far in blood, that sin will pluck on sin:
Tear falling! pity dwells not in this eye.

Re-enter Page, with TYRREL.

Why name Tyrrel?

Page. I bring Tyrrel, and your most obedient
servant.

K. Rich. Art thou indeed?

Tyr. Prove me, my gracious lord.

K. Rich. Dar'st thou resolve to kill a friend
of mine?

Tyr. Ay, my lord;

But I had rather kill two enemies. 70

K. Rich. Why, then thou hast it: two deep
enemies,

Foes to my rest and my sweet sleep's disturbers,
Are they that I would have thee deal upon:—
Tyrrel, I mean those bastards in the Tower.

Tyr. Let me have open means to come to
them.

And soon I'll rid you from the fear of them.

K. Rich. Thou sing'st sweet music. Hark,
come hither, Tyrrel:

Go, by this token:—rise, and lend thine ear:
[*Whispers.*]

There is no more but so:—say it is done, 70
And I will love thee, and prefer² thee for it.

Tyr. I will dispatch it straight. [*Exit.*]

Re-enter BUCKINGHAM.

Buck. My lord, I have consider'd in my mind
The late demand that you did send me in.

K. Rich. Well, let that rest. Dorset is fled
to Richmond.

Buck. I hear the news, my lord.

K. Rich. Stanley, he's your wife's son:—
well, look to it.

Buck. My lord, I claim the gift, my due by
promise,

For which your honour and your faith is
paw'd.²

Th' earldom of Hereford, and the manors
Which you have promised I shall possess.

K. Rich. Stanley, look to your wife: if she
convey

Letters to Richmond, you shall answer it.

Buck. What says your highness to my just
request?

K. Rich. I do remember me. Henry the
Sixth

Did prophesy that Richmond should be king,
When Richmond was a little peevish boy.

A king!—perhaps—

Buck. My lord,—

K. Rich. How chance the prophet could not
at that time

Have told me, I being by, that I should kill
him? 100

¹ *Witty*, clever, cunning.

² *To take order*, arrange, take measures.

³ *It stands me much upon*, it is of much concern to me.

⁴ *Tear falling*, tear-shedding.

² *Enger, odds* ⁶ *He*, i.e. Richmond.

Enger, odds, pledged.

Back. My lord, your promise for the earl dom,—

K. Rich. Richmond!—When last I was at Exeter,

The mayor in courtesy show'd me the castle,
And call'd it Rougement; at which name I started,

Because a bard of Ireland told me once,
I shou'd not live long after I saw Richmond.

Back. My lord,—

K. Rich. Ay, what 's o'clock?

Back. I am thus bold to put your grace in mind

Of what you promis'd me.

K. Rich. Well, but what 's o'clock?

Back. Upon the stroke of ten.

K. Rich. Well, let it strike.

Back. Why let it strike!

K. Rich. Because that, like a Jack, thou keep'st the stroke

Betwixt thy begging and my meditation.

I am not in the giving vein to-day.

Back. Why, then, resolv'd me whether you will or no.

K. Rich. Thou troublest me; I am not in the vein. [*Exit all except Buckingham.*]

Back. Is it even so? rewards be my true service

With such contempt! made I him king for this!
O, let me think on Hastings, and be gone—
To Brecknock, while my fearful head is on!

[*Exit.*]

SCENE III. *Another room in the palace.*

Enter TYRREL.

Tyr. The tyrannous and bloody act is done,—

The most arch² deed of piteous massacre
That ever yet this land was guilty of.
Dighton and Forrest, whom I did suborn
To do this ruthless piece of butchery,
Albeit they were flesh'd villains, bloody dogs,
Melted³ with tenderness and mild compassion,
Wept like two children in their death's sad story.

¹ *Resolv'd*, answer, satisfy.

² *Arch*, chief, out-and-out.

³ *Melted*, i. e. overcome.

"O, thus," quoth Dighton, "lay the gentle babes,"—

"Thus, thus," quoth Forrest, "girdling one another

Within their alabaster innocent arms:
Their lips were four red roses on a stalk,
Which in their summer beauty kiss'd each other.

A book of prayers¹ on their pillow lay;

"Which once," quoth Forrest, "almost chang'd my mind;

But, O, the devil!—there the villain stopp'd;
When Dighton thus told on,—
"We smothered
The most replenish'd² sweet work of nature,
That from the prime³ creation e'er she fram'd
Hence both are gone with conscience and remorse;

They could not speak; and so I left them both,
To bear this tidings to the bloody king:—
And here he comes.

Enter KING RICHARD.

All health, my sovereign lord!

K. Rich. Kind Tyrrel, am I happy in thy news?

Tyr. If to have done the thing you gave in charge

Beget your happiness, be happy then.

For it is done.

K. Rich. But didst thou see them dead?

Tyr. I did, my lord.

K. Rich. And buried, gentle Tyrrel?

Tyr. The chaplain of the Tower hath buried them;

But where, to say the truth, I do not know.

K. Rich. Come to me, Tyrrel, soon⁷ at after-supper,

When thou shalt tell the process⁸ of their death.
Meantime, but think how I may do thee good,
And be inheritor of thy desire.
Farewell till then.

Tyr. I humbly take my leave. [*Exit.*]

K. Rich. The son of Clarence have I pent up close;

His daughter meanly have I match'd in marriage;

⁴ *Prayers*, pronounced as a dissyllable.

⁵ *Replenish'd*, complete, consummate.

⁶ *Prime*, primitive. ⁷ *Soon*, presently.

⁸ *Process*, narrative, history.

The sons of
And Anne
night
Now, for I
At young I
And, by th
To her go I



And Bucki
Welshe
Is in the fi
K. Rich. I
more no
Than Buckin
Come, I ha
ing
Is laden se

¹ *By th*

² *Fear*

³ *Scrit*

The sons of Edward sleep in Abraham's bosom,
And Anne my wife hath bid this world good
night.

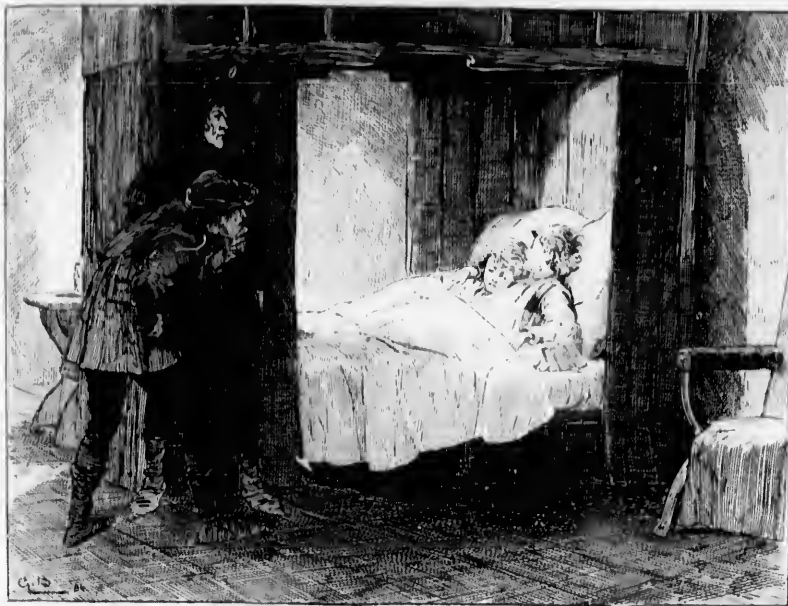
Now, for I know the Breton Richmond aims
At young Elizabeth, my brother's daughter,
And, by that knot,¹ looks proudly on the crown,
To her go I, a jolly thriving wooer.

Enter CATESBY.

Cate. My lord, —

K. Rich. Good news or bad, that thou com'st
in so bluntly!

Cate. Bad news, my lord: Ely is fled to
Richmond;



Tyr. "O, thus," quoth Dighton, "lay the gentle babes," —
"Thus, thus," quoth Forrest, "girling one another
Within their alabaster innocuous arms."—(Act iv. 3. 9-11.)

And Buckingham, back'd with the hardy
Welshmen,

Is in the field, and still his power increaseth.
K. Rich. Ely with Richmond troubles me
more near

Than Buckingham and his rash-levied strength.
Come, — I have learn'd that fearful² comment-
ing

Is leaden servitor to³ dull delay;

Delay leads impotent and snail-pac'd beggary;
Then fiery expedition be my wing,
Jove's Mercury, and herald for a king!
Go, muster men: my counsel is my shield;
We must be brief, when traitors brave the
field. *[Exeunt.]*

SCENE IV. *The same. Before the palace.*

[Enter QUEEN MARGARET.]

Q. Mar. So, now prosperity begins to mellow,
And drop into the rotten mouth of death.

¹ *By that knot*, by means of that alliance

² *Fearful*, timorous.

³ *Servitor to*, attendant on.

Here in these confines slyly have I hnk'd,
To watch the waning of mine enemies.
A dire induction am I witness to,
And will to France; hoping the consequence
Will prove as bitter, black, and tragical.—
Withdraw thee, wretched Margaret: who
comes here? [Retires.]

Enter QUEEN ELIZABETH *and the* DUCHESS
OF YORK.

Q. Eliz. Ah, my poor princes! ah, my tender babes!
[My mblown flowers,¹ new-appearing²
sweets!]10

If yet your gentle souls fly in the air,
And be not fix'd in doom perpetual,
Hover about me with your airy wings,
And hear your mother's lamentation!

[*Q. Mar.* [*Aside*] Hover about her; say that
right for right

Hath dimm'd your infant morn to aged night.]

Duch. So many miseries have craz'd my
voice,

That my woe-wearied tongue is still and
mute.—

Edward Plantagenet, why art thou dead?

[*Q. Mar.* [*Aside*] Plantagenet doth quit³
Plantagenet,20

Edward for Edward pays a dying debt.]

Q. Eliz. Wilt thou, O God, fly from such
gentle lambs,

And throw them in the entrails of the wolf?
When didst thou sleep, when such a deed was
done?

[*Q. Mar.* [*Aside*] When holy Harry died,
and my sweet son.]

Duch. Dead life, blind sight, poor mortal
living ghost,

[Woe's scene, world's shame, grave's due by
life usurp'd,]

Brief abstract and record of tedious days,
rest thy unrest on England's lawful earth.

[*Sitting down.*]

Unlawfully made drunk with innocent blood!

Q. Eliz. Ah, that thou wouldst as soon
afford a grave31

As thou canst yield a melancholy seat!

¹ *Flowers*, pronounced as a dissyllable.

² *New appearing*, whose appearance is but recent.

³ *Quit*, requite, pay quittance for.

Then would I hide my bones, not rest them
here.

[Ah, who hath any cause to mourn but I?]

[*Sitting down by her.*]

[*Q. Mar.* [*Coming forward*] If ancient sor-
row be most reverend,

Give mine the benefit of seniory,⁴

And let my griefs frown on the upper hand.⁵

If sorrow can admit society,

[*Sitting down with them.*]

Tell o'er your woes again by viewing mine:—

I had an Edward, till a Richard kill'd him;

I had a Harry, till a Richard kill'd him:

Thou hadst an Edward, till a Richard kill'd
him;

Thou hadst a Richard, till a Richard kill'd him.

Duch. I had a Richard too, and thou didst
kill him;

I had a Rutland too, thou hop'st to kill him.

Q. Mar. Thou hadst a Clarence too, and
Richard kill'd him.

From forth the kernel of thy womb hath crept

A hell-bound that doth hunt us all to death:

That dog, that had his teeth before his eyes,

To worry lambs, and lap their gentle blood;

That foul defacer of God's handiwork;

That excellent grand tyrant of the earth,

That reigns in galled eyes of weeping souls,

Thy womb let loose, to chase us to our graves.—

O upright, just, and true-disposing God,

How do I thank thee, that this carnal⁶ cur

Preys on the issue of his mother's body,

And makes her pew-fellow with others' moan?⁷

Duch. O Harry's wife, triumph not in my
woes!

God witness with me, I have wept for thine.

Q. Mar. Bear with me; I am hungry for
revenge,61

And now I cloy me with beholding it.

Thy Edward he is dead, that kill'd my Ed-
ward;

Thy other Edward dead, to quit my Edward;

Young York he is but hoot,⁸ because both they

Match not the high perfection of my loss:

⁴ *Seniory*, seniority.

⁵ *Frown on the upper hand*, i.e. have the place of
honour.

⁶ *Carnal*, bloodthirsty, cannibal.

⁷ *Makes her pew-fellow with others' moan*, gives her an
equal share of the sorrow which others suffer.

⁸ *He is but hoot*, i.e. he is merely thrown in to make
weight.

Scene 4.

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Edward;

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Thy Clarence
ward;
And the be
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Grey,
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Richard yet
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That I may

Q. Eliz.
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toad!

Q. Mar.
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For? happ
For joyful
For queen.

Int. Eliz.
Ther. fac.
Et scilicet
U. de. pr.
Et. in.
Con. me.

VOL. I

Thy Clarence he is dead that stabb'd my Edward;

And the beholders of this tragic play,
Th' adulterate Hastings, Rivers, Vaughan,
Grey,

Untimely smother'd in their dusky graves, 70
Richard yet lives, hell's black intelligencer;¹
Only reserv'd their factor,² to buy souls,
And send them thither:—but at hand, at hand,
Ensues his piteous and unpitied end:
Earth gapes, hell burns, fiends roar, saints
pray,

To have him suddenly convey'd from hence.—
Cancel his bond of life, dear God, I pray,
That I may live to say, "The dog is dead"!

Q. Eliz. O, thou didst prophesy the time
would come

That I should wish for thee to help me curse
That bottled spider, that foul bunch-back'd
toad! 81

Q. Mar. I call'd thee then vain flourish of
my fortune:

I call'd thee then poor shadow, painted queen;
The presentation³ of but what I was;
The flattering index⁴ of a direful pageant;
One heav'd a-high,⁵ to be hurl'd down below;
A mother only⁶ mock'd with two fair babes;
A dream of what thou wert; a breath, a
bubble;

A sign of dignity, a garish flag
To be the aim of every dangerous shot; 90
A queen in jest, only to fill the scene,
Where is thy husband now? where be thy
brothers?

Where be thy two sons? wherein dost thou joy?
Who sues to thee, and cries, "God save the
queen"?

Where be the bending peers that flatter'd thee?
Where be the thronging troops that follow'd
thee?

Do line all this, and see what now thou art:
For⁷ happy wife, a most distressed widow;
For joyful mother, one that wails the name;
For queen, a very⁸ caitiff crown'd with care; 100

¹ *Intelligencer*, go-between, instrument.

² *Their factor*, i.e. agent (of the infernal powers)

³ *Presentation*, show, semblance.

⁴ *Index*, prologue. ⁵ *A-high*, on high. ⁶ *Only*, merely

⁷ *For*, instead of, in this and the six following lines.
Con. mere.

VOL. III.

For one being su'd to, one that humbly sues;
For one that scorn'd at me, now scorn'd of me;
For one being fear'd of all, now fearing one;
For one commanding all, obey'd of none.
Thus hath the course of justice whirl'd about,
And left thee but a very⁸ prey to time;
Having no more but thought of what thou
wert,

To torture thee the more, being what thou art.
Thou didst usurp my place, and dost thou not
Usurp the just proportion of my sorrow? 110
Now thy proud neck bears half my burden'd⁹
yoke;

From which even here I slip my wearied head,
And leave the burden of it all on thee.—

[*Rises.*

Farewell, York's wife;—and queen of sad mis-
chance:—

These English woes shall make me smile in
France.

[*Queen Elizabeth and the Duchess of York rise.*

Q. Eliz. O thou well-skill'd in curses, stay
awhile,

And teach me how to curse mine enemies!

Q. Mar. Forbear to sleep the night, and fast
the day;

Compare dead happiness with living woe;
Think that thy babes were fairer than they
were, 120

And he that slew them fouler than he is:
Bettering¹⁰ thy loss makes the bad cause
worse:

Revolving¹¹ this will teach thee how to curse.
Q. Eliz. My words are dull; O, quicken
them with thine!

Q. Mar. Thy woes will make them sharp,
and pierce like mine. [*Exit.*]

Duch. Why should calamity be full of words?

Q. Eliz. [Windy attorneys to their client woes,
Airy succeeders¹² of intestate joys,]

Poor breathing orators of miseries!
Let them have scope: though what they do
impart 130

Help nothing else,¹³ yet will they ease the heart.

Duch. If so, then be not tongue-tied: go
with me.

⁸ *Burden'd*, burdensome.

⁹ *Bettering*, i.e. magnifying, exaggerating

¹⁰ *Revolving*, considering. ¹² *Succeeders*, i.e. heirs.

¹³ *Help nothing else*, are of no other use.

And in the breath of bitter words let's smother
My damned son, that thy two sweet sons
smother'd!¹ [*Drum within.*]

I hear his drum: be copious in exclams!²

Enter KING RICHARD with troops, marching.

K. Rich. Who intercepts me in my expedition!

Duch. O, she that might have intercepted thee,

By strangling thee in her accursed womb,
From all the slaughters, wretch, that thou
hast done!

Q. Eliz. [Hid'st thou that forehead with a
golden crown, ¹¹⁰
Where should be branded, if that right were
right,

The slaughter of the prince that ow'd³ that
crown,

And the dire death of my poor sons and
brothers!]

Tell me, thou villain slave, where are my
children!

Duch. Thou toad, thou toad, where is thy
brother Clarence!

[And little Ned Plantagenet, his son!

Q. Eliz. Where is the gentle Rivers,
Vaughan, Grey!

Duch. Where is kind Hastings!]

K. Rich. A flourish, trumpets! strike
alarm, drums!

Let not the heavens hear these tell-tale women
Rail on the Lord's anointed; strike, I say! ¹¹¹

[*Flourish. Alarm.*]

Either be patient, and entreat me fair,⁴

Or with the clamorous report of war

Thus will I drown your exclamations.

Duch. Art thou my son!

K. Rich. Ay, I thank God, my father, and
yourself.

Duch. Then patiently hear my impatience.

K. Rich. Madam, I have a touch⁵ of your
condition,⁶

That cannot brook the accent of reproof.

¹ That thy two sweet sons smother'd, who smothered thy
two sweet sons.

² Exclams, cries.

³ Ow'd, owned, possessed.

⁴ Entreat me fair, use me well, i. e. let your words be
pleasant.

⁵ I touch, i. e. somewhat.

⁶ Condition, disposition.

Duch. O, let me speak!

K. Rich. Do, then; but I'll not hear.

Duch. I will be mild and gentle in my
words. ¹⁶¹

K. Rich. And brief, good mother; for I am
in haste.

Duch. Art thou so hasty? I have stay'd for
thee,
God knows, in torment and in agony.

K. Rich. And came I not at last to comfort
you!

Duch. No, by the holy rood, thou know'st
it well,

Thou can'st on earth to make the earth my
hell.

A grievous burden was thy birth to me;

Tetchy⁷ and wayward was thy infancy;

Thy school-days frightful,⁸ desperate, wild, and
furious; ¹⁷⁰

Thy prime of manhood daring, bold, and ven-
turous;

Thy age confirm'd, proud, subtle, sly, and
bloody,

More mild, but yet more harmful-kind in
hatred:

What comfortable hour⁹ canst thou name,

That ever grac'd me in thy company!

K. Rich. Faith, none, but Humphrey hour,
that call'd your grace

To breakfast once forth of¹⁰ my company.

If I be so disgraciously¹¹ in your eye, ¹⁷³

Let me march on, and not offend you, madam.—
Strike up the drum.

Duch. I prithee, hear me speak.

K. Rich. You speak too bitterly.

Duch. Hear me a word;

For I shall never speak to thee again.

K. Rich. So,¹²

Duch. Either thou wilt die, by God's just
ordinance,

Ere from this war thou turn a conqueror;

Or I with grief and extreme age shall perish,

And never more behold thy face again.

Therefore take with thee my most heavy curse:

Which, in the day of battle, tire¹³ thee more

⁷ Tetchy, fretful.

⁸ Frightful, i. e. inspiring fear.

⁹ Hour, pronounced as a dissyllable.

¹⁰ Forth of, away from.

¹¹ Disgraciously, displeasing.

¹² So, well, be it so.

¹³ Which, i. e. and may that (my curse) thy.

I'll not hear.
gentle in my
161
her; for I am
I have stay'd for
gony.
fast to comfort
thou know'st
the earth my
h to me;
infancy;
erate, wild, and
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bold, and ven-
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you, madam.—
hear me speak
erly.
ear me a word;
again.
, by God's just
conqueror;
ge shall perish,
ee again.
ost heavy curse;
ire¹² thee more

Than all the complete armour that thou
wear'st! 190
My prayers¹ on the adverse party² fight;
And there the little souls of Edward's chil-
dren
Whisper the spirits of thine enemies,
And promise them success and victory.
Bloody thou art, bloody will be thy end;
Shame serves³ thy life, and doth thy death
attend. [Exit.
Q. Eliz. Though far more cause, yet much
less spirit to curse
Abides in me; I say amen to her. [Going.
K. Rich. Stay, madam; I must speak a word
with you.
Q. Eliz. I have no more sons of the royal
blood 200
For thee to murder: [for⁴ my daughters,
Richard,
They shall be praying nuns, not weeping
queens;
And therefore level⁵ not to hit their lives.]
K. Rich. You have a daughter call'd Eliza-
beth,
Virtuous and fair, royal and gracious.
Q. Eliz. And must she die for this? O, let
her live,
[And I'll corrupt her manners, stain her
beauty;
Slander myself as false to Edward's bed;
Throw over her the veil of infamy;
So she may live unscarr'd of bleeding slaugh-
ter, 210
I will confess she was not Edward's daughter.
K. Rich. Wrong not her birth, she is of
royal blood.
Q. Eliz. To save her life, I'll say she is
not so.
K. Rich. Her life is safest only in her birth.
Q. Eliz. And only in that safety died her
brothers.
K. Rich. Lo, at their births good stars were
opposite,⁶
Q. Eliz. No, to their lives ill friends were
contrary.⁷

¹ My prayers, i. e. "May my prayers." Prayers is pro-
nounced as a dissyllable.

² Party, part, side.

³ Serves, attends, waits upon

⁴ For, as for

⁵ Level, aim, scheme

⁶ Opposite, unpropitious.

⁷ Contrary, adverse.

K. Rich. All unavoided⁸ is the doom of
destiny.
Q. Eliz. True, when avoided grace makes
destiny:
My babes were destin'd to a fairer death, 220
If grace had bless'd thee with a fairer life.]
K. Rich. You speak as if that I had slain
my cousins.
Q. Eliz. Cousins, indeed; and by their uncle
cozen'd
Of comfort, kingdom, kindred, freedom, life.
[Whose hand soever lanc'd their tender hearts,
Thy head, all indirectly, gave direction:
No doubt the murderous knife was dull and
blunt
Till it was whetted on thy stone-hard heart,
To revel in the entrails of my lambs.
But that still⁹ use of grief makes wild grief
tame, 230
My tongue should to thy ears not name my
boys
Till that my nails were anchor'd in thine
eyes;
And I, in such a desperate bay of death,
Like a poor bark, of sails and tackling left,
Rush all to pieces on thy rocky bosom.]
K. Rich. Madam, so thrive I in my enter-
prise
And dangerous success¹⁰ of bloody wars,
As I intend more good to you and yours
Than ever you and yours by me were harm'd!
Q. Eliz. [What good is cover'd with the face
of heaven, 240
To be discover'd, that can do me good?
K. Rich. Th' advancement of your children,
gentle lady.
Q. Eliz. Up to some scaffold, there to lose
their heads!
K. Rich. No, to the dignity and height of
honour,
The high imperial type¹¹ of this earth's glory.
Q. Eliz. Flatter my sorrows with report
of it;]
Tell me what state, what dignity, what honour,
Caust thou demise¹² to any child of mine?

⁸ Unavoided, unavoidable, not to be avoided.

⁹ Still, continued, constant.

¹⁰ Dangerous success, hazardous or uncertain result.

¹¹ Type, badge, distinguishing mark

¹² Demise, grant (literally, "bequeath").

K. Rich. Even all I have; ay, and myself
and all.
Will I withal endow a child of thine; 250
So¹ in the Lethe² of thy angry soul
Thou drown the sad remembrance of those
wrongs
Which thou suppos'ed I have done to thee.

Q. Eliz. Be brief, lest that the process³ of
thy kindness
Last longer telling than thy kindness' date.⁴

K. Rich. Then know, that from my soul I
love thy daughter.

Q. Eliz. [My daughter's mother thinks it
with her soul.

K. Rich. What do you think?

Q. Eliz. That thou dost love my daughter
from thy soul;⁵]

So, from thy soul's love, didst thou love her
brothers; 260

And, from my heart's love, I do thank thee
for it.

K. Rich. Be not so hasty to confound my
meaning;

I mean, that with my soul I love thy daughter,
And do intend to make her Queen of Eng-
land.

Q. Eliz. Well, then, who dost thou mean
shall be her king?

K. Rich. Even he that makes her queen:
who else should be?

Q. Eliz. What, thou?

K. Rich. Even I: what think you of
it, madam!

Q. Eliz. How canst thou woo her?

K. Rich. That I would learn of you,
As one being best acquainted with her hum-
mour,

Q. Eliz. And wilt thou learn of me?

K. Rich. Madam, with all my heart.

Q. Eliz. Send to her, by the man that slew
her brothers. 271

A pair of bleeding hearts; thereon engrave
"Edward and York;" then haply will she
weep;

¹ So, i.e. provide that.

² Lethe, a river in the infernal regions, whose waters were supposed to produce oblivion.

³ Process, story. ⁴ Date, term, period of duration.

⁵ From the soul, i.e. outside of thy soul, not with thy heart.

[Therefore present to her—as sometime Mar-
garet 271

Did to thy father, steep'd in Rutland's blood—
A handkerchief; which, say to her, did drain
The purple-sap from her sweet brothers' bodies,
And bid her wipe her weeping eyes withal.]

If this inducement move her not to love,
Send her a letter of thy noble deeds; 280

Tell her thou mad'st away her uncle Clarence,
Her uncle Rivers; ay, and, for her sake,
Mad'st quick conveyance with⁶ her good aunt
Anne.

K. Rich. You mock me, madam: this is not
the way

To win your daughter.

Q. Eliz. There's no other way;
Unless thou couldst put on some other shape,
And not be Richard that hath done all this.

[*K. Rich.* Say that I did all this for love of her.]

Q. Eliz. Nay, then indeed she cannot choose
but love thee,

Having⁷ bought love with such a bloody spoil.]

K. Rich. Look, what is done cannot be now
amended: 291

Men shall deal unadvisedly⁸ sometimes,
Which⁹ after-hours give leisure to repent.

[If I did take the kingdom from your sons,
To make amends, I'll give it to your daughter.

If I have kill'd the issue of your womb,
To quicken¹⁰ your increase, I will beget

Mine issue, of your blood, upon your daughter;
A grandam's name is little less in love

Than is the doting title of a mother; 300

They are as children but one step below,
Even of your mettle, of your very blood;

Of all one pain,¹¹ save for a night of groans:
Eudm'd of¹² her, for whom you bid¹³ like sor-
row.]

Your children were vexation to your youth;
But mine shall be a comfort to your age.

The loss you have is but a son being king,¹⁴

⁶ Mad'st quick conveyance with, i.e. quickly conveyed, or got rid of.

⁷ Having, thou having, i.e. thou who hast

⁸ Shall deal unadvisedly, cannot help doing rash deeds.

⁹ Which, i.e. such deeds as

¹⁰ Quickens, i.e. bring to life

¹¹ Of all one pain, i.e. giving the same trouble, or pain

¹² Of by ¹³ Bid, bore, endured

¹⁴ But a son being king, i.e. only that your son did not
live to reign as king

And by that loss your daughter is made queen.
I cannot make you what amends I would,
Therefore accept such kindness as I can. 310
[Dorset your son, that with a fearful soul
Leads discontented steps in foreign soil,
This fair alliance quickly shall call home
To high promotions and great dignity:
The king, that calls your beauteous daughter
"wife,"

Familiarly shall call thy Dorset "brother;"
Again shall you be mother to a king,
And all the ruins of distressful times
Repair'd with double riches of content.
What! we have many goodly days to see: 320
The liquid drops of tears that you have shed
Shall come again, transform'd to orient pearl,
Advantaging their loan¹ with interest
Of ten-times double gain of happiness.
Go, then, my mother, to thy daughter go;
Make hold her bashful years with your expe-
rience;

Prepare her ears to hear a wooer's tale;
Put in her tender heart th' aspiring flame
Of golden sovereignty; acquaint the princess
With the sweet silent hours of marriage joys;]
And when this arm of mine hath chastised 331
The petty rebel, dull-brain'd Buckingham,
Bound² with triumphant garlands will I come,
And lead thy daughter to a conqueror's bed;
To whom I will retail³ my conquest won,
And she shall be sole victress, Caesar's Caesar.

Q. Eliz. [What were I best to say? her father's brother
Would be her lord? or shall I say, her uncle?
Or, he that slew her brothers and her uncles?]
Under what title shall I woo for thee. 340
That God, the law, my honour, and her love,
Can make seem pleasing to her tender years?

K. Rich. Infer⁴ Ear England's peace by this
alliance.

Q. Eliz. Which she shall purchase with still-
lasting war.

K. Rich. Tell her, the king, that may com-
mand, entreats.

Q. Eliz. That at her hands which the King's
King forbids.

¹ Advantaging their loan, augmenting the value of the former loan. ² Bound, wreathed, crowned.

³ Retail, recount.

⁴ Infer, bring forward (as an argument), adduce.

K. Rich. Say, she shall be a high and
mighty queen.

Q. Eliz. To wail the title, as her mother doth.

K. Rich. Say, I will love her everlastingly.

Q. Eliz. But how long shall that title
"ever" last? 350

[*K. Rich.* Sweetly in force unto her fair life's
end.

Q. Eliz. But how long fairly shall her sweet
life last?

K. Rich. As long as heaven and nature
lengthen it.

Q. Eliz. As long as hell and Richard like of it.

K. Rich. Say, I, her sovereign, am her sub-
ject love.

Q. Eliz. But she, your subject, loathes such
sovereignty.

K. Rich. Be eloquent in my behalf to her.

Q. Eliz. An honest tale speeds best being
plainly told.

K. Rich. Then, plainly to her tell my loving
tale.

Q. Eliz. Plain and not honest is too harsh a
style. 360

K. Rich. Your reasons are too shallow and
too quick.⁵

Q. Eliz. O no, my reasons are too deep and
dead;

Too deep and dead, poor infants, in their
graves.

K. Rich. Harp not on that string, madam;
that is past.

Q. Eliz. Harp on it still shall I till heart-
strings break.]

K. Rich. Now, by my George, my garter,
and my crown, —

Q. Eliz. Profan'd, dishonour'd, and the third
usurp'd.

K. Rich. I swear —

Q. Eliz. By nothing; for this is no oath;
[Thy George, profan'd, hath lost his holy
honour;

Thy garter, blemish'd, paw'd his knightly
virtue; 370

Thy crown, usurp'd, disgrac'd his kingly glory.]
If something thou wouldst swear to be believ'd,

Swear, then, by something that thou hast not
wroug'd.

⁵ Quick, hasty. (But Elizabeth takes it to mean "alive.")

K. Rich. Then by myself,
Q. Eliz. Thyself is self-misus'd.
K. Rich. Now, by the world,—
Q. Eliz. 'Tis full of thy foul wrongs.
K. Rich. My father's death,—
Q. Eliz. Thy life hath that dishonour'd.
K. Rich. Why, then, by God,



Q. Eliz. Shall I be tempted of the devil thus?

K. Rich. Ay, if the devil tempt thee to do good.
 —(Act iv. 4. 418, 419.)

Q. Eliz. God's wrong is most of all.
 [If thou hadst fear'd to break an oath by Him,
 The unity the king thy brother made 379
 Had not been broken, nor my brother slain;
 If thou hadst fear'd to break an oath by Him,
 Th' imperial metal, circling now thy head,
 Had grac'd the tender temples of my child;
 And both the princes had been breathing here,
 Which now, too tender hedfellows for dust,
 Thy broken faith hath made a prey for worms.]
 What canst thou swear by now?
K. Rich. The time to come.

Q. Eliz. That thou hast wronged in the time
 o'erpast;

[For I myself have many tears to wash
 Hereafter time,¹ for time past wrong'd by
 thee. 380

The children live, whose fathers thou hast
 slaughter'd,

Ungovern'd² youth, to wail it in their age;
 The parents live, whose children thou hast
 butcher'd,

Old wither'd plants, to wail it with their age.
 Swear not by time to come; for that thou hast
 Misus'd ere us'd, by time misus'd o'erpast.]

K. Rich. [As I intend to prosper and repent,
 So thrive I in my dangerous attempt
 Of hostile arms! myself myself confound!
 Heaven and fortune bar me³ happy hours!]
 Day, yield me not thy light; nor, night, thy
 rest! 401

Be opposite,⁴ all planets of good luck,
 To my proceeding!— if, with pure heart's love,
 Immaculate devotion, holy thoughts,
 I tender not⁵ thy heauteous princely daughter!
 In her consists my happiness and thine;
 Without her, follows to myself and thee,
 Herself, the land, and many a Christian soul,
 Death, desolation, ruin, and decay:

[It cannot be avoided but by this; 410
 It will not be avoided but by this.]

Therefore, dear mother, — I must call you so, —
 Be the attorney of my love to her:
 Plead what I will be, not what I have been;
 [Not my deserts, but what I will deserve:
 Urge the necessity and state of times,
 And be not peevish found in great designs.

Q. Eliz. Shall I be tempted of the devil
 thus?

K. Rich. Ay, if the devil tempt thee to do
 good.

Q. Eliz. Shall I forget myself to be myself?
K. Rich. Ay, if your self's remembrance⁶
 wrong yourself. 421

Q. Eliz. But thou didst kill my children.
K. Rich. But in your daughter's womb I
 bury them:

¹ Hereafter time, time to come.

² Ungovern'd, un-restrained, unguid'd.

³ Bar me, withhold from me.

⁴ Opposite, contrary, hostile.

⁵ Tender not, do not regard, do not hold dear.

Where, in that nest of spicery, they shall breed
Selves of themselves, to your recomforture.¹

Q. Eliz. Shall I go win my daughter to thy
will?

K. Rich. And be a happy mother by the deed.

Q. Eliz. I go. — Write to me very shortly,
And you shall understand from me her mind.

K. Rich. Bear her my true love's kiss; and
so, farewell. 430

[*Kissing her. Exit Queen Elizabeth.*
Relenting fool, and shallow-changing woman!

Enter RAVCLIFF; CATESBY following.

How now! what news?

Rot. Most mighty sovereign, on the western
coast

Rideth a puissant navy; to the shore
Throng many doubtful hollow-hearted friends,
Unarm'd, and unresolv'd to beat them back:
'Tis thought that Richmond is their admiral;
And there they lull, expecting but the aid
Of Buckingham to welcome them ashore.

K. Rich. Some light-foot friend post to the
Duke of Norfolk:— 440

Ratcliff, thyself, — or Catesby; where is he?

Cate. Here, my good lord.

K. Rich. Fly to the duke. [*To Ratcliff*]
Post thou to Salisbury:

When thou com'st thither,—[*To Catesby*] Dull,
unmindful villain,

Why stay'st thou here, and go'st not to the
duke?

Cate. First, mighty liege, tell me your high-
ness' pleasure,

What from your grace I shall deliver to him.

K. Rich. O, true, good Catesby:—bid him
levy straight

The greatest strength and power that he can
make,

And meet me suddenly² at Salisbury. 450

Cate. I go. [*Exit.*

Rot. What, may it please you, shall I do at
Salisbury?

K. Rich. Why, what wouldst thou do there
before I go?

Rot. Your highness told me I should post
before.

Enter STANLEY.

K. Rich. My mind is chang'd. — Stanley,
what news with you? 455

Stan. None good, my liege, to please you
with the hearing;

Nor none so bad, but well may be reported.

K. Rich. [Hoyday, a riddle! neither good
nor bad!

What need'st thou run so many miles about,
When thou mayst tell thy tale the nearest
way?] 460

Once more, what news?

Stan. Richmond is on the seas.

K. Rich. There let him sink, and be the
seas on him,

White-liver'd rumpstake! what doth he there?

Stan. I know not, mighty sovereign, but by
guess.

K. Rich. Well, as you guess!

Stan. Stir'd up by Dorset, Buckingham,
and Ely,

He makes for England, here, to claim the
crown.

K. Rich. Is the chair empty? is the sword
unsway'd?

Is the king dead? the empire unpossess'd?

[What heir of York is there alive but we? 470
And who is England's king but great York's
heir?

Then, tell me, what makes he upon the
seas?

Stan. Unless for that, my liege, I cannot
guess.

K. Rich. Unless for that he comes to be
your liege,

You cannot guess wherefore the Welshman
comes.]

Thou wilt revolt, and fly to him, I fear.

Stan. No, my good lord; therefore mistrust
me not.

K. Rich. Where is thy power,³ then, to beat
him back?

Where be thy tenants and thy followers?
Are they not now upon the western shore, 480

Safe-conducting the rebels from their ships?

Stan. No, my good lord, my friends are in
the north.

¹ Recomforture, fresh comfort.

² Suddenly, at once, with all speed.

³ Power, pronounced as a dissyllable.

K. Rich. Cold friends to me: what do you
in the north, ^{also}
When they should serve their sovereign in the
west!

Stan. They have not been commanded,
mighty king:

Pleaseth your majesty to give me leave,
I'll muster up my friends, and meet your grace
Where and what time your majesty shall
please.

K. Rich. Ay, ay, thou wouldst be gone to
join with Richmond;
I will not trust you, sir.

Stan. Most mighty sovereign,
You have no cause to hold my friendship
doubtful: ^{but}
I never was nor never will be false.

K. Rich. Go, then, and muster men. But
leave behind
Your son, George Stanley: look your heart be
firm,
Or else his head's assurance is but frail.

Stan. So deal with him as I prove true to
you. [Exit.]

Enter a Messenger.

Mess. My gracious sovereign, now in Devon-
shire,
[As I by friends am well advèrtised,]
Sir Edward Courtney, and the haughty prelate
Bishop of Exeter, his elder brother, ⁵⁰⁰
With many more confederates, are in arms.

Enter a second Messenger.

Sec. Mess. In Kent, my liege, the Guildfords
are in arms;
And every hour ^{are} competitors²
Flock to the rebels, and their power grows
strong.

Enter a third Messenger.

Third Mess. My lord, the army of great
Buckingham—

K. Rich. Ont on ye, owls! nothing but songs
of death! [Strikes him.]
There, take thou that, till thou bring better
news.

¹ *Hour*, pronounced as a dissyllable.

² *Competitors*, confederates, associates.

Third Mess. The news I have to tell your
majesty

Is, that by sudden floods and fall of waters,
Buckingham's army is dispers'd and scatter'd;
And he himself wander'd away alone, ^{at}
No man knows whither.

K. Rich. Oh, I cry thee mercy:
There is my purse to cure that blow of thine,
Hath any well-advised friend proclaim'd
Reward to him that brings the traitor in?

Third Mess. Such proclamation hath been
made, my lord.

[Enter a fourth Messenger.]

Fourth Mess. Sir Thomas Lovel and Lord
Marquess Dorset,

'Tis said, my liege, in Yorkshire are in
arms.

But this good comfort bring I to your high-
ness,—

The Breton navy is dispers'd by tempest: ⁵²⁰
Richmond, in Dorsetshire, sent out a boat
Unto the shore, to ask those on the banks

If they were his assistants, yea or no;
Who answer'd him, they came from Bucking-
ham

Upon his party;³ he, mistrusting them,
Hoist'd sail, and made his course again for
Bretagne.]

K. Rich. March on, since we are
up in arms;

If not to fight with foreign enemies,
Yet to beat down these rebels here at home.

Re-enter CATESBY.

Cate. My liege, the Duke of Buckingham is
taken,— ⁵³⁰

That is the best news; that the Earl of Rich-
mond

Is with a mighty power landed at Milford,
Is colder tidings, yet they must be told.

K. Rich. Away towards Salisbury! while
we reason⁴ here,

A royal battle might be won and lost;—
Some one take order⁵ Buckingham be brought
To Salisbury; the rest march on with me.

[Flourish. Exit.]

³ *Upon his party*, on his side.

⁴ *Reason*, converse.

⁵ *Take order*, give directions that, see to it that.

Enter Sir

from n

stan, Sir

from n

That, in the

My son Geo

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This is the

¹ *Frank*

² *He of*

³ *Resol*

⁴ *Patie*

⁵ *Carol*

⁶ *Here*

[SCENE V. A room in LORD STANLEY'S house.]

Enter SEANBY and SIR CHRISTOPHER
UNSWICK.

Sean. Sir Christopher, tell Richmond this
from me:—

That, in the sty of this most bloody year,
My son George Stanley is frank'd up in hold;¹
If I revolt, off goes young George's head;
The fear of that withholdeth my present aid.
So get thee gone; counsel I me to thy lord;
Say that the queen hath heartily consented
He should espouse Elizabeth her daughter.
But, tell me, where is princely Richmond now?

Chris. At Pembroke, or at Ha'rford-west,²
in Wales. 10

Sean. What men of name resort to him?
Chris. Sir Walter Herbert, a renowned soldier; 12

Sir Gilbert Talbot, Sir William Stanley;
Oxford, redoubted Pembroke, Sir James
Blunt,

And Rice ap Thomas, with a valiant crew;
And many more of noble fame and worth:
And towards London they do bend their
course.

If by the way they be not fought withal.

Sean. Well, lie thee to thy lord; I kiss his
hand:

These letters will resolve him of my mind. 20

[*Giving letters.*
Farewell. [Exeunt.]

ACT V

[SCENE I. Salisbury. An open place.]

Enter the Sheriff, and Guard, with BUCKING
HAM, led to execution.

Book. Will not King Richard let me speak
with him?

Sher. No, my good lord; therefore be patient.¹

Book. Hastings, and Edward's children,
Piers, Grey,

Holy King Henry, and thy fair son Edward,
Vaughan,² and all that have miscarried³

By underhand corrupted foul injustice,
If that your moody discontented souls

Do through the clouds behold this present hour,
Even for revenge mock my destruction!

This is All-Souls' day, fellow, is it not? 10
Sher. It is.

Book. Why, then All-Souls' day is my body's
doomsday.

This is the day which, in King Edward's time,
I wish'd might fall on me, when I was found

False to his children and his wife's allies;
This is the day wherein I wish'd to fall

¹ Frank'd up in hold, steyd up in prison.

² Ha'rford west, Baverford west.

³ Resolv'd him of, acquaint him with.

⁴ Patient, here a trisyllable.

⁵ Vaughan, pronounced here as a dissyllable.

⁶ Have miscarried, have come to a violent end.

By the false faith of him whom most I trusted;
On this All-Souls' day to my fearful soul

Have determin'd respite of my wrongs;⁷
O high All-seer which I dallied with 20

With thine'd my feigned prayer⁸ on my head,
And given in earnest what I legg'd in jest.

Thus doth he force the swords of wicked men
To turn their own points on their masters'
bosoms:

Thus Margaret's curse falls heavy on my
neck,

"When he," quoth she, "shall split thy heart
with sorrow,

Remember Margaret was a prophetess."—
Come, sirs, convey me to the block of shame;

Wrong hath but wrong, and blame the due of
blame. [Exeunt.]

[SCENE II. Plain near Tamworth.]

Enter, with drum and colours, RICHMOND, OX-
FORD, SIR JAMES BLUNT, SIR WALTER HER-
BERT, and others, with Forces, marching.

Richm. Fellows in arms, and my most lov-
ing friends,

Braids'd underneath the yoke of tyranny,

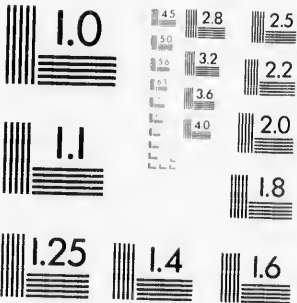
⁷ i.e. "Is the fixed time to which the punishment of my wrong-doings is respite."

⁸ Prayer, pronounced as a dissyllable.



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Thus far into the bowels of the land
Have we march'd on without impediment;
And here receive we from our father Stanley
Lines of fair comfort and encouragement.
The wretched,¹ bloody, and usurping boar,
That spoil'd your summer fields and fruitful
vines,
Swills your warm blood like wash, and makes
his trough

In your embowell'd² bosoms, — this foul
swine
Lies now even in the centre of this isle,
Near to the town of Leicester, as we learn:
From Tamworth thither is but one day's
march.
In God's name, cheerly on, courageous friends,
To reap the harvest of perpetual peace
By this one bloody trial of sharp war.



Richard. Fellows in arms, and my most loving friends,
Tread ye underneath the yoke of tyranny.—(Act v. 2. 1, 2.)

Org. Every man's conscience is a thousand
men,
To fight against this guilty homicide.
Herb. I doubt not but his friends will turn
to us.
Blunt. He hath no friends but what are
friends for fear,
Which in his dearest³ need will fly from him.
Richard. All for our vantage. Then, in God's
name, march:
True hope is swift, and flies with swallow's
wings:
Kings it makes gods, and meaner creatures
kings. [Exeunt.]

¹ Wretched—vile.

² Embowell'd, i.e. disembowelled.

³ Dearest, most urgent

SCENE III. *Bosworth field.*

[Enter KING RICHARD and Forces, the DUKE OF NORFOLK, EARL OF SURREY, RATCLIFF, and others.]

K. Rich. Here pitch our tent, even here in
Bosworth field.

My Lord of Surrey, why look you so sad?

Sar. My heart is ten times lighter than my
looks.

K. Rich. My Lord of Norfolk,—

Nor. Here, most gracious liege.

K. Rich. Norfolk, we must have knocks; ha!
must we not?

Nor. We must both give and take, my lov-
ing lord.

K. Rich. Up with my tent! here will I lie
to-night;
[*Soldiers begin to set up the King's tent.*
But where to-morrow? Well, all's one for
that.—

Who hath descried the number of the traitors?
Nor. Six or seven thousand is their utmost
power.

K. Rich. Why, our battalia¹ trebles that
account:

Besides, the king's name is a tower of strength,
Which they upon the adverse faction want.—
Up with the tent!—Come, noble gentlemen,
Let us survey the vantage of the ground;—
Call for some men of sound direction:—
Let's lack no discipline, make no delay;
For, lords, to-morrow is a busy day. [*Exeunt.*]

*Enter, on the other side of the field, RICHMOND,
SIR WILLIAM BRANDON, SIR WALTER HER-
BERT, OXFORD, and others. Some of the Sol-
diers pitch RICHMOND'S tent.*

Richm. The weary sun hath made a golden set,
And, by the bright track of his fiery car, 20
Gives token of a goodly day to-morrow.—
Sir William Brandon, you shall bear my stan-
dard.—

Give me some ink and paper in my tent;
I'll draw the form and model of our battle,
Limit each leader to his several charge,
And part in just proportion our small power.—
[*My Lord of Oxford,—you, Sir William Bran-
don,—*

And you, Sir Walter Herbert,—stay with
me.—

The Earl of Pembroke keeps his regiment:—
Good Captain Blunt, bear my good-night to
him, 30

And by the second hour in the morning
Desire the earl to see me in my tent:
Yet one thing more, good captain, do for me,—
Where is Lord Stanley quarter'd, do you know?

Blunt. [Unless I have mista'en his colours
much,—

Which well I am assur'd I have not done,—
His regiment lies half a mile at least
South from the mighty power of the king.

Richm. If without peril it be possible,

Sweet Blunt, make some good means² to speak
with him, 40

And give him from me this most needful note.
Blunt. Upon my life, my lord, I'll under-
take it;

And so, God give you quiet rest to-night!

Richm. Good night, good Captain Blunt
[*Exit Blunt.*] Come, gentlemen,

Let us consult upon to-morrow's business:
In to my tent; the air is raw and cold.

[*They withdraw into the tent.*]

*Re-enter, to his tent, KING RICHARD, NORFOLK,
RATCLIFF, CATESBY, and others.*

K. Rich. What is't o'clock?

Cate. It's supper-time, my lord;
It's nine o'clock.

K. Rich. I will not sup to-night.—
Give me some ink and paper.—

What, is my beaver³ easier than it was? 50
And all my armour hid into my tent?

Cate. It is, my liege; and all things are in
readiness.

K. Rich. Good Norfolk, bid thee to thy
charge;

Use careful watch, choose trusty sentinels.

Nor. I go, my lord.

K. Rich. Stir with the lark to-morrow, gentle
Norfolk.

Nor. I warrant you, my lord. [*Exit.*]

K. Rich. Catesby,—

Cate. My lord!

K. Rich. Send out a pursuivant-at-arms
To Stanley's regiment; bid him bring his power
Before sunrising, lest his son George fall 60
Into the blind cave of eternal night.

[*Exit Catesby.*]

[*To various attendants.*] Fill me a bowl of wine.
—Give me a watch.⁴—

Saddle white Surrey for the field to-morrow.—
Look that my staves⁵ be sound, and not too
heavy.—

[*Ratcliff,—*

Rat. My lord!

K. Rich. Saw'st thou the melancholy Lord
Northumberland?

² Make some good means, i.e. contrive some opportunity.

³ Beaver, properly the vizor of the helmet; here = the helmet itself.

⁴ Watch, i.e. watch-light

⁵ Staves, the shafts of lances

Rat. Thomas the Earl of Surrey, and himself,
Much about cock-shut time,¹ from troop to
troop

Went through the army, cheering up the sol-
diers. 73

K. Rich. I'm satisfied.]—Give me a howl
of wine:

I have not that alacrity of spirit,
Nor cheer of mind, that I was wont to have.

[*Wine brought.*]

So, set it down.—Is ink and paper ready?

Rat. It is, my lord.

K. Rich. Bid my guard watch; [*to the at-
tendants*] leave me.—Rateliff,

About the mid of night come to my tent

And help to arm me.—Leave me, I say.

[*King Richard retires into his tent, and
sleeps. Escort Rateliff and others.*]

RICHMOND'S tent opens, and discovers him and
his Officers, &c. Enter STANLEY.

Stan. Fortune and victory sit on thy helm!

Richm. All comfort that the dark night can
afford 80

Be to thy person, noble father-in-law!
Tell me, how fares our loving mother?

Stan. I, by attorney, bless thee from thy
mother,

Who prays continually for Richmond's good:
So much for that.—The silent hours steal on,
And flaky² darkness breaks within the east.

In brief, for so the season bids us be,—
Prepare thy battle early in the morning,

[And put thy fortune to th' arbitrement 89
Of bloody strokes and mortal-staring³ war.]

I, as I may,—that which I would I cannot,
With best advantage will deceive the time,

And aid thee in this doubtful shock of arms:
[But on thy side I may not be too forward,

Least, being seen, thy brother, tender George,
Be executed in his father's sight.]

Farewell: the leisure⁴ and the fearful time
Cuts off the ceremonious vows of love

[And ample interchange of sweet discourse,
Which so long sunder'd friends should dwell

upon: 100

¹ Cock-shut time, i. e. twilight.

² Flaky, broken into flakes by the light.

³ Mortal-staring, i. e. leaving a deadly stare.

⁴ The leisure, i. e. "the time we have to spare."

God give us leisure for these rites of love!]

Once more, adieu: be valiant, and speed well!

Richm. Good lords, conduct him to his regi-
ment: 103

I'll strive, with trouble-l thoughts, to take a
nap,

Lest leaden slumber peise⁵ me down to-mor-
row,

When I should mount with wings of victory:
Once more, good night, kind lords and gentle-

men. [*Escort Officers, &c. with Stanley.*]

O Thou, whose captain I account myself,

Look on my forces with a gracious eye;
Put in their hands Thy bruising irons of

wrath, 110

That they may crush down with a heavy fall
Th' usurping helmets of our adversaries!

Make us Thy ministers of chastisement,
That we may praise Thee in the victory!

To Thee I do commend my watchful soul,
Ere I let fall the windows of mine eyes:

Sleeping and waking, O defend me still!
[*Stoops.*]

[*The Ghost of PRINCE EDWARD, son to KING
HENRY THE SIXTH, rises between the two tents.*]

Ghost. [*To King Richard*] Let me sit heavy
on thy soul to-morrow!

Think, how thou stabb'dst me in my prime of
youth

At Tewksbury: despair, therefore, and cōte!
[*To Richmond*] Be cheerful, Richmond; for

the wronged souls 121

Of butcher'd princes fight in thy behalf:
King Henry's issue, Richmond, comforts thee.

The Ghost of KING HENRY THE SIXTH rises.

Ghost. [*To King Richard*] When I was
mortal, my anointed body

By thee was punched full of deadly holes:
Think on the Tower and me: despair, and

die,—
Harry the Sixth bids thee des— and die!—

[*To Richmond*] Virtuous and holy, be thou
conqueror!

Harry, that prophesied thou shouldst be king,
Thee in thy sleep doth comfort: live and

flourish!]

⁵ Peise, weigh

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¹ Falson

² Battle

The Ghost of CLARENCE rises.

Ghost. [To King Richard] Let me sit heavy
on thy soul to-morrow! 131

I, that was wash'd to death with fulsome¹ wine,
Poor Clarence, by thy guile betray'd to death!
To-morrow in the battle think on me,
And fall² thy edgeless sword: despair, and die!

[To Richmond] Then offspring of the house
of Lancaster,

The wronged Heir of York do pray for thee:
Good angels guard thy battle!³ live, and
hourish!

*The Ghosts of RIVERS, GREY, and VAUGHAN,
rise.*

Ghost of Riv. [To King Richard] Let me sit
heavy on thy soul to-morrow,

Rivers, that died at Pomfret! despair, and die!

Ghost of Grey. [To King Richard] Think
upon Grey, and let thy soul despair! 141

Ghost of Vaughn. [To King Richard] Think
upon Vaughan, and, with guilty fear,

Let fall thy lance: despair, and die!

All three, [To Richmond] Awake, and think
our wrongs in Richard's bosom
Will conquer him!—awake, and win the day!⁴

The Ghost of HASTINGS rises.

Ghost. [To King Richard] Bloody and guilty,
guiltily awake,

And in a bloody battle end thy days!

Think on Lord Hastings: despair, and die!—

[To Richmond] Quiet untroubled soul, awake,
awake!

Arm, fight, and conquer, for fair England's
sake!⁵ 150

The Ghosts of the two young Princes rise.

Ghosts. [To King Richard] Dream on thy
consins smother'd in the Tower;

Let us be laid within thy bosom, Richard,
And weigh thee down to ruin, shame, and death!
Thy nephews' souls bid thee despair, and die!—

[To Richmond] Sleep, Richmond, sleep in
peace, and wake in joy;

Good angels guard thee from the boar's annoy!⁶

¹ *Fulsome*, sickly-sweet.

² *Fall*, i.e. let fall.

³ *Battle*=forces.

⁴ *Annoy*, injury.

Live, and beget a happy race of kings!
Edward's unhappy sons do bid thee flourish. }]

The Ghost of QUEEN ANNE rises.

Ghost. [To King Richard] Richard, thy wife,
that wretched Anne thy wife,

That never slept a quiet hour with thee, 160

Now fills thy sleep with perturbations:

To-morrow in the battle think on me,

And fall thy edgeless sword: despair, and die!—

[To Richmond] Thou quiet soul, sleep thou
a quiet sleep;

Dream of success and happy victory!

Thy adversary's wife doth pray for thee.]

The Ghost of BUCKINGHAM rises.

Ghost. [To King Richard] The first was I
that help'd thee to the crown;

The last was I that felt thy tyranny:

O, in the battle think on Buckingham,

And die in terror of thy guiltiness! 170

Dream on, dream on, of bloody deeds and
death:

Fainting, despair; despairing, yield thy
breath!—

[To Richmond] I died for hope⁵ ere I could
lend thee aid:

But cheer thy heart: and be thou not dismay'd;
God and good angels fight on Richmond's side;

And Richard fall⁶ in the light of all his pride.]

[The Ghosts vanish. King Richard
starts out of his dream.

K. Rich. Give me another horse,—bind up
my wounds,—

Have mercy, Jesu!—Soft! I did but dream.—

O coward conscience, how dost thou afflict me!—

The lights burn blue.—It is now dead mid-
night. 180

Cold fearful drops stand on my trembling flesh.

What? do I fear myself?—there's none else by:

Richard loves Richard; that is, I am I.

Is there a murderer here? No;—Yes, I am:

[Then fly. What, from myself? Great reason
why,—

Lost I revenge myself upon myself.

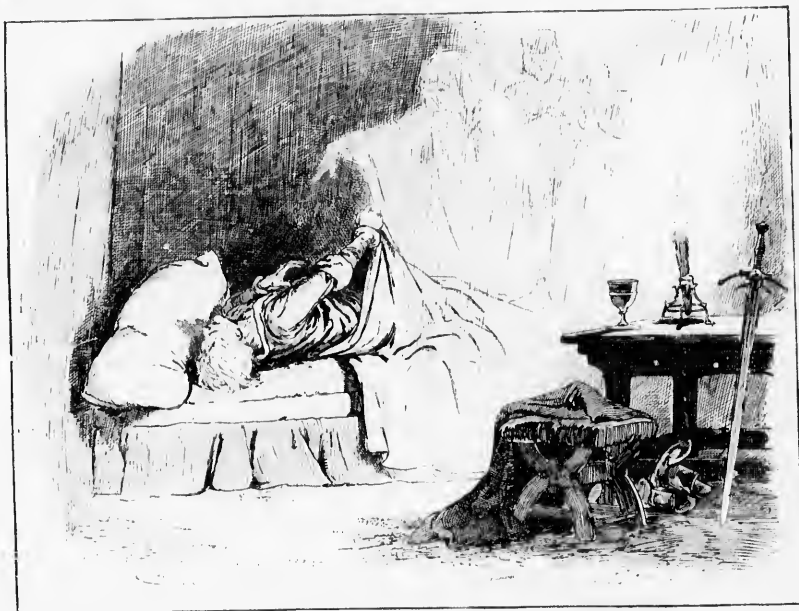
Alack, I love myself. Wherefore? for any
good

⁵ *For hope*, i.e. as far as all hope was concerned; or,
elliptically, = for want of hope.

⁶ *Richard fall*, i.e. may Richard fall.

That I myself have done unto myself!
 O no! alas, I rather hate myself
 For hateful deeds committed by myself! 190
 I am a villain: yet I lie, I am not.
 Fool, of thyself speak well:— fool, do not
 flatter.]
 Myconscience hatha thousand several tongues,
 And every tongue brings in a several tale,
 And every tale condemns me for a villain.

Perjury, perjury, in the high'st degree;
 Murder, stern murder, in the dir'st degree;
 [All several sins, all us'd in each degree,]
 Throng to the bar, crying all "Guilty! guilty!"
 I shall despair. There is no creature loves 200
 me;
 And if I die, no soul shall pity me:
 [Nay, wherefore should they,— since that I
 myself



*Ghost of Q. Anne. To-morrow in the battle think on me,
 And fall thy edgeless sword: despair, and die!—(Act v. 3. 162, 163.)*

Find in myself no pity to myself? — 203
 Methought the souls of all that I had murder'd
 Came to my tent; and every one did threat
 To-morrow's vengeance on the head of Richard.]

Re-enters RATCLIFF.

Rat. My lord, —

K. Rich. Who's there?

Rat. My lord, 'tis I. [The early village-
 cock 209

Hath twice done salutation to the morn:]

Your friends are up, and buckle on their armour.

K. Rich. O Ratcliff, I have dream'd a fear-
 ful dream! — 212

What thinkest thou,— will our friends prove
 all true?

Rat. No doubt, my lord.

K. Rich. O Ratcliff, I fear, I fear!

Rat. Nay, good my lord, be not afraid of
 shadows.

K. Rich. By the apostle Paul, shadows to-
 night

Have struck
 Than can
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 Armed in p
 It is not yet
 Under our
 To hear if a

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hath,

¹ *Get mercy*

² *Cried on, i*

³ *The leisure*

⁴ *at my dispos*

⁵ *Richard ex*

⁶ *Woh mean*

Have struck more terror to the soul of Richard
Than can the substance of ten thousand
soldiers

Armed in proof and led by shallow Richmond,
It is not yet near day. Come, go with me; 220
Under our tents I'll play the eaves-dropper,
To hear if any mean to shrink from me.

[*Exeunt King Richard and Ratcliff.*]

*Re-enter OXFORD, with other Lords, &c. to
RICHMOND'S tent.*

[*Lords. Good morrow, Richmond!*]

*Richm. [waking]. Cry mercy,¹ lords and
watchful gentlemen,*

That you have ta'en a tardy sluggard here.]

Lords. How have you slept, my lord?

*Richm. The sweetest sleep, and fairest-
boding dreams*

That ever enter'd in a drowsy head,
Have I since your departure had, my lords.

[*methought their souls, whose bodies Richard
murder'd,* 230

Came to my tent, and cried on² victory;

I promise you, my heart is very joennd

In the remembrance of so fair a dream.]

How far into the morning is it, lords?

Lords. Upon the stroke of four.

*Richm. Why, then 't is time to arm and give
direction.*

[*He advances and addresses the troops.*]

More than I háve said, loving countrymen,

The leisure and enforcement of the time³

Forbids to dwell upon; yet remember this,—

God and our good cause fight upon our side;

The prayers of holy saints and wronged souls,

Like high-rear'd bulwarks, stand before our
faces; 242

Richard except,⁴ those whom we fight against

Had rather have us win than him they follow:

For what is he they follow? truly, gentlemen,

A bloody tyrant and a homicide;

One cras'd in blood, and one in blood establish'd;

[*One that made means⁵ to come by what he
hath,*

¹ *Cry mercy*—I beg your pardon.

² *Cried on*, i. e. cried out.

³ *The leisure, &c.*, i. e. "the time, necessarily so small,
at my disposal."

⁴ *Richard except*—Richard being excepted.

⁵ *Made means*, contrived, or plotted the means.

And slaughter'd those that were the means to
help him; 249

A base foul stone, made precious by the foil⁶

Of England's chair, where he is falsely set;

One that hath ever been God's enemy:

Then, if you fight against God's enemy,

God will, in justice, ward you as his soldiers;]

If you do sweat to put a tyrant down,

You sleep in peace, the tyrant being slain;

If you do fight against your country's foes,

Your country's fat shall pay your pains the hire;

If you do fight in safeguard of your wives, 259

Your wives shall welcome home the conquerors;

If you do free your children from the sword,

Your children's children quit it in your age.

Then, in the name of God and all these rights,

Advance your standards, draw your willing
swords.

For me, the ransom of my bold attempt

Shall be this cold corpse on the earth's cold
face;

But if I thrive, the gain of my attempt

The least of you shall share his part thereof.

Sound drums and trumpets, boldly, cheerfully;

God and Saint George! Richmond and victory!

[*Exeunt.*]

*Re-enter KING RICHARD, RATCLIFF, Attendants,
and Forces.*

*K. Rich. [What said Northumberland as
touching Richmond? 271*

Rat. That he was never trained up in arms.

*K. Rich. He said the truth; and what said
Surrey, then?*

*Rat. He smil'd, and said, "The better for
our purpose."*

*K. Rich. He was in the right; and so, indeed,
it is. [Clock strikes.*

Tell the clock there,]—Give me a calendar.—

Who saw the sun to-day?

Rat. Not I, my lord.

*K. Rich. Then he disdains to shine; for, by
the book,*

He should have brav'd⁸ the east an hour ago:
A black day will it be to somebody.— 280

[*Ratcliff,—*

Rat. My lord!

⁶ *Foil*, i. e. jeweller's foil, used to set off a precious stone.

⁷ *Tell the clock there*, i. e. count what hour it strikes.

⁸ *Brav'd*, made brave, i. e. gay, splendid.

K. Rich. The sun will not be seen to-day;
The sky doth frown and lour upon our army,
I would these dewy tears were from the ground.]
Not shine to-day! Why, what is that to me
More than to Richmond? for the selfsame heaven
That frowns on me looks sadly upon him.

Enter NORFOLK.

Nor. Arm, arm, my lord; the foe vannts¹ in
the field.

K. Rich. Come, bustle, bustle;—*caparison*²
my horse;— 289

Call up Lord Stanley, bid him bring his power;
I will lead forth my soldiers to the plain,
And thus my battle³ shall be ordered;—
My foreward shall be drawn out all in length,
Consisting equally of horse and foot;
Our archers shall be placed in the midst;
John Duke of Norfolk, Thomas Earl of Surrey,
Shall have the leading of the foot and horse.
They thus directed, we will follow
In the main battle; whose puissance on either
side 299

Shall be well winged with our chiefest horse,
This, and Saint George to boot!—What think'st
thou, Norfolk?

Nor. A good direction, warlike sovereign.—
This found I on my tent this morning.

[Giving a scroll.

K. Rich. [Reads.] "Jockey of Norfolk, be not too
bold,

For Dickon thy master is bought and sold."

A thing devised by the enemy.—

[Throwing the scroll away.

Go, gentlemen, every man unto his charge;

[Aside, to himself.] Let not our babbling dreams
alright our souls;

Conscience is but a word that cowards use,
Devis'd at first to keep the strong in awe: 310
Our strong arms be our conscience, swords our
law.

[[To Norfolk and others.] March on, join
bravely, let us to't pell-mell;

If not to heaven, then hand in hand to hell.—
[To his Soldiers.] What shall I say more than
I have inferr'd?

¹ *Vannts*, makes a bold display.

² *Caparison*, i.e. put on his trappings and armour.

³ *Battle*, forces.

Remember whom you are to cope withal;—
A sort⁴ of vagabonds, rascals, runaways,
A scum of Bretons, and base luckey peasants,
Whom their o'er-cloyed country vomits forth
To desperate ventures and assur'd destruction,
[You sleeping safe, they bring to you unrest;
You having lands, and bless'd with beautiful
wives, 321

They would distract⁵ the one, distract⁶ the
other.

And who doth lead them but a paltry fellow,
Long kept in Bretagne at our mother's cost;
A milk-sop, one that never in his life
Felt so much cold as over shoes in snow?]

Let's whip these stragglers o'er the seas again;
Lash hence those overweening rags of France,
These famish'd beggars, weary of their lives;
Who, but for dreaming on this fond exploit,
For want of means, poor rats, had hang'd
themselves: 331

If we be conquer'd, let men conquer us,
And not these bastard Bretons; *[whom our*
fathers

Have in their own land beaten, bob'd,⁷ and
thump'd,

And, on record, left them the heirs of shame,
Shall these enjoy our lands? he with our wives?
Ravish our daughters?—*[Drum afar off.]*

Hark! I hear their drum.—

Fight, gentlemen of England! fight, bold yeo-
men!

Draw, archers, draw your arrows to the head!
[Sprng your proud horses hard, and ride in]
blood; 319

Amaze the welkin with your broken staves!⁸]

Enter a Messenger.

What says Lord Stanley? will he bring his
power?

Mess. My lord, he doth deny to come.

K. Rich. Off with his son's head!

Nor. My lord, the enemy is past the marsh!
After the battle let George Stanley die.

K. Rich. A thousand hearts are great within
my bosom:

Advance our standards, set upon our foes;

⁴ *Sort*, company.

⁵ *Distract*, seize.

⁶ *Distain*, pollute.

⁷ *Bob'd*, smacked, struck sharply.

⁸ *Staves*, the shafts of pikes or lances.

Our ancient
Inspire us,
Upon them

SCENE

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¹ *An oppos-*

² *This long*

has in his har

Our ancient word of courage, fair St. George,
Inspire us with the spleen of fiery dragons!
Upon them! Victory sits on our helms. 351

[*Exeunt.*]

SCENE V. *Another part of the field.*

Alarums: excursions. Enter NORFOLK and Forces; to him CATESBY.

Cate. Rescue, my Lord of Norfolk, rescue,
rescue!

The king enacts more wonders than a man,
Paring an opposite¹ to every danger:
His horse is slain, and all on foot he fights,
Seeking for Richmond in the throat of death.
Rescue, fair lord, or else the day is lost!

Alarums. Enter KING RICHARD.

K. Rich. A horse! a horse! my kingdom for
a horse!

Cate. Withdraw, my lord; I'll help you to
a horse.

K. Rich. Slave, I have set my life upon a cast,
And I will stand the hazard of the die: 19
I think there be six Richmonds in the field;
Five have I slain to-day instead of him.—
A horse! a horse! my kingdom for a horse!

[*Exeunt.*]

Alarums. Re-enter KING RICHARD driving RICHMOND before him, attacking him with fury; they fight; KING RICHARD falls. [Retreat and flourish. Exit RICHMOND.]

[SCENE V. *Another part of the field.*]

Enter RICHMOND, with STANLEY bearing the crown, and divers other Lords, and Forces.

Richm. God and your arms be prais'd, victo-
rious friends!

The day is ours, the bloody dog is dead.

Stan. Courageous Richmond, well hast thou
acquit thee.

Lo, here, this long-usurped royalty²
From the dead temples of this bloody wretch
Have I pluck'd off, to grace thy brows withal:
Wear it, enjoy it, and make much of it.

¹ An opposite, i.e. an adversary.

² This long usurped royalty, i.e. the crown which he has by his hand.

Richm. Great God of heaven, say Amen to
all!—

But, tell me, is the young George Stanley liv-
ing?

Stan. He is, my lord, and safe in Leicester
town; 10

Whither, if 't please you, we may now with-
draw us.

Richm. What men of name are slain on
either side?

Stan. John Duke of Norfolk, Walter Lord
Ferreers,

Sir Robert Brakenbury, and Sir William
Brandon.

Richm. Inter their bodies as becomes their
births:

Proclaim a pardon to the soldiers fled
That in submission will return to us:

And then, as we have ta'en the sacrament,
We will mite the white rose and the red:—

Smile heaven³ upon this fair conjunction, 20
That long hath frown'd upon their enmity!—
What traitor hears me, and says not Amen?

England hath long been mad and scarr'd her-
self;

The brother blindly shed the brother's blood,
The father rashly slaughter'd his own son,

The son, compell'd, been butcher to the sire:
All this divided York and Lancaster,

Divided in their dire division,
O, now let Richmond and Elizabeth,

The true successors of each royal house, 30
By God's fair ordinance conjoin together!

And let their heirs—God, if thy will be so—
Enrich the time to come with smooth-fac'd

peace,
With smiling plenty, and fair prosperous days!

Abate⁴ the edge of traitors, gracious Lord,
That would reduce⁵ these bloody days again,
And make poor England weep in streams of

blood:

Let them not live to taste this land's increase
That would with treason wound this fair land's

peace! 39
Now civil wounds are stopp'd, peace

That she may long live here, God say Amen!

[*Exeunt.*]

³ Smile heaven, i.e. may heaven smile.

⁴ Abate, i.e. blunt.

⁵ Reduce, bring back.

MAP TO ILLUSTRATE KING RICHARD III.



NOTES TO KING RICHARD III.

DRAMATIS PERSONÆ.

1. EDWARD IV. Although Henry VI. did not die till 1471, and although, for a brief period, from October,

1470, to April, 1471, Henry was nominally restored to the crown; still the reign of Edward is always dated from 1461, on the 21st of June of which year he was crowned at Westminster, having assumed the title of king on the

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the Countess
law to most
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11th March in the same year. Edward died on 9th April, 1483, having reigned twenty-two years. After the atrocious murder of Henry VI.'s son, Prince Edward, of which we have already given an account in III. Henry VI. 104-2, Edward distinguished himself by the treacherous execution of a number of the Lancastrians, who had taken sanctuary in the church at Tewksbury after the battle. The Lancastrians, when victorious, had always respected the rights of sanctuary, which makes these murders, for they were nothing less, the more atrocious. According to the accounts of all the chroniclers, Edward tried to enter the church, but was prevented by the priest, who met him at the door with the consecrated host in his hand, and would not let him enter till he had granted pardon to those who had taken refuge in the church. This was on Saturday. On the following morning the Duke of Somerset, the Lord Prior of St. John's, seven knights and seven squires, according to Stow, were taken out and beheaded. The excuse, offered by the partisans of Edward for this cowardly crime, was that the persons executed had taken refuge not in the church, but in the abbey and its precincts. But there seems to be no doubt that all the persons executed were distinctly included in the promise given on Saturday. Whether Edward was an accomplice in the murder of King Henry is not known. In 1473 Edward accepted an invitation to hunt with Neville, the Archbishop of York, at his place in Hertfordshire; but, instead of paying the visit, Edward sent for the archbishop to Windsor, arrested him, confiscated the revenues of the bishopric, and kept him in prison for three years, partly in England, partly at Caen, till 1476; when he was released, but only survived his release a few weeks. Edward justly distrusted the security of his claim to the throne, and tried to get possession, by treachery, of the person of Henry Earl of Richmond, who, with his uncle the Earl of Pembroke, had taken refuge in Brittany. The duke, believing Edward's hypocritical assurances, thought he only wanted the Earl of Richmond in order to marry him to his daughter Elizabeth, and delivered up his young guest. But, fortunately, before they had sailed, he got wind of the intended treachery of Edward; and brought the young Henry back into sanctuary at St. Malo. The next quarter from which Edward foresaw danger was from his brothers, Clarence and Gloucester, who were both intriguing to get the fortune of the late Earl of Warwick. Clarence, having married the elder daughter, was sure of his portion; and Richard thought that by securing the younger daughter, the young widow of the late Prince of Wales, he would be able to obtain half the fortune. It mattered nothing to either of these noble personages that the Countess of Warwick was still alive, and entitled by law to most of the property in dispute. Matters were arranged in some way, by the help of an act of parliament, so that both the royal dukes got a share of the plunder, but they were not content. There seems to have been no love lost between any of the three brothers; for, in 1477, Clarence, then a widower, had been thwarted in his intrigues to obtain the hand of Mary, sole daughter and heiress of Charles the Bold, the Duke of Burgundy, mainly through the resolute opposition of Edward. The ill-feeling between the two brothers could no longer be

concealed; and in the beginning of the next year Clarence was indicted for high treason, and condemned to death. Into the ways which Edward carried on with France and Scotland it is not necessary to enter. Both were connected with his projects of marrying two of his daughters, or rather alienating them; for he looked a long way ahead in his attempts to provide for his children. Lewis XI., no doubt, sanctioned the contract of Elizabeth, the eldest daughter of Edward, to the dauphin; and Cecily, the next daughter, was contracted to the Prince of Scotland. By his quarrel with France Edward gained something; for Lewis XI. settled on him an annuity for life of 50,000 crowns besides paying him 75,000 crowns down, and 5000 crowns for the ransom of Margaret of Anjou. But in his transactions with King James of Scotland he did not fare so well, as he paid instalments of the dowry of Cecily without the marriage being carried out. Edward's death, which took place in April, 1483, was attributed by some to the intense disappointment which he felt with regard to the failure of his scheme for the marriage of his eldest daughter to the dauphin. By others the illness, which ended fatally, is attributed to his debaucheries and to his gluttony. He made an edifying end. Hall gives a long speech which he addressed to the nobles of his court on his death-bed. There is no doubt that Hall's very favourable estimate of Edward's character is not supported by facts. He had very great physical advantages, and a winning manner which stood him in good stead, when he made personal application for the benevolences, so called, which at one time he exacted from his subjects. He was accomplished and physically brave; but his self-indulgence gradually sapped the vigour of his mind, so that towards the end of his reign he left the management of many of the affairs of his realm in the hands of others. He had a wonderful memory, which never forgot a face or an injury. Though prodigal in his expenses, and profligate in his pleasures, he was of a suspicious and covetous nature. There is no shutting one's eyes to the many cruelties of which he was guilty. But he was undoubtedly very popular with the greater portion of his subjects; a popularity which he owed to his great personal beauty, and to that happy adaptability of disposition which enabled him to converse with his inferiors as if they were his equals. He had great abilities, both as a statesman and a general; but his moral qualities, as is the case with most kings, were in no wise admirable.

Edward had by his wife three sons and seven daughters, the exact dates of whose respective births it is not easy to ascertain. The old chroniclers are very vague on this point, and more modern authorities differ very much among themselves, while some have fallen into manifest errors. The chief difficulty has been with regard to the exact date of the birth of the Duke of York (see Notes and Queries, 7th S. ii. 367, 471, and iii. 15). Besides the young princes, whose memoirs are given below, there was a third son, George, created Duke of Bedford, the date of whose birth does not seem to be known; but it must have been some time after 1474—some say in 1477. He died some time before 1482. Of the daughters, Elizabeth was born 11th February, 1465. In a MS. in the British Museum (Additional MS. 6113, Fol. 48 b)—appa-

rently a contemporary one with notes and additions made at a slightly later period — she is called “the Dolphin’sose of France” (see above). She never married the dauphin; but, after having had a narrow escape of being the wife of Richard III., she became the queen of Henry VII. The second daughter, Mary, was born 14th August, 1467. She was betrothed in 1481 to the Prince of Denmark, but died unmarried in May, 1482. The third daughter, Cicely, born 1468 or 1469 (see above), married first John Viscount Welles, and secondly Sir John (Thomas) Kynon, and died without issue, 1507. The fourth daughter was Margaret, born in April, 1472. She died in December of the same year (see Notes and Queries, 7th 8. iii. p. 15). The fifth daughter was Anne, born at Westminster in 1475. She married Thomas Howard, third Duke of Norfolk, and died about 1511, leaving no issue. The sixth was Catherine, born at Eltham, 1479; she married the well-known William Courtenay, Earl of Devon, and died about 1527. Their only son, created Marquis of Exeter, was executed in 1556 by Henry VIII., and with him their line ended. The seventh daughter was Bridget, born at Eltham, 10th November, 1480; she became a nun and died at Dartford in 1517. The above list is compiled after reference to and collation of the best authorities; and the sequence of birth, in which the daughters are given, is confirmed by a memorandum of Richard III., dated 1483, the object of which was to induce the widow of Edward IV. to leave the sanctuary at Westminster with her daughters, “that is to wit Elizabeth, Cecily, Anne, Katherine, and Bridgette” (Ellis’s Original Letters, letter xvii. p. 149). As Mary and Margaret were both dead at this date it will be seen that Richard enumerates the daughters according to the date of their birth.

2 EDWARD, PRINCE OF WALES, AFTERWARDS KING EDWARD V. This unfortunate prince was born in the Sanctuary, Westminster, 4th November, 1470, at a very critical period in the history of his father, who had just been compelled to fly from his kingdom, owing to the rebellion of Warwick and his brother, Clarence, through which Henry VI. was, for a short time, restored to the throne. Queen Elizabeth had been in the Tower with her family; but finding that the people were all declaring for King Henry she took refuge in the sanctuary at Westminster, where she, as Hall says (p. 285): “in great pennie forsakè of all her frendes, was delinced of a fayre soune called Edwarde, which was with small pöpe like a pore mans child Christened & Baptised, the God-fathers being the Abbot & Fryor of Westmyner, & the godmother the lady Scrope.” He was proclaimed king, 9th April, 1483; but the council which unanimously proclaimed him king was rent by the most serious divisions. The favour, which Edward IV. had shown to his wife’s relations at court, brought on them the bitter enmity even of those who like Lord Hastings were most attached to his own person; and, unfortunately for the young king, the party who were opposed to the queen too readily adopted the treacherous Gloucester as their ally. It was scarcely three weeks after the young king’s proclamation when Gloucester had treacherously seized Earl Rivers and Lord Grey, and got the young king into his power. Queen Elizabeth with her second son Richard and her

five daughters took refuge in the sanctuary at Westminster. This was on 1st May. Three days afterwards Gloucester brought his nephew, who was now little more than a prisoner, into London, when he was lodged in the Tower, and his uncle appointed Protector. The coronation had been fixed for 22nd June, but it never took place, on the 26th of that month, after some proceedings very properly described as a hypocritical farce, Richard took his seat on the throne in Westminster Hall, having virtually elected himself king, and on the 6th July following he was crowned. Shortly afterwards, and probably in the next month, August, the two young princes, Edward and his brother Richard, were murdered in the Tower.

The following curious accounts are given in Rastell’s Chronicle, first printed in 1520. We have quoted the exact words of the Chronicle, because it is evident, from the details given, that these accounts must have been founded on some well-defined tradition:

“But of the maner of the dethe of this yonge kynge, and of his brother, there were dyners opynions; but the most comyn opynion was, that they were smotheryd betwene two fetherbeddes, and that, in the doyng, the yonger brother escaped from vnder the fetherbeddes, and crept vnder the bedstele, and there lay naked a while, till that they had smotheryd the yonge kynge so that he was surely dede; and after they, one of them toke his brother from vnder the bedstele, and hyde his face downe to the grounde with his one hande, and with the other hande cut his throte bolde a soder with a dagger. It is a mervayle that any man coude have so hard a harte to do so cruel a dede, save onely that necesste compellid them, for they were so charged by the duke, the protector, that if they shewed mat to hym the bodies of bothe those chylyerne dede, on the morowe after they were so commaunded, that than they them selfe shulde be put to dethe. Wherefore they that were so commaunded to do it, were compellid to fulfill the protectours wyll.

“And after that, the bodies of these .ii. chylyerne, as the opynion runne, were bothe closed in a gret heny cheste, and, by the meanes of one that was secrete with the protector, they were put in a shyppye goynge to Flaunders; and, when the shyppye was in the blacke depes, this man threwe bothe those dede bodies, so closed in the cheste, over the hatches into the see; and yet none of the mariners, nor none in the shyppye, save onely the sayd man, wist what thynges it was that was there so inclosed. Whiche sayenge dyners men coniectured to be trewe, because that the bones of the sayd chylyerne coude never be founde buryed, nother in the Towre nor in no nother place.

“Another opynion there is, that they whiche had the charge to put them to dethe, caused one to crye sodaynly, ‘Treason, treason.’ Whenwith the chylyerne beyng a fride, desyred to knowe what was best for them to do. And than they had them hyde them selfe in a gret cheste, that no man shulde fynde them, and if any comyng came into the chambrer they wolde say they were nat there. And accordynge as they commaunded them, they crepte bothe into the cheste, whiche, anon after, they locked. And then anon they buryed that cheste in a gret pytte vnder a steyre, whiche they before had made therefore, and anon east erthe thereon, and so buryed them quycke.

Which chestre was after comte into the blacke depes, as is before sayde" (Dibdin's Reprint, 1811, pp. 295, 293).

3. RICHARD, DUKE OF YORK, was born 17th August, 1473, at Strawbury. The date of his birth is generally given as 1472; but in a letter from Sir John Paston to his brother, written on the "last daye of Apryll," 1472, he says: "The Queen hadde chyldre, a dowghter, but late at Wyndesore, ther off I throw ye habble word" (Paston Letters, vol. iii, p. 40). This daughter was Margaret (see above, note 1), and Sir John Paston's statement is amply confirmed by the evidence of her tomb in Westminster Abbey, which existed in 1742 (see Notes and Queries, 7th s. iii, 15). It is pretty certain that this young prince shared the unhappy fate of his brother in the Tower, although the bodies were never found. In spite of the confession of the murderers, some doubt existed as to the fate of the younger brother. Taking advantage of these doubts, one Perkin Warbeck personated him. Margaret, Duchess of Burgundy, sister of Edward IV., received Perkin with open arms; and James IV. of Scotland gave him in marriage the Lady Catherine Gordon, daughter of the Earl of Huntly. In 1497 he landed in Cornwall, where numerous sympathizers joined his standard and laid siege to Exeter. But when the royal army came in sight, he took to flight, and sought refuge in the sanctuary at Beaulieu in Hampshire. On a promise of his life being spared he surrendered himself on 8th June, 1498. He was compelled to stand for two days in the stocks, and to read a confession of his imposture. He was afterwards committed to the Tower; and, eventually, in 1499, having entered into a plot with the Earl of Warwick, his fellow-prisoner, he was condemned to death, and executed on 6th November, having fully confirmed his previous confession in every particular. Although many writers of great ability have professed a belief in Perkin Warbeck, and have questioned the genuineness of his confession, there can be very little doubt that he was an impostor, and that both princes died in the Tower by foul means. Richard Duke of York was married in 1478, when about five years old, to Anne Mowbray, daughter of John Mowbray, the last Duke of Norfolk of that name. In one of the Paston Letters, dated November 6, 1470, John Paston writes to Sir John Paston that he wants to get for his brother Edmund the wardship of one John Clippesby "dwyng the nomaige of my Lord and Lady of York" (vol. ii, p. 258). These titles, applied to mere children, seem very absurd.

4. GEORGE, DUKE OF CLARENCE (see III, Henry VI, note 13). Shakespeare has invested the character of this worthless scion of the House of York with an interest which as far as history shows, he did not deserve. He had all the vices of his two brothers without their courage. The enmity between him and Richard dated from the time when the latter proposed, soon after the murder of her youthful husband, to marry the widow of Edward of Lancaster, Prince of Wales, and sister-in-law of Clarence. Richard's object was to obtain some portion of the vast wealth which the king-maker left behind him, and which, as already stated, Clarence had coolly appropriated without a thought. The quarrel began as early as 1472. In one of the Paston Letters (vol. iii, p. 35)

written on 14th February, 1472, there is the following reference to this dispute:

"Ysterday the Kyng, the Qween, my Lorde of Clarence and Glocester, wente to Scheen to pardon men sey, nott alle in cheryte . . ."

"The Kyng entretyth my Lorde of Clarence for my Lorde of Glocester; and, as it is seyd, he answeryth, that he my weel have my Ladye's nuster in lawe, butt they schall parte no lyvelod, as he seythe; so what wyll falle can I nott seye." There is also the following reference to this dispute given on p. 98 in the letter dated 6th November, 1473: "and it [is] seyd for serten that, the Duke of Clarence makyth hym bygge in that he kan, schewing us he wolde but dele with the Duke of Glocester; but the Kyng entretyth, in eschewing all inconvenyents, to be us bygge as they hothe, and to be a stycker styven thom; and som men thynke that midro thys ther shold be som other thyng entretyd, and som treason conspyred; so what shall falle, can I nott seye." In December, 1476, Clarence's wife died. For some time before that event he had withdrawn from court, and held hardly any intercourse with his eldest brother. The quarrel was, as usual, about money matters. The death of Clarence's wife is said to have had a great effect upon his mind; but it does not seem to have diverted it from its main object, the greed of gain. Sincerely his wife, who was said to have been poisoned by one of her servants, consigned to the tomb, then Clarence sollicit the hand of Mary, the only daughter of Charles the Bold by his second wife, Mary Isabella of Bourbon. The opposition of Edward to this match made the breach between the brothers still wider. In the same year one of Clarence's servants was accused of practising magic; and, on the rack, he denounced one of his accomplices, Thomas Buidett, "a genth man in the Duke's family" (Lingard, vol. iv, p. 208). They were charged with having "calculated the activities of the king and the prince, and of having circulated certain rhymes and ballads of a seditions tendency" (*not supra*, p. 209). They were both executed protesting their innocence to the very last. Clarence warmly took up their cause, which apparently gave offence to Edward; and early in January in the next year, 1478, Clarence was impeached on the charge of high treason before the House of Lords. A very plausible indictment was framed against him, in which he was accused of aiming at the next succession to the crown by underhand means. It is very likely that Shakespeare, in representing Gloucester, for dramatic purposes, as instigating these accusations, was not far from the truth. Certain it is that some powerful influence over Edward must have incensed his mind against his brother, or he would not have consented to such an extreme measure as the impeachment and condemnation of Clarence. The reason which Shakespeare alleges, in this play, for the arrest of Clarence is one of the reasons given by Hall (p. 326): "The fame was that the king or the Queen, or both sore troubled with a folysh Propheseye, and by reason thereof begā to stoyncke and greuously to gynge agaynst the duke. The effect of which was, after king Edward should reigne, one whose first letter of his name shoulde be a G;" a form of prophecy which was certainly fulfilled when Gloucester usurped the throne. Of course the

Yorkists threw all the blame of the quarrel between Edward and Clarence upon the unfortunate queen. All that Hall says with regard to Clarence's death is that the king "caused him to be apprehended, and cast into the Towre, where he being taken and adjudged for a Traytor, was princely drowned in a But of Malnesey" (p. 326). Lingard characterizes this as a silly report, and says that the manner of his death has never been ascertained (Vol. iv. p. 211). The historian of Croyland, who is the best authority for this period, is silent on this point.

Clarence had by his wife, Isabella (see III. Henry VI. note 13), four children, two sons and two daughters. Two of these, a son and daughter, died in their infancy. The son of Clarence, mentioned in this play, is Edward Plantagenet, Earl of Warwick. He was imprisoned by Henry VII. There is no doubt that the children of this prince, supposing the children of Edward IV. as Richard sought to prove were illegitimate, would have been the next heirs to the crown. But Richard maintained that the attainder of the Duke of Clarence debarred his children from the succession. This, it may be remarked, furnishes another reason for suspecting that Clarence's impeachment and death were really the indirect work of his villainous brother. Henry VII. undoubtedly felt that the young Earl of Warwick might, at any time, become a formidable rival; for his own claim to the crown really rested upon the fact that he had married the sole surviving child of Edward IV. When Richard's own son died, he recognized Edward Plantagenet, Earl of Warwick, as the heir-apparent; but afterwards, fearing that the people, in their anxiety to get rid of him, might put forward his own nephew as the real heir to the crown, he imprisoned him in the castle of Sheriff's Hatton, in Yorkshire. Thence the young prince was removed by Henry VII. in 1485 to the Tower, where he remained as a prisoner till his execution, except for a brief interval, when a report having been spread that he was dead, one Lambert Simnel impersonated him. This was in 1486; and the Earl of Warwick was brought from the Tower to the palace at Sheen in order that he might be shown daily to all at court to prove the imposture of Simnel. This was a politic move on the part of Henry. But it appears that the Earl of Warwick was soon after sent again to the Tower. Here, in 1490, Perkin Warbeck, the pretended Duke of York, became his fellow-prisoner (see above, note 3). The two youths contracted a close friendship and adopted a common plan for their escape. Henry was probably not sorry for this opportunity of getting rid of a most dangerous claimant to the crown; and on the 24th November, 1499, the sole surviving son of Clarence was beheaded.

5. RICHARD, DUKE OF GLOSTER (see III. Henry VI. note 14). Richard is one of those characters in history who have been selected, from time to time, by enthusiastic writers as a subject for the process commonly known as "whitewashing." He shares this distinction with such injured saints as Lewis XI., the amiable father of Beatrice Cenci, the Borgias, &c., not to mention more modern instances. Certainly Richard is a very fine subject for this process; as, whatever posterity may think, his contemporaries seem to have been singularly agreed upon the fact that he was as unscrupulous and bloodthirsty an

individual as ever sat on a throne, either by usurpation or natural right. So far from having blackened his character, Shakespeare in this play, at any rate, has given, on the whole, as favourable a picture of him as any conscientious historian could have done. As to his personal appearance we have a contemporary account of that from the pen of John Rous, a priest in the household of the King Maker, who describes Richard as "of small stature, having a short face, shoulders of unequal height, the right being the higher" (French, p. 214). Hall's description of him, copied from Sir Thomas More, is as follows (p. 421): "As he was small and little of stature so was he of body greatly deformed, the one shoulder higher than the other, his face small but his countenance was cruel, and such, that a man at the first aspect would judge it to savour and smel of malice, fraude, and deceit: when he stole nysing he would byte and chaw besely his nether lippe, as who sayd, that his fyerce nature in his cruell body alwaies chafed, sturred, and was euer vauquiete: beside that, the dagger that he ware he would when he studied with his hand plucke vp and downe in the shette to the middes, nener drawing it fully out." "I have read somewhere, I cannot put my hand on the reference, that he had beautiful hair which he wore long in order to cover the deformity of his shoulders. Perhaps we should have known more on this point, had the effigy which Henry VII. caused to be put on his tomb not been destroyed.

It must be confessed that, as far as Richard's intellectual qualities and his remarkable com. re concerned, Shakespeare has done him full justice. It is probable that Richard had formed, at a comparatively early age, the design of obtaining the crown. Nor was it unnatural that he should do so. He felt himself to be superior in capacity to both his brothers; and the essential illegality which accompanied all his father's solemn claims to the throne must have habituated his mind, from an early age, to pay very little regard to law or right where his ambition was concerned. Once having made up his mind to aim at the crown, he knew that he could only do so by throwing overboard all scruples. So, when he had gained his object, the only means of preserving what he had gained was by wholesale murder. Not content with cajoling into marriage the widow of the young prince whom he had brutally killed with his own hand, there is no doubt that, after her premature death, when he perceived that Elizabeth of York was looked upon by the people as the legitimate claimant to the crown, he was anxious to contract an incestuous union with his niece; and it was only the strong representations on the part of some of his confidants that such a marriage would incense the people against him, which induced him to abandon this infamous project. It is difficult to form any estimate of what Richard's capacity for government might have proved, had his tenure of the throne been more secure; for his reign, of such short duration, was one incessant struggle to maintain the position which he had usurped. He appears to have displayed a remarkable zeal for reforming public morals at the commencement of his reign. But it may be doubted whether this zeal had any deep foundation. The fact is, that during his brief reign he was always so intent on the commission of some villainy, or

on the execution of some grand *coup* of hypocrisy, that he never had the leisure for doing good, even had he possessed the inclination thereto. He sometimes seems to have taken Lewis XI for his model, not only in his affection of religion, but in his politic dealing with some of his opponents. For instance, his attempt to get the young Earl of Richmond into his power by bribing Landois, minister of the Duke of Brittany,—an attempt which very nearly succeeded,—was quite worthy of the wily Lewis. He seems to have done at least one good action during his reign, when he disafforested a large tract of country called Wichwood, between Woodstock and Bristol, which Edward IV had inclosed as a deer forest. He also founded two colleges, one at Middleham in Yorkshire, and a "collegiate chantry," near the Tower of London. By his unnatural marriage (in 1473) with Ann, second daughter of the great Earl of Warwick, and widow of Edward Prince of Wales, son of Henry VI., he had only one son, who was born at Middleham Castle, 1474, and died 31st March, 1484, after he had been created Prince of Wales. French (p. 215) says that Richard had two or three illegitimate children, one of them being John of Gloucester, or as he was sometimes called John of Pomfret, of whom nothing is known except that he was knighted in 1483, and was appointed governor of Calais in March, 1485. A daughter, called Dame Catherine, was betrothed to William Herbert, second Earl of Pembroke; but she died before the marriage could take place. Another son, called Richard Plantagenet, is said to have fled after the Battle of Bosworth, and to have apprenticed himself to a mason. Various romantic stories are narrated about this prince (see Notes and Queries, 6th series, vol. viii. pp. 103, 192, 251, vol. ix. p. 12).

Richard's body, after having been submitted to every possible indignity, was buried in the Grey Friars Church at Leicester. King Henry VII. caused a tomb to be erected over his remains. According to Baker (p. 235): "King Henry the Seventh caused a Tomb to be made, and set up over the place where he was buried, with a Picture of alabaster, representing his person; which at the suppression of that Monastery was utterly defaced. Since when, his Grave overgrown with Nettles and Weeds, is not to be found: only the Stone Chest, wherein his Corps lay, is now made a Drinking-Trough for Horses at a common inn in Leicester, and retaineth the only memory of this Monarch's greatness." Of the original tomb or drinking-trough mentioned by Baker no trace is to be found, and on the spot where his body is supposed to have been thrown into the water, a willow was planted, which was known by the name of "King Dick's Willow." This trough is said to have remained till about the beginning of the eighteenth century; and Throsby in his History of Leicester, 1791, says that persons were shown some fragments of it about the year 1760. (See Notes and Queries, 6th series, vol. xii. pp. 71, 72.)

Those who are inclined to take a favourable view of Richard's character will find all the facts and conjectures, which can be made to tell in his favour, most ably put forward in the History of the Life and Reign of Richard III. by George Buck (Kennet's History of England, vol. i. pp. 511-577, edn. 1796). But it must be confessed that his advocate is more successful in throwing doubts on his physical than on his moral deformities. The question

of Richard's guilt, with regard to the alleged murder of his nephews, will be found very fully discussed in note C. in the appendix to vol. iv. of Lingard's History of England.

6. HENRY EARL OF RICHMOND, AFTERWARDS KING HENRY VII. Henry Tudor, Earl of Richmond, was the son of Edmund Tudor, Earl of Richmond, and Margaret, daughter of John, Earl of Somerset, descended from John of Gaunt by his marriage with Catharine Swynford (see I. Henry VI. note 4). Henry's claim, therefore, to the crown, such as it is, came through his mother, and not through his father. The latter, indeed, was the son of Catharine, widow of Henry V., who married Owen Tudor. The date of Richmond's birth is rather uncertain, but most probably he was born in July, 1456. The father died very soon after his birth. Other authorities say he was a posthumous child, and was not born till January, 1457. The place of his birth was Pembroke Castle. When fourteen days old, he took refuge with his uncle, Jasper Tudor, at the court of the Duke of Brittany, where he remained nearly fourteen years; during which time he narrowly escaped falling into the power, first of Edward IV., and then of Richard. It is evident, from the fact of his commencing negotiations, when in exile, for a marriage with the Princess Elizabeth, that Henry did not consider his title as the representative of the House of Lancaster to be a very strong one. The aversion, which he is alleged to have felt towards women, may have arisen partly from the fact that, on both sides, he derived his claim to the crown from the female line. However, he was careful to go through the ceremony of coronation on the 2d October, 1485, previous to his marriage with Elizabeth, which took place in January, 1486. It will be seen that he was in his twenty-ninth year when he came to the throne. He died 21st April, 1509, in the fifty-third year of his age, and his twenty-fourth of his reign. With the events of this reign we are not concerned. The only fact which may be noticed is the curious change which apparently took place in his character after his accession to the throne. When the battle of Bosworth was fought he seems to have been the type of all that was chivalrous; while what we know of his life during his exile shows him to have been prudent and brave, ready to encounter danger whenever there was a chance of overcoming it, but not to imperil his own life or those of others in ambitious enterprises. There is no doubt that, for some years before he died, he developed a most avaricious temperament; and that all the popularity, which he fairly earned in the first years of his reign, was dissipated in the latter part of it by the horrible oppression to which he subjected his subjects for the sake of extorting money from them. Still it cannot be denied that, on the whole, he was a merciful ruler, even if his mercy was the result of policy; and it may be noted that the accusations, frequently brought against him, of treating his wife Elizabeth with indifference and neglect rest upon very slender foundation. He seems to have possessed the singular merit in a king of being faithful to the marriage bed. He had by his wife many children. Arthur, born September, 1486, died 2nd April, 1502; his death being one of the greatest calamities that ever befel this country. The second, Henry, afterwards Henry VIII., was born

1491. Another son, Edmund, died in infancy. Of the daughters, Margaret married James IV. of Scotland, and is well known as the ancestress of James I. of England. Elizabeth died in infancy. Mary Tudor, born May, 1488, married Lewis XII., King of France; and, secondly, Charles Brandon, Duke of Suffolk, in the reign of Henry VIII. The fourth daughter, Catharine, born 1502, died an infant.

7. CARDINAL BOURCHIER, ARCHBISHOP OF CANTERBURY. "Thomas Bourchier" was, according to French, "second son of William Bourchier, Earl of En, by his wife Anne Plantagenet, daughter and eventually sole heir of Thomas of Woodstock, youngest son of Edward III. The Lady Anne Plantagenet was the widow of Edmund Stafford, fifth Earl of Stafford, K.G., who was slain at Shrewsbury. Her mother, Eleanor de Bohm, is the 'Duchess of Gloucester' in King Richard II." (see note 25, Richard II). French adds "Thomas Bourchier was appointed to the see of Worcester in 1434, translated to Ely in 1443, and promoted to Canterbury in 1454. He was Lord-chancellor in 1445, and again in 1460; cardinal of St. Cyriacus in 1461. He died in 1486, very soon after he had mited Henry VII. to Elizabeth of York. He had crowned three kings, namely, Edward IV., Richard III., and Henry VIII., and the queens of the two first named kings." It is remarkable that it was through the same Anne Plantagenet, mother of the cardinal, that the Duke of Buckingham in this play derived the claim that he had to the crown, a claim second only to that of the Earl of Richmond.

8. THOMAS ROTHERHAM, ARCHBISHOP OF YORK. According to Stowe (p. 482): "This Rotherham, otherwise called Scot, a man of great wisdom was brought up in Rotherham, afterward a fellow of kings college in Cambridge, then Chaplain to King Edward the 4. and keeper of the privy seal, first preferred by the K. to the see of Rochester, then translated to Lincoln, where hee sate 9. yeeres, at length made L. chancellor of England, which office he enjoyed till the kings death: before the which time he was preferred to the see of Yorke, he erected a college at Rotherham in Yorkshire, dedicated to ye name of Jesu, for a provost to be a Preacher in ye Diocesse of York, five priestes, sixe choristes, 2. schoolmasters, one for song, 1. for gramer and one for writing, he gave a rich Miter to the Church of Yorke (for K. Edward the fourth had broken the old) he caused manie great buildinges to be made in his manners, as the great kitchen at White-hall by Westminster. At Southwell the pantry and Bake-house, and new chambers adjoining to the river. At Bishops Thorpe, the pantry, bakehouse, and chambers on the north side towards the woods: he was archbishop 19. yeeres, 9. monethes, &c." Alluding to his death, Stow says (anno 1500): "on the morrow after the Ascension day deceased. Th. Rotherham Archbishop of York, at his manor of Cawood, at the age of lxxvi. yeeres or more, and was buried in the minister of S. Peter at York in a tombe of marble."

9. JOHN MORTON, BISHOP OF ELY, was the eldest son of Richard Morton, a gentleman of a good Dorsetshire family, born 1410; he was appointed Bishop of Ely, 1478,

translated to Canterbury, 1486, and in the following year was made lord chancellor, in which capacity he delivered the king's speech at the opening of parliament, 1488. He was succeeded in the bishopric of Ely by John Alcock; he was made cardinal in 1493, and died 1500. Bacon in his History says: "He was a wise Man, and an Eloquent, but in his nature harsh, and haughty; much accepted by the King, but envied by the Nobility, and hated of the People. Neither was his Name left out of Perkin's Proclamation for any good will, but they would not bring him in amongst the King's Casting-Counters, because he had the Image and Superscription upon him of the Pope, in his Honour of Cardinal. He won the King with Secrecy and Diligence, but chieflly because he was his old servant in his less Fortunes: And also for that (in his affections) he was not without an inveterate Malice against the House of York, under whom he had been in Trouble. He was willing also to take Envy from the King, more than the King was willing to put upon him. For the King cared not for Sutersinges, but would stand Envy, and appear in any thing that was to his Mind; which made Envy still grow upon him more universal, but less daring. But in the Matter of Exactions, time did after shew, that the Bishop in feeding the King's Humour, did rather temper it. He had been by Richard the Third committed (as in Custody) to the Duke of Buckingham, whom he did secretly incite to revolt from King Richard. But after the Duke was engaged, and thought the Bishop should have been his chief Pilot in the Tempest, the Bishop was gotten into the Cock-bout, and fled over beyond Seas. But whatsoever else was in the Man, he deserveth a most happy memory, in that he was the principal Mean of joyning the two Roses" (see Kennet's History of England, vol. i. p. 626). He was ninety-one years old when he died, and was succeeded by Henry Dean, Bishop of Salisbury. His beautiful palace which he possessed in London, Ely House, stood where now Ely Place is. The gardens were celebrated for their excellent strawberries, a fact alluded to in this play (iii. l. 83-85):

Glo. When I was last in Holborn,
I saw good strawberries in your garden there:
I do beseech you send for some of them.

Among many other buildings which this prelate erected was the grand central tower of the cathedral of Canterbury, where the device of his name, the letters M O R and a tun, may be seen carved. He is said by some to have been the author of the History of Richard III., written in Latin, and translated by Sir Thomas More.

10 HENRY STAFFORD, DUKE OF BUCKINGHAM, succeeded his grandfather, Humphrey Stafford, who was killed at the battle of Northampton (see II. Henry VI. note 8). His father, Humphrey Stafford, was killed at the battle of St. Albans, 1455. As has already been mentioned, the Duke of Buckingham was next in succession to the crown to Henry Earl of Richmond, and derived his claim, like Richmond, from the female line. His great grandmother was the mother of Duke Humphrey, having been the daughter of Edward the Third's youngest son (see *supra*, some note). There is no doubt that it was chiefly through Buckingham's influence that Richard was able to usurp the throne; and, in return for his services, he was created

Constable of south Wales, against the Duke of Richard, with become an acceprices by jointained the king injuries that family by the tory in making cate before the ill-feeling betw from the refutation of the Eham had claim de Bohm. Because it represented the Ho that Bolingbroke by marriage (of the chronic coronation of (p. 482) that he would man appalled, and names of gold through Lord that notwithstanding from King Richard. After this Duke his life was n he was in the Brecknock, v charge in a kin is said to have tion of the ye was abruptly death of the was then cla so as to subst the throne. dard at Bevel shire; but the cester, where nation, in w having for th also with "the tenance of vi vol. iv. p. 216 men, intend Courtneys a shire and Co is very proba but a heavy Severn, and he they deserte Richard saw up. Morton sought refuge shire. Here betrayed by

Constable of England and Chamberlain of North and south Wales. Buckingham was actuated by enmity against the queen's family; and it would appear that Richard, with his usual craft, induced Buckingham to become an accomplice in his designs against the young princes by pointing out to him that, when Edward V. obtained the kingly power, he would be sure to revenge the injuries that had been done to members of his mother's family by Buckingham. Shakespeare has followed history in making Richard employ Buckingham as his advocate before the citizens of London. It would seem that the ill-feeling between Buckingham and Richard arose from the refusal of the king to grant the complete restoration of the Earl of Hereford's possessions, which Buckingham had claimed as the lineal descendant of Humphrey de Bohun. This claim was resented by Richard, mainly because it served to remind him that the claimant represented the House of Lancaster; the estates being the same that Bolingbroke, afterwards Henry IV., had inherited by marriage (see Richard II. note 4). According to some of the chroniclers Buckingham refused to appear at the coronation of Richard on account of illness. Hall says (p. 42) that the king "sent him word to ryse and ryde or he wold make hym to be caried. Wherupon gorgeously apparelled, and sumptuously trapped with burnyng carte manes of golde embroidered, he roade before the kyng through Londō with an euill will and woorse harte. And that notwithstandinge, he roase the daye of the coronacion from the feast, feynyng him selfe sicke, which kyng Richard sayd was done in hate and spighte of him." After this Buckingham seems really to have believed that his life was not safe owing to the king's ill feeling. While he was in this frame of mind he retired to his castle at Brecknock, where Bishop Morton, who was under his charge in a kind of honourable captivity (see above, note 9), is said to have persuaded him to undertake the restoration of the young prince to the throne. But this scheme was abruptly put an end to by the news of the violent death of the two princes; and the object of the conspiracy was then changed, on the proposal of the Bishop of Ely, so as to substitute the Earl of Richmond as claimant to the throne. The Duke of Buckingham raised his standard at Brecknock. Richard was at that time in Lincolnshire; but five days later he had joined his army at Leicester, where he issued a singularly high moral proclamation, in which he charged his enemies, not only with having for their object the destruction of the throne, but also with "the letting of virtue, and the damnable maintenance of vice" (see Rymer XII. 201, quoted by Lingard, vol. iv. p. 216). Buckingham, at the head of his Welshmen, intended to cross the Severn, and join with the Courtenays and others who had raised an army in Devonshire and Cornwall. Had this junction been effected it is very probable that Richard would have been defeated; but a heavy flood prevented Buckingham crossing the Severn, and having no money nor provisions for his army, they deserted him, and without striking a single blow Richard saw the conspiracy, for the time at least, broken up. Morton fled disguised to Flanders. Buckingham sought refuge with Banister, an old servant, in Shropshire. Here, disguised as a common labourer, he was betrayed by his ungrateful host, and arrested by the

sheriff while digging a ditch. He was conveyed to Salisbury, when Richard was, and promptly beheaded without any trial. The old chroniclers relate that Banister and all his family came to a miserable end. Some say that the traitor did not even get the reward which Richard had promised him. On the other hand there is evidence that one of the duke's manors was granted to the servant who betrayed his master. Buckingham married Catharine Woodville, sister of Queen Elizabeth, by whom he had two sons and two daughters. The eldest son, Edward Stafford, is the Duke of Buckingham in Henry VIII. His second son, Henry, was created Earl of Wiltshire by Henry VIII., 1509, and died without issue, 1523. Of the two daughters, Elizabeth married Richard Ratcliff, Lord Fitzwater; and Anne married, first, Sir Walter Herbert, secondly, George Hastings, Earl of Huntingdon. An arrangement is said to have been made between Buckingham and Richard, before the death of Richard's son, that that young prince should marry one of Buckingham's daughters.

11. DUKE OF NORFOLK. This was Sir John Howard, only son of Sir Robert Howard and Margaret, eldest daughter of Thomas de Mowbray, Duke of Norfolk (see Richard II. note 6). Sir John Howard was the first member of his family who was ennobled with the dukedom of Norfolk, the premier dukedom which has been held by the Howard family ever since. Sir John Howard early distinguished himself as a soldier in the wars with France, and accompanied Talbot in that fatal attempt to raise the siege of Chatillon in which that great general met his death (see I. Henry VI. note 11). Sir John was a great favourite with Edward VI., who appointed him to several important and valuable offices. He was sent on several embassies to France to Lewis XI., the result of which was that he amassed a large fortune. De Commynes says that Lord Howard, as he was then called—he was created Baron Howard in 1470—received of Lewis XI. "in less than two years space, in money and plate, 24,000 crowns." He also received the grant of many forfeited manors; and in 1470 he was made captain-general of the king's forces at sea. In 1470 he was appointed deputy-governor of Calais and the adjacent marches. In spite of the debt of gratitude that he owed to Edward IV., he was faithless to his benefactor's son, and followed the fortunes of the usurper; thinking, probably, that more perquisites were to be obtained from the latter sovereign. The young prince, Richard Duke of York had been, as already stated (see above, note 3), solemnly betrothed to Lady Anne Mowbray, the only surviving child of John Mowbray, fourth Duke of Norfolk (see III. Henry VI., note 15), and on him had been conferred all the dignities and titles of the Duke of Norfolk. Yet, while that young prince was supposed still to be alive, Richard created his devoted and high-principled adherent, Lord Howard, Duke of Norfolk and Earl Marshal. The date of this creation by Richard is worth noticing, as it implies a knowledge on his part of the death of the young prince who had already been created Duke of Norfolk. Two days after obtaining the dukedom, Howard was appointed High Steward of England. He attended Richard's coronation, following his son, Thomas, Earl of Surrey, who bore the

word of state, the duke himself carrying the king's crown and walking next before him (see Hall, p. 376). In the same year the duke was made Lord Admiral of England, Ireland, and Aquitaine for life. He was killed at the battle of Bosworth, fighting by the side of Richard; whose cause, he it is noted to his credit, he refused to desert, even in face of the well-known warning couplet alluded to his tent the night before the battle, v. 3. 304, 305:

Jockey of Norfolk, be not too bold,
For Dickon thy master is bought and sold.

The Duke of Norfolk was twice married, first to Catharine, daughter of William Lord Moleyns, by whom he had issue one son, the above-mentioned Earl of Surrey, who succeeded to his dukedom, and four daughters; secondly, he married Margaret, daughter of Sir John Chedworth, by whom he had one daughter, Catharine, married to John Bourchier, Lord Berners, who translated Froissart.

12. EARL OF SURREY. This is the Earl of Surrey mentioned in the above note. He held an important command at Bosworth, where he was taken prisoner. After a plucky attempt to avenge his father's death he gave up his sword to Sir Gilbert Talbot who led the right wing of Richard's army. Surrey led Richard's archers. He was committed to the Tower by Henry VII., where he remained about three and a half years. With that eye for the main chance which distinguished his family, he was perfectly ready to do the new king homage, and as a reward was soon restored to his title of Earl of Surrey and all the lands which his first wife, Elizabeth, daughter and heiress of Sir Frederick Tiney of Ashwell Thorpe in Norfolk had possessed. Surrey is chiefly remarkable for having commanded at the battle of Flodden, after which he was restored to his father's rank, February 1, 1548. He appears among the dramatis personæ of Henry VIII., where the rest of his memoir will be more properly given.

13. ANTONY WOODVILLE, *Earl Rivers*.—This was Antony Woodville, the Lord Scales and Lord Rivers of III. Henry VI. (see note 22 of that play). It only remains to mention that he was one of the most learned men of his time, and that it was under his auspices that the first book printed in England was produced by Caxton. He was also the translator of the second book produced in England by Caxton, namely, "The Dictes and Sayings of the Philosophers, translated out of French by Antoine Eric Rynyers." Folio, 1477.

14. MARCHESSE OF DORSET. This is Thomas Grey, eldest son of Queen Elizabeth, by her first marriage with Sir John Grey. He was created Marquess of Dorset by Edward IV. 1475. This nobleman's life seems to have been full of vicissitudes and lucky escapes, though much mention of him is not made in history. When Richard made his attack upon the relations of Queen Elizabeth, 1483, it appears that the Marquess of Dorset must have been in charge of the Tower of London, and that he managed to escape into sanctuary, when his brother, Lord Richard Grey, and his uncle, Earl Rivers, were executed. He did not venture out of sanctuary till the time when the Duke of Buckingham's conspiracy against the king commenced, when he appears to have gathered together a large force of men in Yorkshire. After the ill success of Bucking-

ham's attempt he with others escaped into Brittany, where he remained in exile. He was indicted by Richard for high treason in the commission held by John, Lord Scrope, 1483-1484. Richard having succeeded in cajoling Queen Elizabeth into surrendering the custody of her daughters, he also persuaded her to write to her son the Marquess of Dorset entreating him to come over to England, where he would receive great honours. For some little time he seems to have paid no attention to this offer; but in the next year, 1485, despairing of the success of Richmond's cause, he appears to have gone towards Flanders; but he could not have gone to England, because we find that he was one of those left in Paris as a hostage for some money, borrowed by Henry for the purposes of the expedition which ended in the victory of Bosworth. In 1486-1487 he appears to have been accused of participation in the rebellion of the Earl of Lincoln; he was arrested by order of Henry, and sent to the Tower, whence, however, shortly after, he was delivered and restored to full favour. French says that he died in 1501. I can find no mention of his death, but in that year we find that Thomas Grey, Marquess of Dorset, was the "chief defender" at the justs, according to Holinshed (vol. iii. p. 527), held at the Palace of Westminster, on the occasion of the marriage of Prince Arthur with Catharine of Arragon. Dorset was married to Cicely, daughter and heir of William Bonville, Lord Harrington. This marriage is alluded to by Clarence, who in III. Henry VI. iv. 1. 56-58, says to the king:

Or else you would not have bestow'd the heir
Of the Lord Bonville on your new wife's son,
And leave your brothers to go speed elsewhere.

From the Marquess of Dorset was descended Lady Jane Grey who, for a few days, was Queen of England.

15. LORD GREY. Strictly speaking, he was only Sir Richard Grey. He was the youngest son of Sir John Grey. When the young king Edward V. was being brought from Northampton to London, he was accompanied, among others, by his uncles, Lord Rivers and Sir Richard Grey. On reaching Stony Stratford they were met by Gloucester and Buckingham, who instantly began to pick a quarrel with both the king's uncles, accusing them of trying to alienate the king's affection from the Protector and his friends. Lord Richard Grey and Sir Thomas Vaughan were both arrested in the king's presence and brought back to Northampton, whence, much to the young king's grief, they were sent back into the north, and subsequently to Pomfret Castle, where they were beheaded, June 13, 1483; the sentence being carried out, with every aggravation that insolence could suggest, by the Protector's jacks, Batellif.

16. EARL OF OXFORD. See III. Henry VI. note 6. In one of the Paston Letters, dated August 25th, 1478, No. 821, we find the following passage:

"Item, as for the pagent that men sey that the Erle of Oxenforde hathe pleyid atte Hammys, I suppoose ye have herde theroff; it is so longe agoon, I was nott in thys contre when the tydyngs come, therfor I sent yow no worde theroff.

"Butt for conclusion, as I her seye, he lyepe the wallys, and wente to the dyke, and in to the dyke to the

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17. LORD GREY gives some plot by which and sent Catharine the latter eye to the young Richard was incensed the which took 1483, is very scene 4 of the characters in More. Hastily she had her of rever (p. 72). After his mistress de la Zouche, for Scott me Alx. in Ivau yet better than by his

18. LORD Henry VI. n second Baro Lord Stanley IV. He was to the queen the first to fight before

chymne; to what entent I can nott telle; some sey, to stede away, and some thynke he wolde have drownyd hymselfe, and so it is denyd" (vol. iii. pp. 235, 236).

From this it would appear that Oxford made more than one attempt to escape from his imprisonment, which he ultimately succeeded in doing in 1485. Hall says (p. 405): "Jhon Vere erle of Oxford (which as you haue heard before was by king Edward kepte in prison within the castell of Hammes) so perswaded James blount capitayne of the same fortesse, and sir Jhon Fortescewe porter of the toune of Caley, that he him selfe was not onely dismissed and set at libertie, but they also abandonyng and leauynge their fruitefull offices, condescended to go with him into Fraunce to the Earle of Rychmonde and to take his parte." When Richard heard that Blount had surrendered the Castle of Hammes (or Hames) he sent a force from Calais to recover it; and Richmond sent Oxford, who had joined him in Paris, to raise the siege. He succeeded in rescuing the besieged, who were allowed to depart with all the honours of war. He then returned to Paris. He accompanied Richmond to Bosworth, where he commanded the vanguard of the Lancastrian army, being opposed to the Duke of Norfolk. He afterwards defeated the rebels under Lambert Simnel, at Stoke, in 1487. Henry VII. created him Constable of the Tower. He married Margaret Neville, sixth daughter of Richard, Earl of Salisbury, by whom he had a son who died young. He himself died in 1513; and was succeeded by his nephew, John de Vere, as fourteenth earl. Sir Walter Scott has introduced the Earl of Oxford, in Anne of Geierstein, under the assumed name of Philipson.

17 LORD HASTINGS. See III. Henry VI. note 19. Stow gives some very interesting particulars (p. 448) of the plot by which Hastings' death was brought about. Richard sent Catesby to sound Hastings, and it is said that the latter expressed his firm resolution to remain faithful to the young princes. Catesby finding that his master Richard was likely to have a firm opponent in Hastings, incensed the Protector's mind against him. The scene which took place at the council on Friday, June 13th, 1483, is very closely followed by Shakespeare in act iii. scene 4 of the play. Hastings is one of the principal characters in Rowe's *Jane Shore*. According to Sir Thomas More, Hastings had been in love with her during the time she had been King Edward's mistress, but "forbore her of reverence towards hys king" (Singer's Reprint, p. 72). After the king's death she lived with Hastings as his mistress. Lord Hastings rebuilt the Castle of Ashby de la Zouch, the remains of which still remain. Sir Walter Scott mentions this fact at the beginning of chapter xiv. in *Ivanhoe*, and adds that he, Lord Hastings, was "yet better known as one of Shakespeare's characters, than by his historical fame" (p. 149, edn. 1886).

18 LORD STANLEY. See II. Henry VI. note 15; III. Henry VI. note 23. This character was Thomas Stanley, second Baron Stanley, and succeeded his father in 1458. Lord Stanley was Steward of the Household to Edward IV. He was one of those who were very much opposed to the queen's family. He is said to have been one of the first to suspect the designs of Richard, and on the night before the celebrated meeting of the council men-

tioned in the last note, Lord Stanley, according to Sir Thomas More, had "so ferful a dreame, in which him thought that a bore with his tuskes so raced them both by the heddes, that the blood ranne aboute both their shouldders" (p. 74). This dream so impressed him that he sent at once at midnight to Hastings to make his escape with him; as he interpreted the dream to mean that they both were in danger from Richard, whose crest was a wild boar. Stanley suffered himself to be persuaded against his own presentiment, and was present at the council, at which, next day, in the confusion which arose after the Protector's denunciation of Hastings as a traitor, Stanley was arrested at the same time as Hastings; when, according to Sir Thomas More (p. 73), "a nother let flece at the Lorde Stanley which shronke at the stroke and fel under the table, or els his hed had been clefte to the tethe; for as shortly as he shranke, yet ranne the blood aboute hys eares;" but he did not share his friend's fate; and although he had married for his second wife Margaret Beaufort, the Countess of Richmond, mother of Henry VII. (see I. Henry VI. note 6), Richard appointed him, after his coronation, steward of his household, and afterwards Constable of England in 1483. Whether he did this from policy, or because he really believed Stanley was well affected towards him, we cannot tell. The fact is Richard never seems to have made up his mind whether he could trust Stanley or not. The latter, who had large estates in Cheshire and Lancashire, asked permission to visit them. Richard consented on the condition of his leaving his son George, Lord Strange, as a hostage. It would seem that, on reaching his country place, Stanley must have made up his mind to join Richmond's party. When summoned by Richard to join him with his forces, he excused himself upon the ground of illness. This enraged the king, and George Stanley, being in fear of his life, attempted to escape; but he was captured, and confessed that he and his uncle, Sir William Stanley (see III. Henry VI. note 23), and others were pledged to Richmond, though his father was ignorant of that fact, and was loyal to Richard. After this he was allowed to write to his father, to tell him that, if he wished to save his son's life, he was to come at once. Two days before the battle of Bosworth it was arranged between Richmond and the Stanleys that they should keep up an appearance of hostility towards Richmond. But on the day of the battle, Richard, to his amazement, saw all the forces of the Stanleys marshalled against him. He ordered George Stanley to be executed at once. In the confusion of the battle the son managed to escape and join his father. It was Lord Stanley who placed the battered crown of Richard, found in a hawthorn bush after the battle, on Richmond's head; and for this reason the crown in a hawthorn bush was adopted as a cognisance by the latter when he became king. Lord Stanley married first, Helena Neville, sister of the King-maker, by whom he had three sons, the eldest of whom was George Stanley already mentioned; the second, Sir Edward Stanley, distinguished at Flodden, and created Lord Montague, 1514, by Henry VIII.; the third, James Stanley, became Bishop of Ely, 1506. By his second wife he had no issue.

19 LORD LOVELL. This was Francis, Lord Lovell and

Holland, son of John, tenth Lord Lovel in succession from John, son of William Lovel, one of the barons at the coronation of King John—of Tichmarsh, or Tichmarsh, in the county of Northampton, and Minister Lovel in the county of Oxford, &c. Lovel figures in the well-known lampoon, written by William Collingbourne, which was posted on the church door at Collingbourne-Duells in Wiltshire, for publishing which he was executed:

The Cat, the Kye, and Lovel our Dog,
Doe rule all England, under the Hog;
The crooke I vnt beare the way hath found
To root our roses from our ground;
Both flower and had will be confound,
Till king of beaske the same be crown'd;
And then the dog, the cat, and rat,
Shall in his trough feed and be fat.

The name Lovel or Lovel (a corruption of the surname Lupulus, a little wolf), was first assumed, in the early part of the twelfth century, by William Gouel de Perceval, second son of Ascelin (called Lapps); and the title, Lord Lovel, was first assumed by his grandson John, in the reign of Henry III. When twenty-seven years of age Lovel accompanied Richard, then Duke of Gloucester, on his expedition into Scotland. On 4th January, 1183, he was created Viscount Lovel, and was appointed by Richard Lord Chamberlain of the household, Chief Butler of England, &c. He was present at the battle of Bosworth, and took refuge, first at the sanctuary of St. John's in Colchester; then he went to Sir Thomas Broughton's in Lancashire, where he lay concealed for some months, and escaped thence into Flanders to Margaret, Duchess of Burgundy. He was sent by her, with two thousand soldiers under Martin Schwartz, to support Lambert Simnel, the impostor. He joined the Earl of Lincoln, and was present at the battle of Stoke. The fate of this nobleman was involved in some mystery. Some say that he either perished in the battle of Stoke, or soon after the battle; but there is a tradition that he succeeded in making his escape to his own home, where he took refuge in a secret vault. In 1708 a skeleton presumed to be his was found there, with remnants of jars, &c.; the assumption being that he was starved to death.

"With regard to Minister Lovell, I had forgot to mention, that in the History of the House of Yvery, a most curious book, it is said, that there had been a tradition that the last Lord Lovell escaped from the battle of Stoke, but was never heard of afterwards; and that some years ago upon taking down the old manor-house, there was discovered a secret vault, wherein there appeared a figure richly clothed, sitting in a chair, which, upon being exposed to the air, turned to dust, and was supposed to have been that unfortunate nobleman, who hiding himself here in his own house, was starved to death, either by the perill or inability of the person, in whose assistance he confided" (Topographical Miscellanies (quarto), by Sir Egerton Brydges, vol. I. under OXFORDSHIRE). With him the title became extinct till it was revived in the person of John Earl of Ezmont, 1762. He was married to Anne, daughter of Henry Lord Fitzhugh, and left no issue. All his honours, together with his vast estates, were forfeited to the crown after the battle of Stoke.

20 SIR THOMAS VAUGHAN was the son of Sir Roger

Vaughan of Tree Tower, Brecknockshire. Sir Thomas Vaughan was proclaimed a traitor with the Duke of York and others by Henry VI., March, 1460. During the brief period when that unfortunate monarch was restored to the throne by Warwick, 1470, Edward IV. sent him to invest Charles the Bold, Duke of Burgundy, with the Order of the Garter. He was a constant and faithful attendant on Edward V. almost from his infancy, and the young prince, who was very much attached to him, is said to have wept bitterly when Gloucester arrested Vaughan. Together with Lord Richard Grey and Earl Rivers, Vaughan was executed at Pomfret Castle. (See note 15 above.) Sir Thomas Vaughan was married to Cicely, daughter of Morgan ap Philip. One of his daughters married Richard Harley, ancestor of the celebrated Sir Robert Harley, Earl of Oxford; and another, Elizabeth, married as her second husband Sir Edward Stanley, Lord Mounteagle. (See above, note 18.) According to Kennet (vol. I. p. 497), when Vaughan was going to the block, he would not let his mouth be stopped by Ratcliff, but declared that the prophecy, on account of which George Duke of Clarence had suffered, would be fulfilled in the person of Richard G., that is the Protector, and loudly declared his innocence. He was buried, with his fellow sufferers, in the monastery of St. John at Pomfret.

21 SIR RICHARD RATCLIFF belonged to a branch of the same family to which Sir Robert Ratcliff belonged, who was created Earl of Essex in 1529, his father, John Lord Fitzwater, having been executed for joining Perkin Warbeck. Sir Thomas More describes him as "a man that had been long secret with him (i.e. the Protector), having experience of the world and a shrewd wit, short and rude in speche, rough and boistous of behaviour, bold in mischief, as far from pitie as from al feere of god" (p. 87). To Ratcliff was committed the charge of carrying out the execution of Rivers and the others at Pomfret. (See above, note 15.) He shared his royal master's fate in his last desperate charge at Bosworth. Shakespeare has made a mistake in making Ratcliff present at the celebrated council at which Hastings was arrested, as at that time he was carrying out the execution at Pomfret. In fact, it seems that to Ratcliff was intrusted the charge of all Richard's interests in the north of England. In the Paston Letters is one from Richard Duke of Gloucester to Lord Neville, dated June 11th, 1483 (No. 874), in which he requests that he "wylleferendence to . . . Richard Ratcliff, thys beerrer, whom I nowe do sende to you, constructed with all my mynde and entent" (vol. iii. p. 306). This Lord Neville was probably the heir to the earldom of Westmoreland.

22 SIR WILLIAM CATESBY was the son of Sir William Catesby of Ashby St. Ledger, in the county of Northampton, who was three times sheriff in the twenty-first, thirtieth, and thirty-fourth years of the reign of Henry VI., and twice returned in the twenty-seventh and thirty-first years of that reign as knight of the shire. French says (p. 235): "he died in 1470, leaving by his wife Philippa, daughter and co-heir of Sir William Bisphopton, Knight, of Bisphopton, co. Warwick, a son and heir, who is the character in this play." Catesby himself was sheriff of Northamptonshire in the eighteenth year of Edward IV.

Richard III. at for life, and also of the House of Lancaster, daughter of Lord who marrying well-known min interest the re George Cat shy Lucy of Charle satirized by Sh connected with the William C one and a hal tithes of white Five generati descendant, R next to Guido I gives this Sir Northampton certain (vol. II of Ashby St. L days before th that he was t the three who at Leicester. Collingbourne

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24 SIR JAMES great grands actors in 11. of Hames C note 16). He Banerret by 1519" (Frene

25 SIR W William Hen IV. in 1468 B (see 111. Hen Earl) of Rich to be marrie come attach She, howeve Earl of North Richard III. he transferr the Herbert Stafford, see but had no i

26 SIR RO Thomas Bra

Drauatia Personæ.

Richard III. appointed him chancellor of the exchequer for life, and also attorney-general, or as some say speaker of the House of Commons, in 1483. He married Margaret, daughter of Lord Zouch, by whom he had a son, George, who marrying a daughter of Sir Richard Empson, the well-known minister of Henry VII., obtained through her interest the restoration of his father's forfeited estates. George Catesby's widow married, secondly, Sir Thomas Lucy of Charlecote, and was grandmother of the Lucy satirized by Shakespeare; so that Catesby was in two ways connected with Shakespeare's history, as the mother of the William Catesby of this play came from Bishopton, one and a half miles from Stratford-on-Avon, half the tithes of which place Shakespeare purchased in 1605. Five generations after the subject of this memoir, his descendant, Robert Catesby, was the chief conspirator next to Guido Fawkes in the Gunpowder Plot. Fuller, who gives this Sir William Catesby, amongst his worthies of Northamptonshire, says that the date of his death is uncertain (vol. ii. p. 510). On his monument in the church of A-shby St. Ledger the date of his death is given two days before the battle of Bosworth. There is little doubt that he was taken prisoner at that battle, and was one of the three who suffered death, three days after the battle, at Leicester. Catesby, as is well known, was the *cat* of Colingbourne's lampoon (quoted above, note 19).

23. SIR JAMES TYRRELL was the son of Sir William Tyrrell of Clipping in the county of Suffolk. The part that Tyrrell took in the cruel murder of the young princes was established by his own confession when arrested for supporting Perkin Warbeck. According to Sir Thomas More "both the Dighton and he were examined, and confessed the murder in manner above written," *i.e.* by smothering them in their beds (p. 132). Tyrrell was beheaded, May 6th, 1502, and buried in the church of Austin Friars. His family claimed descent from Walter Tyrrell, whose fortunate arrow got rid of William Rufus in the New Forest.

24. SIR JAMES BLUNT was the son of Sir Walter Blunt, great grandson of the Sir Walter Blunt, one of the characters in H. Henry IV. Sir James Blunt was governor of Hames Castle, where Oxford was confined (see above, note 19). He appears to have been made "a Knight Banneret by Henry VIII. after the battle of Newark, 1519" (French, p. 237).

25. SIR WALTER HERBERT was the second son of William Herbert, a staunch Yorkist, created by Edward IV. in 1461 Baron Herbert, and in 1468 Earl of Pembroke (see III. Henry VI. note 18). It is said that the young Earl of Richmond, afterwards Henry VII., was engaged to be married to Herbert's sister, Lady Maud, having become attached to her while living in her father's castle. She, however, became the wife of Henry Percy, fourth Earl of Northumberland. When Richmond believed that Richard III. was going to marry the Princess Elizabeth, he transferred his affections temporarily to Lady Katherine Herbert, another sister. Sir Walter married Anne Stafford, second daughter of the Duke of Buckingham, but had no issue.

26. SIR ROBERT BRAKENBURY was the second son of Thomas Brakenbury of Denton in the county of Durham.

He was appointed governor of the Tower of London; and it is said that Richard sent to him his faithful servant, John Green, to try and induce him to murder the young princes; but Brakenbury refused to have anything to do with the crime. It is pretty certain, however, that though he did not himself take part in it, he must have admitted the murderers into the Tower. Tyrrel is said to have given the keys back to Brakenbury on the morning after the murder, and the probability of the latter having some guilty knowledge of the crime is increased by the fact that he received many valuable manors from Richard after the crime had been committed (see Strype's note to Buck's History; Kennet, vol. I. pp. 551, 552).

27. CHRISTOPHER YRSWICK was chaplain to the Countess of Richmond, afterwards Dean of Windsor, 1495, and Rector of Hackney, 1502; upon receiving which appointment he retired to his residence at Hackney, having resigned his other preferments, and spent the rest of his days in retirement. He died October 21st, 1521. He refused the bishopric of Norwich. He was employed by the Countess of Richmond in negotiating the marriage between Henry and Elizabeth. Hall says (p. 392): "In the meane censon the countesse of Richmond toke into her seruice Christopher Yrswike an honest and a wise priest, and after an othe of hym for to be secrete taken and sworne she vttered to him all her mynde and counsell. . . . So the mother studious for y^e prosperitie of her some appointed this Christopher Yrswike to saile into Britayne to the erle of Richmond and to declare and to demonster to him all pactes and agreements betwene her and the queene agreed and concluded."

28. LORD MAYOR OF LONDON. This was Sir Edmund Shaw, called by Fabyan, "Edmonde Shaa, goldsmith." He was sheriff in the fourteenth year of Edward IV., 1475, and lord-mayor in the twenty-second year, 1483. His brother, Doctor Shaw, was the preacher who was induced to brand the children of Edward IV. as bastards. The celebrated sermon was preached at St. Paul's, June 22nd, 1483, on the text: "Bastard plants shall take no deep root, nor lay any fast foundation" (Wisdom of Solomon, iv. 3). These brothers were the sons of John Shaw of Dronkenfield in the county of Chester.

29. SHERIFF OF WILTSHIRE. This was Henry Long of Wraxall in the county of Wilts. He was sheriff of Wilts in 1457, 1476, 1483; he died, 1490, leaving no issue.

30. PAGE. French (p. 242) thinks that this page was John Green mentioned above, who was employed by Richard to tamper with Brakenbury. More says (p. 127): "Wherupon he sent one John Grene, whom he specially trusted, vnto sir Robert Brakenbury constable of the tower, with a letter and credence also, that the same sir Roberte should in any wyse put the two childre to death. This John Grene did his errand vnto Brakenbury, kneeling before our lady in the Towre, who plainly answered that he would neuer putte them to deathe to dye therfore. With which answer Iohn Grene returning, recounted the same to kyng Richard at Warwick yet in his way, wherwith he toke such displeasure and thought, &c." But it is much more probable that the page was the person alluded to in the following passage in More (p. 128).

which, after mentioning Green's return to Richard at Warwick from Brakenbury with the refusal of the latter to murder the princes, goes on to say: "that the same night he said unto a secreete page of his: Ah, whome shall a man trust: those that I have broughte vp my selfe, those that I had went would most surely serue me, euen those fayle me, and at my commaundement wyll do nothing for me. Sir quod his page, there lyeth one on your paylet with out that I dare well say, to do your grace pleasure the thyng were right harde that he wold refuse, meaning this by sir James Tyrel, which was a man of ryght goodly parsonage, and for naturs gyftes woorthy to haue serued a muche better prince, if he had well serued God, and by grace obtayned to haue as muche trowth and good wil, as he had strength and witte. The man had an high harte and sore longed vpwarde, not rising yet so fast as he had hoped, being hindered and kept vnder by the meanes of sir Richarde Ratcliffe and sir William Gatesby, which longing for no moor parteners of the Princes fauour, and namely not for him, whose prync the wist woulde beare no pce, kept him by secreete driftes out of al secreete trust: whiche thyng this page wel had marked and knowen; wherefore this occasion offered, of very speciall friendship he toke his tyme to put him forward, and by such wyse do him good, that al the enemies he had (except the denil) could neuer haue done him so muche hurte. For vpon this pages wordes, king Richard arose (for this communicacion had he sitting at the draught, a comenient carpet for suche a counsaill) and came out into the paillet chamber, on which he found in bed sir James and sir Thomas Tyrels, of person like and brethren of blood, but nothing of kin in condicions."

31. TRUSSSELL AND BERKELEY, two gentlemen attending on Lady Anne. The former of these was probably, as French suggests (p. 251), one of the Trussel family, an old Staffordshire and Northamptonshire family. One, Sir William Trussel, was sheriff of the county of Warwick in the sixteenth year of Edward IV. He, or his brother Edmund Trussel, may be the person intended in this play. The latter was probably one of the sons of James, sixth Lord Berkeley, who were all Lancastrians.

32. ELIZABETH, QUEEN TO KING EDWARD IV.—See III. Henry VI. note 31. Miss Strickland says of her, "there never was a woman who contrived to make more personal enemies." So opposed was the Duchess of York, mother of Edward IV., to the marriage of her son, that, driven to desperation, she brought forward the plea of a precontract with the Lady Elizabeth Lucy (see below, note 408). A long account will be found in Hall and Holinshed's Chronicles, mostly taken from Sir Thomas More, of the arguments by which this unhappy lady was induced to give up the custody first of her sons and then of her daughter to their villainous uncle. It is difficult to understand how Queen Elizabeth could have been induced to give up the charge of her eldest daughter and allow her to appear at the court of her brother's murderer. But great allowance must be made for her on the ground of the marvellous talent for hypocrisy and singular powers of persuasion which Richard possessed, and also for the

pressure which was put upon her. After the infamous act of parliament passed by Richard, which bastardized his brother's children, the queen was known as "Dame Elizabeth Grey late calling herself Queen of England." She retired to the monastery at Bermondsey, which seems to have been a favourite refuge for royal personages, and died there June 8th, 1492. She was buried in St. George's Chapel, Windsor, where, as French says (p. 244), "on a flat stone, at the foot of her royal husband's tomb, is inscribed:

King Edward and his Queen Elizabeth *Edidit.*"

33. MARGARET OF ANJOU. See I. Henry VI. note 27. She died, according to French, August 25th, 1481, "in the chateau of Dampierre, near Sammir, belonging to an old officer of King René's household, François Vignolles, lord of Moreaux" (p. 245).

34. DUCHESS OF YORK. This was Cicely Neville, eighteenth daughter of Ralph Neville, Earl of Westmoreland. (See II. Henry VI. note 4.) She was known as "The Rose of Raby." French says (pp. 245, 246): "She had a throneroom in her baronial residence, Fotheringay Castle, where she held receptions with the state of a queen, a title which she had at one time a reasonable hope to enjoy, as the consort of her princely husband, who had been declared heir to Henry VI. This great lady survived all her sons, and also outlived all her daughters excepting Margaret, Duchess of Burgundy; and though she had not, at the time of her son Richard's usurpation, in 1483, arrived at the age she ascribes to herself in the play,—

Eighty odd years of sorrow have I seen,

the Duchess of York must have reached an advanced period when, twelve years later, she died at Berkhamstead in 1495; her will, made on the first of April in that year, was proved August 27, following. She was buried at Fotheringay beside her husband and their son Edmund." There is not the slightest ground for the infamous charge which Richard brought against his mother's reputation, when he declared that he only of all the sons of the Duke of York was legitimate. Richard directs Buckingham to touch the scandal lightly:

Yet touch this sparingly, as 'twere far off;
Because, my lord, you know my mother lives.

—iii. 5 93, 94.

35. LADY ANNE is the name given by Shakespeare to the unhappy widow of Edward Prince of Wales (see III. Henry VI. note 2), who afterwards became the wife of Richard. Anne Neville was the youngest daughter and co-heir of the King Maker, and was born at Warwick Castle, June 11th, 1452. French says (p. 246): "She was in her seventeenth year when she visited the court of Louis XI. in company with her father, mother, and Clarence, then married to her sister Isabel; and whilst at the court which was held at Angers, the treaty of marriage was contracted between herself and the Prince of Wales, to whom she was united at Amboise, in July or August, 1470." Richard is said to have been, early in his life, attached to Lady Anne. It was said that she died of consumption, which was aggravated by grief at the loss of her son, and there seems to be no reason for attributing to

Richard III. the death. There himself as soon play March II.

36. YOLANDA born August 14 of her grandfather 1434 she was of Sir Richard Pole Henry VII., by The youngest Cardinal Pole, Queen Mary. Lord Stafford, VIII. Margarine timely end. S quality of Henr on Tower Hill, eight years old

37. The ever various period led to impriso physicians, we health; a mat from Gloster's these events le and Prince Ed III Henry VI in the second removed from sey, hardly th the battle at lately been et suppose, being and the Lanc also for Quee sentence of be very recent d says (lines 109 remain in Eng the palace an indeed very a probability, a are to suppos garet has ref to purpose w some marvell find her way i

28 Lines 1.
Non
Mad

The allusion to half faced says note 236, and are quoted by act a little of iv. 3 (Reprint

39 Line 5:

Richard III. the additional crime of having hastened her death. There is no doubt that he was ready to console himself as soon as possible for that sad event, which took place March 16th, 1485.

36. A KING'S DAUGHTER.—CLARENCE. This was Margaret, born August 14th, 1473. Eventually she became sole heir of her grandfather, Richard Neville, the King Maker. In 1513 she was created Countess of Salisbury. She married Sir Richard Pole, chamberlain to Prince Arthur, son of Henry VII., by whom she had four sons and one daughter. The youngest of these sons, Reginald, was the famous Cardinal Pole, Archbishop of Canterbury in the reign of Queen Mary. One daughter, Ursula, married Henry Lord Stafford, son of the Duke of Buckingham in Henry VIII. Margaret, Countess of Salisbury, came to an untimely end. She was one of the many victims of the partiality of Henry VIII. for executions, and was beheaded on Tower Hill, May 27th, 1541, when she was nearly sixty-eight years old.

ACT I. SCENE I.

37. The events of the first act belong historically to very various periods. In the first scene we see Clarence being led to imprisonment. This happened late in 1477. The physicians, we hear, are much perturbed about Edward's health; a matter appertaining to the year 1483. But from Gloster's opening speech we must understand that these events happened not long after the death of Henry and Prince Edward, and the other events represented in III. Henry VI. act v. Following this indication we find, in the second scene, that Henry's body has not yet been removed from St. Paul's to its last resting-place at Chertsey; hardly three months, Gloster says, have passed since the battle at Tewkesbury; many men of low birth have lately been ennobled (sc. 3, lines 81-83); some, we may suppose, being men advanced for service against Warwick and the Lancastrians. These marks of time will account also for Queen Margaret's appearance in scene 3. The sentence of banishment against her is to be taken as of very recent date, and rather than obey it, as she herself says (lines 163, 170), she has preferred to brave death and remain in England. That she should make her way into the palace and interfere in a discussion as she does is indeed very unlikely; but there is a much greater improbability, apart from the historical inpropriety, if we are to suppose, as has commonly been done, that Margaret has returned into England from banishment, for no purpose whatever that can be conceived, and has by some marvellous means been able to get to London, and find her way into the palace, without hindrance.

38. Lines 1, 2:

*Now is the winter of our discontent
Made glorious summer by this SUN of York.*

The allusion to Edward's badge, the rose *en soleil*, or the *half-faced sun*, has occurred before. See II. Henry VI. note 236, and III. Henry VI. note 114. These two lines are quoted by Philomusus, when asked by Burbage to act a little of Richard III. in *The Return from Parnassus*, iv. 3 (Reprint, p. 141).

39. Line 5: *Now are our brows bound with victorious*

WREATHS.—Compare III. 2. 40; iv. 4. 333 *infra*; and III. Henry VI. ii. 3. 52, 53, and v. 3. 2. The laurel crown or wreath of victory seems to have been a favourite image, borrowed no doubt from the classic poets, or their imitators. At Rome the *corona triumphalis*, made of laurel, was worn by a victorious general in his triumph; cf. Coriolanus, I. 9. 58-60; Julius Cæsar, v. 3. 82; Lucrece, 108, 109.

40. Lines 7-13:

*Our stern alarms chang'd to merry meetings,
Our dreadful marches to delightful measures.
Grims-creas'd war hath smooth'd his wrinkled front;
And now—instead of mounting barbed steeds,
To fright the souls of fearful adversaries—
He capers nimbly in a lady's chamber
To the lascivious pleasing of a lute.*

Reed compares Lyly, *Campaspe*, ii. 2:

Is the warlike sound of drum and trumpet turned to the soft noise of lyre and lute? the neighing of barbed steeds, whose loudness filled the air with terror, and whose breathes dimmed the sun with smoke, converted to delicate tunes and amorous glances?

—Works, vol. I, p. 110.

Steevens noticed that in the edition of *The Mirror for Magistrates* of 1610, when that work was "newly enlarged with a last part called a Winter Night's Vision," the present passage, with others in this play, was imitated in *The Tragical Life and Death of Richard III.*, a legend substituted by Niccols for Segar's Tragedy of King Richard which appeared in the previous editions. Niccols's part is thought to have been written as early as 1603. For another reference to these lines, in a poem attributed to Marlowe, see Introduction, p. 477.

41. Line 17: *a wanton AMBLING nymph*.—Compare the description of Richard II. in I. Henry IV. iii. 2. 60:

The skipping king, he *ambled* up and down.

Romeo and Juliet, I. 4. 11: "I am not for this *ambling*." Baret says (Alvearie, *sub voce*): "*An ambling horse* *ambeguas*. qm̄ molli gradu & sine succursu gestat." The word means "going smoothly." (*Sine succursu* without jolting.)

42. Line 19: *Cherish of feature by DISSEMBLING nature*.—*Dissembling* means here almost the same as "false." Nature, Richard complains, was treacherous and unfair to him. Warburton said (Var. Ed. vol. xix. pp. 9, 10): "By *dissembling* is not meant *hypocritical* nature, that pretends one thing and does another; but nature that puts together things of a dissimilar kind, as a brave soul and a deformed body." Donce, p. 332, thinks the meaning is that "nature had made for Richard features *unlike* those of other men. To dissemble," he says, "signifies the reverse of to resemble, in its active sense." Singer interprets the word by "disfiguring," "distorting." But there is no satisfactory evidence that *resemble* ever had this transitive meaning of "make like," which Donce assumes. Malone instanced the following passage from *The Troublesome Raigne of King John*:

Can Nature so *dissemble* in her frame,
To make the one so like as like may be,
And in the other print so character
To challenge any marke of true descent?

—Hazlitt, Shakespeare's Library, pt. 2, vol. i. p. 235.

I believe the meaning here to be merely "act deceitfully" or "misleadingly." "Cloke," "false," are the meanings which Baret gives: (Alvaric, *sub voce*). Sometimes we find the word signifying "give or exhibit a false appearance," as in the following passage, where Singer thinks the sense to be "distort:"

What wicked and *disssembling* glass of mine
Made me compare with Herma's spherie eyne?
—A Midsummer Night's Dream, n. 2. 98, 99.

43. Line 22; *subtly* and UNFASHIONABLE.—The collocation of adverb with adjective is not uncommon. Compare iii. 4. 50, *infra*, and Richard II. note 59.

44. Line 21: *this awak* PIPING time of peace.—The war is done, says Richard, and there is no place for me in this peaceful time of weakness and piping; *i.e.* among feeble, shrill-voiced women or old men. Otherwise, there may be a contrast intended between the pipe and tabor, which were signs of peace, and the drum and life, which symbolized war. Compare Much Ado, ii. 2. 13-15.

45. Line 26: *Unless to spy my shadow in the sun*.—This is the reading of Q₁. Ff. have *see*, which seems a corruption.

46. Line 32: *Plots have I laid*, INDUCTIONS dangerous.—Marston has "conveyed" this line in the *Fawne*, li. 1: Plots has you laid? Inductions, dangerous?
—Works, li. 32.

Shakespeare's authority for the statement in this and the following lines is Hall, who got it from Polydore Virgil. See note 4, where the passage is quoted. An allusion to this has already occurred in III. Henry VI. v. 6. 86. The story is given in *The Mirror for Magistrates* (vol. II. 232), in the Legend of Clarence, stanzas 24 to 50. Baldwin, who wrote that legend, doubtless, took the story from Hall. *Induction*, which seems to mean here "the ground" or "framework" of a plot, is used again in this play (iv. 4. 5) in much the same sense, where Margaret says:
A dire *induction* am I witness to.

47. Lines 49, 50:

O, *belike* his majesty hath some intent
That you shall be new christen'd in the Tower.

Pope omitted *O*, which is *extra metrum*,—in line 49 but this makes the transition of thought from line 48 somewhat too abrupt. In line 50 *shall* is the reading of Q₁. Ff. have *shoulde*, which, however, has occurred in line 48.

48. Lines 52-54:

Yea, Richard, when I know; FOR I protest
As yet I do not; but, as I can learn,
He heavens after prophecies and dreams.

Ff. read *but* instead of *for* in line 52, wrongly. Perhaps it was introduced from the next line by mistake.

49. Line 55: *cross-row*.—This name for the alphabet is an abbreviation of *Christ's cross row*, which in the form *criss cross row* is yet preserved in nursery rhymes. One of the first lessons taught to a child at school was the prayer "Christ cross me speed in all my work!" which is found in a school lesson contained in *Boll. MS. Rawlinson 1082* (referred to by Halliwell). The sentence is coupled

with the alphabet, which no doubt would be the next thing learnt, in the following title of a poem: "*Cryste Cross me spele*. A. B. C." which was printed by Wynkyn de Worde. The prayer and the alphabet seem to have been said together. I have been told that in dame-schools in the North of England it used, not long ago, to be a custom for children to say their letters thus: "*Christ's cross* be my speed! A, B, C," &c. Either because of this connection, or, possibly, because the alphabet (as some say) was preceded in old primers by a cross, the name *cross row* or *Christ's cross row* came to denote the alphabet. Skelton, *Against Venemous Tongues*, says:

For before on your brest, and behind on your back
In Romaine letters I never founde lack;
In your *cross-row* nor Christ *cross* you spele.

—Works, ed. Dyce, I. 113.

Cotgrave has: "*La croix de par Dieu*. The *Christ's cross row*; or, the hornbooke wherein a child learns it." And "*Abece*. An *Abece*, the *Cross-row*, an alphabet, or orderly list, of all the letters." Compare Heywood's epigram Of the letter H:

H, is worst among letters in the *cross row*.

50. Line 65: *That tempts him to this extremity*.—This, the reading of Q₁, has been generally accepted as right. The other Quartos, by the common misprint of *t* for *r*, have *tempts* or *temp* for *tempters*, and this appears to have been the source of the bluc as it is found in Ff:
That *tempt* him to this harsh Extremity.

51. Line 67: *Anthony Woodville*.—Q₁ here read *Anthony Woodvile*; F. 1 has *Woodente*, which may have been meant to indicate that the word should be made a trisyllable in pronunciation, as Capell suggested. This is the only passage where the word occurs in the play, excepting in Ff., in the dubious line li. 1. 68. (See note 224.)

52. Line 68: *That made him send Lord Hastings to the Tower*.—I have been unable to find any authority for this statement, which seems based on some misconception; perhaps, as suggested in the *Clar. Press edn.*, of the passage of More quoted *infra*, note 244.

53. Line 71: *By heaven, I think there's no man is secure*—Q₁, Q₂, Q₃ read:

By heauen I thinke there is no man is securde.

The others omit *is* after *man*. Ff. read:

By heauen, I thinke there is no man secure.

This looks rather like an attempted emendation of the line in Q₁, which we have retained, following Capell, for the text, with his slight alterations of *there's* for *there is*, and *securde* for *secure*.

54. Line 75: *Lord Hastings was to her for his delivery*—Thus Q₁. F. 1 has

Lord Hastings was, for her delivery.

The other Folios have *his* instead of *her*.

55. Line 81: *The jealous o'erworn widow*.—*O'erworn* = worn out; compare *Venus and Adonis*, 135, *Sonnet 63*, l. 2. Elizabeth Woodville was born in 1437, so that even if we take 1477 as the date of the present act, her age would be no more than forty. But Richard is sneering at the fact that she had been married before she became Ed-

ACT I. Scene 1.

ward's wife. Compare III. 7. 185, 186 *infra*, and the note thereon.

56 Line 83: *Are mighty gossip* in THIS monarchy.—*FF* read *our*. The text is from *Q1*.

57 Line 84: BESEECH your graces both to pardon me.—This is Dyce's correction. *Q1* and *FF* have *I beseech*.

58 Line 87: *with HIS brother*.—We have retained the reading of *Q1*. *FF* give *your*.

59 Line 92: *Well struck in years*, 'air, and *not jerdons*. *Years* and *fair* are each pronounced as dissyllables. The expression "well struck in years" appears to have been strange to Steevens. It occurs, however, in Taming of the Shrew, II. 1. 302; and "stricken in years" is a common enough expression; Cotgrave, *sub voce* *Age* (quoted in *Clar. Pr. ed.*) has "avoir de l'age . . . to be well in years, or well stricken in years." We find it also in the Authorized Version of the Bible; compare, for instance, I Kings I. 1.

60 Line 94: *A cheery lip, a bony eye, a passing pleasing tongue*.—It is most likely that the author did not intend to keep in both phrases, a *cheery lip*, a *bony eye*. Though we have not altered the text, it would be perhaps better, with Pope, to omit the latter phrase.

61 Line 95: *And that the queen's kin are made gentle-folks*.—*Q1*, *FF* have *kindred*, which makes a very awkward line. Rowe amended it by omitting *and*, and Steevens by omitting *that*. But the simple emendation we have adopted seems preferable. It is very probable that *kindred* may have been written by an oversight. Compare below, III. 7. 212:

Which we have noted in you to your *kindred*;
where *Q1* read *kin* and *FF* *kindred*. For the use of *kin*, in this sense, in Shakespeare, compare King John, I. 1. 273: "I will show thee to my *kin*;" and Richard II. IV. 1. 141: "Shall *kin* with *kin* and *kin* with *kind* confound."

62 Line 97: *nought to do*.—See *Midsummer Night's Dream*, note 243.

63 Line 103: BESEECH your grace.—This is Dyce's correction. *Q1* read *I beseech* (as they do also in line 84 above), *FF* have *I do beseech*.

64 Line 105: *We know thy charge, BRAKENBURY, and will obey*.—This line gives colour to the suggestion that originally a *keeper* had assigned to him some, if not all, of *Brakenbury's* speeches. *Keeper*, if substituted here for *Brakenbury*, would make the line rhythmic. At present it is incurably inharmonious.

65 Line 124: *Well are you welcome to THE open air*.—This is the reading of *Q*, *1*, *Q*, *2*. *FF* have *this*, following the other Quartos.

66 Lines 132, 133:

More pity that the EAGLE should be mew'd,
While kites and buzzards prey at liberty.

These lines are given from *Q1*. *FF* read *eagles*, *whites*, and *play*.

67 Lines 136-140.—Hall, *sub anno* 1483, says, "whether it was with the melancholy, and anger that he toke with

the Frenche king, for his vnturthe and vnkynodes, or were it by any superfluous surfet (to the whiche he was muche gotten) he sodainly fell sicke, and was with a greuous maledy taken" (p. 338, 339). More says that Richard "forethought to be king in ense that the king his brother (whose life hee looked that *evil dyete* should shorten) should happe to decease . . . while his children wer yonge" (p. 10).

68 Line 138: *Nor, by Saint Paul*.—*FF* have *S. John*, but, in common with most editors, we have adopted the reading of *Q1*. *Gloster's* favourite oath appears to have been by *Saint Paul*.

69 Line 153: *Warwick's youngest daughter*.—Anne is here rightly described; but in III. Henry VI. III. 3. 242, &c., she is always referred to as the elder of Warwick's daughters.

ACT I. SCENE 2.

70.—This scene represents Anne as present in London at the funeral of King Henry; a thing which, historically, would be impossible, for Queen Margaret carried her away with her from the battle of Tewksbury, and, after that, Clarence kept her in concealment till 1473, when Richard discovered her in London, disguised, and conveyed her to St. Martin's le Grand, to sanctuary. Hollinshed, who copies Hall, gives the following account of the funeral. "The dead corps on the Ascension even was conueied with billes and glates pouspoule (if you will call that a funeral pompe) from the Tower to the church of saint Paul, and there hid on a beire or coffin bare faced, the same in presence of the beholders did bleed; where it rested the space of one whole daie. From thence he was caried to the Blackfriars, and bled there likewise: and on the next daie after, it was conueied in a boat, without priest or clerke, torch or taper, singe or saunge, vnto the monasterie of Chertesele, distant from London fiftene milles, and there was it first buried: but after, it was remoued to Windsor" (III. p. 324). Hollinshed's authority for the incident of the corpse bleeding was Warkworth's Chronicle. Hall omits it, as did the *Croyland Chronicle*, *Fabyan*, and *Polydore Virgil*. It was commonly believed that a murdered person's body would bleed at the touch of the murderer. Staunton quotes from the *Demonologie* by King James VI. (afterwards James I. of England), a passage in which his majesty treats the matter as an undoubted fact. He also refers to a case in the fourth year of Charles I., where the clergyman of a parish in Hertfordshire deposed to a corpse having sweated and opened its eyes and shed blood from its fingers, on being touched by a suspected person. Another case, cited by Grey (*Notes on Shakespeare*, vol. II. pp. 54, 55), is also referred to by Sir Walter Scott in the *Fair Maid of Perth*, note v (chap. xxiii.). The case is that of Phillip Stansfield, who, in 1688, was accused before the High Court of Justice in Edinburgh of the murder of his father. The indictment against him stated that the body bled when Stansfield raised up the shoulder to lift it up to the coffin; and, though rejected by Stansfield's counsel as a superstitious observation, the occurrence was insisted on as a link in the evidence, and commented

on us such by the King's counsel in charging the Jury. Spent makes use of the belief in the course of his story.

FF make a second scene at this place, otherwise we might have supposed that the second scene was only a continuation of the foregoing, for the locality (which is not designated in the old editions) is still in some street.

71 Lines 1-3:
*Than I am able to, as I am able,
 Or any creature, to answer here!*

The supposed poetic qualities of the 3 and 4 lines are frequently alluded to. See Richard III. note 202; and concerning the latter note 203 of same play. In line 1 we have adopted the reading of Q1; FF have

a reading which suggests that an alteration had been intended, but left unexecuted.

72 Line 25: *And that by this his unhappines!*—Q1 omit this line.

73 Lines 27, 28:
*MORE miserable by the death of him
 THAN I am made by my young lord and thee?*

These words are quoted by Anne, with alterations, in iv. 1. 76, 77, where she uses the word *late*, instead of *death* which occurs here. The reason for the variety is obvious. In both places Q1 read *As miserable* and *As I am made*. We have retained the reading of FF.

74 Line 29: *Chertsey* is in Surrey near the Thames, not far below Staines. There was a very ancient abbey there, having a mitred abbot with a seat in the House of Lords. The convent buildings have long since been demolished, and only a very few fragments are now remaining.

75 Line 31: *And still, as you are weary of THE weight.*—*The* is the reading of Q1; FF have *this*.

76 Line 33: *stand thou*.—So Q1; FF read *standst thou*

77 Line 42: *And SPURN UPON thee, beggar*.—“Elsewhere in Shakespeare,” the Clarendon Press editor observes, “*spurn* is followed by *at* or *against*,” as indeed it appears generally to be in other writers. The following instance of the use of *spurn on* is given in that edition from Gower, *Confessio Amantis*, book IV:

So that within a while I gesse
 She had on suche a chance *spurned*
 That all her mid was overturned.
 —Works, vol. ii. p. 44.

78 Line 60: *Thy DEED, inhuman and unnatural*.—So Q1; FF have *deeds*.

79 Line 70: *Villain, thou knowest so law of God no more*.—FF have *nor for no*. We have followed Q1.

80 Line 76: *Of these supposed CRIMES*.—Many editors adopt the reading of Q1, which have *cris*. Instead of *crimes*. But surely *crimes* is the more appropriate word in Gloster's mouth to describe the *heinous deeds* (line 53) which Anne has just been laying to his charge, and of which he now seeks to acquit himself. Grant White observes that the opposition is between *known evils* and

supposed crimes; “and the evils which Anne actually suffered, and for which she claims the right to curse, were the direct consequence of crimes which Richard calls *supposed*.” And further, if we retain the reading of Q1, we exchange a rhetorical for an unmythical line. It may be that the word *cris* was introduced here by some careless transcriber, whose eye was caught by it in line 74.

81 Line 78: DEFS'S *inflection of a man*.—FF omits it, and calls Richard, if we are to take her words literally, “a wide-spreading pestilence,” i. e. a plague to his kind, whose powers for evil are not confined within a limited space, but are spread far abroad. But as Anne's words are, both here and elsewhere, unmythical to those of Richard, who has just addressed her as “divine perfection of a woman,” many commentators follow Johnson, who believed that here *defused* meant “irregular,” “meagre.” It is true that this word, whose original meaning is “scattered,” “disordered,” frequently is used to describe anything especially dress which is irregular, wild, or meagre. Thus in Henry V. v. 2. 61, 62:

defused attire

And everything that seems unnatural

And as that which is diffused thereby in many cases becomes vague and indistinct, we find the word often with the meaning “shapeless,” a sense which the Clarendon Press editor and Schmidt would give it in the present instance. Compare the following passage which Dyce (*Glossary, sub every*) quotes from Greene's *Farewell to Folly*, 1581: “He that maketh our follies in being passing humorous for the choice of apparel, shall find *diffused* confused chaos to affoord a multitude of *defused* imbecilities” (*Works*. Ruth Library Reprint, vol. ix. p. 231). The only other instance of the word, in such a sense, in Shakespeare is in *King Lear*, i. iv. 1, 2:

If but as well I other accents borrow
 That can my speech *diffuse*.

Here the word means “make indistinct,” “confused,” or “strange.” Colgrave, it may be remarked, explains *obscure* by “*diffused*, hard to understand.”

82 Lines 79, 80:

*For these known evils, but to give me leave,
 In circumstance, to CURSE thy cursed self.*

Q1, read *For* in line 79; FF, *of*. Mr. Spalding's suggestion is that perhaps *curse* was intended to have been changed into *accuse*. “In some respects,” he says, “it fits the place better. ‘Accuse’ answers better to ‘acquit’ in the speech before, and ‘excuse’ in those after” (*New Shak. Soc. Transactions*, 1875, p. 6).

83 Line 86: *By despairing, SHOULDST thou stand excused*.—FF have *shalt*; the text is from Q1.

84 Line 89: *Why, then, they are not dead*.—So Q1; FF have:

They say they were not slain.

85 Line 92: *shin by Edward's hand*. This is the reading of Q1; FF have *hand*.

86 Line 100: *That never dreamt on aught but on her death*.—This is from Q1; FF read *dreamst*.

87 Line 101:
*Didst thou
 Gloster*
 We are responsive
 FF read:

But with this responsive
 Anne looks in
 pause after Anne
 son proposed
 We might suppose
 y. 3. and that
 as instead of
 thought to be.

88 Line 105:
hath been, This
 which many edit
 to Gloster's half

89 Line 120:
 DEFT. The n
 this to be done
 unnotional ment
 tion being put
 like “I'll be the
 because of its
 make a sort of
 there is a strain
 of it.”

90 Line 129:
 uses this form
 Mo's. Night's D
 And

91 Line 156:
 Dyce fo
 tened the read
 lines 163, 164, n
 lines 169-173 an
 considered an
 begin with *not*
 ing probably be
 was printed.

become more p
 VI the referen
 while they wer

92 Line 168:
 and words. FF

93 Line 183:
 this line is per
 in the First
 T.

The expression

94 Lines 200
 Anne *aff*
 64: *Panel*
 Anne, *To*
 64: *Look*
 then so thy

87. Line 101.

Dost thou not kill this king?

Glo.

I did, I grant ye.

We are responsible for the addition of the words *I did*.
Ff. read:

Dost thou not kill this king?

Kob. I grant ye.

But with this reading the line is imperfect, and Gloucester's answer lacks point. No dramatic effect is gained by a pause after Anne's words, but rather the contrary. It is not proposed *I grant ye, yes*; but this is unsatisfactory. We might suppose that the line was originally "I grant ye, y" and that first the transcriber, or printer, inserted *ye* instead of *y* (i.e. *that*), and then the word being thought to be a useless repetition was omitted.

88. Line 105: *The better for the King of heaven, that hath him*. This is the reading of Ff. Q₁ have *fitter*, which many editors adopt. But *better* gives more point to Gloucester's half-hidden sneer.

89. Line 120: *Thou wast the cause, and most needs'd effect*. The meaning is, "It was thou who both caused this to be done and put it into effect." *Effect* has the unmutual meaning of "effeater," "doer," "agent," the action being put for the agent somewhat as in expressions like "I'll be the death of him." The word *effect* is used because of its occurrence in the next line, in order to make a sort of antithesis between the two speeches. There is a straining after antithetic effect throughout the scene.

90. Line 126: *These nails should rent*.—Shakespeare uses this form of the verb in five other places; e.g. in *Mids. Night's Dream*, iii. 2. 215:

And will you *rent* our ancient love asunder?

91. Line 156: *No, when my father York and Edward wept*. Dyce follows Pope in giving *Not*. We have retained the reading of Ff. Lines 156-158 are answered by lines 163-164, and hence *No* is the more suitable reading; lines 160-163 are practically an addition, and cannot be considered necessarily to require that line 156 should begin with *not*. In Q₁ lines 155-166 do not appear, having probably been struck out of the MS. from which Q₁ was printed. Delius observes that when this play had become more popular than the preceding plays of Henry VI the references to those plays might well be left out, while they were very unlikely to be added.

92. Line 165: *My tongue could never learn sweet smooth words*. This is the reading of Q₁; Ff. have *word*.

93. Line 183: *Take up the sword again, or take up me*.—This line is perhaps burlesqued in the following passage from the First Part of Jeronimo:

Take up thy pen, or I'll take up thee.

—Dodsley, iv. 368.

The expression *take up* was often used quibblingly.

94. Lines 200-204:

Anne. *All men, I hope, live so.*

Glo. *Taucht safe to wear this ring.*

Anne. *To take, is not to give.* [She puts on the ring.]

Glo. *Look, how THIS ring encompasseth thy finger,*

even so thy breast encloweth my poor heart.

F 1 prints this passage as follows, omitting line 202 altogether:

An. All men I hope live so.

You be safe to wear this Ring.

Glo. Look how my Ring encompasseth thy finger,

Even so thy breast encloweth my poor heart.

The correct text is given by Q₁. Mr. Spedding remarks that we have here "an ordinary accident of the press. The printer had missed out the whole of Anne's last half-line speech. The reader (or whoever in those days was charged with correcting the first proof), seeing a Richard's name prefixed to two successive speeches" (viz. lines 201 and 203 of our text) struck out one of them, and (as it happened to be struck out the first) And, as he goes on to say, "The state of the type bears traces of what occurred, for the word *Taucht* does not range with the other lines" (*New Shak. Soc. Translations*, 1875, p. 7).

In line 203 we follow the reading of Q₁. F 1, as will be seen, reads *my* instead of *this*; a reading which was emended in F 2 to *thy*.

95. Line 212: *Crosby Place*.—We learn from More that "Crosbies place in Bishops gates strete" was "wher the protectour kept his household" (p. 66). It was built by Sir John Crosby, grocer and woolman, on the site of certain buildings leased to him by the prioress of St. Helens in Bishopsgate in the year 1466. "This house he built of stone and timber, very large and beautiful, and the highest at that time in London" (Stow, *Survey*, p. 181). After his death in 1475 Richard bought the house of his widow. It has been the dwelling of many persons of note; amongst others, of the Countess of Pembroke, Sir Phillip Sidney's sister, and of Sir Thomas More. Only one gable of the old frontage to Bishopsgate Street now exists, but the banquetting-hall remains, or, at any rate, a great part of it. For a long time Crosby House was a place of worship for various dissenting bodies, when it was deformed by hideous galleries. Afterwards it was the warehouse of Messrs. Holmes and Hall, a firm of packers who seem from Stevens' description (*Var. Ed.* vol. xviii. p. 350) to have been of some note in their day. In 1831 the exertions of some private persons saved the site from being let on building leases, and, after being for some time occupied as a literary and scientific institute, it has since 1860 been a restaurant under the name of Crosby Hall.

96. Line 225:

Glo. *Sirs, take up the curse.*

Genit.

Towards Chertsey, noble lord.

Ff. omit Gloucester's speech.

97. Line 226: *White-Friars*.—The house of the Carmelite or White Friars stood on the south side of Fleet Street, between the Temple and Salisbury Court. Sir Richard Grey founded it in 1241, Edward I. giving the site to the prior and brethren of the order, which was dedicated to the Blessed Mary of Mount Carmel. The Carmelites were commonly designated White Friars, from the white cloak and scapular which they wore over their brown habit. They possessed, it is said, the best library in the city. Many men of note were buried within their priory. After Henry VIII. dissolved the convent the locality still retained its privileges of sanctuary, such as freedom from

arrest. It became a notorious nest of thieves, bullies, and other lawless folk. Many allusions to it, under its nickname of Alsatia, occur in the later Elizabethan and Jacobean literature. Much of the action of Scott's *Fortunes of Nigel* passes within this precinct. We learn from Pryme, Epistle Dedicatorie to Histrionastie, that shortly before 1633 a new theatre had been built at Whitefriars. Its name survives as that of a street. Holinshed says that the body was taken from St. Paul's "to the Blackfriars" (see note 70), and possibly this passage may have been in Shakespeare's recollection. If so, the alteration to Whitefriars was doubtless accidental.

98. Lines 227, 228:

*Was ever woman in this honour woo'd?
Was ever woman in this honour won?*

With these lines we may compare Titus Andronicus, ii. 1. . . 83, and I. Henry VI. v. 3. 77, 78.

Flay thinks (Shakspeare Manual, 20, 21) that the wooing of Estrild, in *Loerinc*, iv. 1 (A.D. 1595) is imitated from this scene. Objections have often been made to this representation of Richard's wooing of Anne. But the scene is not the only one of the kind. Rotron in his *Wenceslas*, 1637, depicts the impunity and triumph of "one of the worst characters that was ever drawn." In that play the curtain drops on "the vanishing reluctance of the heroine to accept the hand of a monster whom she hated, and who had just murdered her lover in the person of his own brother" (Hallam, *Literature of Europe*, pt. iii. ch. vi. sect. 2, §31). There is a somewhat similar scene at the end of Beaumont and Fletcher's *Bloody Brother*. Corneille, too, in the *Cid*, thought it not inconsistent with propriety that Chimène should marry Rodrigue after he had killed her father.

99. Line 233: *The bleeding witness of HER hatred by.*
This is the reading of Q4; Ff. have *my*.

100. Line 243: *Young, valiant, wise, and, no doubt, right ROYAL.*—Johnson thought we should read *loyal* instead of *royal*; but, as Stevens pointed out, there is an ironical allusion to the alleged illegitimacy of Henry's son Edward.

101. Line 249: *On me, that HALT, and am misshapen thus!*—Halt is the reading of Q4; Ff. have *halts*.

ACT I. SCENE 3.

102. Line 5: *And cheer his grace with quick and merry words.*—This is the reading of Q4; Ff. have *eyes*.

103. Line 6: *If he were dead, what would betide of me!*—F. 1 prints this line twice over, first at the bottom of p. 176, and then at the top of p. 177. *Of* is the reading of Q4; Ff. have *on*.

104. Lines 11, 12:

*Ah, he is young; and his minority
Is put unto the trust of Richard Gloucester.*

It was at the council assembled after Edward V. entered London that Richard was made protector; but he had been chosen for the office, directly the question of a protectorate was mooted, by all the lords who were not of the queen's party. Polydore Virgil says that Edward

in his will committed his sons to Richard's keeping. At the time of Edward's death Richard was not in London, but in Yorkshire, returning from the war against the Scots.

105. Line 17: Enter . . . STANLEY.—Throughout the first and second acts Q4 and Ff. call this individual *Lord Derby*, but in the last three acts—excepting in the stage-directions, which generally call him *Derby*—he is always *Stanley*. As is well known, *Stanley* was not created Lord Derby until after the battle of Bosworth. Shakespeare seems to have become aware in the course of the play that the proper designation was *Stanley*, but he did not trouble to correct the places where he had written *Derby* in acts I. and II. But it is too great a breach of dramatic propriety that a character who has been introduced as Lord Derby should suddenly, and for no apparent reason, begin to be addressed as Lord Stanley. It is of course out of the question to rewrite the lines where the misnomer occurs. All we can do is to follow Theobald and turn *Derby* wherever it occurs into *Stanley*. This obliges us, indeed, in line 17, to say "the lord of *Stanley*, which is an incorrect expression, since "*Stanley*" is not a territorial title; but no other course seems possible.

106. Line 20: *The Countess Richmond.*—This was Stanley's second wife, the Lady Margaret Beaufort, whose name is preserved as the foundress of professorships of divinity at Oxford and Cambridge. She was the only daughter of John Beaufort, third Earl of Somerset (see I. Henry VI. note 6). She married (1) Edmund, Earl of Richmond; (2) Sir Henry Stafford, second son of Humphrey Stafford, Duke of Buckingham (see II. Henry VI. note 8); and (3) Thomas Stanley, afterwards Earl of Derby (see above, note 18).

107. Line 30.—We have followed Q4, in assigning this line to Rivers. Ff. give it to the queen.

108. Line 39: *sent to WARN them to his royal presence.*—Shakespeare several times uses *warn* with the meaning of "summon." Falgrave, who interprets the word by *wonyshe*, and *defende* (i.e. forbid), gives also the following: "I warne a man to apere at a courte in judgement. *Je sounne, je adjourne, and je sounne.*" Cotgrave gives "*Citer, To cite, summon, adjourne, warn, serve with a writ to appear.*" In Jamieson's Scottish Dictionary the word is said to have this sense in the dialect of Clydesdale, in such phrases as *warn the meeting*, or *warn the members*. It seems to be a law term.

109. Line 47: *Because I cannot flatter and SPEAK fair.*
—This is the reading of Q4; Ff. have *look fair*.

110. Line 53: *By silyen, shy, insinuating JACKS.* *By* is the reading of Q4; Ff. have *With*. *Jack* was a common name for any man of the lower orders, or serving-man. It is very often used with the depreciatory sense which it has in the text, much as we should now use "fellow."

111. Line 54: *Riv. To WHOM in all this presence speaks your grace!*—We follow Q4, in giving this speech to Rivers. In Ff. it is assigned to Grey. It certainly seems more appropriate in the mouth of Rivers, the elder and

keeping. At
at in London,
against the

throughout the
individual Lord
in the stage-
he is always
created Lord
Shakespeare
e of the play
but he did
had written
a breach of
has been in-
y, and for no
Lord Stanley
write the lines
to follow
into Stanley.
"the lord of
since "stau-
course seems

This was Stan-
anfort, whose
professorships of
was the only
Somerset (see
mund, Earl of
son of Hum-
II. Henry VI
wards Earl of

assigning this

royal presence.—
with the mean-
is the word by
also the follow-
in judgement.
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en, serve with a
Dictionary the
dialect of Clydes-
ing, or *warn* the

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ting JACKS. *By*
ck was a common
or serving-man
tory sense which
w use "fellow."

is presence speaks
g this speech to
t certainly seems
ts, the elder and

more important person of the two. F. 1 reads *who* in-
stead of *whom*.

112 Lines 63, 68, 69:

The king, of his own voynt disposition,

*Makes him to send; that thereby he may gather
The ground of your ill-will, and so remove it.*

There is some confusion of ideas in this speech; brought
about, very likely, by the *By* ag parenthetical clause con-
tained in lines 64-67. In order to make sense of the
passage we must take the words of line 63 as though they
had been "It is the king's own royal disposition." In-
stead of lines 68, 69, Ff. give only the line

Makes him to send, that he may learne the ground.

This looks, as Spedding observed, very much as though
an alteration of the text had been begun and left incom-
plete in the copy from which F. 1 was printed. Ff. read
out for of in line 63; lines 68, 69 are taken from Qq., with
the exception of *so* in line 69, which is Capell's correction,
the Qq. reading being *to*.

113 Lines 81, 82:

to entitle those

That service, some two days since, were worth a NOBLE.

The noble was a gold coin of the value of six shillings
and eightpence. This passage is not the only *pm* on the
word. Compare Richard II. v. 5. 67, 68, and note 322
thereon; also I. Henry VI. v. 4. 23.

114 Lines 90, 91:

*You may deny that you were not the CAUSE
Of my Lord Hastings' late imprisonment.*

Cause is the reading of Qq.; Ff. have *meane*, which would
seem rather to mean "agent" or "instrument," than
merely "bringer about." For the use of the negative
after *deny*, for the sake of emphasis it would seem,—
compare Comedy of Errors, note 160, and Passionate Pil-
grim, line 124.

115. Line 101: *A bachelor, a handsome stripling too.*—

This is the reading of Qq. Ff. give:

A Batchelor, and a handsome stripling too;

but this weakens the force of the line.

116. Line 102: *I wis your grandam had a worse match.*

See Merchant of Venice, note 197, concerning the word
wis (A. S. *gewis*), which corresponds to the German *gewis*.
Q. 1 correctly prints it as one word, while Ff. give *I wis*,
as though *wis* were a verb.

117. Line 106: *Of those grosse taunts I OFTEN have en-
dured.* F. 1 reads as follows:

Of those grosse taunts that oft I have endured.

So, have:

With those grosse taunts I often have endured.

118 Lines 114, 115:

*Tell him, and spare not; look, what I have said
I will avouch in presence of the king.*

This is the reading of Qq. Ff. omit line 114, and read
avouch? in line 115, instead of *avouch*.

119 Line 118: *Out, devil! I remember them too well.*

The reading of Ff. is *I do remember*, but this is distinctly

inferior to that in the text, which is taken from Qq. *I*
must be emphasized by the speaker.

120. Lines 121, 122:

*Ere you were queen, ay, or your husband king,
I was a pack-horse in his great affairs.*

This is in accordance with the representation which the
second and third parts of Henry VI. have given of Rich-
ard's actions. Historically the statement is incorrect.
Gloster did not come into prominent notice till Warwick's
rebellion in 1470. Indeed, at his brother's accession he
was barely nine years of age. Compare III. Henry VI.
note 14.

121. Lines 125, 126:

To ROYALISE his blood I SPILT mine own.

Q. Mar. [Aside] *Ay, and much better blood than his
or thine.*

This is the reading of Qq. Ff. have *spert* instead of *spilt*,
but this is less suitable to Margaret's answer. *Royalise*
is unique in Shakespeare. It is found in Marlowe, Tam-
burlaine, act ii. sc. 3 (Works, p. 15); in Greene, Friar
Bacon and Friar Bungay (Works, p. 169), and in Peele,
Edward I. (Works, p. 377).

122. Lines 143, 144:

*Hee thee to hell for shame, and leave this world,
Thou cacodemon! there thy kingdom is.*

Cacodemon was a name for the evil genius which every
man was supposed to have constantly hovering about him,
prompting him to wrong actions, as *endemion* or *edolite-
mon* or *agathodemon* was the name of his guardian angel.
Some, however, supposed that, while all demons were
uncanny, some of them were merely mischievous, while
the *cacodemon* were of a worse sort. Thus Skelton, in
Why Come Ye not to Court, lines 805-807, tells how
"maister Mewt, The Kinges French Secretary, is gone to
another stede:"

To the devyll, syr Sathanas,

And to his college conventuall,

As wel cacodemonyall

As to cacodemonyall.

—Works, p. 164.

While Howell (quoted in The Encyclopedic Dictionary)
says: "the Prince of darknes himself and all the *caco-
demons* by an historically faith beleieve ther is a God"
(Familiar Letters, vol. ii. No. 10, p. 18). In an astrologi-
cal figure of the heavens, *cacodemon* appears to have
been the name given to the twelfth house of the sun's
course, the one which was ruled by the malign influence
of Saturn. The word is said to have also signified the
nightmare.

123 Line 147: *We follow'd then our lord, our LAWFUL
king.*—So Qq. F. 1 has *Soveraigne* for *lawful*. The same
sentiment occurs in III. Henry VI. iii. l. 94, 95; and in
Heywood, II. Edward IV. (Works, p. 132).

124 Line 150: *Far be it from my heart, the thought of
it!*—So Qq. Ff. have *thereof* instead of *of it*.

125 Line 155: *As little joy enjoys the queen thereof.*—
We have adopted Dyce's correction. Qq. and Ff. have
A little joy, etc.

126 Line 161: *If not, that, I BEING queen, you bow like*
subjects.—F. I has:

If not, that I am Queen, you bow like subjects.

We have taken the reading of Q1.

127. Lines 167-170:

Glo. *Woe thou not be punished on pain of death?*

Q. Mar. *I was;*

But I do find more pain in banishment

Than death can yield me here by my abuse.

Q1 omit these lines.

128 Line 172: *THE swearer that I have, by right is yours.*
—We have followed the reading of Q1. Ff. have *This*
for *The*

129. Line 182: *So just is God, to right the innocent.*—
Ritson compares Thomas Lord Cromwell, ii. 3:

How just is God to right the innocent!

—Supplement to Shakespeare (1780), ii. 395.

130 Line 194: *COULD all but answer for that peerish*
brat?—This is the reading of Q1. Ff. have *should*.

131. Line 200: *For Edward my son, that was Prince of*
Wales.—Ff. have "our son." *My* is from Q1

132 Line 204: *Long mayst thou live to wail thy chil-*
dren's loss!—*Loss* is the reading of Q1. Ff. have *death*,
which, however, occurs just below, line 207.

133. Line 213: *That none of you may live HIS natural*
age.—This is the reading of Q1. Ff. have *your* instead
of *his*.

134 Line 214: *But by some unlook'd accident cut off!*—
The meaning of this elliptical line is "But be each of you
carried off suddenly by some unforeseen accident." *Un-*
look'd instead of *unlook'd* for is unique in Shakespeare.

135. Line 219: *O let THEM keep it till thy sins be ripe.*—
Them refers to *heaven*, in line 217. Rowe substituted
heavens, but unnecessarily. The same use of *heavens* as a
plural occurs elsewhere. Compare Richard II. note 50.

136. Lines 228-230:

Thou elvish-mark'd, abortive, rooting hog!

Thou that wast seal'd in thy nativity

The slave of nature, and the son of hell!

Compare III. Henry VI. ii. 2. 135-137:

But thou art neither like thy sire nor dam;

But like a foul mis-shapen stigmatic,

Mark'd by the Destinies to be avoided.

Persons born with scars or deformities were popularly
believed to have been marked, or "taken," by the wicked
elves. Compare Hamlet, I. i. 163; Comedy of Errors, note
103. Such birth marks were usually looked on as ominous,
and those who bore them were regarded as persons of
evil disposition who should be avoided. Oberon's charm
at the conclusion of A Midsummer Night's Dream is, *inter*
alia, to avert from the expected offspring

mark prodigious, such as are

Dispers'd in nativity (v. i. 419, 420).

The precise application of *nativity* is to the disposition
of the heavenly influences at the moment of birth (See
Guy Mannering, chap. iv., where there is a description of
the prognostication of an infant's fortune from the pos-

tion of the heavenly bodies at its birth.) The next line
explains Margaret's meaning. As a slave convicted of any
crime was branded with a mark to show his infamy, so
she says Richard, at his birth, was branded by the fates
with the most repulsive deformity, as a sign that he was
the vilest and foulest creature of nature, the child not of
earth but of hell.

137. Line 233: *Thou RAG of honour!*—*Rag*=shred, tattered
scrap; *rag of honour* denotes that Richard is one
who shows hardly any trace of the nobility which comes
to him by birth. But the expression is obscure. Else-
where, as in Taming of the Shrew, iv. 3. 112, and Timon
of Athens, iv. 3. 271, *rag* is used by Shakespeare in a
similar sense without a qualifying phrase.

138 Line 241: *Poor painted queer, vain FLOURISH of*
my fortune!—The former part of this line explains the
latter. Elizabeth is but a *painted* queen, i. e. is only made
to resemble a queen; she is the *flourish*, the outward
inessential insignia of that station to which, though
shorn of its rights and privileges, Margaret alone possesses
the right. Compare Love's Labour's Lost, ii. 1. 13, 14:

Good Lord Boyet, my beauty, though but mean,

Needs not the painted flourish of your praise.

139 Line 242: *Why steer'st thou sugar on that BOTTLED*
SPIDER?—The exact meaning of this expression does not
seem clear. The reference may be to stirring sugar for
bees at the entrance of their hives, as is done by bee-
keepers in the winter; the meaning being that the queen
is treating the venomous spider Richard as if he were a
useful and comparatively harmless bee. The belief in the
venomous nature of spiders (see Richard II. note 202)
was very strong in Shakespeare's time. Batman upon
Bartholomew, 1582 (lib. xviii. chap. 10, pp. 345-347) gives
numberless remedies for spiders' bites. On the other hand,
spiders were held by some people to be delicious eating.
In Kirby and Spence's Entomology, vol. i. pp. 311, 312,
will be found some interesting instances of well-known
persons who have freely partaken of spiders as a delicacy
for the table. I myself have seen a boy at school eat
spiders frequently, and they seemed to agree with him
very well. But it is doubtful whether Shakespeare knew
anything about edible spiders. The "Spinner," as Bat-
man calls the spider, was the type of everything that was
poisonous. Spiders, according to Pliny, were very fond
of honey, and were formidable enemies to bees; they cer-
tainly are partial to sweet things, and will come freely
to the mixture of sugar, rum, &c., used by collectors for
alluring moths.

As to the epithet *bottled*, the use of the word, in this
sense—"bottled," seems to be very uncommon. We have
the expression "bottle-nosed" used by Marlowe; indeed
it is common enough. It is possible that Shakespeare
might have taken the epithet *bottled* from that epithet,
meaning that the abdomen was swollen like the nose of a
bottle-nosed man. The *blue-bottle* is, as is well known, the
popular name of the fly that feeds on flesh-meat (*Musca
vomitoria*). There is no doubt that it has got this name
from its large blue abdomen. The *blue-bottle* was also the
popular name of the *Centaurea Cyanus*, the plant com-
monly called the corn-tower, from its being found in

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corn-fields, and deriving its name of *blue-bottle* from the funnel-shaped little flowers which form its composite blossom, and which are arranged somewhat in the form of a bottle. But it is singular that I cannot find *bottled* given in any old dictionary in the sense here used, nor have I come across any other instance of its use; it is not in Baret, or Cotgrave, or Florio, or Minshew, or Coles, or Bailey; nor in any glossary of the many that I have searched. It may therefore be that, in spite of the plausible explanation which can be given for *bottled*, i. e. "with a large belly like a bottle," it really is a misprint for *blotted*. Gray (vol. ii. p. 63) conjectured *blotted*, which is a very obvious conjecture; but it is perhaps better to leave the word as an addition to our language, although we may not be able to find any other instance of its use in this sense. In Ritson's Remarks on Shakespeare, 1783 (p. 132), is the following note: "'A spider,' says Dr. Johnson, 'is called *bottled*, because, like other insects, he has a middle slender, and a belly protuberant.' A most rational and satisfactory explanation, — very little worse than none at all. A *bottled spider* is the large blotted spider with a deep black shining skin, generally esteemed the most venomous." I do not know to what spider this learned and dogmatic critic intends to refer. Unfortunately for his statement, those spiders found in England which are black, are distinguished by having a longer and narrower abdomen than almost any other species. One of the commonest may be seen frequently in houses, a formidable-looking insect with long and powerful legs and a particularly thin body. The most *blotted* of all spiders is a very handsome insect, whose web may be found among the bushes in nearly all copses and thickets; a particularly large species, with the body beautifully marked, being common amongst the brackens and shrubs on the mountains in the English lake district.

140. Line 246: *hunch-back'd*. — This epithet occurs again below (iv. 4. 8). Those editors who prefer to read *hunch-back'd* thereby get rid of a very expressive epithet. Anyone who has seen a toad, when attacked by a dog, will admit that *hunch-back'd* is a most appropriate epithet. The toad *hunches* up his back preparatory to emitting the venom, secreted in the follicles on his shoulders, which is his only defence against his assailant.

141. Lines 255, 256. — Thomas Grey was created Marquess of Dorset, 1475 (see above, note 14). The events of this scene are supposed to take place in 1477, 1478.

142. Line 264: *Our AERY buildeth in the cedar's top*. — This word, sometimes spelt *eryy* or *eryie*, is of uncertain derivation. It originally meant the nest of an eagle or hawk or other bird of prey, built in a high, or as one might say, *airy* place; but came to be used, very generally, for the young brood of such birds. Shakespeare never uses the word in any other sense. See John, v. 2. 149.

And like an eagle o'er his *airy* towers;
and Hamlet, ii. 2. 354: "an *airy* of children," where it is used in a figurative sense — company of children; it also occurs in line 270 of this play, just below. These are the only places where Shakespeare uses the word. Some authorities, following Spelman, have sought to derive the

word from "Saxon *eghe*, Anglo-Norman *eye*, i. e. an egg;" but there is little doubt that this derivation is the wrong one. There is a Low Latin word *area* which means the nest of a bird of prey. Skeat first supposed the source of the word to be the Icelandic *ari* = an eagle, the German *arv* = a very plausible derivation, which, however, he afterwards, in his *Addenda*, withdrew. Most probably the word is formed from the French *aire* = an open space, one sense of which is the nest of a bird of prey. *Aire* is undoubtedly derived from the Latin *area*; and Littré thinks that it obtained the meaning of *nest* from the primary meaning of the word, a "level surface of the rock where the eagle makes its nest." Some authorities connect it with the Latin *aer*; and it may be noted that the old spelling of *air* was *ayre*, which is the only form of the word given in Baret's *Alvearie*.

As to eagles building on cedar trees Shakespeare again alludes to this in III. Henry VI. v. 2. 11, 12:

This yields the *cedar* to the axe's edge,
Whose arms gave shelter to the princely eagle;

and Marlowe in his *Edward II.*:

A lofty cedar-tree, fair flourishing,
On whose top-branches kingly eagles perch.
Works, p. 195.

alluding to the habit of these birds perching on the tops of cedar trees. It would be interesting to know what gave rise to this connection between eagles and cedar trees. As a rule, all eagles build among precipitous rocks; and the larger species of hawks prefer crags, or the steep sides of mountains, as places for their nests, even where there is no lack of large trees. Eagles, however, do build in high trees in forests; but one would think that, even in Shakespeare's time, there would be very few eagles that built anywhere except upon cliffs or precipices. Pliny says (bk. x. chap. iii.): "Build they doe and make their nests upon rockes and trees" (pt. 1. p. 272). Shakespeare and Marlowe may have remembered this passage; but a cedar tree is certainly not the tree one would expect an eagle to select.

143. Lines 266, 267:

And turns the sun to shade; — alas! alas! —
Witness my son, none in the shade of death.

The play on the words *sun* and *son* is obvious. However questionable the taste of such playing upon words may be, it is common enough in Shakespeare and his contemporaries. The same quibbling on the words is found in *Romeo and Juliet*, iii. 5. 127-129:

When the sun sets, the air doth drizzle dew;
But for the sunset of my brother's son
It rains downright.

See also *Richard II.* note 115, and *John*, note 116.

144. Line 270: *Your AERY buildeth in our AERY'S nest*. Some have thought that *airy* means "eagle" in this passage, and there certainly is some ground for this supposition, as it is not the young birds but the old ones that build the nest; it is doubtful, however, whether *airy* means anything more than brood-race. Pliny uses the word in that sense, in the same chapter from which we have quoted above, "one *airie* of Eagles needeth the reach of a whole country to furnish them with venison sufficient to their full" (p. 273).

145. Line 272: *As it was won with blood, lost be it so!*—So Qq; Ff. read "is won."

146. Line 287: *I WILL NOT THINK but they ascend the sky.*—So Ff.; Qq. have *I'll not believe*; but *think* is used as "to believe" several times by Shakespeare; e.g. in Hamlet, i. 5. 121: "would heart of man once think it?" and in the same play, v. 2. 506: "I do not think't," i.e. I do not believe it; and a still more remarkable instance in Othello, ii. 3. 335: "I think it freely." The *I'll not believe* of Qq. looks very much like an actor's substitution for *I will not think*, which is the more characteristic expression of the two.

147. Line 291: *His venom tooth will rankle to the death.*—See Comedy of Errors, note 125; compare III. Henry VI. ii. 2. 138: "venom toads."

148. Line 292: *Have NOT GHT to do with him.*—We have adopted an anonymous conjecture given by the Cambridge edd. The reading of Qq. Ff. is: "Have *not* to do with him." It is chiefly for metrical reasons that we have adopted this emendation, which is a very slight one, and does away with the disagreeable emphasis on *not*. We find the expression *have to do with*, in Measure for Measure, i. 1. 64, 65:

Nor need you, on mine honour, *have to do*
With any scruple;

in II. Henry VI. v. 2. 56:

Henceforth I will not *have to do* with pity;

and Lucrece (line 1092):

For day hath *wought to do* what's done by night;

where what's = wip; what is.

149. Line 301: *My hate doth stand on end to hear her curses.*—So the first six quartos; Ff. Q 7, Q 8 have "an end."

150. Lines 311, 312.—Gloucester evidently refers here to the supposed ingratitude of Edward. See above, i. 3. 117, and 121-125.

151. Line 314: *He is FRANK'D up to fattening for his pains.*—Baret, in his *Alvearie*, has "a Franke: a cowpe;" and "Francked, to be made fatte." Cotgrave gives: "A Frank (to feed hogs in) *Franc*." None of the commentators, though they explain *frank*, seem to have noticed the particular expression *to frank up*, which occurs here and in this same play below (iv. 5. 3); these being the only two passages in which Shakespeare uses the verb = "to fatten," "shut up in a sty or *frank* for the purpose of fattening." Nowadays when rabbits or poultry are taken away from the rest and put into a hutch or coop to be fatted we say they are "taken up."

152. Line 317: *To wray for them that have done SCATH to us.*—Compare John, ii. 1. 75:

To do offence and *scath* in Christendom;

and Titus Andronicus, v. 1. 7:

And wherein Rome hath done you any *scath*.

The verb is only used once, i.e. in Romeo and Juliet, i. 5. 86: "This trick may chance to *scathe* you."

153. Lines 318, 319:

So do I ever: [Aside] *being well advis'd;*
For had I curs'd now, I had curs'd myself.

In Ff. the words *Speakes to himselfe* are given between these two lines; we have placed the *Aside* in the middle of line 318, as the sense seems to require it. Some editors—Dyce, for instance—mark the whole speech *Aside*; while other editors, seeming to follow what is indicated by Ff., make only line 319 so spoken; but as Rivers's speech is probably meant to be ironical, Gloster would be likely to make some answer aloud; and as the sense of *well advis'd* must be "sensible," "prudent," the latter half of line 318 seems to belong more to the portion spoken aside.

154. Line 321: *And for your grace, and you, my noble lords.*—Ff. have:

And for your noble Grace; and yours my gracious Lord;

Q 1, Q 2:

And for your Grace, and you my noble Lo:

The text is substantially the same as that of Q 1, Q 2; only that they have the abbreviation *Lo:* for *Lords*; Q 2, Q 3, Q 4, Q 5, Q 6 have *my noble lord*. If we adopt the reading of Ff., we must imagine that Rivers is the only lord that is asked to attend the king; but as in the next line, 322, Qq. Ff. agree in reading *Lords, will you go with us?* (Qq. *us*) the invitation was probably addressed to them all.

155. Line 328: *to many simple GULLS.*—There seems to be some difficulty as to the meaning of this word when applied to a dupe. *Gull*, in the dialect of many southern counties in England, means "the young gosling;" and in the north, especially in Cheshire, it means "an unfledged bird." In this sense it is used by Shakespeare, perhaps, in Timon of Athens, ii. 1. 31:

Lord Timon will be left a naked *gull*.

and in the often quoted passage from I. Henry IV. v. 1. 60: "that ingentle *gull*, the cuckoo's bird." There does not seem to be any particular reason for holding all the *gull* tribe, properly so called, to be especially foolish birds. On the other hand, nearly all persons who have been shipwrecked on desert islands, either in reality or in fiction, are represented as having sustained themselves on the eggs of sea-fowl, and on the birds themselves, which they procured by knocking them on the head with a stick. The common *guillemot* is generally called the *foolish guillemot*; but how it got its name is not very clear. Certainly it is not such a foolish-looking bird as the *little auk* or as the *puffin*. Skent derives *gull* from Welsh *guelan*, Breton *guelan*; and he says that *gull* = a dupe, was "from an untrue notion that the *gull* was a stupid bird," giving the verb *to gull* as a derivative from that word. It would seem that the verb *to gull* was used earlier than the substantive in the sense of "to deceive," "to trick." Baret, for instance, gives the verb in that sense, but not the noun; and the old French verb *guiller*, "to deceive," is given as an obsolete word by Cotgrave. It is possible that *to gull* in the sense of "to deceive" has nothing to do with the bird at all. Most authorities seem to reject the derivation of Skinner from the Latin *gulus*; but there is no doubt that what is characteristic of the whole *gull* tribe is not their stupidity but their greediness. They will eat almost any kind of food, and in any quantity; it is just possible that it was from this characteristic that the word came to be used for a dupe or fool,

between these middle of time (Dyce, while other speech is probably to be well advised of line 318 aside.

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Henry IV. v. 1.

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... a person who would devour or swallow eagerly everything that he heard.

156. Line 333: *To be revege'd on* RIVERS, VAUGHAN, GREY. So Qq.; Ff. have "Rivers, Dorset, Grey." We prefer the reading of Qq. because Vaughan was one of the first to suffer with *Rivers* and *Grey*. See note 20. *Vaughan* always appears to be pronounced as a dissyllable in this play. See below, ii. 4. 43; iii. 3. 24.

157. Lines 336, 337:

*And thus I clothe my naked villain
With odd odd ends stol'n out of holy writ.*

Compare Merchant of Venice, i. 3. 98, 99:

Mark you this, Bassanio,
The devil can cite Scripture for his purpose.

158. Line 340: *STOUT, RESOLVED* mates. Some editors omit these two epithets; but for *resolved* = "resolute," compare John v. 6. 29: "a resolved villain."

159. Line 346: *But, sirs, be SUDDEX* in the execution.— Compare Julius Caesar, iii. 1. 19:

Cassius, be sudden, for we fear prevention.

160. Line 353: *Four eyes drop willstones, when fools' eyes fall tears.* So Ff.; Qq. have "drop tears." *Fall* is used transitively by Shakespeare in several other passages, e. g. in Lucrece, line 1551:

For every tear he falls a Trojan bleeds;

Mids. Night's Dream, v. 1. 143: "her mantle she did fall." Steevens quotes from Cesar and Pompey, 1607:

Men's eyes must will-stones drop, when fools shed tears.

The expression may have been a proverbial one.

ACT I. SCENE 4.

161. Lines 9, 10:

*Me thought that I had broken from the Tower,
And was embark'd to cross to Burgundy.*

Printed as one line in Qq. Clarence was anxious to have gone to the aid of his sister, Margaret, Duchess of Burgundy, her dominions having been attacked by Lewis XI. after the death of her husband, Charles the Bold, whose daughter, Mary, by a former wife, Clarence was anxious to marry. See above, note 4.

162. Line 27: *UNVALU'D* jewels. This is the only instance in Shakespeare of the use of *unvalued* = invaluable. Compare Quinley's Virgin Widow, act iv, sc. 1:

How, how hast thou restor'd my dying life
With thy unvalued excellence. —Edn. 1658, p. 44.

163. Line 32: *That would'st the slimy bottom of the deep.* Q 5, Q 6, Q 7, Q 8 have *wale*. Heath conjectured *stead*; but surely it would be a pity to destroy this very characteristic expression. Johnson's explanation of the line is, "By seeming to gaze upon it; or, as we now say, to *gob* it" (Var. Ed. vol. xix. p. 55).

164. Lines 36, 37:

*Me thought I had; and often did I strive
To yield the ghost; but still the ev'ning flood.*

He again Qq. have only one line:

Me thought I had, for still the ev'ning flood.

165. Line 38: *STOPP'D* in my soul.—Qq. have "kept in," a much less forcible expression. Compare Comedy of Errors, i. 2. 53: "Stop in your wind, sir."

166. Line 40: *my painting* BULK.—Compare the well-known passage in Hamlet, ii. 1. 95, 96:

To shatter all his bulk

And end his being.

Chaucer uses the old form *bonke* in the Knightes Tale, 2747, 2748:

The clotered blood, for eny leche-craft
Corrupteth, and is in his *bonke* ylast.

—Works, vol. i. p. 266.

The original meaning of the word, in this sense, was the breast. Baret in his Alvearie gives as a synonym "thorax et la poitrine." Fabyan (p. 672) has: "he was cutte downe, beyngc alyue, & his bowellys rypped out of his body, and cast into the fyre there by hym, and lyned tyll the bowcher put his hande into the bulke of his body." The old Dutch form of the word was *bulcke*, in modern Dutch *buik*.

167. Line 46: *With that sour ferryman* which poets write of.—We prefer *sour* = arose to the reading of Qq. *grim*. Compare Richard II. v. 3. 121, "my *sour* husband;" and Julius Cesar, i. 2. 180:

And he will, after his *sour* fashion, tell you.

168. Line 50: *Who chieft'nd about*.—Ff. have *spake*; we prefer the reading of Qq.

169. Lines 53, 54:

*A shadow like an angel, with bright hair
Dabbled in blood.*

This passage has been imitated by Lee in his Mithridates, iv. 1:

when cold Lucretia's mourning shadow
His curtains drew, and bash'd him in his eyes
With her bright tresses, dabbled in her blood.

170. Line 55: *fleeting*.—Compare Antony and Cleopatra, v. 2. 240, 241:

I am marble-constant; now the *fleeting* moon
No planet is of mine.

171. Lines 58-60.—Steevens points out that Milton must have imitated this passage in book iv. of Paradise Regained, when describing the sufferings of our Saviour:

Infernal ghosts, and belish furies, round
Environ'd thee, some howl'd, some yell'd, some shriek'd.

172. Line 66: *O BRAKENBURY, I have done those things*.—So Qq.; Ff. have *As keeper, keeper*. See below, note 175.

173. Lines 69-72.—Qq. omit these four lines.

174. Line 72: *O spare my guiltless wife*.—Clarence's wife died December, 1476 (see note 4), more than a year before his impeachment.

175. Line 73: *I pray thee, BRAKENBURY, STAY* by me.—Qq. have "gentle keeper;" Ff.:

Keeper, I pray thee sit by me a-while.

We have adopted Pope's emendation, having followed already the reading of Qq. above, line 66, where Clarence does not address *Brakenbury* as *keeper*.

176. Line 75: *I will, my lord: God give your grace good rest!*—Ff. have at beginning of this scene *Enter Clarence*

and keeper, and after this line, which is given to the keeper, we have a stage-direction, "Enter Brakenbury," and to him is assigned the rest of the speech, beginning at the next line. *Brakenbury* was lieutenant of the Tower; and we know from lines 96, 97 that Clarence was specially committed to his charge. It certainly would seem, from the stage-direction of F. 1, that the copy of the play from which that was transcribed, did assign the speeches in the former part of this scene, which we have given to *Brakenbury*, to another character (the keeper); there is no provision, however, for the exit of the keeper; and it would certainly seem that the Q₁ on this point represent the better version of the two. Grant White defends the arrangement in Ff. on the ground that it would be *infra dicta*, for Brakenbury to carry a great bunch of keys; and Hunter, in his illustrations (vol. ii. pp. 83, 84), also prefers the reading of Ff. for the reasons: "First that it is improbable Brakenbury, who was the Lieutenant of the Tower, should pass the night in the sleeping room of his prisoner;" on which Dyce very pertinently observes that it is clear that this scene took place at daytime and not at night; secondly, Hunter thinks that the reflections of *Brakenbury* in this speech (75-83) having no reference to the dream, which Clarence has just narrated, would suit one better who had just entered and found Clarence sleeping, than one who had listened to such affecting words;" He also thinks that the remarks, made by the person to whom Clarence narrates his dream, are more those of an uneducated man, such as a keeper would be, than of one like *Brakenbury*. There is certainly some force in these latter objections; but, if we suppose *Brakenbury*, on his entrance, to pause a little and contemplate the sleeping Clarence, the words to which he gives utterance are appropriate, and may well be detached from the first line of the speech, on which we are commenting. The unnecessary introduction of a minor character is what a practical dramatist generally endeavours, if possible, to avoid; and we cannot say that there is sufficient reason for any such introduction here. As we have already said, Clarence was evidently committed to Brakenbury's special charge; and it is more likely that he would have made such confidences to him than to an inferior officer.

177 Lines 78, 79:

*Princes have but their TITLES for their glories,
An outward honour for an inward toil.*

Johnson would read *troubles*; the meaning of the line, however, would seem to be that the only reward princes have is their empty *titles*; though perhaps *troubles* would correspond better with the sense of the second line.

178 Lines 80, 81:

*And, for unfelt imaginations,
They often feel a world of restless cares.*

The meaning is: "In return for imaginary joys never experienced, they often suffer a world of real trouble."

179 Lines 84, 85:

First Murd. Ho! who's here?
Brak. What wouldst thou, fellow? and how cam'st thou hither?

Q₁. omit line 84; and instead of *What wouldst thou, fellow? have Iu God's name what are you!* Perhaps the reading of Ff was owing to the act of James I so often alluded to.

180. Line 86.—In Q₁, the prelx for this speech is *Exeeco* or *Exee.* and in line 89 below, *2 Exe.*

181 Lines 89, 90.—Printed as verse in Q₁ and Ff. Q₁ instead of "*Let him see our commission*" have "*show him our commission.*" If we wanted to make two verses, we might read:

'T is better to be brief than tedious;

Let him see our commission: talk no more;

but it is much preferable to leave it in prose as printed in the text

182. Line 94: *guiltless OF the meaning.*—So Q₁. Ff. have "*from the meaning.*"

183. Line 95: *There lies the duke asleep* [Pointing to pallet, and there the keys [Giving him keys]. Q₁. read.

Here are the keys there sits the duke asleep.

The duke was probably not sitting on a chair, but lying on a pallet bed. It is difficult to see any reason why the reading of Q₁ should be preferred.

184. Line 100: *You may, sir; 't is a point of wisdom: FARE YOU WELL.*—Q₁. omit the last three words, which Ff. print as a separate line.

185 Lines 105, 106: *Why, he shall never wake until the great judgment-day.*—This speech stands thus in Q 1:

When he wakes, why foole he shall never wake till the judgment-day.

The reading of Ff. seems more in accordance with the next speech of the second murderer.

186. Line 112: *having a warrant FOR IT.*—So Q₁; Ff. omit *for it.*

187 Lines 112-114.—This passage is printed as verse in Q₁. Ff.; but as verse without any measure in it; it would have been easy to have made it verse thus:

No, not to kill him, having warrant for t;
But to be damn'd for killing him, from which
No warrant can defend me.

It would seem that while writing portions of this scene the author was in hesitation whether to write them in prose or verse.

188. Line 120: *I hope my PASSIONATE humour will change.*—Many editors prefer the reading of Q₁. "my holy humour." Malone thought that some actor had made the change of *holy* to *passionate* on account of the act of James I. so often alluded to. But whether *passionate* here means "compassionate" or simply "full of emotion," as it so often does in Shakespeare, it seems the more Shakespearian epithet of the two. There was nothing particularly *holy* in the second murderer's temporary feeling of remorse.

189. Line 125: [After a short pause] *How dost thou feel thyself now?*—The actor must evidently pause a short time before this speech, in order to give his comrade time to count twenty. There is a good deal of humour in this

ACT I. Scene I.

scene. It reminds one more of the praise parts of Henry IV than of the earlier historical plays. The speech of the second murderer on *conscience* (lines 138-148) is quite in Shakespeare's best style.

190 Line 151: *Take the devil in thy mind.* Heath conjectured "*Shake off this devil in thy mind,*" and Capell "*Shake the devil out of thy mind.*" But though the expression in the text is a rather peculiar one, it does not need any emendation; as has been pointed out in the foot-note, the *him* in the next sentence refers to *conscience* and not to the *devil*.

191 Line 159: *Take him over the costard.*—Compare Henry V. iv. 1. 231: "I will take thee a box on the ear;" and Taming of Shrew, iii. 2. 145: "took him such a cuff." The word *take* is closely allied to the Gothic *tæan*, and possibly is connected with the Latin *tangere*, both of which verbs mean "to touch."

192 Line 169: *Throw him into the wallsey-butt.* Q₁ read here "*chop him.*" Is not this a misprint for "*clap him?*"

193 Line 176: *Your eyes do menace me: why look you at me?* This line is omitted in Q₁.

194 Line 177. The prelix to this line and the next line out one, where both murderers speak together, is in Q₁ *ans*; see below, note 268, where the prelix is *ans*.

195 Lines 194, 195:
*Choose you, as you hope to have redemption
By Christ's dear blood shed for our grievous sins.*

The reading in the text is that of Q₁; F₁ omit line 195 altogether, and instead of "as you hope to have redemption" have "as you hope for any goodness;" both these changes having probably been made on account of the act of James I.

196 Line 200: *Erroneous vassals*—Compare III. Henry VI. ii. 5. 90:
Erroneus, mutinous, and unnatural,

197. Lines 200-212. These two speeches would seem to indicate that these murderers were not taken from the low or peasant class. They seem to have been acquainted with the history of the time; and were probably soldiers of fortune, or mercenaries, who must have been common enough during the civil wars; as they were also in Elizabeth's time, through the wars in the Netherlands.

198 Line 208: *Thou didst receive the SACRAMENT to kill.* Q₁ have "*holy sacrament;*" but it is very doubtful if it means anything more than taking an oath, without receiving the holy communion. Compare Rich. II. v. 2. 97, and King John, v. 2. 6.

199 Line 209: *In quarrel of the house of Lancaster.*—Compare III. Henry VI. iii. 2. 6: "*in quarrel of the house of York.*"

200 Line 218: *He sends you not to murder me for this.* Before this line Q₁ have "*Why, sirs,*" in a separate line.

201. Line 220: "*Know you yet, he doth it publicly.*"—Q₁ omit this line.

202 Line 227: *gallant, springing.*—Most editors hyphen these two words; but it is not so printed either in Q₁ or F₁. I take the meaning not to be "growing up in beauty," as Schmidt explains it; but that there are two separate epithets, *gallant* and *springing* = "youthful." There would seem to be a tautology between *gallant* and *brave*; but *gallant* expresses the graceful qualities of courage; *brave* the more solid qualities.

203 Line 228: *That princely NOVICE.* He means a novice in the character of a prince, not simply a youth new to the world.

204. Line 246: *Ay, MILL-STONES; as he lesson'd us to weep.*—Compare Massinger's City Undam, iv. 3:

Will weep when he hears how we are us'd,
I Serj. Yes millstones. —Works, p. 44.

204 a. Lines 251, 252:

*It cannot be; for he bereft my fortune,
And hugg'd me in his arms, and swore, with sobs,*

Q₁ reads:

It cannot be, for when I parted with him,
He hug'd me in his arms, and swore with sobs.

The alteration was probably made on account of the metrical weakness of line 251 according to the reading of Q₁. It is worth observing that in li. 2. 23-25 Q₁ to 6 read:

And when he told me so, he wept.
And hugg'd me in his arms, and kindly kist my cheek,

for which F₁ substituted

And when my Vnckle told me so, he wept.
And pitied me, and kindly kist my cheek;

where, not only are the faults in metre of Q₁ corrected, but it will be observed that the repetition of the words

And hugg'd me in his arms,

is avoided by F₁. Referring back to the first scene of this act we do not find anything in the text to warrant this description by Clarence of the farewell between him and his treacherous brother; but it is possible that these lines are intended to give a hint to the actor of Richard in his parting scene with Clarence, and that the final farewell, though no words are spoken, should be as emotional in action as it is here described.

204 b. Lines 257-260:

HAST THOU that holy feeling in THY SOUL,
To counsel me to make my peace with God,
And ART THOU yet to THY own SOUL so blind,
That THOU WILT war with God by murdering me?—

F₁ gives this passage with *you* and *your* instead of *thou* and *thine* throughout, and *souls* instead of *soul*, making the appeal addressed to both the murderers, instead of to the one whom Clarence is, apparently, answering. Here the reading of Q₁, which we follow, seems preferable.

204 c. Lines 261, 262:

O, sirs, consider, HE that set you on
To do THIS deed will hate you for the deed.

F₁ has "*they* that set you on" and "*the deed,*" for "*this deed,*" which is certainly weaker than the reading of Q₁.

204 d. Lines 263-273:

Char. Relent, and save your souls.
First Murd. Relent! 't is cowardly and womanish

Clar. *Not to relent is beastly, savage, devilish.—
My friend, I spy some pity in thy looks;
O, if thine eye be not a flatterer,
Come thou on my side, and entreat for me:
A begging prince what beggar pities not!*

In the text of this much disputed passage we have followed Byce; the first part of whose note is as follows: "So the first quarto (except that in the third line of Clarence's speech it has (*Oh if thy eye*)); and so the later quartos (with some very trifling variations). The folio has:

Clar. *Relent, and save your souls:
Which of you, if you were a Prince's Sonne,
Being pent from Liberty, as I am now,
If two such murderers as your selves came to you,
Would not intreat for life, as you would begge
Were you in my distresse.*

1 *Relent! no: 'T is cowardly and womanish*
Cla. *Not to relent, is beastly, savage, devilish:
My friend, I spy some pity in thy looks:
O, if thine eye be not a flatterer,
Come thou on my side, and entreat for mee,
A begging Prince, what beggar pities not.*
2 *Looke behinde you, my Lord."*

Pope, Hammer, and Capell adopted the reading of Q. 1; but rejected the last line of the speech

A begging prince what beggar pities not?
Theobald, Knight, Collier, Verplanck, and Hudson follow F. 1. Spelling most ably advocated the retention of the reading of F. 1, simply transferring the lines *Which of you, down to distress*, from after line 263:

Relent and save your souls,
to line 273 (Globe edn.);

A begging prince what beggar pities not?
He also put a note of interrogation after *entreat for life*, and a break () instead of a full stop after *distress*. Johnson had already suggested the transference of these lines, and had inserted before the line

Which of you if you were a prince's son,
the words *A begging prince* to be spoken by one of the murderers. The same punctuation was adopted, independently, by Mr. Hudson; but he retained the additional lines in the same place as they occupy in F. 1. The Cambridge edd. have a very long note on this passage, and they adopt the arrangement first suggested by Tyrwhitt, and followed by Stevens in his edition of 1793, which is as follows:

Clar. *Relent, and save your souls.*
First Murl. *Relent! 'T is cowardly and womanish*
Clar. *Not to relent is beastly, savage, devilish.*
*Which of you, if you were a prince's son,
Being pent from liberty, as I am now,
If two such murderers as yourselves came to you,
Would not entreat for life!*
My friend I spy, &c.

They confess that this "involves a rather violent transposition;" but they (the Cambridge edd.) consider that the lines in F. 1 which are omitted by Q. 1 "appear to be Shakespeare's," and therefore should not be left out of the text. But it certainly seems as if the additional lines belong to another version of the speech; and the printing of the two together, which can only be accomplished by some such manipulation of the lines as suggested by Tyrwhitt, is a mistake, dramatically speaking. The lines given by Q. 1 are quite sufficient; but, at the same time, it is possible that the reading of F. 1 may be the right

one, according to one of the versions which the author had written; and that the lines beginning *Which of you*, and ending *in my distress*, were intended to be spoken by Clarence as a rapid and passionate appeal, which did not admit of the first murderer answering at once; and that the author intended the latter to pause in his answer, as if reflecting. This view is supported by the form of his answer in F. 1:

Relent! No: 'T is cowardly and womanish.
which seems to indicate that he was rather moved by Clarence's appeal at first, and hesitated for a moment whether to listen to him or not.

204 c. line 271: *I'll drown you in the maluesey-bud within.*—Q. 1 reads:

He *chop* these in the maluesey Bud, in the next room;
see above, note 192.

ACT II. SCENE I.

205—With regard to this scene it is worth noting that scene 1 of 'The True Tragedy of Richard III. 1594 (see Introduction, p. 474), was very probably the foundation of the present scene in Shakespeare's play. The old play of Richard III. begins with a kind of prologue between "Truth" and "Poetrie" and the Ghost of Clarence. Then comes the scene which corresponds with this one, with the stage-direction *Enter Edward the Fourth, Lord Hastings, Lord Marcus (i. e. Lord Dorset), and Elizabeth (i. e. the Princess Elizabeth). To them Richard* (see Hazlitt's *Slak Lib.* vol. i. pt. 2, pp. 51-54). It will be observed that the older author is right, according to Sir Thomas More's history, in making reconciliation between Lord Hastings and Dorset, and not between Hastings and Rivers. The following passages show some faint resemblance between this scene in the old play and the corresponding scene in Shakespeare's play:

I could never get any league of amitie betwixt you (*Ut supra*, p. 54).
But now through intretie of my Prince,
I knit a league of amitie for ever. — *Ut supra*, p. 56.

You peers, continue this united league (Rich. III. ii. 1. 2).
But now upon allegiance to my Prince, I vow perfect love.
And true friendship for ever. — *Ut supra*, p. 57.

So prosper I, as I swear perfect love.
—Rich. III. ii. 1. 16.

Has. If I Lord Hastings falsifie my league of friendship
Vow'd to Lord Marcus, I crane confusion.
Mar. Like ourt take I, and crane confusion.
King. Confusion. — *Ut supra*, p. 57.

Lest he that is the supreme King of Kings
Confound your hidden falsehood (Rich. III. ii. 1. 13, 14).

The scene in the old play, which is much longer than the corresponding one in Shakespeare's play, ends with the death of the king; and Richard, though he is present, does not speak. We have given these slight parallels from the two scenes to prove how very little use Shakespeare made of the old play. King Edward's speeches in the latter are evidently taken from the king's speeches as given in Sir Thomas More's history.

This scene is founded on a portion of that same history (pp. 12, 13), which was copied, almost word for word, by Holinshed, Hall, and the other chroniclers. It is too long to quote in its entirety; but we give some of the more

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important passages. "But in his laste sicknesse, when hee perceived his naturall strengthe soo sore enfebled, that hee dyspayred all reconerye, then hee considerynge the youtlie of his chyldren, albeit hee nothyng lesse mistrusted then that that happened, yet well foreseeynge that manye harmes myghte growe by their debate, whye the youth of hys chyldren shoulde lacke discrecion of themselves and good counsaile, of their frendes, of whiche either party shold counsaile for their owne commoditie and rather by plesante aduise too wynde themselves fauour, then by proffitable advertisemente to do the chyldren good, he called some of them before him that were at variance, and in especyall the Lorde Marques Dorsette the Quenes some by her fyrste householde, and Richarde the Lorde Hastings, a noble man, than lorde Chamberlayne agayne whome the Quene specially graced, for the great fauoure the kyng bare hym, and also for that shew thoughte hym secretlye famylier with the kyng in wanton companye. . . . When these lordes with dymise other of bothe the parties were comine in presence, the kyng liftinge vpppe himselfe and vndersette with pillowes, as it is reported on this wise sayd vnto them." Then follows the speech, which is probably, most of it, the invention of Sir Thomas More; for the example of Lacy and Tacitus was followed by many of our old English historians.

206. Line 1: *From my Redeemer* to REDEEM *me hence*.— Pope substituted *recall for redeem*, an alteration which Walker also rather favours, but which seems unnecessary.

207. Line 5: *And NOW IN prayer my soul shall part to heauen*.—So Qq; Ff. read "more in peace." Q. 1, Q. 2 have "part from heauen;" other old copies have the reading in the text.

208. Line 7: *Rivers and Hastings*.—Ff. have "Dorsel and Rivers." According to Sir Thomas More (see above, note 205) it should be "Dorsel and Hastings." But as F. 1 gives the next speech to *Rivers* and the following one to *Hastings*, we must presume that the reading of Qq. is the right one.

209. Line 8: *Dissemble not your hatred, swear your love*. This line is variously explained; the meaning seems pretty clear: "Do not cherish secret hatred in your hearts while you pretend to be reconciled; but solemnly and sincerely swear to be friends."

210. Line 18: *Madam, yourself ARE not exempt IS THIS*.—Ff. Q. 7, Q. 8 have "is not;" other old copies "are not." Qq. have "in this;" Ff. "from this."

211. Line 25: *Dorsel, embrace him!*—*Hastings, love lead to my grace*.—The arrangement of this line is Rowe's, which Ff. divide into two lines, omitted altogether by Qq.

212. Line 28: *And so swear I*.—Qq. add *my lord*.

213. Line 30: *WIFE'S allies*.—Ff. Qq. both read *wives*.

214. Line 33: *I'pon your grace, but with all dutious love*.—Qq. read very weakly; *On you or yours*. The reading of F. 1 wisely avoids the tautology.

215. Line 39: *this do I beg of God*.—Ff. read *heaven*,

probably on account of the act passed in the reign of James I. (see II. Henry VI. note 305.)

216. Line 40: *When I am cold in ZEAL to you or yours*.—So Qq; Ff. have *love*.

217. Line 44: *To make the PERFECT period of this peace*.—So Qq; Ff. read *blessed*.

218. Line 45:

And, in good time, here comes the noble duke
Enter GLOSTER, attended by RATCLIFF.
Ff. have:

And in good time,
Here comes Sir Richard Ratcliffe, and the Duke
Enter Ratcliffe, and Gloucester.

We give line 45 as in Qq., which leave the stage-direction *Enter Gloucester*. We have followed F. 1 in making Ratcliffe accompany Gloucester here, though he does not speak. We thoroughly agree with Spedding's observations on this passage (New Shak. Soc. Transactions, 1875 (pt. 2, p. 15)): "Here the alteration in the stage-direction was no doubt intended. Sir Richard Ratcliffe is described by Sir T. More in his history as one 'whose service the Protector specially used in that counsel' [the murder of the Lords at Pontefract] and the execution of such lawless enterprises, as a man who had been long secret with him." He had an important part in the action of the play, though he scarcely speaks a dozen lines, all through. Shakspeare probably thought it advisable to bring him and his relation to Richard into prominence, that when he appears presently in the exercise of his office the spectators might know who he was. Therefore, though he is a mute in this scene, he was to come in with Richard; and 'Ratcliffe,' or 'Sir Richard Ratcliffe,' was written in the margin, meaning it to be added to the stage-direction, 'Enter Gloucester.' The printer or the transcriber (for we do not know in what shape the copy went to the press) mistook it for an insertion meant for the text, and thrust it into Buckingham's speech; where it disorders the metre and does not come in at all naturally."

219. Line 49: *BROTHER, we have done deeds of charity*.—So Qq; Ff. have *Gloucester*.

220. Line 51: *wrong incensed*. Not hyphenated in Qq. or Ff.; but it evidently should be regarded as one word.

221. Line 52: *A blessed labour, my most sovereign LEGE*.—So Qq; Ff. read *lord*.

222. Lines 55, 56:
Hold me a foe;
If I EXSWITTINGLY, or in my rage,

These two lines are printed as one line in Qq. and Ff. The latter have *unwillingly*, an obvious misprint.

223. Line 58: *BY any in this presence*.—So Qq; Ff. read "To any;" the *To* having probably slipped up, by mistake, from the line below.

224. Lines 66, 67:
Of you, Lord Rivers, and, Lord Grey, of you,
That all without desert have frowned on me

¹ In Q. 1 the stage-direction is *Enter Gloucester*. In that edition, up to the end of act. iv. sc. 1, Richard is always called *Gloucester*.

We have followed, in this passage, Q. 1. In F. 1 the passage stands thus, the last line having been apparently inserted by mistake:

Of you and you, Lord Rivers and of Dorset,
That all without desert have frown'd on me;
Of you Lord Woodvill, and Lord Scales of you.

Spedding defends the reading of F. 1, and would adhere to it on the ground that, as the line stands in Q₁, Richard speaks of two persons *Rivers and Grey* as of *all*; whereas he ought to have said "*both* of you." But putting aside the fact that *all* is sometimes used for *both* (see H. Henry VI. note 129), surely it might be allowed to stand here as referring generally to the queen's kindred. But Spedding does not notice the fact that, virtually, Lord Rivers, Lord Woodville, and Lord Scales are the same person (see H. Henry VI. note 12). The stage-direction before this scene in F. 1 is:

Enter the King sick, the queen, Lord Marquesse Dorset, Rivers, Hastings, Catesby, Buckingham, Woodvill,

but the last-named personage, Woodville, is not included in the Dramatis Personae as given in our edition, or in any other. The fact of it is, probably, that Shakespeare—small blame to him—got confused as to the different members of the Woodville family. Mr. Daniel's explanation of the passage in his Introduction to Q. 1 is as follows: "This mistake in making Rivers three separate persons, was evidently corrected when the play was revised for the Q version, the 'Woodville' line struck out altogether, and its *form* given to the first line as we find it in the Q: 'Gray,' Dorset's younger brother, being substituted for 'Dorset' because he was, in history as to the play, associated in death with his uncle Rivers; for the same reason in fact which caused the substitution of 'Vaughan' for 'Dorset' in I. 3. 333" [Shakespeare-Quarto Facsimiles, No. 11 (p. XVI.)]. As Mr. Daniel points out in a foot-note, F. 1 always speaks of *brothers*, though only one brother, the above-mentioned Earl Rivers, is introduced. "In two places in the Q. I. iii. 67 and IV. iv. 359, *brothers* is corrected to *brother*, though in the other four places this correction has been overlooked" (*U supra*, foot-note).

225. Lines 69-72.—These four lines have been quoted by Milton in his *Iconoclastes*, where he begins by saying that "The poets, and some English, have been in this point so mindful of decorum, as to put never more pious words in the mouth of any person, than of a tyrant." From a dramatic point of view these four lines express, admirably, the iniquitous hypocrisy of the speaker; the first three being spoken with an affectation of radiant benevolence, which, like every other kind of sentiment, Richard, who was a born actor, could most perfectly assume; then a pause, the eyes cast down; and the last line spoken in the softest, but at the same time clearest tone.

226. Line 81: *Who knows not he is dead! who knows he is!* This line is printed as two lines in F. 1, and given by mistake to the king; Q. 1 rightly makes Rivers the speaker.

227. Lines 88, 89:

*And that a winged Mercury did bear;
Some tardy cripple bore the countermand.*

The proverbial expression here alluded to is found in Drayton's *Mortimeriados*, *The Lamentable child wares of Edward the Second and the Barons*, 1500:

It newes hath wings, and with the winde doth go;
Comfort a Cripple, and comes euer slow.

—Part of stanza 4.

Steevens quotes the above lines, which Malone says are only to be found in the edition of 1619. The title *Mortimeriados* was dropped in the later editions, and the poem itself altered; but the above lines will be found in the editions of 1692 and 1695, at end of stanza 27 of Canto II.

228. Line 90: *too LAD to see him hurried*.—This word is used adverbially in one other passage in Shakespeare, complete with *of*, viz. in *Lea*, I. 2. 5, 6:

some twelve or fourteen moonshines

Loe for a brother.

229. Line 102: *Nearer in bloody thoughts, but not in blood*.—So Q₁; F₁ have *and*.

230. Line 104: *Enter STANLEY*.—Q₁ have *Enter DERRY*; F₁ *EARL OF DERRY*. We have followed Theobald in substituting *Stanley* throughout. See note 165, above.

231. Line 96: *I PRAY THEE, peace*.—So Q₁; F. 1 has "*I pritheee*."

232. Lines 109-101:

*The FORFEIT, sorcerer, of my servant's life;
Who slew to-day a virtuous gentleman
Lately attendant on the Duke of Norfolk.*

We cannot find any historical foundation for this incident. Johnson explains *forfeit* here as "the remission of the *forfeit*" (*Vic. Ed. vol. v. p. 74*). But perhaps it has the same sense as in *The Merchant of Venice*, IV. 1. 37:

To have the due and *forfeit* of my bond.

The life of the servant was forfeited, and it is that life which Stanley asks as a boon.

233. Lines 102 *et seq.*.—This beautiful passage was evidently suggested to Shakespeare by a short passage in Sir Thomas More's history when, speaking of Clarence's death, he says: "whose death King Edward did beil he commended it) when he wist it was done, pitiously bewailed and sorrowfully repented" (v. 8). This is slightly expanded by Holinshed (vol. iii. p. 246): "But sure it is, that although king Edward were consenting to his death; yet he much did both lament his infortunat chance, & repent his sudden execution: insomuch that when any person sued to him for the pardon of malefactors condemned to death, he would accustomable suite, & openly speake: 'Oh infortunat brother, for whose life not one would make sute.' Openlie and apparantie meaning by such words that by the memes of some of the noble he was deceivd and brought to confusion."

234. Line 103: *And shall THAT tongue give pardon to a slave!*—Q₁, very weakly, read "*the same tongue*."

235. Line 107: *BAIDE me be advis'd*.—So Q₁; F₁ have *bid*.

236. Lines 111, 112:

*Who told me, in the field at Tewkesbury,
When Oxford had me down, he rescu'd me.*

There is no name in F₁ which cannot have to do with the Duke of Edward's army. Oxford made present at Tewkesbury.

237. Lines 111, 112:

*Who told me, in the field at Tewkesbury,
When Oxford had me down, he rescu'd me.*

This incident is mentioned in the text.

238. Lines 111, 112:

*Who told me, in the field at Tewkesbury,
When Oxford had me down, he rescu'd me.*

Printed as one line in F₁, with a transposition of the words "wretched" and "proper number."

239. Line 113: *He has*.—F₁ have *fruit*.

240. Line 113:

and Daughter
Forke, with Cl...
of Forke, with...
reason why the
a pair (see note
other character
of Wales, and
fusion. The spe
the prefix *Boj*
speech has the
the prefix *Boj*
Boj; we h
4 *So* to the s
to the speech

241. Line 113:

many of the
grammatical c

242. Line 113:

It is used as =
as *more free*
and, twice
brother in-lan
hold here and
also, as well
towards other
to distinguish
found in Q.
IV. i. 1. 91.

243. Line 113:

and.—So Q₁.

244. Line 113:

So Q₁; F₁ re

ACT II. Scene 2.

There is no historical foundation for this incident. It cannot have taken place at Tewkesbury; but might, possibly, at the Battle of Barnet, where the main body of King Edward's army was commanded by himself and Clarence. Edward made his escape after this battle, but was not present at Tewkesbury at all.

237. Lines 114-117:

*Who told me, when we both lay in the field
Frozen almost to death, how he did lap me
Even in his garments, and did give himself,
All thin and naked, to the winch cold night!*

This incident would appear to be Shakespeare's own invention.

238. Lines 133, 134.

*Come, Hastings, help me to my closet.—
Ah, poor Clarence!*

Printed as one line in Q₁; Pope, who is followed by some editors, transfers the *Ah* to the end of line 133, a most wretched and unnecessary device for completing the proper number of feet in that line.

239. Line 135: *This is the FRET of ruthness!*—So Q₁; Ff have *fruits*.

ACT II. SCENE 2.

240. Line 1: Enter the DUCHESS OF YORK, with a Son and Daughter of CLARENCE. Q₁ have *Enter Dutchesse of York, with Clarence children*; Ff. *Enter the old Dutchesse of York, with the two children of Clarence*. There is no reason why the names of these two children should not appear in notes 1, 36, except perhaps that as there are two other characters of the same name, viz. Edward, Prince of Wales, and Queen Margaret, it might cause some confusion. The speeches given to these children have in Q₁ the prefix *Boy* and *Girl* respectively; in Ff the first speech has the prefix *Edward*, all his other speeches have the prefix *Boy*, while Margaret's speeches have the prefix *Duchess*; we have, with most editors, adopted the prefix *Son* to the speeches of Edward, and *Daughter* (*Daugh*) to the speeches of Margaret.

241. Line 7: *If that our noble father BE alive.*—So Q₁; many of the various readings in Q₁ are corrections of grammatical errors in F. 1.

242. Line 8: *My pretty COUSINS.*—This word is used of various degrees of relationship; here it is *grandchildren*. It is used as *nephew* frequently, e. g. in John, iii. 3. 71; as *uncle* frequently, e. g. in Rich. II. li. 2. 195; as *nephew*, twice in Twelfth Night, i. 5. 131, v. 1. 313; as *brother-in-law* once in Henry IV. iii. 1. 51; and as *grandchild* here and below, li. 4. 9, and Othello, i. 1. 113. It is also, as well as the abbreviation *coz*, used by princes towards other princes, or noblemen, whom they wished to distinguish by their favour; an instance of which will be found in this play, iii. 4. 37, and (as *coz*) in I. Henry IV. i. 1. 91.

243. Line 12: *Then, grandam, you conclude that he is dead.*—So Q₁; Ff. read "you conclude, (my grandam)."

244. Line 13: *The king MY uncle is to blame for THIS.*—So Q₁; Ff. read "my uncle;" "for it."

245. Line 16: *And so will I*—So Ff, omit

246. Line 18: *ESCAPABLE and shallow consent*—This word occurs in the same sense, i. e. "not able to be repented," in Hamlet, iv. 7. 179:

As one incapable of her own distress;

though Schmitt gives the word there a different meaning, "not receptive, not susceptible," while in the passage in the text he explains it, "not equal, unable." Compare also Hamlet, iii. 2. 13: "capable of nothing but inexplicable dumb-shows and noise."

247. Line 26: *And he would love me dearly as HIS child.*—So Q₁; Ff. read "a child."

248. Line 30: *Yet from my DUGS he drew not this deer!*

This word, which has now a coarse and vulgar significance, had no such offensive association in Shakespeare's time. Malone gives a quotation from "Constable's Sonnets, 16mo. 1594, Sixth Decade, Sonnet 4:

*And on thy dugs the queene of love doth tell,
Her godheads power in scrowles of my desire."*

—Var. Ed. vol. xiv. p. 7.

where it is evidently used of a woman's breast. Baret in his Alvearie gives "DUG breast, teat, or pap." It would not now be ever used except of the nipple, never of the whole of a woman's breast.

249. Lines 38, 39:

*Duch. What means this scene of rude impatient?
Q. Eliz. To make an ACT of tragic violence.*

Act has here its stage sense, evidently suggested by the *scene* in the line above. Compare King John, ii. 1. 376:

At your industrious scenes and acts of death.

250. Line 46: *To his new kingdom of PERPETUAL REST.*

—So Q₁; Ff. have *never-changing night*; Collier "never-changing light." Kelghtley conjectured "perpetual light." In this case the reading of Q₁ seems decidedly the preferable one. It is very probable that the *night* of F. 1 is a misprint for *light*.

251. Line 60: *And he'd be, looking on his IMAGES.*—So Q₁; Ff. have *with*. Compare Rape of Lucrece, 1753:

If in the child the father's image lies.

252. Lines 51-54—This passage bears a remarkable resemblance to a passage in the Rape of Lucrece, 1758-1764:

*Poor broken glass, I often did behold
In thy sweet semblance my old age new born;
But now that fair fresh mirror, dim and old,
Shows me a bare look'd death by time outworn;
O, from thy cheeks my image thou hast torn,
And shiver'd all the beauty of my glass,
That I no more can see what once I was.*

253. Lines 60, 61:

*Thine being but a moiety of my MOAN—
To over-go thy PLAINTS and drown thy cries!*

In line 60 Q. 1 has "of my grief," instead of "of my moan;" but in spite of the alliteration we prefer the reading of F. 1 here. It will be observed that the whole of the next twenty or thirty lines of this scene are full of affectation, and therefore the alliteration was probably intentional. In line 61 we have adopted the reading of

ACT II. SCENE 3.

270 Line 1: *It were, by a lady; a blow cures the better.*
A very old quotation to be found in Bohn's Handbook of Proverbs (p. 130), in the form, "Seldom comes a better." Reel quotes from "The English Gentry and Country Gentlemen, 160, 161 f. 1586, sign. u. 1," as the proverbial saying, *seldome come the better.* The old proverb noted is inaccurate, and for the most part false; see *Var. Ed. Vol. XIV. p. 85*.

271 Line 5: *I fear, I fear, I fear, I will pease a windy world.*—So *Ff.* Q 1 has *troubles;* the other *Qq.* *troublesome*, compare line 9 below:

Lo, masters, look to see a *troublesome* world!

272 Line 11: *Woe to that land that is governed by a child!*
Compare *Beeslapestas* v. 16: "Woe to thee, O land, when thy king is a child," quoted by Buckingham, in *Mede*, p. 113.

273 Lines 12-15:

In his there is a hope of government,

Which, in his unage, cannot wade him,

And, in his full and ripened years himself,

No doubt shall then, and till then, govern well.

SAMSON would propose to read "counsel under him;" but this alteration is not necessary. The speaker is merely expressing his belief that the country may entertain the hope of getting good government from the young prince, first through his council, and then through himself. It will be noticed that in line 11 *ripened* has not the final *d* deleted. It is possible that this may be an oversight in *F. 1*, but even when pronounced like a dactyl it does not injure the metre.

274 Line 20: *This sickly trait might SOLACE us before.*—For a similar use of this word "to take comfort," not by *solat*, it, which is the more usual sense, compare *Cymbeline*, I. 6. 86, 87:

To bid me from the radiant sun, and *solace*
The dungeon by a snail.

275 Lines 36, 37:

All may be well; but, if God SORT IT so,

'Tis more than we deserve, or I expect.

Compare Merchant of Venice, v. 1. 132: "But God sort all!"

276 Line 39: *You cannot REASON ALMOST with a man.*—Compare Merchant of Venice, II. 8. 27: "I reason'd with a Frenchman yesterday," and King John, iv. 3. 29:

Our griefs, and not our manners, *reason* now.

Almost is generally explained here as meaning even. Compare John, iv. 3. 43, Coriolanus, I. 2. 24, 25, and below, III. 5. 35.

Would you imagine, or *almost* believe.

But here it seems to be used very much as we use *scarcely*—"You cannot talk *scarcely* with a man," &c.

277 Line 43: *Ensuing dangers.*—So *Qq.* *Ff.* have "Pursuing danger."

ACT II. SCENE 4.

278 Enter the ARCHBISHOP OF YORK, &c.—So *Ff.*; *Qq.* call the Archbishop *Cardinal*, and put the prefix *Car.* to all his speeches.

VOL. III.

279 Lines 1, 2:

*Last night, I hear, they rested at Northampton;
At Stony-Stratford they do lie to night.*

We have adopted Capell's reading here. *Q. 1* reads (which other *Qq.* substantially follow):

Last night I heard they lay at Northampton.
At Stonystratford will they be tonight.

F. 1 ren¹ (so other *Ff.*):

Last night I hear they lay at Stony Stratford.
And at Northampton they do rest to night.

There has been much discussion over these two lines. It is evident that they were altered in *F. 1* for the sake of the metre; for, though, accidentally, the movements of the prince and his party were thus made to correspond with the facts of history, one cannot believe that the alteration was made with that motive. What really took place was that the prince and his party had got from Ludlow as far as Stony Stratford, which is one stage nearer London on the road to London, than Northampton, when Gloucester and Buckingham with their party came to Northampton the same night as the prince, with Lord Grey and Sir Thomas Vaughan, reached Stony Stratford. Lord Rivers and his attendants had remained at Northampton, intending to follow the king on the morrow; but Gloucester surrounded the inn where they lay, and would not allow any one to pass out of the town towards Stony Stratford without his permission. The next morning Gloucester and Buckingham, with Lord Rivers, went to Stony Stratford, having put Lord Rivers "in ward." Having arrived at Stony Stratford, they immediately arrested Lord Richard Grey and Sir Thomas Vaughan in the king's presence, and brought the king back to Northampton. It is impossible the archbishop should have known of these events; and therefore he would not represent the prince and his party as going back one stage on their journey, especially as, in the next line, he says they would be in London in two days. Capell's emendation of the text seems the most preferable. Unless we pronounce Northampton, Northampton, the line as it stands in *Qq.* will not scan at all.

280 Line 13: "Small herbs have grace, great weeds do grow apace"—This is an expansion of the well-known proverb "Ill weeds grow apace" (see Bohn's Handbook of Proverbs, p. 167). There was a corresponding proverb both in French and Italian.

281 Line 35: A PARLOUS *boy*.—*Qq.* have *perilous*, of which *parlous* is only a popular corruption. It is often used in a rather contemptuous sense.

282 Line 36: *Good madam, be not angry with the child.*—Given by *Qq.* to Cardinal; *Ff.* have the prefix *Dut.* for Duchess, which we see no reason to alter.

283 Line 37: *Pitcheys have ears.* Compare Taming of Shrew, iv. 4. 52, where the same expression occurs.

284 Line 38: *Here comes a messenger. What news!*—So *Ff.*; *Qq.* have (substantially)

Here comes your sonne, Lo: M. Dorset.

What newes Lo: Marques?

and instead of *Enter a Messenger* above, have *Enter Dorset*; but the alteration of *F. 1* is a very sensible one,

as the speeches assigned to *Dorset* could have been given by a messenger, and are evidently supposed to come from an inferior and not from an equal.

285 Lines 42, 43:

*Lord Rivers and Lord Grey are sent to Pomfret,
With them Sir Thomas Vaughan, prisoners.*

According to Sir Thomas More (p. 28) Gloucester "sent the lord Rivers and the Lorde Richarde with Sir Thomas Vaughan into the North countrey into diners places to prison, and afterward al to Pomfrait, where they were in conclusion beheld." The text is printed as in Q₄; Ff. print as three lines:

Lord Rivers, and Grey,
Are sent to Pomfret, and with them
Sir Thomas Vaughan, Prisoners.

286. Line 45: Q. ELZ. *For what offence?*—Q₄ give this line to Cardinal; Ff. to Archbishop; but setting aside the fact that both Q₄ and Ff. have "my gracious lady" in line 48 below, the epithet *gracious* has been applied to the queen alone (line 21), and therefore the supposition that *lady* was a mis-print in F 1 for *lord* can hardly be entertained.

287. Lines 51, 52:

*Insulting tyranny begins to AET
Upon the innocent and careless throne.*

Ff. have *jut*. Compare Titus Andronicus (il. 1. 64), "to *jut upon* a prince's right" (Ff. read *set*). (See Comedy of Errors, note 35.) There is no instance I can find of *jut upon* used in this sense; but the words *jet* and *jut* are both derived from the same source, the French *jeter*. In fact, Skeat considers *jut* merely a corruption of *jet*, so that practically they may be said to be the same; and it merely comes to the question which form of the word is more commonly used in this sense, namely, "to strut with a concerted air."

288. Line 61: *Clean over-blown*. For this sense of *clean* see Rich. II. iii. 1. 10; and for *over-blown*, see same play, iii. 2. 190.

289. Line 66: *we will to SANCTUARY*. This was the building within the precincts of the Abbey, and stood where Westminster Hospital now stands. Some think all the precincts were included in the term *sanctuary*. It retained its privilege of protecting criminals and debtors till 1632 (see III. Henry VI. note 261.) Queen Elizabeth sought refuge in the *sanctuary* at Westminster in 1170, and Edward V. was born there.

ACT III. SCENE 1.

290. Line 16: *God keep me from false friends! but they were none*.—We have marked this line to be spoken *Aside*, in accordance with the conjecture of the Cambridge edd.

291. Line 21: *in good time*.—This is equivalent to the French *à propos*.

292. Line 39: *Expect him hence; but if she be obdurate*.—Q₄ Ff. have "Aunt expect him." We have omitted the *aunt*, following Stevens.

293. Line 44: *senseless-obstinate*.—Not hyphenated in Q₄.

Ff. Stannitt suggests *needless-obstinate*; but *senseless* is used in the sense of "unreasonable." Compare Comedy of Errors, iv. 1. 25, and Fanning of the Shrew 1. 2. 37.

294. Line 45: *Two ceremonies and traditional, i.e.* "Too much attached to forms and ceremonies, and to tradition."

295. Line 16: *Wight it but with THE GROSSNESS OF THIS AGE*. This phrase seems to mean that the age was one of unusual violence; a time for firm and vigorous action rather than servile adherence to law and form.

296. Line 52: *Therefore, in mine opinion, cannot have it*.—Q₄ F. 1 have "And therefore;" F. 2 rightly omits *And*.

297. Line 56: *But sanctuaries children SHALL till now*.—Q₄ have "never till now."

298. Line 63: *Where it SELMS best unto youe count self*.—So Q. 1, Q. 2; the other Q₄ have *thinkst*; Ff. *thinkst*. If the latter reading *thinkst* is to be retained in the text, then it must be omitted, and the word printed *thinks't* *thinks it*; for the verb would be then used impersonally, as in Hamlet, v. 2. 63:

Does it not, *thinks't* thee, stand me now upon,

where many editors wrongly print *thinkst*, as if it were contracted from *thinkest*. Compare the common use of *methinks*, i.e. *we think* [it].

299. Line 68: *I do not like the Tower, of ANY place; i.e.* "of all places."—Compare II. Henry VI. i. 3. 167: "most unmeet of any man."

300. Lines 70, 71:

*He did, my GRACIOUS lord, begin that place;
Which, since, succeeding ages have RE-EDIFIED*

The latter line is a very unharmonious one, and would be a much better one if, instead of *re-edified*, we read *re-built*. There is an air of pedantry about *re-edified* which is alien to Shakespeare's usual style. The word only occurs in one other passage, in Titus Andronicus, i. 1. 353: which I have shamelessly *re-edited*.

Hammer also proposes *rebuilt*. Stevens omitted *gracious* in the line above, commencing line 71 with *Succeeding*. This is a great improvement, from the metrical point of view; but the objection to omitting *gracious* is that Buckingham never addresses the prince, who was the titular king, simply as *my lord*. Gloucester once addresses him as such, in line 17; but then Gloucester was a prince of the blood royal, and had the right so to do.

301. Line 77: *As't were RETAIL'D to all posterity*.—Minsheu (edn. 1617) gives "to Retail or Retail re-nunmerate." The word is generally derived from the old French *re-tailler*—to cut into small pieces. Tooke says: "To sell by tale is to sell by numeration, not by weight or measure, but by the number told; and that retail means—told over again" (see Richardson, *sub voce*). Compare iv. 1. 323.

302. Line 78: *E'en to the general ALL-ending day*.—So Q. 1; all the rest of the old copies read *ending day*, which makes a very bad line. The omission of *all* very likely arose from the transcriber mistaking it for the final syllable of *general*, which is spelt in Q₄ Ff. *generall*.

303. Line 79: *sent*. This passage *subt ante son Latin* Quotations proverbs: *Chlo* and a sentence quoted very app *at supra*, p. 56 from Bright's he speaks of aimed that by years; where *of short life* (ix p. 98).

304. Line 81: —It is necessary otherwise line double sense peculiar dispo was obvious to me long with own mind, it a less character *to live long*.

305. Line 82: —It is necessary otherwise line double sense peculiar dispo was obvious to me long with own mind, it a less character *to live long*.

303 Line 79: *So wise so young, they say, do ne'er live long.*—This passage is founded on the Latin proverb: *Is subit ante senem qui sapit ante diem* (Bolin's Dict. of Latin Quotations, p. 188). There are two similar Latin proverbs: *Cito maturum cito putredinem* (ut supra, p. 51), and a sentence from Cicero which Gloucester might have quoted very appropriately: *Odi puerulos precocis ingenio* (ut supra, p. 304). Reed quotes a very apposite passage from Bright's Treatise on Melancholy, 1586, p. 52, where he speaks of some children "having after a sorte attained that by disease, which other have by course of years; whereon I take it, the proverb ariseth, that they be of short life who are of wit so pregnant" (Var. Ed. vol. vi. p. 98).

304 Line 81: *I say, without characters, fame lives long.* It is necessary to explain this quibble of Gloucester, otherwise line 83 below has no force. Quibbling on the double sense of *characters*, i. e. written characters and peculiar dispositions, his remark would refer, first, as was obvious to all, to *fame*, such as Julius Caesar's, living long without any written record; secondly, in his own mind, it applies to the Prince, who, if he had had less character and individuality, might have been allowed a *live long*.

305 Line 82: *Thus, like the formal Vice, Iniquity.* In spite of the various emendations in the text that have been proposed in this line, there can be little doubt that the old copies, which all coincide, are correct; and that by the *Vice*, is meant the *Vice*, or low comedian of the old Moralities or Interludes, and so called because he generally figured among the Dramatic Personæ as one of the *Vices*, or bad qualities of human nature. Originally the *Vice* was, probably, an inferior Devil; and it would seem that the comic element was not introduced at all into many of the old Mysteries. In the Eight Specimen Coventry Mysteries, given by Hone in his Ancient Mysteries Described (edn. 1823), there is no trace of any such character as the *Vice*. In Mystery VI., the Visit of Mary to Elizabeth (p. 53), there is, at the conclusion of the play, a comic address given by one of the performers, but whether by anyone who had taken part in the Mysteries is very doubtful. The address served to usher in the pageant which followed the Mystery, and will be found on pp. 57, 58 of Hone's book. In the next Mystery, The Trial of Mary and Joseph, Two Detractors, or Slanders, seem to have some comic element in them. In the Interlude of the Four Elements, one of the earliest printed Interludes in the English language, there does not seem to be any *Vice*, though among the names of the players are Sensual Appetite, and Ignorance. Sensual Appetite perhaps fulfilled this rôle, as he is treated throughout from rather a comic point of view. In the illustrated list of the characters prefixed to Hicckesmore, Free Will is not represented in such a dress as we should expect for *Vice* to wear, though he seems to have been the comic character of the piece. In Lusty Juvenats, Hypocrisy is the *Vice*. In the players' names prefixed to Jack Juggeler that character is described as *The vice*; and, in the Niece Wagon, the name of the *Vice* was Iniquity. In the Discontent Child, Satan is introduced, but unattended by the *Vice*. He has only one speech, and it does not seem

clear whether he, or the servant, was intended to be the comic character. In the Trial of Treasure, among the names of the players is Inclination the *Vice*; and it is to be noted that he is the only one of the players who does not represent more than one character. The Trial of Treasure was printed in 1567. In Like Will to Like, the first edition of which was printed in 1568, among the names of the players is Nicol Newfangle, the *Vice*. Baret in his Alvearie, 1573, gives under *Vice*, "a *Vice* in the play." We may conclude that the word did not come into general use, in this sense, till about the middle of the sixteenth century. Ben Jonson in The Devil is an Ass (i. 1) gives some very interesting particulars of the *Vice*. The play opens with a dialogue between Satan and Pug, described as the latter's Devil. Pug asks his chief:

And lend me but a *Vice*, to carry with me.

—Works, vol. v. p. 9.

When asked what kind he would have, he answers:

Fraud,
Or Covetousness, or lady Vanity,
Or old Iniquity.

Iniquity, who is described as the *Vice*, immediately comes on, and promises Pug to teach him (p. 10):

to cheat, child, to cog, lie and swagger,
And ever and anon to be drawing forth thy dagger.

Pug exclaims (p. 11): "how nimble he is!" Satan observes (p. 13):

fifty years ago, and six,
When every great man had his *Vice* stand by him,
In his long coat, shaking his wooden dagger.

From this it is evident that the *Vice* resembled the more familiar harlequin.

As to *formal*, it would seem that it does not here mean "precise," "pedantic," or, as it is generally explained, "conventional," because the *Vice* was *conventional* in his dress, demeanour, and his jokes; but it would seem rather to have the sense of "common," "ordinary," as it is used in Ant. and Cleo. ii. 5. 40, 41:

Thou shouldst come like a Iury crown'd with snakes,
Not like a *formal* man.

Heath, in his work on the text of Shakespeare (p. 296), says: "a *formal* man, according to the poet, is one who performs all the functions proper and peculiar to a man;" and he quotes a passage in the Comedy of Errors, v. 1. 103-105:

Till I have us'd the approved means I have,
With wholesome syrups, drugs and holy prayers,
To make of him a *formal* man again;

where we have explained, *formal*, in a foot-note, as meaning "reasonable." Compare also Twelfth Night, ii. 5. 125: "this is evident to any *formal* capacity."

306 Line 87: *Death makes an conquest of THIS conqueror.*—So Q. 1; all the rest of the old copies have *his*.

307 Line 96: *how fares our SOME brother?* Q. 1, Q. 2 have "loving brother;" all the other old copies "noble brother."

308 Line 99: *Too late he died that might have kept that title.*—Compare Rape of Lucrece, lines 1890, 1891:

I did give that life
Which she too early and too late hath spill'd.

See also III. Henry VI. note 171.

309. Line 106: *consin*.—See above, note 242.

310. Line 110: *I pray you, uncle, give me this*—[playing with Gloster's sword-belt then touching the dagger] *this dagger*.—Q₁ Ff. read:

I pray you, uncle, give me this dagger.

Various emendations have been made in order to complete the metre. Hammer reads "uncle *then*;" Keightley "*gentle* uncle;" Warburton "*this your dagger*." The objection is, not to the line being imperfect—we have an imperfect line just below (line 112)—but to its being unmetrical. The emendation, which we have ventured to print, is a very simple one. It is probable that, if our conjecture is right, the transcriber might have overlooked the repetition of *this*. It is pretty certain, whether we insert the word *this* or not, that the speaker was intended to pause before naming his request; and it would seem, from the context, that Gloster had no idea of what the little prince was going to ask for, and that he was rather relieved when he found that his request was a comparatively trifling one.

311. Lines 113, 114:

*Of my kind uncle, that I know will give 't,
Being but a toy, which is no grief to give.*

This is Lettsom's conjecture. Modern editors usually print these lines:

Of my kind uncle, that I know will give;
And being but a toy, which is no grief to give;

which is substantially the reading of Q₁ F. 1, except that they have a comma after *give*. F. 2, F. 3, F. 4 omit *but*, and instead of *which* is read *it is*. If we adhere to the reading of the old copies, the construction must be elliptical, *being*—"it being." I would propose to read:

Of my kin I uncle who will give 't, I know.

312. Line 116: *A greater gift!* *O, that's the sword to it.*

A dagger was part of the regular equipment of a knight, and was worn in the sword belt on the opposite side to the sword. Civilians wore them stuck in their purses or pouches. The daggers varied considerably in length, the longest being a three-sided dagger, called a *misericorde*, used to give the *coup de grâce* to a fallen foe.

313. Line 121: *I weigh it lightly, were it heavier*.—Hammer's emendation, *I'd weigh it lightly*, is well worthy consideration. As the text now stands, we must take it that York means "if it were heavier I should value it lightly, as I do anything belonging to you."

314. Line 122: *What, would you have my weapon, little lord?* Note the emphasis; Gloster asks contemptuously: "Would you, child as you are, have my weapon, the sword with which I have done such mighty deeds."

315. Line 123: *I would, that I might thank you as—as you call me*.—So Walker; but I had marked it independently, before seeing his conjecture. Q. 3 has *as as*; F. 1 *as, as*.

316. Lines 130, 131:

*Because that I am little, like an ape,
He thinks that you should bear me on your shoulders.*

There has been some difference of opinion, among the

commentators, as to what the author exactly means here; whether his only intention is to refer to his uncle's deformity; or, as Douce suggests, to the fact that an ape was often the companion of the fool; as an instance of which he refers to a picture by Holbein of Henry VIII. and some of his family, in which Will Summers is represented as with a monkey clinging to his neck. Be that as it may, there is no doubt that, at this time, monkeys, or apes, were very common domestic pets; and it is a well-known fact that a monkey will always sit on the back of another animal, or on the shoulder of a man, if he can get the chance. Richard's deformity was said really to consist in the fact, not that he was humpbacked, but that he had one shoulder higher than the other; though Shakespeare undoubtedly intended to exaggerate this deformity. He makes Richard say (III. Henry VI. iii. 2. 157, 158) that Nature had been bribed

To make an envious mountain on my back,
Where sits deformity to mock my body.

a passage in which, very probably, some idea of a monkey sitting on his shoulder was in the speaker's mind.

317. Line 132: *With what a sharp provided wit he reasons!*—These words are not hyphenated in Q₁ Ff. and we see no reason for doing so. *Provided* is probably an independent epithet. It may either mean *provided*, i. e. ready furnished, or a wit which is *provided*; that is to say, equipped for every emergency.

318. Line 136: *My lord, will 't please you pass along?*—Note the short line which expresses Gloucester's vexation. See again below, line 143.

319. Line 141: *My lord protector needs will have it so*.—So Q. 1; F. 1 and other old copies omit *needs*.

320. Lines 157, 158:

*Well, let them rest.—Come hither, Catesby,
Thou'rt sworn as deep to effect what we intend.*

These two lines have been arranged variously by different commentators. Q₁ and Ff. read *deeply*. Pope omitted *hither* and ended the first line at *sworn*. Dyce reads *thou art*, putting *thou* into the first line, and suggests *deep* instead of *deeply*, but does not adopt it. We have no hesitation in printing *deep*. It is used adverbially by Shakespeare in many passages, e. g. in *Measure for Measure*, v. 1. 480: "so *deep* sticks it in my penitent heart." The Cambridge edd. suggest *Thou'rt sworn* should be printed as a separate line; but we prefer to print the two lines as we have done in the text, because the first is an instance of the middle pause (see Richard II. note 170), and the rhythm is in no way injured by the want of one syllable.

321. Line 162: *To make Lord William Hastings of our mind*.—Q₁ Ff. have *William Lord Hastings*, making so very awkward a line that we have, with some reluctance, adopted Pope's emendation. Compare line 181 below, where Gloster calls Hastings *Lord William*.

322. Lines 169, 170:

*Well, then, no more but this; go, gentle Catesby,
And, as it were far off, sound thou Lord Hastings.*

Arranged as by Pope; as three lines in Ff. ending—*this*.—

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323. Line 171
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lord Hastings
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324. Line 172
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325. Line 173
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326. Line 174
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327. Line 175
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328. Line 2
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II Henry VI
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off. Hastings,—of which it is difficult to make any rhythmic verse at all.

323. Line 170.—See Sir Thomas More (p. 69): "For which cause he moved Catesby to prone with some words cast out a *farre of*, whether he could thinke it possible to winne the Lord Hastings into their parte," and (p. 67) where Hastings addresses Stanley: "My Lord (quod the lord Hastings) on my life neuer doute you. For while one man is there which is neuer thence, neuer can there be thinge ones minded that should sownde amisse toward me, but it should be in mine eares ere it were well oute of their monthes. This ment he by Catesby, which was of his nere secret counsaill, and whome he veri familiarly vsed, and in his most weighty matters put no man in so special trust, rekeuing hymself to no man so life, sith he w'ell wist there was no man to him so much beholden as was thys Catesby, which was a man wel lerned in the lawes of this lande, and by the special fauour of the lord chamberlen, in good anethoritic and much rule bare in al the county of Lecester where the Lorde Chamberlens power chiefly laye."

324. Line 179: *For we to-morrow bold divided counteils*. See Sir Thomas More (p. 66): "But the protectour and the duke, after that, that they had set the lord Cardinal . . . to cōmūne and denise about the coronacion in one place; as fast were they in an other place contruyng the contrary, and to make the protectour kyng;" and (p. 67) Stanley warns Hastings: "For while we (quod he) talke of one matter in the tōne place, little wote we wherof they talk in the tother place."

325. Line 190: *Crosby Place*; very generally printed *Crosby place*. Fl. have *Crosby House*. In Sir Thomas More it is *Crosbies place*. See i. 2. 212 *supra*, and note 95 thereon.

326. Line 193: *Chop off his head*,—SOMETHING WE WILL DETERMINE. Q₁ read:

Chop off his head, man; somewhat we will do;

which many editors prefer. We have retained the reading of Fl.; it is not necessary to take *determine* here as — to put an end to. It seems to us that the reading of Q₁ is more commonplace than that of Fl. Gloster answers with characteristic promptitude, *Chop off his head*, so getting rid of Hastings; but the next sentence, *something we will determine*, is spoken in a more serious manner; the meaning being, "having got rid of him we will determine on some plan of action."

327. Line 195: *The earldom of Hereford, and the more abbes*. See note 476. Compare Richard II. ii. 1. 161:

The plate, coin, revenues, and *more abbes*.

328. Line 200: *cōnplots*.—This word occurs with the accent on the last syllable, just above, line 192. It is only used by Shakespeare in four other places, *viz.* in II Henry VI. iii. 1. 147:

I know their *cōplot* is to have my life;

the accent being on the first syllable; and three times in Titus Andronicus, in two of which, ii. 3. 205, v. 2. 147, the accent is on the first syllable, and in v. 1. 65 on the second.

ACT III. SCENE 2.

329.—To give some idea of the difficulties to be met in editing this play, this scene—which is a short scene, and a fair specimen of the condition of the text—contains, altogether, 124 lines, in which (including stage-directions) there are 64 points of difference between Q 1 and F. 1. We give some of the less important ones; the more important will be noticed, in their place, in the notes:—

Line 1: Q 1, *What, ho!* F. 1, *My lord*.

Line 2: Q 1, *Who knocks at the door!* F. 1 omits *the door*.

Line 3: Q 1, *A messenger from the Lord Stanley*, F. 1, *One from Lord Stanley*.

Line 4: Q 1, *What's o'clock?* F. 1, *What is t' o'clock?*

Line 6: Q 1, *thy master*. F. 1, *my lord Stanley*.

Line 7: Q 1, *should seem*. F. 1, *appears*.

Line 8: Q 1, *to your noble lordship*. F. 1, *to your noble self*.

Line 9: Q 1, *And then*. F. 1, *What then?*

Line 11: Q 1, *had cast* his helme. F. 1, *raised off*.

Line 12: Q 1, *behl*. F. 1, *kept*.

Line 16: Q 1, *presently you will*. F. 1, *you will presently*.

Line 28: Q 1, *the boar pursues us*. F. 1 omits *us*.

Line 34:

Q 1, *My gracious lord I'll tell him what you say*.

F. 1, *I'll go, my lord, and tell him what you say*.

Line 39: Q 1, *And I believe it will never stand upright*. F. 1 omits *it* (for the sake of the metre).

Line 44: Q 1, *Ere I will*. F. 1, *Before He*.

Line 46: Q 1, *'Pon my life my lord*. F. 1, *ay, on my life* (omitting *my lord*).

Line 52: Q 1, *mine enemies*. F. 1, *my adversaries*.

Line 58: Q 1, *they who*. F. 1, *they which*.

Line 62: Q 1, *elder*. F. 1, *older*.

Line 68: Q 1, *who think*. F. 1, *that think*.

Line 69: Q 1, *as thou knowest*. F. 1, *as thou know'st* (for sake of metre).

Line 81: Q 1, *life*. F. 1, *days* (to avoid repetition of *life*).

Line 86: Q 1, *their states was sure*. F. 1, *their states were sure*.

Line 88: Q 1, *the day overcast*. F. 1, *the day o're-cast* (for the sake of the metre).

Line 89: Q 1, *sudden stab of rancour*. F. 1, *sudden stab of rancour*. (Q 1 evident misprint.)

Line 96: Q 1, *let us away*. F. 1, *let's away*.

Line 99: Q 1, *that it please your Lo*. F. 1, *that your lordship please*.

Line 101: Q 1, *I met thee*. F. 1, *thou met'st me*.

Line 106: Q 1, *than ever I was*. F. 1, *than ere I was* (for the sake of the metre).

Line 113: Q 1, *Sabbath*. F. 1, *Sabboth*.

Line 118: Q 1, *Those men*. F. 1, *the men*.

Line 122: Q 1, *'T is like enough*. F. 1, *Nay, like enough*.

Line 123: Q 1, *knowest*. F. 1, *know'st* (for the sake of the metre).

The differences between the stage-directions in Q 1 and F. 1 are as follows:—

At the beginning of the scene:

- Q. 1. Enter a messenger to *Luc Hastings*.
 F. 1. Enter a messenger to *the door of Hastings*.
 Line 3: Q. 1. *Enter Lord Hastings*; which F. 1 gives after line 5.
 Line 34: *Exit*; omitted by Q. 1.
 Line 96: *Enter Hastings* a Pursivant. F. 1 omits *Hastings*.
 Line 97: *Exit Lord Stanley and Catesby*. Omitted by Q. 1.
 Line 108: Q. 1. He *gives* him his purse. F. 1. He *shows* him his purse.
 Line 109: *Exit Pauciserval*. Omitted by Q. 1.
 Line 113: *He whispers in his ear*. Omitted in F. 1

With the exception of the last important stage-direction, the above instances show that Q. 1 is not so complete in its stage-directions as F. 1; and it may be doubted if Q. 1 was really taken from the authorized MS. belonging to the theatre at that time.

330. Line 6: *Cannot thy master sleep these tedious nights?*
 So Q. 1; which seems preferable to the reading of F. 1, "Cannot my lord *Stadeyl*?" on metrical grounds. If we adopt the reading of F. 1 we must elide *Cannot into Can't*. It looks very much as if the passage were intended to be prose.

331. Lines 10, 11.
*Then certifies your lordship, that this night
 He dreamt the boar had EASED OFF his helm.*

There seems to be some difficulty about the real meaning of *rased* in this passage. Q₁ (see note 329) have not *rased off*, but simply *rased (eased)*. Sir Thomas More (p. 74) thus refers to this dream, "in which him thoughte that a boar with his tuskes so *rased* them both in the heddes." Shakespeare uses the verb *to raze* in the ordinary sense of "to erase" in several places, e. g. in Richard II. ii. 3. 75:

To *raze* one title of your honour out;
 and without the preposition, in Measure for Measure, i. 2. 11, and Sonnet XXV. 11. It is used in the sense of "to destroy," "to level with the ground," in I. Henry VI. ii. 3. 65:

Raze thy our cities, and subverts your towres.
 It seems as if the word used in this passage in the text has nothing to do with the word *raze*=to erase. Stevens, in his note, says, "This term *rased* or *rashed*, is always given to describe the violence inflicted by a boar" (Var. Ed. vol. xix. p. 110); and he quotes a passage from Lear, iii. 7. 58:

In his animated flesh *rased* boarish fangs,
 in which, however, the reading of F. 1 is *stake*. If we accept the reading of Q₁ in that passage, it would be the only other passage in Shakespeare in which *rash*, or *rase*, was used in this sense. But Nares gives, under the word *rash*, a quotation from Warner's *Abdon's England* (vii. c. 36), the same as given by Stevens:¹

Ha! cur, avant, the boar so *rashe* thy hide;
 and from the *Ballad of Lancelot*:

They buckled them together so,
 Like unto wild boars *rasching*;

¹ Stevens gives *rase*, not *rashe*.

where Dr. Percy explains the word as "rending, like the wild boar with his tusks" (Reliques, bk. i. p. 101). In both these passages the word seems to mean "tearing with the tusks," a meaning which would suit the passage in our text as well as the passage in Sir Thomas More. We find the word used, with the preposition *of*, by Daniel, in a stage-direction in Hymen's Trimmph (v. 1), "He stabs Clarindo, and *rasches off* his Garland" (Works, vol. i. p. 129). Baret, in his *Alvearie*, gives no such form as *rash*; but gives besides, "to *Rase* and *crasse* out a thing written," "to *crase*, to overthrow, or cast downe to the ground, to *destruy*." Palsgrave has "I *rasche* a thing from one, I take it from hym hastily. Je *arache*, prim. conj. Je *rasshed* it out of my handes . . . ; il *laracha* hors de mes mains." Skeat gives the word as being derived from the old French *cracer*, modern French *accacher*. Chaucer uses *accase* in The Clerkes Tale, line 8799:

The ch. lere from hire arm they *gou arrace*.
 —Vol. ii. p. 29.

The meaning there is evidently "to tear away." From the above instances it is clear that "to *rase*" or "to *rash*" is quite a different word from "to *rase*" or "to *raze*"=to erase.

332. Lines 12-14.—See above, note 324.

333. Lines 22-24:
*And of the other is my good friend Catesby;
 Where nothing can proceed that toucheth us
 Whereof I shall not have intelligence.*

Compare the passage in Sir Thomas More's history (p. 67) given in note 325 above.

334. Line 40: *Till Richard wear the GARLAND of the realm*. Compare H. Henry IV. in King Henry's speech when addressing his son, iv. 5. 202:

So *thou the garland wear* at successively.
 Sir Thomas More says: "In whose time and by whose occasion, what about the getting of the *garland*, keeping it, losing and winning againe, it hath cost more englishe blood then hath twice the winning of France" (p. 107).

335. Line 55: *God knows I will not do it TO THE DEATH*. Compare Much Ado, i. 3. 71, 72: "You are both sure, and will assist me? Con. *To the death*, my lord;" and Love's Labour's Lost, v. 2. 146:

No, to the death, we will not move a foot.

336. Line 58: *That then who brought me IN my master's hate*. For this sense of *in*, compare Much Ado, ii. 3. 31: "One woman shall not come *in* my grace;" and in this play, above, i. 3. 89:

Falsely to draw me *in* these vile suspects.

337. Lines 60, 61:
*Well, Catesby, ere a fortnight make me older,
 I'll send some packing that yet think not on't.*

In Q. 1 these are printed as three lines, thus:

I tell thee Catesby. *Get*. What my Lord!
Best. Ere a fortnight make me elder,
 He send some packing, that yet thinke not on it.

It is difficult to see why some editors should have adopted the reading of Q. 1 here. The interpolated speech of

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338. Line 72
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 pp. 4, 5)

339. Line 70
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 Richard II.
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340. Line 7
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341. Lines
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342. Lines 5
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 54. Just below

Cate-by is quite unnecessary. Hastings is addressing Cate-by all through the scene. If he had been addressing anyone else, or if these lines had referred to some totally different subject, the interpolation of Q 1 would have some meaning; as it is, it only spoils the rhythm.

338 Line 72: *For they account his head upon the bridge.*
Traitors' heads were, formerly, exposed on a tower which stood at the north end of the drawbridge in the middle of London Bridge; but after 1576, when this tower was taken down, they were removed to the gate at the southward end of the bridge on the Surrey side. In the picture of Old London Bridge in 1598 prefixed to Harrison's Description of England (Pt. 3, Reprint, New Shak. Soc., series 6, No. 8), the heads are fixed on the top of iron spikes over the Southward Gate. Heutzner, in his account of London, says: "On the South, is a bridge of stone, 800 feet in length, of wonderful work; it is supported upon 20 piers of square stone, 60 feet high, and 30 broad, joined by arches of about 20 feet diameter. The whole is covered on each side with houses, so disposed, as to have the appearance of a continued street, not at all of a bridge. Upon this is built a tower, on whose top the heads of such as have been executed for high treason, are placed upon iron spikes: We counted above 30" (Reprint, 1757, pp. 4, 5).

339 Line 76: *My lord, good morrow;—good morrow, Cate-by*—This is an instance of the "middle pause." See Richard II. note 170. Pope reads *and*; but the *and* is weak, the line is much better as it stands.

340. Line 77: *by the holy rood.*—*Rood* originally seems to have meant a cross. It is from the A. Sax. *rod*, "a rod," or "pole, which came to mean "a gallows," "a cross." So *rood* means a measure of land which is measured with a *rod* or pole. It is evident that the word at first only meant "a cross" as an instrument of capital punishment, and that it came afterwards to be used of the *holy cross*, and so to mean "a crucifix." Gower in his Confessio Amantis, bk. ii. uses it:

Whiche died vpon the *roode tree*,

much as we say "gallows tree." Fabyan has (p. 249): "and ye crucifix with the image of our lady, also stouduyne vpon the *roode lafte*, was lykewyse ouerthrowen." The *holy rood* undoubtedly means the cross on which our Saviour died, and was especially applied to the crucifix which stood on the arch, or beam which divides the chancel from the rest of the church, and was called the *rood ash* or *rood beam*.

341. Lines 79, 80:

My lord,

I hold my life as dear as YOU do yours.

Printed as one line in Q₁; Ff. omit *you do*. There is no particular reason why those words should not be omitted. The sentence without them is not more elliptical than many to be found in Shakespeare.

342 Line 82. *Was it more precious to me THAN 'T IS NOW.*
—This is Capell's reading. Q₁ have *then it is*; Ff. have "so precious to me as 't is now. The only reason for preferring the reading of Q₁ (substantially) is that in line 81 just below, we have

I would be so triumphant as I am.

343 Lines 91-93:

What, shall we toward the Tower! THE DAY IS PENT.
Hast. Come, come, hater with you.—WOT you WHAT,
my lord!

To-day the lords you talk of are beheaded.

The reading in the text is that of Ff with the exception that line 92 is in two lines. Q 1 reads.

But come my Lo: shall we to the tower?

Hast. I go: but stay, heare you not the newes,

This day those men you talk of, are beheaded.

The reading of neither version is satisfactory. In Q 1 lines 91 and 92 are both imperfect and unmetrical; and the objection to *But come, my lord*, is that the same words occur again, in line 96 below. It was in order to complete the metre that the alteration in Ff. was probably made as it stands in the text. But, according to line 5, *Upon the stroke of four*, the scene commences at 4 o'clock in the morning; and although it was a summer morning in June, it is rather an extreme instance of dramatic license to talk about *the day being spent*; but, probably, this expression does not mean that the day was ended, or even that it was far advanced; but that it was advancing, i.e. "getting on." Compare the following passage in Venus and Adonis, 717-720:

"The night is *spent*." "Why, what of that?" quoth she

"I am," quoth he, "expected of my friends:

And now 't is dark, and going, I shall fall."

"In night," quoth she, "desire sees best of all."

It is evident that in this passage *night is spent* does not mean night is ended, or even that it is ending, because from the context it was still dark. On the other hand, the jingle of "Wot you what" is objectionable.

344 Line 96: Enter a Pursuivant. —A *pursuivant* was an attendant attached to the heralds. We have the word used in a figurative sense, I. Henry VI. ii. 3. 5:

And these grey locks, the *pursuivants* of death;

that is to say, "the heralds of death." Though *pursuivant* seems very generally to have been used as a messenger, or inferior kind of herald, it is also used for an officer of justice; compare II. Henry VI. i. 3. 37: "send for his master with a *pursuivant* presently."

This scene is founded upon the following passage from More (pp. 76, 77): "I pou the very tower wharfe so nere the place where his hed was of so some after, there met he with one Hastings a pursenant of his own name. And of their meting in that place, he was put in remembrance of an other time, in which it had happened then before, to mete in like maner together in the same place. At which other tyme the lord Chamberlein had ben accused vnto king Edward, by the lord Rivers the quenes brother, in such wise that he was for the while (but it lasted not long) farre fallen into the kinges indignacion, and stode in gret fere of himselfe. And for asmuch as he nowe met this pursenant in the same place that inbardy (*i.e. jeopardy*) so wel passed: it gaue him great pleasure to talke with him thereof with whom he had before talked therof in the same place while he was therein. And therefore he said: Ah Hastings, art thou remembered when I met thee here ones with an heuy hart? Yea my lord (quod he) that remember I wel: and thanked be God they gate no good, nor ye none harme

thereby. Thou wouldst say so, quod he, if thou knewest as much as I know, which few know els as yet and moe shall shortly. That ment he by the lordes of the queues kindred that were taken before, and should that day be beheaded at Pomfret: which he wel wist, but nothing ware that the axe hang ouer his own hed. In faith man quod he, I was nener so sory, nor nener stode in so great dread in my life, as I did when thou and I met here. And to how the world is turned, now stand mine enemies in the danger (as thou maist hap to here more hereafter) and I nener in my life so mery, nor nener in so great shierly."

345 Line 111: *I think thee, good SIR JOHN.*—*Sir* was a title given, by courtesy, to all priests and ordained clergy below the degree of priest. Nares says (*sub voce*) that a bachelor "who in the books (of the university) stood *Domini* Brown, was in conversation called *Sir* Brown. This was in use in some colleges even in my memory. Therefore, as most clerical persons had taken that first degree, it became usual to style them *sir*." Compare the *Sir* Topas of Twelfth Night and also the *Sir* Oliver Mar-text of As You Like It. In Beaumont and Fletcher's *Scornful Lady* (ii. 1) *Sir* Roger the Curate is called also *Domine*. It was always used coupled with the Christian name.

346 Line 113: *Come the next Sabbath, and I will content you.*—After this line we have in FF:

Priest. We wait upon your Lordship;

which was apparently inserted by mistake, as we have the very same words used by Hastings below, line 124. Q₁ only have the stage-direction: *He whispors in his ear*, which we have rendered: *They confer privately in whispers*. It is evident, from the first line Buckingham speaks, that some such private conference must have been going on when he entered.

ACT III. SCENE 3.

347—Q₁ has the stage-direction: "*Enter Sir Richard Ratcliffe, with the Lord Rivers, Gray, and Vaughan, prisoners*." More says (p. 86) that the execution or murder of Rivers, Gray, and Vaughan took place on the same day on which Hastings was beheaded, that is to say, June 13th; but, as Lord Rivers's will is dated June 23d, in which he makes allusion to the execution of Gray, and directs his body to be buried with that of the Lord Richard [Gray], it is certain that he was not put to death till some days later. They were all executed without any form of trial.

348 Line 1. Q₁ commence the scene with a line spoken by Ratcliff: *Bring forth the prisoners*. This was perhaps inserted in order to make the scene more in accordance with history. On the very day on which Hastings was arrested and beheaded, Ratcliff, according to Lingard (p. 227): "at the head of a numerous body of armed men, entered the castle of Pontefract, and made himself master of the lord Grey, Sir Thomas Vaughan, and Sir Richard Hawse. To the spectators it was announced that they had been guilty of treason; but no judicial forms were observed; and the heads of the victims were struck off in the presence of the multitude."

349. Line 1: *God KEEP the prince from all the pack of you?*—So Q₁; FF have *bless*.

350 Lines 6, 7:

Vaugh. *You live that shall cry woe for this hereafter*
Rat. *Dispatch; the limit of your lives is out.*

These lines are omitted in Q₁

351. Line 10: *Within the guilty CLOSURE of thy walls*
Compare Sonnet XLVII. 11:

Within the gentle *closure* of my breast;

and Venus and Adonis, 782:

Into the quiet *closure* of my breast.

These are the only two other passages in which Shakespeare uses the word in this sense; but in Titus Andronicus, v. 3. 134, it is used in the sense of "end;" "make a mutual *closure* of our house."

352. Line 11: *Richard the Second here was back'd to death.*—See Richard II. note 317.

353. Line 12: *thy disant SEAT.*—*Seat* does not seem here an altogether satisfactory word. Q₁ read *soule*, which is nonsense. Fape-H conjectured *soil*. But if we take *seat*—"site" (a word which Shakespeare never uses) the expression would be a perfectly suitable one. Compare Macbeth, i. 6. 1: "This castle hath a pleasant *seat*." Schmidt takes it to mean "a place of residence, abode," in which sense it is often used in Shakespeare.

354 Lines 14, 15.—See above, i. 3. 210-214.

355 Line 15.—Omitted by Q₁; such an omission as this scarcely says much in favour of the acuracy of Q₁.

356 Lines 17, 18:

Then curs'd she Richard too; then curs'd she Buck-
ingham.

Then curs'd she Hastings.

We have ventured to insert *too* in order to make line 17 complete, which in F. 1 is printed as two lines:

Then curs'd shee Richard,

Then curs'd shee Buckingham.

Q₁ give the passage as one line; but substitute *Hastings* for *Richard*. But the line cannot be made to scan or to read rhythmically without the insertion of a syllable.

357 Line 23:

Make haste; the hour of death is EXPIATE.

Q₁ read:

Come, come, dispatch, *the limit of your lives is out,*

omitting line 7 above (see note 350), in which that same expression occurs. The exact meaning of the word *expiate* here is by no means clear. Singer proposed to read *expedite*. Collier substituted *expedite*. More than one word might be proposed, e.g. *explicate* = explicated, though this is certainly not a word used by Shakespeare. *Expleted* might be suggested; as we find in Palsgrave, "I *explite*, I finish or make an end of anything." The difficulty about *expiate* is not in its being equivalent to *expiated*; for that form of past participle is common enough. F. 2, F. 3, F. 4 get out of the difficulty by reading *is now expie'd*. Nearly all the commentators quote

Sonnet xvii. 4:

Then look I death my days should *expiate*.

But there we
pate seems ad
patatory sner
how death can
sure, for the v
easy to see ho
at d. Perhaps
of an active se
street, by Rato
Be

This seems th
the reading of

358 Line 4:
FF; Q₁ read
At

We have prop
editors, who
B is in stulle
reading both
alter the verb
mower in the
11-13 and see
with regard t
tain the readi
retain it here
"Is there not
good an insta
we may use t
alterations in
transcriber of
would F ve s
alters the ver
taking the tro
alteration.

359 Line 6:
The meaning
but it is real
seen from the
in our foot-
bishop thinks
the coronation

360. Lines 1
We kno
He kno
Of I of
This, the read
of Q₁

is, i.e. Bishop
know his nam
B. Who I my
But for our hart
Then I of yours;
Dyce follows
Q₁ Nor for O

361. Line 19
tore F. 1 ha

but there we have some trace of the sense in which *expiate* seems always to have been used, namely, of a propitiatory sacrifice or atonement. It is easy to understand how *death* can *expiate* our days by atoning, in some measure, for the wrongs we have committed. But it is not easy to see how the *hour of death* can be said to be *expiated*. Perhaps the word *expiate* should have somewhat of an active sense, and may intentionally be used, with a sweeter, by Rastchiff in reference to line 21:

Be satisfied, dear God, with our true blood.

This seems the most probable explanation if we accept the reading of F. 1.

ACT III. SCENE 4.

358. Line 4: *Is all things ready for THE royal time?*—So F; Q₁ read:

Are all things fitting for that royal time?

We have preferred the reading of F. 1, because even those editors who accept the version of Q₁ in this line, read *It is* in Stanley's speech in the next line, that being the reading both of Q₁ and Ff. It is impossible therefore to alter the verb into the plural in this line, and to leave the answer in the singular. Compare II. Henry VI. lii. 2. 11-13 and see note 153 on that play. It will be observed, with regard to that passage, that the Cambridge edd. retain the reading of Ff. on the very same ground that we retain it here. We may also compare Othello, i. 1. 172: "Is there not charms?" Perhaps this passage affords as good an instance as any of the utterly arbitrary, and, if we may use the expression, careless manner in which the alterations in the first Quarto have been made. If the transcriber of Q₁ had altered *It is* into *There are*, he would have shown some sense and consistency; but he alters the verb to the plural, in the first case, without taking the trouble to make the answer correspond to the alteration.

359. Line 6: *To-morrow, then, I judge a happy day.*—The meaning of this speech is not quite clear at first sight; but it is really an answer to the preceding line, as will be seen from the explanation of *wants but nomination* given in our foot-note. The meaning, of course, is, that the bishop thinks that *to-morrow* will be a fortunate day for the coronation.

360. Lines 10-12:

*We know each other's faces: for our hearts,
He knows no more of mine than I of yours;
OR I of his, my lord, than you of mine.*

This, the reading of Ff., is infinitely preferable to that of Q₁

D. (i.e. Bishop). Why you my Lo: me thinks you should soonest know his mind

B. Who I my Lo? we know each others faces:

But for our hearts, he knowes no more of mine,
Then I of yours: nor Ioo more of his, then you of mine:

Dyce follows Ff. in the main, but adopts the reading of Q₁. *Nor* for *Or* in line 12.

361. Line 19: *But you, my NOBLE lords, may name the time.*—F. 1 has "my honourable lords;" Q. 1, Q. 2 "my

noble Lo?" *Noble* is the preferable epithet here for metrical reasons.

362. Line 23: *I have been long a sleeper.*—It is worth comparing the following passage from The True Tragedy: "Rich. Go to, no more ado Catesby, they say I have bin a long sleeper to-day, but ile be awake anon to some of their costs;" and, just below, The Page soliloquizes: "Doth my lord say he hath bene a long sleeper to day? There are those of the Court that are of another opinion, that thinks his grace lieth never lög inough a bed" (Hazlitt's Shaks. Lib. vol. 1. pt. 2. p. 85).

363. Line 26: *eue.*—See Mids. Night's Dream, note 151. It would seem to be unnecessary to explain the meaning of this word, but that, recently (January, 1877), a judge upon the bench said that he did not know the meaning of the word "until very late in life."

364. Lines 32-35:

*My Lord of Ely, when I was last in Holborn,
I saw good strawberries in your garden there:
I do beseech you send for some of them.*

Ely. Marry, and will, my lord, with all my heart

So Ff.; Q₁ insert a line quite unnecessarily before line 32:

Hast. I thanke you grace;

and then continue thus:

Gl. My Lo: of Elye. *Bish.* My Lo:

Gl. When I was last in Holborne:

I saw good strawberries in your garden there,

I doe beseech you send for some of them.

Bish. I go my Lord.

Sir Thomas More thus narrates the incident of the strawberries (p. 70): "And after a little talking with them, he sayd unto the Bishop of Elye: my lord you have very good strawberries at your gardayne in Holborne. I requyre you let vs haue a messe of them. Gladly my lord, quod he, woulde god I had some better thing as redy to your pleasure as that. And therwith in al the hast he sent hys seruant for a messe of strawberries. The protectour sette the lordes fast in comoning, and therupon praynt them to spare hym for a little while, departed thence." In the Latin play of Richards Tertius (act v.) Gloster says:

ferunt hortu tuu
decora fragra pibriuu producere.
Epscop. Fliens.
Nū tibi claudetur, hortus quod meus
producit.

—Hazlitt, vol. 1. pt. ii. p. 163.

365. Line 41: *His master's child, as WORSHIPFUL he terms it.*—Ff. have *worshipfully*. We prefer the reading of Q₁ for the sake of the metre. The transcriber may easily have mistaken *he* for *ly*; instances of adjectives used as adverbs are common enough. Compare above, i. 1. 22: *unfashionable* = *unfashionably*; and below, line 50, "cheerfully and *smooth*."

366. Line 45: *To-morrow, IN MY JUDGMENT, is too sudden.*—So Ff.; Q₁ have here *in mine opinion*, a reading which it is really impossible to say why any editor should retain, considering that it renders the line horribly unmetrical, and possesses no force or merit of any kind whatever.

367. Lines 48, 49:

Where is my lord the Duke of Gloster?
I have sent for these strawberries.

So Ff; Q1 have:

Where is my Lord protector, I have sent for these strawberries.

printed all in one line, which the Cambridge edd. print as prose. We may suppose that *Gloster* (*Gloicester*) is here pronounced as a trisyllable, as there are instances of such a division of the syllables. Compare I. Henry VI. note 89, and Richard II. note 171. As to line 49, if we take the passage as verse, it is hopelessly imperfect and unmetrical. Hammer supplied the word *steaightway*, in order to complete the metre. We might complete it by reading: "I have sent *some one*." Compare iv. 4. 536 of this play:

Some one take order Buckingham be brought.

368. Lines 57, 58:

What of his heart perceive you in his face
By any LIKELIHOOD he should to-day?

So Q1; Ff. have *likelihood*, a reading which it appears to us to be impossible to defend. *Likelihood* is only used in two other passages in Shakespeare, in Venus and Adonis, 26.

The precedent of *puth* and *levelhood*,

where it undoubtedly means "livelihood;" and in All's Well, i. 1. 58: "the tyranny of her sorrow takes all *levelhood* from her cheek;" a passage upon which Knight relies for the justification of the reading of Ff. here; but surely, there it means nothing more than "colour" or "brightness." There may be some better ground for defending the reading *likelihood*, because it corresponds with line 50 above; but Hastings' answer seems to correspond much better with *likelihood*, which is used pretty frequently in Shakespeare. "sign," "evidence." Compare Two Gent. of Verona, v. 2. 43:

These *likelihoods* confirm her flight from hence;

and Othello, i. 3. 108: "these thin habits and poor *likelihoods*."

369. Line 60: For, were he, he had shown it in his looks.
--After this line Q1 insert quite unnecessarily:

Dev. (i.e. Stanley) I pray G. I he be not, I say.

But as Gloucester's next speech begins with the words *I pray* the line is much better omitted.

370. Line 61. --In the old play this incident is thus narrated:

Enter Richard, Catesby, and others, pulling Lord Hastings.

Rich. Come bring him away, let this suffice, thou and that accused sorceresse the mother Queene hath bewitched me, with assistance of that famous strumpet of my Brothers, Shores wife; my withered arme is a sufficient testimony, deny it if thou canst; laie not Shores wife with thee last night?

Hast. That she was in my house my Lord I cannot deny, but not for any such matter. If

Rich. If villain, feedest thou me with ifs and ands, go fetch me a Priest, make a short shrift, and dispatch him quickly. For by the blessing Saint Paul I swear, I will not dine till I see the traitors head. Hazitt, vol. i. pt. 2, p. 80.

And in the Mirror for Magistrates, Hastings is made to say of Richard (st. 71):

I frowning he enters, with so changed cheare,
For myle May had chopped foule Januere;
And looking on me with the goggle eye,
They helted tuske, and furrow'd forehead hye,
His crooked shoulder larde-like set up,
With frothy awes, whose fume he clawde and smpl.
With angry looks that flamed as the fyre;
This gan at last to grunt the crymest syre.

—Vol. ii. p. 298 (edn. 1813)

371. Lines 78-80:

Off with his head! — now, by Saint Paul, I swear
I will not dine until I see the same. —
Love! and Rateliff, look that it be done.

These lines stand thus in Q 1:

Off with his head. Now by Saint Paul,
I will not dine to day I swear,
Untill I see the same, some see it done.

372. Line 80: Love! and Rateliff, look that it be done. — The introduction of *Rateliff* in this scene has occasioned much difficulty to the various editors of Shakespeare; for, as he was represented, in the last scene, as being at Pomfret, and the events there represented are supposed to take place simultaneously with the events in this scene, it is impossible that he could have been in London and Pomfret at the same time. In Q 1 an attempt is made to meet the difficulty. *Rateliff* is not among the characters present in this scene, the only stage-direction at the commencement being: *Entre the Lords to Conneell.* And after line 81 is the stage-direction: *Excunt, mauel Cat, with Ha.* F 1 has *Rateliff's* name distinctly among the characters who enter with Buckingham. It also has after this next line the stage-direction: *Mauel Louell and RATCLIFFE, with the Lord Hastings;* and, in the next scene, after line 20, where Q 1 has: *Enter CATESBY with Hast, head,* F 1 has, after line 21: *Enter LOUELL and RATCLIFFE, with Hastings Head.* It is evident, therefore, that, in the copy from which Q 1 was transcribed, an attempt was made to remedy this oversight on the part of the author. But, as in many other cases of attempted improvements to be found in Q 1, the reviser overlooked one important point; for he left in the next scene, i.e. scene 5, line 17, Gloucester's direction to *Catesby*: "*Catesby* overlooke the wals." For this reason we agree with the Cambridge edd. that it is doing too much violence to the text of our author to try and correct this evident oversight. It is one into which any author, at a time when the change of scene involved no change of scenery, might easily fall. The Clarendon edd. also suggest that one of the players may have doubled *Catesby* and *Rateliff*; but this could scarcely be possible, as in act iv. scene 4 we have *Rateliff* and *Catesby* on the stage at the same time, and speaking to Richard. The fact is, that this is one of those slips on the part of the author which can be easily remedied on the stage, but not where the text is printed entire.

373. Line 81: Stanley did dream the bore did raise his helu. — Q 1 has

Stanley did dreame, the bore did raise his helu.

F. 1: Stanley did dream, the bore did raise our Helmes.

Most modern editors print *raze*, which, for the reasons given in note 331, is a mistake.

374. Line 85:

S. P. 1: Q 1: I have

I have

which most un-

se reason doe

375. Line 86:

257.

356. Lines 91:

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Tobdy

In Q 1 these li-

A s s e

H w do

The alteration

Tobdy, with a

Rateliff (see ab-

2 of this act, li-

doe in Hastings

For an instan-

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377. Line 96:

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note 372.) The

editors prefer

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sion in line 19

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same form of v-

Shakespeare se-

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378. Line 98:

Ff; Q1, have:

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379. Line 100:

looks. — Q 1

reading of F.

The expression

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380. Lines 101:

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times notably

ings says, in T

My padre

Thise bo

Thise sh

374 Line 85: *And I did sew it, and diabin to fly* — See F. 1; Q. 1 has:

But I shan't it, and thid's some fother;

which most modern editors seem to prefer, for what previous person does not appear.

375 Line 86: FOOT-CLOTH *horse*.—See H. Henry VI. note 227.

376 Lines 91, 92:

*As too TRU' MING, how mine enemies
Took at Pomfret bloody were butcher'd.*

In Q. 1 these lines stand:

*A worse triumphing at mine enemies,
How they at Pomfret bloody were but herl.*

The alteration of Q. 1 was evidently made to avoid the *Took*, with a view of getting rid of the difficulty about *Ratcliff* (see above, note 372); but if we refer back to scene 2 of this act, line 105, we shall see that Q. 1 retains *This* also in Hastings's speech.

For an instance of *triumphing* accented on the second syllable, compare Love's Labour's Lost, iv. 3. 33:

So ridest thou triumphing in my woe.

377 Line 96: *Come, come, dispatch; the duke would be at dinner*.—This speech is given in Q. 1 to *Catesby*. (See note 372.) The reading in the text is that of F. 1. Most editors prefer to adopt the reading of Q. 1: *Dispatch, my lord*, in order to avoid the repetition of the same expression in line 104 below, a line omitted by F. 1; but we doubt whether *Ratcliff* would address Hastings as *my lord* at all. In scene 3, according to Q₁, he uses the same form of words: *Come, come, dispatch* (see note 357). Shakespeare seems to have intended to represent his character as that of a ruffian to correspond with his deeds.

378 Line 98: *O momentary grace of wretched men*.—So F. 1; Q₁ have:

O momentary state of wretched men;

an utterly meaningless reading; it is impossible to believe Shakespeare could have written such nonsense as that.

379 Line 100: *Who builds his hope in air of your good looks*.—Q. 1 has "your fair grace;" but we prefer the reading of F. 1, as it avoids the jingle of *air* and *fair*. The expression *in air* of is noticeable. I cannot find any instance of it elsewhere. Johnson quotes Horace "*Nescius auror fallax*," Livy has "*honoris aura*," and there is the very common expression "*aura popularis*."

380 Lines 104-107.—Q₁ omit the incident of Hastings's horse stumbling. It is mentioned in More (p. 75): "Certain is it also, that in the riding toward the tower, the same morning in which he was beheld, his horse twice or thrise stumbled with him almost to the falling, which thing albeit eche man wote well daily happeneth to them to whom in such mischance is toward; yet hath it ben of an olde rite and custome, observed as a token often times notably foregoiing some great misfortune"—Hastings says, in *The Mirror for Magistrates* (st. 57):

*My palfrey in the playnest paved stree,
Thrise lowed his hoines, thrise kneeled on the floor,
Thrise shoud'nt Balam's assel the dreaded towre.*

—Vol. ii. p. 294.

ACT III. SCENE 5.

381 Enter GLOSTER and BUCKINGHAM in RUSTY armour, marvellous ill-favoured.—This is the stage-direction in F. 1; except that they give *rotten* instead of "*rusty* armour." Q₁ have simply: "Enter Duke of Gloucester and Buckingham in armour." "*Rotten* armour" would simply mean armour that was out of repair. Compare *The Mirror for Magistrates* (st. 82):

*In rusty armour as in extreme shift,
They clad themselves, to cloake their dimish drift.*

—Vol. ii. p. 33.

382 Line 1: *As if thou wert distraught and mad with sorrow*.—Compare *Romeo and Juliet*, iv. 3. 49:

Or if I wake, shall I not be distraught, or

383 Lines 5-11.—This speech of Buckingham's is doubly interesting. In the first place it gives us some idea of the conventional tragic actor of the time, whose simple tricks were preserved by tradition down to the time when the Richardsonian booth was a common adjunct to every country fair; secondly, one cannot help being amused at Buckingham's boasting of his capacity for acting to Richard, who was the most consummate actor that ever lived. The difference between them was precisely that between the really great actor and the ranting tragedian of Richardson's booth. Buckingham's acting could deceive no one but himself; but Richard's powers of simulation and dissimulation deceived even his most intimate associates.

384 Line 7: *Trouble and start at wagging of a straw*.—Omitted in Q₁.

385 Line 8: INTENDING *sleep suspicion*.—*Intend* is used in the same sense—"to pretend," "to simulate," below, in this act, scene 7, line 45. Compare *Taming of Shrew*, iv. 1. 206:

*amid this hurly I intend
That all is done in reverent care of her*

386 Lines 10-21.—In this passage the differences between Q. 1 and F. 1 are most difficult to reconcile. The chief discrepancy arises, no doubt, from the attempt made by Q. 1 to set right the mistake there had been made above in scene 5. With regard to the presence of *Ratcliff* both here and at the executions at Pomfret, see note 372. In Q. 1 the passage stands thus:

And both are ready in their offices

To grace my stratagems. Enter MAIOR.

Glo. Here comes the Maior.

Buc. Let me alone to entertaine him. Lo, Maior,

Glo. Looke to the drawbridge there.

Buc. The reason we have sent for you.

Glo. Catesby overboke the wals.

Lad. Harke, I heare a drumme.

Glo. Looke backe, defend thee, here are enemies.

Buc. God and our innocence defend vs. *Enter Catesby with*

Glo. O, O, be quiet, it is Catesby.

As we have already pointed out, Q. 1 does not get rid of the difficulty; for Richard is made to give directions to Catesby before, according to the stage-direction, he has entered on the scene at all. We have followed the version of F. 1, omitting Buckingham's words, *Let me alone to entertain him* (line 14), which are given by most modern

editors who follow Q1. The words seem unnecessary, and may, not improbably, have been added by one of the actors. The object of the dramatist, in this passage, seems to be to represent as much hurry and confusion as is possible. Richard is anxious to convey the impression to the Lord Mayor, that he is under a strong sense of personal danger; and I would suggest that the words (line 10) *Hark, a drum* should be given to Gloster and not to Buckingham.

387. Line 20: *God and our innocence defend and guard us!*—Compare Hamlet's adjuration, I. 4. 39:

Angels and ministers of grace defend us!

The *innocence* of Buckingham and Richard would not be a very reliable defence against any danger.

388. Line 25: *I took him for the pinkest HARMLESS creature.* For this coupling of two adjectives in the superlative and positive degree, compare Merchant of Venice, iii. 2. 295:

The best-conclusion'd and *harmless* spirit;

and see note 248 on that play. Also compare below, line 33: "the covert'st *shelter'd* traitor."

389. Line 26: *That breath'd upon the earth a Christian.*—After this line Q1 insert: *Looke ye my Lo: Mayor*, which, following Capell, we have transferred to line 34, where it seems in place in Buckingham's speech, but certainly is not so here. Gloster's speech is evidently spoken not to the Lord Mayor, but to Ratclif, Lovell and Buckingham.

390. Line 29: *So smooth he DABB'D his rice with show of virtue.* The verb to *dab* is used, in a figurative sense, in only one other passage in Shakespeare, viz. in Lear, where Edgar, disguised as a madman, says, iv. 1. 53: "I cannot *dab* it further." "I cannot keep up my assumed character any further." The substantive *dabbery* is used in a similarly figurative sense, Merry Wives, iv. 2. 186: "She works by charms, by spells, by the figure, and such *dabbery* as this is."

391. Line 34: *That ever liv'd.*—LOOK YOU, MY LORD MAYOR.—These last words were inserted by Capell from the last speech as given in Q1. See note 389 above. It is evident that Buckingham turns round here to speak to the Lord Mayor, and therefore these, or some such words, are almost necessary.

392. Lines 50, 51.—These lines are given to Buckingham in F. 1 as well as the next speech, lines 53-61, which is given in Q. 1, Q. 2 to *Dut*, probably intended for *Duc*.—*Duke*, and in the rest (substantially) to Gloster. We have followed F. 1 in giving lines 50, 51 to Buckingham. They seem entirely out of place as spoken by the Lord Mayor, who ventures, throughout this scene, on no particular condemnation of Hastings. The next speech, lines 52-61, should, it seems to us, be given to Gloster without any hesitation. Buckingham would hardly have dared to talk as if he were, in any respect, the source of supreme authority. The Lord Mayor's speech, lines 62-66, seems certainly addressed to Gloster and not to Buckingham.

393. Line 55: *SOMEWHAT against our MEANING.*—So Q1;

F. 1 have: "*Something* against our *meanings*." If the speech be given to Gloster the reading of Q1, seems preferable.

394. Line 56: *Because, my lord, WE would have had you HEARD.*—The construction here is certainly very irregular, but we cannot follow Keightley in altering *heard* to *hear*, though it is certainly better grammar, any more than we should, in the line above, alter "*have prevented*" into "*hath prevented*," as Pope suggests. Lettsom (quoted by Dyce, note 57, on this passage) suggests, "*we would that you had heard*." Dr. Abbott, in his Shakespeare Grammar, sec. 411, would have us read, "*we would have had you (to have) heard*."

In this line *we* is the reading of Q1; F. 1 have *I*.

395. Line 60: *BUT since you come too late of our intent*—So Q1; F. 1 have "*Which since*."

396. Lines 72-94. For the substance of this speech of Gloster to Buckingham, or rather of the suggestions therein contained, when speaking of the devices of Richard and his party to procure the consent of the people to the deposition of the prince, compare what More says (p. 89): "But the chief thing and the weighty of all that intention, rested in this that they should allege bastardy, either in king Edward himself, or in his children, or both. So that he should seeme disabled to inherit the crowne by the duke of Yorke, and the prince by him. To his bastardy in kynge Edward, sownd openly to the rebuke of the protectours owne mother, which was another to them both: for in that point could be none other colour, but to pretend that his own mother was one admoiteresse which not withstanding to farther this purpose he letted not. but Nathcles he would the point should be lesse and more favorably handled, not even fully plain and directly, but that the matter should be toucht aslope craftely, as though men spared in the point to speke of the truth for feare of his displeasure."

The bastardy of Edward had been alleged previously. One of the counts in the attainder of Clarence, 1478, was that he "falsely and untrue published, that the king was a bastard, and not legitimate to reign" (Stowe, pp. 431, 432). And Commines, *sub anno* 1475, tells how Louis de Creville, a Burgundian, in an interview with Louis XI, "commença à contrefaire le duc de Bourgogne, et à frapper du pied contre terre, et à jurer St. George, et qu'il appelloit le roy d'Angleterre Blanc-borgne, fils d'un archer qui portoit son nom" (Memoires, bk. iv. ch. 8, in Pantheon Littéraire, Choix de Chroniques et Memoires, 1836, p. 102). This is altered in the old English translation.

397. Lines 76-79: *Tell them how Edward put to death a citizen, &c.*—This refers to the execution of one *Burdet*, not—as Gray gives the name—*Walker*. All that More says (p. 106) is "as though *Burdet* were forgotten, that was for a word spoken in hast, cruelly behelded, by the misconstraining of the lawes of thys realme for the princes pleasure." But Hall adds (p. 369): "This *Burdet* was a mar-shant dwelling in Chepesyd at y^e signe of y^e crowne which now is y^e signe of y^e flowre de luse ouer against soper lane: This man merely in y^e ruttlyng tyne of kynge

Edward y^e III, would make h^e h^e house; h^e by construe^r come of the m^o hours, h^e quattered in C

398. Lines 80-81. Edward IV was purporting to be presented to the Rot. Par. v

399. Lines 82-84. According to the Regent of France purpose to see (vol. xiv. p. 133)

400. Lines 100-101. Look f

Printed in Q1. talily does not intended for p

401. Lines 102-103. Go, Le [T

Doctor Shant, More speaks of of the August 2nd preachers, false then term

402. Line 104. of the wards of this interesting will be found in It took it, name came over with William Rufus Robert Fitzwater to ravish. Fit was partly des by the king. was fighting of that the king earnest request the royal favor castle appears Fitzwater fam fire, and was r on whose death the possession residence to R was in Baynare agreement was helged heir to of Wales, being that Edward I be crowned at

Edward 5th III, his rage, saied, to his towne some that he would make hym in heritor of ye crowne, meaning hys awne house; but these wordes king Edward made to be misconstrued, & interpreted that *Burdet* meant the crowne of the realme; wherefore within lesse space then an houre, he was apprehended, laded, drawn and quartered in Chepesyde."

399. Lines 80-81. These and other accusations against Edward IV. were embodied in an extraordinary petition, purporting to come from the Lords and Commons, which was presented by Buckingham; it may still be read in the Ed. Par. vi. 240, 241.

399. Lines 80-90. There was no ground for this accusation. According to William of Winchester, York, who was Bishop of France at that time, came over to England on purpose to see his wife. See Risdon's note, Var. Ed. vol. xix. p. 133.

400. Lines 101, 102:

*Up; and towards three or four o'clock
Look for the news that the Guildhall affords.*

Printed in Q₁, as if it were prose. The first line certainly does not scan; and both read more as if they were intended for prose than verse.

401. Lines 103, 104:

*Go, Lovel, with all speed to DOCTOR SHAW,—
[To Catesby.] Go thou to FRIAR PENNER.*

Doctor Shaw, or *Shaw*, was brother to the Lord Mayor. More speaks of him (p. 88), "and *freeer Penker* prometteth of the Augustine freers both doctors of divinite, both gret prechers, both of more learning then vertue, of more fame then learning."

402. Line 105: *Baynard's Castle* gave its name to one of the wards of the City of London. A long account of this interesting castle, the scene of many historic events, will be found in Stow's Survey of London, 1633 (pp. 56-61). It took its name from one *Baynard*, a nobleman, who came over with the Conqueror, and died in the reign of William Rufus. In the reign of John it belonged to one Robert Fitzwater, whose daughter, Matilda, the king tried to ravish. Fitzwater was banished, and Baynard's Castle was partly destroyed in the year 1214, being "spoiled" by the king. When John was in France, Fitzwater, who was fighting on the French side, so distinguished himself that the king remarked his great courage; and, at the earnest request of some of his friends, he was restored to the royal favour and to his possessions in England. The castle appears to have passed out of the possession of the Fitzwater family. In 1428 it was entirely destroyed by fire, and was rebuilt by Humphrey, Duke of Gloucester; on whose death, 1446, while under attainder, it came into the possession of Henry VI., and was given by him as a residence to Richard, Duke of York. It appears that it was in Baynard's Castle that York was residing when the agreement was made with Henry by which he was acknowledged heir to the throne, Henry's own son, the Prince of Wales, being then disinherited. It was from here also that Edward IV. set out in procession, when he went to be crowned at Westminster, and it was here that Richard

himself accepted the crown—as is represented in scene 7 of this act. Henry VII. restored the castle in 1501, and resided there for some time. Mary, daughter of Henry VIII., also resided there, after the unsuccessful attempt of Lady Jane Grey on the throne, and it was there that, in 1553, she was declared queen. *Baynard's Castle* was totally destroyed in the Great Fire, 1666. In Smith's Description of England (1688), in the Bird's Eye View of London, plate 28 (Reprint, 1879), the castle is figured on the bank of the River, in a straight line with the west end of St. Paul's; and in Norden's Plan of London (1693), prefixed to Harrison's Description of England (Reprint, New Shak. Soc.), it is seen marked between Paul's Wharf and Blackfriars.

403. Line 108: *And to give NOTICE that no MANNER person.—Notice* is the reading of Q₁, in order to avoid the repetition of *order* (see line 106 above), which is the reading of F₁. Chaucer has in *The Wife of Bath's Tale* (line 6709), *maner time* = "manner of time."

Lo, in *Notice maner time* is Dante's *Lo*.

Wherever Shakespeare uses the phrase *manner of men*, e.g. 1. Henry VI. 1. 3. 74, 1. Henry IV. ii. 4. 323, 462, As You Like It, iii. 2. 216, he never omits the preposition; but for a similar elliptical construction, compare 1. Henry VI. 1. 2. 101.

ACT III. SCENE 6.

404. This scene only consists of fourteen lines, yet in those fourteen lines there are no less than fourteen differences between Q₁ and F₁. Many of these are unimportant, and only one, that in line 10, is decidedly in favour of Q₁; yet the Cambridge edd. religiously adopt the readings of Q₁ all through; and, in one case, lines 10, 11.

Who who's so gross,
That cannot see this palpable device?

which is the reading of F₁, they reject the reading of Q₁. "That *seeth not*," and, rather than adopt the very simple reading of F₁, which suits both sense and metre, they print a conjecture of their own "That *seeth not*." Surely prejudice could go no further than this.

405. Line 1.—This indictment, according to More, was a proclamation made by a herald through the city immediately after dinner on the day of Hastings' execution. The speech in the text was probably suggested by the following passage in More (p. 81): "Now was this proclamation made within ii. houres after that he was beheaded, and it was so curiously indited, and so fair written in parchment in so wel a set hande, and therewith of it self so long a processe, that everi child might wet percelne, that it was prepared before. For at the time betwene his death and the proclaiming could scant have suffised vnto the bare wryting alone, all had it bene but in paper and scribled forth in hast at adventure."

406. Line 10: *Here's a good world the while! Why, who's so gross.*—This is the reading of Q₁, which, in this case, is preferable to that of F₁, "Who is so gross?" though in the very next line the difference is in favour of F₁. (see note 40)

407. Line 12: *Yet who so bold but says he sees it not!*

—Q 1 reads: "who so blind." The Clarendon Press edd. explain the reading of Q 1: "Who's so blind to the danger of observing it." We confess that the reading of F 1 seems to us much preferable; the meaning being "who has courage enough to admit that he does see it."

ACT III. SCENE 7.

408. Lines 5, 6:

*I did, with his consent with Lady Lucy,
And his consent by deputy in France.*

These two lines are omitted in Q 1. The *pre-contract* with Lady Elizabeth Lucy is alluded to by More (pp. 96, 97), in which he says that the Duchess of York being opposed to the king's marriage with Elizabeth Grey alleged that he was *pre-contracted* to "one dame Elizabeth Lucy," but that the said Elizabeth Lucy having been sent for and questioned declared that no *pre-contract* had ever existed between them, although she acknowledged that Edward had got her with child. In the address presented by Buckingham, which was afterwards embodied in an Act of Parliament already alluded to (see above, note 398), the name of the person to whom Edward was said to have been *pre-contracted* was "Dunne Eleanor Butteler, daughter of the old Earl of Shrewsbury." See Lingard, vol. iv. p. 235, who gives his authority in a foot-note "Rot. Parl. vi. 20, 21;" adding that the very existence of this person has been called in question; but she appears to have been the first-born of the second marriage of the Earl of Shrewsbury with the daughter of Beauchamp, Earl of Warwick, and widow of Sir Thomas Butteler, Lord Sudeley. It is worth remarking that in Heywood, 1 Edward IV., King Edward defends his choice of Lady Grey on the ground that he ought to marry an English woman rather than a foreigner (Works, vol. 1. p. 5). Although the duchess alludes to the accusation against the mother of Elizabeth, the Duchess of Bedford, of having practised enchantments in order to bring about the marriage, there is no mention of the *pre-contract* to Lady Lucy or any other English lady. As to Edward's being *contracted by deputy to the Lady Bona*, daughter of the Duke of Savoy, and sister to the Queen of Louis XI., there seems to have been more truth in this allegation. All the chroniclers state that, at the time Edward was secretly married to Elizabeth, Warwick had already succeeded in obtaining Louis's consent to the marriage of the *Lady Bona*; and that the King-maker was justly offended at finding that his royal master had made a fool of him in that matter.

409. Line 8: *And his enforcement of the city wares.*—Omitted in Q₁, as also line 11 below. The omissions in this speech of Buckingham's in Q₁ are peculiar, and one is inclined to suspect that they were made out of reverence to the feelings of Elizabeth. The allegations made against Edward were very similar to those made with more truth against Henry VIII. He, it will be remembered, pronounced, *ex cathedra*, his own marriage with Anne Bullen to be null and void on account of his former cohabitation with her sister; and, by the same decree, he had, necessarily, bastardized Elizabeth, so that he dramatically would here be treading upon very delicate

ground. One can quite imagine that those in the audience, not possessed of a fanatical reverence for the King of Many Wives, might have taken up some of these lines rather markedly.

410. Line 21: *THEY SPAKE not a word.*—Q₁ omits this sentence.

411. Line 25: *But, like dumb STATUES or BREATHING STONES*—Q₁, Ff. read *statues*. (See II Henry VI. note 180.) *Breathing* is the reading of Q 1, Q 2, Ff. The rest of the old copies have *breathlesse*, a reading which some editors prefer; while others substitute *unbreathing*, which was Rowe's conjecture. There is no necessity for altering the text; the meaning being that they stood still as *stone*, although they were *breathing* human beings. The contrast between the "*dumb statues*" and the "*breathing stones*" is more poetical than the somewhat tautologous reading of the later Q₁.

412. Line 29: *His answer was, the people were not USED.*—*Used* is not elided in F 1, probably intentionally, for the sake of the double ending.

413. Line 30: *To be spoke to, but by the RECORDER*—Both Q 1 and F 1 have a *variant* after *to*, which Dyce omits, and, following Walker, places an accent on the first syllable of *recorder*; but the pronunciation of *recorder*, according to Dyce's arrangement, as a cretic or amphimacer (—), would involve placing an accent on the last syllable of that word, which is very awkward. The *variant* in the old copies indicates a pause, by means of which, it will be seen that the verse can be spoken rhythmically, preserving at the same time the usual pronunciation of *recorder*. Of course Pope's obvious emendation, "*except by the recorder*," gets rid of all difficulty. It may be that the sentence is somewhat elliptical, and that what Buckingham means to say is that the people were not accustomed to be spoken to *directly*, but only through the *recorder*. The person fulfilling this office at the time was Thomas Fitzwilliam. The office of *recorder* is now that of a judge; and he must be a barrister of at least five years' standing. In former times it would seem that the recorder did all the talking for the corporation, a task which, nowadays, it is to be feared, he would find rather laborious. In a scarce and amusing work called *The Itinerant* (1817) we find the following passage referring to this word: "Now, you know, Mr. Romney, the recorder, is supposed not to be a fool; and as it is necessary amongst the body corporate to have one man of common sense, the laws of the country (knowing their general deficiency) place a *recorder* to take care that no flagrant errors are committed; who acts just as a show-man does with his puppets—he moves the wires, and makes all their speeches" (vol. ii. p. 291).

414. Line 37: *And thus I took the advantage of those few*—(omitted in Q₁)

415. Line 43: *No, by my troth, my lord.*—(omitted in Ff)

416. Lines 45-51. The way in which Buckingham assumes the lead here is rather amusing. He is delighted with the success of his powers of acting, of which he was so proud. (See above, p. 6-7.) We can imagine Clowster looking at him with a sly, sarcastic smile, amused at his

in attempting to play the leading spirit, and knowing well that neither Buckingham, nor anyone else, could give him lessons in hypocrisy. At the same time it is quite possible that Richard seriously resented Buckingham's want of tact at this point, in pretending to order him about, and in making it appear as if he was the commanding spirit and not Gloucester.

417 Line 49: *For on that which I'll make a holy assent*—*Ground* is here the same as what was called *an assent*. *Descent* does not necessarily mean "variation," as it is generally explained. See Two Gent. note 21.

418 Line 53: *Play the maid's part, still answer me, I take it*—Compare *Passionate Pilgrim*, 339, 340:
Have you not heard I would full oft,
A woman's way doth stand for thought?

Byron has utilized this common satire on the value of a woman's way, in the well-known line in Don Juan:
And whispering "I will ne'er consent"
—C. I. 1813, xvii.

419 Line 54: *No doubt we'll bring it to a happy end*—So Q₁; F₁ have "*we bring*."

420 Line 56: *If I please, my lord, I have attendance here*. This phrase is only used by Shakespeare in two other places—in II. Henry VI 1.3.174: "*I doaw'd attendance on his will*;" and Henry VIII, v. 2. 21.
To dance attendance on the lordships' pleasures.

421 Line 58: *Now, Catesby, what says your lord to my desire?*—Here we have an instance of a superfluous syllable at the beginning of a line. This is the reading of F₁; Q₁ have:
I care he will, how now Catesby,
What says your lord?

which the Cambridge ed. adopt, arranging it thus:

I care he will,
How now, Catesby, what says your lord?

422 Line 67: *In deep designs and matters of great moment*—So Q₁; F₁ have:

In deep designs, in matters of great moment

423 Line 72: *He is not rolling on a lewd day-bed*.—Both Q₁ and F₁ have "*rolling*." It would seem that *roll* and *roll* are very closely connected. Skelton says of *roll*: "The older sense was prob. to 'doze,' to sleep, hence to 'loose over the fire, to lounge about." It appears to be a more derivative of *roll*, i. e. to sing to sleep." But that they were distinct words, in Shakespeare's time, would appear from the fact that he uses *roll*, in its old sense, in four passages, of which we give an example below; and he only uses *roll* in two passages—in Troilus and Cressida 1.4.162:

The king, Achilles, on his press, bed roll,

and Othello, iv. 1. 113: "So hangs, and *roll* and weeps upon me." In both these places in the old copies it is *roll*, *roll*. *Roll*, in its ordinary sense, is used in Midsummer Night's Dream, ii. 1. 254:

Roll in these flowers with a *roll*—*roll* delight.

Palsgrave, 1539, gives: "*I roll* one about the ears." He also gives: "*I roll* on my arm." Barrett, 1573, does not use *roll* at all, nor the verb *to roll*, but only *rolling*,

which he translates by "lagging." Fluclidus, da, dum Plin. Flache, Passe." Minshien, 1591, gives: "to *roll* as the nurse doth her child." *Roll* he does not give at all. Sherwood, in his English dictionary appended to Cotgrave (1650), gives "To *roll* (or lence on). *Succumber sui*;" and under "*Tenu la teste sur bracceller*," "To *roll* a head." Cotgrave also gives "*Assoph*—To lay, bring, or *roll*, asleep;" and under "*Miquarder*—To *roll*, fiddle, dandle, cheereish, wantonize, make much, or make a wanton, of." It is in this latter sense, perhaps, that Chaucer uses *roll* in The Merchant's Tale (line 1907):

The *roll* here, he kisseth here ful oft.

But I can find no instance of *roll*, in this sense, being used intransitively, nor of the word *roll* being printed *roll*. It is possible, therefore, that *roll* might be the right reading here in the sense of "wantoning." We have followed Byce and most modern editors, however, in adopting Pope's emendation *rolling*. *Roll* here is the reading of Q₁, and is preferable to that of F₁, *roll*, which looks like a gloss. Shakespeare uses *roll* in Twelfth Night, ii. 5. 54: "having come from a *roll*," where I have left Olivia sleeping," where it means a couch, or sofa, on which the afternoon nap was generally taken. Speaking of Achilles, in the Iron Age (v. 1), Heywood says:

Here doth his Cushes and smarted his head,
To tumble with her on a soft day-bed.

—Works, vol. iii. p. 415.

424 Line 76: *Not sleeping, to engross his idle body*.—Dr. Aldis Wright quotes from Harrison's Description of England (Reprint New Shak. Soc. p. 142): "they far exceed vs in our much and distemperate gourmandize, and so engrosse their bodies that diverse of them doo oft become vniud to any other purpose than to spend their times in large tabling and be-lie cheere." Harrison is speaking of Scotchmen, though his description could have had little general application to that hardy nation. Cotgrave gives under "*Engrossie* . . . to fatten, or batten apace."

425 Line 79: *Take on himself the sovereignty thereof*.—So Q₁; F₁ have "Take on his *oyntee*."

426 Line 80: *But, sure, I . . . we shall not win him to it*—Byce adopts Collier's suggestion "*save I fear*," and quotes from The Merchant of Venice, v. 1. 396, 397:

I'd fear no other thing;

So were as keeping safe Neris's ring;

there seems no necessity for altering the text.

427 Lines 82, 83:

I fear he will; here Catesby comes again;

Your, Catesby, what says his grace?

So F₁; Q₁ 1, followed by other Quartos, has

I fear he will

How now, Catesby, what says your grace?

428 Line 93: *heads*. Many persons forget the real meaning of this word *head*, which is a "pay-off;" see Two Gent. note 4.

429 Lines 95, 99:

And see, a hawk of passage in his hand,

True ornaments to know a lady man.

These two lines are omitted in Q4.; FF. have *ornaments*, referring to the two bishops as well as the prayer-book. Dyce prefers to read *ornament*, which would make it refer to the prayer-book only.

430. Line 101: *Lend favourable EAR to our REQUEST.*—Q4. have *ears*; FF. have *requests*.

431. Line 105: *I RATHER do beseech you pardon me.*—This is the reading of Q4.; FF. have:

I do beseech your grace to pardon me.

Below, in line 108, Gloucester calls Buckingham *your grace*; but the reading of Q4. seems preferable here.

432. Line 120: *Your state of fortune and your due of birth.*—Omitted by Q4.

433. Line 125: *THIS noble isle doth want HER proper limbs.*—So Q4.; FF. have “The noble isle;” also read “his instead of her here, and below, in lines 126 and 127.

434. Lines 127, 128:

*Her royal stock GRAFT with ignoble plants,
And almost SHOULDER'D IN the swallowing gulf.*

The first of these lines is omitted by Q4. Compare II. Henry VI. iii. 2. 213, 214:

and noble stock
Was grafted with crab-tree slip.

Graft is the participle of the verb *to graft*, French *greffer*, English *graft*, from which the modern verb *to graft* has been formed, just as the verb *to hoist* is formed from the verb *to hoise*. Various emendations have been suggested for the word *shoulder'd*. Johnson suggested *smouldered* “*smothered*;” but there is no necessity for altering the text. The expression is quite intelligible and very graphic, the meaning being “pushed into,” as a person pushes another with his shoulders. *In* is frequently used for *into*. Compare Sonnet cxii. 9:

In so profound abyss I throw all care;

and *Tempest*, ii. 2. 5: “pitch me *in* the mire.” We find *to shoulder*, in the same sense, in I. Henry VI. iv. 1. 189:

This shouldering of each other in the court,

the only other place in which Shakespeare uses it.

435. Line 129: *Of DARK forgetfulness and DEEP oblivion.*—Q4. read *blind* for *dark*, and *dark* for *deep*, which most editors prefer; but surely the epithet *blind* is somewhat out of place.

436. Line 130: *It'hich to RECURE.*—Shakespeare uses the verb *to recure* in *Venus and Adonis*, 465:

A smile recures the wounding of a frown;

and in *Sonnet* xlv. 9:

Until life's composition be recur'd.

Some commentators explain it as “to recover,” but that is hardly an accurate explanation. It means “to make well again.” We have *recure*, in this sense, used substantively in Lilly’s *Endymion*, ii. 1: “fall into a disease without all *recure*” (*Works*, vol. I. p. 21). Chapman also uses it in the *Argument* to *Iliad*, book v., speaking of the wounded Mars: “Mars is *recur'd* by Peon.” Compare *unrecured* in Lilly’s *Ancient Ballads and Broad-sides* (1870): “*O curcured sore!*” (p. 28).

437. Line 135: *But as SUCCESSIVELY, from blood to blood.*—Compare II. Henry IV. iv. 5. 202:

So thou the garland wear'st successively.

438. Line 136: *Your right of birth, your EMPERY, your own.*—Compare *Cymbeline*, i. 6. 119, 120:

*A lady
So fair and fusten'd to an empery.*

439. Lines 144–153.—These lines are omitted in Q4.; but they are certainly necessary. They explain the opening sentences of the speech, and give a finish to Gloucester’s hypocrisy. They are lines which scarcely any actor would wish to omit.

440. Line 150: *I CHECK'D my friends.*—*Check'd* here means “rebuked.” Compare II. Henry IV. iii. 1. 68:

Then check'd and rated by Northumberland.

441. Line 168: *the STEALING hours of time.*—Compare *Hamlet*, v. 1. 79: “age, with his *stealing* steps;” and *Comedy of Errors*, iv. 2. 60: “Time comes *stealing* on.”

442. Line 184: *A care-craz'd mother to a many sons.*—This is the reading of FF.; Q4. read “of a many children.” Elizabeth Woodville had only three children, a daughter and two sons, when Edward married her. The sons were the chief objects of hatred and envy on the part of Edward’s own family and partisans. For the expression *a many* compare *Merchant of Venice*, iii. 5. 73: “*a many* fools.”

443. Lines 185, 186:

*A beauty-waning and distressed widow,
Even in the afternoon of her best days.*

This personal abuse of Elizabeth, on the part of Buckingham, is essentially mean. She could not be said to be *in the afternoon of her best days*, considering that she was only twenty-seven when she married Edward, and bore him no less than seven children.

444. Line 189: *To base declension and loath'd BIGAMY.*

Bigamy is said to have been defined by the second Council of Lyons, 1274, as consisting in either marrying two virgins or a widow. Certainly this is not the canon law of the Church of Rome at present; as the nuptial benediction is not refused in the case where the husband is marrying for the second time, but only in the case where the bride is a widow. But this refusal does not affect the validity or sanctity of the marriage in the eyes of the Church. In the time of Edward IV., however, it was considered *bigamy* to marry a widow; and More, who was copied by the other chroniclers, gives it as one of the arguments used by the Duchess of York to her son to dissuade him from his marriage with Elizabeth.

445. Lines 192–194:

*More bitterly could I EXPOSTULATE,
Save that, for reverence to some alive,
I give a sparing limit to my tongue.*

Dr. Aldis Wright explains *expostulate* “to set forth in detail;” and quotes the well-known passage in *Hamlet*, ii. 2. 86, 87:

to expostulate

What majesty should be.

There is no doubt that sense; but Buckingham p. on the alleged by considering that he remem- mer. See above

446. Line 206. *born.*—Omitted

447. Line 213. —So Q4. and FF. more modern I. xv. lib. I. of P. following: “In commendable, The Merchant Who

448. Line 214. —So Q4.; F. I. *what they*

449. Lines 215. —*Coar, edit. (Q4. O.)*

So Q4.; FF. on line 220. The name of God a is a pity to lose Gloucester’s rebuk

450. Line 220. —*men, and (Citi- altered the sta in order to ma off the stage.*

If they were al ingham and C would have no lines 224–226

451. Line 224. —FF. have the sa

452. Line 247. —*friends*—So Q4.

453. Johnson third act; an i acts sufficient f for Dorset to scene seems in know the prin act, their lives as the opening much consider part of this play

454. Line 1. —*Plantagenet*,—Plantagenet, w

There is no doubt that the word is frequently used in that sense; but surely here it means "to remonstrate." Buckingham probably means that he is about to touch on the alleged illegitimacy of Edward, but is restrained by considerations both for Richard and his mother; and that he remembered the caution given him by the former. See above, iii. 5, 33, 94.

446 Line 202: *Refuse not, mighty lord, this proffer'd love.* Omitted by Q₁.

447 Line 213: *equally*. This is the reading of the first six Q₁ and F. 1; the other Ff. and Q. 7, Q. 8 have the more modern form *equally*. At the beginning of chap. xx lib. i. of Pittenham's *Arte of English Poesie* is the following: "In enerie degree and sort of men vertue is commendable, but not *equally*" (Reprint, 1811, p. 349). In the *Merchant of Venice*, iii. 4, 13, the reading of F. 1 is:

Whose soles do bear an *egall* yoke of love.

448 Line 214: *Yet WHETHER you accept our suit or no.* So Q₁; F. 1 has *Yet WHER* (the contracted form of *whether*.)

449 Lines 219, 220:

*Come, citizens: ZOZIMS, I'll entreat no more,
Gho. O, do not swear, my lord of Buckingham.*

So Q₁; Ff. omit *zounds* and consequently the whole of line 220. The omission was made on account of the act of James I, so often referred to, against the use of the name of God and profane swearing on the stage. But it is a pity to lose such an admirable touch of hypocrisy as Gloucester's rebuke of Buckingham.

450 Line 220: *EXIT Buckingham; the Mayor, Aldermen, and Citizens are following him.* We have slightly altered the stage direction here, and below, in line 224, in order to make it clear that all the citizens do not go off the stage. In fact they scarcely have time to do that, if they were all to go off, and then to return with Buckingham and Catesby after line 226 below. Gloucester would have no time to speak to after Catesby's exit. See lines 224-226.

451 Line 224: *I am not made of STONE.* So Pope; Q₁, Ff. have the same mistake, *stones*.

452 Line 247: *Farewell, good cousin; farewell, gentle friends.* So Q₁; Ff. have "my *cousins*."

ACT IV. SCENE I.

453 Johnson proposed to include this scene in the third act; an interval would thus be left between the acts sufficient for the coronation to have taken place and for Dorset to have made his escape to Brittany. The scene seems inserted for little purpose except to make known the princes' imprisonment, and as, in this fourth act, their lives are ended, it seems best to leave this scene as the opening one. As Mr. Daniel observes, there is not much consideration of the natural duration of time in any part of this play.

454 Line 1: *Duch. Who meets us here?—my NIECE Plantagenet, Clarence's daughter, the Lady Margaret Plantagenet, was the Duchess of York's granddaughter,*

and in this sense, as pointed out in the foot-note, the word *niece* is here used. Compare *Othello*, I. I. 112, and *Marlowe, Dido Queen of Carthage*, act ii.:

Venus. Sleep, my sweet nephew, in these cooling shades.

—Works, p. 259.

where *Venus* is addressing Æneas' son *Ascanius*. *Niece* and *nephew* were not confined in meaning to one relationship, but were used of several. See *Two Gent. of Verona*, note 91, *King John*, note 108, and note 242 *supra*, on the use of *cousin*. In the Authorized Version of the Bible *nephew* always means grandson.

455 Line 4: *to greet the tender PRINCES.*—We have adopted Theobald's emendation. Ff. read *prince*, but wrongly, as line 10 shows.

456 Line 30: *O Dorset, speak not to me, get thee HENCE!* So Q₁; Ff. have *gone* instead of *hence*. Dorset was one of those who raised forces in the west of England when the quarrel broke out between Buckingham and Richard. The floods of the Severn prevented a junction between them and the Welshmen; and many fled to Brittany, among them Dorset, and Elizabeth's brother, Edward Woodville (see Hall, p. 393).

457 Lines 55, 56:

*A COCKATRICE hast thou hatch'd to the world,
Whose unavoided eye is murderous.*

There are many allusions to the fatal quality of the glance of this legendary serpent, which was called indifferently by the names *cockatrice* and *basilisk*. See II. *Henry VI* note 185; and compare III. *Henry VI*, iii. 2. 187; *Romeo and Juliet*, iii. 2. 47; *Locrine*, 540.

458. Line 59: *the inclisive VERGE.*—Compare *Richard II* ii. 1. 102; where John of Gamut, speaking of the crown, says:

And yet, incaged in so small a verge;

and for the technical sense of the word *verge*, see note 120 on that passage.

459 Line 79: *EVEN IN so short a SPACE.*—So Q₁; Ff. have "If *ithin* so short a *time*."

460 Line 82: *Which EVER SINCE hath KEPT mine eyes from rest.* We have followed the reading of Q₁; Ff. have "hitherto hath held."

461. Lines 83-85:

*For never yet one hour in his bed
HAVE I ENJOY'D the golden dew of sleep,
But HAVE BEEN WAKED BY his timorous dreams.*

Lines 84, 85 are from Q₁. F. 1 reads instead:

*Did I enjoy the golden dew of sleep,
But with his timorous dreams was still awak'd.*

More says that, after the murder of the princes, Richard "never hadde quiet in his minde, hee never thought himself sure. . . . he toke III rest a nightes, lay long wakyng and mysing, sore weried with care and watch, rather slumbrd than slept, troubled wyth fearful dreames," &c. (p. 133, 134).

462. Line 89: *No more than FROM my soul I mourn for yours.*—So Q₁; Ff. read *with*.

463. Line 90: *Farewell, thou woeful welcomer of glory!*

Ff. give this speech to Dorset. In the Cambridge Ed. the note says that Qq. give *Qu* as the name of the speaker (*i. e. Queen Eliz.*). But Q. 1 certainly has *Dor* as the prefix. We follow most editors in giving it to Queen Elizabeth, since the next speech, which is an answer to this, is plainly addressed to her.

464. Line 94: *Go thou to sanctuary, good thoughts possess thee!*—So Qq. Ff. have

Go thou to Sanctuarie, and good thoughts possesse thee. and both Dyce and the Cambridge edd. retain this. But the additional syllable destroys the euphony of the line, and we have accordingly rejected it.

465. Lines 98-104 are omitted in Qq. No doubt they were marked for omission in the theatre copy from which Q. 1, in all probability, was partly printed.

ACT IV. SCENE 2.

466. Ff. include Ratcliff and Lovel among the persons present in this scene, and, though they have nothing to say, we have retained them; as it seems likely that they, being the King's favourites, were intended to accompany him.

467. Lines 8, 9:

*Ah, Buckingham, now do I PLAY the TOUCH,
To try if thou be current gold indeed.*

The meaning is "act or play the part of the touchstone." *Touch*, with this meaning, occurs in Ralph Roister Doister, ii. 2:

But yonder cometh forth a wench or a lad:
If he have not one Lombard's touch, my luck is bad.
—Dowdley, iii. 8.

Compare, also, A Warning for Fair Women, 1599, act ii.:

now the Loure is come
To put your love unto the touch, to try
If it be current, or hat counterfeit.
—School of Shakspeare, ii. 159.

Concerning "the stone, which they call in Latin *cuticula*," Pfluy writes (Nat. Hist. bk. xxxiii. ch. 8), "all the sort of them are but small. . . . By means of these touchstones, our cunning and expert mine-masters, if they touch any ore of these metalls, which with a pickax or file they have gotten forth of the veine in the mine, will tell you by and by how much gold there is in it, how much silver or brasse," &c. (Holland's Translation, ii. p. 478). The Clarendon Press edition notes, from King's Natural History of Gems (p. 153), the statement that the present touchstone is a black jasper, the best pieces of which come from India. It seems to have been sometimes reckoned among precious stones.

468. Line 27: *The King is as angry; see, he quans his lip.*—Hall (p. 421) says, "when he stode musing he woulde byte and chaw besely his nether lippe, as who sayd, that his fyerce nature in his cruel body alwaies chafed, sturred and was neuer ynquiete."

469. Lines 46-48:

*How now! what news with you?
Stan. My lord, I hear*

*The Marquess Dorset's fled beyond the seas
To Richmond, in those parts where he abides.*

In the old copies this passage is printed in a very confused manner. Q. 1 reads:

*How now, what newes with you?
Dorset. My Lord, I heare the Marques Dorset
Is fled to Richmond, in those partes beyond the seas where he abides.*

F. 1 has:

*How now, Lord Stanley, what's the newes?
Stanley. Know my loving Lord, the Marquesse Dorset
As I heare, is fled to Richmond,
In the parts where he abides.*

Various arrangements have been made of these lines. Those who adopt the reading of Q. 1 arrange them thus:

*How now! what news with you?
Stanley. My lord, I hear the Marquess Dorset's fled
To Richmond in those parts beyond the seas
Where he abides.*

Those who adhere to the reading of F. 1 thus:

*How now, Lord Stanley? what's the news?
Stanley. Know, my loving lord
The Marquess Dorset, as I hear, is fled
To Richmond in the parts where he abides.*

The arrangement in our text is made up partly from Q. 1, and partly from F. 1, and has the advantage of avoiding the two broken lines; perhaps, if anything, to make the sense a little clearer.

The whole of the rest of this scene is, from a dramatic point of view, one of the most effective portions of the play. It exhibits the wonderfully versatile power of Richard's mind. Though he makes no answer to Stanley, he hears perfectly well the message he has brought; but he takes no ostensible notice of it till he repeats the substance of it to Buckingham, below, in line 84. The course of thought he was before pursuing—namely, how to get rid of all other claimants to the throne, and to make his usurped position sure—he still continues in his mind, putting aside the question of Dorset's escape for after consideration. In the course of the next two or three minutes he has formed his plans by which every he proposes to secure his throne, as he thinks, against every possible contingency. The concentration of his mind, which enables him to come to such a rapid decision, is craftily concealed under the guise of an abstraction which the unwary might mistake for inattention or indifference.

470. Line 49: *Come hither, Catesby.* [Stanley retires.] *Rumour it abroad.*—The Cambridge edd. were the first to insert in the text a stage-direction (*Stanley's apart*) after Stanley's speech, which renders it easier for the reader to understand how it is Richard can convey his secret instructions to Catesby and to Tyrrel without any fear of being overheard. We have placed a similar stage-direction a little further on, as in the text, because it is probable that Stanley would not retire at once after delivering his message; but he would do so, naturally, when he saw the King call Catesby to him, as if wishing to speak to him apart. Our text, as usual, follows F. 1. Q. 1 reads:

*King. Catesby. Cat. My Lord.
King. Rumour it abroad
That Anne my wife &c.*

471. Line 54: *The boy is foolish, and I fear not him.*—The

boy is Edward (see note 4). manner of Sherrin (22). Henry's he lay "almo [the] first yere out of al copar he could not p. 490; copied

472. Line 55. Comedy of Errors

473. Line 60. *no, my lord.*

474. Line 57. the reading of

Tyr. To King. S.

Tyr. Ye

The two addi more repetitio

475. Line 58. *in. So Q1; F*

476. Lines 59. *The earl Which p*

Compare iii. 1. of Hereford w

Thomas of Wessex, and No

and note 7 su his widow (dat

made by Wood Stafford, fifth

mother's estate Hereford, Essex

Buckingham, Buckingham's

Henry VI. not tam limitation

of Edward IV the crown by

Buckingham n p. 387).

Hereford is was pronounced

20) Ff wrong and F. 1 print

477. Lines 98 was doubtless

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478. Lines 99. *How chaw Have told*

This is one of t

boy is Edward Plantagenet, Clarence's son, born in 1470 (see note 4). Richard kept him as a prisoner in "the maner of Sherybton in the countie of York" (Hall, p. 122). Henry VII. transferred him to the Tower, where he lay "almost fro his tender age, that is to saye, fro [the] first yere of the kyng [Henry VII.] to thys. xv. yere, out of al company of mē & sight of beastes, i so much that he could not discernē a Goose from a Capon" (*at supra*, p. 190; copied from Polydore Virgil).

472 Line 57: *It STANDS me much* 1798.—Compare Comedy of Errors, iv. 1. 68:

Consider how it *stands upon* my credit.

473 Line 63: *AY, my lord.*—So Q4; Ff. have *Please you, my lord.*

474 Line 81: *Tyr. I will dispatch it straight.*—This is the reading of Ff.; Q4. have:

Tyr. 'Tis done my gracious lord.

King. Shall we heare from thee Tirrel ere we sleepe?

Tyr. Ye shall my lord.

The two additional lines, as Collier pointed out, are a mere repetition, taken from iii. 1. 188, 189.

475. Line 83: *The hute DEMAND that you did sound me in.*—So Q4; Ff. read *request.*

476 Lines 89, 90:

*Th' carbom of Hereford, and the moveables,
Which you have promised I shall possess.*

Compare iii. 1. 194-196, and note 10 *supra*. The last Earl of Hereford was Humphrey de Bohun, father-in-law of Thomas of Woodstock and Henry IV., earl of Hereford, Essex, and Northampton (see Richard II. notes 4 and 25, and note 7 *supra*), who died in 1377. After the death of his widow (daughter of the Earl of Arundel) a claim was made by Woodstock's daughter Anne, widow of Edmund Stafford, fifth Earl of Stafford, for a share of her grandmother's estate; and Henry V. gave the earldoms of Hereford, Essex, and Northampton, with the dukedom of Buckingham, to her and her son Humphrey Stafford, Buckingham's grandfather (Richard II. note 25, and H. Henry VI. note 8). The claim was confirmed, with certain limitations, by Henry V. (but, after the accession of Edward IV., the earldom of Hereford was vested in the crown by act of parliament. It was to this that Buckingham now laid claim, as the next in blood (Hall, p. 387).

Hereford is printed *Hereford* in More and in Q4, and was pronounced as a dissyllable. (See Richard II. note 24.) Ff. wrongly have *Hertford*. In iii. 1. 195 both Q 1. and F. 1 print *Hereford*.

477 Lines 98-115.—This passage is omitted in Ff. It was doubtless "cut" in the theatre copy from which F 1. was printed; but its omission would deprive the representative of Richard of a very effective bit of acting. In most of the instances of a passage struck out, it is in Q4. that the omission occurs.

478 Lines 99, 100:

*How chance the prophet could not at that time
Have told me, I BEING BY, that I should kill him!*

This is one of the many discrepancies between the present

play and H. and III. Henry VI. Richard is not one of the persons present in the scene (iv. 6) in III. Henry VI., nor indeed was he at court at the time of Henry's restoration.

479. Lines 102-106:

When last I was at Exeter,

*The mayor in courtesy show'd me the castle,
And call'd it Rougemont; at which name I started,
Because a bard of Ireland told me once,
I should not live long after I saw Richmond.*

This story is thus related by Abraham Fleming in Holinshed's second edition, on the authority of John Hooker, *alias* Vowel: "King Richard (saith he) came this yere [1483] to the cite [of Exeter], but in verie secret maner, whom the mayor & his brethren in the best maner they could did receive. . . . And during his abode here he went about the cite, & viewed the seat of the same, & at length he came to the castell: and when he understood that it was called Rugemout, suddenic he fell into a dume, and (as one astonied) said; 'Well, I see my daies be not long.' He spake this of a prophetic told him, that when he came once to Richmond he should not long live after" (p. 421). We have here an illustration of the fact remarked upon in note 649 *infra*, that the second edition of Holinshed was the one used by Shakespeare. The *bard of Ireland* seems to be Shakespeare's own invention.

480. Lines 113, 114:

*Because that, like a JACK, thou keep'st the stroke
Betwixt thy begging and my meditation.*

The *Jack*, or *Jack o' the clock*, was a mechanical figure which struck the bell of the clock. Compare Richard II. note 321. The sentence is not plain. Probably the meaning is, "You keep on with the noisy interruption of your requests upon my meditative humour, just as the striking is kept up between the Jack's hammer and the bell."

481. Line 116: *Why, then resolve me whether you will or no.*—So Q4. F. 1, having omitted the previous eighteen lines, alter this to

May it please you to resolve me in my suit.

482. Lines 118, 119:

*Is it even so? rewards he my true service
With such contempt!*

So Q4, excepting that they insert *decepe* before *contempt*. Ff. read:

And is it thus? repays he my deepe service
With such contempt?

483. Lines 120, 121:

*O, let me think on Hastings, and be gone
To BRECKNOCK, while my fearful head is on!*

Brecknock Castle, in South Wales, built by Bernard of Newmarch, was enlarged in the thirteenth century by Humphrey de Bohun, Earl of Hereford, who had married Eleanor de Breos (or Bruce), heiress of the lordship of Brecknock. Buckingham's grandfather required the lordship, along with other portions of the de Bohun inheritance, in Henry V.'s time. (See note 476 *supra*.) It was to this place that the Bishop of Ely was sent after the council at the Tower, and the keep, which is now the most con-

siderable remnant of the castle, was called, after him, Ely Tower.

ACT IV, SCENE 3.

484.—No new scene is marked here in FF, though Qq seem to imply one, and the division is certainly necessary. Even if we are to include the succeeding events in the same day with the foregoing, the time is different, for in sc. 2 line 111, it is morning, whereas line 31 *infra* shows the time now to be evening. But it seems better to suppose an interval between this and the foregoing scene.

More's account of the murder is as follows: "On the morrow he sent him [*i.e.* Tyrrell] to Brakenbury with a letter, by which he was commanded to deliver sir James all the keyes of the Tower for one night. . . . For sir James Tirel denied that thei should be murdered in their beddes. To the execution wherof, he appointed Miles Forest one of the foure that kept them, a fellowe fleshed in murder before time. To him he beseechd one John Dighton his own horsekeeper, a bigbrode square strong knaue. Then al the other being remotted from them, thys Miles Forest and John Dighton, about midnight (the sely children lying in their beddes) came into the chamber, and sodainly lapped them vp among the clothes so be-wrapped them and entangled them keeping down by force the featherbed and pillowes hard vnto their monthes, that within a while smotherd and stifled, their breath failing, the same vp to god their innocent soules" (pp. 129-131). See note 2 *supra*.

485 Line 5: *To do this RUTHLESS piece of butchery.*—So Q 1, Q 2. Q 3 reads:

To do this *ruthfull* piece of butchery,

and the remaining Qq:

To do this *ruthfull* butchery.

while FF have:

To do this piece of *ruthfull* butchery.

486. Line 8: *Hept like two children.* So Q1. FF have "Wept like to children."

487. Line 13: *WHICH in their swinner beauty kiss'd each other.*—So Q1. FF read *and* instead of *which*.

488 Line 21: *Come to me, Tyrrel, soon at AFTER-SUPPER.*—So Q1. FF have *and* instead of *at*. This looks rather like an alteration by someone who had misunderstood the text. For an explanation of *after-supper*, see A Midsummer Night's Dream, note 249.

489 Line 32: *the PROCESS of their death.*—Compare iv. 4. 253, below. Also Hamlet, I. 5. 37, 38:

Is by a forged *process* of my death
Rankly abus'd.

490. Lines 36:

*The son of Clarence have I pent up close;
His daughter moonly have I match'd in marriage.*

On these and the next two lines compare lines 52-55 of the preceding scene. Mr. Daniel points out that the dramatist has crowded all these incidents into an impossibly short space of time, as is his usual habit throughout this play.

491. Line 39: *the Breton Richmond.*—Richmond had taken refuge at the court of the Duke of Brittany when a mere child (see above, note 6); which explains the name Richard here, contemptuously, gives him.

492 Line 43: *Enter CATESBY.*—So Q1. FF have "Enter RATCLIFFE." A similar variety occurs at iii. 4. 80 *supra*.

493 Line 46: *Ely is fled to Richmond.*—So Q1. FF read *Morton* for Ely. It was in October, 1483, when Buckingham, having been deserted by his Welsh forces, became a fugitive, that the *Bishop of Ely* escaped, first to his see of Ely, and thence to Flanders.

ACT IV, SCENE 4.

494. Lines 1, 2:

*So, now prosperity begins to mellow,
And drop into the rotten morth of death.*

Stevens pointed out an imitation of this metaphor in Marston, Antonio and Mellida, part II. act v. scene 1:

now is his fate growne mellow,
Instant to fall into the rotten Jaws
Of chapp-faine death.

—Works, i. 137, 131

495. Lines 15, 16:

*say that RIGHT FOR RIGHT
Hath dimm'd your infant morn to aged night*

Right for right signifies something the same as *measure for measure*; "my *right*, namely vengeance for my son's murder, in return for Edward's *right*, that murder (which was in revenge for Rutland's)". Compare lines 63-65 *infra*. But we cannot give any close interpretation to a phrase used only for the sake of a verbal conceit and a rhyme.

496. Lines 24, 25:

*WHEN didst thou sleep, WHEN such a deed was done?
Q. Mar. When holy Henry died, and my sweet son.*

Line 25 shows that the two *whens* in the foregoing line stand in no need of alteration. F. 2. reads "Why dost thou sleep" and Lettson proposed to alter the second *when* in line 24 to *while*.

497. Line 26: *poor MORTAL LIVING ghost.*—Compare v. 3. 90 *infra*, and Merchant of Venice, ii. 7. 40:

To kiss this shrine, this *mortal* breathing saint.

498 Line 34: *Ah, who hath any cause to mourn but I?*—So Q1. FF have *we* instead of *I*.

499 Line 39: *Tell o'er your woes again by reeking mine.*—So Q1. FF omit this line.

500. Line 41: *I had a HARRY, till a Richard kill'd him.*—Q1. read "I had a *Rick. rd.*" and FF. "I had a *husband*" Capell in his second edition suggested *Henry*. We have adopted the reading proposed by the Cambridge editors which is no doubt right. Compare line 59 *infra*.

501. Line 45: *thou HOLP'ST to kill him.*—There are other examples in Shakespeare of this form of the preterite tense of the verb *help*, which was anciently inflected as a "strong" verb, like *tread*, &c. The past participle *holpen* (formed from *help*, like *molten* from *melt*, &c.) has been

preserved in the prayer-book, in the *Benedictus*. Q 1, Q 2, and F 1 read *hopst*, which was corrected to *hopst* in Q 3 and F 2.

502. Lines 52, 53:

*That excellent gyaunt tyrant of the earth,
That reigns in galled eyes of weeping sons.*

These two lines, which are omitted in Q₁, are reversed in order in Ff. Capell arranged them as in our text. The description of the reign must plainly follow the mention of the "grand tyrant"—a name perhaps suggested by that of the *Grand Turk*. The meaning of line 53 is: "the signs of whose reign are weeping and mourning."

503. Lines 50, 51:

*this CARNAL cur
Preps on the issue of his mother's body.*
Carnal means "fleshy, carnivorous, cannibal"—a sense of the word which is not found elsewhere in Shakespeare.

504. Line 58: *And makes her FEW-FELLOW with others' motto.*—The curious word *few-fellow* is used originally of one who sits in the same pew with another at church, as in Westward for Smelts: "Being one day at church, she made none to her *few-fellow*" (Percy Society Reprint, p. 38). So in *The Man in the Moon*: "He hath not scene the insides of a church these seven yeares, mislese with deuotion to pick a pocket, or pervert some honest man's wife he would on purpose be *pued withall*" (Character of the Retriuer; Percy Soc. Reprint, p. 25). Hence the word comes to mean partner, companion, as in Dekker and Webster, *Northward Ho*: "If he should come before a church-warden, he wd make him *pue-fellow* with a lord's steward at least" (Dekker's Works, vol. iii, p. 19). Dyce quotes from Wilson, *The Coblers Prophecie*, 1594, the following passage: "[Enter Raph and other prisoners with weapons] . . . *Sat*: . . . what are these? *Raph*: Faith certaine *pue-fellowes* of mine, that have bin named vp" (sig. F 4).

505. Line 64: *THY other Edward.*—So Q₁. Ff. have *The*.

506. Lines 65, 66:

*Young York he is but BOOT, because both they
MATCH not the high perfection of my loss.*

So Q₁. Ff. read *match* instead of *match*. The following explanation of the word *boot* is from Skeue's Exposition of Difficill Words *sub voce*: "*Bote* . . . signifies compensation or satisfaction . . . and in all exambion, or crossing of lands or genre moveable, the one¹ part that gettis the better, givis aue *Bote*, or compensation to the other" (ed. 1611, p. 24). Compare *Winter's Tale*, iv. 4 690; and *Boywood*, l. Edward IV. iii. 1: "If I were so mad to score, what *boote* woulst thou give me?" (Works, l. 44). The original meaning of the word is "good," "advantage," as in the phrase to *boot*. See note 644 *infra*.

507. Line 68: *And the beholders of this TRAGIC play.*—So Q₁. Ff. have *franticke*.

508. Lines 71-73:

*Richard yet lives, hell's black intelligencer;
Only reserv'd THEIR factor, to buy souls,
And send them thither.*

¹ One.

Their, the plural possessive, is here used with reference to *hell*, that word being given the sense of "powers of hell." In a similar way we often find *heaven* treated as a plural, e.g. v. 5. 21 *infra*; and see *Richard II.* note 50.

509. Line 78: *That I wuy live to say.*—So Q₁. Ff. have *and* instead of *to*.

510. Line 81: *The presentation of but what I was.*—I suspect we should read:

The presentation *but* of what I was.

i. e. "merely the semblance of what I formerly was." The reference in this place is to i. 3. 241-246.

511. Line 85: *The flattering INDEX of a diuical paygant.*
Index, in Shakespeare's time, meant the table of contents usually prefixed to a book. Stevens says that, at the pageants displayed on public occasions, a brief scheme or *index* of the order and significance of the characters was often distributed among the spectators, so that they might understand the meaning of what was, usually, an allegorical representation. In *Hamlet*, iii. 4. 52.

What act

That roars so loud and thunders in the *index*, the word plainly means "prologue;" and this may perhaps be the meaning here, namely, that the *prologue* flattered the hearers with false promises of a happy conclusion.

512. Lines 88-90:

*A dream of what thou wast; a garish fligge;
A sign of dignity, a garish flay
To be the aim of every dangerous shot.*

Ff. read as follows:—

A dremse of what thou wast, a garish fligge
To be the ayne of every dangerous shot;
A sign of Dignity, a Breath, a Bubble;

The arrangement in the text is that of Q₁, from which we also take the form *wert*, in line 88, instead of *wast*, the reading of Ff. here and also in line 107 *infra*.

513. Line 97: *DECLINE all this.*—*Declinare* apud grammaticos, says Minshew, est aliquid per casus variare (Gilde into Tongues, *sub voce*). The word is used, in the text, in the sense which it has in grammar, of going through the variations of a subject, as Margaret does in the lines that follow. Compare *Troilus and Cressida*, ii. 3. 55: "I'll *decline* the whole question."

514. Lines 98-101:

Q. I prints this passage thus:

For happie wife, a most distressed widow,
For joyfull Mother, one that wails the name;
For Queene, a verie cattive crownd with care,
For one being shed to, one that humbly sues;
For one commanding all, obeyed of none,
For one that scord'd at me, now scord of me.

F. I prints it thus:

For happy Wife, a most distressed Widlow:
For joyfull Mother, one that wails the name:
For one being sued too, one that humbly sues:
For Queene, a very Caytiffe, crownd with care:
For she that scord'd at me, now scord'd of me:
For she being feared of all, now fearing one:
For she commanding all, they'd of none.

It is evident that some confusion has arisen in transcrib-

ing this passage, owing, probably, to some alteration or insertion having been made in the MS. by the author. Q. 1 omits line 103, and prints line 104 before 102. No object is gained by the omission of that one line; and line 104 is more in its place at the end of the passage, answering as it does to line 96, the last of Margaret's questions. On the other hand, F. 1 is, probably, wrong in printing in lines 102, 103, and 104, "For *she*" instead of "For *one*," and also in transposing lines 100, 101. The arrangement of the text we have given is the same as that of the Cambridge edd., who cannot, certainly, be accused of any inordinate partiality for the readings of F. 1.

In lines 102, 103, and 104 there is the same elliptical construction, *one* being omitted in the second part of all three sentences, but the meaning is sufficiently clear.

515. Line 120: *Think that thy babes were FAIBER than they were.*—So Q₁ Ff. have *sirecter* instead of *faiver*; the latter epithet contrasts better with *fouler* in the next line.

516. Line 127: *Winty attorneys to their client woes.*—Ff. here read *clients* for *client*, by a misprint which is very common. Q₁ have *your* for *their*; no doubt the MS. from which Q₁ was printed had *yr* (representing *their*, just as *yr* represented *tho*), and the printer misread his copy. The text is that given by Hamner.

The meaning of the line is, words are the breathing agents through which woes, which in themselves are speechless, can act or be represented, in the same way as a client, who is powerless to speak for himself, is represented by an appointed agent or attorney. Malone quotes the very similar metaphor in *Venus and Adonis*, 333-336:

So of concealed sorrow may be said:

Free vent of words love's fire doth assuage;

But when the heart's attorney once is mute,

The client breaks, as desperate in his suit.

Compare also line 413 below:

Be the attorney of my love to her.

Shakespeare's fondness for legal metaphors and expressions has been pointed out more than once. See *Mids. Night's Dream*, note 11, and *Romeo and Juliet*, note 223.

517. Line 128: *Airy succeeders of INTESTATE joys.*—So Q₁ Ff. read *intestine*. Joys, already past, are regarded as having died without bequeathing any portion of their happiness, and so the *airy* words succeed to an empty inheritance.

518. Line 135: *I hear his drum.*—So Q₁ Ff. read, "The Trumpet sounds."

519. Line 141: *Where should be braided.*—Ff. read *where't*; the correction is from Q₁.

520. Line 142: *The slaughter of the prince that ow'd that crown.*—In Middle English *owe* (A. S. *agan*) means "possess;" the verb *own* (A. S. *aganian*), which now has that signification, is a derivative of the possessive pronoun *own*, which originally was the passive participle of *owe*, and meant what is possessed by anyone. *To owe* afterwards came to signify "to possess someone else's property," and so "to be in debt," which is now its only meaning. Shakespeare often uses the word in its original signification.

521. Lines 169-172:

Tetely and wayward was thy infancy;

Thy school-days frightful, desperate, wild, and furious;

Thy price of outland daring, bold, and venturous;

Thy age confin'd, proud, subtle, sly, and bloody.

Q₁ have, in line 172, "bloody *treacherous*," a reading which many editors adopt. We have kept the reading in Ff. because we feel sure that, in revising the play, Shakespeare would have been the first to avoid such a jingle as *venturous* and *treacherous* at the end of two successive lines. If we examine the whole of this speech, we shall find that it bears traces of being written in his earlier style. It begins with four lines of rhyme, and then—if we accept the Quarto reading—we should have three lines following with trisyllable endings, the two last of which would be very suggestive of a false quasi-rhyme. It is true that *sly* and *subtle* may seem somewhat tautological; but they are not more so than *desperate* and *wild*, or *daring* and *bold*, in the two preceding lines. Perhaps *sly*, and *bloody* was a hasty correction; but, surely, the latter epithet is the proper climax of the line. Those who prefer the Quarto reading may point to the passage in Hamlet's soliloquy, li. 2. 609:

Remorseless, treacherous, lecherous, kindless villain;

where there is perhaps a worse jingle in *treacherous* and *lecherous*; but it must be remembered that Hamlet is in a great passion at this point of his speech, while the Duchess is here speaking, not under the influence of passion, but of solemn indignation. We should prefer, if we adopt the reading of Q₁, to invert the order of the last two words; thus, *treacherous, bloody*.

522. Lines 174-177:

What comfortable hour canst thou name,

That ever grac'd us in thy company?

K. Rich. *Faith, none, but HUMPHREY HOUR, that*

call'd your grace

To breakfast once forth of my company.

In line 175, *In* is the reading of Q₁. Ff. have *with*.

None of the commentators have satisfactorily explained the point of this speech, assuming that it ever had one. F. 1 regarded "*Humphrey Hour*" as the name of a person, and therefore printed the two words in italics, the type in which it was then the rule to print all proper names. In Q₁, however, the words "Humphrey hour" are printed in the same Roman type as the rest of the speech. It seems more likely that some particular hour or occasion was meant, than that *Humphrey Hour* should be simply the name of someone. Malone supposed that *Humphrey hour* was only a fanciful phrase "for hour, like *Tom Troth* is *to*, and twenty more such terms;" but this is hardly an adequate explanation. We could not substitute the mere word *hour* in this place. It may be that Richard here personifies and christens that hour which, on some particular day, summoned his mother to breakfast away from him. A similar explanation to this was suggested by Stevens (Var. Ed. vol. xix. p. 180); and he quotes the following passage from *The Wit of a Woman*, 1601: "Gentlemen, time makes us brief; our old mistress, *Hour*, is at hand." *Humphrey hour*, if it meant "hungry time" or "meal time," must have had some allusion to

the phrase "to go without dinner-hour, because it is" (Nash, *Progr. Kumer* and *Crucies Shakspeare*) as the genuine.

The cant expression that Richard's choice of common speech to some seem that he has next words so further prove

523. Lines

TITHE

Or I ve

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the phrase "to dine with Duke Humphrey," which meant to go without one's dinner, like the gallants who, at the dinner hour, "keepe duke *Humphrey* company in Poultes, because they know not where to get their dinners abroad" (Nash, *Prognostication for this year*, &c., 1591). Mr. Kinner indeed has proposed to read *the hungry hour* (Cress Shakespeariana, p. 270). But although this may indicate the sense of the passage, it can hardly be accepted as the genuine reading.

The cant expression *Humphrey* may refer to some other appetite than *hunger*. It would be quite in keeping with Richard's character and with his cynical indifference to common decency, that he should intend here an allusion to some scandal against his mother. It must be confessed that he has received considerable provocation; and his next words seem to indicate that he could say more if further provoked.

523 Lines 184-186:

EITHER THOU WILT die, by God's just ordinance,
Or I with grief and extreme age shall perish.

Either is to be pronounced as a monosyllable. Compare i. 2. 61, and *Midsummer Night's Dream*, li. 1. 32. Pope read *thou'lt* for *thou wilt*, but this is inadmissible, since the emphasis is on *thou*, which is opposed to *I* in line 186.

524. Line 188: *Therefore take with thee my most heavy cense*—So Q₁. Ff. have *greenness for heavy*.

525. Line 199: *Stay, madam; I must speak a word with you*.—So Q₁; Ff. have *talker* instead of *speak*; perhaps the author intended to write: "I must talk awhile with you."

526. Lines 200, 201:

I have no more sons of the royal blood
For thee to MURDER: for my daughters, Richard.

We have preferred the reading of Q₁ here because it avoids the jingle of *slaughter and daughters*.

527. Lines 260-430.—See scene 3. lines 40-42 *supra*. It was during the Christmas of 1483 that Richmond, having escaped to Brittany, on the failure of Buckingham's rising, met Dorset and other of the insurgent leaders at Rennes, and promised them to make Elizabeth his queen so soon as he should obtain the crown of England. When the news of this reached Richard, "being sore dysmaied and in manner desperate, . . . he clerely determined to reconcile to his fauoure his brothers wife queene Elizabeth either by faire wordes or liberrall promises, firmly beleynge, her fauour once obtained, that she would not stick to committe and loungaye credite to him the ryle and gouernance both of her and her daughters." Accordingly, Hall continues (p. 409), he sent messengers to the queen where she lay in sanctuary, who so persnaded her by their reasoning and promises "that she began somewhat to relent and to gene to them no defle care, inasmuch that she faithfully promised to submyt and yelde her selfe fully and frankly to the kynges will and pleasure." This was in March, 1484. The next Christmas Richard's wife Anne fell sick, and he then at once offered his hand to Elizabeth. Shakespeare, in the present scene (see lines 520

and following, *infra*), throws together Buckingham's abortive rising in 1483 (when Richmond, having been separated from his fleet, failed to land on the Dorset coast), and Richmond's successful landing in August, 1485, at Milford Haven.

528. Lines 212-218.—In this passage, and in lines 343-361, below, we have examples of *επιρροια*, a fashion taken from the writers of the Greek tragedies, and already noted in I. Henry VI. note 207. Compare *Two Gentlemen of Verona*, i. 2, and III. Henry VI. note 200.

529. Line 212: *she is of ROYAL BLOOD*.—So Q₁. Ff. read "she is a *Koyall Princesse*."

530. Lines 227, 228:

No doubt the murderous knife was dull and blunt
Till it was whetted on thy stone-hard heart.

Compare I. Henry IV. iv. 5. 107, 108, and *Merchant of Venice*, note 282.

531. Line 230: *But that still use of grief makes wild grief tame*.—*Still* as an adjective, with the meaning of "frequent" or "constant," is not very common. It occurs, however, in Titus Andronicus, iii. 2. 45:

And by still practice learn to know thy meaning

532. Lines 259-261:

That thou dost love my daughter FROM thy soul:
So, from thy soul's love, didst thou love her brothers;
And, from my heart's love, I do thank thee for it.

Richard, in line 256, has said that he loves Elizabeth's daughter from his soul, meaning, with his whole heart. Elizabeth, in this passage, giving *from* the meaning of "outside of," says that his love neither is nor has been a love from within his heart. Such a use of the word *from*, though forced in the present instance, was not uncommon in Elizabethan English. Compare Twelfth Night, i. 5. 298: "This is from my commission;" i. e. "this is outside, not included in, my commission."

533. Line 267:

Q. Eliz. What, thou?

K. Rich. EVEN I: WHAT think you of it, madam?

This is Capell's reading. Q₁ have *I, even I*; Ff. read "Even so: How think you of it?"

534. Lines 276, 277:

which, say to her, did drain

The purple sap from her sweet brothers' BODIES.

Bodies is Rowe's correction for *body*, the reading of Ff. Q₁ omit the passage.

535. Line 278: *And bid her WIFE her weeping eyes withhold*.—So Ff., an infinitely better line, in spite of the alliteration, than the odious emendation of Q₁:

And bid her dry her weeping eyes therewith.

536. Lines 282, 283:

ay, and, for her sake,

Mad'st quick conveyance with her good aunt Anne.

See note 32 *supra*.

537. Lines 288-342.—The whole of this passage is omitted by Q₁.

538 Line 289: *Nay, then indeed she cannot choose but love thee.*—This is Tyrwhitt's reading. FF. have *late* instead of *love*; but the correction is fully justified by the following line, as well as by line 279 *supra*.

539 Lines 303, 304:

groans

Endur'd of her, for whom you bid like sorrow.

The form *bid* of the past tense of *bide*—bear, endure, is unique in Shakespeare, and I have not met with an example of it elsewhere. The following example of the form *abid*—abode, the past tense of the verb *abide*, is given together with others in the Philological Society's Dictionary, *sub voce* ABIDE: "also Rome her selfe: the other name wherof to utter, is counted . . . an impious & unlawful thing: which . . . Valerius Soranus blurted out, & soon after *abid* the smart for it" (Pliny, *Natural Historie*, Holland's translation, vol. i. p. 59).

540 Lines 310-315.—Hall, *op. supra*, note 527, says that the messengers whom Richard sent to Elizabeth "should so largely promise promotions innumerable and benefites, not onely to her but also to her some lord Thomas Marques Dorecutt, that they should bringe her yf it were possible into some wanhope, or as some men saie into a foolles paradise. And so she . . . sente letters to the marques her some beyng then at Farys with the erle of Richmonde, willyng him in any wise to leane the carle and without delate to repaire into England where, for him were provided great honours and honorable promotions."

541 Lines 321-324:

*The liquid drops of teares that you have shed
Shall come again, transform'd to orient pearl,
ADVANTAGING their TEARS with interest
OF TEN-times double gain of happiness.*

F. 1 misprints *loane* for *loane* (i.e. loan) in line 323, and *often* for *of ten* in line 324. The corrections are Capell's. The tears shed are, as it were, a loan to the "distressful times;" they will be repaid in the shape of "orient pearls," the value of the loan being at the same time augmented by the addition of interest, in the shape of happiness, twenty times as great as the former sorrow. The noun *advantage* means "interest" or "profit," in *Merchant of Venice*, i. 3. 70, 71:

Metthought you said you neither lend nor borrow
Upon *advantage*;

and from the noun thus used was derived the verb which we have in the present passage. Compare, with lines 321, 322, Two Gent. of Verona, iii. 1. 224:

A sea of melting *tears*, which some call *tears*.

542 Line 348: *To WAIL the title, as her mother doth.*—So Qq. The word is misprinted *caile* in FF.

543 Line 355: *Say, I, her sovereign, am her subject LOVE.* FF. read "*her Subject love.*" *Love* is from Qq. Pope reads *woe*, which Walker approves.

544 Lines 363-365:

*Too deep and dead, poor infants, in their graves.
K. Rich. Harp not on that string, madam; that is past.
Q. Eliz. Harp on it still shall I till heart-strings break.*

These lines are here given as they stand in Q. 1. Q. 2 omits line 364, and gives line 365 to King. Q. 3 and the following Qq. also omitted line 364, but made line 365 a continuation of Elizabeth's preceding speech. F. 1 restored line 364, but placed it, wrongly, after line 365.

545. Line 366: *Nay, by my GEORGE, my garter, and my crown.*—The George, as well as the garter, is part of the insignia of the order of the Garter. It is a figure of St. George on horseback, piercing the dragon with his lance. A similar device is borne on the reverse of the current sovereign; in fact it was the commonest way of depicting the saint. He is so represented, for instance, over the western door of the cathedral at Bale in Switzerland. The present passage is an anachronism, as is the similar one in H. Henry VI. iv. 1. 29. The George was not added to the insignia of the order till Henry VII.'s reign.

546. Line 368: *I swear . . . FF. have I swear.* Q. 1: "I swear by nothing," having evidently taken the last two words by mistake from the beginning of next line.

547. Line 369: *Thy George, profan'd, hath lost his HOLY honour.*—So Qq. FF. have *boddy*. Perhaps *sanctly* would be a better epithet than either.

548. Lines 373-377:

*Swear, then, by something that thou hast not wrong'd
K. Rich. Then by myself.—
Q. Eliz. Thyself is self-misus'd.
K. Rich. Nay, by the world.—
Q. Eliz. 'Tis full of thy foul wrongs.
K. Rich. My father's death.—
Q. Eliz. Thy life hath that dishonour'd.
K. Rich. Why, then, by God,—*

This is the arrangement of FF. In Qq. line 374 comes after line 376, and Elizabeth's answer runs: "Thy selfe thy selfe misus't." The objection to this arrangement is that Richard's words, "Why, then, by God," following directly after "Then by myself," make him almost put himself on an equality with God. In the arrangement of FF, which we follow, Elizabeth refuses to believe Richard when swearing by the honours or dignities which he has usurped and degraded; she then says:

Swear, then, by something that thou hast not wrong'd.

Richard answers, half-mockingly: *Then by myself*, as though he would say: "You must admit that I have never wrong'd myself." Her retort rouses him to more seriousness in his next speech: *Nay by the world*. FF. to avoid profanity read *Heaven* instead of *God*, in line 377, as usual.

549. Lines 378-380:

*If thou hadst fear'd to break an oath by Him,
The unity the king THY brother made
Had not been broken, nor my brother slain.*

So Qq., with the exception that all but Q. 7, Q. 8 read *my brother* in line 379—a mistake arising no doubt from the occurrence of the words in the next line. FF. read:

If thou didst feare to breake an Oath with him,
The unity the King my husband made,
Thou hadst not broken, nor my Brothers diel.

This is one of the passages to which Mr. Daniel refers (Intro. to Reprint of Q. 1, p. xvii. note), in support of his

contention that they to be of *supra*). The correction of the who tried to (see 1). But he was altered.

550 Lines 381

*Which . . .
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551 Line 392

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552 Line 396

PAST.—So Qq. Mis

The printer given *in past*— flipped out.

553. Lines 397

*Of . . .
so Q1. FF. hav*

554. Line 403

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555 Lines 404

*Without he . . .
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*Withou . . .
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556 Lines 42

*Where, in a . . .
Scribes of the . . .*

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its ashes. Mr Writers, p. 380; sion, for his As

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—T

Be comforture

contention that the original author of the play thought they to be one of the queen's brothers (see note 224 *supra*). The reading *husband* was, of course, an attempt to correct the obvious error *my brother*; for it was Edward who tried to reconcile the opposing factions (see net fl. se. 1). But here, as in other instances, the wrong word was altered.

550 Lines 385, 386:

Which now, too tender BEDFELLOWS for dust,
Thy broken faith hath made a prey for worms.

So Capell, adopting a conjecture by Roderick. The apparent antithesis between *dust* and *worms* can hardly have been intentional. Both Q₁ and F₁ read *two*, but this is very likely only a printer's error. The words *to, two, and two* seem to have often been confounded by the old printers. Q₁ read *playfellows*; F₁ *bed fellows*. In line 386 F₁ read *the* for *a*.

551 Line 392: *Unyourn'd youth, to wait ' in their age.*

This is the reading of the first four Quartos. Q₅ misprinted *with* for *in*, and the mistake was copied in F₁.

552 Line 396: *Misus'd ere us'd, by TIME MISUS'D O'ER-PAST.*—So Q₁. F₁ read:

Misus'd ere us'd, by times ill-us'd refast.

The printer no doubt, as Rolfe says, meant to have given *orepast*—as he did in line 388—and the first letter slipped out.

553. Lines 398, 399:

my dangerous ATTEMPT
Of hostile arms!

So Q₁. F₁ have *affaires* for *attempt*.

554 Line 403: *with PURE heart's love.*—So Q₁. F₁ have *dearer*.

555 Lines 407, 408:

Without her, follows to MYSELF AND THERE,
HERSELF, THE LAND, and many a Christian soul.

So F₁. The reading of Q₁ is:

Without her follows to *this land and me,*
To thee, her selfe, and many a Christian soule.

The reading of F₁ preserves the climax better; for Richard means to say that the calamities, which will result from his failure to secure his right to the throne, will not only affect them personally and their country, but also many others.

556. Lines 424, 425:

Where, in that NEST OF SPICEBERRY, they shall breed
Selves of themselves, to your RECOMFORTURE.

There is an allusion, as Steevens pointed out, to the fable of the phoenix; at the end of every thousand years it made itself a funeral pile of myrrh and spices, upon which it was consumed, and another was said to be born out of its ashes. Mr. Green (Shakespeare and the Emblem Writers, p. 380) quotes from An Elegie, or Friends Passion, for his Astrophyllid, the following lines:

The Phoenix left sweet Arabia;
And on a cedar, in this coast,
Built up her tomb of *spicerye*.

—The Phoenix Nest, 1553 (Park's reprint, 1814), p. 31.

Recomforture occurs nowhere else in Shakespeare. He

uses the participle *recomforted* once, in Colloquium, v. 4. 51. Cotgrave explains *recomfort* as "great solace, or comfort, much consolation;" and Baret, Alvearie, *sub voce*, has "Thou hast reined my spirits, or *recomforted* my hart. Reddidst animum. Ter." Q₁ read *recomforture*.

557. Lines 432–437. In October, 1484, when the breach between Buckingham and Richard happened, the duke, Hall says (p. 393), "ynmediately prepared open warre agaynste hym [cf. iv. 3. 47, 48], and perswaded all his complices and partakers that every man shoulde in his quarter with all diligence reyse vp the people and make a commocion. And by this means, almooste in one momente Thomas Marques Dorset (having come¹) out of sanctuarye where he sith the begynnyng of Richardes daies had contynned, whose life by the onely helpe of sir Thomas Lonell esquier was preserued from all dangier and perell . . . gathered together a grente bande of men in Yorkeshire. Sir Edward Courtenay and Peter his brother bishop of Exseter, reised another army in denoashire and cornewall. In kente, Richarde Gylforde and other gentlemen, collected a great compnye of souldyornes and openly beganne warre." Following Hall's account, Shakespeare represents Richard as setting out with an army to oppose Buckingham; see iv. 3. 56, and line 136 of the present scene. We now gather from lines 413, 450, that Richard is going to Salisbury, in order (as Hall shows) first of all to overthrow the army of Buckingham, the leader of the insurrection. Richmond, who had sailed from St. Malo, reached Poole in Dorsetshire, but his fleet had been scattered by tempest, and no landing was made on account of the apparent hostility of those on shore. The courtship of Princess Elizabeth took place in 1485; but Shakespeare, for reasons which it is not hard to discern, chose to regard this unsuccessful rising, in 1484, as belonging to the same year with the insurrection by which Richmond gained the throne in 1485. According to Hall's account of this latter event (p. 410): "the erle . . . arryved in Wales in the eneyng [of August 7] at a porte called Mylford Haufen and in continnt tooke land and came to a place called Dulle² . . . And . . . at the some ryssyng removed to harford west, where he was appoynded and receaved of the people with great ioye." The statement of Richmond's arrival in Dorsetshire comes in, rather unintelligibly, in line 521, when everywhere else he is said to be on the western coast.

Shakespeare places the scene in *London*, but "Kynge Rychard at this season," Hall says (p. 412), "kepnyge his howse in the castell of *Wolyngham* . . . sent to thon duke of Norfolk, Henry earle of Northumberland, Thomas earle of Surrey and to other of his especiall and trusty frendes of the nobilitie . . . wyllynge them to amstre" their servants and tenants and "repaire to his presence with all speede and diligence."

¹ Hall says "came," but he misunderstands Polydore Virgil's words, which are: "uno fere momento ac tempore, Thomas marchio Dorcestria de asylo egressus, ac ab omni periculo, opera Thomae Rouelli seruatus . . . agros passim incolentes ad arma concitat, initiumque belli facit" (ib. xxv.).

² Perhaps West Dule Point, about 2½ miles north-west of St. Anne's Head, and very nearly the distance named from Haverfordwest.

558. Lines 431, 435:

TO THE SHORE

*Thron, "any doubtful hollow-hearted friends,*So Q₁. FF. read "to our shores."559. Line 443. *Fly to the duke.*—[To Ratcliff] *Post thou to Salisbury*—So Q₁. Neither they nor FF. mark Catesby's entrance until line 520. FF. read:*Ratcliff*. Catesby, fly to the Duke.
Cat. I will, my Lord, with all convenient haste.
Ratcliff. Cate by come hither, poste to Salisbury.*Catesby*, in Richard's second speech, is an evident mistake for *Ratcliff*. But the interposed speech for Catesby weakens the force of the passage.560. Line 466. *Stirr'd up by Duncel, Buckingham, and Ely.*—So Q₁. FF. read *Morton* instead of *Ely*.561. Line 470. *What heir of York is there alive but we?*—Richard had been declared the undoubted heir of Richard, Duke of York, his father. A stronger claim would have belonged to the daughters of Edward IV., and to the two children of George, Duke of Clarence; but, as Ritson noticed, Edward's children had been pronounced illegitimate, and Clarence's attainder for high treason excluded the claim of his issue. See note 4 *supra*.562. Line 482. *No, my good lord, my friends are in the north.*—Stanley's hands were in Cheshire and Lancashire; he had, too, considerable power in North Wales. For what follows see note 18.563. Line 489. *AY, AY, thou wouldst be gone to join, with Richmond.*—So Q₁, except that both they and FF. use *I* instead of *ay*. FF., most probably by accident, omit the first *ay*.564. Line 496. *I will not trust you, sir.*—So Q₁. FF. have *But I'll not trust thee*.

565. Lines 499, 500:

*Sir Edward Courtenay, and the haughty prelate
Bishop of Exeter, his elder BROTHER.*See note 557. These *Courtenays* or *Courtenays* were, however, not brothers, but cousins (French, p. 249). Q₁ have *brother there for elder brother*.

566. Lines 503, 504:

*every hour more COMPETITORS
Flork to the rebels.*Shakespeare nearly always uses the word *competitor* with the unusual meaning of "associate," not "rival."

567. Line 512:

*No man knows whither,
K. Rich. Oh, I cry THEE merry.*Pope inserted *Oh*, which FF. omit. Q₁, which have a different and very faulty version of the whole passage (508-513), read: "O I cry you mercie."

ACT IV. SCENE 5.

568. Lines 2, 3:

*in the sty of THIS most BLOODY boar,
My son George Stanley is frank'd up in hold.*So Q₁. FF. have "the most deadly." As regards *frank'd up*, see note 151 *supra*.

569. Lines 6-8:

*So, get thee gone; commend me to thy lord;
Say that the queen hath heartily consented
He should espouse Elizabeth her daughter.*Q₁, which most editors follow, omit these lines here, inserting lines 7 and 8 after line 19 *infra*. But the arrangement of FF. is, on the whole, the best. Urswick wants Stanley to declare for Richmond. Stanley answers that he cannot do so openly at present, and then, before sending him off, communicates the important news of Elizabeth's consent to the proposed marriage of her daughter to Richmond. This announcement comes much more properly at the beginning of the scene than thrust in, as a mere afterthought, at the end.We have omitted *withall*, which FF. prefix at the beginning of line 7.

570. Lines 12-15, 17.

*SIR WALTER HERBERT, a renowned soldier;
SIR GILBERT TALBOT, SIR WILLIAM STANLEY;
OXFORD, rebaptiz'd PEMBROKE, SIR JAMES BLUNT,
And RICE AP THOMAS, with a valiant crew;**And towards London they do bend their course*Hall says that while Richmond was at Haverfordwest "Arnold Butcher a valiant captain, . . . declared to him that the penbrochians were ready to serve and give their attendance on their natural and immediate lord Jasper erle of Penbroke" (p. 410). While advancing from Carnarthen, "suddenly he was by his espalles ascerteyn'd that *Sir Walter Herbert* and *Rice ap Thomas* were in harness before him ready to encounter with his army and to stoppe their passage. Wherefore . . . he liste determynd to sett on them. . . . But to thentent his frendes shoulde knowe wyth what dexterite his attempted entrepryse proceeded forward, he sente . . . letters . . . to the lady Margarete his mother, to the Lorde Stanley and his brother, to *Talbot* and to other his trustie frendes, declaringe to them, that he . . . entended to passe over ye ryver of Senerme at Shrewsburye, and so to passe directly to the citee of London." While marching towards Shrewsbury "there met and saluted him *Rice ap Thomas*, with a goodly bnd of Welshmen whiche . . . submitted himselfe whole to his ordre and commaundement." This man and Sir Walter Herbert, Hall says (p. 412), ruled Wales "with egall powre and lyke authoritee;" Richard supposed them both to be faithful to his cause. Richmond having reached Newport, "in the encyngte, the same daie came to hym sir George² *Talbot* with the whole powre of the yonge Earle of Shrewsburye [his elder brother] then being in ward, which were accompted to the number of two thousande men. And thus his powre encreasynge he arrayed at the towne of Stafforde and there pawssed. To

1 Informed.

2 Hall here calls this personage George, but *infra*, p. 414, gives him his right name of Gilbert. He led the right wing at the battle of Bosworth. See note 594.whom came Sir
few persons."
The Earl of Oxf-
ford in Park-
appear at what
mind, or what
Richard571. Line 1—
see note 10. The
148: Johnson
celing act; but
it would be bet-
of Ratcliff in se-572. Line 2: 2
this line, and
are given in Q₁
Shall of Shrop-
is no historical p-
present, though
dirty work, he
not be out of pl-573. Line 3:
*Revers.*574. Line 4: 1
not absolutely
have taken place
-out by many p-
him, but that n-575. Line 5: 1
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have576. Lines 10,
*This is
Sher*So FF. Q₁ have
the guards; the
over. Byce p-
out he contend-
man should
the sheriff (see
ently." But
should address
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possible that
address; in wh
Buckingham hi-577. Line 12
--M-S-DAY. "The
Roman Catholi
parted. For d-
compare Rome
Their sto-

578. Lines 13

579. Line 20:
-Which is fre-

whom came Sir Wyllyam Stanley accompanied with a few persons" (Hall, p. 411, copying Polydore Virgil). The Earl of Oxford and Sir James Blunt had joined Richmond in Paris. (see notes 16 and 24 *supra*.) It does not appear at what time Sir Walter Herbert joined Richmond, or whether he did more than keep aloof from Richard.

ACT V. SCENE 1.

571. Line 1.—For particulars of Buckingham's capture see note 16. The date of his execution was 21 November, 1483. Johnson proposed to add this scene to the preceding act; but surely that act is long enough already. It would be better to have ended it before the entrance of Ratcliff in scene 4, line 431.

572. Line 2: *No, my good lord; therefore be patient.*—This line, and the other speech of the Sheriff's (line 11), are given in Q₁ to Ratcliff. But it was John Mytton, Sheriff of Shropshire, who arrested Buckingham. There is no historical ground for supposing Ratcliff to have been present, though as he was always ready to do Richard's dirty work, he would certainly, dramatically speaking, not be out of place in this scene.

573. Line 3: *Rivers, Grey.*—So Q₁. Ff. have *Gray and Rivers*.

574. Line 4: *Holy King Henry*—King Henry VI. was not absolutely canonized, though miracles were said to have taken place at his tomb, and he was regarded as a saint by many people. Henry VII. would have canonized him, but that motives of economy prevailed.

575. Line 5: *miscarried.*—For the use of *miscarried* in this sense, compare II. Henry IV. iv. 1. 129:
Have since *miscarried* under Bolingbroke.

576. Lines 10, 11:

This is All-Souls' day, FELLOW, is it not?
Sher. *It is.*

So Ff. Q₁ have *fellows*, as if Buckingham addressed all the guards; they also add *My Lord* to the Sheriff's answer. Dyce prefers the reading of Q₁, and in a note (94) he contends that "it seems rather odd that Buckingham should call the Sheriff 'fellow,' and as odd that the Sheriff (see his preceding speech) should reply as curtly." But there seems no reason why Buckingham should address the question to all the guard. *Fellow* is generally used by a superior to an inferior. It is quite possible that the Sheriff might resent that mode of address; in which case, in answering, he would not give Buckingham his title.

577. Line 12: *Why, then ALL-SOULS' DAY is my body's COMMSDAY.*—The 2nd November is the day which the Roman Catholic Church keeps in honour of all the departed. For *dommsday*—the day of a person's death, compare Romeo and Juliet v. 3. 234:

Their stolen marriage day was Tybalt's *dommsday*.

578. Lines 13-15.—See II. 1. 29-40.

579. Line 20: *That high All-seeer WHICH I dallied with.*—*Which* is frequently used for *who* or *whom*, as in the

first sentence of the Church of England's version of the Lord's Prayer. Q₁ have *that*.

580. Line 25: *Thou Margaret's curse FALLS HEAVY ON MY SKEW.*—The reference in this and the subsequent line is to I. 3. 281-303. The reading in the text is that of Ff. Q₁ have: *is fallen upon my head*.

581. Line 28: *Come, SIRS, CONVEY ME to the black of shame.*—This is the reading of Q₁. Ff. have: "Come lead me officers."

ACT V. SCENE 2.

582.—From Shrewsbury (see above, note 570) Richmond marched to Lichfield, and from Lichfield to Tamworth. The latter place is about five-and-twenty miles in a straight line westward from Leicester. Market Bosworth, lying about half-way between Tamworth and Leicester, is in Leicestershire, about five miles from the borders of that county and Warwickshire. The meeting between Henry and his father-in-law took place at Atherstone, a small town about nine or ten miles to the south-east of Tamworth, and about eight miles to the south-west of Market Bosworth. Stanley had retired to Atherstone when he heard that Richmond was marching from Wales to Lichfield, in order to avoid suspicion; as he wished Richard, who held his son George as a hostage, to believe that he was still favourable to the king's cause. From the account given in Hall (p. 413) it would appear that Richmond got separated from his army when near Tamworth, and had to pass the night in a small village about three miles from that town. At the dawn of the next day he rejoined his army; but left them almost immediately to go to Atherstone in order to meet his stepfather.

583. Line 7: *The WRETCHED, bloody, and usurping boar.*—Walker says (vol. III. p. 175) that *wretched* is palpably wrong, and Collier's Old Corrector calmly altered it to *reckless*. *Wretched* is certainly generally used in a contemptuous sense; but it is also used as an epithet applied to villainous, just as *retch* itself is used of a very wicked person. Compare Othello, v. 1. 41, where Rodorigo says: "O *wretched* villain!" evidently meaning Iago; and, a still more forcible instance, Lucrece, line 990:

Such *wretched* hands such *wretched* blood should spill:

both *hands* and *blood*, in this case, being Tarquin's.

584. Lines 8, 9:

That spoils your summer fields and fruitful vines,
SWILLS your warm blood like wash.

Capell altered *spoils* to *spoils*, and Pope printed *Swill'd* instead of *Swills*; but the sudden change from the past to the present tense is common enough in Shakespeare, and indeed in all poets. Poetry would be terribly crippled if such a reasonable license as this were not permitted.

585. Line 10: *this foul SWINE.*—Shakespeare uses *swine*, in the singular, in four other passages; for instance in Love's Labour's Lost, iv. 2. 91: "pawl enough for a *swine*."

586. Line 11: *LIES not even in the centre of this isle.*—So Q₁; Ff. have, "Is now."

587. Line 17: *Every man's fault-finding is a thousand MEN*—So F1; Q4 have *swords*, which many editors prefer. Blackstone pointed out that the line is a paraphrase of the well-known proverb: *Conversat millo testes. Men is more likely to have been in the original text than swords.*

ACT V, SCENE 3.

588.—The first two portions of this scene (lines 1-40) are usually omitted on the stage; and the remainder is divided into two separate scenes, the one representing the death of Richard, the other that of Richmond. As represented on the stage in Shakespeare's time, this scene could not but be open to ridicule; for the tents of Richard and Richmond must have been close together and the hostile armies, or as much of them as were impersonated, must have been ribbing shoulders together all the night before the battle. Rolfe quotes from Grant White what appears to us a very foolish note on this subject: "We now, by the aid of scene-painters and carpenters, and at the sound of the prompter's whistle, separate the representatives of York and Lancaster by certain yards of coloured canvas, and our stage ghosts address themselves to Richard only; and there are those who, forgetting that the stage does not, never can, and should not if it could, represent the facts of real life, think that we have gained greatly by the change." Certainly the effect of the modern stage-arrangement is that the ghosts "address themselves to Richard only;" but we believe Shakespeare would have been the first to recognize the fact that the dramatic force of the situation is thereby increased, and that his poetry only suffered by being spoken amid surroundings which distracted, by their ridiculous incongruity, the minds of the audience from the language of the characters, and from the incidents represented. It would be just as sensible to regret the time when perspective was unknown, and when painters necessarily represented objects, whether near or distant, in the same plane, as to affect to sigh over the times when the want of any stage machinery prevented the dramatist from having appropriate scenes for the action of his play.

589. Line 7: *Up with my tent! here will I lie to-night*—Ff. and Q. 7, Q. 8 have, *Up with my tent!* but the first six quartos have, "Up with my tent *there!*" inserting the word *there*, which is quite unnecessary and spoils the rhythm of the line, but is, nevertheless, rigidly preserved by the fanatical worshippers of Q. 1. It is just the sort of insertion that anyone ignorant of rhythm would have made.

590. Line 11: *battalia*.—See foot-note. Q4. have *battalion*. Shakespeare only uses that word in one other passage, *Hamlet*, iv. 5. 78, 79:

they come not single spies,

But in battalions:

where F. 1, F. 2 have distinctly *battalies*; Q4. have *battalians*; F. 3, F. 4 *battels*. It is quite possible that the word, which is a merely anglicized form of the Italian *battaglia*, meant little more than *battle*, when used in the sense of "the main body of the army." Compare III. Henry VI. i. l. 8, "Charg'd our main battle's front."

110

591. Line 10.—Among those who have come on with Richmond Ff. have *Dorset*, and Hall's words (see note 587) would seem to justify this; but *Dorset* was in France at this time. See note 11.

592. Line 29: *Sir William Brandon*.—This was the son of *Sir William Bateman* by his wife Elizabeth, daughter of Sir Robert Wingfield. He was the father of Charles Brandon, who was treated with great favour by Richmond when he came to the throne, and became one of Henry VIII.'s chosen companions in his youth, both as prince and king. Charles Brandon was created Duke of Suffolk, and he is one of the characters in Henry VIII. *Sir William Brandon* was killed by Richard's own hand in a furious onslaught at the battle of Bosworth. Hall says (p. 118): "Kyng Rycharde set on so sharply at the first that he smothered therles standarde, and slew *Sir William Brandon* his standarde bearer."

593. Lines 23-26.—In Q4. these lines are inserted between lines 14 and 15; and lines 27, 28, and 43 are omitted. There can be no doubt that the arrangement in Ff. is the right one.

594. Lines 27-31.—Hall (p. 414) gives the following account of the circumstances referred to in this passage: "In the morning he time he caused his men to put on their armour & apparell the selves redy to fight & gene battail, & sent to ye lord Stanley (which was now come wth his hâde in a place indifferently betwene both ye armies) requiring him wth his mē to appoche nere to his army & to help to set ye southward in array, he answered ye thierle should set his awne mē in a good order of battaile while he would array his cōpigny, & cōme to him in time convenient. Which answer made otherwise then thierle thought or would have judg'd considering ye oportunitie of the time & the wâlde of ye busines, & although he was there well, a litle vexed, began somewhat to haug ye hedde, yet he wout any time delaying compelled by necessity, after this manner instructed & ordred his men. He made his forward somewhat single and slender, accordyng to ye small nōber of his people. In ye frount he placed the archers, of whome he made captain the erle of Oxford; to the right wyng of ye battaile he appointed, sir Gilbert Talbot to be ye leader; to ye left wyng he assigned Sir Thon Saunce, & he wth ye aide of ye lord Stanley accompanied with thierle of Pembroke linyng a good compaignie of horsmen and a small number of footmen: For all his hole nōber exceeded not v. thousande men beside the powr of the Stanleys, wherof iij. thousande were in the felde vnder the standard of sir William Stanley: The kynges number was double as muche & more."

595. Lines 37, 38:

What is 't o'clock?

Cate.

It's nine o'clock.

It's supper-time, my lord;

Q. 1. has:

It is five of clocke, full supper time.

Nine o'clock would certainly be a late hour for supper in Richard's time. But we know from Richmond's speech (see above, line 19) that the sun had already set, and, as it

was the 22nd of August, about 1485, it would be about 10 hours later than

596. Line 49: *the broken line*—line 715, *Is this deed that thou abort and hunt the dramatist to this crisis of his*

597. Lines 58,

K. Rich.

Cate. M.

K. Rich.

Q4. have:

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It seems pretty by no means true of the speeches intended Richard's words changed *Robt'z* in lines:

598. Line 63:

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599. Line 64:

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600. Line 65:

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601. Line 67:

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Lord Montague

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was the 22nd August, it must have been now at least two hours later than six o'clock.

596. Line 41. *Give us some ink and paper.*—Pope omitted this broken line on the ground that Richard asked later (line 71), *Is ink and paper ready?* But it will be noticed that throughout this scene Richard's manner is abrupt and hurried, which was undoubtedly intended by the dramatist to show how preoccupied his mind was at this crisis of his fate.

597. Lines 58, 59:

K. Rich. *Catesby,—*

Cate. My lord!

K. Rich. *Send out a purg. hunt-at-arms.*

Q₁ says

K. Rich. Catesby!

Cat. My lord.

F1

K. Rich. Rastell!

Ras. My lord.

It seems pretty evident that there was here a confusion, by no means uncommon, as to the name prefixed to one of the speeches. It is possible that the dramatist first intended Richard to address *Rastell* here, but afterwards changed his mind. Q₁ and F1 agree in reading *Rastell* in lines 58 and 76 below.

598. Line 63: *Give me a watch.*—This is generally explained, as in our foot-note, to mean "watch-light," or "watching candle." Barret, 1573, gives under *Watch* "watching lampes or candles;" and Minsheu, 1598, gives, under *Candles*, "a watch Candle." These candles were supposed to be marked by certain divisions, each division being calculated to burn a certain time. Allusion to *lights* is made in line 189 below, "The lights burn blue." Otherwise there would seem to be no reason why *watch* should not mean a time-piece. Shakespeare makes mention of *watches* in several places, e.g. Twelfth Night in a 66: "wind up my watch." This is the only place, however, where he makes any allusion to *watch* or *watching* candles.

599. Line 61: *Saddle WHITE SUREY for the field to-morrow.*

Hall says (ii. 412) that Richard was "mounted on a creature *white coursor*." The name would appear to have been invented by Shakespeare.

600. Line 65: *Look that my STAVES be sound, and not too heavy.*—It was the custom to carry more than one spear or lance into battle. Planché says (vol. i. p. 474) under *Spear*: "the longer (was) used by the cavalry, or by the foot to repel their advances; the shorter, for close combat, or to be hurled as a javelin." . . . Strictly speaking, however, the *lance* was the special weapon of the knight, and the *spear* of the foot soldier."

601. Line 67: *Saw'st thou the melancholy LORD NORTHUMBERLAND?*—This was Henry Percy, fourth Earl of Northumberland, son of Henry Percy, Earl of Northumberland, in III. Henry VI. (See note 7 on that play.) He was kept prisoner in the Tower from 1461 to 1469, when Edward IV. restored him to his honours, creating John Lord Montague, who had in the interim been Earl of Northumberland, Marquis of Montagu. (See III. Henry

VI. note B.) In 1483 King Richard appointed him Lord High Chamberlain of England; but, in spite of this mark of the usurper's favour, Northumberland does not seem ever to have been sincerely attached to his cause. In 1485, on hearing of Richmond landing in Wales, Richard summoned Northumberland to attend him with all the forces he could raise in the north. Hall says of him (p. 109): "Among those who submitted to Richmond was Henry the . . . Earl of Northumberland, which withheld it was by the commandment of kyng Rycharde puttynge diffidence in him, or he dyd it for the love & favour that he bare unto the Earle, stode still with a greute compuzule and intermitted not in the battaill, which was incontynently receyved in to favour and made of the counsaill." He came to a tragical end. Having been directed by Henry VII. to raise a heavy subsidy in the north, he applied in vain for an abatement, which was refused by the King; and the populace, holding him responsible for the imposition of the tax, murdered him and several of his servants at Cocklodge, near Thrusk, in Yorkshire, 25th April, 1489. For a full account of this nobleman, see Collins's Peerage, vol. II pp. 279-301. He married Maudie, sister of the Earl of Pembroke, and among the children he had by her was Sir William Percy, who was one of the commanders at Flodden.

As for the epithet *melancholy*, Malone says: "Richard calls him *melancholy*, because he did not join heartily in his cause" (Var. Ed. vol. xix p. 213). This is not a satisfactory explanation. No similar use of the word occurs anywhere else. It looks very much as if it was not the epithet the author really used. It may possibly mean "suspicious."

602. Line 99: *COCK SHUT TIME*—Grose (*ant vocc*) in his Classical Dictionary of the Vulgar Tongue, 1785, explains the word as: "that time of the evening when fowls go to roost." But his explanation, however obvious and plausible, is not the right one. A *cock shut* was, apparently, a kind of large clap-net, used for catching woollocks in the twilight. This is the explanation given, originally, by Whalley in his note upon the lines in Ben Jonson's The Satyre:

For you would not yesternight

Kiss him in the cock-shut light.

—Works, vol. vi. p. 473.

Gifford explains the word, in his usual dogmatic style, without any reference to authorities, as "a large net suspended between two long poles, and stretched across a glade, or riding, in a wood, where a man is placed to watch when the birds rise, or strike against it." The expression occurs in two or three passages in old plays, most of which are quoted in the Var. Ed. vol. xix pp. 213, 214. It might reasonably be doubted whether the meaning given by Whalley is the right one; but two passages, quoted by Steevens (Var. Ed. vol. xix p. 214), seem to settle the question; the first being taken from "No Whipping nor Tripping: but a kinde friendly Snipping," 1601:

A silly honest creature may do well

To watch a *cocke-shoot*, or a lined bush;

the second from "The Treaty's, of Fishynge wth the Angle, by Dame Juliana Barnes, 1496," where "among the directions to make a fishing rod is the following:

"Take thence and fette him faste with a *cockeshote* corde." From this it would appear that this kind of net was common enough, and that a particular size of cord was used for it. This derivation of *cockshot* is confirmed by Yarrell, who says (vol. ii. p. 587): "Towards night it (the woodcock) sallies forth on silent wing, pursuing a well-known track through the cover to its feeding-ground. These tracks or open glades in woods, are sometimes called *cockshoots*, and cockroads, and it is in these places that *nets* were formerly suspended for their capture."

603. Line 71: *I'm satisfied.*—Give me a bowl of wine.—We have followed Capell in transferring the word *So*, which stands at the beginning of this line in Q₁, F₁, to line 71 below, where a syllable seems certainly required at the beginning of the line.

604. Lines 72, 73.—These lines are evidently suggested by the passage in Hall (p. 414) quoted in note 594 above.

605. Lines 80-82:

*All comfort that the dark night ean afford
Be to thy person, noble FATHER-IN-LAW!
Tell me, how fares our LOVING mother!*

Stanley was Richard's stepfather—the word *father-in-law* is frequently used in the same sense nowadays—having married his mother as his second wife. (See above, note 18.) Q₁, Q₂ have "*loving* mother;" the rest of the old copies *able*, an obvious mistake of the copyist, being a repetition of the epithet in the line above.

606. Lines 85, 86:

*The silent hours steal on,
And flaky darkness breaks within the east.*

The accuracy of this description will be recognized by anyone who has ever watched the break of dawn, in the country, long before the sun rises above the horizon after a starless night. The mass of darkness begins to break into irregular pieces shaped like snow-flakes.

607. Line 99: MORTAL-STARING *war*.—Several emendations have been proposed for this epithet, which is sufficiently expressive and needs no alteration. The two words are not hyphenated in the old copies. There may be a reminiscence of the Medusa's head in this description of war; or it may refer to the fixed and fierce stare seen in the face of a man fighting for his life.

608. Line 95: *thy brother, tender George*.—The chroniclers represent *George Stanley* as a young boy; but he really was a grown man. Some account of him will be found in note 18. It should be added that he bore the title of Lord Strange in right of his wife. At this time he was already married, and had been made a Knight of the Bath by Edward IV.

609. Lines 97, 98:

*the LEISURE and the fearful time
Cuts off the execrations vows of love.*

Compare Richard II. l. l. 5:

Which then our *leisure* would not let us hear;

and below, line 238:

The *leisure* and enforcement of the time.

610. Line 104: *I'll steere, with troubled THOUGHTS, to take a nap.*—So Q₁; F₁ have "with troubled *noise*," which Grant White altered to "troubled *with noise*." The reading of Q₁ is decidedly preferable here; although Grant White defends the reading of F₁, or rather his alteration of it, on the ground that Shakespeare represented Richmond "as entirely untroubled in mind, and sure of victory from the time when he first appears upon the scene" (Reife, p. 210). But surely this is rather an exaggeration. Richmond was not troubled in his conscience as Richard was; but he must have had plenty of anxiety, as, indeed, he has already shown in his anxiety to see Stanley (see above, v. 3. 39-41). The expression *take a nap* occurs only in one other passage in Shakespeare, Twelfth Night, v. 1. 52: "let your bounty *take a nap*." In Taming of the Shrew, Sly says (Ind. ii. 83): "by my fay, a goodly *nap*."

611. Lines 110-112.—The image here is taken from the heavy *maces* used in battle with most crushing effect.

612. Line 116: *Ere I let fall the windows of mine eyes.*—Compare Rom. and Jul. iv. 1. 109: "thy eyes' *windows* fall," and Love's Labour's Lost, v. 2. 845:

Behold the *windows* of my heart, *mine eye*.

613. Line 118.—Shakespeare was indebted for this powerful scene, where the ghosts of his victims appear to the guilty Richard, to a suggestion in the chroniclers. Hall (p. 414) says, copying Polydore Virgil: "The fame went that he had the same night a dreadful & terrible dreame, for it seemed to hym beyng in a slepe y^e he sawe diverse ymagis lyke terrible denelles whiche pulled and haled hym, not sufferynge hym to take any quyet or rest. The whiche straunge vision not so soleyne strike his heart with a soleyne feare, but it deuyted his bed and troubled his mynde with many dreadfull and lousy Imaginacions. For incontinēt after, his heart beyng almost damped, he pronosticated before the doubtfull chance of the battaile to come, not vsynge the alacrite and myrth of mynde and of countenance as he was accustomed to do before he came toward the battaile. And least that it might be suspected that he was abashed for feare of his enemies, and for that cause looked so piteously, he recyted and declared to hys fanlyer frendes in the moreynge hys wonderfull visyon and terrible dreame. But I thynke this was no dreame, but a punccion and pricke of his synfull conscience.

614. Line 123: *By thee was PYNCHED, full of deadlyholes*.—This line is one of the worst in all Shakespeare. One can scarcely believe he ever wrote it; for even admitting that *punched* did not bear, at that time, the more vulgar sense that it has now, the whole expression is strikingly unpoetical. The only instances that seem to have been found of a similar use of this word are in Chapman's Homer's Iliad, bk. vi. line 126: "with a goad he *punch'd* each furious dame;" a passage where the poet is referring to the attack made by Lycourus, king of the Edones, on Laocelus and his following of women; also in Marston's Antonio's Revenge (2nd part of Antonio and Mellida), act I. sc. 3, where it is written *pauacht*:

Three parts of night were swallowed in the gulfe
Of ravenous time, when to my slumbering powers

The messenger gho
stly
Whose habing g
Baret gives in m
punish. Falgrava
e *pausse*, prim e
yste on this facy

615. Line 130:
bourish.—Q₁, l
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while F₁ omit *l*
and inserted "li
fectural emenda
have ventured to
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616. Line 132:
some *wine*.—So a
have "*io fulson*
washed in deat
in the malaisey,
the malaisey-but
tion of his mind
that he was dead
see l. 1. 276, 277:

Ay, thus
I'll draw

The exact force
Malaisey was a r
and care to drink
is the nearest w
convey any idea
the idea intende
of "excess," "a
quantity of wine

617. Line 143:
Q₁, F₁. It would
omitted here; c
And fall

Painless is the
everyone to suga
to find that it
Painless is Cap
elsewhere in Sh
epithets; but it
defective, as we
These lines are
Richard before
noticed that the
every ghost as
would be pres
sion and men
up the hiatus in
nature as that of
and Ashm. note
the omission of
Q₁ or F₁ shoul
another way in
note, and that
despair.

Two younger ghosts made apparition.
The first at least seem'd fresh smit with bleeding wounds,
Whose bubbling gore sprang in [his] frighted eyes.

—Works, vol. 1, p. 89.

Barb. gives in his *Alvaric*, 1579, under *punch*, "see To punch." Palsgrave, 1530, gives: "I PUNCHE. *Je baultte, je pousse*, prim conj. Whye *whynchest* thou me with thy tyste on this facyon?"

615. Line 130: *Thee in thy sleep doth comfort: live and flourish.*—(Q₁ have:

Doth comfort thee in *thy* sleep: live and flourish!

while Ff. omit *thy*. Rowe adopted the reading of Ff. and inserted "live *that*." There are several other conjectural emendations. The one in our text, which we have ventured to print, is simply a rearrangement of the first part of the sentence as given in Q₁, and avoids the awkwardness of the accent falling on *thy*.

616. Line 132: *I, that was wash'd to death WITH FULSOME wine.*—So all the old copies, except F. 3, F. 1, which have "to fulsome wine." Dyce (note 106) proposed "wash'd in death," because Clarence was not drowned in the malusey, but stabbed before he was thrown into the malusey-butt. However, on reference to the description of his murder, we find that it is not quite certain that he was dead when thrown into the butt of malusey. See l. 1. 276, 277:

Ay, thus, and thus (*stabs him*): If all this will not do,
I'll drown you in the malusey-butt within.

The exact force of *fulsome* here is rather doubtful. *Malusey* was a rich, luscious wine, of which one would not care to drink much. The sense given in our foot-note is the nearest we can find, if the word is supposed to convey any idea of nauseousness. If, on the other hand, the idea intended to be conveyed by the epithet is that of "excess," "over-fulness," it may refer to the large quantity of wine.

617. Line 133: *Let fall thy lance; despair, and die!*—So Q₁ Ff. It would seem that the epithet to *lance* has been omitted here; compare line 135 above:

And fall thy *edgeless sword*: despair, and die!

Pointless is the epithet which would occur to nearly everyone to suggest, and, therefore, we are not surprised to find that it is supplied by Collier's Old Corrector. *Pointless* is Capell's conjecture. Neither word occurs elsewhere in Shakespeare. One might suggest other epithets; but it is possible that the line is intentionally defective, as well as line 118. Just below (see next note). These lines are the last lines spoken by the ghosts to Richard before turning to Richmond. It will be also noticed that the words *despair, and die!* are repeated by every ghost as the last words said to Richard. These would be preceded or accompanied, doubtless, by a solemn and menacing gesture, which would serve to fill up the hiatus in the line; the hiatus being of the same nature as that of a *rest* in music (see Richard II. note 170, and John, note 312). It is in favour of the theory that the omission of the epithet was intentional that none of Q₁ or Ff. should have attempted to supply it. There is another way in which the line might be rendered complete, and that is by the actor repeating the word *despair*.

618. Line 148: *Think on Lord Hastings; despair, and die!*—Here again most of the editors insist upon inserting a syllable to complete the line. Collier's ingenious Old Corrector again distinguishes himself by inserting *so* before *despair*, which is certainly an improvement on the *and* of Pope. Again we prefer to print the line as it stands in all the old copies.

619. Line 151: The Ghosts of the two young Princes rise.—It is worth pointing out that in Q. 1, Q. 2, the *Ghosts of the two young Princes* appear *before* the ghost of Hastings. In all the other old copies they appear *after*, which is more natural, as, throughout this scene, all the ghosts have appeared in succession, according to their precedence in order of their respective deaths at the hand of Richard.

620. Lines 152, 153:

Let us be LAID within thy bosom, Richard,
And weigh thee down to ruin, shame, and death.

So Ff. and all Q₁ except Q. 1, which has *lead*, the reading almost universally adopted by modern edd. It is with some hesitation that we prefer the reading of the majority of the old copies. No doubt instances occur in Shakespeare of the use of *lead* in a similarly figurative sense, e.g. in *Ant.* and *Cleo.* iii. 7. 72: "Love, I am full of lead;" in *Macbeth*, ii. 1. 6:

A heavy summons lies like *lead* upon me;

and in *Venus and Adonis*, line 1072:

Mine eyes are turn'd to fire, my heart to *lead*.

But still there is something common to the expression here; and though it may seem a very fanciful idea, one cannot help remembering that the question of where the bodies of the young princes were *laid* remained a mystery for some time after their deaths. Surely the wish that their murderer might be compelled to bear the burdens of their murdered bodies in his bosom, the moral weight of which would weigh him "down to ruin, shame, and death," is at least as poetical as that they might turn to a lump of lead, which is suggestive rather pure of indigestion than of remorse. *Lead* seems to be exactly one of those corrections which a too hasty emendator might make.

621. Line 156: *Good angels guard thee from the BOAR'S ANNOY.*—One of the numerous references to the crest Richard bore, which occur constantly throughout the play, and notably in the well-known speech of Richmond to his soldiers at the beginning of scene 2 of this act.

622. Line 160: *That never slept a quiet hour with thee.*—Anne makes the same complaint, iv. 1. 83, 84:

For never yet one hour in his bed
Have I enjoy'd the golden dew of sleep.

623. Lines 163, 164:

And fall thy *edgeless sword*: despair, and die!—
Thou quiet soul, sleep thou a quiet sleep.

Lettsom suggests that these lines are spurious. They certainly are very weak, and the fact that line 163 is a repetition of line 135 above looks very suspicious. But this scene is very unevenly written throughout. It contains some of the very best and some of the very worst lines in the play.

624 Line 106: *Thy adversary's wife hath pray'd for thee*—This is not a happy line. If Anne had been alive, her natural anxiety to become a widow would have given it greater point.

625 Line 173: *I had F-R HOPE ere I could lend thee aid*.—This is a passage which has been much but needlessly amended. Thibault conjectured "for hope;" Hammer *foesake*; Tyrwhitt *foresake*. For the probable meaning of the expression see our foot-note. Dyce (note 110) quotes from Greene's James the Fourth, v. 6:

I have love and fear continual ere the wars,
The one assures me of my lad's love,
The other moves me for my murder'd queen;
Thus find I grief of that whereon I joy,
And doubt in greatest hope, and death in weal.
Alas, what hell may be compar'd with mine,
Since in extremes my comforts do consist!
War then will cease when dead ones are reviv'd,
Some then will yield when I am dead for hope.

—Works, p. 217.

In that passage the expression *dead for hope* certainly means "dead to hope."

626 Line 176: *And Richard FALL in height of all his pride*—So F.; Q1 have *falls*. We prefer retaining the subjunctive of F.

627. Line 180: *The lights BURN BLUE—It is now dead midnight*.—The superstition that the lights *burn blue* in the presence of a ghost seems to be a very old one, and to have survived even to the present time. Brand in his Popular Antiquities (p. 627) says: "Should there be a lighted candle in the room during the time of an apparition, we are instructed that it will *burn* extremely *blue*; this being a fact" so universally acknowledged that many eminent philosophers have busied themselves in accounting for it, without once doubting the truth of the fact." He is quoting the opinion of Grose, and on p. 626 he says: "Grose confesses his inability to learn that ghosts carry tapers in their hands, as they are occasionally depicted, though they contrive to illuminate the room in which they appear, destitute though it be of fire or candle." This luminosity was of a more or less phosphorescent nature; and therefore the superstition about the candles *burning blue* may have no further foundation than the idea that the light became *pale* and *blue*, like a phosphorescent light, in the presence of a ghost. Ghosts are frequently described as bringing a cold atmosphere with them. The effect of reducing the oxygen of a room would be, I believe, to make the lights *burn pale* and *blue*. The following passage is from Lilly's Gallathea (ii. 3): "That's a stinking spirit, I thought there was some spirit in it because it *burnt so blue*. For my mother would often tell me that when the candle *burnt blue*, there was some ill spirit in the house, and now I perceive it was the spirit brimstone" (Works, vol. i. p. 235). In Monk Lewis well-known ballad "Alonzo the Brave" the same idea occurs on the entrance of the ghost:

The lights in the chamber *burn'd blue*,

"It is *mor*;" so Q 1; the other old copies, "It is *not*."

628. Lines 182, 183:

*What! do I fear myself?—there's none else by:
Richard loves Richard; that is, I am I.*

The punctuation in line 182 is from F. 1; Q. 1, which most editors follow, has: *What do I fear! myself!* Either reading may be right. It is worth noting the intense egotism of line 183. Richard is completely self-contained, and depends for sympathy, or love, on no one. The whole of the passage, lines 182-203 inclusive, looks very much like an after insertion. Some of the lines are poor enough, but the last eleven lines (193-203) could ill be spared. It is interesting to compare with this speech that of the King in Hamlet, iii. 3, especially the following passages:

But, O, what form of prayer
Can serve my turn? Forgive me my foul murder!
That cannot be; since I am still possess'd
Of those effects for which I did the murder,
My crown, mine own ambition, and my queen.
May one be pardon'd, and retain the offence?

—Lines 51-55

What then? what rests?
Try what repentance can: What can it not?
Yet what can it, when one can repent?
O wretched state! O bosom, black as death!
O lined soul! that struggling to be free,
Art more engag'd! Help, angels, make assay!
Bow, stubborn knees! and, heart, with strings of steel,
Be soft as sinews of the new-born babe!
All may be well.

—Lines 64-71

Of course there is not any absolute resemblance between the two speeches; but, in each case, it is a guilty man committing with his own conscience, while suffering from a momentary paroxysm of remorse. But, while their characters are essentially different, the thoroughly distinct individuality which Shakespeare has given to the two men is none the less remarkable.

629. Lines 202, 203:

since that I myself

Find in myself no pity to myself.

Compare above, iv. 2. 64:

Tear-falling pity dwells not in this eye.

630 Lines 204-206:

*Me thought the souls of all that I had murder'd
Came to my tent; and every one did threat
To-morrow's vengeance on the head of Richard.*

These lines certainly come in here rather awkwardly. Johnson would have placed them after line 192. Ramsay, following Mason's suggestion, inserted them after line 214, and that arrangement is followed by many modern editors, including Dyce. Grant White would insert them after line 178, which is a far more sensible suggestion; for surely Richard would not talk to Ratcliff about the souls of all that he had murdered. The probability is that the speech originally consisted of only nine lines, and that these lines followed 181. When the insertion of lines 182-203 was made, perhaps the author, or person who transcribed the insertion, forgot to draw his pen through these three lines. They certainly form here an anti-climax, for, in the two preceding lines, Richard's natural cynicism had regained its sway, and he would seem to have dismissed, for a moment, all thoughts of the ghosts. But still, as we do not like to omit them altogether, and do not see that there is any particular reason for placing them elsewhere in any one position more than

another, we leave them in all the old editions.

631. Line 207: *Ac.* The well speaking this

shows how in when acting.

632. Lines 2

What think
Rat. *No doubt*
K. Rich.

This speech is omitted in F.

O Ratcliff, I

line 215, has "nothing about

F. is clearly a mixing the scene

line 212. The line 214 do so

in the next line refer to Rich.

As has already very mildly murders as us

633. Lines 2

Enter

Walker suggests from the end

Hammer and *our tents here*

doors. This is word *cares do*

to have given old copy which

dropper; Q 2 *course-dropper*

F. 2, F. 3, *case* is spelt correct

and in Meant various forms *case* may have

634. Line 22

phrase occurs

only instance

sometimes or

"O, cry you

635. Line 23

v. 2. 375; "Th

636. Line 2

speeches give

close. Accord

this speech "people might

reloysing." following pas

VOL. I

another, we have left them in the text as they are found in all the old copies.

631. Line 209: *My lord, 'tis I. The early village-cock*, &c. The well-known anecdote of the actor who, when speaking this line, omitted the stop in the middle, thus:

My lord, 'tis I the early village cock,

shows how important it is to observe the proper pauses when acting.

632. Lines 213, 214:

What thinkest thou,—will our friends prove all true!

Rich. *No doubt, my lord.*

K. Rich.

O Ratcliff, I fear, I fear!

This speech of Richard's and the one of Ratcliff's are omitted in Ff, which give only half a line to Richard—*O Ratcliff, I fear, I fear!*—so that Ratcliff's answer, line 215, has not much sense, as the king has not said anything about shadows. This omission on the part of Ff is clearly accidental, and arose from the transcriber mixing the second *O Ratcliff* of line 214 with the one of line 212. Those editors who insert lines 204-206 after line 211 do so because of Ratcliff's reference to *shadows* in the next line; but he may very well be supposed to refer to Richard's fearful dream mentioned in line 212. As has already been pointed out, in note 630 above, it is very unlikely that Richard would have talked of his murderers as *murders* to any of his dependants.

633. Lines 220, 221:

Come, go with me;

Under our tents I'll play the EAVES-DROPPER.

Walker suggests that we should transfer the semicolon from the end of line 220 to after *Under our tents*; and so Hamner and Capell punctuated the passage. But *Under our tents* here is a similar expression to *Under our windows*. This is the only passage in Shakespeare where this word *eaves-dropper* occurs. It is a word which seems to have given a great deal of trouble. F. 4 is the only old copy which spells the word correctly; Q. 1 has *eave-dropper*; Q. 2, *eave dropper*; Q. 3, *eave-dropper*; Q. 4, *eave-dropper*; Q. 5, Q. 6, Q. 7, Q. 8, *eave dropp*; F. 1, F. 2, F. 3, *eave-dropper*. In *The Tempest*, v. 1. 17, *eaves* is spelt correctly; in *All's Well*, iii. 7. 42, it is spelt *eaves*; and in *Measure for Measure*, iii. ii. 156, *eaves*. Of the various forms given here from the texts of Qq. and Ff. *eave* may have been the old way of spelling the word.

634. Line 224: *Cry mercy*; i.e. "I cry you mercy." That phrase occurs frequently in Shakespeare; but this is the only instance of the omission of the objective case. It is sometimes omitted, e.g. *Two Gent. of Verona*, v. 4. 94: "O, cry you mercy, sir."

635. Line 231: *and cried on victory*.—Compare *Hamlet*, v. 2. 375: "This quarry cries on havoc."

636. Line 236.—This speech is partly founded on the speeches given in Hall; but the resemblance is not very close. According to Hall (p. 416) Richmond delivered this speech "mounted on a tyll hill so that all his people might see and beholde hym perilly to there great rejoyssing." The speech is far too long to quote. The following passages are those most used by the dramatist.

Lines 243, 244: "besyde this I assure you that there be yonder in that great battaill, men brought thither for feare and not for loue, southlours by force compelled and not w' good will assembled: persons which desyer rather the destruction then saluacion of their master and captayn" (p. 417). Line 258: "but yf we wyn this battaill, ys hole richie realme of England with the lordes and rulers of the same shall be oures, the proffit shall be oures and the honour shall be oures. Therefore labour for your gayne and swet for your right: while we were in Brytaine we had small huynges and lytle plentye of wealth or welfare, now is the time come to get abundance of riches and copie of proffit which is the rewarde of your seruice and merite of your payne" (p. 417). Lines 267, 268: "And this one thyng I assure you, that in so iuste and good a cause, and so notable a quarrell, you shall fynde me this daye, rather a dead carion vpon the coold grounde, then a fre prisoner on a carpet in a laydes chamber" (p. 418).

637. Line 250: *made precious by the FOIL*.—Compare *Richard II.* 1. 3. 266, 267:

*Esteem as foil, wherein thou art to set
The precious jewel of thy home-return.*

638. Line 262: *Your children's children quit it in your age*.—Qq. Ff. by mistake have *quits*.

639. Line 269: *Sound drums and trumpets, boldly, cheerfully*.—Qq. Ff. read "boldly and cheerfully;" the *and* in the line below having probably caught the transcriber's eye. The correction is Pope's.

640. Lines 281-283:

*The sun will not be seen to day;
The sky doth frowne and lour upon our way.
I would these dewy tears were FROM the ground.*

These allusions do not seem to have been noticed by any of the commentators. A great point is made of the fact that Richmond had so placed his army that they would have the sun at their backs, while it would be in the eyes of Richard's army. Though all the chroniclers allude to this precaution of Richmond's, they do not make any mention of the weather being, as seems to be implied here, gloomy and wet. The meaning of the last line is not quite clear. Does Richard mean that it was drizzling, or that there was a damp mist; or does he mean that he wishes there was not so much dew on the ground, *from being*—"away from"? The battle of Bosworth was fought on the 22nd August, at which time of the year it was likely that, on marshy ground, there would be a mist rising in the morning.

641. Lines 292-300.—Hall thus describes the arrangement of Richard's forces (p. 414): "kyng richard beyng furnished w men & all habilimtes of warr, bringyng all his men out of there camp into ys plaine, ordered his forward in a marneyous lēgth, in which he appointed both horsemen and footmen to thentēt to empynte in ys hartes of thé ys loked a farre of, a soldein terror & deadlie feare, for ys great multitude of ys armed southlours; & in the fore front he placed ys archers like a strong fortified trench or bulwarke: ower this battaile was captein Jhon dirke of Norfolk with whom was Thomas erle of Surrey his some. After this lōg vātard folowed king

Richard hi self, wth a strôg cōpaigny of chosen & approned me of warr, hainyng horsmen for wynges on both vs sides of his battail." It will be seen that Shakespeare has closely followed his authorities.

642. Line 293: *My forward shall be drawn* OUT ALL in length. So Q 1; all the other old copies omit out all; and perhaps we ought to read *be drawn out in length*.

643. Line 298: *They thus directed, we will follow*.—Pope added "we *ourselves*;" but the line may have been purposely left imperfect, in order to suit the hurried and almost feverish manner of the speaker.

644. Line 301: *Saint George* TO BOOT!—There is much difference of opinion as to the exact meaning of this expression. Some explain to boot as "to help;" but there is no doubt that it simply means "'in addition," lit. 'for an advantage.'" See Skeat, *sub voce*. In Richard II. i. 3 81 we have a somewhat similar expression:

None innocency and *Saint George* to thrive!

Hall and Holinshed both have *Saint George* to borrow! which must have been the oldest form. Compare Richard II. note 70.

645. Lines 394, 395:

"Jockey of Norfolk, be not TOO bold,
For Dickon thy master is bought and sold."

All the chroniclers have these two lines verbatim as in text. Q¹ Ff. have "so bold," except Q. 6, Q. 7, Q. 8, which have "to bold." This is evidently a mistake. Capell was the first to make the obvious correction.

646. Line 316. *A sort of ragabonds, rascals, RUNAWAYS*—Q¹, and F. 1 have "and runaways." F. 2 was the first to omit the *and*. For *runaways* used as = *runagates*, compare Romeo and Juliet, iii. 2. 6, and see note 107 on that passage. It is worth noting that Richard has called Richmond "white-liver'd *runagate*" (iv. 4. 463).

647. Line 319: *To desperate VENTURES and assur'd destruction*.—Q¹ Ff. have "desperate adventures," which spoils the metre of the line. Capell made the necessary correction.

648. Line 322: *They would DISTRAIN the one, disdain the other*.—Q¹ Ff. have *restrain*. The emendation is Hammer's, following Warburton's suggestion, and has been adopted by Walker and Dyce and by Collier's MS. Corrector. There seems to be no instance in Shakespeare of the use of *restrain* in the sense required here, whereas *distrain* is used twice in the sense of "to take possession of," in Richard II. ii. 3. 131:

My father's goods are all *distrain'd* and sold
and in 1. Henry VI. 1. 3. 61.

649. Line 324: *Long kept in Bretagne at our MOTHER'S cost*.—So Q¹ Ff. This mistake arose from Shakespeare having copied (as noticed above, note 479) from the second edition of Holinshed, which, by a printer's error, has *mother's* instead of *brother's*. Richmond was really supported by Richard's brother-in-law, the Duke of Burgundy, who married his sister Mary. Hall, from whom Holinshed copied, as usual, verbatim, has, quite correctly, in Richard's speech (p. 415), "brought vp by my *brothers*

leanes and myne like a captiue in a close cage in the court of Frances duke of Britaine." We have followed, very reluctantly, most editors in preserving this error, one which Shakespeare surely would have corrected had it been pointed out to him. Some commentators insist that it is worth retaining this error, because it proves that Shakespeare copied from Holinshed and not from Hall, and that the edition he used was the second edition, in which alone this mistake occurs. But granting this to be the fact, we fail to see why a mistake so obvious, and so absurd, should be retained in the text.

650. Line 325:

A MILK-SOP, one that weerer in his life
Felt so much cold as weer shoes in snow.

Hall has this very expression (p. 415): "he is a Welsh *mylkesoppe*, a mā of small courage and of lesse experience in marceall actes and feates of warr."

651. Line 334: *beaten, nom'd, and thump'd*.—This not very eloquent sentence is Shakespeare's own. *To bob* meant not only "to cheat," but "to give a sharp blow." It generally seems to have been used in more or less comic passages. Shakespeare uses the word in the same sense in Troilus and Cressida, ii. 1. 76: "I have *bob'd* his brain more than he has beat my bones."

652. Line 344: *Off with his son's head!*—Q¹ Ff. have:

Off with his son George's head!

Hammer made it a metrically perfect line by printing:

Off instantly with his son George's head!

But the line is, probably, meant to be incomplete in order to emphasize the abruptness of the speaker. Some emendation in the text seems necessary, if the line is to be spoken with that quickness and decision which are, dramatically speaking, absolutely requisite. Other emendations which suggested themselves are:

Off with his George's head!

Off with young George's head!

Off with son George's head!

Off with 's son George's head!

The last we should have printed, but although *his* very often occurs, in the elided form 's, with other prepositions, its elision here would not make the line any easier to speak. It is probable that the author originally wrote the line as we have printed it, and that the word *George* was subsequently added; at any rate, the dramatic requirements are fulfilled by the emendation we have ventured to print.

653. Line 345: *My lord, the enemy is past the marsh*.—Compare Hall (p. 418): "Betwene both armies ther was a great *marrysse*."

ACT V. SCENE 4.

654. Line 3: *Daving an OPPOSITE to every danger*.—Compare Haulett, v. 2. 60-62:

'T is dangerous when the baser nature comes
Between the pass and fill incensed points
Of mighty *opposites*;

and 11. Henry VI. v. 3. 21, 22:

'T is not enough our foes are this time fled,
Being *opposites* of such repairing nature.

so in Westward for Smelts: "Yet doth he deny to grapple with none, but continually standeth ready to oppose himselfe against any that dare be his *opposite*" (Percy Society Reprint, 1848, p. 6).

655 Line 7: *A horse? a horse? my kingdom for a horse!*
—The following are among some of the contemporaneous allusions to this passage, which appears to have been very largely imitated and parodied by the writers of the period:

Marston, *Scourge of Villanie*, 1598, satire 7:

A man, a man, a Kingdome for a moone!

In *Parasitaster, or the Fawne*, 1606:

A foole, a foole, a foole, my coxcombe for a foole!

—Sig. II v, back.

In *What you Will*, 1607, II. 1, he quotes the line literally, as follows:

Ha: he mounts! Clorall on the wings of fame.

A horse, a horse, my Kingdom for a horse!

Looke the, I speake play scrappes.

Richard Brathwaite, *Strappado for the Divell*, 1615:

If I had liv'd but in King Richards dayes,

Who in his heat of passion, mist the force

Of his Assailants troubled many waies

Crying '*a horse! a Kingdom for a horse!*'

O then which now at Livery staves

Had beene sot free. —Upon a Poets Palfrey, p. 154.

In *Wood's Iron Age*, 1611:

Syn. A horse, a horse.

Syn. Ten Kingdomes for a horse to enter Troy.

—Works, vol. III p. 369.

Benjamin and Fletcher, *The Little French Lawyer*, iv.:

Look up, brave friend; I have no means to rescue thee.

My Kingdom for a sword.

—Works, II. p. 431.

There may be a reminiscence of this line in the following passage from Heywood, II. Edward IV.:

A staff, a staff!

A thousand crownes for a staff!

—Works, vol. I. p. 143.

656 Line 13.—We have placed part of the stage-direction here, slightly altered, which is usually placed at the beginning of the next scene. The stage-direction in Qq. is: "*Alarum, Enter Richard and Richmond, they fight, Richard is slain then retreat being sounded. Enter Richmond, Darby, bearing the crowne with other Lords, &c.*" Fl. of Ff. is: "*Alarum, Enter Richard and Richmond, they fight, Richard is slain.*"

Retreat, and Flourish. Enter Richmond, Derby bearing the crowne, with divers other Lords." Dyce altered this to: "*Alarums. Enter, from opposite sides, KING RICHARD and RICHMOND; they fight, and crown fighting. Retreat and flourish. Then re-enter RICHMOND, with STANLEY bearing the crown, and divers other Lords, and Poets,*" and has the following note: "Mr. Knight retains the stage-direction of the old copies '*—they fight; Richard is slain, &c.*', and says in his note, 'It is important to preserve it, as showing the course of the dramatic action.' How Mr. Knight understands 'the dramatic action' to be carried on here, I cannot conceive. If, after Richard is killed in the sight of the audience, Stanley enters bearing the crown which he has plucked off from his 'dead temples,' there must have been two Richards in the

field.—The fact is, that here, as frequently elsewhere, in the old copies, the stage-direction is a piece of mere confusion: Richard and Richmond were evidently intended by the author to *go off the stage fighting.*" The Cambridge edd. retain the stage-direction of the old copies (note xxvii.): "because it is probable from Derby's speech, 'From the dead temples of *this bloody wretch*,' that Richard's body is lying where he fell, in view of the audience;" and Dyce observes: "Nor is any stress to be laid on the expression '*this bloody wretch*;' in p. 441 Richard, though not present, is called '*this foul swine*' and '*this guilty homicide.*'" There certainly seems to be some confusion if the stage-direction of the old copies be adhered to, because Derby, *i. e.* Stanley, could hardly *enter bearing the crown*, if Richard were on the stage with the crown on his head. When Richard III. is acted, this last scene is always omitted; the play ending with the death of Richard, or rather with the entry of Richmond and his supporters, and the crowning of the victor in dumb-show. The way in which we have arranged the stage-direction seems to get rid of the difficulty.

As to the crown Hall says (p. 420): "Then ye people rejoyced & clapped handes cryiuz vp to heauen, kyng Henry, kyng Henry. When the lord Stanley save the good will and grate of the people he toke the crowne of kyng Richard which was founde amongst the spoyle in the felde, and set it on therles hed, as though he had byne elected king by the voyce of the people as in auncient tymes past in diuers realmes it hath beene accustomed, and this was the first signe and token of his good lucke and felicity." The Clarendon Press edd. (p. 235) say: "Tradition relates that it (the crown) was found in a hawthorn bush, and in Henry the Seventh's Chapel 'the stained-glass retains the emblem of the same crown hanging on the green bush in the fields of Leicester-shire.' (Stanley, Memorials of Westminster Abbey, p. 159.)" Richard is said to have worn the crown in order to render himself conspicuous, or, according to Polydore Virgil, "thinking that Day should either be the Last of his Life, or the First of a Better" (Buck, vol. I. p. 542).

ACT V. SCENE 5.

657. Line 9: *But, tell me, is the young George Stanley living?*—All the old copies read:

But tell me is young George Stanley living!

an awkward, unrhymical line. Various emendations have been proposed. Pope would read "tell me *first*;" Keightley, "tell me *pray*;" Dyce, "tell me *now*." We have ventured to print the emendation in our text as being, in some respects, preferable.

658 Line 11: *Whither, if't please you, we may now withdraw us.*—Qq. have (substantially): "If't please you we may *now* withdraw us;" Fl. "if you please we may withdraw us."

659 Lines 13, 14:

John Duke of Norfolk, Walter Lord Ferrers,

Sir Robert Brakenbury, and Sir William Brandon.

Printed as prose in Q.1, perhaps rightly. The *Walter Lord Ferrers* here mentioned was Sir Walter Devereux,

one of the old family of Devereux, whose grandson was created the first Viscount Hereford. He married Anne, sole daughter and heir of William, sixth Lord Ferrers of Chartley. He was Sheriff of Herefordshire in 1456; summoned to Parliament 1461 as Lord Ferrers, and made a Knight of the Garter, 1470. An account has already been given of the other characters here named. (See above, notes 11, 26, 592.)

660 Line 15: *Inter their bodies as BECOMES their births.*
—Q1 Ff. have *become*, altered by Rowe.

661. Lines 20, 21:
*Smile heaven upon this fair conjunction,
That long HATH frowned upon their enmity!*

The reading of the old copies is "have frown'd," except Q. 6. Q. 7, Q. S. F. 4, which have "hath frown'd." Walker would read "heavens . . . here." The Cambridge edd. give an anonymous conjecture *Smile, heaven*; but the construction is probably intended to be that of the subjunctive mood.

662. Lines 25, 26:
*The father rashly slaughter'd his own son,
The son, compell'd, been butcher to the sire.*
See 111. Henry VI. ii. 5. 55-122.

663 Lines 28-31:

Decided in their dire division,

By God's fair ordinance conjoin'd together!

Q1 Ff. have a full stop at the end of line 28. We have, like most editors, followed Johnson's proposed punctuation.

Dyce quotes (note 130) from Drayton's Polyolbion, Fifth Song, l. 76, ed. 1622:
Whose marriages enjoynd the White rose and the Red.

664 Line 35: *Abate the EDGE of traitors, gracious Lord.*
—Compare I. Henry IV. i. 1. 17, 18:
The edge of war, like an ill sheathed knife,
No more shall cut his master.

665 Line 36: *That would REDUCE these bloody days
again.*—Reduce is used in only one other passage in Shakespeare in this sense, in Henry V. v. 2. 63:
Which to reduce into our former favour.

Compare also ii. 2. 68 of this play:
All springs reduce their currents to mine eyes,
where it seems to mean simply "to bring," the only other passage in which Shakespeare uses the verb at all.

WORDS OCCURRING ONLY IN KING RICHARD III.

NOTE.—The addition of sub. adj. verb adv. in brackets immediately after a word indicates that the word is used as a substantive, adjective, verb, or adverb, only in the passage or passages cited.

NOTE.—The compound words marked with an asterisk (*) are printed in Q. 1 and F. 1 as two separate words.

Act Sc. Line	Word	Act Sc. Line	Word	Act Sc. Line	Word
1. 1. 196	Subjects (sub.)	1. 4. 192	Convict ¹²	iv. 4. 332	Dull-brained
1. 2. 191	Accessory ¹ (adj.)	iv. 4. 135	Copious ¹³	v. 3. 221	Eaves-dropper
iii. 7. 233	Acquittance (verb)	iv. 3. 19	Creation ¹⁴	i. 1. 55	Edgeless
iv. 4. 86	A-high	i. 1. 55	Cross-row	iii. 7. 213	Egally
iii. 1. 78	All-ending	1. 4. 54	Dabbled	iv. 3. 228	"Elvish-marked"
v. 1. 20	All-see	iv. 2. 58	Damage (verb)	iii. 7. 76	Engrossed ²⁰
v. 1. 10, 12, 18	All-subs' day	iv. 1. 36	Dead-killing ¹⁵	iii. 6. 2	Engrossed ²¹
v. 3. 156	Amoy ²	iv. 2. 42	"Deep-revolving"	i. 4. 200	Erroneous ²²
ii. 4. 52	Aweless	iii. 7. 153	Definitively	iii. 3. 23	Explate ²³
v. 3. 11	Battalia	1. 1. 75	Delivery ¹⁶	iv. 4. 253	"Fairrest-boding"
iii. 7. 185	Beauty-waning	iv. 4. 248	Demise ¹⁷	i. 4. 24	Faithful ²⁴
i. 2. 163	Belashed	v. 1. 27	Descant ¹⁸ (verb)	i. 3. 81	"False-boding"
iii. 7. 159	Bigamy	v. 3. 283	Dewy ¹⁹	v. 3. 81	"Father-in-law ²⁵ "
i. 2. 150	Black-faced ³	iii. 7. 112	Disgracious	1. 3. 314	Fatting ²⁶
v. 5. 24	Blindly	iv. 4. 178	Drawbridge	1. 4. 46	Ferryman
iii. 3. 6	Blood-suckers ⁴	iii. 5. 15			

7 = bleated.

8 Venus and Adonis, 1142.

9 In the sense of "bloodthirsty."

10 In its ordinary sense it is used

in Hamlet, v. 2. 392, and Othello,

i. 3. 375.

11 In the peculiar sense of

camera 29. 918.

12 = solemn assembly. Occurs

in the special sense of the College

of the Cardinals in Henry VIII.

ii. 4. 92, 93.

13 = convicted.

14 Venus, 845.

15 i. e. of the world; and in

Lucrece, 924. Occurs frequently

in its general sense.

16 Lucrece, 540.

17 = release.

18 = in-quest.

19 Lucrece, 1141; Pilgrim, 184.

20 Lucrece, 1222; Pilgrim, 71.

21 = to fatten.

22 = copied in fair.

23 = mis-taken, misled.

24 = explained; see note 237. The

verb occurs in Som. X.ii. 4.

25 In religious sense.

26 = step-father.

27 Participle used substantively.

Flaky
Foreward
Foul (adv.)
Foul faced
Frank'd (adj.)

Gentle-sleep
Gentle-sleep
Grim-visaged
Gullitly

"Harmful-kind
Heart-sorrow
Hell-governed
Hereby²
High-reaching
"High-reared
"High-sworn
"Hobnob³
"Hollow-hearted
"Hoped⁴

"Ice-cold
"In-dispersing
Inclusive⁵
Intestate
Inward⁶ (adj.)
Iron-witted

Key-cold⁷

Laz⁸ (adj.)
Labels
Light-foot
Lightly⁹

Malmsey-but
Marsh

1 See note 111.
2 = by this.
3 See in Love's
1. 2. 141 and iv.
4 = full of be
in Venus and A
5 = including.
6 In the sense
7 Lucrece, 177.
8 In the sense
in Lear, i. 2.
9 = schid.

Note
61. i. 1. 05
folks
87. i. 2. 101

153. i. 3. 318
Por

WORDS PECULIAR TO KING RICHARD III.

Act Sc. Line	Act Sc. Line	Act Sc. Line	Act Sc. Line
Flaky..... v. 3 286	Mild (sub.).... v. 3 77	Rewarder..... i. 3 124	Unavowed ²⁷ ... iv. 1 56
Forward..... v. 3 293	*Mortal-staring v. 3 90	Royalise..... i. 3 125	Unblown..... iv. 4 10
Foul (adv.).... iii. 2 41	*New-appearing ¹⁰ iv. 4 10	Safe-conducting iv. 4 481	Uncharitably.. i. 3 275
Foul faced.... iii. 7 231	*New-christened i. 1 50	Sapling ²¹ iii. 4 71	Unexamined... iii. 6 9
Franked (up)1) i. 3 314	Night-walking. i. 1 72	Scenfold ²² iv. 4 243	Unfashionable ²⁵ (adv.) i. 1 22
iv. 5 3	Nomination ¹¹ . . iii. 4 5	Self-misused . . iv. 4 374	Unlooked ²⁹ ... i. 3 214
Gentlefolks... i. 1 95	Nonage..... ii. 3 13	Seniory..... iv. 4 36	Unmindful.... iv. 4 444
*Gentle-sleeping i. 3 288	Obssequiously.. i. 2 3	*Senseless-obstinate iii. 1 44	Unmoaned.... ii. 2 64
Grim-visaged.. i. 1 9	O'erclouded.... v. 3 318	*Servant maid. . i. 3 107	Unpossessed... iv. 4 469
Guiltily..... v. 3 146	O'erpast ¹² iv. 4 388, 396	Shallow-changing iv. 4 431	Unresolved.... iv. 4 436
*Harmful-kind iv. 4 173	Opprobriously. iii. 1 153	Sharp-pointed. . i. 2 174	Unrippedst.... i. 4 212
Heart-sorrowing ii. 2 112	Outgrown..... iii. 1 104	Spicery..... iv. 4 424	Unswayed ³⁰ ... iv. 4 468
Hell-governed. i. 2 67	Out-shining.... i. 3 268	Springing ²³ ... i. 4 227	Untouched ³¹ ... iii. 7 19
Hereby ² i. 4 93	Over-go ¹³ ii. 2 61	Stalled ²⁴ i. 3 296	Untroubled... v. 3 149
High-reaching. iv. 2 31	Parcelled ¹⁴ ... ii. 2 81	Stone-hard.... iv. 4 228	Unvalued ³² ... i. 4 27
*High-reared . . v. 3 212	Passionate ¹⁵ ... i. 4 121	Stragglers..... v. 3 327	Unwept..... ii. 2 65
High-sworn.... ii. 2 117	Pew-fellow..... iv. 4 58	Stratly..... i. 1 85	Victoress..... iv. 4 336
Hobbed ³ iv. 4 626	Pleasing (sub.). i. 1 13	Stroke ²⁵ iv. 2 5	Victorious ³³ ... i. 1 5
Hollow-hearted iv. 4 435	Prodigality.... i. 2 242	ii. 2 5	*Waiting-vassals ii. 1 121
Hop-pole..... i. 2 24	Punched..... v. 3 125	iv. 2 111	Wash ³⁴ (sub.).. v. 2 9
*Hypocrite..... iii. 1 176	Pursuivant-at-arms ¹⁶ v. 3 59	iv. 2 113	Wedges ³⁵ i. 4 26
*Impersing.... iv. 1 53	Rase ¹⁷ (verb)... (iii. 2 11	v. 3 235	*Weeder-out... i. 3 123
Inclusive ⁵ iv. 1 59	iii. 4 84	*Strong-framed i. 4 154	Welcomer..... iv. 1 59
Intestate..... iv. 4 128	*Rash-levied . . iv. 3 59	Succeeders.... iv. 4 128	Well-learned . . iii. 5 100
Inward ⁶ (adj.). iii. 4 8	Recomforture.. iv. 4 425	v. 5 30	Widow-holour. . ii. 2 65
Iron-witted.... iv. 2 28	Recorder ¹⁸ iii. 7 30	iii. 1 73	Winged ³⁶ v. 3 360
Key-cold ⁷ i. 2 5	Recure ¹⁹ (verb) iii. 7 130	iii. 7 135	Woe-wearied . . iv. 4 18
Laz ⁸ (adj.).... ii. 1 90	Redeemer..... ii. 1 4, 123	v. 3 61	Worshipful ³⁷ . . iii. 4 41
Labels..... i. 1 33	Reduce ²⁰ ii. 2 68	Tear-falling . . iv. 2 64	*Wrong-incensed ii. 1 51
Light-foot.... iv. 4 440	iii. 2 11	Thrallom..... i. 4 255	
Lightly ⁹ iii. 1 91	iii. 4 84	Tinorously.... iii. 5 57	
Malmsley-butt. i. 4 161, 277	iv. 4 425	Towards ²⁶ iii. 5 101	
Marsh..... v. 3 315	iii. 7 30	Traditional.... iii. 1 45	
	iii. 7 30	Trough..... v. 2 9	
	iii. 7 130	True-derived . . iii. 7 200	
	ii. 1 4, 123	True-disposing iv. 4 55	
	ii. 2 68	Unadvisedly . . iv. 4 292	

1 See note 151.
2 In this. Occurs (= near the same) in Love's Labour's Lost, i. 2. 141 and iv. 1. 9. 3 Of a sail.
4 Full of hope. Occurs also in Venus and Adonis, Dedic. 8.
5 = including, encircling.
6 In the sense of "familiar."
7 Lucrece, 1774.
8 In the sense of "late;" used in Lear, i. 2. 6 with prep. of = behind. 9 = usually.

10 Sonnet VII. 3.
11 = the act of appointing.
12 O'erpassed occurs in I. Henry VI. ii. 5. 117.
13 See vol. I. p. 76, foot-note 17; Sonn. civ. 7.
14 In the sense of "particular," the verb occurs in Ant. and Cleo. v. 2. 163.
15 = compassionate. See Note 188.
16 Pursuivant occurs in II. Henry VI. and three other passages.
17 See note 331.
18 A civic officer.
19 Venus and Adonis, 465; Sonn. xlv. 9.
20 = to bring, to convey.

21 Used figuratively in Titus, iii. 2. 56, and Pericles, iv. 2. 93.
22 For executions. Used = "a stage" in Henry V. Prologue 1. 10.
23 = faithful. See note 202.
24 = invested. The verb is used in other senses.
25 Of a clock.
26 = about; used of the time of day.

27 = not avoided. Occurs in the sense of "inevitable" in this play, iv. 4. 218; Rich. II. ii. 1. 298; I. Henry VI. iv. 5. 8.
28 The adj. is never used by Shakespeare.
29 Used before a substant. Unlooked for occurs in several places.
30 Sonn. cxli. 11.
31 = upon. In the sense of "uninjured" in Jul. Cæsar, iii. 1. 142.
32 = invaluable. Occurs in Hamlet, i. 3. 19 = not valued.
33 = emblematic of conquest. In ordinary sense frequently used.
34 = food for horses.
35 Of gold. Perhaps = ingots, i. e. large pieces; used in its ordinary sense in Troilus and Cressida, i. 3. 306.
36 In military sense.
37 Used adverbially.

ORIGINAL EMENDATIONS ADOPTED.

Note.
61. i. 1. 95: *And that the queen's KIN are made gentlefolks.*
57. i. 2. 101:
Dist thou not kill this king?
Glo. I DID, I grant ye.
153. i. 3. 318, 319:
*So do I see: [Aside] being well advis'd;
For had I curs'd now, I had curs'd myself.*

Note
356. iii. 3. 17: *Then curs'd she Richard too; then curs'd she Buckingham.*
569. iv. 5. 7: *Say that the queen hath heartily consented.*
615. v. 3. 130: *Thee in thy sleep doth comfort: lice and flourish.*
652. v. 3. 344: *Off with his son's head!*
657. v. 5. 9: *But tell me is THE young George Stanley living?*

EMENDATIONS ON KING RICHARD III.

ORIGINAL EMENDATIONS SUGGESTED.

- Note
181. l. 4. 89, 90:
*It is better to be brief than tedious;
Let him see my commission: talk no more.*
187. l. 1. 112-114:
*No, not to kill him, having warrant for 't;
But to be damn'd for killing him, from which
No warrant can defend me.*

- Note
300. iii. 1. 71: *Which, since, su ceeding ages have REBUILT*
So Hemmer.
315. iii. 1. 123: *I would, that I might thank you as—us—
you call me.* So Walker.
367. iii. 4. 49: *I have sent SOME ONE for those.*
617. v. 3. 143: *Let fall thy lance: DESPAIR, despair and
die*



EBULT
as-as -
piv and

KING JOHN.

WITH NOTES AND INTRODUCTION

BY

F. A. MARSHALL.

MAINTENANCE RECORD

5

DRAMATIS PERSONÆ

KING JOHN.

PRINCE HENRY, his son, afterwards King Henry III.

ARTHUR, Duke of Bretagne, son to King John's elder brother, Geoffrey,
late Duke of Bretagne.

EARL OF PEMBROKE (William Marshall).

EARL OF ESSEX (Geoffrey Fitz-Peter), Chief Justiciary of England.

EARL OF SALISBURY (William Longsword).

ROGER BIGOT, Earl of Norfolk.

HUBERT DE BURGH, Chamberlain to the King.

ROBERT FAULCONBRIDGE, son to the late Sir Robert Faulconbridge.

PHILIP FAULCONBRIDGE (his half-brother) called the Bastard, a natural
son of King Richard Coeur de Lion.

JAMES GURNEY, servant to Lady Faulconbridge.

PETER OF POMFRET, a prophet.

PHILIP, King of France.

LEWIS, the Dauphin, his son.

LYMOGES, Archduke of Austria.

CARDINAL PANDULPH, the Pope's Legate.

MELUS, }
CHATILLOX, } Ambassadors from France to King John.

QUEEN ELISOR, widow to Henry II, and mother to King John.

CONSTANCE, widow of Geoffrey, Duke of Bretagne, and mother to Arthur.

BLANCH, daughter of Alphonsus, King of Castile, and niece to King John.

LADY FAULCONBRIDGE, mother to Philip, the Bastard, and Robert Faulcon-
bridge.

Lords, Ladies, Citizens of Angiers, Heralds, Officers, Soldiers, Messengers,
and other Attendants.

SCENE—Sometimes in England and sometimes in France.

HISTORIC PERIOD: 1199-1216, extending over the whole of the reign of King John.

TIME OF ACTION.

According to Daniel, seven days, which he appoints as follows:

Day 1: Act I. Scene 1.—Interval.
Day 2: Act II. Scene 1; Act III. Scenes
1, 2, 3.—Interval.
Day 3: Act III. Scene 4.—Interval.

Day 4: Act IV. Scenes 1, 2, 3.—Interval.
Day 5: Act V. Scene 1.—Interval.
Day 6: Act V. Scenes 2, 3, 4, 5.—Interval.
Day 7: Act V. Scenes 6, 7.

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1623. No Q
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of England
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named, The
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London for
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bookseller,
the title-p
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KING JOHN.

INTRODUCTION

LITERARY HISTORY.

This play was first printed in the Folio of 1623. No Quarto edition is extant, nor is there any trace of the existence of any separate edition during the seventeenth century. It is the only undoubted play of Shakespeare's not entered on the Register of Stationers' Hall. The chief source to which Shakespeare was indebted for his materials seems to have been an old play on the same subject, in two parts, the title-page being as follows:

The Troublesome Raigne of John King of England, with the discouerie of King Richard Cordelions Base sonne (vulgarly named, The Bastard Fauconbridge): also the death of King John at Swinestead Abbey. As it was sundry times publickly acted by the Queenes Maiesties Players, in the honourable Cittie of London. Imprinted at London for Sampson Clarke, and are to be sold at his shop, on the backe-side of the Royall Exchange. 1591.

This play was reprinted in 1611 for another bookseller, who inserted the letters *B. Sh.* in the title-page; and in order to conceal his fraud, omitted the words—*publickly*—in the *honourable Cittie of London*, which he was aware would proclaim this play not to be Shakespeare's King John; the company to which he belonged, having no publick theatre in London; those in Blackfriars being a private playhouse; and the Globe, which was a publick theatre, being situated in Southwark. . . . Shakespeare's play had been probably often acted, and the other wholly laid aside, the word *publickly* was substituted for the word *publickly*; 'as they were sundry times lately acted,' &c. Thomas Dewe, for whom a third edition of this old play was printed in 1622, was more daring. The two parts were then published

'as they were sundry times lately acted;' and the name of William Shakspeare inserted at length" (Var. Ed. vol. ii. Prolegomena, p. 352). The Second Part has, according to the reprint in Hazlitt's Shakespeare's Library (vol. i. pt. ii. p. 281) the following title-page:

The Second part of the Troublesome Raigne of King John, contriuing the death of Arthur Plantaginet, the landing of Lewes, and the poisoning of King John at Swinestead Abbey. As it was (sundry times) publickly acted by the Queenes Maiesties Players, in the honourable Cittie of London.

To Hall, or to Holinshed, or to any other known source Shakespeare does not seem to have been much indebted. He has not followed the old play very closely; and has immensely improved on it in every respect. Except that Meres mentions King John in the oft-quoted passage from *Palladis Tamia*, there is no direct evidence as to the date of its production. Various opinions have been given by different editors on this point; but we cannot be far wrong in assigning it to some time between the years 1595 and 1597. As regards indirect evidence of the date when King John was written Malone suggests that the "pathetick lamentations" of Constance on the death of Arthur may have been inspired by the loss of Shakespeare's son Hamnet, who died at the age of twelve in August, 1596. In that same year, in the month of June, the grand fleet sailed which was sent against Spain, and to this event Malone thinks the lines ii. 1. 67-75 refer; particular attention being drawn to lines 69, 70:

Have sold their fortunes at their native homes,
Bearing their birthrights proudly on their backs.

"Many of our old historians speak of the splendour and magnificence played by the

noble and gallant adventurers who served in this expedition; and Ben Jonson has particularly alluded to it in his *Silent Woman*, written a few years afterwards (Malone, *at supra*, pp. 354, 355). Fleay believes that the first 200 lines of act ii. scene 1 were inserted hurriedly, after the rest of the play had been written, and after the death of Shakespeare's son.

Of other indirect guides to its date, furnished by the text of the play itself, it may be noticed that a passage from act i. of the Spanish Tragedy or the Second Part of *Jeronimo*, as it is generally called,—a play which was licensed in October, 1592, and probably had been represented on the stage some two years before that date—seems to have been partly reproduced in the following speech of the Bastard, ii. 1. 137, 138:

You are the hare of whom the proverb goes,
Whose valour plucks dead lions by the beard.

In the Spanish Tragedy the passage runs:

He hunted well, that was a lion's leath;
Not he that in a garment wore his skin;
So hares may pull dead lions by the beard.

—Dodsley, vol. v. p. 19.

The resemblance can scarcely be accidental. Again, *Sofiman* and *Perseda* (entered at Stationers' Hall, 1592) is clearly alluded to (see note 59).

Chalmers, with whom Drake agrees, gives the year 1598 as the date of this play, chiefly on account of supposed references to two events in the year 1597, namely, the offers made by the pope's nuncio to Henry IV. of France against Queen Elizabeth, and the siege of Amiens, which they conceive to be referred to in the siege of Angiers in this play. But the evidence, on the whole, is decidedly in favour of the earlier date; and the allusion in iii. 4. 1-3:

So, by a roaring tempest on the flood,
A whole armada of convicted sail
Is scattered and disjoint'd from fellowship,

which seems pointedly directed at the Spanish Armada, may confirm us in placing the date of the production of *King John* nearer that event than the later date assigned to it by Chalmers.

STAGE HISTORY.

It is a curious fact that from the time of Shakespeare to the year 1737 there is absolutely no record of the performance of this play, which, one would have thought, would have been very popular on the stage. In the reigns of Charles II. and James II., even had Shakespeare been more popular than he was, one can well imagine that the anti-papal tone of many of the speeches would have prevented its finding much favour in court circles; but we should certainly have expected to find it revived soon after the Revolution of 1688. Even in Shakespeare's own time, to which its sentiments seem so admirably fitted, scarcely any allusion to *King John* has been discovered. No passage is quoted from it in England's *Parnassus* (1600); while, to come to later times, neither Pepys nor Downes even mentions it. On 26th February, 1737, Shakespeare's *King John* was produced, under Rich's management, at Covent Garden. Of this production Davies in his *Dramatic Miscellanies* (vol. i. pp. 4-9) gives an interesting account. There is no doubt that to Colley Cibber's mangled and distorted version of this play, which he called *Papal Tyranny*, we owe this revival of one of Shakespeare's plays which had lain so long neglected. According to Davies, Cibber had offered *Papal Tyranny* to Fleetwood, the manager of Drury Lane, about nine or ten years before it was acted; that is to say, a little before this time, about 1736. The parts were distributed, and "a time fixed for its performance; but the clamour against the author, whose presumption was highly censured for daring to meddle with Shakspeare, increased to such a height, that Colley Cibber, who had smarted more than once for dabbling in tragedy, went to the playhouse, and, without saying a word to anybody, took the play from the prompter's desk, and marched off with it in his pocket" (*Dramatic Miscellanies*, vol. i. p. 5). To this Pope alludes in the *Dunciad* (book i.):

"King John in silence modestly expires."

The critics having said much in praise of Shakespeare's play, while writing against

Cibber, revived *King John* to have been great applaus to have been cast include the original as the King and Mrs. H (p. 8) tells in a large performance and impassioned pathetic indignation in some part to have been king; but highly intelligent Sheridan, I the merit of

This play cast on 2nd in the court IV., Henry VI. were a have been ruary, 1715 *King John* This was C may be all above. Th by the Pre and scruple he condescend play ought Foppington *King John* ing the pop — I regret quate to i mangler hi scarce able to the stag by all accou the audien sible in ciful, how philius, wh

INTRODUCTION.

Cibber, Rich took the hint, and resolved to revive King John. The revival would seem to have been a success. According to Davies King John was acted several nights with great applause. From Genest it would appear to have been played at least ten times. The cast included Delane as King John; Walker, the original Macheath, as the Bastard; Hull as the King of France; Ryan as Pandulph; and Mrs. Hallam as Lady Constance. Davies (p. 8) tells us that the latter "was unhappy in a large unwieldy person;" but that "her performance of Lady Constance was natural and impassioned; though she was not so pathetic in utterance, spirited in action, or dignified in deportment, as Mrs. Cibber in the same part" (p. 9). Delane does not appear to have been successful in the part of the king; but of Walker, Davies speaks very highly indeed. According to him "Garriek, Sheridan, Delane, and Barry all fall short of the merit of Tom Walker."

This play was revived with nearly the same cast on 2nd February, 1738. During this season, in the course of which both parts of Henry IV., Henry V., and the First Part of Henry VI. were all revived, King John seems to have been only played twice. On 15th February, 1745, "Papal Tyranny in the Reign of King John" was produced for the first time. This was Colley Cibber's manglement—if I may be allowed to coin a word—alluded to above. The threatened invasion of England by the Pretender overcame all Cibber's fears and scruples; and this grand tragedy, in which he condescended to show Shakespeare how a play ought to be written, and in which Lord Foppington gravely rebuked the author of King John for his lukewarmness in denouncing the pope and all his works, was produced—I regret to say—with a success scarcely adequate to its very great merits. The great mangler himself, though now toothless and scarce able to mumble out his words, returned to the stage to play Pandulph. It was not, by all accounts, a very great performance; but the audience treated the old actor with considerable indulgence. They were not so merciful, however, to Colley Cibber's son, Theophilus, who played the Dauphin, and to the

well-known George Anne Bellamy, who played Blanch. These artists had unfortunately availed themselves of Cibber's tuition; and, putting his precepts into practice, adopted "the good old manner of singing and quavering out their tragic notes" (Genest, vol. iv. p. 102). It is not worth while entering into a detailed examination of this impertinence of the poet laureate. His well-known version of Richard III. was modest and reverent work compared to this. He seems to have spared not even the very best scenes in Shakespeare's play; and to have defiled what jewels he did preserve from the original with the slaver of his own trashy monthlings. It does not reflect much credit on the taste of the Covent Garden audiences of that period, that the gambols of this literary monkey on the tomb of our great poet were rewarded by a net profit of £400, and that the performance was sufficiently popular to be repeated ten times.

On the same day as that on which Papal Tyranny was produced, an advertisement from "the Proprietor" of Drury Lane appeared in the General Advertiser: "to state that he had been requested to revive King John, and had accordingly put it into Rehearsal—that the author of a play on the same subject having insinuated that this was calculated to prejudice him, he had put off the revival; but on finding from the bills that Papal Tyranny was not an alteration of King John, but a new Tragedy on the same plan, he would exhibit Shakespeare's play on the following Tuesday—the day after the benefit for the author of Papal Tyranny—when there could be no imputation of an injury done to him" (Genest, vol. iv. p. 146). The play was accordingly produced on 20th February (1745), at Drury Lane, with Garriek as King John, for the first time, Delane as the Bastard, and Berry as Hubert. King John was not one of Garriek's most successful characters, though he had some very fine moments in it, especially in the scene with Hubert in act iv.: "When Hubert showed him his warrant for the death of Arthur, saying to him, at the same time:

Here is your hand and seal for what I did,

Garriek snatched the warrant from his hand;

and, grasping it hard, in an agony of despair and horror, he threw his eyes to heaven, as if self-convicted of murder, and standing before the great Judge of the quick and dead to answer for the infringement of the divine command" (Davies, vol. i. pp. 69, 70). Mrs. Gilber was very great as Constance; in fact it may be doubted whether any of the subsequent representatives of the part ever equalled her, not excepting Mrs. Siddons. This revival appears to have been a very successful one.

On 23d January, 1754, King John was again revived at Drury Lane, when Garrick surrendered the part of King John to Mossep; he himself taking the part of the Bastard. In this character he appears to have been a total failure, in spite of the fact that he had secured, as a contrast to himself in Robert Faulconbridge, one Simpson, whom Davies (p. 15) describes as: "a Scotchman, a modest and honest man, but as feeble in person as he was in acting."

In 1746, Garrick, in conjunction with Sheridan, at the Smock Alley Theatre, Dublin, produced King John—the two great actors playing King John and the Bastard alternately. It was on the occasion of the first night of King John, at Dublin, that the pretty but spiteful George Anne Bellamy set on foot an intrigue against Garrick; the result being that the great actor had to play to a very thin house on this occasion. An account of this amusing incident may be found in Percy Fitzgerald's *Life of David Garrick*, vol. i. pp. 106, 107. On the second night, when Garrick played the Bastard, Miss Bellamy was allowed to play Constance; and there was a crowded house. This alliance of Sheridan and Garrick was renewed later when at Drury Lane, on 17th December, 1760, the Irish and English actors again appeared in King John; Garrick taking the Bastard for himself, and giving his rival the part of King John. Sheridan was so very successful, and received such compliments from his majesty George III., who was present at the performance, that Garrick is said to have been very much vexed, and to have stopped the run of the piece. On this occasion Mrs. Yates played Constance. There is no doubt that Garrick's jealousy has been

much exaggerated by Davies; since, as pointed out by Fitzgerald, the two rivals appeared, amicably enough, in King John, for the benefit of Mrs. Yates on the 2nd April of the same year.

The next notable performance of this play was on 10th December, 1783, at Drury Lane, when Kemble played King John, and Mrs. Siddons appeared for the first time as Constance, which proved to be one of her most successful parts. The play was revived again on 20th November, 1800, when Kemble again played King John, Charles Kemble, Faulconbridge, and Mrs. Powell, Constance. On 13th May, in the following year, for Charles Kemble's benefit, who appeared as King John, Mrs. Siddons resumed the part of Constance. On 14th February, 1804, at Covent Garden, the three great members of the Kemble family appeared together; John Kemble as the king, Charles Kemble as Faulconbridge, and Mrs. Siddons as Constance. On 3d December, 1816, Miss O'Neill appeared for the first time as Constance. She must have looked rather young for the part.

On 1st June, 1818, at Drury Lane, Kean appeared as King John. He appears to have been very great in the scenes with Hubert.

It only remains to mention that the play was not neglected amongst the revivals of Shakespearian performances given by Phelps at Sadlers Wells; and that it was produced, with great splendour and that careful attention to historic details which characterized all his Shakespearian performances, by Charles Kean, on 18th October, 1858, at the Princess's Theatre.

The play has been very rarely represented of late; Mr. Creswick being the only actor of any importance living, as far as I know, who has appeared in the character of King John.

CRITICAL REMARKS.

This play, which, if the historical sequence is followed, should go before Richard II., seems to me, on the whole, to be clearly a later work of Shakespeare's than that tragedy. It certainly displays a far greater mastery of dramatic characterization than Richard II.:

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INTRODUCTION.

it has fewer rhymed lines; according to Mr. Fleay out of 2553 lines it contains 2403 in blank verse. Like Richard II. it has no passages written in prose: it has not even any passage like that in Richard II. (ii. 2. 108-120), which, though printed as verse, is so unrhymical as to read like prose. There are very few double endings. Whether this play was written before or after Richard III. is doubtful; most editors consider the latter to be the earlier play. Setting aside, however, the exact position which King John should occupy among Shakespeare's plays as strictly arranged according to the order of their production, we may fairly consider it as belonging to that period of his literary development in which we have placed it. As a drama, it exhibits a marked superiority to any of the other historical plays except Parts I. and II. of Henry IV., Richard III., and, perhaps, Henry V. It contains three characters which will live as long as any of Shakespeare's creations; namely, the Bastard Faulconbridge, Constance, and Arthur; while it certainly contains one scene, that between Hubert and Arthur (act iv. scene 1), which is among the most popular and most admired of any in Shakespeare's plays; yet, in spite of its admirable characterization, its many pathetic and vigorous scenes, and in spite of its containing two parts, those of the Bastard and Constance, most effective for an actor and actress respectively, it does not seem to have been a popular play in Shakespeare's own time; and, as will be seen from the stage history of the play, was left for a very long period altogether neglected and practically excluded from the repertory of our theatres. This is the more to be wondered at, because there is a sturdy Protestant spirit in the play, and an heroic strain of patriotism which, one would have thought, could not fail to secure for a very much worse play undying popularity with an English audience. It is true that Shakespeare, following his large-hearted and truly artistic instincts, has modified considerably the bitter anti-papal tone of the old play on which he founded King John; but he seems, at the same time, to have given to the political aspect of the play a much closer application to Elizabethan times than is to be

found in "The Troublesome Raigne." In fact, as Mr. Simpson has pointed out (see New Shakespeare Society's Transactions, 1874, pt. ii. pp. 397-406), in his paper on the Politics of Shakespeare's Plays, Shakespeare altered the whole political motive of the old play; and made the quarrel between John and his subjects turn more upon the question of his defective title to the throne than, as it did really, on his own abominable character; but here Shakespeare's inherent honesty of mind stood him in bad stead; for, however much he might change the political motive of the play, he could not bring himself to represent John as anything but a mean and detestable tyrant. All the king's blusterage against the pope goes for very little when we find him, a short time afterwards, handing over his crown to the pope's legate, and consenting to receive it again at his hands as if from a suzerain. In fact John is ready to submit to any degradation, in order to obtain a powerful ally against his rebellious barons; and though some of those barons stoop so low as to intrigue with the enemy of their country, and to fight under the standard of France against their sovereign, yet John's crimes have so alienated our sympathies from him that we shut our eyes to the dishonourable treason of Salisbury and his accomplices, and readily forgive them, when they abjure their treason and swear allegiance to the young Prince Henry. There is no doubt that in the unsympathetic character of John lies the weakness of this play. Constance and Arthur both fade out of it some time before the end is reached; and though the Bastard still remains to represent unflinching courage and loyalty, the chief character, the king himself, who ought to be the object of our interest and sympathy, has failed to enlist either one or the other on his behalf; and so the play terminates without that effective climax, which is essential to the success of a drama intended to be acted as well as read.

The character of Constance has always been a very favourite one with the readers of Shakespeare; if it proves less attractive on the stage, it is only because her share in the action ceases at comparatively so early a period of the play. Mrs. Jameson in her "Character-

istics of Women" has a very interesting essay on the character of Constance, an essay which exhibits considerable power of moral analysis. Mrs. Jameson is quite right in repudiating the theory that the leading motive of Constance's conduct is ambition. On the contrary, she seems, as far as Shakespeare has drawn her, singularly devoid of any personal seeking after power such as Elinor would attribute to her. Her nature is evidently impulsive and passionate; above all she is animated by that keen sense of injustice which is so very commonly found in such natures. She is vehement in the assertion of her son's rights, not so much from any ambition to exercise the power which would naturally belong to her as his mother, but simply because she loves and, indeed, idolizes him; she feels most keenly that she is the only person left to plead for his rights, and to defend him from the mean and overreaching schemes of his detestable uncle. Her passionate sense of the wrong which has been done to her son makes her at once eager in expressing her gratitude to King Philip and the Dauphin, as well as to Austria, when they offer their support to Arthur's just claim, and at the same time vehemently resentful of their cowardly desertion of his cause, when their own selfish interest points in the other direction. In all her pleadings and her remonstrances there is the same want of self-control, the same almost exaggerated indignation because she cannot, for one moment, tolerate the doctrine of expediency which so completely governs the conduct of those with whom she is associated. In fact she is one of those many characters on which Shakespeare seems to have lavished his utmost power of poetic eloquence, because they represent that utter unconventionality, that passionate rebellion against the accepted morality of the world, which must have been one of the strongest traits in his own nature. It is only a very short-sighted criticism that can find in the reticence of Arthur, throughout the only two scenes in which Shakespeare has introduced him in the company of Constance, any proof that the son returns but feebly the passionate affection of his mother. It is only natural that a boy, such as Shakespeare has represented Arthur to be, should feel somewhat timid

and awed in the presence of such vehement indignation as Constance displays; but the fact that when he is taken prisoner, the boy's first thought is for his mother and not for himself (iii. 3. 5), is sufficient to prove that Shakespeare did not intend to represent Arthur as at all lacking in filial devotion. We may regret that the poet could not reconcile with his scheme of the dramatic action of this play, the possibility of giving us a scene between mother and son. Such an omission may have been the result of hasty execution; or it may have been the deliberate judgment of a dramatist who, however long his plays may seem to the fastidious intolerance of a modern audience, yet had a very keen sense of the virtue of dramatic concentration. It would certainly seem as if Shakespeare felt himself rather hampered by the amount of material that he had at hand in the construction of this play; otherwise he would not have been content with merely intimating through the mouth of a messenger (iv. 2. 122) the rumour of the death of so important a character as Constance. She was a creation, to the power of which he could not have been himself insensible; yet he allows her to disappear with the end of the third act; and the injury to the play, involved in the absence of all female interest in the two last acts, is one which no doubt has proved fatal to its permanent popularity upon the stage: it is one of which I cannot help thinking the poet's maturer judgment would not have approved.

The character of the Bastard is more elaborated than that of Constance, and seems to have engaged more of the author's energy; perhaps too of that fondness which every poet is apt to display, with more or less caprice, towards the various beings of his own creation. The boldness of Philip Faulconbridge, his recklessness, his audacious outspokenness, may have been inherited from his father, Richard Cœur-de-Lion; but it is probable that Shakespeare emphasized these characteristics as natural in a man, the circumstances of whose birth placed him in a more or less false position, and impelled him to constant self-assertion. It would be very interesting to compare the character of the Bastard Faulconbridge

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INTRODUCTION.

with that of Edmund in King Lear. Both suffer from the stigma of illegitimacy; but what a different effect the consciousness of this stigma exercises on their respective natures! While Edmund is sullen, malicious, and cruel, Faulconbridge is, at the worst, impudent, at the best, fearless.

One point has been much insisted upon in connection with this play, and that is its bearing upon the question as to what were Shakespeare's religious opinions. Some have deduced from the eloquent denunciations of papal interference, which are placed in the mouth of King John, the conclusion that he was a strong Protestant; and the extreme opponents of the Church of Rome have even claimed him as one of their most zealous partisans. On the other hand, some Roman Catholics have maintained that his careful omission of the more offensive portions of the old play shows that he was, at heart, one of themselves.

The probability is that the truth lies between these two extremes; and that Shakespeare, while he thoroughly sympathized with the political aspect of the Reformation, was, in no strict sense of the word, a strong Protestant. I have heard it maintained with some show of probability, and much show of ingenuity, that Shakespeare was, in fact, a lax Roman Catholic, who did not care to face the political and social penalties involved in a strict fidelity

to what was then a proscribed religion. It may be doubted whether, in the case of a poet who shows such very wide human sympathies, it is a profitable occupation of one's time to argue this question at all. Suffice it to say, that the whole world has to be thankful that Shakespeare was too large-hearted to identify himself with any form of bigotry; and that, writing as he did for all mankind, he was as scrupulous as possible in avoiding the great error of giving unnecessary offence to any creed which embraced amongst its believers men of large heart as well as of great intellect. As a true poet, loving all that was beautiful and good, he could not help sympathizing with that religion which had so long represented the only form of Christianity in the world. On the other hand his enthusiastic love for his country, which is so often manifested throughout his plays, led him to sympathize more or less with that resentment of all foreign interference in politics which really formed the backbone, in England at least, of that movement which is commonly known as the Reformation. With Puritanism, the great religious factor in that movement, Shakespeare had positively no sympathy whatever; any more than he had with that strict submission to the supreme head of the Church, on the part of Roman Catholics, to which in modern times the name of Ultramontanism has been given.



SCENE I.

KING JOHN

PEMBROK

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clouts.

K. John.

France

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Eli. A str

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K. John.

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VOL. III



Chat. Then take my king's defiance from my mouth.—(Act I. 1. 21)

KING JOHN.

ACT I.

SCENE I. *Northampton. A Room of State in the Palace.*

KING JOHN *on his Throne*; QUEEN ELINOR, PEMBROKE, ESSEX, SALISBURY, *and others. Banners of England, Normandy, and Aquitaine. Enter CHATILLOIS and Attendants.*

K. John. Now, say, Chatillon, what would France with us?

Chat. Thus, after greeting, speaks the King of France,
In my behaviour,¹ to the majesty,
The borrowed majesty, of England here.

Ell. A strange beginning: "borrowed majesty!"

K. John. Silence, good mother; hear the embassy.

Chat. Philip of France, in right and true behalf

Of thy deceased brother Geoffrey's son,
Arthur Plantagenet, lays most lawful claim

¹ *In any behaviour, i. e. "with the behaviour which I assume as his representative."*

To this fair island and the territories,— 10
To Ireland, Poitiers, Anjou, Touraine, Maine;
Desiring thee to lay aside the sword
Which sways usurpingly these several titles,
And put the same into young Arthur's hand,
Thy nephew and right royal sovereign.

K. John. What follows, if we disallow of this?

Chat. The proud control² of fierce and bloody war,
To enforce these rights so forcibly withheld.

K. John. Here have we war for war, and blood for blood,
Controlment for controlment: so answer France. 20

Chat. Then take my king's defiance from my mouth,
The farthest limit of my embassy.

K. John. Bear mine to him, and so depart in peace:

Be thou as lightning in the eyes of France;
For ere thou canst report I will be there,
The thunder of my cannon shall be heard:

² *Control, compulsion.*

So hence! Be thou the trumpet of our
wrath,
And sullen¹ présage of your own decay.
An honourable conduct² let him have:—
Pembroke, look to't. Farewell, Chatillon.³ 20
[*Exeunt Chatillon, Attendants, and
Pembroke.*]

Eli. What now, my son! have I not ever
said
How that ambitious Constance would not
cease
Till she had kindled France and all the world,
Upon the right and part, of her son?
This might have been prevented, and made
whole,
With very easy arguments of love;
Which now the manage⁴ of two kingdoms
must
With fearful bloody issue arbitrate.

*Enter the Sheriff of Northamptonshire, who
whispers to Essex.*

K. John. Our strong possession, and our
right, for us.

Eli. [*Aside to King John*] Your strong pos-
session much more than your right;— 30
Or else it must go wrong with you and me:
So much my conscience whispers in your ear,
Which none but heaven, and you and I, shall
hear.

Essex. My liege, here is the strangest con-
troversy
Come from the country to be judg'd by you—
That e'er I heard! shall I produce the men?

K. John. Let them approach. [*Exit Sheriff.*]
Our abbays and our priories shall pay
This expedition's charge.

*Re-enters Sheriff, with ROBERT FAULCONBRIDGE,
and PHILIP his bastard brother.*

What men are you?

Robt. Your faithful subject I, a gentleman
Born in Northamptonshire, and eldest son, 35
As I suppose, to Robert Faulconbridge,—
A soldier, by the honour-giving band
Of Cour-de-lion knighted in the field.

K. John. [*To Robert*] What art thou?

Robt. The son and heir to that same Faul-
conbridge. 36

K. John. Is that the elder, and art thou the
heir?

You came not of one mother, then, it seems.

Bast. Most certain of one mother, mighty
king,—

That is well known; and, as I think, one fa-
ther: 40

But, for the certain knowledge of that truth,
I put you o'er⁵ to heaven, and to my mother:—
Of that I doubt, as all men's children may.

Eli. Out on thee, rude man! thou dost
shame thy mother,

And wound her honour with this diffidence.⁶

Bast. I, madam! no, I have no reason for it;
That is my brother's plea, and none of mine:
The which if he can prove, a⁷ pops me out
At least from fair five hundred pound a
year;

Heaven guard my mother's honour—and my
land! 50

K. King. A good blunt fellow.— Why, being
younger born,

Doth he lay claim to thine inheritance?

Bast. I know not why, except to get the
land.

But once he slander'd me with bastardy:

But who's I be as true begot or no;

That still I lay upon my mother's head,

But that I am as well begot, my liege,—

Fair fall the bones that took the pains for
me!—

Compare our faces, and be judge yourself.

If old Sir Robert did beget us both, 55

And were our father, and this son like him,—

O old sir Robert, father, on my knee

I give heaven thanks I was not like to thee!

K. John. Why, what a madeap hath heaven
lent us here!

Eli. He hath a trick⁹ of Cour-de-lion's
face;

The accent of his tongue affecteth¹⁰ him.

Do you not read some tokens of my son

In the large composition of this man?

K. John. Mine eye hath well examined his
parts.

¹ Sullen, dismal.

² Conduct, escort.

³ Chatillon, pronounced as a quadrisyllable, Chatillon.

⁴ Manage, administration.

⁵ I put you o'er, i. e. I refer you.

⁶ Diffidence, suspicion.

⁷ A, an old corruption of he.

⁸ If he is, whether.

⁹ Trick, peculiarity.

¹⁰ Affecteth, resembles.

And finds
speak,

What doth
land!

Bast. Bee
father.

With half
land:

A half-fac'd

Robt. My

ther liv'

Your brothe

[*Bast.* W

land:

Your tale

mother.

Robt.] An

bassy

To Germany

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And in the

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[*Where ho*

speak,

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Then, good

mine,

My father's

K. John.

mate;

Your father

And if she o

Which fault

lands

That marry

ther,

Who, as you

And finds them perfect Richard.—Sirrah,
 speak;⁹⁰
 What doth move you to claim your brother's
 land!

Bast. Because he hath a half-face, like my
 father.

With half that face would he have all my
 land:

A half-face'd groat five hundred pound a year!

Rob. My gracious liege, when that my father
 liv'd,

Your brother did employ my father much,—

[*Bast.* Well, sir, by this you cannot get my
 land:

Your tale must be, how he employ'd my
 mother.

Rob.] And once dispatch'd him in an em-
 bassy

To Germany, there with the emperor¹ 100

To treat of high affairs touching that time.

The advantage of his absence took the king,

And in the mean time sojourn'd at my father's:

[Where how he did prevail, I shame to
 speak,—

But truth is truth:] large lengths of seas and
 shores

Between my father and my mother lay,

As I have heard my father speak himself,—

[When this same lusty gentleman was got.]

Upon his death-bed he by will bequeath'd

His lands to me, and took it² on his death, 110

That this, my mother's son, was none of his;

[And if he were, he came into the world

Full fourteen weeks before the course of time.]

Then, good my liege, let me have what is
 mine,

My father's land, as was my father's will.

K. John. Sirrah, your brother is legiti-
 mate:—

Your father's wife did after wedlock bear him;

And if she did play false, the fault was hers;

Which fault lies on the hazards of all hus-
 bands

That marry wives. [Tell me, how if my brother,
 120

Who, as you say, took pains to get this son,

Had of your father claim'd this son for his?

In sooth, good friend, your father might have
 kept 123

This calf, bred from his cow, from all the
 world;

In sooth, he might: then, if he were my brother's,

My brother might not claim him; nor your
 father,

Being none of his, refuse him: this concludes,—

My mother's son did get your father's heir:]

Your father's heir must have your father's
 land.

Rob. Shall, then, my father's will be of no
 force 130

To dispossess that child which is not his?

[*Bast.* Of no more force to dispossess me,
 sir,

Than was his will to get me, as I think.]

Eli. [To *Bastard*] Whether hadst thou rather
 be a Faulconbridge,

And like thy brother, to enjoy thy land,

Or the reputed son of *Crem-de-lion*,

Lord of thy presence,³ and no land beside?

Bast. Madam, an if my brother had my
 shape,

And I had his, sir Robert's his, like him;

And if my legs were two such riding-rods, 140

My arms such eel-skins stuff'd, my face so
 thin,

That in mine ear I durst not stick a rose,

Lest men should say, "Look, where three-
 farthings goes!"

And, to⁴ his shape, were heir to all this land,—

Would I might never stir from off this place,

I would give it every foot to have this face;

I would not be sir *Nob* in any case.

Eli. I like thee well: wilt thou forsake thy
 fortune,

Bequeath thy land to him, and follow me?

I am a soddier, and now bound to France. 150

Bast. Brother, take you my land, I'll take
 my chance:

Your face hath got five hundred pound a year;

Yet sell your face for five pence and 'tis
 dear.—

Madam, I'd follow you unto the death.

¹ The emperor, i.e. Henry VI surnamed *Asper*, or the
 sharp.

² Took it, protested

³ Presence, personal appearance

⁴ To = in addition to.

El. Nay, I would have you go before me
thither. 155

Bast. Our country manners give our betters
way.

K. John. What is thy name?

Bast. Philip, my liege,—so is my name be-
gum.

Philip, good old sir Robert's wife's eldest son.

K. John. From henceforth bear his name
whose form thou bear'st: 160

Kneel thou down Philip, but rise up more
great,—

Arise sir Richard and Plantagenet.

Bast. Brother by the mother's side, give me
your hand:

My father gave me honour, yours gave land.

[Now blessed be the hour, by night or day,
When I was got, sir Robert was away!

El. The very spirit of Plantagenet!

I am thy grandam, Richard; call me so.

Bast. Madam, by chance but not by truth;¹
what though!²

Something about, a little from the right, 170

In at the window, or else o'er the hatch:

Who dares not stir by day must walk by night;

And have is have, however men do catch:

Near or far off, well won is still well shot;

And I am I, howe'er I was begot.]

K. John. Go, Faulconbridge; now hast thou
thy desire;

A landless knight makes thee a landed
squire,—

Come, madam,—and come, Richard; we must
speed

For France, for France; for it is more than
need.

Bast. Brother, when; good fortune come
to thee! 180

[For thou wast got i' the way of honesty.

[*Trampets.*—*Exeunt all but Bastard.*

A foot of honour better than I was;

But many a many foot of land the worse.]

Well, now can I make any Joan a lady:

"Good den,³ sir Richard!"—"God-a-mery,
fellow!"⁴

And if his name be George, I'll call him
Peter;

¹ *Truth, honesty*

² *What thought! what does it matter?*

³ *Good den, good evening.*

For new-made honour doth forget men's
names,—

"Tis too respective¹ and too sociable

For your traveller.² Now your traveller,—

He and his toothpick at my worship's mess;

And when my knightly stomach is suffic'd,³ 190

Why then I suck my teeth, and catechize

My pick'd⁴ man of countries: "My dear sir,"—

Thus, leaning on mine elbow, I begin,—

"I shall beseech you"—that is question now;

And then comes answer like an Absey⁵ book:—

"O sir," says answer, "at your best command;

At your employment; at your service, sir;"

"No sir," says question, "I, sweet sir, at
yours;"⁶

And so, ere answer knows what question
would,— 200

Saving in dialogue of compliment,

And talking of the Alps and Apennines,

The Pyrenean⁷ and the river Po,—

It draws toward supper in conclusion so.

But this is worshipful society,

And fits the mounting spirit like myself;

For he is but a bastard to the time,

That doth not smack of observation;—

And so am I, whether I smack or no;

[And not alone in habit and device, 210

Exterior form, outward accoutrement,

But from the inward motion⁸ to deliver

Sweet, sweet, sweet poison for the age's tooth;

Which,⁹ though I will not practise to deceive,

Yet, to avoid deceit, I mean to learn;

For it shall strew the footsteps of my rising.]—

But who comes in such haste in riding robes?

[What woman-post is this? hath she no hus-
band,

That will take pains to blow a horn before
her?]

*Enter LADY FAULCONBRIDGE and JAMES
GURNEY.*

O me! it is my mother.—How now, good
lady! 220

What brings you here to court so hastily?

¹ *Respective, considerate.*

² *Conversation, a change of condition or station*

³ *Suffic'd, satisfied.*

⁴ *Pick'd, refined.*

⁵ *Absey, i.e. A. B. C.*

⁶ *The Pyrenean, i.e. the Pyrenes.*

⁷ *Motion, impulse.*

⁸ *Which, i.e. "to deliver sweet poison."*

Lady F. V
where is

That holds
down!

Bast. My l
son!

Colbrand the
Is it sir Robe

Lady F. S
reverend

Sir Robert's
He is sir Rob

Bast. Jam
awhile!

Gur. Good
Bast.

There's toys!

Madam, I wa
[Sir Robert

Upon Good-
Sir Robert co

Could he get
We know I

mother,
To whom an

Sir Robert n
Lady F. I

ther too,
That for thin

honour?
What means

knave?
Bast. Knig

iso-like
What! I am

der.
But, mother,

I have discl
Legitimation

Then, good
ther;—

Some proper
Lady F. I

conbridg
Bast. As I

¹ *Unreverer*

² *Give us lo*

³ *Tens, run*

⁴ *Beholding*

Lady F. Where is that slave, thy brother?
where is he, 222
That holds in chase mine honour up and
down!

Bast. My brother Robert? old sir Robert's
son!

Colbrand the giant, that same mighty man?
Is it sir Robert's son that you seek so?

Lady F. Sir Robert's son! Ay, thou un-
reverend! boy,

Sir Robert's son: why scorn'st thou at sir Robert?
He is sir Robert's son, and so art thou.

Bast. James Gurney, wilt thou give us leave
awhile!² 230

Gov. Good leave, good Philip.

Bast. Philip?—sparrow!—James,
There's toys³ abroad; anon I'll tell thee more.

[*Exit Gurney.*]

Madam, I was not old sir Robert's son;

[Sir Robert might have eat his part in me
Upon Good-Friday, and ne'er broke his fast:
Sir Robert could do well: unarry, to confess,⁴
Could he get me? Sir Robert could not do it:
We know his handiwork: therefore, good
mother,

To whom am I beholding⁵ for these limbs?

Sir Robert never help to make this leg.] 240

Lady F. Hast thou conspired with thy bro-
ther too,

That for thine own gain shouldst defend mine
honour?

What means this scorn, thou most untoward⁶
knave?

Bast. Knight, knight, good mother,—Basil-
isco-like;

What! I am dubb'd;—I have it on my shoul-
der.

But, mother, I am not sir Robert's son;

I have disclaim'd sir Robert, and my land;

Legitimation, name, and all is gone:

Then, good my mother, let me know my fa-
ther;—

Some proper man, I hope: who was it, mother?

Lady F. Hast thou denied thyself a Faul-
conbridge? 251

Bast. As faithfully as I deny the devil.

¹ Unreverend, irreverent.

² Give us leave awhile, i.e. leave us alone.

³ Toys, rumours.

⁴ To confess, to be honest.

⁵ Beholding, indebted. ⁶ Untoward, ungentle.

Lady F. King Richard Cœur-de-lion was
thy father: 253

[By long and vehement suit I was seduc'd
To make room for him in my husband's bed:]
Heaven lay not my transgression to my
charge!—



Bast. Knight, knight, good mother,—Basilisco-like;
What! I am dubb'd;—I have it on my shoulder.—(Act I. 1. 244, 245.)

[Thou art the issue of my dear⁷ offence,
Which was so strongly urg'd, past my defence.]

Bast. [Now, by this light, were I to get
again,]

Madam, I would not wish a better father. 25
Some sins do bear their privilege on earth,
And so doth yours; your fault was not your folly:
Needs must you lay your heart at his dispose.⁸

⁷ Dear, grievous

⁸ Dispose, disposal

Subjected tribute to commanding love, 264
 Against whose fury and unmatched force
 The aweless¹ lion could not wage the fight,
 Nor keep his princely heart from Richard's
 hand.
 He that perforce robs lions of their hearts
 May easily win a woman's. Ay, my mother,
 With all my heart I thank thee for my fa-
 ther! 270

[Who lives at Angiers but say thou didst not
 well 271
 When I was got, I'll send his soul to hell.
 Come, lady, I will show thee to my kin;²
 And they shall say, when Richard me
 begot,
 If thou hadst said him nay, it had been sin;
 Who says it was, he lies; I say 't was not.]
 [Exeunt.]

ACT II.

SCENE I. *France. Before the walls of Angiers.*

*Enter the ARCHDUKE OF AUSTRIA and Forces,
 drums, &c., on one side; on the other PHILIP,
 King of France, and Forces; LEWIS,
 ARTHUR, CONSTANCE, and Attendants.
 Banners of France, Bretagne, Austria, and
 the Oriflamme.*

K. Phi. Before Angiers well met, brave
 Austria,

Arthur, that great forerunner of thy blood,
 Richard, that robb'd the lion of his heart,
 And fought the holy wars in Palestine,
 By this brave duke came early to his grave:
 And for amends to his posterity,
 At our importanc³ hither is he come,
 To spread his colours, boy, in thy behalf;
 And to rebuke the usurpation
 Of thy unnatural uncle, English John: 10
 Embrace him, love him, give him welcome
 hither.

Arth. God shall forgive you Ceure-de-lion's
 death

The rather that you give his offspring life:
 Shadowing their right under your wings of
 war:

I give you welcome with a powerless hand,
 But with a heart full of unstained love:
 Welcome before the gates of Angiers, duke.

K. Phi. A noble boy! Who would not do
 thee right!

Aust. Upon thy cheek lay I this zealous kiss,
 As seal to this indenture of my love; 20

That to my home I will no more return,
 Till Angiers, and the right thou hast in France,
 Together with that pale, that white-fac'd shore,
 Whose foot spurns back the ocean's roaring
 tides,

And coops from other lands her islanders.—
 Even till that England, hedg'd in with the
 main,

[That water-walled bulwark, still secure
 And confident from foreign purposes,—
 Even till that utmost corner of the west.]
 Salute thee for her king: till then, fair boy, 30
 Will I not think of home, but follow arms.

Const. O, take his mother's thanks, a widow's
 thanks,

Till your strong hand shall help to give him
 strength

To make a more⁴ requital to your love!

Aust. The peace of heaven is theirs that lift
 their swords

In such a just and charitable war.

K. Phi. Well then, to work: our cannon shall
 be bent

Against the brows of this resisting town.—

Call for our chiefest men of discipline,
 To cull the plots of best advantages: 40

We'll lay before this town our royal bones,
 Wade to the market-place in Frenchmen's
 blood,

But we will make it subject to this boy.

Const. Stay for an answer to your embassy,
 Lest unadvis'd you stain your swords with
 blood:

My Lord Chatillon may from England bring

¹ *Aweless*, fearless

² *My kin*, i.e. the King and Queen Dowager

³ *Importance*, importunity.

⁴ *More*, greater.

That right in
 war,
 And then we
 That hot rash

Exit—

K. Phi. A
 Our messeng
 [To Chatillon
 gentle lo



His forces st
 With him ab
 An Ate,² sti
 With her
 Spain;
 With them
 And all the
 [Rash, inco
 With ladies
 Have sold th

¹ *Indirectly*

² *Ate*, i.e. a

³ *Unsettled*

Had right in peace which here we urge in
war,
And then we shall repent each drop of blood
That hot rash haste so indirectly¹ shed!

Exit CHATILLON, and Attendants.

K. Phi. A wonder, lady! lo, upon thy wish,
Our messenger Chatillon is arriv'd! 51
[*To Chatillon*] What England says, say briefly,
gentle lord!

We coldly pause for thee; Chatillon, speak.

Chat. Then turn your forces from this paltry
siege,

And stir them up against a mightier task.

England, impatient of your just demands,

He hath put himself in arms: the adverse winds,
Whose leisure I have stay'd, have given him
time

To land his legions all as soon as I;

His marches are expedient² to this town, 60



Act. Upon thy cheek lay I this zealous kiss—(Act II. c. 10.)

His forces strong, his soldiers confident,
With him along is come the mother-queen,
An Ate,³ stirring him to blood and strife;
With her her niece, the Lady Blanch of
Spain;
With them a bastard of the king's deceas'd;
And all the unsettled humours⁴ of the land,—
[Rash, inconsiderate, fiery voluntaries,
With ladies' faces and fierce dragons' spleens,—
Have sold their fortunes at their native homes,

¹ Indirectly, wrongly. ² Expedient, expeditious.

³ Ate, i.e. goddess of discord.

⁴ Unsettled humours, i.e. restless spirits.

Bearing their birthrights proudly on their
backs, 70

To make a hazard of new fortunes here:]

In brief, a braver choice of damnable spirits
Than now the English bottoms have waft⁵ o'er,
Did never float upon the swelling tide,
To do offence and seath⁶ in Christendom.

[*Drums within.*]

The interruption of their churlish drums
Cuts off more circumstance: they are at hand,
To parley or to fight; therefore prepare.

⁵ Waft wafted.

⁶ Seath, destruction.



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K. Phi. How much unlook'd for is this expedition!

Aust. By how much unexpected, by so much

We must awake endeavour for defence;—st
For courage mounteth with occasion:
Let them be welcome, then; we are prepar'd.

*Enter KING JOHN, ELISOR, BLANCH, the
BASTARD, PEMBROKE, and Forces.*

K. John. Peace be to France, if France in peace permit

Our just and lineal¹ entrance to our own;
If not, bleed France, and peace ascend to heaven!

[Whiles we, God's wrathful agent, do correct

Their proud contempt that beats his peace to heaven.]

K. Phi. Peace be to England, if that war return

From France to England, there to live in peace. 50

[England we love; and for that England's sake

With burden of our armour here we sweat.
This toil of ours should be a work of thine;
But thou from loving England art so far,
That thou hast under-wrought his lawful king,

Cut off the sequence of posterity,
Out-faced infant state, and done a rape
Upon the maiden virtue of the crown.]

Look here upon thy brother Geoffrey's face;—

[Pointing to Arthur.

These eyes, these brows, were moulded out of his; 100

[This little abstract doth contain that large
Which died in Geoffrey, and the haud of time
Shall draw this brief² into as huge a volume.]

That Geoffrey was thy elder brother born,
And this his son; England was Geoffrey's right,
And his³ is Geoffrey's: in the name of God
How comes it then that thou art call'd a king.
When living blood doth in these temples beat,

[Putting his hand on Arthur's head.

Which owe⁴ the crown that thou o'ermasterest?

¹ Lineal, i. e. by hereditary right

² This brief, i. e. this abstract.

³ His=his (i. e. Arthur's) right.

⁴ Owe, own.

K. John. From whom hast thou this great commission, France, 110
To draw my answer from thy articles!

K. Phi. From that supernal judge, that stirs good thoughts

In any breast of strong authority,
To look into the blots and stains of right.
That judge hath made me guardian to this boy:
Under whose warrant I impeach thy wrong,
And by whose help I mean to chastise it.

K. John. Alack, thou dost usurp authority.

K. Phi. Excuse⁵—it is to beat usurping

down. 119
El. Who is it thou dost call usurper, France!
Const. Let mé make answer;—thy usurping son.

[*El.* Out, insolent! thy bastard shall be king,

That thou mayst be a queen, and check⁶ the world!

Const. My bed was ever to thy son as true
As thine was to thy husband; and this boy
Liker in feature to his father Geoffrey
Than thou and John in manners,—being as like
As rain to water, or devil to his dam.

My boy a bastard! By my soul, I think
His father never was so true begot: 120
It cannot be, an if thou wert his mother.

El. There's a good mother, boy, that blots thy father.

Const. There's a good grandam, boy, that would blot thee.]

Aust. Peace!

Bast. Hear the crier.

Aust. What the devil art thou?
Bast. One that will play the devil, sir, with you,

An a' may catch your hide and you alone:
You are the hare of whom the proverb goes,
Whose valour plucks dead lions by the beard:
I'll smoke your skin-coat, an I catch you right;
Sirrah, look to't; i' faith, I will, i' faith. 140

[*Blanch.* O, well did he become that lion's robe
That did disrobe the lion of that robe!

Bast. It lies as slightly on the back of him
As great Alcides' shows upon an ass.]

⁵ Excuse, i. e. pardon me.

⁶ Check, rule.

But, ass, I
Or lay on
crack.

Aust. W
our ca

With this
King Phil

straight
K. Phi.

confer



El.

Const. [M
Do, child, g
Give grand
Give it a pl
There's a g

Arth.
I would tha
I am not we

El. His
he weep

¹ Cracker, a

² Cail, distur

But, ass, I'll take that burden from your back,
Or lay on that shall make your shoulders
crack.]

Const. What cracker¹ is this same that deafs
our ears

With this abundance of superfluous breath?
King Philip, determine what we shall do
straight.

K. Phi. Women and fools, break off your
conference.—

150

King John, this is the very sum of all,— 151
England and Ireland, Anjou, Touraine, Maine,
In right of Arthur do I claim of thee;

Wilt thou resign them and lay down thy arms?

K. John. My life as soon:—I do defy thee,
France.—

Arthur of Bretagne, yield thee to my hand;
And, out of my dear love, I'll give thee more
Than e'er the coward hand of France can win:
Submit thee, boy.



K. Phi. Peace be to England.—(Act ii. l. 89.)

Eli. Come to thy grandam, child.

Const. [*Mimicking a nurse talking to a child*]
Do, child, go to it' grandam, child; 150
Give grandam kingdom, and it' grandam will
Give it a plum, a cherry, and a fig:
There's a good grandam.

Arth. Good my mother, peace!
I would that I were low laid in my grave:
I am not worth this coil² that's made for me.

[*Weeps.*]

Eli. His mother shames him so, poor boy,
he weeps.

Const. Now shame upon you, whe'r³ she
does or no! 167

His grandam's wrongs, and not his mother's
shames,

Draws those heaven-moving pearls from his
poor eyes,

Which heaven shall take in nature of a
fee; 170

Ay, with these crystal beads heaven shall be
brib'd

To do him justice and revenge on you.

Eli. Thou monstrous slanderer of heaven
and earth!

¹ Cracker, a play on the word, which means *boaster*.

² Coil, disturbance.

³ Whe'r whether

Const. Thou monstrous injurer of heaven and earth! 171

Call not me slanderer; thou and thine usurp
The dominations, royalties, and rights
Of this oppressed boy: this is thy eldest son's
son,

Infortunate in nothing but in thee:
Thy sins are visited in this poor child;
[The canon of the law is laid on him, 180
Being but the second generation
Removed from thy sin-conceiving womb.
K. John. Bedlam,¹ have done.

Const. I have but this to say,
That he's not only plagued for her sin,
But God hath made her sin and her the plague
On this removed² issue, plagu'd³ for her
And with her plague, her sin; his injury,⁴
Her injury,⁵—the beadle to her sin,—

[All punish'd in the person of this child, 189
And all for her—for her; a plague upon her!]
Ed. Thou unadvised scold, I can produce
A will that bars the title of thy son.

Const. Ay, who doubts that! a will! a wicked
will;
A woman's will; a canker'd⁶ grandam's will!
K. Phi. Peace, lady! pause, or be more tem-
perate;

[It ill beseems this presence to cry aim⁷
To these ill-tuned repetitions.—]
Some trumpet summon hither to the walls
These men of Angiers; let us hear them speak
Whose title they admit, Arthur's or John's. 200

Trumpet sounds. Enter Citizens upon the walls.

First. Cit. Who is it that hath warn'd us to
the walls!

K. Phi. 'Tis France, for England.
K. John. England, for itself.
You men of Angiers, and my loving subjects,—
K. Phi. You loving men of Angiers, Arthur's
subjects,

Our trumpet call'd you to this gentle parle—
K. John. For our advantage;—therefore
hear us first.

¹ *Bedlam*, i.e. lunatic, mad woman

² *Removed*, remote; Arthur being only Elmor's grand-
son.

³ *Plagu'd*, punished.

⁴ *His injury*, i.e. what he suffers.

⁵ *Her injury*, i.e. the evil she inflicts

⁶ *Canker'd*, malignant. ⁷ *To cry aim*, to encourage.

These flags of France, that are advanced here
Before the eye and prospect of your town,
Have hither march'd to your endamageant;
The cannons have their bowels full of wrath, 210
And ready mottled are they to spit forth
Their iron indignation 'gainst your walls:
All preparation for a bloody siege
And merciless proceeding by these French
Confronts your city's eyes, your winking gates;⁸
[And but for our approach those sleeping
stones,

That as a waist doth girdle you about,
By the compulsion of their ordinance⁹
By this time from their fixed beds of lime
Had been dishabited, and wide havoc made 220
For bloody power to rush upon your peace.]
But, on the sight of us, your lawful king,—
[V²⁰ so painfully with much expedient¹⁰ march
Have brought a comtercheck before your
gates,

To save unscatch'd your city's threaten'd
checks,—]

Behold, the French, unaz'd, vouchsafe a parle;
And now, instead of bullets wrap'd in fire,
To make a shaking fever in your walls,
They shoot but calm words, folded up in smoke,
To make a faithless error in your ears; 230
Which trust accordingly, kind citizens,
And let us in, your king; whose labour'd
spirits,

Forwearied¹¹ in this action of swift speed,
Crave harbour age within your city walls.
K. Phi. When I have said, make answer to
us both. [Taking Arthur by the hand,
Lo, in this right hand, whose protection
Is most divinely vow'd upon the right
Of him it holds, stands young Plantagenet,
Son to the elder brother of this man,
And king o'er him and all that he enjoys: 240
For this down-trodden equity, we tread
In warlike march these greens before your
town;

Be no further enemy to you
Than the constraint of hospitable zeal,
In the relief of this oppressed child,
Religiously provokes. [Be pleased, then,

⁸ *Winking gates*—gates hastily closed.

⁹ *Ordinance*—ordnance (cannon).

¹⁰ *Expedient*, expeditions.

¹¹ *Forwearied*, wearied out.

To pay that
To him the
prince:
And then of
Save in aspe
Our cannon
Against th'
And with a



'Tis not the
Can hide yo
Though all
Were harbo
Then tell us
In that beh
Or shall we
And stalk in
First Cit.
land's s
For him, an

¹ *Owes*, ow

² *Roundur*

To pay that duty which you truly owe
To him that owes¹ it, namely, this young
prince:

And then our arms, like to a muzzled bear,
Sive in aspect, hath all offence seal'd up; 250
Our cannons' malice vainly shall be spent
Against th' invulnerable clouds of heaven;
And with a blessed and unvex'd retire,

With unhack'd swords and helmets all un-
briis'd, 251

We will bear home that lusty blood again,
Which here we came to spout against your
town,

And leave your children, wives, and you in
peace.

But if you fondly pass² our proffer'd offer,



K. Phi. 'Tis France, for England.
K. John. England, for itself.—(Act ii. 1. 202.)

'Tis not the roundure³ of your old-fac'd walls
Can hide you from our messengers of war, 260
Though all these English and their discipline
Were harbour'd in their rude circumference.]
Then tell us, shall your city call us lord,
In that behalf which⁴ we have challeng'd it!
Or shall we give the signal to our rage
And stalk in blood to our possession?

First Cit. In brief, we are the king of Eng-
land's subjects:

For him, and in his right, we hold this town.

K. John. Acknowledge, then, the king, and
let me in.

First Cit. That can we not; but he that
proves the king, 270

To him will we prove loyal; till that time
Have we ramm'd up our gates against the
world.

K. John. Doth not the crown of England
prove the king?

And if not that, I bring you witnesses,
Twice fifteen thousand hearts of England's
breed,—

Bast. Bastards, and else.

K. John. To verify our title with their lives.

¹ Owes, owns. ² Fondly pass, foolishly reject.
³ Roundure, circle. ⁴ Which, in which.

K. Phi. As many and as well-born bloods¹
as those,—

Bast. Some bastards too.

K. Phi. Stand in his face to contradict his
claim. 280

First Cit. Till you compound² whose right
is worthiest,

We for the worthiest hold the right from both.

K. John. Then God forgive the sin of all
those souls

That to their everlasting residence,
Before the dew of evening fall, shall fleet,
In dreadful trial of our kingdom's king!

K. Phi. Amen, amen! Mount, chevaliers!
to arms!

Bast. Saint George, that swing'd³ the dra-
gon, and e'er since

Sits on his horse back at mine hostess' door,
Teach us some fence!—*[To Austria]* Sirrah,
were I at home, 290

At your den, sirrah, with your lioness,
I would set an ox-head to your lion's hide,
And make a monster of you.

Last. Peace! no more.

Bast. O, tremble, for you hear the lion
roar.]

K. John. Up higher to the plain; where we'll
set forth

In best appointment all our regiments.

Bast. Speed, then, to take advantage of the
field.

K. Phi. It shall be so;—*[To Lewis]* and at
the other hill

Command the rest to stand.—God and our
right! [Exeunt.]

*After excursions, enter the Herald of France,
with trumpets, to the gates.*

F. Her. You men of Angiers, open wide your
gates, 300

And let young Arthur, Duke of Bretagne, in,
Who, by the hand of France, this day hath
made

Much work for tears in many an English
mother;

Whose sons lie scattered on the bleeding
ground;

Many a widow's husband grovelling lies, 305
Coldly embracing the discoloured earth;
And victory, with little loss, doth play
Upon the dancing banners of the French,
Who are at hand, triumphantly displayed,
To enter conquerors and to proclaim 310
Arthur of Bretagne England's king and yours.

Enter English Herald, with trumpet.

E. Her. Rejoice, you men of Angiers, ring
your bells;

King John, your king and England's, doth ap-
proach,

Commander of this hot malicious day:
Their armours, that march'd hence so silver-
bright,

Hither return all gilt with Frenchmen's blood:
There stuck no plume in any English crest
That is removed by a staff of France;
Our colours do return in those same hands
That did display them when we first march'd
forth; 320

And, like a jolly troop of huntsmen, come
Our lusty English, all with purpled hands,
Dyed in the dying slaughter of their foes:
Open your gates, and give the victors way.

First Cit. Heralds, from off our towers we
might behold,

From first to last, the onset and retire⁴
Of both your armies; whose equality
By our best eyes cannot be censured;⁵
Blood hath bought blood, and blows have an-
swer'd blows;

Strength match'd with strength, and power
confronted power; 330

Both are alike; and both alike we like.
One must prove greatest: while they weigh so
even,

We hold our town for neither; yet for both.

*Re-enter on one side, KING JOHN, ELINOR,
BLANCH, the BASTARD, Lords, and Forces;
on the other, KING PHILIP, LEWIS, AUSTRIA,
and Forces.*

K. John. France, hast thou yet more blood
to cast away?

Say, shall the current of our right run on?

¹ Bloods, men of mettle. ² Compound, agree.

³ Swing'd, whipped, conquered.

⁴ Retire, retreat.

⁵ Censured, judged.

[Whose p
Shall leave
With course
Unless thou
A peaceful

K. Phi.
drop o

In this hot
Rather, los

That sways
Before we

We'll put t
we hea

Or add a r
[Gracing

loss
With slaug

Bast. Ha
towers

When the r
[O, now d

steel;
The swords

And now h
In undeter

Why stand
City "havoc

You equal
Then let co

The other's
death!

K. John.
admit?

K. Phi. S
your k

First Cit.
know t

K. Phi. I
his righ

K. John.
puty,

And bear p
Lord of our

First Cit.
all this

And till it l
Our former

¹ Climate,

² Patents,

[Whose passage, vex'd with thy impediment,
Shall leave his native channel, and o'erswell
Withcours'd disturb'd even thy confining shores,
Unless thou let his silver water keep

A peaceful progress to the ocean.] 340

K. Phi. England, thou hast not sav'd one
drop of blood,

In this hot trial, more than we of France;
Rather, lost more. And by this hand I swear,
That sways the earth this climate¹ overlooks,
Before we will lay down our just-borne arms,
We'll put thee down, 'gainst whom these arms
we bear,

Or add a royal number to the dead,

[Gracing the scroll that tells of this war's
loss

With slaughter coupled to the name of kings.]

Bast. Ha, majesty! how high thy glory
towers, 350

When the rich blood of kings is set on fire!

[O, now doth Death line his dead claps with
steel;

The swords of soldiers are his teeth, his fangs;
And now he feasts, mousing² the flesh of men,
In undetermin'd differences of kings.—]

Why stand these royal fronts amazed thus?

Cry "havoc," kings! back to the stained field,
You equal potents,³ fiery kindled spirits!

Then let confusion of one part confirm
The other's peace; till then, blows, blood, and
death! 360

K. John. Whose party do the townsmen yet
admit?

K. Phi. Speak, citizens, for England; who's
your king?

First Cit. The king of England, when we
know the king.

K. Phi. Know him in us, that here hold up
his right.

K. John. In us, that are our own great de-
puty,

And bear possession of our person here,
Lord of our presence, Angiers, and of you.

First Cit. A greater power than we denies
all this;

And till it be undoubted, we do lock 360
Our former scruple in our strong-bar'd gates;

[King'd of⁴ our fears, until our fears, resolv'd,
Be by some certain king purg'd and 'epos'd.]

Bast. By heaven, these scroyles⁵ of Angiers
flout you, kings,

And stand securely on their battlements,

[As in a theatre, whence they gape and point,
At your industrious scenes and acts of death.]

Your royal presences be rul'd by me:—

Do like the mutines⁶ of Jerusalem,

Be friends awhile, and both conjointly bend

Your sharpest deeds of malice on this town;

By east and west let France and England
mount 381

Their battering caannon, charged to the mouths,
Till their soul-fearing⁷ clamours have braw'l'd
down

The flinty ribs of this contemptuous city:

[I'll play incessantly upon these jades,

Even till mufenced desolation

Leave them as naked as the vulgar air.]

That done, dissever your united strengths,

And part your mingled colours once again;

Turn face to face, and bloody point to point; 390

Then, in a moment, Fortune shall eull forth

Out of one side her happy minion,

To whom in favour she shall give the day,

And kiss him with a glorious victory.

How like you this wild counsel, mighty states!

Smacks it not something of the policy?⁸

K. John. Now, by the sky that hangs above
our heads,

I like it well.—France, shall we knit⁹ our
powers,

And lay this Angiers even with the ground;

Then, after, fight¹⁰ who shall be king of it! 400

[*Bast.* An if thou hast the mettle of a king,—
Being wrong'd as we are by this peevish¹¹
town,—

Turn thou the month of thy artillery,

As we will ours, against these sancy walls;

And when that we have dash'd them to the
ground,

Why then defy each other, and pell-mell

Make work upon ourselves, for heaven or
hell.]

⁴ King'd of i.e. ruled, as by a king, by.

⁵ Scroyles, literally "scabby fellows," a term of abuse.

⁶ Mutines, mutineers. ⁷ Soul-fearing, soul-frighting.

⁸ The policy, the politic art. ⁹ Knit, unite.

¹⁰ Fight = fight (to decide) who, &c. ¹¹ Peevish, foolish.

K. Phil. Let it be so. Say, where will you assault?

K. John. We from the west will send destruction

Into this city's bosom. 419

Aust. I from the north.

K. Phil. Our thunder¹ from the south Shall rain their drift of bullets on this town.

Bast. [*Aside*] O prudent discipline! From north to south,—

Austria and France shoot in each other's mouth; 411

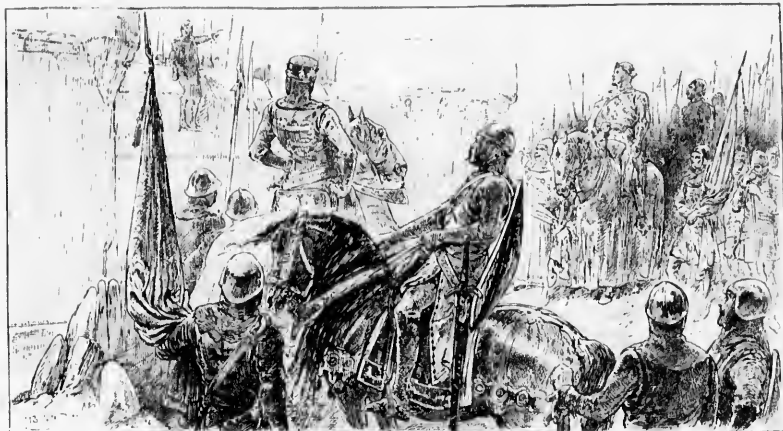
I'll stir them to it.—Come, away, away!

First Cit. Hear us, great kings: vouchsafe awhile to stay,

And I shall show you peace and fair league;

Win you this city without stroke or wound; Rescue those breathing lives to die in beds,

That here some sacrifices for the field; 413



First Cit. Hear us, great kings.—(Act II. 1. 416.)

Perséver not, but hear me, mighty kings. 421

K. John. Speak on with favour; we are bent to hear.

First Cit. That daughter there of Spain, the Lady Blanch,

Is niece to England; look upon the years Of Lewis the Dauphin and that lovely maid:

[If lusty love should go in quest of beauty, Where should he find it fairer than in Blanch? If zealous love should go in search of virtue, Where should he find it purer than in Blanch? If love ambitious sought a match of birth, 430 Whose veins bound² richer blood than Lady Blanch?

Such as she is, in beauty, virtue, birth, 432

Is the young Dauphin every way complete; If not complete, oh! say he is not she;

And she again wants nothing, to name want, If want it be, but that she is not he;

He is the half part of a blessed man, Left to be finished by such a she;

And she a fair divided excellence, Whose fulness of perfection lies in him.] 440

O, two such silver currents, when they join, Do glorify the banks that bound them in;

And two such shores to two such streams made one,

Two such controlling bounds shall you be, kings,

To these two princes, if you marry them. This union shall do more than battery can

To our fast-closed gates; for, at this match,

¹ *Thunder*, used collectively—“the thunder of our cannon.”

² *Bound*, inclose.

With swift
The mouth

And give
mated

The sea en
Lions mor

More free
In mortal

As we to l
Bast.

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deed,
That spits

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Eli. [*As*
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jesties

This friend
K. Phil.

forwar
To speak n

¹ *Spleen*, ve

² *Shy*, i. e. a

³ *Bounce*, a

⁴ *Conjunctio*

With swifter spleen¹ than powder can enforce,
The mouth of passage shall we fling wide open,
And give you entrance: but, without this
match, 450

The sea enraged is not half so deaf,
Lions more confident, mountains and rocks
More free from motion; no, not Death himself
In mortal fury half so peremptory,
As we to keep this city.

Bast. Here's a stay²
That shakes the rotten carcasses of old Death
Out of his rags! Here's a large month, in-
deed,

That spits forth death and mountains, rocks
and seas,

Talks as familiarly of roaring lions
As unids of thirteen do of puppy-dogs! 460
[What ennoncer begot this lusty blood?
He speaks plain cannon,—fire, and smoke, and
boomce;³

He gives the bestinado with his tongue;
Our ears are endiggell'd; not a word of his
But bullets better than a fist of France;]
Zounds! I was never so bethump'd with words
Since I first call'd my brother's father dad.

[*K. Philip and Lewis talk together apart.*

El. [*Aside to K. John*] Son, list to this con-
junction,⁴ make this match;

Give with our niece a dowry large enough:
For by this knot thou shalt so surely tie 470

Thy now usur'd assurance to the crown,

²[That you green boy shall have no sun to ripe
The bloom that promiseth a mighty fruit.]

I see a yielding in the looks of France;
Mark, how they whisper: urge them while their
souls

Are capable of this ambition,
[Lest zeal, now melted by the windy breath
Of soft petitions, pity, and remorse,
Cool and congeal again to what it was.]

First Cit. Why answer not the double ma-
jesties 480

This friendly treaty of our threaten'd town!

K. Phi. Speak England first, that hath been
forward first

To speak unto this city: what say you?

¹ *Spleen*, vehemence.

² *Stay*, i.e. a living barrier: one that stops your passage.

³ *Bounce*, a loud sound; a bang.

⁴ *Conjunction*, union, matrimonial alliance.

K. John. If that the Dauphin there, thy
princely son, 481

Can in this book of beauty read "I love,"

Her dowry shall weigh equal with a queen;

[For Anjou and fair Touraine, Maine, Poie-
tiers,

And all that we upon this side the sea—
Except this city now by us besieg'd—

Find liable to our crown and dignity, 490

Shall gild her bridal bed; and make her rich

In titles, honours, and promotions,

As she in beauty, education, blood,

Holds hand with any princess of the world.]

K. Phi. What say'st thou, boy! look in the
lady's face.

Lew. I do, my lord; and in her eye I find
A wonder, or a wondrous miracle,

The shadow of myself form'd in her eye;

Which, being but the shadow of your son,

Becomes a sun, and makes your son a sha-
dow; 500

[I do protest I never lov'd myself,

Till now infix'd I beheld myself

Drawn in the flattering table⁵ of her eye.]

[*Whispers with Blouch.*

Bast. Drawn in the flattering table of her eye.

Hang'd in the frowning wrinkle of her brow!

And quarter'd in her heart!—he doth espy

Himself love's tenant:—this is pity now,

That, hang'd and drawn and quarter'd, there

should be

In such a love so vile a lout as he.

[*Blouch.* My uncle's will in this respect is
mine 510

If he see aught in you that makes him like,
That any thing he sees, which moves his lik-
ing.

I can with ease translate it to my will;

Or if you will, to speak more properly,

I will enforce it easily to my love.

Further I will not flatter you, my lord,

That all I see in you is worthy love,

Than this; that nothing do I see in you,

Though charlish thoughts themselves should

your judge,

That I can find should merit any hate.] 520

K. John. What say these young ones!—

What say you, my niece?

⁵ *Table*, tablet

Blanch. That she is bound in honour still
to do 522
What you in wisdom still vouchsafe to say.

K. John. Speak then, prince Dauphin; can
you love this lady?

Leor. Nay, ask me if I can refrain from
love;

For I do love her most unfeignedly.

K. John. Then do I give Volquessen,¹ Tou-
raine, Maine,

Poitiers and Anjou, these five provinces,
With her to thee; and this addition more,
Full thirty thousand marks² of English coin.—
Philip of France, if thou be pleas'd withal, 531
Command thy son and daughter to join hands.

K. Phi. It likes³ us well.—Young princes,
close your hands.

Aust. And your lips too; for I am well as-
sur'd

That I did so when I was first assur'd.⁴

K. Phi. Now, citizens of Angiers, ope your
gates,

Let in that amity which you have made;
For at Saint Mary's chapel presently
The rites of marriage shall be solemniz'd.—
Is not the Lady Constance in this troop?— 540
I know she is not, for this match made up
Her presence would have interrupted much:
Where is she and her son? tell me, who knows.

Leor. She is sad and passionate⁵ at your
highness' tent.

K. Phi. And, by my faith, this league that
we have made

Will give her sadness very little cure.—
Brother of England, how may we content
This widow lady? [In her right we came;
Which we, God knows, have turn'd another
way,

To our own vantage.]

K. John. We will heal up all; 550
For we'll create young Arthur Duke of Bre-
tagne

And Earl of Richmond; and this rich fair
town

We make him lord of.—Call the Lady Con-
stance;

¹ Volquessen, the old name of Le Verain, a part of Nor-
mandy. ² Marks, the mark worth 13s. 4d.

³ Likes, pleases. ⁴ Assur'd, affianced.

⁵ Passionate, full of grief.

Some speedy messenger bid her repair 554
To our solemnity:—[I trust we shall,

If not fill up the measure of her will,
Yet in some measure satisfy her so

That we shall stop her exclamation]
Go we, as well as haste will suffer us,

To this unlook'd for, unprepared pomp 560

[*Exeunt all but the Bastard. The Citizens
retire from the walls.*

Bast. Mad world! mad kings! mad com-
position!⁶

John, to stop Arthur's title in the whole,
Hath willingly departed with⁷ a part,

And France,—whose armour conscience
buckled on,

Whom zeal and charity brought to the field
As God's own soldier,—rounded⁸ in the ear

With that same purpose-changer, that sly
devil,

That broker, that still breaks the pate of
faith,

That daily break-vow, he that wins of all,
Of kings, of beggars, old men, young men,

maids,— 570

[Who, having no external thing to lose
But the word "maid," cheats the poor maid
of that.]

That smooth-fac'd gentleman, tickling com-
modity,⁹—

[Commodity, the bias of the world,
The world, who of itself is peis'd¹⁰ well,

Made to run even upon even ground,
Till this advantage, this vile-drawing bias,

This away of motion, this commodity,
Makes it take head from all indifferency,¹¹

From all direction, purpose, course, intent: 580
And this same bias, this commodity,

This bawd, this broker, this all-changing
word,]

Clapp'd on the outward eye of fickle France,
Hath drawn him from his own determin'd

aid,
From a resolv'd and honourable war,
To a most base and vile-concluded peace.

And why rail I on this commodity?
But for because he hath not wooed me yet:

⁶ Composition, agreement.

⁷ Departed with, parted with.

⁸ Rounded, whispered. ⁹ Commodity, self-interest.

¹⁰ Peis'd, balanced. ¹¹ Indifferency, impartiality.

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SCENE I.

Enter Cox

Const. G

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thine?

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VOL. D

¹ Clutch, shut.

² Angels, the

³ Capable of.

⁴ Peering o'er.

Not that I have the power to clutch¹ my hand,
When his fair angels² would salute my
palm;

But for my hand, as unattempted yet,
Like a poor beggar, raileth on the rich.
Well, whiles I am a beggar, I will rail,

And say there is no sin but to be rich; 591
And being rich, my virtue then shall be
To say,—there is no vice but beggary.
Since kings break faith upon commodity,
Gain, be my lord,—for I will worship thee.

[Exit.]

ACT III.

SCENE I. *France. The French King's tent.**Enter CONSTANCE, ARTHUR, and SALISBURY.*

Const. Gone to be married! gone to swear
a peace!

False blood to false blood join'd! gone to be
friends!

Shall Lewis have Blanch, and Blanch those
provinces?

It is not so; thou hast misspoke, misheard;
Be well advis'd, tell o'er thy tale again:
It cannot be; thou dost but say 't is so:

I trust I may not trust thee; for thy word
is but the vain breath of a common man;

Believe me, I do not believe thee, man;
I have a king's oath to the contrary. 10

Thou shalt be punish'd for thus frightening me,
For I am sick, and capable of³ fears;

Oppress'd with wrongs and therefore full of
fears;

A widow, husbandless, subject to fears;

A woman, naturally born to fears;

And though thou now confess thou didst but
jest,

With my vex'd spirits I cannot take a truce,
But they will quake and tremble all this day.

What dost thou mean by shaking of thy head?

Why dost thou look so sadly on my son? 20

What means that hand upon that breast of
thine?

Why holds thine eye that lamentable rheum,⁴

Like a proud river peering o'er⁵ his bounds?

Be these sad signs confirmers of thy words?

Then speak again,—not all thy former tale,
But this one word, whether thy tale be true.

Sal. As true as I believe you think them
false

That give you cause to prove my saying true.

Const. O, if thou teach me to believe this
sorrow, 29

Teach thou this sorrow how to make me die;

[And let belief and life encounter so

As doth the fury of two desperate men,

Which in the very meeting fall and die!—]

Lewis marry Blanch! O boy, then where art
thou?

France friend with England! what becomes
of me!—

Fellow, be gone: I cannot brook thy sight;

This news hath made thee a most ugly man.

[*Sal.* What other harm have I, good lady,
done,

But spoke the harm that is by others done?

Const. Which harm within itself so heinous
is, 40

As it makes harmful all that speak of it.]

Arth. I do beseech you, madam, be content.⁶

Const. If thou, that bidd'st me be content,
wert grim,

Ugly, and slanderous to thy mother's womb,

Full of displeasing blots and sightless⁷ stains,

Lame, foolish, crooked, swart,⁸ prodigious,⁹

Patel'd with foul moles and eye-offending
marks,

I would not care, I then would be content;

For then I should not love thee; no, nor thou

Become thy great birth, nor deserve a crown. 50

But thou art fair, and at thy birth, dear boy,

¹ *Clutch*, shut close.² *Angels*, the gold coins so called; a pun is intended.³ *Capable of*, susceptible of. ⁴ *Rheum*, moisture.⁵ *Peering o'er*, over-peering, rising above.

VOL. III.

⁶ *Be content*, i.e. be calm. ⁷ *Sightless*, unsightly.⁸ *Swart*, of dark complexion.⁹ *Prodigious*, i.e. monstrous.

Nature and Fortune join'd to make thee great:
Of Nature's gifts thou mayst with lilies boast
And with the half-blown rose. [But Fortune,
O,

She is corrupted, chang'd, and won from thee;
She adulterates¹ hourly with thine uncle John,
And with her golden hand hath pluck'd on
France

To tread down fair respect of sovereignty,
And made his majesty the bawd to theirs.
France is a bawd to Fortune and King
John.

That strumpet Fortune, that usurping John!—
Tell me, thou fellow, is not France forsworn?
Envenom him with words; or get thee gone,
And leave those woes alone which I alone
Am bound to under-bear.²

Sid. Pardon me, madam,
I may not go without you to the kings.

Const. Thou mayst, thou shalt; I will not
go with thee:

I will instruct my sorrows to be proud;
For grief is proud and makes his owner stoop.
To me, and to the state of my great grief, 70
Let kings assemble; for my grief's so great,
That no supporter but the huge firm earth
Can hold it up; here I and sorrow sit;
Here is my throne, bid kings come bow to it.

[Sits herself on the ground.

*Enter KING JOHN, KING PHILIP, LEWIS,
BLANCH, ELISOR, the BASTARD, AUSTRIA,
and Attendants.*

E. Phi. 'Tis true, fair daughter; and this
blessed day

Ever in France shall be kept festival:
[To solemnize this day the glorious sun
Stays in his course, and plays the alchemist,
Turning with splendour of his precious eye
The meagre cloddy earth to glittering gold;] 80
The yearly course that brings this day about
Shall never see it but a holiday.

Const. A wicked day, and not a holy day!—

[Rising.

What hath this day deserv'd? what hath it
done,

That it in golden letters should be set

Among the high tides³ in the calendar? 86

Nay, rather turn this day out of the week,
This day of shame, oppression, perjury.

[Or, if it must stand still, let wives with
child

Pray that their burthens may not fall this
day,

Lest that their hopes prodigiously⁴ be cross'd:
But⁵ on this day let sennens fear no wreck;
No bargains break that are not this day made:
This day, all things begun come to ill end,—
Yea, faith itself to hollow falsehood change!]

K. Phi. By heaven, lady, you shall have no
cause

To curse the fair proceedings of this day:
Have I not pawn'd to you my majesty?

Const. You have beguil'd me with a counter-
feit

Resembling majesty; which, being touch'd and
tried,

Proves valueless; you are forsworn, forsworn; 100
You came in arms to spill mine enemies' blood,
But now in arms you strengthen it with yours:
The grappling vigour and rough frown of war
Is cold in amity and painted peace,

And our oppression hath made up this league.
Arm, arm, you heavens, against these perjur'd
kings!

A widow cries; be husband to me, heavens!
Let not the hours of this ungodly day

Wear out the day in peace; but, ere sun set, 110
Set armed discord 'twixt these perjur'd kings!
Hear me, O, hear me!

Aust. Lady Constance, peace!

Const. War! war! no peace! peace is to me
a war.

O Lymoges! O Austria! thou dost shame
That bloody spoil; thou slave, thou wretch,
thou coward!

Thou little valiant, great in villainy!
Thou ever strong upon the stronger side!
Thou Fortune's champion that dost never
fight

But when her humorous⁶ ladyship is by
To teach thee safety! thou art perjur'd too, 120

³ High tides, great days, high festivals; *tides*—times.

⁴ Prodigiously, i.e. by the production of a prodigy, a
monster.

⁵ But, except.

⁶ Humorous, capricious.

¹ Adulterates, commits adultery

² To under-bear, to endure.

And soothly
thou,

A ramping
swear,

'Upon my p
Hast thou n

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Thou wear

And hang a
Aust. O, th

to me!

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K. John.
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K. Phi. H
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England

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Shall tithe o

¹ Soothly ut

² Force perf

³ Tithe or to

And sooth'st up¹ greatness. What a fool art thou,

A ramping² fool, to brag, and stamp, and swear,

'Upon my party! Thou cold-blooded slave, Hast thou not spoke like thunder on my side? Been sworn my soldier? bidding me depend 'Upon thy stars, thy fortune and thy strength? And dost thou now fall over to my foes?

Thou wear a lion's hide! doff it for shame, And hang a calf's-skin on those recreant limbs.

Aust. O, that a man should speak those words to me! 130

Best. And hang a calf's-skin on those recreant limbs.

Aust. Thou dar'st not say so, villain, for thy life.

Best. And hang a calf's-skin on those recreant limbs.

K. John. We like not this; thou dost forget thyself.

Enter PANDULPH.

K. Phi. Here comes the holy legate of the pope.

Pand. Hail, you anointed deputies of heaven!

To thee, King John, my holy errand is,

I Pandulph, of fair Milan cardinal, And from Pope Innocent the legate here,

Do in his name religiously demand, 110

Why thou against the church, our holy mother, So wilfully dost spurn; and, force perforce,³

Keep Stephen Langton, chosen archbishop Of Canterbury, from that holy see?

This, in our foresaid holy father's name, Pope Innocent, I do demand of thee.

K. John. What earthly name to interrogatories

Can task the free breath⁴ of a sacred king? Thou canst not, cardinal, devise a name

So slight, unworthy, and ridiculous, 150

To charge me to an answer, as the pope. Tell him this tale; and from the mouth of England

Add this much more,—that no Italian priest Shall tithe or toll⁵ in our dominions;

¹ Sooth'st up, flatterest. ² Ramping, rampant.

³ Force perforce, by violence. ⁴ Breath, speech.

⁵ Tithe or toll, i. e. take tithe or toll.

But as we, under heaven, are supreme head, So, under Him, that great supremacy, Where we do reign, we will alone uphold, Without th' assistance of a mortal hand:

[So tell the pope, all reverence set apart To him and his usurp'd authority.] 100

K. Phi. Brother of England, you blaspheme in this.

K. John. Though you, and all the kings of Christendom,

Are led so grossly by this meddling priest, Dreading the curse that money may buy out;

[And by the merit of vile gold, dross, dust, Purchase corrupted pardon of a man,

Who in that sale sells par'lon from himself; Though you and all the rest, so grossly led,

This juggling witchcraft with revémecherish;] Yet I alone, alone do me oppose 170

Against the pope, and count his friends my foes.

Pand. Then, by the lawful power that I have,

Thou shalt stand curs'd and excommunicate: And blessed shall he be that doth revolt

From his allegiance to an heretic; And meritorious shall that hand be call'd,

Canonized, and worshipp'd as a saint, That takes away by any secret course

Thy hateful life.

Const. O, lawful let it be That I have room with Rome to curse awhile!

Good father cardinal, cry thou amen 181

To my keen curses; for without my wrong There is no tongue hath power to curse him

right.

[*Pand.* There's law and warrant, lady, for my curse.

Const. And for mine too: when law can do no right,

Let it be lawful that law bar no wrong: Law cannot give my child his kingdom here,

For he that holds his kingdom holds the law: Therefore, since law itself is perfect wrong,

How can the law forbid my tongue to curse? 190

Pand. Philip of France, on peril of a curse, Let go the hand of that arch-heretic;

And raise the power of France upon his head, Unless he do submit himself to Rome.

Ed. Look'st thou pale, France? do not let go thy hand.

Const. Look to that, devil; lest that France
repent, 196
And, by disjoining hands, hell lose a soul.

[*Aust.* King Philip, listen to the cardinal.
Bast. And hang a calf's-skin on his recreant
limbs.

Aust. Well, ruffian, I must pocket up these
wrongs, 200

Because—

Bast. Your breeches best may carry them.]

K. John. Philip, what say'st thou to the
cardinal?

Const. What should he say, but as the car-
dinal?

Leir. Bethink you, father; for the difference
Is purchase of a heavy curse from Rome,
Or the light loss of England for a friend:
Forego the easier.

Blanch. That 's the curse of Rome.

[*Const.* O Lewis, stand fast! the devil tempts
thee here

In likeness of a new untrimmed bride.

Blanch. The Lady Constance speaks not from
her faith, 210

But from her need.

Const. O, if thou grant my need,
Which only lives but by the death of faith,
That need must needs infer this principle,—
That faith would live again by death of need.
O, then, tread down my need, and faith mounts
up:

Keep my need up, and faith is trodden down!

K. John. The king is mov'd, and answers
not to this.

Const. O, be remov'd from him, and answer
well!

Aust. Do so, King Philip; hang no more
in doubt.

Bast. [*To Austria*] Hang nothing but a
calf's-skin, most sweet lout.] 220

K. Phi. I am perplex'd, and know not what
to say.

Paul. What canst thou say but will perplex
thee more,

If thou stand excommunicate and curs'd!

K. Phi. Good reverend father, make my per-
son yours,

And tell me how you would bestow yourself!

This royal hand and mine are newly knit,
And the conjunction of our inward souls
Married in league, coupled and link'd together
With all religious strength of sacred vows;

[The latest breath that gave the sound of
words 230

Was deep-sworn faith, peace, amity, true
love

Between our kingdoms and our royal selves;
And even before this truce, but new before,—

No longer than we well could wash our
hands,

To clap this royal bargain up of peace,—
Heaven knows, they were besmeur'd and over-
stain'd

With slaughter's pencil, where revenge did
paint

The fearful difference of incensed kings:]

And shall these hands, so lately purg'd of
blood,

So newly join'd in love, so strong in both, 240
Unyoke this seizure and this kind regret?²

Play fast and loose with faith? so jest with
heaven,

Like such unconstant children of ourselves,
As now again to snatch our palm from palm;

Unswear faith sworn; and on the marriage-
bed

Of smiling peace to march a bloody host,

And make a riot on the gentle brow

Of true sincerity! O, holy sir,

My reverend father, let it not be so!

Out of your grace, devise, ordain, impose 250

Some gentle order; then we shall be blest

To do your pleasure, and continue friends.

Paul. All form is formless, order order-
less,

Save what is opposite³ to England's love.

Therefore to arms! be champion of our church!

Or let the church, our mother, breathe her
curse,—

A mother's curse,—on her revolting son.

France, thou mayst hold a serpent by the
tongue,

A chafed lion by the aul paw,

A fasting tiger safer by the tooth, 260
Than keep in peace that hand which thou dost
hold.

¹ Bestow yourself, i. e. behave yourself.

² Regret, salutation.

³ Opposite, hostile.

K. Phi. I
faith.

Paul. So n

And, like a

Thy tongue a

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Aust. Reb

Bast.

Will not a cal

Leir. Fath

Blanch.

Against the l

¹ Indirection

² Vouchsafe

K. Phi. I may disjoin my hand, but not my faith. 262

Paul. So mak'st thou faith an enemy to faith; And, like a civil war, sett'st oath to oath, Thy tongue against thy tongue. O, let thy vow First made to heaven, first be to heaven perform'd,

That is, to be the champion of our church!

[What since thou swor'st is sworn against thyself,

And may not be performed by thyself:

For that which thou hast sworn to do amiss 270

Is not amiss when it is truly done,

And being not done, where doing tends to ill,

The truth is then most done, not doing it:

The better act of purposes mistook

Is to mistake again; though indirect,

Yet indirection¹ thereby grows direct,

And falsehood falsehood cures, as fire cools fire

Within the scorched veins of one new-burn'd.

It is religion that doth make vows kept;

But thou hast sworn against religion: 280

By that thou swar'st against the thing thou swar'st by,

And mak'st an oath the surety for thy truth

Against an oath: the truth thou art unsure

To swear, swears only not to be forsworn;

Else what a mockery should it be to swear!

But thou dost swear only to be forsworn;

And most forsworn, to keep what thou dost swear.

Therefore thy later vows against thy first

Is in thyself rebellion to² thyself:]

And better conquest never caust thou make 290

Than arm thy constant and thy nobler parts

Against these giddy loose suggestions:

Upon which better part our prayers come in,

If thou vouchsafe them.³ But if not, then know

The peril of our curses light on thee,

So heavy as thou shalt not shake them off,

But, in despair, die under their black weight.

Just. Rebellion, that rebellion!

Bast. Will't not be?

Will not a calf's-skin stop that mouth of thine?

Lew. Father, to arms!

Blanch. Upon thy wedding-day? 300

Against the blood that thou hast married?

[What, shall our feast be kept with slaughtered men? 302

Shall braying trumpets and loud churlish⁴ drums, —

Clanours of hell,—be measures to our pomp?]

O husband, hear me!—ay, alack, how new

Is husband in my mouth!—even for that name,

Which till this time my tongue did ne'er pronounce,

Upon my knee I beg, go not to arms

Against mine uncle.

Const. O, upon my knee,

Made hard with kneeling, I do pray to thee, 310

Thou virtuous Dauphin, alter not the doom

Forethought⁵ by heaven!

Blanch. Now shall I see thy love: what motive may

Be stronger with thee than the name of wife?

Const. That which upholdeth him that thee upholds,

His honour: O, thine honour, Lewis, thine honour!

Lew. I muse⁶ your majesty doth seem so cold,

When such profound respects do pull you on.

Paul. I will denounce a curse upon his head.

K. Phi. Thou shalt not need.—England, I'll fall from thee. 320

Const. O fair return of banish'd majesty!

Eli. O foul revolt of French inconstancy!

K. John. France, thou shalt rue this hour within this hour.

[*Bast.* Old Time the clock-setter, that bald sexton Time,

Is it as hé will? well then, France shall rue.

Blanch. The sun's o'ercrest with blood; fair day, adieu!

Which is the side that I must go withal?

I am with both: each army hath a hand;

And in their rage, I having hold of both,

They whirl asunder and dismember me. 330

Husband, I cannot pray that thou mayst win;

Uncle, I needs must pray that thou mayst lose;

Father, I may not wish the fortune thine;

Grandan, I will not wish thy wishes thrive:

Whoever wins, on that side shall I lose;

Assured loss before the match be play'd.

¹ Indirection, wrong.

² To, against.

³ Vouchsafe them, i.e. art willing to accept them.

⁴ Churlish, rough-sounding.

⁵ Forethought, decreed.

⁶ Muse, wonder.

Lea. Lady, with me; with me thy fortune lies. 337

Blanch. There where my fortune lives, there my life dies.

K. John. Cousin, go draw our puissance¹ together. [*Exit Bastard.*]

France, I am burn'd up with inflaming wrath;
A rage whose heat hath this condition,² 341
That nothing can allay, nothing but blood,—
The blood, and dearest-valued blood, of France.

K. Phi. Thy rage shall burn thee up, and thou shalt turn 344

To ashes, ere our blood shall quench that fire:
Look to thyself, thou art in jeopardy.

K. John. No more than he that threatens.—To arms let's hie!

[*Exeunt on one side King John, Elinor and Attendants: on the other King Philip, Lewis, Blanch, Constance, Pandolph and Attendants. Trumpets sound.*]



K. John. Philip, make up:
My mother is assailed in our tent, and ta'en, I fear.—(Act iii. 2. 5-7.)

SCENE II. *The same. Plains near Angiers.*

Atarums, excursions. Enter the BASTARD, with AUSTRIA'S head, and the lion skin.

Bast. Now, by my life, this day grows wondrous hot:
Some airy devil hovers in the sky,
And pours down mischief.—Austria's head lie there,
While Philip breathes.

¹ *Puissance* forces, pronounced here as a trisyllable.
Condition, quality.

Enter KING JOHN, ARTHUR, and HUBERT.

K. John. Hubert, keep thou this boy. Philip, make up;³

My mother is assailed in our tent,
And ta'en, I fear.

Bast. My lord, I rescued her;
Her highness is in safety, fear you not:
But on, my liege; for very little pains
Will bring this labour to an happy end. 10

[*Exeunt.*]

³ *Make up*, hurry on.

Atarums, excursions. Enter Elinor, and Lewis.

K. John. [*Exit*]
grace sh
So str
a sad:

Thy
As near be t
Arth. O, th
grief!

K. John. [*Exit*]
England
And, ere of

bags
Of hoarding
Imprison'd a
Must by the
Use our com

Bast. Bell,
me back
When gold a
I leave your

If ever I reu
For your fair
Eli. Farew
K. John.

Eli. Come
word.
K. John. C
the Hub

We owe thee
There is a so
And with ad

And, my goo
Lives in this
Give me thy

But I will fit
By heaven, I
To say what
Hub. I am
K. John. G
say so yo

¹ *Angels*, gold
² *What good re*
for thee."

SCENE III. *The same.*

Alarums, excursions, retreat. Enter KING JOHN, ELINOR, ARTHUR, the BASTARD, HUBERT, and Lords.

K. John. [*To Elinor*] So shall it be; your grace shall stay behind
So strongly guarded. [*To Arthur*] Cousin, look
on me:

Thy good lady loves thee; and thy uncle will
As dear be to thee as thy father was.

Arth. O, this will make my mother die with
grief!

K. John. [*To the Bastard*] Cousin, away for
England! haste before:
And, ere our coming, see thou shake the
bags

Of hoarding abbots; set at liberty
Imprison'd angels;¹ the fat ribs of peace
Must by the hungry now be fed upon: 10
Use our commission in his utmost force.

Bast. Bell, book, and candle shall not drive
me back,

When gold and silver beck me to come on,
I leave your highness.—Grandam, I will pray—
If ever I remember to be holy—

For your fair safety; so, I kiss your hand,
Elin. Farewell, my gentle cousin.

K. John. Coz, farewell.
[*Exit Bastard.*]

Elin. Come hither, little kinsman; hark, a
word. [*Takes Arthur aside.*]

K. John. Come hither, Hubert. O my gen-
tle Hubert,

We owe thee much; within this wall of flesh 20
There is a soul coms thee her creditor,
And with advantage means to pay thy love;
And, my good friend, thy voluntary oath
Lives in this bosom, dearly cherished.
Give me thy hand. I had a thing to say,—
But I will fit it with some better time.
By heaven, Hubert, I am almost asham'd
To say what good respect I have of thee.²

Hub. I am much bounden to your majesty.

K. John. Good friend, thou hast no cause to
say so yet, 30

¹ *Angels*, gold coins, worth about 10s. each

² *What good respect, &c.*, i. e. "what great regard I have
for thee."

But thou shalt have; and creep time ne'er so
slow, 31

Yet it shall come for me to do thee good.

I had a thing to say,— but let it go:

The sun is in the heaven, and the proud day,
Attended with the pleasures of the world,
Is all too wanton and too full of gawds³
To give me audience:—if the midnight bell
Did, with his iron tongue and brazen mouth,
Sound on into the drowsy race of night;

If this same were a churchyard where we
stand, 40

And thou possessed with a thousand wrongs;
Or if that surly spirit, melancholy,
Had bak'd thy blood and made it heavy,
thick,

Which else runs tickling up and down the
veins,

Making that idiot, laughter, keep men's eyes,
And strain their cheeks to idle merriment,—

A passion hateful to my purposes;
Or if that thou couldst see me without eyes,

Hear me without thine ears, and make reply
Without a tongue, using conceit⁴ alone, 50

Without eyes, ears, and harmful sound of
words;

Then, in despite of brooded⁵ watchful day,

I would into thy bosom pour my thoughts:

But, ah, I will not!— yet I love thee well;

And, by my troth, I think thou lov'st me well.

Hub. So well, that what you bid me under-
take,

Though that my death were adjunct to my
act,

By heaven, I would do it.

K. John. Do not I know thou wouldst?
Good Hubert, Hubert, Hubert, throw thine
eye

On yon young boy: I'll tell thee what, my
friend, 60

He is a very serpent in my way;

And wheresoe'er this foot of mine doth tread,

He lies before me:—dost thou understand me?

Thou art his keeper.

Hub. And I'll keep him so,

That he shall not offend your majesty.

K. John. Death.

³ *Gawds*, showy ornaments.

⁴ *Conceit*, thought.

⁵ *Brooded*—brooding, i. e. watchful as a bird on its nest.

Hub. My lord?
K. John. A grave.
Hub. He shall not live.
K. John. Enough.
 I could be merry now. Hubert, I love thee;
 Well, I'll not say what I intend for thee:
 Remember.—Madam, fare you well:
 I'll send those powers o'er to your majesty. 70



K. John. Death
Hub. My lord?
K. John. A grave—(Act iii. 3. 65, 66.)

El. My blessing go with thee!
K. John. For England, cousin, go:
 Hubert shall be your man, attend on you
 With all true duty.— On toward Calais, ho!
 [Exit.]

SCENE IV. *The same. The French King's tent.*

Enter KING PHILIP, LEWIS, PANDULPH, and Attendants.

K. Phi. So, by a roaring tempest on the flood,
 A whole armada¹ of convicted² sail
 Is scattered and disjoin'd from fellowship.

¹ Armada, fleet=armada. ² Convicted, defeated.

Pand. Courage and comfort! all shall yet go well.

K. Phi. What can go well, when we have run so ill?
 Are we not beaten? Is not Angiers lost?
 Arthur taken prisoner? divers dear friends slain?

And bloody England³ into England gone,
 O'erbearing interruption, spite of France!

[*Lew.* What he hath won, that hath he forfeited: 10

So hot a speed with such advice⁴ dispos'd,
 Such temperate order in so fierce a cause,
 Doth want example: who hath read or heard
 Of any kindred action like to this?

K. Phi. Well could I bear that England had this praise,
 So we could find some pattern of our shame.—
 Look, who comes here! a grave into a son;
 Holding th' eternal spirit, against her will.
 In the vile prison of afflicted breath.

Enter CONSTANCE.

I prithee, lady, go away with me. 20
Const. Lo, now! now see the issue of your peace.

K. Phi. Patience, good lady! comfort, gentle Constance!

Const. No, I defy⁵ all counsel, all redress,
 But that which ends all counsel, true redress,
 Death, death:—O amiable lovely death!
 [Thou odoriferous stench! sound rottenness!

Arise forth from the couch of lasting night,
 Thou hate and terror to prosperity,
 And I will kiss thy détestable bones,
 And put my eyeballs in thy vaulty brows, 30
 And ring these fingers with thy household worms,

And stop this gap of breath⁶ with fulsome⁷ dust,

And be a carrion monster like thyself:
 Come, grin on me, and I will think thou smilest
 And buss⁸ thee as thy wife!] Misery's love,
 O, come to me!

K. Phi. O fair affliction, peace!

³ England, i.e. the King of England.

⁴ Advice, deliberation.

⁵ Defy, refuse.

⁷ Fulsome, nauseous.

⁶ Gap of breath=month.

⁸ Buss, kiss.

Const. N
 cry:—
 O, that my
 Then with
 And rouse
 Which can
 Which seem

Pand. L
 sorrow

Const. T

I am not m

My name i

Young Art

I am not m

For then, 't

), if I coul

Preach som

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I am not m

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K. Phi. B

I note

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Sticking to

Const. T

K. Phi. B

Const. Y

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son,

As they hav

But now I

And will ag

Because my

¹ That fell a

² Modern, co

³ A babe of r

⁴ Sociable, to

⁵ Loves-love

Const. No, no, I will not, having breath to cry:—

O, that my tongue were in the thunder's mouth!
Then with a passion would I shake the world;
And rouse from sleep that fell anatomy¹ 40
Which cannot hear a lady's feeble voice,
Which scorns a modern² invocation.

Paul. Lady, you utter madness, and not sorrow.

Const. Thou art not holy to belie me so;
I am not mad; this hair I tear is mine,
My name is Constance; I was Geoffrey's wife;
Young Arthur is my son, and he is lost:
I am not mad; I would to heaven I were!
For then, 'tis like I should forget myself:
O, if I could, what grief should I forget!— 50
Preach some philosophy to make me mad,
And thou shalt be canoniz'd, cardinal;
For, being not mad, but sensible of grief,
My reasonable part produces reason
How I may be deliver'd of these woes,
And teaches me to kill or hang myself:
If I were mad, I should forget my son,
Or madly think a babe of clouts³ were he:
I am not mad; too well, too well I feel
The different plague of each calamity. 60

K. Phi. Bind up those tresses.—O, what love I note

In the fair multitude of those her hairs!
Where but by chance a silver drop hath fall'n,
Even to that drop ten thousand wiry friends
Do glue themselves in sociable⁴ grief,
Like true, inseparable, faithful loves,⁵
Sticking together in calamity.

Const. To England, if you will.

K. Phi. Bind up your hairs.

Const. Yes, that I will; and wherefore will I do it? 69
I tore them from their bonds, and cried aloud,
"O that these hands could so redeem my son,
As they have given these hairs their liberty!"
But now I envy at their liberty,
And will again commit them to their bonds,
Because my poor child is a prisoner.—

¹ That fell anatomy = that cruel skeleton, i.e. Death.

² Modern, commonplace.

³ A babe of clouts, i.e. a rag-baby.

⁴ Sociable, to be pronounced as a quadrisyllable.

⁵ Loves = lovers.

And, father cardinal, I have heard you say
That we shall see and know our friends in heaven:

If that be true, I shall see my boy again;
For since the birth of Cain, the first male child
To him that did but yesterday suspire,⁶ 50
There was not such a gracious⁷ creature born.
But now will canker sorrow eat my bud,
And chase the native beauty from his cheek,
[And he will look as hollow as a ghost,
As dim and meagre as an ague's fit,]
And so he'll die; and, rising so again,
When I shall meet him in the court of heaven
I shall not know him; therefore never, never
Must I behold my pretty Arthur more.

Paul. You hold too heinous a respect of grief.⁸ 90

Const. He talks to me that never had a son.

K. Phi. You are as fond of grief as of your child.

Const. Grief fills the room up of my absent child,

Lies in his bed, walks up and down with me,
Puts on his pretty looks, repeats his words,
Remembers⁹ me of all his gracious parts,
Stuffs out his vacant garments with his form:
Then, have I reason to be fond of grief!
Fare you well; had you such a loss as I,
I could give better comfort than you do.— 100
I will not keep this form¹⁰ upon my head,

[Tears off her head-dress.

When there is such disorder in my wit.
O Lord! my boy, my Arthur, my fair son!
My life, my joy, my food, my all the world!
My widow-comfort, and my sorrows' cure!

[Exit.

K. Phi. I fear some outrage,¹¹ and I'll follow her. [Exit.

Lear. There's nothing in this world can make me joy:

Life is as tedious as a twice-told tale
Vexing the dull ear of a drowsy man;
[And bitter shame hath spoil'd the sweet
world's taste, 110

⁶ Suspire, breathe. ⁷ Gracious, full of grace, lovely.

⁸ You hold too heinous a respect of grief, i.e. your dwelling so much on your grief is sinful.

⁹ Remembers, reminds.

¹⁰ This form, i.e. her head-dress.

¹¹ Outrage, i.e. outbreak of rage or fury.

[That it yields nought but shame and bitterness.] 111

Paul. [Before the curing of a strong disease,

Even in the instant of repair and health,
The fit is strongest; evils, that take leave,
On their departure most of all show¹ evil:]
What have you lost by losing of this day?

Lew. All days of glory, joy and happiness.

Paul. If you had won it, certainly you had.

No, no; when Fortune means to men most good, 119

She looks upon them with a threatening eye.
Tis strange to think how much King John
hath lost

In this which he accounts so clearly won:
Are not you griev'd that Arthur is his prisoner?

Lew. As heartily as he is glad he hath him.

Paul. Your mind is all as youthful as your blood.

Now hear me speak with a prophetic spirit;
For even the breath of what I mean to speak
Shall blow each dust, each straw, each little
rib,²

Out of the path which shall directly lead
Thy foot to England's throne; and therefore
mark, 120

John hath seiz'd Arthur; and it cannot be
That, whiles warm life plays in that infant's
veins,

The misplac'd³ John should entertain one hour,
One minute, nay, one quiet breath of rest.
A sceptre snatch'd with an unruly hand
Must be as boisterously maintain'd as gain'd;
And he that stands upon a slippery place
Makes nice of⁴ no vile hold to stay him up:
That John may stand, then Arthur needs
must fall;

So be it, for it cannot be but so. 140

Lew. But what shall I gain by young Arthur's fall?

Paul. You, in the right of Lady Blanch your wife,

May then make all the claim that Arthur did.

¹ Show, appear.

² Rib, obstacle; a term in the game of bows.

³ Misplac'd, usurping.

⁴ Makes nice of, scruples at.

Lew. And lose it, life and all, as Arthur did. 114

Paul. How green you are and fresh in this old world!

John lays you⁵ plots; the times conspire with you;

[For he that sleeps his safety in true blood⁶ / Shall find but bloody safety and untrue.]

This act, so evilly born, shall cool the heart,
Of all his people, and freeze up their zeal, 120
That none so small advantage shall step forth
To check his reign, but they will cherish it;

[No natural exhalation in the sky,
No scope⁷ of nature, no distemper'd day,
No common wind, no custom'd event,

But they will pluck away his natural cause,
And call them meteors, prodigies, and signs,
Abortives,⁸ présages, and tongues of heaven,
Plainly denouncing vengeance upon John.]

Lew. May be he will not touch young Arthur's life, 120

But hold himself safe in his prisonment,⁹
Paul. O, sir, when he shall hear of your approach,

If that young Arthur be not gone already,
Even at that news he dies; and then the hearts

Of all his people shall revolt from him,
And kiss the lips of macquainted change,
And pick strong matter of¹⁰ revolt and
wrath

Out of the bloody fingers' ends of John.
[Methinks I see this hurly¹¹ all on foot:
And, O, what better matter breeds for you 170
Than I have nam'd!]—The bastard Faulcon-
bridge

Is now in England, ransacking the church,
Offending clarity: if but a dozen French
Were there in arms, they would be as a call
To train ten thousand English to their side,
Or as a little snow, tumbled about,
Anon becomes a mountain. O noble Dauphin,
Go with me to the king:—'t is wonderful

⁵ Lays you, i.e. lays for you.

⁶ True blood, i.e. the blood of one who has the legitimate claim. ⁷ Scope, free effort.

⁸ Abortives, monstrosities.

⁹ In his prisonment, i.e. in the fact that he (Arthur) is in prison.

¹⁰ Strong matter of, i.e. strong reason for.

¹¹ Hurly, tumult.

What may be wrought out of their discontent,
Now that their souls are topfull of offence: 150
For England go:—I will whet on the king.

Lev. Strong reasons make strong actions:
let us go:
If you say ay, the king will not say no.

[*Exeunt.*]

ACT IV.

SCENE I. *England. A room in a castle*
[*Northampton*].

Enter HUBERT and Executioners.

Hub. Heat me these irons hot; and look
thou stand
Within the arras: when I strike my foot
Upon the bosom of the ground, rush forth,
And bind the boy which¹ you shall find with
me

Fast to the chair: be heedful: hence, and
watch.

First Exec. I hope your warrant will bear
out the deed.

Hub. Ummanly scruples! fear not you: look
to't.

[*Exeunt Executioners.*]

Young lad, come forth; I have to say² with
you.

Enter ARTHUR.

Arth. Good morrow, Hubert.

Hub. Good morrow, little prince.

Arth. As little prince, having so great a
title 10

To be more³ prince, as may be.—You are sad.

Hub. Indeed, I have been merrier.

Arth. Mercy on me!

Methinks no body should be sad but I:

Yet, I remember, when I was in France,

Young gentlemen would be as sad as night,

Only for wantonness. By my christendom,⁴

So I were out of prison, and kept sheep,

I should be merry as the day is long;

And so I would be here, but that I doubt⁵

My uncle practises⁶ more harm to me: 20

He is afraid of me and I of him:

Is it my fault that I was Geoffrey's son?
No, indeed, is't not; and I would to heaven
I were your son, so you would love me, Hu-
bert.

Hub. [*Aside*] If I talk to him, with his in-
nocent prate⁷

He will awake my mercy which lies dead:
Therefore I will be sudden and dispatch.

Arth. Are you sick, Hubert? you look pale
to-day:

In sooth, I would you were a little sick,
That I might sit all night and watch with
you: 30

I warrant I love you more than you do me.

Hub. [*Aside*] His words do take possession
of my bosom.—

Read here, young Arthur. [*Showing a paper.*]

[*Aside*] How now, foolish rheum!⁸

Turning dispiteous⁹ torture out of door!

I must be brief, lest resolution drop

Out at mine eyes in tender womanish tears.—

'Can you not read it? is it not fair writ?

Arth. Too fairly, Hubert, for so foul effect:
Must you with hot irons burn out both mine
eyes?

Hub. Young boy, I must.

Arth. And will you?

Hub. And I will. 40

Arth. Have you the heart? When your
head ached but ache,

I knit my handkercher¹⁰ about your brows,—

The best I had, a princess wrought it me,—

And I did never ask it you again;

And with my hand at midnight held your
head;

And like the watchful minutes to the hour,
Still and anon cheer'd up the heavy time,

¹ Which = whom.

² To say, to speak.

³ More = greater.

⁴ Christendom, i. e. Christianity.

⁵ Doubt, suspect.

⁶ Practises, plots.

⁷ Prate, prattle.

⁸ Rheum, moisture = tears.

⁹ Dispiteous, pitiless.

¹⁰ Handkercher, the old spelling of handkerchief.

Saying, "What lack you?" and "Where lies your grief?"

Or "What good love¹ may I perform for you?" Many a poor man's son would have lien still, 50
And ne'er have spoke a loving word to you;
But you at your sick service had a priuce.
Nay, you may think my love was crafty love
And call it cunning:—do, an if you will:
If heaven be pleas'd that you must use me ill,
Why then you must.—Will you put out mine eyes?

These eyes that never did, nor never shall,
So much as frown on you.

Hub. I have sworn to do it:
And with hot irons must I burn them out.

Arth. Ah, none but in this iron age would
do it! 60

The iron of itself, though heat red-hot,
Approaching near these eyes, would drink my
tears,

And quench his fiery indignation
Even in the water of mine innocence;

[Nay, after that, consume away in rust,
But for containing fire to harm mine eye.]
Are you more stubborn-hard than hammer'd
iron!

An if an angel should have come to me,
And told me Hubert should put out mine
eyes,

I would not have believ'd him;—no tongue
but Hubert's— 70

Hub. Come forth. [Stamps.

Re-enter Attendants, with a cord, irons, &c.

Do as I bid you do.

Arth. O, save me, Hubert, save me! my
eyes are out

Even with the fierce looks of these bloody
men.

Hub. Give me the iron, I say, and bind him
here.

Arth. Alas, what need you be so boist'rous-
rough?

I will not struggle, I will stand stone-still.
For heaven sake, Hubert, let me not be bound!
Nay, hear me, Hubert!—drive these men
away,

And I will sit as quiet as a lamb; 80

I will not stir, nor wince, nor speak a word,
Nor look upon the iron angrily: 82

Thrust but these men away, and I'll forgive
you,

Whatever torment you do put me to.

Hub. Go, stand within; let me alone with
him.

First Evee. I am best pleased to be from
such a deed. [Eveeant Attendants.

Arth. Alas, I then have chid away my
friend!

He hath a stern look, but a gentle heart:—
Let him come back, that his compassion may
Give life to yours.

Hub. Come, boy, prepare yourself. 90
Arth. Is there no remedy?

Hub. None, but to lose your eyes.

Arth. O heaven!—that there were but a
note in yours,

A grain, a dust, a quait, a wandering hair,
Any annoyance in that precious sense!
Then feeling what small things are boisterous²
there,

Your vile intent must needs seem horrible.

Hub. Is this your promise? go to, hold your
tongue.

Arth. [Hubert, the utterance of a brace of
tongues

Must needs want pleading for a pair of eyes:]
Let me not hold my tongue,—let me not, Hu-
bert; 100

Or, Hubert, if you will, cut out my tongue,
So I may keep mine eyes: O, spare mine eyes,
Though to no use but still to look on you!—
Lo, by my troth, the instrument is cold
And would not harm me.

Hub. I can heat it, boy.

Arth. No, in good sooth; the fire is dead
with grief,

[Being create for comfort, to be us'd³
In undeserv'd extremes: see else yourself;
There is no malice in this burning coal:]
The breath of heaven has blown his spirit
out 110

And strew'd repentant ashes on his head.

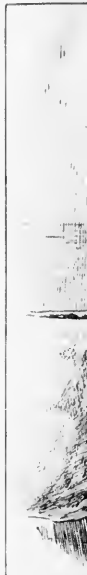
Hub. But with my breath I can revive it,
boy.

² Boisterous, troublesome, violently disturbing.

³ To be us'd, i. e. that it should be used.

¹ Love, act of love.

Arth. A
blush
And glow
Hubert
[Nay, it
And like a
Snatch at
All things



Arth. O
while
You were
Hub.
Your unch
I'll fill the
And, pret
cure²
That Hub
Will not o

¹ T

² I

³ S

Arth. An if you do, you will but make it
blush, 113

And glow with shame of your proceedings,
Hubert:

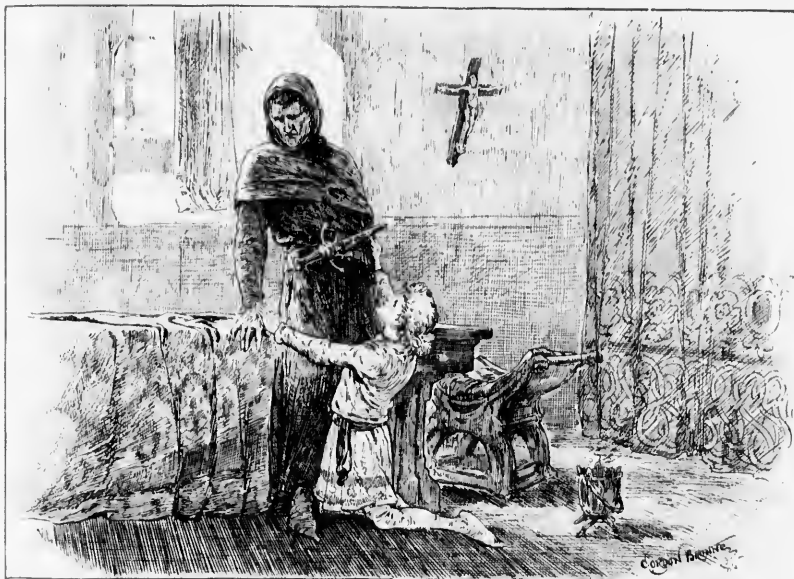
[Nay, it perchance will sparkle in your eyes;
And like a dog that is compell'd to fight,
Snatch at his master that doth tarre him on,¹
All things that you should use to do me wrong

Deny their office: only you do lack 119
That mercy which fierce fire and iron extends,
Creatures of note for mercy-lacking uses.]

Hub. [Well, see to live;] I will not touch
thine eye

For all the treasure that thine uncle owes:

[Yet am I sworn and I did purpose, boy,
With this same very iron to burn them out.]



Arth. O, spare mine eyes,
Though to no use but still to look on you!—(Act iv. 1. 102, 103.)

Arth. O, now you look like Hubert! all this
while
You were disguis'd.

Hub. Peace; no more. Adieu.
Your uncle must not know but you are dead;
I'll fill these dogged spies with false reports:
And, pretty child, sleep doubtless² and se-
cure³ 120

That Hubert, for the wealth of all the world,
Will not offend thee.

¹ Tarre him on, set him on.

² Doubtless, free from suspicion or fear.

³ Secure, confident.

Arth. O heaven! I thank you, Hubert.
Hub. Silence; no more: go closely⁴ in with me:
Much danger do I undergo for thee. [Exit.

SCENE II. *King John's palace.*

Enter KING JOHN, PEMBROKE, SALISBURY,
and other Lords.

K. John. Here once again we sit, once again
crown'd,
And look'd upon, I hope, with cheerful eyes.

⁴ Closely, secretly.

Pem. This once again, but that your highness pleas'd,¹
Was once superfluous:¹ you were crown'd before,
And that high royalty was ne'er pluck'd off,
The faiths of men ne'er stained with revolt;
Fresh expectation troubled not the land
With any long'd-for change or better state.

Sol. Therefore, to be possess'd with double pomp,

To guard² a title that was rich before,
To gild refined gold, to paint the lily,
To throw a perfume on the violet,
[To smooth the ice, or add another hue
Unto the rainbow, or with taper-light
To seek the beauteous eye of heaven to gar-
nish,]

Is wasteful and ridiculous excess.

Pem. But that your royal pleasure must be done,

This act is as an ancient tale new told,
And in the last repeating troublesome,
Being urged at a time unseasonable.

[*Sol.* In this the antique and well noted face

Of plain old form is much disfigured;
And, like a shifted wind into a sail,
It makes the course of thoughts to fetch
about;³

Startles and frights consideration;
Makes sound opinion sick, and truth sus-
pected,

For putting on so new a fashion'd robe.

Pem. When workmen strive to do better than well,

They do confound⁴ their skill in covetous-
ness:⁵

And oftentimes excusing of a fault⁶
Doth make the fault the worse by the ex-
cuse,—

As patches set upon a little breach
Discredit more in hiding of the fault⁶
Than did the fault before it was so patch'd.]

Sol. To this effect, before you were new crown'd,

¹ Once superfluous, i. e. once too many.

² Guard, to ornament with fringe or trimmings.

³ To fetch about, to veer round.

⁴ Confound, destroy.

⁵ Covetousness, i. e. eagerness to excel.

⁶ Patch, blemish, defect.

We breath'd our counsel: but it pleas'd your highness

To overbear it; [and we are all well pleas'd,
Since all and every part of what we would
Doth make a stand at what your highness
will.]

K. John. Some reasons of this double cor-
ruption
I have possess'd you with, and think them
strong;

And more, more strong than less—so is my
fear:

I shall induce⁷ you with: meantime but ask
What you would have reform'd that is not
well;

And well shall you perceive how willingly

I will both hear and grant you your requests.

Pem. Then I—as one that am the tongue
of these,

To sound⁸ the purposes of all their hearts,
Both for myself and them, but, chief of all,
Your safety, for the which myself and them
Bend their best studies—heartily request

Th' enfranchisement of Arthur; whose re-
straint

Doth move the murmuring lips of discontent
[To break into this dangerous argument,—
If what in rest⁹ you have in right you hold,
Why, then, your fears—which, as they say, at-
tend

The steps of wrong—should move you to mew
up

Your tender kinsman, and to choke his days
With barbarous ignorance, and deny his
youth

The rich advantage of good exercise!¹⁰
That the time's enemies may not have this
To grace occasions,] let it be our suit,

That you have bid us ask, his liberty;
[Which for our goods¹¹ we do no further ask
Than whereupon our weal, on you depending,
Counts it your weal he have his liberty.]

K. John. Let it be so: I do commit his
youth

To your direction.

⁷ Induce, supply.

⁸ To sound, to give utterance to.

⁹ In rest, in peace.

¹⁰ Exercise, study.

¹¹ For our goods, i. e. for our own good.

Enter Hubert

Hubert, wh

Pem. Thi

deed;

He show'd

The image

Lives in his

Does show t

And I do fe

What we so

Sol. The c

Between his

Like heralds

[His passio

Pem. And

thence

The foul co

K. John.

hand;—

Good lords,

The suit wh

He tells us

Sol. Inde

enre.

Pem. Ind

he was

Before the c

This must b

K. John.

brows o

Think you I

Have I com

Sol. It is a

That greatn

So thrive it

Pem. Stay

thee.

And find the

His little kin

[That blood

this isle

Three foot o

while!]

This must n

out

¹ Close, reserve.

² Hence, i. e. i

³ A forced gra

violent death.

Enter HUBERT. KING JOHN takes him aside.

Hubert, what news with you?

Pem. This is the man should do the bloody deed;

He show'd his warrant to a friend of mine: 70
The image of a wicked heinous fault

Lives in his eye; that close¹ aspect of his
Does show the mood of a much troubled breast;
And I do fearfully believe 't is done,

What we so fear'd he had a charge to do.

Sal. The colour of the king doth come and go
Between his purpose and his conscience,

Like heralds 'twixt two dreadful battles set:²

[His passion is so ripe, it needs must break.

Pem. And when it breaks, I fear will issue
thence 80

The foul corruption of a sweet child's death.]

K. John. We cannot hold mortality's strong
hand:—

Good lords, although my will to give is living,

The suit which you demand is gone and dead:
He tells us Arthur is deceas'd to-night.

Sal. Indeed, we fear'd his sickness was past
cure.

Pem. Indeed, we heard how near his death
he was

Before the child himself felt he was sick:—
This must be answer'd either here or hence,³

K. John. Why do you bend such solemn
brows on me? 90

Think you I bear the shears of destiny?
Have I commandment on the pulse of life?

Sal. It is apparent⁴ foul play; and 'tis shame
That greatness should so grossly offer it:
So thrive it in your game! and so, farewell.

Pem. Stay yet, Lord Salisbury; I'll go with
thee.

And find the inheritance of this poor child,
His little kingdom of a forced grave,⁵

[That blood which ow'd⁶ the breadth of all
this isle,

Three foot of it doth hold;—bad world the
while!] 100

This must not be thus borne: this will break
out

¹ *Close*, reserved.

² *Set*, appointed.

³ *Hence*, i.e. in another world.

⁴ *Apparent*, evident

⁵ *A forced grave*, i.e. a grave to which he had come by
violent death.

⁶ *Ow'd*, owned.

To all our sorrows, and ere long I doubt, 102

[*Exeunt Lords.*

K. John. They burn in indignation. I repent:
There is no sure foundation set on blood,
No certain life achiev'd by others' death.—

Enter a Messenger.

A fearful eye thou hast: where is that blood
That I have seen inhabit in those cheeks?

So foul a sky clears not without a storm:

Pour down thy weather:—how goes all in
France?

Mess. From France to England.—Never
such a power 110

For any foreign preparation

Was levied in the body of a land,

The copy of your speed is learn'd by them;

For when you should be told they do prepare,
The tidings comes that they are all arriv'd.

K. John. O, where hath our intelligence?
been drunk?

Where hath it slept? Where is my mother's
care,

That such an army could be drawn⁸ in France,
And she not hear of it!

Mess. My liege, her ear
Is stopp'd with dust; the first of April died

Your noble mother: and, as I hear, my lord,
The Lady Constance in a frenzy died 122

Three days before; but this from rumour's
tongue

I idly⁹ heard,—if true or false I know not.

K. John. Withhold thy speed, dreadful oc-
casion! 10

O, make a league with me, till I have pleas'd
My discontented peers!—What! mother dead!

How wildly, then, walks¹¹ my estate in France!—
Under whose conduct came those powers of

France 129

That thou for truth giv'st out are landed here?
Mess. Under the Dauphin.

Enter the BASTARD and PETER of Pomfret.

K. John. Thou hast made me giddy
With these ill tidings. 130 [To the Bastard.

Now, what says the world

⁷ *Our intelligence*, i.e. those whose duty it was to supply
us with intelligence.

⁸ *Drawn*, levied.

⁹ *Idly*, casually.

¹⁰ *Occasion*, fortune.

¹¹ *How wildly walks*, how ill goes.

To your proceedings? do not seek to stuff
My head with more ill news, for it is full.

Bast. But if you be afraid to hear the worst,

Then let the worst, unheard, fall on your head.

K. John. Bear with me, cousin; for I was
miz'd¹

U² the tide: but now I breathe again
A³ the flood, and can give audience
To any tongue, speak⁴ of what it will. 149

Bast. How I have sped among the clergy-
men,

The sums I have collected shall express—
But as I travel'd hither through the land,
I find the people strangely fantasied;⁵

Possess'd with rumours, full of idle dreams,
Not knowing what they fear, but full of fear;
And here's a prophet, that I brought with me
From forth the streets of Pomfret, whom I
found

With many hundreds treading on his heels:
To whom he sung, in rude harsh-sounding
rhymes, 150

That, ere the next Ascension-day at noon,
Your highness should deliver up your crown.

K. John. Thou idle dreamer, wherefore didst
thou so?

Peter. Foreknowing that the truth will fall
out so.

K. John. Hubert, away with him; imprison
him;

And on that day at noon, whereon he says
I shall yield up my crown, let him be hang'd.
Deliver him to safety;⁶ and return,
For I must use thee. [*Exit Hubert with Peter.*
O my gentle cousin,

Hear'st thou the news abroad, who are arriv'd?

Bast. The French, my lord; men's mouths
are full of it: 161

Besides, I met Lord Bigot and Lord Salisbury,
With eyes as red as new-unkindled fire,
And others more, going to seek the grave
Of Arthur, whom they say is kill'd to-night
On your suggestion.

K. John. Gentle kinsman, go,
And thrust thyself into their companies:
I have a way to win their loves again;

¹ *Amaz'd*, stunned. ² *Aloft*—above.

³ *Strangely fantasied*, filled with strange fancies.

⁴ *Safety*, safe-keeping.

Bring them before me.

Bast. I will seek them out.

K. John. Nay, but make haste; the better
foot before. 170

O, let me have no subjects enemies,
When adverse foreigners affright my towns
With dreadful pomp of stout invasion!
Be Mercury, set feathers to thy heels,
And fly like thought from them to me again.

Bast. The spirit of the time shall teach me
speed.

K. John. Spoke like a sprightful⁵ noble
gentleman. [*Exit Bastard*

[*To Messenger*] Go after him; for he perhaps
shall need

Some messenger betwixt me and the peers;
And be thou he.

Mess. With all my heart, my liege. 180
[*Exit*

K. John. My mother dead!

Re-enter HUBERT.

Hub. My lord, they say five moons were
seen to-night;⁶

Four fixed, and the fifth did whirl about
The other four in wondrous motion.

K. John. Five moons!

Hub. Old men and beldams in the streets
Do prophesy upon it dangerously:
Young Arthur's death is common in their
mouths;

And when they talk of him, they shake their
heads

And whisper one another in the ear;
And he that speaks doth gripe the hearer's
wrist, 190

Whilst he that hears makes fearful action,
With wrinkled brows, with nods, with rolling
eyes.

I saw a smith stand with his hammer, thus,
The whilst his iron did on the anvil cool,
With open mouth swallowing a tailor's news;
Who, with his shears and measure in his hand,
Standing on slippers,—which his nimble haste
Had falsely thrust upon contrary feet,—
Told of a many thousand warlike French
That were enlattaill'd and rank'd in Kent:

⁵ *Sprightful*, full of spirit.

⁶ *To-night*, i. e. last night.

Another le
Cuts off hi

K. John.
with t

Why urges
Thy hand
cause
To wish hi
him.



Of dangero
crowns

More upon
Hub. Her

I did.

K. John.
heaven

Is to be mad
Witness again

How oft the
Make ill dec
by,

¹ *No had*—

² *Advised*

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Another lean unwash'd artificer 201
Cuts off his tale, and talks of Arthur's death.

K. John. Why seek'st thou to possess me
with these fears?

Why urgest thou so oft young Arthur's death?
Thy hand hath murder'd him: I had a mighty
cause

To wish him dead, but thou hadst none to kill
him.

Hub. No had, my lord! why, did you not
provoke me!

K. John. It is the curse of kings, to be at-
tended

By slaves that take their humours for a war-
rant

To break within the bloody house of life; 210
And on the winking of authority,

To understand a law; to know the meaning;



Hub. I saw a smith stand with his hammer, thus — (Act iv. 2. 193.)

Of dangerous majesty, when perchance it
frowns 213

More upon honour² than advis'd respect.³

Hub. There is your hand and seal for what
I did.

K. John. O, when the last account 'twixt
heaven and earth

Is to be made, then shall this hand and seal
Witness against us to damnation!

How oft the sight of means to do ill deeds
Make ill deeds done! Hadst not thou been

by, 220

A fellow by the hand of nature mark'd, 221

Quoted,⁴ and sign'd, to do a deed of shame,

This murder had not come into my mind:

But taking note of thy abhor'd aspect,

Finding thee fit for bloody villainy,

Apt, liable⁵ to be employ'd in danger,

I faintly broke with thee⁶ of Arthur's death;

And thou, to be endeared to a king,

Made it no conscience⁷ to destroy a prince.

Hub. My lord,—

K. John. Hadst thou but shook thy head,
or made a pause,

¹ No had = had none

² Honour, caprice.

³ Advis'd respect, deliberate consideration.

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⁴ Quoted, noted.

⁵ Liable, suitable, fit.

⁶ Broke with thee, opened the subject with thee.

⁷ No conscience — no matter of conscientious scruple.

When I spake darkly what I purposed, ²³²
 Or turn'd an eye of doubt upon my face,
 As¹ bid me tell my tale in express words,
 Deep shame had struck me dumb, made me
 break off,
 And those thy fears might have wrought fears
 in me:
 But thou didst understand me by my signs,
 And didst in signs again parley with sin;
 Yea, without stop, didst let thy heart consent,
 And consequently thy rude hand to act ²⁴⁰
 The deed, which both our tongues held vile to
 name.

Out of my sight, and never see me more!
 My nobles leave me; and my state is brav'd,
 Even at my gates, with ranks of foreign
 powers:

Nay, in the body of this fleshly land,
 [Laying his hand upon his breast.
 This kingdom, this confine of blood and breath,
 Hostility and civil tumult reigns
 Between my conscience and my cousin's
 death.

Hub. Arm you against your other enemies.
 I'll make a peace between your soul and
 you. ²⁵⁰

Young Arthur is alive: this hand of mine
 Is yet a maiden and an innocent hand,
 Not painted with the crimson spots of blood.
 Within this bosom never enter'd yet
 The dreadful motion² of a murderous thought;
 And you have slander'd nature in my form,—
 Which, howsoever rude exteriorly,
 Is yet the cover of a fairer mind
 Than to be butcher of an innocent child.

K. John. Doth Arthur live! O, haste thee
 to the peers, ²⁶⁰

Throw this report on their incensed rage,
 And make them tame to their obedience!
 Forgive the comment that my passion made
 Upon thy feature; for my rage was blind,
 And foul imaginary eyes of blood
 Presented thee more hideous than thou art.
 O, answer not; but to my closet bring
 The angry lords with all expedient³ haste.
 I conjure thee but slowly; run more fast.

[*Exeunt.*]

¹ As—as if. ² Motion, impulse.
³ Expedient, expeditious.

SCENE III. *The same. Before the castle.*

Enter, on the walls, disguised as a ship-boy ARTHUR.

Arth. The wall is high, and yet will I leap
 down:

Good ground, be pitiful and hurt me not!—
 There's few or none do know me: if they
 did,

This ship-boy's semblance hath disguis'd me
 quite.

I am afraid; and yet I'll venture it.
 If I get down, and do not break my limbs,
 I'll find a thousand shifts to get away:
 As good to die and go, as die and stay.

[*Leaps down.*]

O me! my uncle's spirit is in these stones:—
 Heaven take my soul, and England keep my
 bones! ^{[Dies. 10}

*Enter PEMBROKE, SALISBURY, an open letter in
 his hand, and BIGOT.*

Sal. Lords, I will meet him⁴ at Saint Ed-
 mundsbury:

It is our safety, and we must embrace
 This gentle offer of the perilsome time.

Pem. Who brought that letter from the
 cardinal?

Sal. The Count Melun, a noble lord of
 France;

Whose private⁵ with me of the Dauphin's love
 Is much more general than these lines import.

Big. To-morrow morning let us meet him,
 then.

Sal. Or rather then set forward; for 't will be
 Two long days' journey, lords, ere we meet.

Enter the BASTARD.

Bast. Once more to-day well met, distem-
 per'd⁶ lords! ²¹

The king by me requests your presence straight.
 Sal. The king hath disposess'd himself of
 us.

We will not line his thin bestain'd cloak
 With our pure honours, nor attend the foot

⁴ Him, i.e. the Dauphin

⁵ Private—private communication.

⁶ Distemper'd, discontented, out of humour.

That leave
 walks.

Return and
 Bast. W

think,
 Sal. Our

son no
 Bast. Bu

Therefore
 now.

Pem. Sir

Bast. 'T

else.
 Sal. This

[*Seeing an*

Pem. O

prince!
 The earth k

Sal. Mm

done,
 Doth lay it

Big. Or,

grave,
 Found it to

Sal. Sir

you bel
 Or have yo

think?
 Or do you a

That you de
 object,

Form—such
 This is

The height,
 Of murder's

The wildest
 That ever w

Presented to
 [*Pem. Al*

in this;
 And this, so

Shall give a
 To the yet n

And prove a
 Exemplary b

Bast. It is

That leaves the print of blood where'er it walks.

Return and tell him so; we know the worst.

Bost. Whate'er you think, good words, I think, were best.

Sal. Our griefs,¹ and not our manners, reason now.

Bost. But there is little reason in your grief; Therefore 't were reason you had manners now.

Pen. Sir, sir, impatience hath his privilege.

Bost. 'T is true,—to hurt his master, no man else.

Sal. This is the prison:— what is he lies here!

[*Seeing the body of Arthur, he stoops to examine it; the others gather round him.*]

Pen. O death, made proud with pure and princely beauty!

The earth had not a hole to hide this deed.

Sal. Murder, as hating what himself hath done,

Doth lay it open to urge on revenge.

Big. Or, when he doom'd this beauty to a grave,

Found it too precious-princely for a grave.

Sal. Sir Richard, what think you? [have you beheld,

Or have you read or heard? or could you think?

Or do you almost think, although you see,

That you do see? could thought, without this object,

Form such another? [*Turning to the others*]

This is the very top,

The height, the crest, or crest into the crest,

Of murder's arms;] this is the bloodiest shame,

The wildest savagery, the vilest stroke,

That ever wall-ey'd² wrath or staring rage

Presented to the tears of soft remorse.³

[*Pen.* All murders past do stand excus'd in this:

And this, so sole and so unmatchable,

Shall give a holiness, a purity,

To the yet unbegotten sin of times;

And prove a deadly bloodshed but a jest,

Exempl'd by this heinous spectacle.]

Bost. It is a dammed and a bloody work;

The graceless action of a heavy hand,—

If that it be the work of any hand.



Arth. Good ground, be pitiful and hurt me not!—(Act iv. 3. 2.)

Sal. If that it be the work of any hand!—
We had a kind of light what would ensue:
It is the shameful work of Hubert's hand;

¹ *Griefs*, grievances.

² *Wall-ey'd* = glaring, fierce-ey'd.

³ *Remorse*, pity.

The practice¹ and the purpose of the king:—
From whose obedience I forbid my soul, 64

[*He kneels beside Arthur's body.*]

Kneeling before this ruin of sweet life,
And breathing to his² breathless excellence
The incense of a vow, a holy vow,
Never to taste the pleasures of the world,
Never to be infected with delight,
Nor conversant with ease and idleness, 70
Till I have set a glory to this hand,
By giving it the worship of revenge.

Pem. } Our souls religiously confirm thy
Big. } words. [*They both kneel:*
and then all three rise.]

Enter HUBERT.

Hub. Lords, I am hot with haste in seeking
you:

Arthur doth live; the king hath sent for you.

Sal. O, he is bold and blushes not at death.
Avant, thou hateful villain, get thee gone!

Hub. I am no villain.

Sal. Must I rob the law?
[*Drawing his sword.*]

Bast. Your sword is bright, sir; put it up
again.

Sal. Not till I sheathe it in a murderer's
skin. 80

Hub. Stand back, Lord Salisbury,—stand
back, I say;

By heaven, I think my sword's as sharp as
yours:

I would not have you, lord, forget yourself,
Nor tempt the danger of my true defence;
Lest I, by marking of your rage, forget
Your worth, your greatness, and nobility.

Big. Out, dunghill! dar'st thou brave a
nobleman?

Hub. Not for my life: but yet I dare defend
My innocent life against an emperor.

Sal. Thou art a murderer.

Hub. Do not prove me so; 90
Yet³ I am none: whose tongue soe'er speaks
false,

Not truly speaks; who speaks not truly, lies.
Pem. Cut him to pieces.

Bast. Keep the peace, I say.

Sal. Stand by,⁴ or I shall gall you, Faulcon-
bridge. 94

Bast. Thou wert better gall the devil, Salis-
bury:

If thou but frown on me, or stir thy foot,
Or teach thy hasty spleen to do me shame,
I'll strike thee dead. Put up thy sword be-
time;

Or I'll so maul you and your toasting-iron,
That you shall think the devil is come from
hell. 100

Big. What wilt thou do, renowned Faulcon-
bridge?

Second a villain and a murderer?

Hub. Lord Bigot, I am none.

Big. Who kill'd this prince?
[*Pointing to Arthur's body.*]

Hub. [*Seeing the body for the first time; he
rushes up to it—then bursts into tears.*]

'T is not an hour since I left him well:

I honour'd him, I lov'd him; and will weep

My date of life out for his sweet life's loss.

Sal. Trust not those cunning waters of his
eyes,

For villany is not without such rheum;

And he, long traded in it,⁵ makes it seem

Like rivers of remorse⁶ and innocency. 110

Away with me, all you whose souls abhor

Th' uncleanly savours of a slaughter-house:

For I am stilled with this smell of sin.

Big. Away toward Bury, to the Dauphin
there!

Pem. There, tell the king, he may inquire
us out. [*Exeunt Lords.*]

Bast. Here's a good world!—Knew you of
this fair work!

Beyond the infinite and boundless reach

Of mercy, if thou didst this deed of death,

Art thou damn'd, Hubert.

Hub. Do but hear me, sir:—

Bast. Ha! I'll tell thee what; 120

Thou'rt damn'd as black—nay, nothing is so
black;

Thou art more deep damn'd than Prince Lu-
cifer:

There is not yet so ugly a fiend of hell

As thou shalt be, if thou didst kill this child.

⁴ Stand by, i. e. stand back.

⁵ Long traded in it, expert in it, as in a trade long prac-
tised.

⁶ Remorse, pity.

¹ Practice, device, plot.

² Hus, i. e. Arthur's

³ Yet = hitherto

Hab. Upon my soul—

Bast. If thou didst but consent
To this most cruel act, do but despair;
And if thou want'st a cord, the smallest thread
That ever spider twisted from her womb
Will serve to strangle thee; a rush will be a
beam

To hang thee on; or wouldst thou drown thy-
self. 130

Put but a little water in a spoon,
And it shall be as all the ocean,
Enough to stifle such a villain up.—
I do suspect thee very grievously.

Hab. If I in act, consent, or sin of thought,
Be guilty of the stealing that sweet breath
Which was embombed in this beauteous
clay,

Let hell want pains enough to torture me!—
I left him well.

Bast. Go, bear him in thine arms.—
[*Habert goes, and takes up the body of
Arthur in his arms.*]

I am amaz'd, methinks, and lose my way 140

Among the thorns and dangers of this world.
How easy dost thou take all England up!
From forth this morsel of dead royalty,
The life, the right, and truth of all this realm
Is fled to heaven; [and England now is left
To t'ing and scramble,¹ and to part by the
teeth

The unmow'd² interest of proud-swelling state.
Now for the bare-pick'd bone of majesty
Doth dogged war bristle his angry crest,
And snarleth in the gentle eyes of peace:]³ 150
Now powers from home and discontents at
home

Meet in one line; and vast confusion waits,
As doth a raven on a sick-fall'n beast,
The imminent decay of wrested pomp.
Now happy he whose cloak and cincture⁴ can
Hold out this tempest.—[*To Habert*] Bear
away that child

And follow me with speed; I'll to the king;
A thousand businesses are brief in hand,⁵
And heaven itself doth frown upon the land.

[*Exeunt.*]

ACT V.

SCENE I. [? *Northampton.*] *A room in
KING JOHN'S palace.*

*Enter KING JOHN, PANDULPH, with the crown,
and Attendants.*

K. John. Thus have I yielded up into your
hand

The circle⁵ of my glory.

Pand. Take again
[*Giving King John the crown.*]

From this my hand, as holding of the pope,
Your sovereign greatness and authority.

K. John. Now keep your holy word: go
meet the French,

And from his holiness use all your power⁶
To stop their marches fore we are inflam'd.⁷

¹ *Scamble*, to seize violently; or, perhaps, to struggle.

² *Unmow'd*, unmown.

³ *Cincture*, girdle.

⁴ *Are brief in hand*, must be speedily despatch'd.

⁵ *Circle* = crown.

⁶ *And from his holiness, &c.* "Use all the power you
derive from the Pope."

⁷ *Inflam'd*, burnt up, set on fire.

[Our discontented counties do revolt;
Our people quarrel with obedience,
Swearing allegiance and the love of soul 10
To stranger⁸ blood, to foreign royalty.
This inundation of mistemper'd⁹ humour
Rests by you only to be qualified:¹⁰
Then pause not; for the present time's so
sick,

That present medicine must be minister'd,
Or overthrow incurable ensues.]

Pand. It was my breath that blew this tem-
pest up,

Upon your stubborn usage of the pope;

But since you are a gentle convertite,¹¹

My tongue shall hush again this storm of
war, 20

And make fair weather in your blustering¹²
land.

On this Ascension-day, remember well,

⁸ *Stranger*, an adjective here = of strangers.

⁹ *Mistemper'd*, disaffected. ¹⁰ *Qualified*, moderated.

¹¹ *Convertite*, convert. ¹² *Blustering*, turbulent

Upon your oath of service to the pope, 24
Go I to make the French lay down their arms.

[*Exit.*

K. John. Is this Ascension-day? Did not
Say that before Ascension-day at noon
My crown I should give off?¹ Even so I have;
I did suppose it should be on constraint;
But, heaven be thank'd, it is but voluntary.



K. John. Thus have I yielded up into your hand
The circle of my glory.—(Act v. l. 1, 2)

The little number of your doubtful friends.

K. John. Would not my lords return to me
again,

After they heard young Arthur was alive?

Bast. They found him dead, and cast into
the streets;

An empty casket, where the jewel of life 30
By some damn'd hand was robb'd and ta'en
away.

K. John. That villain Hubert told me he
did live.

Bast. So, on my soul, he did, for aught he
knew.

¹ Give off—give up.

Enter the BASTARD.

Bast. All Kent hath yielded; nothing there
holds out 20

But Dover castle: London hath receiv'd,
Like a kind host, the Dauphin and his powers;
Your nobles will not hear you, but are gone
To offer service to your enemy;
And wild amazement hurries up and down

When he
Show'd
What, sh
And frig

ther
O, let it
To meet
And grap

K. John.
with

And I ha
And he l
Led by t

Bast.
Shall we

Send fair
Insimati

To arms
A cocker

And flesh
Mocking

And find
Perchanc

peace
Or if he c

They saw
K. John.

prese
Bast. A
know
Our party

SCENE

*Enter i
Pe*

*Low, M
out,
And keep*

¹ To becom
² Forage.
³ Upon th
own land.
⁴ A beard
⁵ Co. er'd
⁶ Yet, still
lords.
⁷ Rememb

But wherefore do you droop? why look you
sad? 41

Be great in act, as you have been in thought;

Let not the world see fear and sad distrust

Govern the motion of a kingly eye:

Be stirring as the time; be fire with fire;

Threaten the threat'ner and outface the
brow

Of bragging horror: so shall inferior eyes, 50

That borrow their behaviours from the great,

Grow great by your example, and put on

The dauntless spirit of resolution.

Away, and glister² like the god of war,

² Glister, glisten.

When he intendeth to become¹ the field; 55
 Show boldness and aspiring confidence.
 What, shall they seek the lion in his den,
 And fright him there? and make him tremble
 there!

O, let it not be said!—Forage,² and run
 To meet displeasure farther from the doors, 60
 And grapple with him ere he come so nigh.

K. John. The legate of the pope hath been
 with me,

And I have made a happy peace with him;
 And he hath promis'd to dismiss the powers
 Led by the Dauphin.

Bast. O inglorious league!
 Shall we, upon the footing of our land,³
 Send fair-play orders,⁴ and make compromise,
 Insimulation, parley, and base truce,
 To arms invasive! shall a beardless boy,⁵
 A cocker'd⁶ silken wanton, brave our fields, 70
 And flesh his spirit in a warlike soil,
 Mocking the air with colours idly spread,
 And find no check? Let us, my liege, to arms:
 Perchance the cardinal cannot make your
 peace;

Or if he do, let it at least be said
 They saw we had a purpose of defence.

K. John. Have thou the ordering of this
 present time.

Bast. Away, then, with good courage! yet,⁷ I
 know,

Our party may well meet a prouder foe.

[*Exeunt.*]

SCENE II. *Near St. Edmundsbury. The
 French camp.*

*Enter in arms, LEWIS, SALISBURY, MELUN,
 PEMBROKE, BIGOT, and Soldiers.*

Lew. My Lord Melun, let this be copied
 out,
 And keep it safe for our remembrance:⁸

Return the precedent⁹ to these lords again;
 That, having our fair order¹⁰ written down,
 Both they and we, perusing o'er these notes,
 May know wherefore we took the sacrament,¹¹
 And keep our faiths firm and inviolable.

Sal. Upon our sides it never shall be broken.
 And, noble Dauphin, albeit we swear
 A voluntary zeal, an unurg'd faith 10
 To your proceedings; yet, believe me, prince,
 I am not glad that such a sore of time
 Should seek a plaster by contemn'd revolt,
 And heal the inveterate canker of one wound
 By making many. [O, it grieves my soul,
 That I must draw this metal¹² from my side

To be a widow-maker! O, and there
 Where honourable renege and defence
 Cries out upon¹³ the name of Salisbury!
 But such is the infection of the time, 20
 That, for the health and physie of our right,
 We cannot deal but with the very hand
 Of stern injustice and confused wrong.]

[*Turning to the English lords*] And is't not
 pity, O my griev'd friends,

That we, the sons and children of this isle,
 Were born to see so sad an hour as this;
 Wherein we step after a stranger,¹⁴ march
 Upon her gentle bosom, and fill up
 Her enemies' ranks,—[I must withdraw and
 weep

Upon the spot¹⁵ of this enforced cause,— 30
 To grace the gentry of a land remote,
 And follow unacquainted¹⁶ colours here?
 What, here?—O nation, that thou couldst
 remove!

That Neptune's arms, who clippeth¹⁷ thee about,
 Would bear thee from the knowledge of thy-
 self,

And grapple¹⁸ thee into a pagan shore;
 Where these two Christian armies might com-
 bine

The blood of malice in a vein of league,
 And not to spend it so unneighbourly!

Lew. A noble temper dost thou show in
 this; 40

¹ To become, to grace.

² Forage, i.e. "go in search of prey."

³ Upon the footing of our land, i.e. standing upon our
 own land. ⁴ Orders, terms of agreement.

⁵ A beardless boy, i.e. the Dauphin.

⁶ Cocker'd, pampered.

⁷ Yet, still, i.e. in spite of the defection of some of the
 lords.

⁸ Remembrance, to be pronounced as a quadrisyllable.

⁹ Precedent, rough draft.

¹⁰ Order, arrangement.

¹¹ Sacrament, oath.

¹² Metal, sword.

¹³ Cries out upon, i.e. calls upon to take their side.

¹⁴ Stranger = foreigner.

¹⁵ Upon the spot, i.e. on account of the disgrace.

¹⁶ Unacquainted, strange.

¹⁷ Clippeth, embraces. ¹⁸ Grapple' fasten securely

And great affections, wrestling in thy bosom,
Doth make an earthquake of nobility. 42
[O, what a noble combat hast thou fought
Between compulsion and a brave respect!¹
Let me wipe off this honourable dew,
That silverly doth progress on thy cheeks;
My heart hath melted at a lady's tears,
Being an ordinary inundation;
But this effusion of such manly drops, 49
This shower blown up by tempest of the soul,
Startles mine eyes, and makes me more amaz'd
Than had I seen the vaulty top of heaven
Figur'd quite o'er with burning meteors.]
Lift up thy brow, renowned Salisbury,
And with a great heart heave away this storm:
[Commend these waters to those baby eyes
That never saw the giant world enrag'd;
Nor met with fortune other than at feasts,
Full of warm blood, of mirth, of gossiping.]
Come, come; for thou shalt thrust thy hand
as deep 50
Into the purse of rich prosperity
As Lewis himself:—so, nobles, shall you all,
That knit your sinews to the strength of
mine.—
And even there,² methinks, an angel spake:
Look, where the holy legate comes apace,
To give us warrant from the hand of heaven,
And on our actions set the name of right
With holy breath.

Enter PANDULPH, attended.

Pand. Hail, noble prince of France!
The next is this,—King John hath reconcil'd
Himself to Rome; [his spirit is come in, 70
That so stood out against the holy church,
The great metropolis and see of Rome:]
Therefore thy threatening colours now wind
up;
[And tame the savage spirit of wild war,
That, like a lion fostered up at hand,
It may lie gently at the foot of peace,
And be no further harmful than in show.]

Lew. Your grace shall pardon me, I will not
back:
I am too high-born to be propertyed,³
To be a secondary at control, 80

¹ *Respect*, i.e. consideration (for thy country).

² *There*, i.e. in what I have just said.

³ *Propertyed*, made a property or tool of

Or useful serving-man, and instrument, 81
To any sovereign state throughout the world,
Your breath first kindled the dead coal of wars
Between this chāstis'd kingdom and myself,
And brought in matter that should feed this
fire;

And now 'tis far too huge to be blown out
With that same weak wind which enkindled it.
You taught me how to know the face of right,
Acquainted me with interest to⁴ this land,
Yea, thrust this enterprise into my heart; 90
And come ye now to tell me John hath made
His peace with Rome? What is that peace to
me!

I, by the honour of my marriage-bed,
After young Arthur, claim this land for mine;
And, now it is half-conquer'd, must I back
Because that John hath made his peace with
Rome?

[Am I Rome's slave? What penny hath
Rome borne,

What men provided, what munition sent,
To underprop⁵ this action? Is't not I
That undergo this charge!⁶ who else but I, 100
And such as to my claim are liable,⁷
Sweat in this business and maintain this war?
Have I not heard these islanders shout out
"Vive le roi!" as I have bank'd⁸ their towns?
Have I not here the best cards for the game,
To win this easy match play'd for a crown?
And shall I now give o'er the yielded set?⁹
No, on my soul, it never shall be said.

Pand. You look but on the outside of this
work.

Lew. Outside or inside, I will not return 110
Till my attempt so much be glorified
As to my ample hope was promised
Before I drew this gallant head of war,¹⁰
And cull'd these fiery spirits from the world,
To overlook conquest, and to win renown
Even in the jaws of danger and of death.]

[*Trumpet sounds.*

What lusty trumpet thus doth summon us?

⁴ *Interest* to claim to. ⁵ *To underprop*, to support.

⁶ *Charge*, expense. ⁷ *Liable*, associated.

⁸ *Bank'd*, sailed by: the towns being on the banks of the river.

⁹ *Set*, here = set, or rubber, of six games: a term used at tennis.

¹⁰ *Drew this gallant head of war*, i.e. collected together this army.

world
Bast.
world
Let me be
My holy
I come, to
And, as ye
And warr
Pand.
And will
He flatter
Bast.
breast
The youth
king;
For thus
He is prep
[This ap
This harm
This mha
The king
To whip
From out
That hand
your
To cudgel
[To dive
To crouch
To lie lik
trunk
To lung w
In vaults
Even at th
Thinking t
Shall that
That in yo
No: know
And, like
To sonse
nest.—
[To the Eng
you in

¹ *Temporize*

² *Intress'd*

³ *Unhair'd*

⁴ *Take the*

house).

⁵ *Parous*, i.e.

⁶ *Acry*, broo

⁷ *Revolts*, d

Enter the BASTARD, attended.

Bast. According to the fair play of the world,

Let me have audience; I am sent to speak:
My holy lord of Milan, from the king 120
I come, to learn how you have dealt for him;
And, as you answer, I do know the scope
And warrant limited unto my tongue.

Paul. The Dauphin is too wilful-opposite,
And will not temporize¹ with my entreaties;
He flatly says he'll not lay down his arms.

Bast. By all the blood that ever my
breath'd,

The youth says well.—Now hear our English
king;

For thus his royalty doth speak in me.
He is prepar'd; and reason too he should: 130

[This apish and unmanly approach,
This harness'd² masque and madvis'd revel,
This unhair'd³ sanciness and boyish troop,
The king doth smile at; and is well prepar'd
To whip this dwarfish war, these pigny arms,
From out the circle of his territories.]

That hand which had the strength, even at
your door,

To cudgel you and make you take the hatch,⁴
[To dive like buckets in concealed wells,
To crouch in litter⁵ of your stable planks, 140
To lie like pawns⁶ lock'd up in chests and
trunks,]

To lug with swine, to seek sweet safety out
In vaults and prisons, and to thrill and shake

Even at the crying of your nation's crow,
Thinking his voice an armed Englishman;—

Shall that victorious hand be feebled here,
That in your chambers gave you chastisement?

No: know the gallant monarch is in arms
And, like an eagle o'er his aery⁷ towers,

To souse⁸ annoyance that comes near his
nest.— 150

[*To the English lords.*] [And you degenerate,
you ingrate revolts,⁹

¹ *Temporize*, come to terms with.

² *Harness'd*, clad in armour.

³ *Unhair'd*, i.e., beardless.

⁴ *Take the hatch*, i.e. leap over the half-door (into the
house). ⁵ *Litter*, the straw on the floor.

⁶ *Pawns*, i.e., articles pledged or pawned.

⁷ *Aery*, brood.

⁸ *To souse*, to pounce upon.

⁹ *Revolts*, deserters.

You bloody Neroes, ripping up the womb 152
Of your dear mother England, blish for shame;
For your own ladies and pale-visag'd maids
Like Amazons come tripping after drums,
Their thimbles into armed gauntlets change,
Their needls¹⁰ to lances, and their gentle
hearts

To fierce and bloody inclination.]

Lev. There end thy brave,¹¹ and turn thy
face in peace;

We grant thou canst outscold us: fare thee
well; 160

We hold our time too precious to be spent
With such a brabbler.¹²

Paul. Give me leave to speak.

Bast. No, I will speak.

Lev. We will attend to neither.—

[*To the French soldiers*] Strike up the
drums; and let the tongue of war

Plead for our interest and our being here.

Bast. Indeed, your drums, being beaten
will cry out;

And so shall you, being beaten: do but start
An echo with the clamour of thy drum,

And even at hand a drum is ready braic'd
That shall reverberate all as loud as thine;

Sound but another, and another shall 171
As loud as thine rattle the welkin's¹³ ear,

And mock the deep-mouth'd thunder: for at
hand,—

Not trusting to this halting legate here,
Whom he hath us'd rather for sport than

need,—

Is warlike John; and in his forehead sits

A bare-ribb'd death, whose office is this day
To feast upon whole thousands of the French.

Lev. Strike up our drums, to find this
danger out.

Bast. And thou shalt find it, Dauphin, do
not doubt. [Exeunt. 180

SCENE III. *The same. The field of battle.*

Alarums. Enter KING JOHN and HUBERT.

K. John. How goes the day with us? O,
tell me, Hubert.

Hub. Badly, I fear. How fares your majesty?

¹⁰ *Needls*, needles.

¹¹ *Brave*, bravado.

¹² *Brabbler*, brawler.

¹³ *The welkin's*, the sky's.

K. John. This fever, that hath troubled me
so long,
Lies heavy on me;—O, my heart is sick!

Enter a Messenger.

Mess. My lord, your valiant kinsman, Faulconbridge,
Desires your majesty to leave the field,
And send him word by me which way you go.

K. John. Tell him, toward Swinstead, to
the abbey there.

Mess. Be of good comfort; for the great
supply,¹

That was expected by the Dauphin here, 10
Are wreck'd three nights ago on Goolwin
Sands.

This news was brought to Richard but even
now;

The French fight coldly, and retire themselves.²

K. John. Ay me! this tyrant fever burns
me up,

And will not let me welcome this good news.—

Set on toward Swinstead: to my litter straight.

Weakness possesseth me, and I am faint. 17

[*Exeunt.*]

SCENE IV. *Another part of the field.*

Enter SALISBURY, PEMBROKE, and BIGOT.

Sal. I did not think the king so stor'd³ with
friends.

Pem. Up once again; put spirit in the
French:

If they miscarry, we miscarry too.

Sal. That misbegotten devil, Faulconbridge,
In spite of spite, alone upholds the day.

Pem. They say King John sore sick hath
left the field.

Enter MELUX, wounded.

Mel. Lead me to the revolts⁴ of England
here.

Sal. When we were happy we had other
names.

Pem. It is the Count Melun.

Sal. Wounded to death.

¹ Supply, reinforcements.

² Retire themselves, retreat. ³ Stor'd, supplied.

⁴ The revolts, i.e. the deserters; the lords who had revolted against King John, and joined the French.

Mel. Fly, noble English, you are bought
and sold; 10

Unthread the rude eye of rebellion,
And welcome home again discarded faith.

Seek out King John, and fall before his feet;

For if the French be lords of this loud day,

He⁵ means to recompense the pains you take

By cutting off your heads: thus hath he sworn,

And I with him, and many more⁶ with me,

Upon the altar at Saint Edmundsbury;

Even on that altar where we swore to you

Dear amity and everlasting love. 20

Sal. May this be possible / may this be true!

John. Have I not hideous death within
my view,

[Retaining but a quantity⁷ of life,

Which bleeds away, even as a form of wax

Resolveth⁸ from his figure 'gainst the fire?]

What in the world should make me now de-

ceive,

[Since I must lose the use⁹ of all deceit? 5

Why should I, then, be false, since it is true

That I must die here and live hence¹⁰ by

the world?]

I say again, if Lewis do win the day, 10

He is forsworn, if e'er those eyes of yours

Behold another day break in the east:

[But even this night,—whose black contagious

breath

Already smokes about the burning crest

Of the old, teeble and day-wearied sun,—

Even this ill night, your breathing shall expire,

Paying the fine of rated¹¹ treachery,

Even with a treacherous fine of all your lives,

If Lewis by your assistance win the day.] 10

Commend me to one Hubert with your king:

The love of him,—and this respect¹² besides,

For that my grandsire was an Englishman,—

Awakes my conscience to confess all this.

In lieu whereof, I pray you, bear me hence

From forth the noise and rumour¹³ of the field;

Where cast a

thoughts

In peace, and part this body and my soul

With contemplation and devout desires.

⁵ He, i.e. Lewis.

⁶ More, more.

⁷ Quantity, i.e. small portion.

⁸ Resolveth, dissolveth. ⁹ Use, advantage.

¹⁰ Hence, i.e. in another world. ¹¹ Rated, appraised.

¹² Respect, consideration. ¹³ Rumour, confused noise.

Sol. We do believe thee: and beshrew my soul

But I do love the favour¹ and the form 50
Of this most fair occasion, by the which
We will intread the steps of damned flight,
And, like a bated and retired flood,
Leaving our rankness² and irregular course,
Stoop low within those bounds we have o'er-
look'd.³

And calmly run on in obedience
Even to our ocean, to our great King John.—
My arm shall give thee help to bear thee
hence;

For I do see the cruel pangs of death
Right in thine eye. Away, my friends! New
flight;

And happy newness, that intends old right. 60
[*Exeunt, leading off Melun.*]

[SCENE V. *The French camp.*]

Enter LEWIS and his train.

Lew. The sm of heaven methought was
loath to set,
But stay'd and made the western welkin⁴ blush,
When English measure backward their own
ground

In faint retire.⁵ O, bravely came we off,
When with a volley of our needless shot,
After such bloody toil, we bid good night;
And wound our tottering⁶ colours clearly⁷ up,
Last in the field, and almost lords of it!

Enter a Messenger.

Mess. Where 's my prince, the Dauphin!

Lew. Here: what news!

Mess. The Count Melun is slain; the Eng-
lish lords, 10

By his persuasion, are again fall'n off,
And your supply,⁸ which you have wish'd so
long,

Are cast away and sunk on Goodwin Sands.

Lew. Ah, foul shrewd news! beshrew thy
very heart!

¹ *Favour*, look.

² *Rankness*, excess.

³ *O'erlook'd*, i.e. overborne.

⁴ *Welkin*, sky.

⁵ *Retire*, retreat.

⁶ *Tottering* = tattered. Some make it = waving.

⁷ *Clearly*, completely, or, perhaps, staintlessly.

⁸ *Supply*, reinforcements.

I did not think to be so sad to-night 15
As this bath made me.—Who was he, that
said

King John did fly, an hour or two before
The stumbling night⁹ did part our weary
powers!

Mess. Whoever spoke it, it is true, my lord.

Lew. Well; keep good quarter¹⁰ and good
care to-night; 20

The day shall not be up so soon as I,
To try the fair adventure of to-morrow.

[*Exeunt.*]

SCENE VI. *An open place near Swinstead
Abbey. Night-time.*

Enter, severally, the BASTARD and HUBERT.

Hub. Who's there! speak, ho! speak quickly,
or I shoot.

Bast. A friend.—What art thou?

Hub. Of the part of England.

Bast. Whither dost thou go?

Hub. What's that to thee?

Bast. Why may not I demand
Of thine affairs, as well as thou of mine?
Hubert, I think!

Hub. Thou hast a perfect thought:
I will, upon all hazards, well believe
Thou art my friend, that know'st my tongue
so well.

Who art thou?

Bast. Who thou wilt: and if thou please,
Thou mayst befriend me so much as to think
I come one way of the Plantagenets. 11

Hub. Unkind remembrance! thou and end-
less night

Have done me shame:—brave soldier, pardon
me,

That any accent, breaking from thy tongue,
Should scape the true acquaintance of mine
ear.

Bast. Come, come; sans compliment, what
news abroad?

Hub. Why, here walk I, in the black brow
of night,

To find you out.

Bast. Brief, then; and what's the news?

⁹ *The stumbling night*, i.e. the night which makes one
stumble.

¹⁰ *Keep good quarter*, i.e. keep your quarters well guarded.

Hub. O, my sweet sir, news fitting to the night,—

Black, fearful, comfortless and horrible, 20

Bast. Show me the very wound of this ill news:

I am no woman, I'll not swoond¹ at it.

Hub. The king, I fear, is poison'd by a monk;

I left him almost speechless; and broke out
To acquaint you with this evil, that you might

The better arm you to the sudden time,

Than if you had at leisure known of this.

Bast. How did he take it? who did taste to him?

Hub. A monk, I tell you; a resolved² villain,
Whose bowels suddenly burst out: the king

Yet speaks, and peradventure may recover. 31

Bast. Who didst thou leave to tend his majesty?

Hub. Why, know you not the lords are all come back,

And brought Prince Henry in their company?
At whose request the king hath pardon'd

them,

And they are all about his majesty.

Bast. Withhold thine indignation, mighty heaven,

And tempt us not to bear above our power!—
I'll tell thee, Hubert, half my power this

night,

Passing these flats, are taken by the tide; 40

These Lincoln Washes have devoured them;

Myself, well mounted, hardly have escap'd.

Away, before! conduct me to the king;

I doubt³ he will be dead ere I come.

[*Exeunt.*]

SCENE VII. *The orchard of Strinstead Abbey.*

Enter PRINCE HENRY, SALISBURY, and BIGOT.

P. Hen. It is too late: the life of all his blood

Is touch'd corruptibly;⁴ and his pure brain,
Which some suppose the soul's frail dwelling-house,

¹ *Swoond*, swoon. ² *Resolved*, resolute

³ *Doubt*, fear.

⁴ *Corruptibly*, i.e. so as to be corrupted.

Doth by the idle comments that it makes 1
Foretell the ending of mortality.

Enter PEMBROKE.

Pem. His highness yet doth speak, and holds belief

That, being brought into the open air,

It would allay the burning quality

Of that fell poison which assaileth him.

P. Hen. Let him be brought into the orchard here.— 19

Doth he still rage? [*Exit* BIGOT.

Pem. He is more patient

Than when you left him: even now he sung

P. Hen. [O vanity of sickness! fierce extremes,

In their continuance, will not feel themselves,

Death, having prey'd upon the outward parts,
Leaves them invisible, and his siege is now

Against the mind, the which he pricks and wounds

With many legions of strange fantasies,

Which, in their throng and press to that last hold,

Confound themselves.] 'Tis strange that death should sing.— 20

I am the cygnet to this pale faint swan,

Who chants a doleful hymn to his own death;

And, from the organ-pipe of frailty, sings

His soul and body to their lasting rest.

Sal. Be of good comfort, prince; for you are born

To set a form upon that indigest⁵

Which he hath left so shapeless and so rude.

Re-enter BIGOT, with Attendants, carrying KING JOHN in a chair.

K. John. Ay, marry, now my soul hath elbow-room;

It would not out at windows nor at doors.

There is so hot a summer in my bosom, 30

That all my bowels crumble up to dust:

I am a scribbled form, drawn with a pen

Upon a parchment; and against this fire

Do I shrink up.

P. Hen. How fares your majesty?

K. John. cast o
And non
To thrust
Nor let my
Through r
north
To make
lips.



Is, as a fier
On unreprei

Bast. O,
motion
And spleen
K. John.
mine e
The tackle
And all the
soul,

¹ *Mar*,
² *Spleen*

⁵ *Indigest*, a shapeless mass; chaos.

K. John. Poison'd,—ill fare;—dead, forsook,
cast off; 35
And none of you will bid the winter come,
To thrust his icy fingers in my maw;¹
Nor let my kingdom's rivers take their course
Through my burn'd bosom, nor entreat the
north
To make his bleak winds kiss my parched
lips. 40

And let me with cold. I do not ask you
I beg . . . ; and you are so strait,²
And so . . . , you deny me that.
P. John. O that there were some virtue in
That . . .
That . . . relieve you
K. John. The salt of . . . is hot.
Within me is a hell; and there . . . poison



K. John. Poison'd,—ill fare;—dead, forsook, cast off.—(Act v 7 35.)

Is, as a fiend, confin'd to tyrannize 47
On unreprieveable condemned blood.

Enter the BASTARD.

Bast. O, I am scalded with my violent
motion,
And spleen³ of speed to see your majesty! 50
K. John. O cousin, thou art come to set⁴
mine eye:
The tackle of my heart is crack'd and burn'd;
And all the shrouds, wherewith my life should
sail,

Are turned to one thread, one little hair:
My heart hath one poor string to stay it by,
Which holds but till thy news be uttered;
And then all this thou seest is but a clod,
And module⁵ of confounded royalty.

Bast. The Dauphin is preparing hither-
ward,
Where heaven He knows⁶ how we shall
answer him; 60
For in a night the best part of my power,
As I upon⁷ advantage did remove,
Were in the Washes all unwarily

¹ *Maw*, stomach.

² *Strait*, niggardly.

³ *Spleen*, eagerness.

⁴ *To set*, to close.

⁵ *Module*, model = image.

⁶ *Heaven He knows* = God only knows

⁷ *Upon*, on account of.

Devoured by the unexpected flood, 61
[King John dies.]

Sal. You breathe these dead news in as
 dead an ear.—

My liege! my lord!—but now a king,—now
 thus.

P. Hen. Even so must I run on, and even
 so stop.

What surety of the world, what hope, what
 stay,

When this was now a king, and now is clay?

Bast. Art thou gone so? I do but stay be-
 hind 70

To do the office for thee of revenge,
 And then my soul shall wait on thee to
 heaven,

As it on earth hath been thy servant still.—

[To the revolted Lords.] Now, now, you stars
 that move in your right spheres,

Where be your powers? show now your
 mended faiths,

And instantly return with me again,
 To push destruction and perpetual shame

Out of the weak door of our fainting land.
 Straight let us seek, or straight we shall be
 sought;

The Dauphin rages at our very heels. 80

Sal. It seems you know not, then, so much
 as we:

The Cardinal Pandolph is within at rest,
 Who half an hour since came from the Dauphin,

And brings from him such offers of our peace
 As we with honour and respect may take,

With purpose presently to leave this war.
Bast. He will the rather do it when he sees
 Ourselves well sinewed to our defence.

Sal. Nay, it is in a manner done already;

For many carriages he hath dispatched
 To the sea-side, and put his cause and quarrel
 To the disposing of the cardinal;

With whom yourself, myself, and other
 lords,

If you think meet, this afternoon will post
 To consummate this business happily.

Bast. Let it be so: and you, my noble
 prince,

With other princes that may best be spar'd,
 Shall wait upon your father's funeral.]

P. Hen. At Worcester must his body be in-
 ter'd;

For so he will'd it.
Bast. Thither shall it then: 100

And happily may your sweet self put on
 The lineal state and glory of the land!

To whom, with all submission, on my knee,
 I do bequeath my faithful services

And true subjection everlastingly.
Sal. And the like tender of our love we
 make,

To rest without a spot for evermore.
P. Hen. I have a kind soul that would give
 you thanks,

And knows not how to do it but with tears.

Bast. O, let us pay the time but needful
 woe, 110

Since it hath been beforehand with our griefs.—
 This England never did, nor never shall,

Lie at the proud foot of a conqueror,
 But when it first did help to wound itself.

Now these her princes are come home again,
 Come the three corners of the world in arms,

And we shall shock them. Nought shall make
 us me,

If England to itself do rest but true. *[Exeunt.]*



MAP TO ILLUSTRATE KING JOHN.



NOTES TO KING JOHN.

DRAMATIS PERSONÆ.

1. JOHN, surnamed LACKLAND, was the youngest of the five sons of Henry II. by Eleanor his wife, Duchess of Guienne (or Aquitaine). The other four sons were: William, the eldest, who died in 1155, and was buried

at Reading (see Hollinshed, vol. ii. p. 112); Henry, who married Margaret, daughter of Lewis VII., and died of a fever at a village near Limoges; Richard Cœur-de-Lion; Geoffrey, the husband of Constance and father of Arthur, who was killed in a tournament at Paris, 1186. John was born 1166; in 1185 he was sent over as governor of Ire-

land, but recalled after nine months. John does not appear to have joined his brothers in their rebellion against their father until 1188. Early next year, peace being concluded between Henry II. and Philip Augustus of France, a list of barons who had joined the French king was at Henry's request handed to him. The very first that his eye fell upon was that of his youngest and favourite son, John, the discovery of whose treachery broke his father's heart. On June 6th of that same year Henry II. died, and was succeeded by Richard Cœur-de-Lion. John appears to have been as faithless to his brother as to his father, for he was always intriguing against him. As early as 1199, when Richard was absent at the Crusades, John had resolved to seize the throne on the earliest opportunity. On the death of Cœur-de-Lion, in 1199, he immediately declared himself heir to the throne, in spite of the undoubted right of Arthur, the son of his elder brother, Geoffrey. It was pretended that Richard on his deathbed had declared John his successor, and heir to one-third of his property. It is to this that Queen Eleanor alludes, when she tells Constance (ii. l. 191, 192):

Thou art misdov's child, I an produce
A will that bars the title of thy son.

John reigned from 1199 to 1216, and died in the forty-ninth year of his age. John was married first (in 1189) to Isabel, or Haviaia, as some of the chroniclers call her, daughter and heiress of the Earl of Gloucester, by whom he had no issue. In 1201 he married Isabella, daughter of Aymar, Count of Angoulême, she being at that time privately espoused to Hugh le Brun, Count de la Marche. She bore him three sons and three daughters. Henry, the eldest son, alone figures in this play. Four years after John's death she married her old love, the Count de La Marche.

2. PRINCE HENRY was born October 1st, 1206. He was therefore just ten years old when, on October 26th, 1216, he was crowned king; the Earl of Pembroke being chosen as protector. He married Eleanor, daughter of Raymond Count of Provence, in 1236; and by her was father, amongst other children, of Edward I., and Margaret, who married Alexander, King of Scotland. He reigned fifty-six years; and died on November 16th, 1272.

3. ARTHUR DUKE OF BRETAGNE was the posthumous son of Geoffrey Plantagenet, fourth son of Henry II., who, according to some historians, was trampled to death at a tournament, on August 19th, 1185. Holinshed, however, says: "his death was occasioned (as men judge) by a fall which he caught at a tourney, for he was sore bruised therewith; and never had his health, but thallic fell into a flux and so died" (vol. ii. p. 190). Arthur had one sister, the Princess Eleanor, who was taken prisoner by John and confined in Bristol Castle for many years. Mr. Russell French, in his *Shakespeareana Genealogica*, (p. 6) says: "she afterwards took the veil, and became Superior of the nunnery of Ambresbury, where she died in 1235." Arthur was in his fourteenth year when the action of this play begins. At first King Philip Augustus of France strongly supported his just claim to the throne; but having become reconciled to John, in 1209, he withdrew his support. Soon afterwards Arthur fell into his uncle's hands, as he was engaged in besieging the town of

Mirabeau, in which his grandmother, Queen Eleanor, was beleaguered. He was confined first at Falaise, and afterwards at Rouen, where he died (see note 236). With regard to the question of John's having had anything to do with Arthur's death, Sir Thomas Duffus Hardy has proved that the king was at Rouen from the 3d to the 7th April, 1203, Arthur's death having taken place on the 3d April of that year. (See Russell French, p. 6.)

4. EARL OF PEMBROKE. William Marshall was the second son of John Marshall, Lord Mareschal to Henry II. He became Earl Mareschal at the death of his elder brother, 1199. William Marshall became Earl of Pembroke by his marriage with Isabel de Clare, daughter of Richard Strongbow; he had five sons by her—William, Richard, Walter, Gilbert, and Anselm, who were in succession Lords Mareschal and Earls of Pembroke. According to Holinshed on the day of his coronation King John "invested William Marshall with the sword of the earldome of Striguille" (Strigill) "and Geoffrey Fitz Peter," (see below) "with the sword of the earldome of Essex" (vol. ii. p. 276). Further on (p. 319) he thus records the death of this nobleman: "The next yere, which was after the birth of our lord 1219, William Marshall the foresaid earle of Pembroke died, gouernour both of the realme and also of the kinnesperson, a man of such worthinesse both in stoutnesse of stomach and martiall knowledge, as England had few then living that might be compared with him. He was buried in the new temple church at London upon the Ascension day." French says (p. 7): "The noble in this play did not fall away as therein implied, to the French interest; on the contrary, he remained faithful to King John, and it was chiefly through his steady valour, aided by Hubert de Burgh, that England was cleared of her foreign foes. His eldest son, of the same name, one of the TWENTY-FIVE BARONS who obtained MAGNA CHARTA from John, was among the nobles who joined the Dauphin and hence the mistake of the Poet."

5. EARL OF ESSEX. Geoffrey Fitz-Peter, or Fitz-Flets was created Earl of Essex in 1199, in the first year of King John's reign, and died in 1212. The earldom of Essex came to him by "his marriage with Beatrice, grand-daughter of William de Say, by Beatrice, only sister of Geoffrey de Mandeville, created Earl of Essex by King Stephen" (French, p. 8). In 1198, when Hubert, Archbishop of Canterbury, resigned the office of High Justiciary, Geoffrey Fitz-Peter was appointed in his place. The holder of this office was second in rank only to the king himself. The eldest son of this nobleman, also named Geoffrey, assumed the name of Mandeville, and was one of the Twenty-five Barons. His only sister Mand Fitz-Peter married Henry de Bolam, Earl of Hereford, who was the ancestor of Humphrey, the Bolam, last Earl of Hereford, whose daughter and heiress Henry Bolingbroke (afterwards Henry IV.) married. Holinshed gives the following character of Essex: "Upon the second of October, Geoffrey Fitz Peter earle of Essex and lord cheefe iustice of England departed this life, a man of great power and autoritie, in whose politike direction and gouernement, the order of things pertaining to the common-wealth cheefelic consisted. He was of a noble mind, expert in knowledge of the lawes of the land, rich in

possessions, part of all to so small he and the a rreoked for was determ the king, a seemed to worke his p. 313)

6. EARL OF SALISBURY, or Clifford (Father of William de Walsingham), succeeded at the beginning of the reign of Edward I. as guardian of the king, who represented twenty-five nobles and the University of Cambridge afterwards the discontent to claim the an l accessance.

7. EARL OF NORTHAMPTON is generally thought to be Hugh Bigot, Earl of Northampton, who was also one of the TWENTY-FIVE BARONS who obtained MAGNA CHARTA from John, was among the nobles who joined the Dauphin and hence the mistake of the Poet."

8. HUBERT ARCHBISHOP OF CANTERBURY, resigned the office of High Justiciary, Geoffrey Fitz-Peter was appointed in his place. The holder of this office was second in rank only to the king himself. The eldest son of this nobleman, also named Geoffrey, assumed the name of Mandeville, and was one of the Twenty-five Barons. His only sister Mand Fitz-Peter married Henry de Bolam, Earl of Hereford, who was the ancestor of Humphrey, the Bolam, last Earl of Hereford, whose daughter and heiress Henry Bolingbroke (afterwards Henry IV.) married. Holinshed gives the following character of Essex: "Upon the second of October, Geoffrey Fitz Peter earle of Essex and lord cheefe iustice of England departed this life, a man of great power and autoritie, in whose politike direction and gouernement, the order of things pertaining to the common-wealth cheefelic consisted. He was of a noble mind, expert in knowledge of the lawes of the land, rich in

9. ROBERT OF LISIERS, this character is VOL.

possessions, and joined in blood or affinity with the more part of all the Nobles of the realm; so that his death was no small losse to the commonwealth; for through him and the archbishop Hubert, the king was oftentimes reuoked from such willfull purposes, as now and then he was determined to haue put in practise, in so much that the king, as was reported (but how trulie I cannot tell) seemed to reioise for his death, because he might now worke his will without aunc to controll him" (vol. ii. p. 313)

6 EARL OF SALISBURY. William Longsword, Earl of Salisbury, was the natural son of Henry II. by Rosamond Clifford (Fair Rosamond). He married Ela, daughter of William Devereux, Earl of Salisbury, to which title he succeeded on the death of his father-in-law. He was, at the beginning of John's reign, sheriff of Wiltshire, and warden of the Welsh Marches. He was one of the lords who represented the king in the negotiations with the twenty-five barons concerning Magna Charta. He ravaged the counties of Essex, Hertford and Middlesex, Cambridge and Huntingdon, in 1216, with his army. He afterwards revolted from King John's side, and joined the discontented barons, who had invited the Dauphin to claim the English crown; but, on the death of John, and accession of Henry III., he returned to his allegiance.

7 EARL OF NORFOLK. Roger Bigot, not Robert as he is generally called, second Earl of Norfolk, was the son of Hugh Bigot, steward to King Stephen. He was created Earl of Norfolk, and died, in 1177, in the Holy Land. He was also one of the twenty-five barons who confessed against King John. He married Isabel, daughter of Hamelyn Plantagenet, Earl of Warren and Surrey. His eldest son, Hugh Bigot, who was also one of the twenty-five barons, married Maud Marshall, daughter of the Earl of Pembroke. (See above.)

8 HUBERT DE BURGH. Shakespeare has scarcely given us any idea of the importance of this nobleman; for though he had no title in the reign of King John, he was subsequently created Earl of Kent by Henry III. in 1226. He was the great grandson of Robert, Earl of Cornwall, half brother of William the Conqueror. He was also descended from Charlemaigne, so that he was of the very noblest blood. French says (p. 9): "he was made Lord Chamberlain, Warden of the Welsh Marches, Sheriff of five counties, Seneschal of Poitou, and governor of several castles." He was one of John's securities for the fulfilment of Magna charta; and, unlike most of the nobility, remained uniformly faithful to his king to the end. With only 110 soldiers he defended for four months the Castle of Dover, defying all the efforts of the French to take it. Though he appears to have been a most devoted servant to Henry III.; yet he was stripped of all his dignities, employments, and possessions by that king, in consequence of the jealousy which his wealth and honours had excited among the barons. He died in 1243. He was married four times, his last wife being Margaret, daughter of William the Lion, King of Scotland.

9 ROBERT FAULCONBRIDGE OF FAULCONBRIDGE. About this character nothing historic is known. The most re-

markable thing about him seems to have been that he was the son of his father. In the old play, *Look About You*, quarto, 1600 (see Dodsley, vol. vii. p. 389-506), the husband of Lady Faulconbridge is called Sir *Richard* Faulconbridge. That play deals very fully with the intrigue between Prince Richard and Lady Faulconbridge, so that, probably, there was some story or tradition on the point, of which the author of *Look About You* and the author of *The Troublesome Raigne* (on which Shakespeare founded his *King John*) both made use. In Shakespeare the father of Robert Faulconbridge is called Sir *Robert* Faulconbridge.

10 PHILIP FAULCONBRIDGE. The chief historical ground for this character seems to be a paragraph in Holinshed: "Philip bastard come to king Richard, to whom his father had given the castell and honour of Colnaeke, killed the vicount of Limoges, in renenge of his father's death" (vol. ii. p. 278). French says, p. 11: "The continuator of Hardyng's *Chronicle* calls him 'one Faulconbridge, th' earle of Kent, his bastarde, a stoute-hearted man.' Sir Nicholas Harris Nicolas identifies him as a baron by tenure;—1. John, FOULKE DE BREANTE, ob. circa 1228, s. p. m. Eyé, his seile daughter and heir, married Llewellyn, Prince of N. Wales.' This same Foulke de Breante is one of the 'managers and disposers' in King John's will, dated at Newark; and he is also one of 'the noble persons' named in the 'First Great Charter' of Henry III. Matthew Paris speaks of him as 'Falcensis de Brente,' in his *General History*, and Rymer, in his *Fœdera*, gives several letters in Latin respecting 'Foulke de Breante.' Holinshed frequently mentions 'Fonkes de Brent,' especially, in connection with the Earl of Salisbury, as fighting on the side of the king against the barons in 1216. If this *Foulke*, or *Faukes*, as he is called in Lincard, who describes him as "a ferocious and sanguinary ruffian" (vol. ii. p. 391), was the same as the Faulconbridge of this play, his character must have altered considerably for the worse. Holinshed thus describes his end: "Howbeit at length the foresaid Fonks, hauing obtained his purpose at Rome (by means of his chapleine Robert Paslew an Englishman, who was his solicitor there) as he returned towards England in the yeare ensuing, was poisoned and died by the waie, making so an end of his inconstant life, which from the time that he came to yeares of discretion was neuer bent to quietnes" (vol. ii. pp. 356, 357).

11 JAMES GURNEY. Nothing is known historically of this personage. The name Gurney or Gourney is a very old one.

12 SHERIFF OF NORTHAMPTONSHIRE. French says (p. 13): "There can be no difficulty in naming this official, as Sir Simon de Pateshull was Sheriff of N. Hauts for the last four years of King Richard's reign, and during the first four years of King John. One of the witnesses to two charters . . . is 'Simon de Pateshull,' no doubt this Sheriff, who was also Justice of the King's Court from 7 Richard I. to 16 John; and is called by Matthew of Westminster 'a noble faithful honest man.'"

13 PETER OF POSIFRET is mentioned in Holinshed, who

gives the following account of his death: "Hereupon being committed to prison within the castell of Corf, when the day by him prefixed came, without any other notable damage unto King John, he was by the kings commandement drawne from the said castell, unto the towne of Warham, & there hanged together with his some" (vol. ii. p. 311).

14. PHILIP, KING OF FRANCE. Philip Augustus succeeded his father in 1189 at the age of fifteen. He married Isabella of Hainault, daughter of Baldwin, Earl of Flanders, who brought him the county of Artois as part of her dower. He encouraged the sons of Henry II. in their rebellion against their father. He joined in the Third Crusade with Richard Cœur-de-Lion, of whom he was very jealous. After the siege of Acre in 1191 he returned hurriedly to France; and immediately commenced to intrigue with John against Richard, supporting him in his endeavour to seize the crown of England in his brother's absence; in return for which support Philip himself was to obtain possession of Normandy. He died in 1223.

15. LEWIS, THE DAUPHIN, was the son of Philip Augustus by his wife Isabel. He married Blanch of Castile, daughter of Alfonso VIII. of Castile, and of Eleanor, the sister of Richard I. and John. Having been invited over to England by the discontented barons in 1216, he landed with a large body of troops, and was joined by many of the English nobles; but soon after the accession of Henry III. he was deserted by his English allies and was compelled to conclude a peace and return to France. In 1225 he succeeded to the throne as Lewis VIII., but only reigned three years, dying in 1226. He was the father of Louis IX., generally known as Saint Louis.

16. LYMOGES, ARCHDUKE OF AUSTRIA. Shakespeare has here followed the author of *The Troublesome Raigne* in confusing two personages, both of whom were enemies of Richard Cœur-de-Lion. Lymoges, as this character is called both in the *Troublesome Raigne* and in Shakespeare's *King John*, was really Vidomar, Viscount of Lymoges: "whose vassal having found, as was reported to King Richard, a treasure of golden statues, representing a Roman emperor with his wife, sons and daughters, seated at a golden table, was required to yield up the prize to Richard Suzerain of the Limousin, and on Vidomar's refusal he was besieged in his castle at Chaluz-Chabrol, before which the heroic king received the wound of which he died twelve days after, viz April 6, 1190" (French, p. 16). This Lymoges was killed by Fairclimbridge in 1200. The Archduke of Austria from 1194 to 1230 was Leopold VI., son of Leopold V. The latter died in consequence of a fall from his horse in 1194, five years before the death of his enemy Richard; so that, historically speaking, the Archduke of Austria, who lived in the time of King John, had nothing on earth to do with the death of Cœur-de-Lion.

17. PANDULPH. He was, when he is first introduced in this play, only an envoy and not a legate of the pope's. According to Lingard he was never a cardinal; but according to French (p. 17) "Pandulphus de Masca, a native of Pisa, was made 'Cardinal of the Twelve Apostles' in 1182." When he was appointed envoy he had the title of

"subdiaconus Domini Papae" (see Lingard, vol. ii. p. 358, note 2). He was not even in deacon's orders till later. In November, 1218, he succeeded Gualo or Walter, cardinal of St. Martin's, as legate; and after rendering considerable services to the young king, Henry III., he returned to Rome in 1221. Holinshed tells us: "Pandulph, who (as before is expressed) did the message so stoutly from pope Innocent to king John, was also made bishop of Norwich" (in 1219). Lingard does not mention this latter circumstance.

18. MELUN. The Viscount de Melun is referred to in the passage from Holinshed given in note 295. French says (pp. 17, 18): "The 'Comte de Melun' is mentioned in a treaty, dated A. D. 1194, between the kings of England and France, and is probably the same person as the *Melun* of this play."

19. CHATELAIN. There is no historic mention of the embassy of Chatillon. French (p. 18) says: "In the treaty between King Richard and Philip Augustus, dated July 23, 1194, the concluding article sets forth: 'Now Gervais de Chatillon, as representative of the King of France, has sworn to observe all the articles above recited, and maintain the truce.' He therefore might be the person sent as ambassador to England, five years after the above date." The family was a very distinguished one; Jacques de Chatillon, Admiral of France, was killed at the battle of Agincourt.

20. QUEEN ELINOR. This princess, generally known as Eleanor of Guienne, was the daughter and heiress of William I., Duke of Aquitaine, and Count of Poitou. She was born in 1122, and married, at the age of fifteen years, Lewis VII. of France. Guienne appears to have been the name for that part of Aquitaine which belonged to the Counts of Poitou. When Lewis VII. went to the Crusades she accompanied him; but her conduct was so scandalous that he sued for and obtained a divorce in 1152. Six weeks after, Eleanor married Henry Plantagenet, afterwards Henry II. Her husband, to whom she was at first passionately attached, subsequently gave her so much cause for jealousy by his numerous infidelities, that she conceived an aversion to him, and excited her sons to rebel against their father. The story of her jealousy of Rosamond Clifford (Fair Rosamond), the mother of William Longsword, Earl of Salisbury, and of the vengeance she took against her, is well known. In 1173 she was confined in a convent by the king, and not released till her son Richard came to the throne. In 1202 she took the veil in the Abbey of Fontevaux, where she died in 1204, above eighty years of age. Although she was jealous of Constance, she is said to have done all she could to obtain kind treatment for Arthur after he was taken prisoner by his uncle.

21. CONSTANCE was the daughter of Conan le Petit, Duke of Brittany and Earl of Richmond in Yorkshire, and his

1 We have adopted in the text the spelling *Elinor*, usually adopted by Editors; but in the body of the notes we have spelt the name Eleanor, the more usual form. In F. 1 the name is written in full *Elinor*, but variously in abbreviated form, *Eli.*, *Eie.*, *Elen.*, *Ela.*

wife Marg-
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play treat-
Henry II.,
about three
death Con-
joinings of
going on,
seized the
married th-
ville, Earl-
forced her
to Guy, Co-
few month
Shakespear
prejudice
Arthur's d-

22. BLANCH
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her son, Le-
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good. Fro-
Bourbon, a-
Edward II.

23. LADY
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nies for his
apoutage, b-
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as the siste-

24. Line
printed *Cha-*
here.

25. Line 4
cluded in *b-*
following.

26. Lines
Chatillon f-
what Phil-
but at an E-
the townes
countrie of
him, as the
Aubon, the
le Grosse,
Moreouer,
and Tourai
unto Arthur

27. Line 5
thus probab-
late II. He

wife Margaret, daughter of Henry Earl of Huntingdon. Constance was not a *widow* at the time of which this play treats. She married first (in 1182) Geoffrey, son of Henry II., who was killed, 'by accident,' at a tournament about three years after his marriage. Shortly after his death Constance gave birth to Arthur; and while the re-joicings of the people of Bretagne at this event were going on, Henry II. invaded Bretagne, treacherously seized the persons of Constance and her children, and married the young widow forcibly to Randal de Blondeville, Earl of Chester. From this brutal tyrant she divorced herself in 1199, and soon afterwards was remarried to Guy, Count of Thomars. She died suddenly in 1201, a few months after her son Arthur was taken prisoner. Shakespeare takes a liberty with history, much to the prejudice of the play, by killing off Constance before Arthur's death.

22. BLANCH was the daughter of Alphonso VIII. of Castile and Eleanor, daughter of Henry II. Her marriage with the Dauphin was principally brought about by the influence of her grandmother, Queen Eleanor. The marriage was a very happy one: after her husband's death Blanch acted as Regent of France during the minority of her son, Lewis IX., and afterwards, when he was absent at the Crusades. She was very beautiful, talented, and good. From her are descended the royal houses of Valois, Bourbon, and Orleans; her granddaughter Isabel married Edward II., and by him became the mother of Edward III.

23. LADY FAULCONBRIDGE. French says (p. 21): "Some writers assert that the mother of Philip Faulconbridge was a lady of Poitou, of which province Ceur-de-Lion was made count or earl by his father, with half its revenues for his support; he was much engaged in his foreign *expeditions*, before he came to the throne of England." In *Look About You* she is called Marian, and is represented as the sister of Robert Earl of Gloucester.

ACT I. SCENE 1.

24. Line 1: *Chatillon*.—In the old play this name is printed *Chattillon*; and so it is intended to be pronounced here.

25. Line 4: *The borrowed majesty*.—The final *ed* is not included in *borrowed* in F. 1, either in this line or the following.

26. Lines 8-11.—Shakespeare copied the demands of Chatillon from the old play. According to Holinshed what Philip Augustus demanded, not by his ambassador, but at an interview with John held "in a place betwixt the townes of Batenut and Guleton," was "the whole countrie of Venquesine (the Vexin) to be restored unto him, as that which had been granted by Geoffrey earle of Anion, the father of King Henrie the second, unto Lewes le Grosse, to haue his aid then against king Stephan. Moreover, he demanded, that Poictiers, Malne, and Tournaine, should be deliuered and wholie resigned unto Arthur duke of Britaine" (vol. ii. p. 277).

27. Line 28: *And SULLEN presage of your own decay*.—This probably refers to the sound of a tolling bell. Compare II. Henry IV. i. 1. 101-103:

and his tongue

Sounds ever after as a *shaven* bell,
Remember'd tolling a departing friend.

28. Lines 30-34. Holinshed says (vol. ii. p. 274): "Surelie queene Elianor the kings mother was sore against hir nephew Arthur, rather mooued thereto by emie conceined against his mother, than vpon any iust occasion giuen in the behalfe of the child, for that she saw if he were king, how his mother Constance would looke to beare most rule within the realme of England, till hir some should come to lawfull age, to gouerne of himselfe."

29. Line 37: *Which now the MANAGE*, &c. Compare Richard II. i. 4. 38, 39:

Now for the rebels which stand out in Ireland,—
Expedit *manage* must be made, my liege.

30. Line 38.—The entrance of the Sheriff is not marked till line 43, in the Folio, and in all modern editions that I have seen. But, in following Charles Kean's Acting Edition and placing it here, we only follow the dictates of common sense. There must be some little time allowed for the Sheriff to impart his information to Essex, before Essex can impart it to the king. The stage direction in the old play is: "Enter the *Sheriff* and whispers the Earle of Salisbury in the eare."

31. Lines 40-43. That this speech is spoken aside to John is clear from line 43. The Sheriff is whispering to Essex during this speech of Eleanor's.

32. Line 50.—Shakespeare has so expanded and improved the character of the *Bastard* from the meagre and uninteresting sketch in the old play, that he may be said fairly to have created it. It may be mentioned here that Shakespeare wisely excludes *Lady Faulconbridge* from this scene, during the whole of which, in the old play, she is present, and is there made to take a very unseemly part in the discussion.

33. Line 54: *Of CEUR-DE-LION*. Cf. *have Cordelion*, in one word; and so has the old play.

34. Line 63: *Of that I doubt*.—Steevens quotes from Chapman's Translation of Homer's *Odyssey*, book i. lines 335-337:

My mother certain says I am his son;
I know not; nor was ever simply known
By any child the sure truth of his sire.

A correspondent has sent (under the signature M. M.) an ingenious communication, proposing to amend the line thus:

If that I doubt, as all men's children may,—

taking the speech of Eleanor's which follows to be an interruption. The writer's argument amounts to this: that the *Bastard* would not at this point "commit himself to an avowal of a definite belief" in his own illegitimacy. But this cynical avowal of doubt is in accordance with Philip Faulconbridge's character, as Shakespeare has drawn it; and by,

Of that I doubt, as all men's children may,

he merely means to say that the legitimacy of every child is a fair subject for doubt; a variation of the old proverb that "It is a wise child who knows his own father." Facetious allusions to this *doubt*, as to a child's paternity,

are to be found in all dramatists down to the time of Sheridan.

35 Line 78: FAIR FALL *the bones that took the pains for me*—i.e. "Good luck befall the frame that bore the pains of labour for me!" Compare Love's Labour's Lost, II. 1. 124, 125.

Ivion. Now fair befall your mask!
Ros. Fair fall the face it covers!

36 Line 85: *He hath a TRICK of Cleopatra's face.*—Compare Winter's Tale, II. 3. 97-100:

Behold, my lords,
Although the print be better, the whole matter
And copy of the father, eyes, nose, lips,
The trick of's frown, his forehead, &c.

Some commentators (wrongly, I believe) connect this use of *trick* with its herallic sense "copy."

37 Line 93: *With HALF THAT FACE would he have all my hand.*—Theobald, unnecessarily, altered this to "With that half face." But surely *half that face* means "half my father's face."

38 Line 94: *A half-face'd groat.*—This is an anachronism; the reference being to the *half-groats*, coined first in the year 1504, in the reign of Henry VII., which, like the *groats* coined at the same time, bore the king's face in profile. The *groat* was not coined at all till the reign of Edward III.; it was worth four pence. Steevens quotes from The Downfall of Robert Earl of Huntington, v. 1:

You half-face'd groat, you thick-cheek'd billityface.

—Doblesley, vol. vii. p. 188.

The expression *half-face'd*, or "with half a face" would seem to have been used as a more or less contemptuous expression. In "The Stallion," out of the *Costume of the Country* (Doblesley), we find the following passage: "Would I were honestly married, to anything that had but *halfe a face*, and not a groat to keep her."—Kirkman's *The Wits*, or, *Sport upon Sport* (edn. 1662), p. 54.

39 Line 110: *and took it on his death.*—Compare I. Henry IV. v. 4. 154, 155: "I'll take it upon my death, I gave him this wound in the thigh."

40 Line 137: *Lord of thy presence.*—The meaning of this phrase is somewhat doubtful. Probably the right explanation is: "Lord or master of that handsome personal appearance which you inherited from your father." Warburton suggests that we should read: "Lord of the presence, i.e. prince of the blood;" an emendation which is scarcely necessary.

41 Line 139: *And I had his, sir Robert's his, like him.*—F 1 reads:

And I had his, sir Roberts his like him.

F 4 adds the apostrophe, as in our text, *Robert's*. Theobald altered it to "Sir Robert his," making it the old form of the genitive—*Sir Robert's*. Possibly the double form of the genitive, *Sir Robert's his*, was intentional. Walker suggests *Sir Robert's his* making *his* emphatic (*ὀνομαστικῶς*); this seems a very probable explanation; no other use of the double genitive having yet been found. Fleury reads:

And I had his Sir Robert's; his, like him.

i.e. "His (my brother's) shape of Sir Robert; *his* (my brother's): like *him* (my brother)—Philip pointing at his

brother at the words *his* and *him*." The passage is certainly obscure.

42 Line 141: *My arms such EEL-SKINS stuff'd.*—Compare *Blurt, Master Constable*, II. 2:

An eel-skin sleeve lash here and there with lace.

—Works, vol. i. p. 279.

The modern expression "eel-skin dresses," used of dresses fitting tight to the figure, is very similar.

43 Lines 142, 143:

*That in mine ear I durst not stick a ROSE,
Lest men should say, "Look, where THREE-FARTHINGS
goes!"*

This passage is characterized by Theobald as "very obscure." He says: "We must observe, to explain this allusion, that Queen Elizabeth was the first, and indeed the only prince, who coined in England three-half-pence, and three-farthing pieces. She coined shillings, six-pences, groats, three-pences, two-pences, three-half-pence, pence, *three-farthings*, and half-pence; and these pieces all had her head, and were alternately with the *rose* behind, and without the *rose*" (Var. Ed. vol. xv. p. 208). Malone adds that these coins "were made of silver, and consequently extremely *thin*." As to the custom of wearing *roses* in the ear, in Flancké's *Cyclopaedia of Costume*, vol. II. p. 232, is an engraving from a portrait, wrongly described as the portrait of Richard Lee, in which a rose is seen fixed behind the ear. The Hon. Harold Dillon kindly informs me that the portrait should be that of Thomas Lee, a brother of Sir H. Lee, K.G. He (Thomas Lee) died in 1573; but the portrait, one of a set of the five brothers may have been painted later as some of the brothers are shewn much older. I do not think however that it was after 1597, as Sir Henry Lee does not wear the Garter which he received that year."

44 Line 161: *Kneel thou down Philip, but rise UP more great.*—F1. read *rise more great*; the emendation is Pope's. Steevens reads *arise*; and Keightley suggests *to rise*. The line is defective without an extra syllable; and Pope's seems on the whole the best conjecture.

45 Line 162: *Plantagenet.*—Malone has the following note here which is worth preserving: "It is a common opinion, that *Plantagenet* was the surname of the royal house of England, from the time of King Henry II.; but it is, as Camden observes, in his *Remaines*, 1614, a popular mistake. *Plantagenet* was not a family name, but a nickname, by which a grandson of Geoffrey, the first Earl of Anjou, was distinguished, from his wearing a broom-stalk in his bonnet. But this name was never borne either by the first Earl of Anjou, or by King Henry II., the son of that earl by the Empress Maude; he being always called *Henry Fitz-Empress*; his son, Richard *Cœur de Lion*; and the prince who is exhibited in the play before us, John *sans-terre*, or *hæclaud*" (Var. Ed. vol. xv. p. 210). Geoffrey of Anjou, who was the second husband of Matilda or Maude, the daughter of Henry I., was always known apparently as Geoffrey *Plantagenet*. He was the son of Fulk, Earl of Anjou, whose daughter Matilda was married to William, son of Henry I., who was drowned 1120. Lingard says (vol. II. p. 33, note): "The father of Fulk was

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called *Plantagenet*, probably from his device, a sprig of broom, or *plante de genêt*. It does not, however, appear to have been assumed as a family name by any of his descendants before the fifteenth century, when Richard, duke of York, was called Richard *Plantagenet*." Another account of the origin of the name is given, on the authority of Skinner and Mezeray, in Haydn's Dictionary of Dates (fourteenth edn. 1873, p. 529): "Folke Martel, earl of Arjon, having contrived the death of his nephew, the earl of Brittany, in order to succeed to the earldom, his confessor sent him, in atonement for the murder, to Jerusalem, attended by only two servants, one of whom was to lead him by a hairet to the Holy Sepulchre, the other to strip and whip him there, like a common malefactor. Broom, in French *genet*, in Latin *genista*, being the only tough, pliant shrub in Palestine, the noble criminal was smartly scourged with it, and from this instrument of his chastisement he was called *Planta-genista*, or *Plantagenet*."

46. Line 17c-174: *Something about, a little from the right, &c.*—Johnson explains this somewhat obscure passage: "I am, says the sprightly knight, your grandson, a little irregularly, but every man cannot get what he wishes the legal way. He that dares not go about his designs by day, must make his motions in the night; he, to whom the door is shut, must climb the window, or leap the hatch. This, however, shall not depress me; for the world never enquires how any man got what he is known to possess, but allows that to have is to have, however it was caught, and that he who wins, shot well, whatever was his skill, whether the arrow fell near the mark, or far off it" (Var. Ed. vol. xv, p. 211).

47. Line 171: *In at the window, or else o'er the hatch.* Both these expressions are found in the old dramatists as equivalent to "born out of wedlock." Compare Middleton's Family of Love, iv. 3: "Woe worth the time that ever I gave suck to a child that came in at the window" (Works, vol. ii, p. 177); and in Webster's Northward Ho, i. 1: "kindred that comes in o'er the hatch" (Works, vol. i, p. 189).

48. Line 177: *A LANDLESS KNIGHT makes thee a landed squire, &c.*—Your brother Philip (whom I have just knighted), by resigning his claims to legitimacy, makes you a landed squire." As John was commonly called *Sons-terre*, it is necessary to explain that he means Philip Faulconbridge by the expression *landless knight*, and not himself.

49. Line 185: "Good den, sir Richard!"—"God-a-mercy, fellow!"—Faulconbridge here imagines himself holding a conversation with some inferior. There is a good deal of humour in this soliloquy, which remind one now of Hotspur's well-known speech in I. Henry IV. i. 3. 29-69, descriptive of the coxcomb; and now of Malvolio's soliloquy in Twelfth Night, iii. 4. 71-92.

50. Line 190: *He and his TOOTHPIEK at my worship's mess*—The use of a *toothpick* in Shakespeare's time was considered as an affectation of foreign manners. Compare Ben Jonson's Cynthia's Revels, ii. 1: "He that is with him is Amorphus, a traveller, . . . He walks most commonly

with a clove or *Pick-tooth* in his mouth" (Works, vol. ii, p. 264).

As for *mess* see Love's Labour's Lost, note 128. Faulconbridge, as a knight, would be in a *mess* near the head of the table.

51. Line 191: *And when my knightly stomach is SUFFIC'D.*—Compare As You Like It, ii. 7. 131-133:

I'll be the first *supper'd*,
O'press'd with two weak evils, age and hunger,
I will not touch a bit.

52. Line 193: *My PICKED wain of countries.*—See Love's Labour's Lost, note 145. Steevens quotes Greene's Defence of Coney-catching, 1592: "in the description of a pretended traveller: 'There he in England, especially about London, certain quaint *pickt*, and neat companions, attired, &c. alamode de France'" (Var. Ed. vol. xv, p. 214). The question arises whether *pickt* may not refer to the custom of wearing shoes with long *picks* or *pykes*, i.e. pointed toes of extravagant length which were in some cases fastened to the knee. In the Egerton MS. Tragedy of Richard II. there are many allusions to these *picks*. (See Halliwell's Reprint, p. 49.) There was in the fifth year of Edward IV. a proclamation made against the inordinate length of these *pykes*. (See Steevens' Note, Var. Ed. vol. vii, p. 472.)

53. Line 196: *Like an AISEY BOOK.*—Johnson explains this as "a catechism;" but it was more likely a primer. Compare Nash's Address "To the Gentlemen Students of Both Universities," prefixed to Greene's Menaphon: "I cease to expose to your sport the picture of those Pamphleters and Poets, that make a patronimie of *In Speech*, and more than a younger brothers inheritance of their *Abc's*" (Arber's Reprint, 1880, p. 17).

54. Line 201: *Saving in dialogue of compliment.*—Toilet has a note on this passage (Var. Ed. vol. xv, p. 215) in which he says: "Sir W. Cornwallis's 25th Essay thus ridicules the extravagance of *compliment* in our poet's days, 1601: 'We spend even at his (i.e. a friend's or a stranger's) entrance, a whole volume of words. What a deal of synonim and ginger is sacrificed to dissimulation! O, how blessed do I take mine eyes for presenting me with this sight! O, Saviour, the star that governs my life in contentment, give me leave to interre myself in your arms!—Not so, sir, it is too unworthy an inclosure to contain such preclousness,' &c. &c. This, and a cup of drink, makes the time as fit for a departure as can be."

55. Lines 207-209:

*For he is but a bastard to the time,
That doth not smack of observation;—
And so am I, whether I smack or no.*

Faulconbridge means that every one is thought very little of who cannot talk of his travels and parade his observations of foreign manners. Of course this is an anachronism; Shakespeare is speaking of his own time. In line 208 Ft. read (substantially) *smack*, which Theobald corrected to *smack*.

56. Line 225: *Colbrand the giant*—A Danish giant whom Guy of Warwick overcame in the presence of King Athel-

stan. (See Drayton's Polyolbion, Twelfth Song, for a description of the combat.) Compare Henry VIII. v. 4. 22:

I am not Samson, nor Sir Guy, nor Colbrand.

57 Line 231: *Good leave, good Philip!* These four words are all that James Gurney speaks. The praise that has been bestowed on this character by Coleridge and Lamb is, I think, rather fantastical. Coleridge in his Table Talk (edn. 1836, p. 32) says: "For an instance of Shakespeare's power *in minutis*, I generally quote James Gurney's character in King John. How individual and comical he is with the four words allowed to his dramatic life." To which rhapsody the editor, H. N. Coleridge, adds in a note: "The very *exit* of Gurney is a stroke of James's character." Certainly the whole scene conveys clearly enough the notion of an old family servant, somewhat reticent of speech, and lacking in ceremonious respect to his master. *Good leave* is as much as to say "you are welcome," and implies ready assent: it is an expression which would be used more between equals than by an inferior to his superior.

58 Line 231: *Philip! sparrow!*—The meaning of this sentence is: "*Philip!* do you take me for a *sparrow!*" The allusion is to *Philip*, the common pet name for a *sparrow*. In Gascoigne's *Weedes* there is a poem called "The Praise of Phillip Sparrowe," which begins thus:

Of all the byrdes that I doe know,
Phillip my Sparrowe hath no peer.

—Works, vol. i. p. 468.

Skelton has a very pretty poem to the memory of *Philip Sparrow*. It is difficult to believe that the subject of these poems was the bird which we know as the common house *sparrow*. But the devoted affection, which this bird shows for its young, may be only one amongst its redeeming qualities.

59 Lines 243, 241:

Lady F. *What means this sovn, thou most untoward knave!*

Bast. *Knight, knight, good wother, Basilisco-like.*

The reference is to a passage in Soliman and Perseda (printed 1599), act 1:

BAS. *O, I swear, I swear* [He sweareth him on his dagger.

POST. *By the contents of this blade,—*

BAS. *By the contents of this blade,—*

POST. *I the foresaid Basilisco,—*

BAS. *I the foresaid Basilisco,—*

Knight, good fellow: knight, knight.

POST. *Knave, good fellow: knave, knave.*

—Dodsley, vol. v. pp. 271, 272.

60 Line 261: *Some sins do bear their privilege on earth.* Johnson explains this line: "There are *sins* that whatever be determined of them above, are not much censured on earth" (Var. Ed. vol. xv. p. 219)

61 Lines 266, 267:

*The nerveless lion could not wage the fight,
Nor keep his princely heart from Richard's hand*

Compare ii. 1. 3.

Richard, that *robbed the lion of his heart*

Grey in his note on this latter passage quotes Rastall's *Chronicles*: "It is said that a *lyn* was put to Kyng

Richard, beyng in prison, to have devoured him, and when the *lyn* was gapping, he put his arme in his mouth, and pulled the *lyn* by the harte so hard, that he slewe the *lyn*, and therefore some say he is called *Rycharde Cur de Lyon*; but some say he is called *Cur de Lyon*, because of his boldnesse and hardy stomake" (Notes on Shakespeare, vol. i. p. 278). Malone says the story probably took its rise from Hugh de Neville, one of Richard's followers, having killed a lion, when they were in the Holy Land: a circumstance recorded by Matthew Paris" (Var. Ed. vol. xv. p. 221). For a long description of this fabulous incident see The Downfall of Robert Earl of Huntington, 1601. (Dodsley, vol. viii. p. 179)

ACT II. SCENE 1.

62.—In F. I this scene is called *Scena Secunda*; and the next (iii. 1.) *Actus Secundus*; the latter ending at line 74 of that scene: and then *Actus Tertius, Secunda prima* begins, continuing to end of iii. 1. *Scena Secunda* includes iii. 2. and iii. 3., and *Scena Tertia* is iii. 4. The last two acts are divided precisely as in the modern editions. Various divisions have been made by Fleay, Grant White, and other editors; but that made by Theobald, and adopted in most of the modern editions, is the one to which we have thought it best to adhere.

63. Line 1.—F. I gives this speech, as well as line 18 below, to Lewis. But this is manifestly absurd, as Lewis would not, in his father's presence, have assumed the position of the principal personage whose duty it was to greet Austria. In "The Troublesome Raigne," &c., the corresponding speech has the prefix *king*.

64. Line 5: *By this brave duke came early to his grave.*—This is an error copied from the old play, where we find in the fourth line of the corresponding scene:

Brave Austria, cause of Cordelions death.

—Hazlitt's Shaks. Lib. vol. i. pt. 2. p. 237.³

65. Lines 12-17.—This speech is more in character with the *Arthur* of the old play, who "talks like a book," than with the sweet innocent child, created by Shakespeare, who pleads for mercy from Hubert with such touching simplicity.

66. Line 23: *Together with that PALE, that WHITE FAC'D shore.*—It is worth while to observe how the constant reference to the *white cliffs* as the distinguishing feature of England's shore—the old name of our country, Albion, is derived from Celtic *alb*, a cliff, and *bôn*, white proves that all the commerce with the Continent must, from the first, have been mainly directed to the south-east coast of the island. It was on that side that foreigners first approached England; so, although chalk cliffs are by no means the most prominent feature of our coast taken as a whole, yet the epithets *pale* and *white-faced* in our text would certainly, to Englishmen and Frenchmen alike, describe the shore of England most vividly.

67. Line 34: *To make a MORE requital to your love.*—

¹ As the references to this reprint of the play are very frequent in the course of these notes, in future we give the reference thus: Troublesome Raigne, p. —.

The use of *more* greater with the indefinite article seems to occur chiefly in Shakespeare's earlier works. Compare Comedy of Errors, ii. 2. 174: "with a *more* contempt."

68 Line 43: *indirectly*.—Compare Henry V. ii. 4. 91 (the only other passage where the adverb appears in the same sense—wrongfully):

Your crown and kingdom INDIRECTLY held
In iii. 1. 276 below *indirection* is used—WRONG

69 Line 60: *expedient*. This word, in the sense of expeditions, quick, is only used in Richard II. i. 4. 33; in Richard III. i. 2. 237; and in II. Henry VI. iii. 1. 288:

A breach that craves a quick EXPEDIENT stop!

70 Line 63: *An ACE, stirring him to blood and strife*.—FF have the obvious misprint "An ACE," &c. The emendation is Rowe's.

71 Line 65: *a bastard of the KING'S decess'd*.—This phrase, which has been unnecessarily corrected by some editors to "a bastard of the *king* decess'd," is taken verbatim from the old play, in which it is followed by the line that gave Shakespeare the idea of Faulconbridge's character:

A barely wildebeast, tough and venturous.
—Troublesome Raigne, p. 279.

72 Line 70: *Bearing their birthrights proudly on their backs*.—We find a similar idea in other writers. In the Egerton MS. play of Richard II. Woodstock says:

A hundred oxen upon these shoulders hang
To make me brags upon your wedding day;
And more than that, to make my horse more tye,
Ten acres of good land are stich'd up here (&c. in his fine clothes).
—Halliwell's Reprint, p. 15.

Both the above passages seem to have been imitated by Burton in his Anatomy of Melancholy, pt. iii. sec. 2, member 3, subsec. 3, p. 295, edn. 1676: "T is an ordinary thing to put a thousand oxen, and an hundred oxen into a suit of apparel, to *rear a whole manner on his back*." In Henry VIII. i. 1. 83-85 we have the same idea:

O, many
Have broke their backs with laying manors on 'em
For this great journey.

73 Line 97: *Out-faced infant state*.—The meaning of this phrase is somewhat vague. What Philip means to say is, that John has shamelessly disregarded the rights of the infant (Arthur) to the throne.

74 Lines 101-103:
*This little abstract doth contain that large
Which died in Geoffrey, and the hand of time
Shall draw this MITEF into as huge a volume*

Compare with these lines Winter's Tale, ii. 3. 97-99:

Behold, my lords,
Although the print be little, the whole matter
And copy of the father.

For *brief* in the sense of an *abstract*, a short writing; compare Mids. Night's Dream, v. 1. 42:

There is a *brief* how many spots are ripe.

75. Lines 105, 106:
*England was Geoffrey's right,
And his is Geoffrey's.*

FF read "*And this is Geoffrey's*." The emendation is Mason's; the meaning being "England was Geoffrey's by right, and whatever was Geoffrey's by right is now his (Arthur's)." The *this* was probably caught by the copyist from the line above. If we explain the reading of FF to mean "*This is Geoffrey's (heir)*," it seems a weak repetition of "And *this* his son" in the line above.

76 Line 111: *To draw my answer FROM thy articles*.—Roberts (see Var. Ed. vol. xv. p. 256) proposed to read "To *thy* articles," a reading which Hammer adopted; but the alteration is unnecessary. The phrase is a legal one, and means "to make an answer according to thy articles."

77 Line 114: *To look into the BLOTS and stains of right*.—There is no doubt that *blot*, in heraldry, means the *difference* which marked the arms of a bastard; but I doubt whether we ought to give it that peculiar sense here. In iii. 1. 45 we have the same collocation of *blots* and *stains*:

Full of displeasing BLOTS and sightless stains,

where the word means nothing more than "Blemishes." However, in lines 132, 133 below, the verb *blot* is used twice with evident reference to the heraldic sense of the word.

78 Line 131: *an if thou wert his mother*.—Constance alludes to Queen Eleanor's infidelity to her first husband, Lewis VII.

79 Line 139: *I'll SMOKE your SKIN-COAT*.—To *smoke* is used in the north of England as to beat severely. See Cotgrave under *En*. "*T'en aura* (blowes being understood) I shall be well beaten; my *skin-coat* will be soundly curried."

80 Line 144: *As great Alcides' shows upon an ass*; i.e. "As Hercules' lion's skin (the skin of the Nemean lion which he wore) shows upon the back of an ass." In the Froes of Aristophanes there is a very amusing scene, at the beginning of the play, in which Hercules and Xanthias (the comic slave) descend into hell, the latter being obliged to wear Hercules' lion-skin. FF read *shows*, a ridiculous mistake; for a donkey would hardly attempt to wear Hercules' shoes; nor can that reading be justified by the various passages quoted by Steevens, in which allusion is undoubtedly made to *Hercules' shoes* being too large for a child's feet.

81. Lines 149, 150:
*KING PHILIP, determine what we shall do straight.
K. PHIL. Women and fools, break off your conference.*

We have printed these lines according to Theobald's most valuable and sound emendation; as they stand in the old copies they are undoubtedly wrong. FF read: "King Lewis determine," &c., and the next speech is assigned to Lewis. Malone proposed to print *King—Lewis*, but withdrew that suggestion, and finally assigned line 149 to *King Philip*. But why should the king ask Lewis, a mere youth, to determine the matter? The very first line of the next speech (line 150) is utterly out of place in the mouth of a young prince like Lewis. How could the Dauphin demand the various provinces of John in Philip's presence, as if he were *de facto* king and his father a mere puppet? The absurdity is obvious; and the frequent blunders as to the names prefixed to the speeches in this play leave no

doubt that Theobald's arrangement of the lines is the right one. As for the *mole* or address *King Philip* used by Austria, see below, iii. l. 118:

King Philip, listen to the cardinal,

and again in the same scene, line 219. The objection that the reading *King Philip* gives a redundant syllable is of no importance, as, in the case of proper names, Shakespeare often does not strictly adhere to the metre; and it is possible *Philip* might be pronounced sometimes as a monosyllable.

82. Line 152: *Ajouu*.—Ff. have *Angiers*, first corrected by Theobald.

83. Lines 169, 170:

*Deceives those heaven-moving PEARLS from his poor eyes,
Which heaven shall take in notice of a foe.*
Shakespeare is fond of comparing tears to *pearls*, especially in his earlier works; e.g. in Sonnet XXXV. 13, 14:

Ah! but those tears are *pearls*: which thy love sheds,
And they are rich, and ransom all ill deeds.

84. Lines 180, 181:

*The crown of the law is laid on him,
Being but the second generation &c.*

The allusion is of course to Exodus xx. 5: "for I the Lord thy God am a jealous God, visiting the iniquity of the fathers upon the children unto the third and fourth generation of them that hate me."

85. Line 183: *BEDLAM, have done*.—Compare Lear, iii. 7. 103-105:

Let's follow the old earl, and get the *Bedlam*
To lead him where he would: his requish madness
Allows us to do any thing.

Bedlam or *Bethlehem* Hospital, was "so called from having been originally the hospital of St. Mary of *Bethlehem*, a royal foundation for the reception of lunatics, incorporated by Henry VIII. in 1547" (Haydn's Diet. of Dates, p. 89.)

86. Lines 183-190:

*I have but this to say,
That he's not only plagued for her sin,
But God hath made her sin and her the plague
On this renoued issue, play'd for her
And with her plague, her sin: his injury,
Her injury, the handle to her sin,
All punish'd in the person of this child,
And all for her—FOR HER: a plague upon her!*

A conscientious attempt to make sense of the above, as printed in the folio, will ensure a severe headache. We have followed, substantially, Henley's arrangement and punctuation of the passage (see Var. Ed. vol. xv. p. 234), with the exception of line 185, which Henley prints:

Her injury, the handle to her sin,

1 In Notes and Queries (6th, S. XII. p. 187) Dr. J. A. H. Murray gives no less than four instances of the use of this word before 1547: From (1) Skelton's Why come ye nat to Courte, 1500-30: "Such a maddel *bedleme* for to rewle this realm." (2) Sir T. More, 1533, in his Answer to the Poisoned Boke (Works, 1857, fol. 1049): (3) R. Barnes, 1541 (Works, 1873, p. 204); and (4) from Coverdale, 1545. Abridgement of Erasmus' Enchiridion, ch. iii., "to be fools, to be deceived, to doot, and to be mad *bedlamers*." It would seem from these quotations that the origin of the word *bedlam* given above is not correct.

and line 190, in which we have ventured to repeat *for her* in order to complete the metre. It must be remembered that *play'd* (line 184) here means "punished." Compare Richard III. l. 3. 181:

And God, not we, hath *play'd* thy bloody deed.

Henley explains the handle *to her sin*: "her injury, or the evil *she* inflicts, he suffers from *her*, as the handle to her sin, or executioner of the punishment annexed to it" (Var. Ed. vol. xv. p. 234). Fleay explains it: "the injury inflicted by her, being the handle, the chastiser (in Arthur's sufferings) of her original wrong-doing." But explain it as we may, the passage is quite unworthy of Shakespeare, being willfully obscure and unnecessarily involved. It may here be observed that this wrangling between Constance and Eleanor reminds us of the well-known scene in Richard III. (i. 2) where Queen Margaret rates Queen Elizabeth of York so somnily

87. Line 196: *to CRY AIM*. The real origin of this phrase seems very doubtful. Schmidt explains it thus: "an expression borrowed from archery, to encourage the archers by crying out *aim*, when they were about to shoot, and then in a general sense to applaud, to encourage with cheers;" but is this a satisfactory explanation? The exclamation "Well aimed!" or rather "Well shot!" might express encouragement and approval, but how could the simple cry of "Aim" (= Fire) express any idea of applause? If Schmidt is right the expression is a violently elliptical one. Johnson says: "But I rather think that the old word of applause was *Jatine*, *I love it*, and that to applaud was to cry *Jatine*, which the English, not easily pronouncing *Je*, sunk into *aim*, or *ain*. Our exclamations of applause are still borrowed, as *heave and enow*" (Var. Ed. vol. xv. p. 235). This is certainly a more plausible explanation, though the reason for the omission of *Je* is not very clear; but I very much doubt whether the true history of the phrase has yet been discovered. Compare Merry Wives, iii. 2. 41, 45: "to these violent proceedings all my neighbours shall cry *aim*."

Since writing the above note I have come across the following in the City Gallant (1599): "we'll stand by and give *aim*, and halloo, if you hit the clunt" (Dodsley, vol. xi. p. 249). Is the expression to give *aim* the same as to cry *aim*, and does it mean that the competitors at an archery match gave the signal to the competitor whom they encouraged by crying *aim*? Perhaps they stood behind the shooter, and gave him the word when he had covered the object, much as a bowler gives the block at cricket.

88. Line 209: *endamagement*.—This word occurs only in this passage; but it is worth noting that Shakespeare uses the verb "to endamage" in two of his earliest plays, and only there, *viz.*, In Two Gent. of Verona, iii. 2. 43, and in I. Henry VI. ii. 1. 77.

89. Line 215: *CONFRONTS your city's eyes*.—F. 1, F. 2, read *Comfort yours*; F. 3, F. 4, *Comfort you*. The correction is Capell's.

90. Line 233: *Forwaeried*. Compare Spenser's Fairy Queen, i. ix. 13: "Forwaeried with my sportes." Chaucer uses *forwaeried* (Romannt of the Rose, 3336).

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91. Lines 247, 248:

To pay that duty which you truly owe
To him that owes it, namely, this young prince.

Note here the verb *owe* used in two different senses in two consecutive lines. Compare above in Constance's speech (lines 187, 188) the double use of *injury* in the passive and active sense respectively.

92. Line 259: *roundure*.—Spelt in Ff. *rounder*; but in Sonnet XXI. S it is printed *roundure*. It is from the French *roundure*, which is used in the same sense of "round," "circle."

93. Line 268: *For him, and in his right, we hold this town*.—Taken almost verbatim from a prose speech in the old play "and for him, and 'n his right, we hold our Loune" (Tromblesone Rai . . . p. 244).

94. Line 272: *Have we RAMSD UP our gates*.—This seems a peculiar use of the verb *to ram*, which none of the critics appear to have noticed. The meaning probably is that by the use of *rams* they had driven wedges between the gates to prevent them opening.

95. Line 293: *And make a MONSTER of you*.—Compare *Uchello*, iv. l. 63: "A horned man's a *monster*."

96. Lines 315, 316:

Their armours, that march'd hence so silver-bright,
Hither return all gilt with Frenchmen's blood.

Compare *Macbeth*, ii. 3. 117, 118:

Here lay Duncan,
His silver skin lac'd with his golden blood.

And Chapman's *Iliad*, book xvi. p. 102:

The cures from great Hector's breast, all gilted with his gore.

97. Lines 321-323:

And, like a jolly troop of huntsmen, come
Our lusty English, all with PURPLED hands,
DYED in the DYING slaughter of their foes.

This refers to one of the customs of the chase in Shakespeare's time, by which those who hunted the deer stained their hands in the blood of the animal when killed; just as nowadays in fox-hunting, when the fox is killed, any novice in the hunting field, who may be in at the death, is smeared with the blood of the fox after the brush has been cut off. I am informed, however, that the custom is rapidly dying out. Compare *Julius Caesar*, iii. 1. 204-206:

Here wast thou hay'd, brave heart;
Here didst thou fall; and here thy hunters stand,
Sign'd in thy spoil, and crimson'd in thy life.

There is an obvious pun in line 323 which seems to have been rather a favourite one with authors of that period. Halliwell quotes Heywood's Epigrams, 1502: "Dyers be ever dying but never dead."

98. Lines 325-333.—This speech—as well as all the remaining ones of the First Citizen—is given in the Folio to *Hob*, i.e. *Hubert*; perhaps, as Collier suggested, because the same player who played *Hubert* doubled the part of the *First Citizen*.

99. Lines 327, 328:

Whose equality
By our best eyes cannot be CENSURED.

Censured is generally explained as "estimated," "determined." But does it not rather mean here "questioned?" The sense seems to be, that the two armies have shown themselves to be so equally matched that the citizens cannot say which is the superior; as the speaker says below (line 331):

Both are alike; and both alike we like.

100. Line 335: *Stay, shall the current of our right RUN on?* So F. 2, F. 3, F. 4: the reading of F. 1 is *runn*, to which Malone adhered; but as Steevens aptly remarks: "The King would rather describe his right as *running on* in a *direct* than in an *irregular* course, such as would be implied by the word *runn*" (Var. Ed. vol. xv. p. 242). And compare below, v. 4. 56, 57:

And calmly *run* on in obedience
Even to our ocean, to our great King John.

101. Line 354: *MOUSING the flesh of men*.—Pope proposed to read *monthing*; but there is no need to alter the text. Malone says: "*Mousing* is, I suppose, mauling, and devouring eagerly, as a cat 'devours a mouse'" (Var. Ed. vol. xv. p. 243). He quotes *Mids. Night's Dream*, v. 1. 274: "Well *moused* lion!" and Thomas Decker's *Wonderful Year*, 1603: "Whilst Troy was swilling sack and sugar, and *mousing* fat venison, the mad Greekes made bonfires of their houses" (Var. Ed. vol. xv. p. 243).

102. Line 357: *Cry "havoc," kings!*—Compare *Julius Caesar*, iii. 1. 274:

Cry, "havoc," and let slip the dogs of war.

The cry was a signal that no quarter was to be given.

103. Line 358: *You equal POTENTS, fiery kindled spirits!*

Walker proposed to read *equal-potent*; but the fact that *potent* has a capital P in F. 1 points to the conclusion that it was meant to be a separate word *potentates*. Steevens quotes: "Ane verie excellent and delectabil Treatise intituled *Philotus*, &c. 1603: 'Ane of the *potentes* of the town'" (Var. Ed. vol. xv. p. 244).

104. Line 368: *A greater power than we*.—This speech is given by Ff. to the King of France. Theobald altered *we* to *ye*; the meaning is rather doubtful whether the speaker refers to Providence who has left the issue undecided by battle, or to their fears (see below line 371).

105. Line 371: *KING'D of our fears*.—Ff. read: "*Kings* of our fear;" but as Malone says: "It is manifest that the passage in the old copy is corrupt, and that it must have been so worded, that their *fears* should be styled their *kings* or *masters*, and not they, *kings* or *masters* of their *fears*; because in the next line mention is made of these *fears* being *deposed*" (Var. Ed. vol. xv. p. 245). We find the participle *king'd* used in the same sense in Henry V. ii. 4. 26:

For, my good liege, she (i.e. England) is so idly *king'd*.

106. Line 373: *these SCROVLES of Angiers*.—*Scroyle* is from French *Eserouelles*, i.e. "scabby, scrofulous fellows." It was a term of great contempt. Ben Jonson uses it in *Every Man in his Humour*, i. 1: "hang them, *scroyles*" (Works, vol. i. p. 10); and again in the *Poetaster*, iv. 1: "I cry thee mercy, my good *scroyle*, was't thou?" (Works, vol. ii. p. 471).

107. Lines 378-380:

*Do like the wailings of Jerusalem,
Re friends awhile, and both conjointly bend
Your steepest deeds of malice on this town.*

For *antiques*—militars, rebels, Malone quotes a passage in A Compendious and Most Marvellous History of the Latter Times of the Jewes Common-Weale, &c. Written in Hebrew, by Joseph Ben Gorlon,—translated into English, by Peter Morwyn, 1575, which may have been read by Shakespeare and have suggested the allusion, which is not in the old play. The passage is too long to quote in its entirety; but it describes how the people of Jerusalem were divided into three parties, and how when Titus was “encamped upon mount Olivet, the capitaines of the seditions assembled together, and fell at argument, every man with another, intending to turne their cruelty upon the Romanes, confraiming and ratifying the same atonement and purpose, by swearing one to another; and so became peace amongst them” (Var. Ed. vol. xv. p. 247). The corresponding speech of the Bastard in the old play is very bald, and will serve as a specimen to show how Shakespeare improved on his original:

Bast. Might Phillip counsel two so unhylie Kings,
As are the Kings of England and of France,
He would advise your taxes to visite
And knit your forces against these Citizens,
Pulling their battered wailes about their ears,
The Towres once wonne, then straine about the chaine,
For they are minded to delude you both.
—Troublesome Raigme, p. 247.

108. Line 421: *Is NIECE to England.*—F. 1, F. 2 have *neere*; F. 3, F. 4 *near*. The emendation is Collier's. In line 64 above of this same scene we have:
With her *i. e.* *Queen Eleanor*, her NIECE, the Lady Blanch of Spain.
And again below (line 469):

Give with our NIECE a dowry large enough.
And again (line 521), “What say you, my *niece*?” In this latter passage the spelling of F. 1 is *neere*. The two words *neere*, *neere*, may easily be mistaken for one another. Compare Two Gent. of Verona, iv. 1. 49, where F. 1, F. 2 have *neere*, which Theobald altered to *near*, an emendation generally adopted, but unnecessarily. (See Two Gent. of Verona, note 91.)

109. Line 434: *If not complete, oh! say he is not she.*—Ff. read “complete *of*,” which is explained: “complete thereof,” “full of those qualities.” But the emendation of Hammer, which we have adopted, is certainly most plausible, and gets rid of a very awkward phrase for which there appears to be no necessity. Compare line 441 below:
O, two such silver currents, when they join.

110. Line 456: *If want it he, BUT that she is not he.*—We have adopted the independent conjecture of Mr. Swyfen Jervis and Mr. Lettson, in place of the reading of Ff. *not*. If want it be NOT that she is not he seems to make very poor sense, and falls entirely to provide the natural antithesis to line 434 above.

111. Line 434: *Left to be finished by such a she.*—Ff. read “*as she*.” The correction is Theobald's.

112. Lines 455, 456:

*Here's a STAY**That shakes the rotten carcass of old Death,*

Many emendations have been proposed in place of the word *stay*; such as *flaw* (Johnson); *say* (Becket); *story* or *storm* (Spelling); but no alteration of the text is necessary. *Stay* here means “some one” or “something that stops or stays your progress.” This explanation seems more probable than that which would take *stay* in the same sense as that in which it is used below (v. 7. 68):

What surety of the world, what hope, what STAY,

where it means “support.” Schmidt takes it to be the imperative of the verb used in a substantive form; but as Steevens has pointed out: “Churchyard, in his Siege of Leeth, 1575, having occasion to speak of a trumpet that sounded to proclaim a truce, says:

This *stay* of warre made many men to muse.”

—Var. Ed. vol. xv. p. 271.

And a similar use of the word, in which the active sense is not lost sight of, is not uncommon. As for the argument that an obelisk could not *shake* “the rotten carcass of old Death” propriety is not always to be looked for in Shakespeare's similes and tropical expressions, especially in his earlier plays.

113. Line 462: *He speaks plain cannon, fire, and smoke, and bounce.*—This line we have arranged as Capell did, not as usually printed:

He speaks plain cannon fire, &c.

Compare the well-known line in Hamlet, iii. 2. 414:

I will SPEAK DAGGERS to her, but use none.

114. Lines 464-467: *Our ears are cudgell'd; &c.* Compare Taming of the Shrew, i. 2. 200, note 64.

115. Lines 477-479:

*Least zeal, now melted by the windy breath
Of soft petitions, pity, and remorse,
Cool and congeal again to what it was.*

There is no doubt that *zeal* is compared here to melted ice which *freezes* again, and not, as Steevens thought, to “metal in a state of fusion.” Compare iii. 4. 149, 150:

This act, so evilly born, shall COOL the hearts
Of all his people, and FREEZE UP their zeal.

116. Line 560: *Becomes a SUN, and makes your son a shadow.*—F. 1, F. 2 have *sonne*, F. 3, F. 4 *son*. Rowe first substituted *sun*. It is clear that the wretched pun was intended.

117. Lines 501-503:

*I do protest I never lov'd myself,
Till now injur'd I beheld myself
Drawn in the flattering table of her eye.*

Allusions to the miniature reflection of one's face, as seen in the pupil of another's eye, are very numerous in the poets of Shakespeare's time. Compare with this passage the following one from Beaumont's Salmacis and Hermaphroditus:

“How should I love thee, when I do espy
A far more beautous nymph hid in thy eye?
When thou dost love let not that nymph be nigh thee,
Nor, when thou woost, let that same nyoph be by thee:
Or quite obscure her from thy lover's face,

Or hide
By thine
View.

118. Lines 118-120: *condense old plays*—the effect of unfavourable offers, in not thousand in as well. John him to yield. And. From. And.

119. Line 119: *lands*—This formerly celebrated as it of the Church ceremonies, so bed into the ri and bridger thee — to Roman Church silver, a cen troth anam Christianity.

120. Lines 120-121: *passize stain*
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121. Line 121: *see Love's L*

122. Line 122: *fade, 1. 2. 217*

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p. 381.)

123. Line 123: *mind's aid* —
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124. Line 124: *points out, tl*

Or hide her beauty in a darker place
By this the nymph perceiveth the detraction
None but himself reflected in her eye.

—Works, vol. ii. p. 669.

118 Lines 527-530.—Shakespeare has perhaps in order to condense the scene somewhat, it being very long in the old play—made an alteration in the details of this scene, the object of which is to act John's character in a more unfavourable light. In *The Troublesome Raigne* John offers, in addition to "her dowrie out of Spaine," thirty thousand marks; but King Philip demands the provinces as well. John hesitates at first, but Queen Eleanor advises him to yield, which he does in these words:

And here in marriage I doo give with her
From me and my Successors English Kings,
Volquesson, Potters, Aujon, Turain, Morn,
And thurte thousand markes of stipeid coyne.

—*Troublesome Raigne*, p. 250.

119 Line 532: *Command thy son and daughter to join hands*.—This was the old ceremony of betrothal, and was formerly celebrated in church according to a proper ritual, as it is now in the Greek Church. The services of the Church of Rome and the Church of England the ceremonies, formerly observed at the betrothal, are absorbed into the marriage service; for instance, the holding of the right hand of each other in turn by the bride and bridegroom while repeating the words: "I — take thee — to my wedded wife," or "husband," &c. In the Roman Church the bridegroom gives the bride gold and silver, a custom which existed in the ceremony of betrothal among the Franks before their conversion to Christianity.

120 Lines 551-553.—In the old play the corresponding passage stands thus:

Arthur, although thou troublest Englands peace
Yet here I give thee Brittain for thine owne,
Together with the Earleome of Richuont,
And this rich Citie of Anglers withall.

—*Troublesome Raigne*, p. 250.

121 Line 563: *Hath willingly DEPARTED with a part*.—See *Love's Labour's Lost*, note 13.

122 Line 566: *rounded in the ear*.—Compare *Winter's Tale*, i. 2. 217, 218:

whispering, rounding
"Sicilia is a so-forth."

And in *Middleton's A Mad World my Masters*, iii. 3: "Then is your grandsire rounded i' th' ear" (*Works*, vol. ii. p. 381).

123 Line 584: *Hath drawn him from his own determin'd AID*.—Mason has the following note: "The word *own* in the line preceding, and the word *own*, which can all agree with *aid*, induces me to think that we ought to read—'his own determin'd *aid*' instead of *aid*. His *own aid* is little better than nonsense" (*Var. Ed.* vol. xv. p. 250). But as Rolfe suggests: *his own determin'd aid* may mean "the *aid* he had *determined* to give." Collier adopted Mason's suggestion into the MS. corrections.

ACT III. SCENE I.

124. Line 24: *Be these SAD SIGNS conferrers of thy sorrows*.—By *these sad signs* Constance means, as Malone points out, the shaking of his head, the laying his hand

on his breast, and, he might have added, the *lamentable rheum* in his eyes mentioned just above. Warburton, quite unnecessarily, substituted *signa* for *signis*. Compare Venus and Adonis (lines 929, 930):

So she at these sad signs draws up her breath,
And sighing it again, exclaims on Death.

125 Line 42: *I do beseech you, madam, be content*.—I do not think that, on the strength of this line one can, as Clarke does (vol. ii. p. 29, note 7), build any theory that Arthur was lacking in affection towards his mother. The boy was naturally alarmed at her vehemence; gently, and respectfully, he seeks to calm her agitation. Dramatic exigencies forbid any long speech on his part. For a similar use of the word *content* compare *Richard III.* v. 2. 80-82:

York. Peace, foolish woman,
Duch. I will not peace, &c.
Ann. Good mother, be content.

126 Lines 43-47.—Compare *Massinger's Unnatural Combat*, iv. 1:

If thou hadst been born
Deform'd and crook'd in the features of
Thy body, as the manners of thy mind;
Moor hipp'd, flat-nos'd, diu-eyed, and beetle-brow'd,
With a dwarf's stature to a giant's waist;
I had been blest.

—*Works*, p. 54.

127 Line 46: *prodigious*.—Compare *Richard III.* i. 2. 21, 22:

If ever he have child, abortive be it,
Prodigious, and untimely brought to light.

Also in *Middleton and Dekker's Honest Whore*, i. 1:

Twice hath he thus at cross-turns thrown on us
Prodigious looks.

—*Works*, vol. iii. p. 5.

128 Lines 68-70:

I will instruct my sorrows to be proud;
For grief is proud and makes his owner stoop.
To me, and to the state of my great grief, &c.

The meaning of this passage is tolerably plain. In spite of the various efforts that have been made to amend it, Hamner would substitute *stout* for *stoop*; but no alteration is required. Constance says she *will instruct* her sorrows to be proud; and adds that grief or sorrow is proud, and makes his owner, i. e. the person who owns the grief or sorrow, stoop beneath its weight. Before that grief, sitting in state as it were, she would make kings assemble; and before her and her sorrow they should bow down. The metaphor and the various ideas expressed are alike rather confused; but this is not unnatural, considering the agitation of the speaker, and is quite in keeping with the style of Shakespeare's earlier plays.

129. Line 73: *here I and sorrow sit*.—Fl. read *sorrows*. The emendation is Pope's. Probably the *s* of *sorrows* was caught from the next word *sit*. Certainly the plural number seems out of place, and spoils the force of the line.

130 Lines 77, 78:

To solemnize this day the glorious sun
Stays in his course, and plays the ALCHEMIST.

Compare Sonnet LXXIII. 1-4:

Full in my cheek the cheek-rose bloom, I see
 Later the complexion of wither'd age,
 Kissing with a little blue the milkless green,
 Getting pallid from wither'd beauty's bloom.

It is always interesting to mark any similarity of expression between the sonnets and the earlier plays, in view of the theory that the sonnets were written by Shakespeare when young; this is, certainly, a remarkable one.

131. Lines 87, 88:

*Nay, rather turn this day out of the week,
 This day of shame, oppression, perjury.*

The allusion in line 87 is, perhaps, as Upton pointed out, to Job III. 3: "Let the day perish wherein I was born," and again (verse 6) "let it not be joined into the days of the year, lest it not come into the number of the months." There is a resemblance to this speech of Constance in one of Hippolytus's, in the first part of *The Honest Whore* (by Dekker and Middleton), l. 1:

Curs'd be that day for ever that robb'd her
 Of breath and me of bliss! henceforth let it stand
 Within the wizard's book, the calendar,
 Mark'd with a marginalinger, to be chosen
 By the eyes of villains, and black mar letters,
 As the best day fit them to amour in.
 — Middleton's Works, vol. iii. p. 17.

132. Line 91: *Lest that their hopes PROPHETICALLY be crossed; i. e. be disappointed by the production of a monster, a prodigy.* Compare note 127 above.

133. Line 99: *You have beguil'd me with a COUNTERFEIT.* Though *counterfeit* in Shakespeare generally means a picture, here it undoubtedly means a false coin; for in the next line Constance speaks of it as *being touch'd and tried*, though the word may be intended to bear here the double meaning.

134. Lines 102, 103:

*You can IN ARMS to spill mine enemies' blood,
 But use IN ARMS you strengthen it with yours.*

Johnson was probably right in pointing out that a pun is intended here; for, in the second line, *in arms* means "in friendly embraces."

135. Line 105: *Is cold in amity and PAINTED peace.* Collier's MS. substituted *faint* for *painted*; but Constance means to imply that the friendship and peace between her former allies and her enemies was unreal.

136. Line 110: *ere SUN SET.*—H. "ere sunset." I had altered *sunset* to *sun set* before I saw that Mr. Fleay had made the same suggestion. Shakespeare accentuates *sunset* on the first syllable in Sonnet LXXIII. 6:

As after sunset fadeth in the west;

And again in *Romeo and Juliet*, iii. 5. 127-128:

*When the sun sets, the air dark drizzles down;
 But for the sunset of my brother's son, so.*

There we have *sun sets* and the noun *sunset* coming close together, the accent being in the first case on *sets*, and in the second on *sun*. The only passage in which *sunset* is accentuated on the first syllable is in 111. Henry VI. ii. 2. 116:

But ere sun set I'll make thee curse the deed.

This passage is, however, not generally attributed to Shakespeare, and in the old play (*The True Tragedie of Richard Duke of Yorke*) the line is printed:

And ere sun set the male thee curse the deed.

(See Hazlitt's *Shak. Lib.* pt. 2, vol. ii. p. 42.)

137. Line 123: *And hang a CALF'S-SKIN on those recreant limbs.*—Though there is no doubt a great contrast between a lion and a calf, and the skin of the latter may be held to typify cowardice just as that of the former would typify courage; yet it may be doubted whether the allusion is not, primarily, to the "calf's-skin coat" worn by the fools in old time. In *Wily Beguiled* (1606) we have in the Prologue:

*His calf's skin jests from hence are clean void,
 (Dobley, vol. ix. p. 10.)*

And again Robin Goodfellow says in the play itself: "I'll rather put on my flashing red nose and my flaming face, and come wrapped in a calf's skin, and cry *Bo bo*" (Dobley, vol. ix. p. 256). From these, and several other passages, in which the expression *calf's-skin* or *cow's skin* occurs, it is evident that it was the distinctive dress of the fool, or one of the "clowns," as the comic characters are frequently described in old plays. The latter would frequently play mischievous tricks in different disguises, and were generally cowards as well as fools.

138. Lines 142-144:

*and, force perforce,
 Keep Stephen Langton, chosen archbishop
 Of Canterbury, from that holy see!*

The dispute between King John and the pope, on the subject of the election of Stephen Langton, may be thus briefly summarized. A contest had for a long time been going on between the king and the bishops, on the one side, and the monks of Christ Church, on the other, who both claimed the right to elect the Archbishop of Canterbury. On the death of Archbishop Hubert in July, 1205, the monks assembled secretly by night, and elected their sub-prior Reginald to be archbishop. He left at once for Rome to procure the confirmation of his election by the pope. On his way he assumed the title of Archbishop Elect. A deputation was promptly sent by the bishops of the province of Canterbury to protest against his election; and the king, meanwhile, had already determined to confer the primacy on his favourite John de Grey, Bishop of Norwich. The bishops signed an instrument withdrawing their claims to any share in the election of the archbishop. The king went to Canterbury and ordered the monks to proceed at once to the election. They elected the bishop of Norwich; and a deputation of six monks, with authority to act in the name of the whole body, was sent to Rome. The pope, Innocent III., pronounced both elections null and void, and recommended Stephen Langton, an Englishman, rector of the University of Paris, who was then in Rome, to the monks, who duly elected him. The pope wrote to ask the king's assent, but received no answer; and Langton was consecrated Archbishop of Canterbury at Viterbo, in June, 1207. John was furious; he drove the monks out of their convent by violence, and vowed that Langton should never set foot in England as primate. The pope

had now received the pope's sanction. The deputation had not yet reached Langton at Viterbo.

139. Lines

*What
 Can't*

read *etc.*
 I have *etc.*
 of *etc.*

The *etc.*

Breath is *etc.*
 appears in *etc.*
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140. Lines

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 p. 255). Pr
 Pius V. *er*
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141. Line 20
 I propose
 passed-up. 7

and now recourse to the very strong measure of an interdict.
The dispute raged till 15th May, 1213, when John made his submission to the pope, and accepted Stephen Langton as archbishop.

139. Lines 147, 148:

What EARTHLY name to interrogatories
Can TASK the free BREATH of a sacred king?

He read *earthly*. *Earthly* is Pope's emendation. F. I. have *last* instead of *task*, which is Theobald's ingenious correction. Compare Henry V. 1. 2. 5, 6;

some things of weight
That task our thoughts, concerning us and France.

Breath is used — "speech" not infrequently in Shakespeare. Compare Merchant of Venice, li. 3. 39:

besides comments and courteous breath

The meaning of these two lines is: "What *earthly name* appointed to *interrogatories* can force a king, whose office is sacred, and whose speech is free, to answer them?" In the old play the speech runs thus: "And what hast thou or the Pope thy mid-ter to doo to demand of me, how I employ mine own? Know Sir Priest, as I honour the Church and holy churchmen, so I seeme to be subject to the greatest Prelate in the world. Tell thy Maister so from me, and say, John of England said it, that neuer an Italian Priest of them all, shal either lame thy the, tole, or polling penie out of England; but as I am King, so will I ridne next vnder God, supreme head both ouer spirital and temporall; and hee that contradlets me in this, he make his hoppe headlesse" (Troublesome Raigne, pp. 251, 255). That gentle-minded and immaculate reformer, Henry VIII., might certainly have spoken that speech.

140. Lines 174-179:

And blessed shall he be that doth revolt
From his allegiance to an heretic;
And uninvited shall that hand be call'd,
Organized, and worshipp'd as a saint,
That takes away by any secret course
Thy hateful life.

In the old play the sentence of excommunication is given thus: "Then I Pandolph of Padua, legate from the Apostolike see, doe in the name of Saint Peter and his successor our holy Father Pope Innocent, pronounce thee *excommunicate*, discharging every one of thy subjectes of dutie and fealtie that they do owe to thee, and pardon and forgiveness of sinne to those or them whatever which shall *carrie armes* against thee or *murder* thee: This I pronounce and curse all good men to abhorre thee as an *excommunicate* person" (Troublesome Raigne, p. 255). Probably there is an allusion to the Bull of Pius V., which was signed by the pope on 25th February 1567, on 8th August, in the same year, Felton was executed for the publication of it. Johnson thought that these lines might refer to the Gunpowder Plot, in that case they must have been added long after the production of the play.

141. Line 200: In likeness of a new UNTRIMMED bride
I have proposed new UNTRIMMED in the sense of "newly dressed-up," quoting Romeo and Juliet, iv. 4. 24:

Go waken Juliet, go and waken her up

There is no doubt that *to trim* meant "to dress more or less finely" and not simply "to clothe," so that those commentators who maintain that the meaning of *untrimmed* is *undrest* have gone, probably, a little too far. At the most it would mean only in *deshabille*; but the epithet here might refer to the fact that Blanch was not fully dressed as a bride should be. I cannot see any reason for Grant White's statement that here is an allusion to the temptation of St. Anthony. For the use of *trimmed* — "sumptuously dressed," compare Two Gent of Verona, iv. 4. 160:

And I was *trimmed* in Maolan Julia's gown,

and in III. Henry VI. ii. 1. 21:

Trimmed like a younker prancing to his love

That Blanch could not have been *trimmed*, in this sense, is evident from the haste with which the marriage was celebrated. See above, li. 1. 559, 560:

Go we, as well as *haste* will suffer us,

To this *untrimmed* bed, unprepared couple

But another meaning has been assigned to *untrimmed* with much plausibility, namely, that it refers to the custom of brides going with their hair dishevelled. Flenty, who is of this opinion, quotes Tamer and Gismonda, v. 2:

So let thy tresses, flaring in the wind,
Untrimmed hang about thy hared neck.

—Baskley, vol. vii. p. 86

142. Lines 211-216. — This speech of Constance is very characteristic of Shakespeare's earlier style; in its elaborate antithesis and play upon words it rivals some of the most affected speeches in Richard II. Compare Gault's speeches in act ii. scene 1 of that play.

143. Line 235: To CLAP this royal bargain UP of peace. — To clap up = "to clap hands," as used in Henry V. v. 2. 133: "and so clap hands and a bargain." The reference is undoubtedly to the formal pledging by lovers of their troth before marriage, one party putting his or her hand in that of the other. Compare Taming of the Shrew, ii. 1. 327:

Was ever match *clipp'd up* so suddenly?

144. Line 212: Play FAST AND LOOSE with faith. — This very common expression had its origin, apparently, from a cheating game played by gypsies and other vagrants, of which the following description is found in Nares: "It is said to be still used by low sharpers, and is called *pickling at the bell or girle*. It is thus described: 'A leathern belt is made up into a number of intricate folds, and placed edgewise upon a table. One of the folds is made to resemble the middle of the girle so that whoever should thrust a skewer into it would think he held it fast to the table; whereas, when he has so done, the person with whom he plays may take hold of both ends and draw it away. *Sic J. Hawkins*.' The drift of it was, to encourage wagers whether it was *fast or loose*, which the juggler could make it at his option." Compare Antony and Cleopatra, iv. 12. 28, 29:

Take a right *pick*, both at *fast and loose*,
Begin'd me to the very heart of loss.

From the following passage (quoted by Nares) it would seem that the game was sometimes played with other stock in trade than a girle:

He like a gypsy oftentimes would gaze,
All kinds of gibberish he hath learnt to know;
And with a stick, a shoo-string, and a noose,
Would show the people tricks at *fast and loose*.

—Drayton's *Mum and Alf*, p. 59.

145. Line 251: *Some gentle order; then we shall be blest.* — Fl. read "*and then we shall be blest.*" Pope omitted *then*. We have adopted Lettson's suggestion that *and* "seems to have intruded from the line below," and have omitted that word instead of *then*.

146. Line 259: *A chafed lion by the mortal paw.* — Fl. have *cased*, which Dyce says could only mean "a lion stripped of his skin, flayed;" and he quotes All's Well, iii. 6. 110, 111: "We'll make you some sport with the fox ere we case him" (See Nares, *sub voce*). *Caged, chased*, are amongst the various suggestions, while Stevens, retaining the reading of Fl., says: "'A cased lion' is 'a lion irritated by confinement.'" So, in King Henry VI. pt. iii. act. i. sc. 3, lines 12, 13:

So looks the *pent-up* lion 'er the wret. He
That trembles under his devouring paws."

Malone adds: "Again, in Rowley's *When you See Me you Know Me*, 1621:

The Lyon in his cage is not so sterne
As royal Henry in his wrathful spleene.

Our author was probably thinking on the lions, which in his time, as at present, were kept in the Tower in dens so small as fully to justify the epithet he has used" (Var. Ed. vol. xv. p. 280). This is plausible enough; but no instance has been adduced of a similar use of *case* in this peculiar sense. Schmidt also prefers the reading of Fl., and explains *cased* as = "a lion hid in his cave." Dyce in a note (59) on this passage says: "The right reading is undoubtedly 'a chafed lion,' &c. In the following passage of Hammon and Fletcher's *Philaster*, where the hero of 1620 has '*Chaf'd*,' the other eds. have 'Chast,' and (let it be particularly observed) 'Cast':

And what there is of vengeance in a lion
Chaf'd among dogs or robb'd of his dear young, &c.
—Act v. sc. 3.

Moreover, in our author's *Henry VIII.*, we find:

so looks the *chafed* lion
Upon the daring huntsman that has gall'd him, &c.
—iii. 2. 256, 257."

We have adopted *chafed* as being, on the whole, the most probable reading.

147. Lines 270-273:

*For that which thou hast sworn to do amiss
Is not amiss when it is truly done,
And being not done, where doing tends to ill,
The truth is then must done, not doing it.*

The whole of this speech of Pandolph's, to which there is no parallel in the old play, is full of affected obscurities which are absolutely exasperating. Shakespeare was under the influence of this hyper-antithetical style, which aimed at brevity and point, but only accomplished obscurity and tautologousness. It may be that this speech is

¹ In the copy of this play in my possession the word is very indistinct, and seems intended for *rage* more than *age* (l. lin. 143; sig. c. 3).

intended to be a serious parody of so-called Jesuitical casuistry. In line 271 several commentators have proposed to substitute some other word for *not*; but no change of the text is necessary. As Malone justly observes, if we place the second part of the sentence first, the meaning of the passage will be perfectly clear. It may be thus paraphrased: "*Truth* (that is religious fidelity to one's oath) is best done by not doing that which is evil, even when you have sworn to do so; and therefore, what wrong you have sworn to do is not wrong if *truly* done, i. e. not done at all (in accordance with *truth* as I have explained it)." Johnson says: "*Truth*, through the whole speech, means rectitude of conduct" (Var. Ed. vol. xv. p. 282). It may be so; and for such a use of the word, compare the Gospel of St. John, iii. 21: "But he that *doth truth* cometh to the light, that his deeds may be made manifest, that they are wrought in God."

148. Lines 279-284:

*It is religion that doth make vows kept;
But thou hast sworn against religion;
By that thou swear'st against the thing thou swear'st by.
And mak'st an oath the surety for thy truth
Against an oath: the truth thou art unsure
To swear, swear's only not to be forsworn.*

In F. 1 the passage is printed thus:

It is religion that doth make vows kept,
But thou hast sworn against religion;
By what thou swear'st against the thing thou swear'st,
And mak'st an oath the surety for thy truth,
Against an oath the truth, thou art unsure
To swear, swear's only not to be forsworn.

And so F. 2; but F. 3, F. 4 punctuate line 282 thus:

And mak'st an oath the surety for thy truth:

The passage is very difficult to understand. We have adopted Hamner's alteration of *what to that* in line 281, and have ventured to insert *by* after *swear'st*, which makes the sense clearer. The *by* may easily have been omitted, the transcriber only seeing the *By* at the beginning of the line. The objection to such an emendation is the extreme rarity of double endings in the verse of this scene. The meaning of the passage (lines 281-284), as we print it, may be thus paraphrased: "*By that* (i. e. by swearing against religion) you swear against that by which you swear, and make your second oath the guarantee of your truth in not keeping your first one. The *truth* (i. e. the loyalty to the Church) to which you are *unsure* (i. e. hesitating) to swear, takes an oath only with the object of not breaking it," and he adds (line 286): "But you take an oath only with the object of breaking it;" that is, by taking an oath of fidelity to John, who was the declared enemy of the Church to which he had already sworn allegiance, Philip was deliberately forswearing himself. Some editors have altered *swear's* in line 284 to *swear* (imperative); but the change is not necessary. Malone thought that two half lines had been lost. All attempts, however, to render this passage clear must be only partially successful, the obscurity being intentional.

149. Line 289: *rebellion, to thyself.* — Compare Much Ado, ii. 1. 243: "The Lady Beatrice hath a quarrel to you."

150. Line 3
Julius Cæsar
Touch

151. Line 3
and Adonis,
Scorn

152. Line 3
111 Henry V
He's

153. Line 3
The allusion
indicted by
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154. Line 3
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155. Line 2
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156. Line 5
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157. Line 1
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Lettson says
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150. Line 204: *If thou VOUCHSAFE them.*—Compare Julius-Cæsar, ii. 1. 313:

Vouchsafe good morrow from a feeble tongue.

151. Line 203: *loud charlish drums.*—Compare Venus and Adonis, line 107:

Scorning his charlish drum and ensign red.

152. Line 320. *England, I'LL FALL FROM thee.*—Compare 111 Henry VI. iii. 3. 209:

He's very likely now to fall from him.

153. Line 330. *They whirl usunder and dismember me.*

The allusion is probably, not to the Roman punishment, inflicted by Tullus Hostilius on Mettius Fufetius for withdrawing the Alban troops from the field of battle in the war with the Volscines (see Virgil, *Æneid*, viii. 642).—namely, being torn to pieces by two chariots,—but to those punishments inflicted, in Shakespeare's own time, on some murderers who were torn to pieces by wild horses; notably, according to Malone, on Balthazar de Gerard, who assassinated William Prince of Orange in 1584; and on John Chastel for attempting to assassinate Henry IV. of France in 1594. (See Var. Ed. vol. xiv. p. 127.)

154. Line 337: *Lady, with me; with me thy fortune lies.*—This is the punctuation usually adopted: Ff. have *with me, with me.* Capell altered *lies to lives* because of Blanch's answer in the next line:

There where my fortune lies, there my life dies.

But surely the antithesis between *lives* and *dies* is made by Blanch independently of Lewis's speech.

ACT III. SCENE 2.

155. Line 2: *Some AIRY devil hovers in the sky.*—Theobald altered *airy to fiery* "by Mr. Warburton's suggestion." The alteration was not only unnecessary, but quite out of place. Burton in his *Anatomy of Melancholy*, pt. 1, sec. 2, memb. 1, subsec. 2, in describing the different sort of devils, tells us: "*Aerial spirits* or Devils are such as keep quarter most part in the air, cause many tempests, thunder, and lightnings, tear Oaks, fire Steeples, houses, strike men and beasts, make it rain stones, as in Livies time, Woolf, Frogs," &c. (p. 28, edn. 1676.)

156. Line 5: *Hubert, keep thou this boy. Philip, make up.*—Ff. have: *Hubert, keep this boy,* the defective syllable making a very halting verse. Pope inserted *there* before *Hubert*. The reading in the text is Tyrwhitt's, adopted by Dyce. Though John had knighted the Bastard by the name of "Sir Richard," he here calls him by his former Christian name *Philip*. In the old play John does so constantly.

ACT III. SCENE 3.

157. Lines 1, 2:

*So shall it be; your grace shall stay behind
So strongly guarded.*

Bottom says the second *so* should be *more*. But if we refer to line 70 below of this scene we find that Queen Eleanor had asked for some specific number of forces:

I'll send those powers o'er to your majesty.

So, therefore, although it looks very much like an accidental repetition by mistake of the word in the line above, may be the right reading, the meaning being: "*so strongly guarded* as you have asked to be." In the old play Queen Eleanor is left:

As Regent of our Prouinces in France.

—Troublesome Kaigne, p. 259.

158. Lines 7-9:

*see thou shake the bags
Of hoarding abbots; set at liberty
Imprison'd angels.*

Ff. read:

*imprisoned angels
Set at libertie;*

making two very unrhymical lines. The transposition of the two sentences, which makes the metre perfect, was suggested by Walker. Shakespeare has very much toned down all that part of the old play which relates to the plundering of the monasteries by John, and contains coarse and vulgar abuse of the monks and nuns.

159. Lines 9, 10:

*the fat ribs of peace
Must by the hungry now be fed upon.*

For now Warburton substituted *war*, and Hammer *war*. Steevens suggests that "*the hungry now*" is "*the hungry instant*," and quotes from *Measure for Measure*, ii. 2. 186, 187:

Will this very now,

When men were fond, I snail'd and wonder'd how.

But, unfortunately, that is only the conjectural reading of Pope. Ff. have "*EVER TILL NOW*," Malone suggested:

Must by the hungry soldiers now be fed on.

It is most probable that Shakespeare uses *the hungry* in the same way as it is used in the Magnificat. "He hath filled *the hungry* with good things" (St. Luke 1. 53); that is, in a general and collective sense.

160. Line 12: *Bell, book, and candle.*—Dr. Grey quotes a long description of the old ceremony of excommunication as "given by Henry Care," according to which three candles were severally extinguished at different points of the curse; but he only mentions "two wax tapers" at the beginning of his account (Grey's Notes on Shakespeare, vol. i. pp. 255, 256). Compare Marlowe's Doctor Faustus (Qto., 1616):

Bell book and candle,—candle book and bell,—

Forward and backward, to curse Faustus to hell.

—Works, p. 121.

161. Line 17:

Ell. Farewell, my gentle cousin.

K. John.

Coz, farewell.

Ff. omit *my*; added by Pope. *My* is necessary to complete the metre; the two speeches are evidently intended to form only one line.

162. Line 26: *But I will fit it with some better TIME.*—Ff. have *tune*: the emendation is Pope's. So in *Macbeth*, iv. 3. 235: "*This time* goes manly," instead of "*This tune* goes manly."

163. Line 39: *Sound on into the drowsy RACE of night.*—Theobald altered *on into one*, which Dyce adopts, together

with *ear* for *race*, the latter conjecture being also adopted by Stantton, and, independently, by Walker. It is neither a grateful nor a safe task to differ from a commentator at once so temperate and learned as Mr. Dyce; but it certainly seems to me that, in this case at least, he has rashly adopted alterations which not only are not required by the text, but which absolutely enfeeble and corrupt a beautiful passage. Let us look at the context. The king declares he has something to say to Hubert, but he could not say it in broad daylight with the sun shining brightly:

if the midnight bell
Dial, with his iron tongue and brazen mouth,
Sound on into the drowsy race of night;
If this same were a churchyard where we stand,
And thou possessed with a thousand wrongs.

That is to say, the king is trying to picture the most solemn and gloomy surroundings for his intended revelation to Hubert. Now the question is, which best expresses this—the undoubted meaning of the passage; the *midnight bell*, sounding with its deep resonant voice the hour of midnight, the echoes of which voice float as it were into the drowsy stream of the night, and linger for some time on the ear of the listeners; or the same bell sounding *one* only—a short sound—which has no time to impress the senses, and which heralds the approach of morning, and the termination of that hour of darkness and silence usually known as midnight; namely, from 12 to 1 o'clock? It is beside the question to show that, because *one* was often printed *on*, and even pronounced so, therefore it is, necessarily, so misprinted in this case. Nor does it follow because *care*, as F. 1 prints *ear*, might easily be mistaken for *race*, that it was so mistaken here. If the sense absolutely required *ear*, we should not hesitate to adopt it; but is not the sense weakened by such a change? On the other hand, it must be granted that no exactly similar use of *race* can be found in Shakespeare. In Sonnet li, 10, 11 we have:

Therefore desire, of perfect love being made,
Shall neigh—no dull flesh—in his fiery *race*;

But that is the only passage I can find, in which *race* is used at all in the sense of *course*, and that is not very satisfactory, as one wants the same use of the word as in "nail-race," where it signifies "a swift stream;" and here, being qualified by the epithet *drowsy*, the very paradoxical use of the word would of itself be forcible. But it may be that *race* here means "disposition," "nature," as in Tempest, i. 2. 358-360:

But thy vile *race*.
Though thou didst learn, had that he which good natures
Could not abide to be with.

And in Measure for Measure, li. 4. 160:

And now I give my sensual *race* the rein
Or by "drowsy *race* of night" Shakespeare might have meant the sleeping people and animals. The first meaning of the word given above, viz. "course" (as of a stream) is decidedly the one to be preferred; in which case, we need not take *unto* to mean *into* as most of the commentators do; nor, indeed, if *ear* be adopted, would any other than the ordinary sense of the preposition be required.

164. Line 59: *Good Hubert, Hubert, Hubert*.—Note here the triple repetition of the name *Hubert*. To repeat a

word or phrase three times has been alleged to be one of the signs of insanity, apropos of Hamlet's thrice-repeated "except my life" (ii. 2. 224); but it would rather seem to be intended to indicate the brooding over some grief or anxiety. Sometimes Shakespeare uses the triple repetition in order to intensify the pathetic expression of some passage, as in Antony and Cleopatra, iv. 15. 11, 12:

O Antony,
Antony, Antony!

Here, certainly, John is seeking to impress Hubert with the deep trouble of his mind which is caused by the existence of Arthur, and wishes to be as pathetic as possible. It may be here observed that this line seen between John and Hubert, one of the most dramatic bits in this tragedy, has no parallel whatever in the old play.

165. Line 72: *Hubert shall be your man, attend on you*.—So F. 1, F. 2, but F. 3, F. 4 have *to attend*, which Pope altered *attend* for the sake of the metre. But does not the etiological construction better express the agitated state of John's mind?

ACT III. SCENE 4.

166. Line 2: *A whole ARMADO of CONVICTED sail*.—The word *armado*, which is Shakespeare's form of the Spanish word *armada*, occurs only once again, in the Comedy of Errors, iii. 2. 140. See note 88 of that play. Various emendations have been proposed in place of *convicted*; but there is no necessity for any change. The word meant "conquered" in Shakespeare's time, a meaning strictly in keeping with its derivation. Compare the use of *con-vince*—to overcome, in more than one passage, e.g. in Cymbeline, i. 4. 10t: "to *convince* the honour of my mistress."

167. Line 12: *Such temperate order in so fierce a CAUSE*.—Hammer, adopting a suggestion of Theobald, substituted *course* for *cause*. Among other editors, Dyce and Stantton adopt the same reading, the latter explaining *course* as here—"the *carrière* of a horse, or a charge, in a passage of arms." But no change of the text seems necessary. *Cause*, from meaning "the ground of an action," came to mean the "action," or "course of action" itself.

168. Lines 18, 19:

*Holding th' eternal spirit, against her will,
In the vile prison of afflicted breath.*

For *breath* Farmer suggested *earth*; but, by the *vile prison of afflicted breath*, Shakespeare means the *body* which is the prison of the breath of life. So Hubert below (iv. 3. 135-137):

If I act, consent, or sin of thought,
Be guilty of the stealing that sweet *breath*
Which was embounded in this beauteous clay.

169. Line 21: *Lo, now see the issue of your peace*. Is not this second *now* a mistake of the transcriber's for *you*?

170. Lines 22-25:

K. Phi. *Patience, good lady! comfort, gentle Constance!*
Const. *No, I defy all counsel, all redress,
But that which ends all counsel, true redress,
Breath, death.*

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177. Line
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Compare Antony and Cleopatra, iv. 15, 2-4:

Char. Be comforted, dear madam.
Cleo. No, I will not;
All strange and terrible events are welcome,
But comforts we despise.

171. Line 35: *And buss thee as thy wife.*—Strange as it may seem, Pope altered *buss* to *kiss*. He forgot the well-known passage in the Fairy Queen, where Malbecco finds his wife amongst the satyrs, bk. iii. 3, c. 10, st. 40:

But every Satyre first did give a *buss*
To Hellenore; so *busses* did abound.

Compare Troilus and Cressida, iv. 5, 220:

Yond towers, whose wanton tops do *buss* the clouds.

172. Line 42: a MODERN *invocation*. Johnson says: "It is hard to say what Shakespeare means by *modern*: it is not opposed to *ancient*." But from this passage, and the well-known line in As You Like It, ii. 7, 156:

Full of wise saws and *modern* instances,

and Macbeth, iv. 3, 169, 170:

where violent sorrow seems

A *modern* ecstasy;

as well as from others, in which Shakespeare uses it in a similar sense, it evidently means "trite," "commonplace," "conventional."

173. Line 14: *Thou art not truly to belie me so.*—E. 1, 1, 2, F 3 omit *not*, which was added in E. 4. Some editors read *unboldy*.

174. Lines 48, 49:

I am not mad: I would to heaven I were!
For then, 'tis like I should forget myself.

With this speech of Constance, compare Hamlet's defence of his sanity, iii. 4, 141-144:

It is not madness
That I have utter'd: bring me to the test,
And I will matter will re-word; which madness
Would gambol from.

175. Line 64: *ten thousand wiry FRIENDS*. Ff. read *wands*, which is nonsense; the obvious emendation is Rowe's.

176. Line 68: *To England, if you will.*—Surely it is not necessary to give these few words of Constance—evidently uttered when her distracted mind is not paying any attention to what Philip had just been saying—such a far-fetched meaning as some commentators have assigned to them. She does not mean: "Tell all that to England (i. e. to John);" nor does she mean, as Malone suggests, "Take my son to England if you will;" still less is she addressing her hair, as Staunton conjectures; but she is most probably answering what King Philip said to her when she first entered (see above line 20):

I prithee, lady, go away with me.

She has not yet given any reply to that request; and, as she sits brooding over her grief, she remembers he had asked her to go away with him and answers mechanically: "To England—if you will." Clarke takes the same view.

177. Line 80: *To him that did but yesterday SUFFRE*. *Suffire* is only used by Shakespeare in one other passage, Henry IV, iv. 5, 33, 34:

Had he *suffire*, that light and weightless down
Perforce must move.

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178. Line 91: *He talks to me that never had a son.* Compare in Macbeth (iv. 3, 216) the touching exclamation of Macduff:

He has no children.

179. Line 93: *Grief fills the room up of my absent child.* Malone quotes a line from Lucan where exactly the same idea occurs (Var. Ed. vol. v. p. 302):

Perfratit la hrynus, et ait pro comage Sicutit.
—Pharsalia, lib. ix.

He also quotes from Maynard, a French poet, a passage which resembles this even more closely:

Mon deuil me plaît, et me doit toujours plaire,
Il me tient lieu de ce que je perdis.

180. Lines 107-111. Johnson points out that the young prince naturally feels the shame of their defeat more strongly than his father. This short speech bears some resemblance to the more beautiful one in Macbeth, v. 5, 24-28:

Life's but a walking shadow,

It is a tale

Told by an idiot, full of sound and fury,

Signifying nothing.

Possibly, as Malone suggests, Shakespeare had in his mind Psalm xc. verse 9: "For all our days are passed away in thy wrath: we spend our years as a tale that is told."

181. Lines 110, 111:

And bitter shame hath spoil'd the sweet world's taste,
That it yields nought but SHAME and bitterness.

Ff. have *words*; the emendation is Pope's. For the second *shame* in line 111 Walker proposed to read *gall*, on the ground that "something is wanting that shall class with bitterness." Fleay thought the reading of Ff. in the first case, might be the correct one, the *sweet word* being "The tedious tale of life." But it might mean simply *life*, which is a *sweet word* to many people. Itelin would read: "that sweet word's taste," which, certainly, is an improvement, as the repetition of *world*, after its occurrence in line 108, is rather weak; and so is the repetition of *shame*, as the passage stands at present.

182. Line 149: *This act, so evilly born.*—Shakespeare only uses *evilly* in one other passage, in Timon of Athens, iv. 3, 467: "good deeds *evilly* bestow'd."

183. Line 154: *No scope of nature.* Pope changed *scope* to *scape*, a change utterly unnecessary and destructive of all sense in the passage. *Scape* would mean "a transgression," something out of the common course, and against the normal laws of nature; while the very force of Pandolph's speech lies in the fact that he is urging that no common and ordinary operation of nature will take place without the people calling it a prodigy. Mark, for instance, in line 153, "No natural exhalation," &c., and below, line 155:

No common wind, no custom'd event.

It is difficult to see how any editor could read the passage, and yet print *scape* in the text. *Scope* is exactly the word required, signifying "the sphere in which the proper action of any force lies," and so, any "usual operation or effect" produced by nature.

184 Line 155: *no CUSTOMED* *erent*.—Shakespeare uses *customed* in the sense of "customary," "common" (note that it is not *customed* abbreviated from *accustomed*) only in one of' or passage in II. Henry VI. v. 1. 188:

To bring the widow from her *custom'd* right.

185. Line 169: *hearly*—Used only three by Shakespeare: here; in Taming of the Shrew, iv. 1. 206; and in II. Henry IV. iii. 1. 25.

That, with the *hearly*, death itself awakes.

186 Line 182: *Strong reasons make strong actions: let us go.*—F. 1 has *strong*, altered in F. 2 to *strong*, the reading generally adopted. The older reading may be the right one; but, as Stevens points out: "The repetition, in the second folio, is perfectly in our author's manner, and is countenanced by the following passage in Henry V. ii. 4. 48, 49:

Think we King Harry strong;
As I princes, look you *strongly* arm to meet him."

—Var. Ed. vol. xv. p. 96.

ACT IV. SCENE 1.

187. This scene is hid, conjecturally, by most editors at Northampton. All that is certain is that it is somewhere in England; both the author of The Troublesome Raizne and Shakespeare, having taken this liberty with history, to transfer the scene of Arthur's imprisonment—which really took place at Falaise and afterwards at Rouen, where he died or was killed—to England. Mr. Halliwell-Phillips places this scene at Dover, and Grant White at Canterbury. There seems to be no particular reason why Northampton should be fixed upon, except that we learn from Hollinshed (vol. ii. p. 273) that the estates of the realm assembled at Northampton to swear allegiance to John on his accession to the crown, and that John appears afterwards to have held his court sometimes at Northampton. That Shakespeare intended Hubert to take Arthur to England we learn from iii. 2. 71 above. The only possible authority for such a transference of scene—and that is merely a negative one—is that Eubœan says nothing about Arthur's dying, or of his being imprisoned in France. What he says, under the Third Year of John's reign, is that John "toke hym (Arthur) prysoner;" and further that John "returned with his prysoners into England" (pp. 312, 313).

188 Line 7: *UNMANLY* *scruples*.—Ed. read *unlawfully*. It is a curious fact that no one but Dr. Grey seems to have suggested the very obvious emendation given in our text, an emendation which I had marked in the margin of my copy before seeing Dr. Grey's conjecture. *Unmanly* and *unlawfully* would be written so much alike that it would be difficult for any transcriber to distinguish them; the former word seems appropriate, the latter quite the contrary. There was nothing *unlawfully* in the scruples of the executioners; but Hubert might well call them *unmanly*. In all the other passages in which the word *unlawfully* is used by Shakespeare it is connected with something foul or impure. In As You Like It, iii. 2. 51: "that courtesy would be *unlawfully*, if courtiers were shepherds;" and in Othello, iii. 3. 438, 439:

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who has a breast so pure,
But some *unlawfully* apprehensions, &c.,

the word, though not used in its literal sense, is, obviously from the context, associated, in the first case, with physical dirt, and in the second with moral impurity; so that to give the word here simply the sense of "unlawful" seems to me an arbitrary assumption not justified by any instance of a similar use of the word.

189 Lines 14-16:

Yet, I remember, when I was in France,
Young gentlemen would be as sad as night,
Only for wantonness.

This affectation of *sadness* certainly existed in England; for more than one writer of Shakespeare's time alludes to it; but it is doubtful if it was in any way adopted from the French; rather it seems to have been a native product. Lilly alludes to it in his Midas, 1592: "*melancholy* is the crest of courtiers, and now every base Companion, &c., says he is *melancholy*." Stevens quotes The Life and Death of the Lord Cromwell (1613):

Is it not most gentlemanlike to be *melancholy*?
—Var. Ed. vol. xv. p. 98.

Dyce in A Few Notes on Shakespeare, 1853 (pp. 89, 90), gives a long extract from one of Nash's Tracts, in which, speaking of "the follies which 'idle travellers' brought home from France," he mentions "to wear a velvet patch on their face, and *walk melancholy with their armes folded*." (The Unfortunate Traveller, or, The Life of Jacke Wilton, 1591, sig. t. 4.) But that Lilly's reference to this affectation is of an earlier date than the date when Hamlet was probably first produced, one might imagine that the great popularity of that play set up, or, at any rate, encouraged this fashionable affectation of *melancholy*. But it might be this affectation had no deeper seat than the liver. The same affectation of *melancholy* may be observed among the upper classes in Southern Italy, either to distinguish them from their humbler compatriots, or, more probably, because of their bilious temperaments. The gross over-feeding, which was the fashion in Shakespeare's time—as we know from the *ueniens* which have been preserved in some cases—must have induced liver complaints and, consequently, *melancholy*.

190 Line 16: *By my CHRISTENDOM*.—In All's Well, i. 1. 187-189, *christendom* is used in the sense of "Christian name:"

with a world
Of pretty, fond, adulous *christendoms*,
That blinking Cupid gossips.

Here it is generally held to mean "Christianity." It is also used—Baptism. Halliwell quotes Taylor, the Water Poet, Works, 1630:

A life piece, or a crome, or such a summe,
Hath forc'd them falslie their *Christendome*

There it evidently means "Christianity," or "Christian faith," perhaps with the original sense of "baptismal vows."

191 Line 33: *Read here, young Arthur*.—In the old play the corresponding passage runs as follows, the war rant being given in full:

Peruse this Letter, lines of treble wee,
Reade ore my charge, and pardon when you know.

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"Hubert, these are to command thee, as thou tenderest our quiet in mind, and the estate of our person, that presently upon the receipt of our command, thou put out the eyes of Arthur Plantagenet" (Troublesome Raigue, p. 268). There would seem to be some inconsistency between this scene and iii. 3. 65-67, where John clearly tells Hubert that he wishes Arthur killed, and Hubert engages to carry out that wish. Holished gives the following account of the incidents on which this beautiful scene of Shakespeare's is founded: "It was reported, that king John through persuasion of his counsellors, appointed certaine persons to go unto Falais, where Arthur was kept in prison, vnder the charge of Hubert de Burgh, and there to put out the young gentlemen eyes."

"But through such resistance as he made against one of the tormentors that came to execute the kings commandment (for the other rather forsooke their prince and countrie, than they would consent to obeye the kings authoritie heerein) and such lamentable words as he vttered, Hubert de Burgh did present him from that iniurie, not doubting but rather to haue thanks than displeasure at the kings hands, for declining him of such infamie as would haue redemnd into his highnesse, if the young gentleman had bene so cruellie dealt withall. For he considered, that king John had resolted vpon this point onlie in his heat and furie (which month men to vndertake manie an inuention enterprise, vnseeming the person of a common man, much more reprochfull to a prince, all men in that mood being meere foolish and furious, and prone to accomplish the puerse conceits of their ill possessed heart; . . .) and that afterwards, vpon better aduisement, he would both repent himselfe so to haue commanded, and gine them small thanks that should see it put in execution. Howleit to satise his mind for the time, and to staie the rage of the Britains, he caused it to be lent abroad through the countrie, that the kings commandment was fulfilled, and that Arthur also through sorrow and greefe was departed out of this life" (vol. ii. p. 286). Holished does not give his authority for this statement. According to other accounts John visited Arthur in prison at Falaise: "exhorted him to desist from his pretensions, and represented the folly of trusting to the friendship of the king of France, the natural enemy of his family. To this admonition the high-spirited youth answered, that he would resign his claim only with his breath; and that the crown of England, together with the French provinces, belonged to himself in right of his father. John retired pensive and discontented; Arthur was transferred to the castle of Bonen, and confined in a dungeon in the new tower" (Lingard, vol. ii. p. 303).

192 Line 19. Or "What good LOVE may I perform for you?"—For a similar instance of the use of the word *love* in this sense = act of love, compare Pericles, II. 4. 49:

But if I cannot win you to this *love*,

the only other passage in which any similar use of the word occurs is in Ant. and Cleo., I. 2. 186: "And get her *love* to part," where nearly all the modern editors read *love*.

193 Line 61: though HEAT red-hot.—This old form of the

past participle of "to heat" is to be found in Chapman's Homer's Iliad, book xx. lines 25, 26:

but when blows, sent from his fiery hand,
(Thrice *heat* by slaughter of his friend)

And again in the Odyssey, book xix. lines 534, 535:

And therein bath'd, being temperately *heat*,
Her sov'reign's feet.

This is the only instance of its occurrence in Shakespeare.

194. Line 63.—And quench HIS fiery indignation. Ft. read *this*; the emendation is Capell's, and seems preferable to *their* or *its*, both of which were adopted by Rowe at different times.

195. Line 64: Even in the WATER of mine innocency. We have followed Dyce in altering the *matter* of Ft. to *water*; his note on the passage is as follows: "The correction in the second line I owe to the late Mr. W. W. Williams: see *The Parthenon* for August 16th, 1862, p. 506. Compare, in scene iii. of the present act, lines 107-110:

Trust not those cunning *waters* of his eyes,
For villainy is not without such rheum;
And he, long traded in it, makes it seem
Like rivers of remorse and innocency.

Compare too in Wilkies's novel, Pericles Prince of Tyre, 1608; "While her eyes were the glasses that carried the *water* of her *wisshap*," p. 66, Reprint." It is remarkable that the same alteration is made in the Long MS. I quoted by the Camb. Ed. The word *rust* in the next line seems to confirm the probability that *water* is the true reading here.

196. Lines 68-70:

As if an angel should have come to me,
And told me Hubert should put out mine eyes,
I would not have believ'd him;—no tongue but Hu-
bert's—

In F. 1 the last line stands:

I would not have believ'd him; no tongue but Hubert's;

Pope printed:

I would not have believ'd a tongue but Hubert's,

and Steevens suggested omitting the *and*, taking the passage as an instance of the double negative:

I would not have believ'd no tongue but Hubert's;

but previously he had suggested that the line was broken off, the last sentence being unfinished; this suggestion we have adopted. There seems no reason to alter the text; the extra syllable in this case strengthens the dramatic force of the line, the word *him* being necessary to emphasize the fact that Arthur would not have believed even an angel; he might have meant to exclaim: "No tongue but Hubert's could convince me that Hubert was capable of such cruelty."

197. Line 76: so BOISTEROUS rough. We do not use *boisterous* now, except as applied to strong winds, or noisy

1 "The 'Long MS.' to which we have referred, is a copy of the Second Folio in the Library of Pembroke College, Cambridge, which was formerly in the possession of Dr. Roger Long, Master of the College from 1733 to 1770. It contains marginal emendations, some from Theobald and Warburton, marked 'T.' and 'W.' respectively; some to which the initial 'L.' is affixed, and some without any initial letter at all" (Cambridge edn. vol. iii. Preface, p. viii).

nuisances, such as schoolboys. In Shakespeare's time, however, the word was employed in a more general sense— intractable, rudely violent. Compare line 95 below in this scene.

198. Lines 106-108:

*The fire is dead with grief,
Being create for comfort, to be us'd
In undeserv'd extremes.*

Johnson's explanation of this passage is the simplest: "the fire, being created not to hurt, but to comfort, is dealt with grief for hiding itself used in acts of cruelty, which, being innocent, I have not deserved" (Var. Ed. vol. xv. p. 313).

199. Lines 116, 117:

*And like a dog that is compell'd to fight,
Snatch at his master that doth TAKE him on.*

Shakespeare uses the word *take* in two other passages; in *Troilus and Cressida*, i. 3. 301, 302:

pride alone

Most *take* the maslifs on, as 't were their bone.

And in *Hamlet*, ii. 2. 371, 372: "and the nation holds it no sin to *take* them to controversy." The derivation of the word is uncertain.

200. Line 122: *I will not touch thine EYE.* So Ff. Stevens prints *eyes*, a conjecture of Capell's. But perhaps the singular number was used purposely here to avoid the somewhat awkward juxtaposition with *eyes* at the end of the next line; *eyes* and *eyes* might be suggestive of a play on words not intended here.

ACT IV. SCENE 2.

201. Line 1: *Here once again we sit, once again crown'd*—F. 1, F. 2 have "once against crown'd," an obvious mistake, corrected in F. 3. John was actually crowned four times; first with his Queen Isabella at Westminster on Ascension-day, May 27, 1193; secondly at Canterbury, again with Isabella, at the festival of Easter in 1201; a third time, alone, in April, 1202; and after the murder of Arthur, also at Canterbury.

202. Lines 28, 29:

*When workmen strive to do better than well,
They do confound their skill in vacuousness*

Compare sonnet ciii. lines 9, 10:

Were it not sinful then, striving to mend,
To mar the subject that before was well?

Also King Lear, i. 4. 369:

Striving to better, oft we mar what we improve.

203. Lines 38, 39:

*Since all and every part of what we would
Doth make a stand at what your highness will.*

The meaning of these two lines is "since all our desires, every wish of ours, stops short at whatever may be your will."

204. Lines 42, 43:

*And more, more strong THAN less—so is my fear—
I shall incline you with*

In F. 1, line 42 stands thus:

And more, more strong, then lesser is my fear.

In F. 2, F. 3, F. 4 (substantially) "*then less is my fear*." Various emendations have been propounded and adopted: e.g. "*the less that is my fear*" (Rowe); "*the lesser is my fear*" (Pope); "*when lesser is my fear*" (Stevens); "*thus lessening my fear*" (Collier MS.). The one we have ventured to print seems the most probable one, the meaning being "reasons more strong than less (strong)—so I fear—than those I have given you already." But the reading of F. 1 may be correct and it may mean: "And more reasons more strong than those I have already given you I shall give you at some future time—then my fear will be less that you will continue to disapprove of my being crowned." I cannot make any other possible sense of the passage as it stands in the Folio. The emendation adopted does little violence to the text, *then* might easily be miswritten or misprinted for *than*; and *lesser* for *less* *is*. John's desire seems to be to impress on the lords that he had very important and serious reasons, which he could not just then reveal, for the step he had taken.

205. Line 50: *for the which myself and THEM*—No doubt this is very bad grammar, and would ensure the writer a bad mark in any school-board examination; but we have scrupled to follow Pope in altering *them* to *they*, a change very obvious and easy enough to make, but one which destroys the characteristic carelessness of Shakespeare in such superficial minutie. The occurrence of *myself and them* in the previous line probably led to the mistake, if mistake it was.

206. Lines 55-57:

*If what in rest you have in right you hold,
Why, then, your fears— which, as they say, attend
The steps of wrong— should move you &c.*

Most editors appear to think this passage wants amending, and therefore they transpose *then* and *should* Stevens conjectured: "If what in *rest* you have." But the meaning of the text is surely clear enough and needs no altering. This, according to the speaker, is the argument of the discontented: "If what you have peace"*th* possession of you rightfully hold, why then should your fears— fears which (as they, who argue thus, point out) attend the steps of him who is doing wrong— induce you to imprison your nephew?" Does not the transposition of *then* and *should* weaken the sentence rather than make it any clearer?

207. Line 60: *The rich advantage of good EXERCISE.*—Percy pointed out, with good reason, that physical exercises formed by far the most important part of a young prince's education in those days; and, therefore, imprisonment was a greater injury than it would be in days when more attention is given to mental improvement.

208. Lines 61, 62:

*That the time's enemies may not hate this
To grace occasional,*

i.e. "that those who at present are your enemies may not have this imprisonment of Arthur to grace 'matters which they may urge against you.'" So Schmidt explains

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occasions; but perhaps it may mean simply "the opportunities they seize to attack your government."

209. Line 77: *Between his purpose and his conscience.* Johnson explains this sentence: "Between his conscientiousness of guilt and his design to conceal it by fair professions" (Var. Ed. vol. xv. p. 319). But does it mean anything more than the struggle between John's purpose to kill Arthur and his conscience?

210. Lines 79-81.—The simile here is taken from a boil or gathering, not a pleasant or poetical one. In *Troilus and Cressida*, ii. 1. 5-7, Shakespeare borrows an image from the same disagreeable source: "And those boils did run? say so; did not the general run then? were not that a botchy cure!"

211. Line 85: *He tells us Arthur is deceas'd to-night.* It is evident from this line that Arthur, according to this play, was imprisoned in England.

212. Line 89. This line is addressed not to the king, but to Salisbury and the other lords.

213. Line 93: *It is APPARENT foul play.* For a similar use of *apparent*=evident, compare *Two Gent. of Verona*, iii. 1. 115, 116:

one cannot climb it

Without apparent hazard of his life.

214. Line 95: *So thrive it in your game! i. e.* "So (shamefully) thrive it (greatness) in the game you are playing!"

215. Line 119: *From France to England.*—In answer to the king's question: "How goes all in France?" The messenger answers, with a quibble on the word *goes*, that "All goes from France to England."

216. Lines 116, 117:

O, where hath our intelligence been drunk!

Where hath it slept!

Compare *Macbeth*, i. 7. 35, 36:

Was the hoque drunk

Wherein you dress'd yourself? hath it slept since?

217. Line 117: *Where is my mother's CARE?*—In F. 1 the word is printed indistinctly and might be *care* or *care*; but F. 2, F. 3, F. 4 all read *care*, which seems to me the preferable reading. To say, as Dyce does, that "the context plainly requires" *care* is surely exaggerated. In lines 119, 120 below, the messenger certainly answers:

My liege, her ear

Is stopp'd with dust;

but this is the natural answer to John's last words: "And she not hear of it?" Supposing the last words had been: "And she not tell of it?" or "And she not write of it?" should we have said that "the context plainly required" in the first case "my mother's tongue," and in the second, "my mother's hand?"

218. Line 128: *How WILDLY, then, WALKS my estate in France!* The verb *walk* is used in a great variety of senses by the writers of Shakespeare's time. Malone quotes Fenner's *Compter's Commonwealth*, 1618: "The keeper, admiring he could not hear his prisoner's tongue walk all this while" (Var. Ed. vol. xv. p. 322). And for *wildly* in the sense of *ill* Stevens quotes the *Paston Let-*

ters, vol. iii. p. 99: "The country of Norfolk and Suffolk stand right wildly" (Var. Ed. vol. xv. p. 322). But for this instance of a similar use of the word we might be tempted to think *wildly* a mistake for *wildly*, i. e. *robbly*.

219. Line 131: *Enter the Bastard and Peter of Pomfret.* In the old play the prophet is introduced first, in a short scene, as coming on with people, when he is questioned by Philip, to whom he thus describes himself:

"I am of the world and in the world, but I see not as others, by the world; what I am I know, and what thou wilt be I know. If thou knowest me now, be answered; if not, enquire no more what I am" (*Troublesome Raigne*, p. 369).

220. Lines 137-139:

for I was amaz'd

Under the tide; but now I breathe again

Aloft the flood.

The image here is taken from a man struggling for his life against a powerful current, and no doubt was suggested by lines 108, 109. By the *tide* John means the tide of bad news that had just overwhelmed him.

221. Lines 151, 152:

That, ere the next Ascension-day at noon,

Your highness should deliver up your crown.

Shakespeare makes Peter more accurate in his prophecy than does the author of the old play. What the prophet says to the king in *The Troublesome Raigne* is:

By my prescience, ere Ascension day

Have brought the Sonne unto his usual height,

Of Crowne, Estate, and Royall dignitie,

Thou shalt be cleave dispoild and disposses't.

—*Troublesome Raigne*, p. 277.

222. Line 165: *Of Arthur, whom they say is kill'd to-night.* Pope altered *whom* to *who*, quite unnecessarily, as there are many similar instances in Shakespeare of such an offence against the strict rules of grammar. Take for instance *The Tempest*, iii. 3. 92:

Young Ferdinand, whom they suppose is drown'd.

223. Line 171: *O, let me have no SUBJECTS enemies.*—So F. 2, F. 3, F. 4; but F. 1 has *subject*. Surely, in this case, the correction of F. 2 is worth adopting. "Subject enemies" seems to me to be nonsense.

224. Lines 182-184:

My lord, they say five moons were seen to-night;

Four fix'd, and the fifth did whirl about

The other four in wondrous motion.

Holinshed mentions this phenomenon under date 1201: "About the month of December, there were scene in the province of Yorke five moones, one in the east, the second in the west, the third in the north, the fourth in the south, and the fift as it were set in the middle of the other, having many stars about it, and went here or six times incompassing the other, as it were the space of one houre, and shortly after vauished awaie" (vol. ii. p. 282). In the old play the Bastard sees the five moons and describes them to the king (*Troublesome Raigne*, p. 275). The phenomenon is thus explained to the king by the Prophet Peter:

The Skies wherein these Moones have residence,

Presenteth Rome the great Metropolis.

Where sits the Pope in all his holy pomp
 Fowre of the Moones present towre Provinces,
 To wit, Spaine, Denmarke, Germane, and France,
 That beare the yoke of proud commanding Rome,
 And stand in foare to tempt the Prelates course
 The smallest Moone that whies about the rest,
 Impatient of the place he holds with them,
 Doth figure fourth this Island Albion,
 Who gins to scorne the See and state of Rome,
 And seeks to shun the Edicts of the Pope:
 This shewes the heanen, and this I doo averre
 Is figured in the apparitions.

— Troublesome Raigue, p. 276.

225 Lines 185-202. This powerful description, so vivid in all its details, reads like the result of personal observation. Could Shakespeare have observed such signs of popular excitement after the execution of Mary Queen of Scots? In the old play there is no parallel to this passage, the hint for which may have been taken by Shakespeare from Holinshed: "For the space of fiftene daies this rumour incessantlie ran through both the realmes of England and France, and there was ringing for him through townes and villages, as it had bene for his funerals" (vol. ii, p. 286).

226 Line 198: *Had falsely thrust upon contry feet.*—The learning displayed by the various commentators on this passage may be briefly summed up in stating the fact that numerous passages, to be found in writers of Shakespeare's time, prove that different shoes were made for the right and left foot. In the *Two Gent. of Verona*, ii. 3. 17, 18, Launce says: "This shoe is my father; no, this left shoe is my father." To put the left shoe on for the right, or *vice versa*, was considered unlucky. Tanners generally worked bare-footed, as Malone observes; a circumstance which makes this description all the more life-like.

227. Line 207: No *HAD, my lord!*—Some commentators have thought fit to alter this expression; but the idiom is not of uncommon occurrence. See Hycce's note (vol. iv, p. 92). Staunton gives an instance of the occurrence of this very phrase *No had* in one of Sir Thomas More's letters: "From ignorance of this archaism most editors alter it to 'None had,' or 'Had none.' *No had, no did, no will, &c.*, were ordinary forms of expression with the old English writers:—'Nay, verily sir,' quoth I, 'my Lord hath yit no word,' &c. '*No had,*' quoth he, 'I mych mervaile therof,' &c. *Letter of Sir Thomas More to Wolsey.* (Ellis's 'Original Letters,' &c. vol. i, p. 253.)"

228. Lines 208-211. This speech might well have been meant by Shakespeare as an apology for Queen Elizabeth's cruel execution of Mary Queen of Scots, for which she would fain have held her servant Davison responsible. The excuse is quite worthy of the crime. There is no parallel to this powerful scene between John and Hubert in the old play. It was doubtless suggested by the passage in Holinshed quoted above (note 191).

229. Lines 219, 220:

*How oft the sight of means to do ill deeds
 Make ill deeds done? Hadst not thou been by.*

Ed. read: "make deeds ill done." The transposition was first suggested by Capell, and is absolutely necessary, not

only to the sense, but also to the force of the passage, which is weakened if the words *ill deeds* are not repeated in the same order as that in which they occurred before. We may compare with this passage the following in Beaumont and Fletcher's *A King and no King*, III. 3:

Arb. If there were no such instruments as thou,
 We kings could never act such wicked deeds!
 —Works, vol. I, p. 69.

The whole scene between Arbaces and Bessus may be read and compared with this, certainly not to Shakespeare's disadvantage. Some editors alter *make* to *make's*, but unnecessarily; the plural is suggested by *means* in the previous line. The break, caused by the deficient syllable in the middle of this line, is very dramatic, and is not to be "corrected" by the weak device of printing *hadest* instead of *hadst*. The actor naturally supplies the hiatus by a half groan, half sigh.

230. Lines 220-223:

*Hadst not thou been by,
 A fellow by the hand of nature work'd,
 Quoted, and sign'd, to do a deed of shame,
 This murder had not come into my mind.*

Surely a weaker excuse for crime never was offered, even by such an abject creature as John is represented by Shakespeare to have been. A wretch like this world, doubtless, if he had committed a rape, excuse himself to his victim in some such vile language as this:

*Hadst thou not been by,
 So fair a body for so sweet a sin,
 This crime had never come into my mind.*

Of course the excuse was utterly untrue, for John evidently conceived his plan of murdering Arthur before he saw Hubert.

231. Lines 237, 238:

*But thou dost understand me by my signs,
 And dost in signs again parley with sin.*

Mr. Collier's MS. corrector altered *sin* to *signs*, a very foolish and needless alteration which some commentators have approved. It is difficult to imagine a weaker piece of tautology than such a line would furnish; and, in any case, we should have to read *signs*, as Lettsom observes, to make any sense of it. John is complaining that Hubert seemed immediately to comprehend his purpose, though only hinted at in *signs*; and that he did not even delay his consent, much less remonstrate with the proposer of the crime. That he *parleyed with sin* was in fact the essence of Hubert's offence.

232. Line 245: *Nay, in the body of this fleshy laud.* (Laying his hand upon his breast.—The stage direction is from the Long MS. and is given in the foot-note of the Cambridge edition, vol. iv, p. 69.)

233 Line 251: *Young Arthur is alive.* These words Charles Kean, with an eye to dramatic effect, transferred to the end of the speech, thus making the question of John in line 260 *Doth Arthur live?* an echo of the words immediately preceding. The alteration is certainly one fitted for the stage; but there is not the slightest ground for adopting it in the text.

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234 Line 289. At this point the First Part of the Troublesome Raigne ends; the Second Part commencing with the death of Arthur.

ACT IV. SCENE 3.

235. Line 1.—Shakespeare follows the old play in making Arthur's death the result of an accident while attempting to escape from his prison. The speech in The Troublesome Raigne is more elaborate; it runs as follows:

Enter young Arthur on the walls.

Now helpe good hap to further mine entent,
Crosse not my youth with any more extremitie;
I venter life to gain my libertie,
And if I die, worlds troubles hate an end.
Feare gins dissolve the strength of my resolute,
My hoble will faile, and then alas I fall,
And if I fall, no question death is next:
Better desist, and live in prison still.
Prison said I? nay, rather death than so:
Comfort and courage come againe to me,
He venter sure: tis but a leape for life.

He leapes, and brusing his bones, after he was from his traunce, speaks thus:

Hoe, who is nigh? some bodie take me vp.
Where is my mother? let me speake with her.
Who hurts me thus? speake hoe, where are you gone?
Ay me poore Arthur, I am here alone.
Why call I mother, how did I forget?
My fall, my fall, both kille my Mothers some,
How will she weepe at bitings of my death?
My death indeed, O God, my bones are burst.
Sweet Jesu saue my soule, forgieue my rash attempt,
Comfort my Mother, shield her from despair,
When she shall heare my tragick ouerthrowe.
My heart controules the office of my tongue,
My vitall powers forsake my braused trunk,
I dye I dye, heauen take my peeing soule,
And Lady Mother all good hap to thee.

He dies.

—Troublesome Raigne, pp. 283, 284.

As Shakespeare had already killed Constance he was obliged to leave out that pathetic anxiety for his mother, expressed by the dying boy in the older playwright's work. From what source he got the idea of disguising Arthur as a ship-boy is not known.

236. Line 10.—The manner of Arthur's death remains shrouded in mystery. There is only one thing certain; namely, that shortly after his confinement in the Castle of Rouen, to use the words of two of the old chroniclers, he disappeared (*evanuit*). In a note Lingard gives the *ipsissima verba* of three of his authorities, of which I give here a translation. Matthew Paris says: "He disappeared in a manner unknown to nearly all let us hope not as invidious report relates." Matthew of Westminster says: "Quickly afterwards he disappeared. The king was held in suspicion by all as if he had killed him with his own hand." The Annales de Margan are more positive: "On the fifth day before Easter" (John) "killed" (Arthur) "with his own hand." Lingard adds: "Will. Brito says he took Arthur into a boat, stabbed him twice with his own hands, and threw the dead body into the river about three miles from the castle" (vol. ii. p. 304, note 1). There is little doubt that John was guilty of his murder directly or indirectly, otherwise he would not have re-

fused to prove his innocence when summoned by Philip to do so before the French peers.

237. Line 16: *Whose PRIVATE WITH ME of the Dauphin's love.* This harsh elliptical expression is probably the correct text, the meaning being: "Whose private conversation with me concerning the dauphin's love." For another peculiar use of *private* by Shakespeare, as a substantive, see Twelfth Night, iii. 4. 100: "let me enjoy my private." Collier's MS. substituted *missive*, and Spelling, much more plausibly, *witness*; but the text is sufficiently intelligible without emendation. Schmidt explains the word here: "personal not official communication," and it seems that *private* must refer to an oral, and not to a written communication, in contradistinction to these *letters* below, *i.e.* "the letter from the Cardinal" which Salisbury had in his hand. The Cardinal was Pandolph.

238. Line 20: *OR ere we meet.* Or here before, as frequently in old writers. The *ere* is augmentative "before ever we meet."

239. Line 21: *DISTEMPER'D lords.*—Compare Hamlet, iii. 2. 310-312:

Clod. The king, sir,—

Ham. Ay, sir, what of him?

Clod. Is in his retirement marvellous distemper'd.

240. Line 24: *We will not live his THIN DESTAINED cloak.*—Ff. have *this-bestaied*, which Collier's MS. altered to the very obvious and somewhat commonplace epithet *sin-bestaied*. Clarke says: "*thin* exactly agrees with the metaphor implied in the verb *live*." But *live* would equally apply to a cloak whether *thin* or thick. We do not accept the emendation of Collier's MS. which Singer adopted, simply in accordance with our principle that where the text is intelligible it should not be altered. Dyce has a long note on this passage in which he gives instances of words wrongly hyphenated in F. 1.

241. Line 41: *HAVE YOU beheld?*—So F. 3; but F. 1, F. 2 read *you have*, by an obvious mistake transposing the words, which must here be put interrogatively.

242. Line 49: *WALL-EY'D death.*—This word is only used by Shakespeare in one other passage; viz. in Titus Andronicus, v. 1. 44: "say *wall-ey'd* slave." The word is of Scandinavian origin, and probably from the same derivation as *whally*, a word used by Spenser (Fairy Queen, i. iv. 24):

And whally dies (the signe of gealosy)

though in that passage it seems to mean "green-ey'd."

243. Line 54: *To the yet unbegotten sin of TIMES.* It is almost incredible that any commentator should have wanted to alter *times* to *time*, as Pope did, and support it by reference to the well-known line in Hamlet, iii. 1. 70:

For who would bear the whips and scorns of *time*?

Surely nothing could be clearer than that *of times* means here "of times to come." The epithet *unbegotten* manifestly indicates that meaning.

244. Lines 71, 72:

TR I have set a GLORY to this HAND,

By giving it the worship of revenge.

Farmer proposed to read *head*, taking *glory* to be the

glorified round the heads of saints, a suggestion much approved of by Gray the poet. Mason suggested that Salisbury should "take hold of" the dead Arthur's *hand*; but surely it is to his own *hand* he proposes to *set gloomy* (i.e. honour, fame) by giving it the sacred task of avenging Arthur's death. Clarke, who takes a similar view of the meaning of the passage, adds, "that the romantic and poetic tone of this speech" is in keeping with Salisbury's character throughout.

245. Line 79: *Your sword is BRIGHT, sir; put it up again.* Compare Uthello, I. 2. 50:

Keep up your *bright* swords, for the dew will rust them.

In both cases the word *height* is used with some contempt.

246. Line 87: *Out, doughball!* So in King Lear this word is used as a term of abuse, where Oswald says to Edgar: *Out, doughball!* (iv. 6. 239):

247. Line 10: *your TOASTING IRON.*—A contemptuous term for a sword. So Nym says in Henry V., II. 1. 7-9: "I dare not fight; but I will wink and hold out mine *iron*: it is a simple one; but what thought? it will *toast* these."

248. Line 121: *Thou'rt DAMN'D AS BLACK*—*any, nothing is so black.* No doubt, as Staunton suggested, Shakespeare was thinking here of the "black souls" which appeared in the old mystery plays of Coventry. The persons who enacted the souls of the damned appear to have had their faces blackened, and to have been completely dressed in black. Rolfe gives an extract in a note on this passage from a bill (quoted by Sharp):

Item for making and mending of the blacke soules hose
p'd for blaking the sollys lasses

— Rolfe's edn. of King John, p. 178.

In the account given by Spence of a mystery called the *Damned Soul*, represented at Turin in 1739, the heroine (the *Damned Soul*) "was dressed as a fine lady in a gown of flame-coloured satin" (Hone's Ancient Mysteries Described, p. 183).

249. Lines 127, 128:
*the swallest thread
That ever spider twisted from her . . . web.*

This is a sufficiently accurate way of describing the source whence a spider evolves the marvellous fine threads that compose its web. They do not issue from the mouth, as in the case of silkworms, but from the hinder part of the abdomen, in which you may perceive four little leaf-like protuberances or spinners. The thread, which is secreted in reservoirs in the form of a viscid gum, is drawn through these spinners. "Each spinner is furnished with a multitude of tubes, so numerous and so exquisitely fine, that a space often not much bigger than the pointed end of a pin, is furnished, according to Réaumur, with a thousand of them. From each of these tubes, consisting of two pieces, the last of which terminates in a point in finitely fine, proceeds a thread of inconceivable tenuity, which, immediately after issuing from it, unites with all the other threads into one. Hence from each spinner proceeds a compound thread; and these four threads, at the distance of about one-tenth of an inch from the apex

of the spinners, again unite, and form the thread we are accustomed to see, which the spider uses in forming its web" (Kirby and Spence, vol. I. pp. 406, 407).

250. Line 133: *Enough to STIFLE such a villain!*—For an instance of the use of *stifle up* to smother, see The Misfortunes of Arthur (1587), l. 3:

Whether to drown or *stifle up* his breath.

—Dodsley, vol. iv. p. 270.

251. Lines 143-145.—It is remarkable that, though so faithful and zealous a partisan of John's, the Bastard here clearly recognizes Arthur's right to the throne.

252. Line 146: *To tug and SCAMBLE.*—The meaning of the verb *scamable* seems doubtful. Most commentators make it "to scamble," or "to struggle," which latter sense it may have in this passage; but it certainly seems to have a transitive sense in some passages, e.g. in Ford's The Fancies Chaste and Nolle, l. 3:

The *scambling* had a ducat now and then

To roar and noise it with the tattling hostess.

—Works, vol. ii. p. 241.

In the Epistle Dedicatorie prefixed to Hollinshed's Chronicles it is used in a totally different sense: "It may be in like sort that your Honour will take offense at my rash and retchlesse behaviour used in the composition of this volume, and much more that being *scambled* up after this manner, I dare presume to make tendour of the protection therof unto your Lordships hands" (vol. i. p. vii.). Shakespeare uses the word in three other passages; in Henry V., i. 1. 4: "the *scambling* and noisiet time," where it seems to denote more or less of violence; and in Much Ado, v. 1. 24:

Scambling, out-facing, fashion monging boys,

where it may mean anything.

253. Line 155: *cineture.*—Fl. read *center*; which may, after all, as Clarke suggests, be only an anglicized corruption of the French *ceinture*.

254. Line 158: *A thousand BUSINESSSES.*—Shakespeare uses this very awkward and euphonious plural in no less than five other passages: All's Well, I. 1. 220; III. 7. 5; iv. 3. 98; Winter's Tale, iv. 2. 15; and Lear, ii. 1. 129 (in FF).

ACT V, SCENE 1.

255. The scene is again laid conjecturally at Northampton. Charles Kenn places the ceremonial of Randolph restoring the crown to John in the "interior of the Temple Church at Northampton."

256. Line 2: *The CIRCLE of my glory.* Compare Antony and Cleopatra, III. 12. 16-18, where Cleopatra submits to the sovereignty of Caesar:

Next, Cleopatra does confess thy greatness;
Submits her to thy might; and of thee craves
The *circle* of the Ptolemies for her heirs.

257. Line 2: *Take again.*—Bye reads: "Take 'ngam, following Lettsom; while Heath very plausibly suggested

the transparent passage through

But is my "your" some back the et meaning.

258. Line

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259. Line To sto

the transposition of *this* and *from* in line 3, reading the passage thus:

Take ye, you
THIS (*i. e.*, the crown) FROM my hand.

But is any change necessary? The subject of *Take* is: "your sovereign greatness," &c.; the action of giving back the crown being sufficient to indicate the speaker's meaning.

258. Lines 3, 4:

*as holding of the pope,
Your sovereign greatness and authority.*

Shakespeare took this incident of John swearing fealty to the pope, in the person of Pandulph, partly from the old play, and partly perhaps from Hollinshed. In The Troublesome Raigne the scene is a very meagre one. Hollinshed's account is as follows: "shortly after (in like manner as pope Innocent had commanded) he took the crowne from his owne head, and delivred the same to Pandulph the legat, neither he, nor his heires at aule time thereafter to receive the same, but at the popes hands" . . . "Then Pandulph keeping the crowne with him for the space of five daies in token of possession the proof, at length (as the popes vicar) gave it him againe" (vol. II. p. 396). About this transaction between John and Pandulph there has been a great deal of inaccuracy shown by chroniclers and historians. In note B (vol. II. pp. 624-626) Lingard gives a clear and accurate account of the whole matter, the principal points, in which account, are here subjoined. It appears from the authentic records that John first on May 15, 1213, made an act of fealty to Pope Innocent in the presence of Pandulph, putting into the hands of the latter a signed charter: "By this he rendered himself and his heirs by his wife feudatories of the Roman Church for the kingdoms of England and Ireland by the yearly payment of 1000 marks, but reserved at the same time to himself all the rights and prerogatives of the crown" (Lingard, vol. II. note B, p. 625). On October 3d of the same year Nicholas, Bishop of Tusculum, having been sent by the pope, as legate, with full powers, John gave to him an exactly similar charter, renewed the oath of fealty, did homage (which he had not done before), and paid the first year's rent of 1000 marks for the kingdoms of England and Ireland. The grant and acceptance (by the pope) of this charter are treated, according to Lingard, "not as a national, but as a personal transaction," John only binding himself and the heirs of his body begotten by his wife, *not* all his successors. John was the only King of England that ever did homage to the pope; his son Henry III. was the only other King who ever swore fealty to the pope, which he did when at the age of ten years, and under the charge of the papal legate Gualo. The rent was sometimes paid, and sometimes evaded, till it was absolutely refused in the reign of Edward I. (in 1290) by the Lords and Commons, with the approval of the Episcopate; all being manifoldly that John's act was done without the consent of the realm and in violation of his coronation oath. After this the claim was never received by any of the popes.

259. Line 7:

To stop their marches 'FORE we are INFLAM'D.

Mason proposed to read:

To stop their marches, *FOR* we are inflam'd;

on the ground that "the nation was already as much inflamed as it could be, and so the king himself declares" (Vir. Ed. vol. xv. p. 310). But *inflam'd* is used here in its literal sense of "set on fire," "burned," in somewhat rare sense of the word, and only to be found, in Shakespeare, in this one passage (unless we accept the literal sense in Pericles, II. 2. 35). Chapman uses the verb, in this sense, in at least three passages, e.g. *Iliad*, bk. 1. lines 319-322:

The angry God they grac'd

With perfect hecatombs; some bulls, some goats, along the shore
Of the wide fruitful sea, *inflam'd*.

Milton also uses *inflam'd* burning:

till on the beach

Of that *inflam'd* sea he stood.

—Par. Lost, bk. 1. lines 276, 277.

In F. 1 the word is spelt *enflam'd*; and at first I thought it ought to be printed so to distinguish it from *inflam'd*, in its figurative sense, as ordinarily used; but, on examining the various passages in Shakespeare where *inflame* is used in its commoner sense, I found the spelling was indifferently *inflame* and *enflame*.

260. Line 8: *Our discontented COUNTIES do revolt.*

Counties may possibly be used here in the sense of *lordships* (as *County Paris* frequently in *Romeo* and *Juliet*), and not, in its usual sense, the divisions of the kingdom.

261. Line 11. — In the Folio the two words are hyphenated *stranger-blood*; perhaps purposely, to show that *stranger* is the noun, used adjectively. In Richard III. 1. 4. 4. In Clarence's speech, F. 1 has *strangers-soules*; but, in Richard II. 1. 3. 143: "the *stranger* paths of banishment," there is no hyphen after *stranger*.

262. Lines 14, 15:

for the present time 's so sick,

That present medicine must be minister'd.

Compare below, scene 2, lines 20, 21:

But such is the *infraction* of the time,

That, for the health and *physic* of our right, &c.

263. Line 19: *But since you are a gentle convertite.* — Hunter (vol. II. pp. 13, 14) says: "The word 'Convertite,' which occurs in this Play, is an ecclesiastical term, with a peculiar and express meaning, distinct from 'Convert.' It denotes a person who, having relapsed, has been recovered, and this, it will be perceived, is the sense in which Shakespeare uses it." I can find no mention of such special meaning in Roman Catholic authors. Shakespeare uses the word in two other passages; in *As You Like It*, v. 1. 120, it is used by Jacques of the companions of the banished Duke, where it seems to mean "persons who had retired from the world;" and in *The Rape of Lucrece*, 743:

He thence departs a hoary *convertite*;

where it seems to mean nothing more than "a penitent," "one struck with remorse."

264. Line 31: *But Dorer castle.* — It was at Ewell, a house of the Knights Templars near Dover that John received Pandulph, and put into his hand the charter containing his submission to the pope. So that, follow-

ing history, this scene should be set near Dover, not at Northampton.

265. Line 53: *Forage*, and *you*. Some commentators have doubted whether *Forage* is the right reading; and Collier's MS. substituted *Courage*. It seems quite clear that *to forage* meant "to range abroad in search of prey," and *forage* is twice used by Shakespeare in connection with a lion; the verb in Henry V. 1. 2. 108-110:

Whiles his most mighty father on a hill
Stood smiling to behold his lion's whelp
Forage in blood of French nobility.

The noun in *Lover's Labour's Lost*, iv. 1. 90-93:

Thus dost thou hear the Nemean lion roar
'Gainst thee, thou Lion, that standest as his prey:
Submissive fall his princely feet before,
And he from *forage* will incline to play.

Compare Chapman's *Revenge of Bussy D'Ambois*, II. 1:

And looke how Lyons close kept, fed by hand,
Lose quite the humane fire of spirit and greatness
That Lyons free breathe, *foraging* for prey.

—Works, vol. ii. p. 125.

These instances are quite sufficient to prove that the text is right, the word having been suggested by the comparison of John to a lion, just above, in line 57.

266. Line 61: *And grapple with him ere he come so nigh*. It is worth noting that the Cambridge Ed. and the Globe Ed. print "*comes* so nigh," without a word of explanation. F. I. decidedly has *come*; and the use of the subjunctive is evidently intentional.

267. Line 67: *Shall fair-play orders*. —Dyce, Singer, and other commentators adopt the commonplace alteration of the Collier MS. *orders*. *Orders* here is, undoubtedly, the right word; a few lines below, in the next scene, line 4, *order* is used. "arrangement," as we have explained it; or "agreement," "stipulation," as Wordsworth explains it in his marginal notes, having deliberately printed *orders* instead of *orders*, in this passage, without the faintest indication that it was a conjectural gloss on the text; while the meaning he gives to *orders* in the passage below is the very sense required here. *Fair-play* is used here more in the sense of "friendly treatment" than in its strict sense of "fair" or "just dealing."

268. Line 70. —I COCKER'S *stippen wanton*. —This word is not used by Shakespeare in any other passage. It means "pampered," or "petted;" compare Heywood's *King Edward IV.*:

That have been kist and cocker'd by a king.
—Works, vol. i. p. 151.

269. Line 71: *And FLESH his spirit in a warlike soil*. —Compare 1 Henry IV. v. 1. 133, 131:

Come, brother John; fall bravely last thou *flesh'd*
Thy maiden sword.

And again in 1 Henry VI. iv. 7. 36:

Did *flesh* his puny sword in Frenchmen's blood.

It is a similar expression to that used with regard to hounds when we talk of *blinding* them at the beginning of the season, and let them taste the blood in order to make them keen.

ACT V. SCENE 2.

270. Line 3: *precedent*. —Compare Richard III. iii. 6. 7:
The precedent was full as long as dooming.

Precedent literally means "anything that has gone before;" so, in law, it required the technical sense of a previous decision which served as a rule for similar cases in future. Shakespeare appears to be the only writer who uses the word in this peculiar sense of the "rough draft," or "original copy" of any document; the passage quoted from Richard III., and that in the text, are the only two instances in which he so uses it. In its more usual sense the word occurs frequently in Shakespeare, e.g. in the Trial Scene in the *Merchant of Venice* (iv. 1. 220):

"It will be recorded for a *precedent*."

It is to be noted that, in all these passages, *precedent* should be pronounced with the first *e* long, *preécedent*, not, as it too often is in the careless modern fashion, as ludicrously distinguishable from *president*.

271. Line 10: *A voluntary zeal, an unurg'd faith*. —F. I.

A voluntary zeal, and an unurg'd faith,

a very inharmonious line. Pope omitted *an*; Capell *and*. We prefer to follow the latter, his correction of the metre making a better line in all respects.

272. Lines 27, 28:

*Wherein we sleep after a stranger, march
Upon her gentle bosom.*

So Ff. Theobald reads *stranger march*, making *stranger* an adjective, or substantive used adjectively, as in v. 1. 11 above. Dyce hyphenated *stranger-march*, as Ff. hyphenated *stranger-blood* in the passage referred to above. But the reading of the Folio makes good sense, and seems the more forcible of the two. For *step* used in a similar sense compare 11. Henry IV. i. 3. 20:

My judgment is, we should not *step* too far.

273. Line 30: *Upon the spot of this enforced pause*. —So Ff. Grant White adopts *thought*, the very commonplace alteration of the Collier MS. Dyce and Walker have *spot*; and other emendations have been proposed. But the meaning of the phrase *Upon the spot* given in our footnote is justified by the use of *spot* for "stain" in v. 7. 107 below; and by the use of *upon* "on account of" in iv. 2. 211 above. For *spotted* = stained see *Mids. Night's Dream*, i. 1. 110, note B; and compare *The Three Lords and Three Ladies of London* (1590):

The spotted lilies of that stately town.

—Dobson, vol. vi. p. 495.

274. Line 36: *And GRAPPLE thee into a pagan shore*. —Ff. read *cripple*; the emendation is Pope's. Steevens suggested *grapple*.

275. Line 42: *Both make, &c.* —Altered by many editors to *do*; but the use of a singular verb with a plural nominative is common enough in Shakespeare, and in the writers of his time.

276. Line 41: *Between COMPELSON and a horse respect*. —Lewis refers to Salisbury's speech above (line 30), where

he talks of the "enforced cause," which made him take up arms against his country.

277 Line 50: *This shower blown up by tempest of the soul.* Compare Lucrece, lines 1788, 1789:

This windy tempest, till it blow up rain,
Held back his sorrow's tide, to make it more.

278 Line 53: *Full of warren blood.*—Fl. have *Full warren*—the transposition is Heath's, and seems to be demanded by the context.

279 Line 64: *And even there, methinks, AN ANGEL-SHAKE.*—This appears to have been a proverbial expression. Compare Marston's *Eastward Ho*, II. 1: "*Quicksilver* . . . the blond-haired Scenrille will snuff out ready money for you instantly. *Sir Petruell. There speaks an angel!*" (Works, vol. III. p. 21). There generally seems to be a play upon the word *angel*—the coin of that name; and so there undoubtedly is here, in connection with line 61 above.

280 Line 79: *I was too high-born to be PROPRIETED.*—For a similar use of this verb to *propriet* compare *Flonon of Athens*, I. 1. 55-57:

his large fortune
Upon his good and gracious nature hanging
Subsides and *propriet*s to his love and tendance.

281 Line 89: *Acquainted me with INTEREST to this end.* So I. Henry IV. III. 2. 98:

He hath more worthy interest to the state.

282 Line 96: *To UNDERPROP this action.*—Compare *Richard II.* II. 2. 82:

Here an I left to *underprop* his land.

283 Line 104: *as I have BANK'd their towns.*—The meaning given to the word *bank'd* here (see footnote) may seem a forced one; but by analogy with such words as "to coast," "to flink," (each a noun) may very well be presumed in this case; the reason is: it corresponds with the description given by L. . . . of his progress in the old play:

And from the hollow holes of Tharostes,
Echo spake rephide, Vive la Roy.
—*Troublesome Raigne*, p. 292.

Other explanations are given of the word, such as "to throw up entrenchments before;" while Schmidt suggests that *to bank* here = French *aborder*, to land on the banks of; and Staunton in his note says: "but from the context it seems more probably an allusion to card-playing; and 'bank'd their towns' is meant *won their towns, put them in bank or est.*"

284 Line 108: *No, no my soul.*—Fl. have *No, no*, an unnecessary repetition which spoils the metre; corrected by Pope.

285 Line 113: *Before I DREW this gallant HEAD of war.*—Compare IV. 2. 118 above:

That such an army could be *drawn* in France.

and for *head* I. Henry IV. I. 3. 283, 284:

And 'tis no little reason had us speed,
To save our heads by *raising of a head*.

286 Line 133: *This UNSHAIR'D stoutness.*—Fl. have *unshair'd*. This necessary and ingenious emendation is Theobald's. Faulconbridge continually refers to the extreme

youth of the Dauphin; e. g. v. 1. 69 above: "shall a *beardless* boy," &c.

287 Line 138: *make you TAKE the HATCH.* The same sense is given to the verb *to take*, in hunting parlance, nowadays, when we talk of "taking a fence." Compare *Troilus and Cressida*, v. 1. 20, 21:

It is not for shouldst thou *take* the river Styx,
I would swim after.

The *hatch* seems to have been a door divided into two parts across, the lower part of which, called the *hatch*, was kept shut. See note 47 above; and compare *Comedy of Errors*, III. 1. 33, and *Lear*, III. 6. 76: "Dogs leap the *hatch*." It appears from *The Three Ladies of London* (1578) that there was a proverb: "The good having a *hatch* before the door" (Dodsley, vol. VI. p. 343). One sees, sometimes, in the cottages of the poor, nowadays, a very similar arrangement in order to keep the children in doors, while the upper part of the door is open to admit air and light.

288. Lines 144, 145:

*Even at the crying of your nation's weal,
Thinking its voice an armed Englishman.*

The allusion is of course to a cock; the Latin name *Gallus* being the same as *Gallus*, a Gaul. Punch was anticipated by two or three centuries in representing a noisy, bragging Frenchman as a crowing cock. In line 145 Fl. have *this*, which Rowe changed to *his*; the change is denominated more by the ear than by the understanding, the alliteration *Thinking this* being very cacophonous, though it might make sense.

289 Line 150: *To SOURCE annoyance.*—Halliwell (*Dict. of Archæic Words*) quotes from Florio (p. 48, edn. 1611): "To *source* or *senze* greedily upon, *to source* domme as a haucke." It is a term used in hawking to express the sudden plunge with which the hawk darts down on its prey. Pope uses the word in his Epilogue to *Satires*, Dialogue II.:

Come on then Satire! *quester*! unconfined,
Spred thy broad wing, and *source* on all the kind
(Lines 14, 15.)

290. Line 157: *Their needs to towers.*—F. 1, F. 2 have *need's*; F. 3, F. 4 *needles*. For *needs*, old form of *needles*, compare *Mids. Night's Dream*, III. 2. 204:

Have with our *need's* created both one flower.

291 Line 162: *brabbler.*—Compare *Twelfth Night*, v. 1. 68:

In private *brabbler* did we apprehend him.

292 Line 177: *A bare-ribb'd death.*—Compare *Lucrece*, line 1761:

Shows me a *bare-ribb'd* death by time outworn.

ACT V. SCENE 3.

293. Line 8: *Swinstead.*—The real name of this place is *Swinstead*; but Shakespeare copied the old play which calls it *Swinstead*. It is in Lincolnshire, about seven miles south west of Boston, between that town and Donington. It was, in the time of John, a seaport, but is now quite an inland town. Rolfe, on the authority of Timbs, says

in his note: "The abbey, about half a mile east of the town, was founded by Robert de Greslei in 1134. It was a large and magnificent structure, but nothing is now left of it. The mansion known as *Swineshead* Abbey stands near the site, and was built with materials from the ancient abbey (Timbs)." *Swineshead* is not mentioned in Smith's England, 1588.

294. Lines 9-11:

*for the great supply,
That was expected by the Dauphin here,
ARE wrecked three nights ago on Goodwin Sands.*

It must be confessed that there is a good deal of confusion here as to grammar. In line 10 *supply* is treated as a singular noun; while we have it treated as a plural in the next one. Still we would not alter *are* to *was*, as Capell did. Dyce suspects a line has dropped out between lines 10 and 11; but it may be the inconsistency was deliberate. In scene 5, lines 12, 13, below, we have *supply* again treated as a plural noun:

And your *supply*, whi if you have wish'd so long,
Are cast away and sunk on Goodwin Sands.

Dr. Charles Amundale justly remarks that *supply* is, in the first passage, spoken of as a whole collectively. It was the individual ships that were *wrecked* and *cast away*, not all at the same time, so that the plural verb is really more appropriate, both in line 11 and in line 13. In the latter passage it is probable also that the speaker had in his mind the fact of the numbers of persons who were *cast away* with the *supply*, and therefore used the plural verb. *Goodwin Sands*, commonly called "The Goodwins," are still the dread of all sailors on our south-eastern coast. They lie off the east coast of Kent between the North and South Forelands. Tradition says that they were once an island, the property of Earl Godwin, which was swallowed up by the sea about A. D. 1180.

ACT V. SCENE 4.

295. Line 7: *Enter* MELUN, *wounded*. This incident is mentioned in Holinshed under the year 1216: "About the same time, or rather in the years last past as some hold, it fortuned that the *count of Melun*, a French man, fell sicke at London, and perceiuing that death was at hand, he called vnto him certeine of the English barons, which remained in the citie, vpon safegard thereof, and to them made this protestation: 'I lament (saith he) your destruction and desolation at hand, because ye are ignorant of the perils hanging ouer your heads. For this vnderstand, that Lewes, and with him 16 eardles and barons of France, haue secretlie sworn (if it shall fortune him to conuere this realme of England, & to be crowned king) that he will kill, banish, and confine all those of the English nobilitie (which now doe serue vnder him, and perseute their owne king) as traitours and rebels, and furthermore will dispossesse all their lineage of such inheritances as they now hold in England. And because (saith he) you shall not haue doubt hereof, I which lie here at the point of death, doe now affirme vnto you, and take it on the perill of my soule, that I am one of those sixteen that haue sworn to performe this thing: wherefore I advise you to provide for your owne

safeties, and your realmes which you now destroie, and keepe this thing secret which I haue vttered vnto you.' After this speeche was vttered he strected waies died" (vol. ii. p. 331).

296. Line 10: *you are not GIFT AND SOLD*.—A proverbial expression. See Comedy of Errors, iii. 1. 72, note 67.

297. Line 11: *UNTHREAD the rude EYE of rebellion*. Several alterations of the text here have been proposed: the most probable being Theobald's, "*Unthread the rude way.*" But we prefer to leave the reading of the Folios unaltered. The simile is taken from the dilliculty of *threading a needle*, and the easiness of *unthreading* it (Compare Lear, ii. 1. 119, 129):

corn You know not why we came to visit you,—
Reg. This out of season, *threading dark-eyed night*;

where the expression plainly refers to the dilliculty of finding one's way in a dark night. Schmidt, who is strongly in favour of adhering to the reading of the Folios, gives a German sentence: "*entfadelte die rau eingefadete Enperung*" (i.e. *unthread the rude threaded rebellion*); but does not say if it is a sentence from any German author, or merely a translation of Shakespeare's line. He quotes the passage from Lear (given above), and also the well-known passage from Richard II. v. 5. 16, 17:

It is as hard to come as for a camel
To tread the posture of a *needle's eye*.

He says: "The constant combination of the words *thread* and *eye* in all these passages is sufficient to refute the different emendations proposed by the commentators;" and does not except even his own proposed emendation, to substitute *tie* for *eye*; but as the two passages, above referred to, are the only ones in which we have the words *thread* and *eye* in conjunction; and as one of these is founded on the well-known passage in the New Testament, it seems to me that Schmidt goes a little too far in claiming that they are sufficient to establish the correctness of the text in reading *unthread*. Certainly the expression seems rather a forced one, though the epithet *rude* may bear the double sense of "rough," as applied to rebellion, and of "rudeley" or "coarsely made" as applied to the *eye* of a needle. Dr. Charles Amundale suggests *unthread*, i.e. "deprive of threatening look or expression;" but I cannot find any instance of such a word, nor of the analogous use of any verb compounded with *un*. As Staunton points out, the spelling of F. 1 is *unthred*; and *thread* whenever it occurs in F. 1 is spelt *thred*. It is remarkable that, in this same scene below, (line 52) we have:

We will *unthred* the steps of damned flight.

I do not think that Shakespeare would have put the same expression into the mouths of two separate speakers at such a short interval, though, in the latter case, it is used in the more literal sense.

298. Line 11: *Use if the French he courts of this bold day*. There certainly seems to be something wrong with this line. We should expect, as the Cambridge Ed. suggests, *the French* to be in the singular, or, as Walker suggests, *France*. *Loud* is a singular epithet, and in spite of Clarke's rapturous praise of it, rather unintelligible. The only somewhat similar use of this adjective to be

found in Shakespeare's "rebellion." conjecture:—

They quote it might have n

299. Line 1 St. Edmund's Barons assen King John on shed (this de was brought made someti the archbisho before in the certine fiber the confessor realme, whic outel enter al bled in the received a sol king world i which he of them, they w bin, till they lnto to grant, also yeeld to for ener to re if pp. 317, 318 Charta, became play, the mai Arthur and al

300. Lines 2-20, and see tions that th broke, Margat Elinor's obla "at the reques I wax repres little and litt son to waste 3-20). For a magic art upo Witch, v. 2:

Rec. W
Duch.
Rec. T
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His picta
By a blue
Will wast
Duch.
Rec. P
Duch.
Out upon
ove me

301. Lines 4
Commen
The love
For that
Arakes

found in Shakespeare is in Henry VIII. i. 2. 29, "In loud rebellion." The Cambridge Ed. make a very plausible conjecture:

For if the French be *lord* of this proud soil,
They quote in support Henry V. iv. 4. 80, 81: "The French
might have a good prey of us, if he knew of it."

299 Line 18: *Saint Edmundsbury*. The town of Bury St. Edmund's in Suffolk. It was in the abbey here that the Barons assembled, before they drew up their petition to King John on which Magna Charta was founded. Holinshed thus describes the event under A. D. 1214: "There was brought forth and also read an ancient charter made sometime by Henrie the first (which charter Stephan the archbishop of Canturburie had deliuered vnto them before in the cite of London) containing the grant of certeine libertie according to the lawes of king Edward the confessor, profitable to the church and barons of the realme, which they purposed to haue vniuersally executed ouer all the land. And therefore being thus assembled in the queers of the church of S. Edmund, they receiued a solemne oth vpon the altar there, that if the king would not grant to the same libertie, with others which he of his owne accord had promised to confirme to them, they would from thenceforth make warre vpon him, till they had obtained their purpose, and enforced him to grant, not onely to all these their petitions, but also yield to the confirmation of them vnder his seale, for euer to remaine most steifast and inuiolable" (vol. ii. pp. 317, 318). Shakespeare does not mention Magna Charta, because it does not come into the scheme of his play; the mainspring of the action being the murder of Arthur and all the circumstances surrounding it.

300. Lines 24, 25. Compare Two Gent. of Verona, ii. 1. 291, and see note 53 on that passage. Holinshed mentions that the chief accusation against Roger Bolingbroke, Margaret Jordan, and the other accomplices of Eleanor Cobham, Duchess of Gloucester, was "that they at the request of the said duchess had deuised an image of wax representing the king, which by their sorcerie by little and little consumed, intending thereby in conclusion to waste and destroye the kings person" (vol. iii. p. 204). For a description of this mode of practising by magic art upon the life of an enemy, see Middleton, The Witch, v. 2:

Iac. What death is't you desire for Almachides?

Duch. A sudden and a subtle.

Iac. Then I've nited you.

Here lie the gifts of both: sudden and subtle;

His picture made in wax, and gently molen

By a blue fire kindled with deild men's eyes,

Will waste him by degrees.

Duch. In what time, prithee?

Iac. Perhaps in a moon's progress.

Duch. What, a month!

Out upon pictures, if they be so re-hous'd

o've me things with some life.

—Works, vol. iii. p. 125.

301 Lines 40-43:

*Comment me to one Hubert with your king;
The love of him, — and this respect besides,
For that my grandsire was an Englishman, —
Awakes my conscience to confess all this.*

In The Troublesome Raigue (p. 306) the motive assigned by Melun is different in one particular:

Two causes Lords, makes me display this drith,
The greatest for the freedom of my soule,
That longs to leane this mansion free from guilt;
The other on a naturall instinct,
For that my Grandsire was an Englishman.

It is difficult to conjecture why Shakespeare introduces this friendship of Melun for Hubert; perhaps he intended to have made some dramatic use of it, but forgot his intention.

302. Line 55: *Stoop low within those bounds we have*
of ERTOOK'D. — Compare iii. 1. 23 above:

Like a proud river *peering o'er his bounds*.

ACT V. SCENE 5.

303. Line 3: *When English measure backward their own ground*. — Altered by Pope to the cacophonous line; "When the English *measur'd*," &c. Fleay's explanation is, surely, the right one; the meaning is general — the sky blushed at English (i. e. Englishmen) *measuring backward*, i. e. retreating.

304 Line 7: *And wound our TOTTERING colours CLEARLY up*. — See Richard II., note 228. The present participle is used here, probably for the past. *Clearly* was altered by Capell to *cheerly*. The Cambridge Ed. conjecture *clearly*; but either of the meanings given to *clearly* in our foot note, suits the sense; for myself, I prefer the latter. There is a passage in "Greene's Tu Quoque, or The City Gallant" (a most interesting comedy by John Cooke, 1614), which it is only fair to quote, as confirming the opinion of those who would make *tottering* = *waving*. The passage is:

This dagger has a point, do you see it?

And be unto my suit obedient,

Or you shall feel it too;

For I wd rather *totter*, hang in clean linen, &c.

—Doddsley, vol. vi. p. 274.

The meaning of *totter* evidently being to *wave* about in the wind, as a body does when hanging on the gibbet.

ACT V. SCENE 6.

305 Lines 3-6. — Arranged in F. I. thus:

Bar. Whether doest thou go?

Hub. What 's that to thee?

Why may not I demand of thine affairs.

As well as thou of mine?

Bar. Hubert, I thinke.

Hub. Thou hast a perfect thought.

We have followed Dyce's arrangement, which seems the most sensible one, adopted by him partly from Mr. Watkiss Lloyd.

306. Lines 12, 13:

*'Tis kind remembrance! that and ENDLESS night
Have done me shame.*

Theobald and Warburton, both, independently, it appears, suggested *eyeless*, an emendation very generally adopted. We have not adopted it, only because the reason for changing the text does not seem strong enough. It can-

not be denied that *eyesless* is a much more characteristic epithet here than *endless*, and there is a line in Lucreece (1613) containing a very similar epithet of night:

Four groons are *eyesless* night, kings glorious day.

On the other hand, Shakespeare uses *endless* twice in Richard II. i. 3. 177 and 222 as an epithet of *night*; but perhaps with more strict appropriateness than here, as, in both cases, a kind of death is referred to; in the latter instance physical death, in the former the moral death of exile. In favour of the reading of EE, it may also be said that *endless* is not here so commonplace an epithet as at first sight might appear. Hubert had been watching by the king all night; and to him the night might well seem *endless*, anxious as he was for the day. That the night was unusually dark, we gather from lines 17 and 20 below, and from the circumstance that Faulconbridge tells Hubert (lines 29, 30 below) that he had lost half his "power" in crossing the flats of the Wash. One circumstance may be worth noting; and that is, in F. 1 the passage is printed "thou and *endless* night" (E. 2, F. 3 have *endlesse*), while in seven other passages in F. 1, in which *endless* occurs, it is invariably printed *endlesse*. Remembering Shakespeare's fondness for the fancy of calling the stars "night's *eyes*," e.g. *Merchant of Venice*, v. 1. 220:

For by these blessed *candles* of the night,

and Rome and Jul. iii. 5, 9:

Night's *candles* are burnt out.

one is almost tempted to suggest that he might here have coined a word, and written "*endleless* night."

307. Line 23: *The king, I fear, is poison'd by a monk*. Holinshed gives the following account of this tradition: "There be which have written, that after he had lost his uncle, he came to the abbey of Swinhead in Lincolnshire, and there understanding the cheapnesse and plenty of corne, shewed himselfe greaatie displeas'd therewith, as he that for the hatred which he bare to the English people, that had so traitorously revolted from him vnto his vnbersarie Lewes, wished all miserie to light vpon them, and thereupon said in his anger, that he would cause all kind of graine to be at a farre higher price, yer manie daies should passe. Wherevpon a monk that heard him speake such words, being moued with zeale for the oppression of his countrie, gaue the king poison in a cup of ale, whereof he first tooke the assaie, to cause the king not to suspect the matter, and so they both died in manner at one time" (vol. ii. p. 336). There were many and various reports as to the nature of John's death, as may be seen in Holinshed. Shakespeare here declined to follow the author of the *Tronhesunne Raigne*, whose coarsely-expressed animosity against everything connected with the Roman Catholic Church induced him greedily to adopt this version of John's death, and to elaborate the details of it.

308. Line 28: *who did TASTE to him?* This alludes to the custom of kings and royal personages at this time, to have a "taster," whose business it was to *taste* the dishes, before they partook of them, lest there should be poison in them. Bentzen thus describes Queen Elizabeth's *tasters*: "the Yeomen of the Guard entered, bare-headed, clothed in scarlet, with a golden rose upon their backs,

bringing in at each turn a course of twenty-four dishes, served in plate, most of it gilt; these dishes were received by a Gentleman in the same order they were brought, and placed upon the table, while the Lady *Taster* gave to each of the guard a mouthful to eat, of the particular dish he had brought, for fear of any poison" (New Shaks Soc publications, pt. 1 series vi. No. 1, appendix ii. p. lxxvii.)

309. Lines 39-41:

Italy my power this night,

Passing these flats, are taken by the tide;

Those Lincoln Washes have deuor'd them.

This catastrophe really happened to King John himself, and is thus narrated by Holinshed: "Thus the countrie being wasted on each hand, the king hasted forward till he came to Wellestreue sands, where passing the washes he lost a great part of his armie, with horses and carriages, so that it was iudged to be a punishment appointed by God, that the spoile which had beene gotten and taken out of churches, abbeyes, and other religious houses, should perish, and be lost by such means together with the spoiles. Yet the king himselfe, and a few other, escaped the violence of the waters, by following a good guide" (vol. ii. p. 335). It was the stream of the Welland which caused the disaster. The spot is still known as King's Corner.

ACT V. SCENE 7.

310. Line 16: *Leaves them INVISIBLE*—Hammer's very plausible emendation is *invisible*. But may not *invisible* be here used adverbially, meaning that death, having preyed upon the body, passed unperceived (*invisible*) to attack the mind? But it is only fair to say that *invisible* is certainly in accordance with the first two lines of this speech (lines 13, 14). Stevens suggests *invisibile*.

311. Lines 21, 22:

I am the eggnet to this pite, fatal swan,

Who chants a doleful hymn to his own death.

Shakespeare is rather fond of alluding to the poetical fancy of the dying swan suddenly disclosing a capacity for singing. Compare *Othello*, v. 2. 247, 248:

I will play the swan;

And die in music.

And *Merchant of Venice*, III. 2. 44, 45:

Then, if he lose, he makes a *swan-like* end,

Fading in music.

312. Line 35: *Poison'd,—ill fate; see I, forsook, east off*. Another instance of the dramatic use of the line with a defective syllable; the hiatus being supplied by the painful breathing of the dying king.

313. Line 42: *I beg cold comfort*.—A play upon words. For another instance of the use by Shakespeare of *cold comfort*, in the same sense of "poor comfort," as we use the phrase, see *Taming of Shrew*, iv. 1. 32, 34: "or shall I complain on thee to our mistress, whose hand, she being now at hand, thou shalt soon feel, to thy *cold comfort*." For a worse instance of quibbling on a death-bed, compare the dying speech of John of Gamit, Richard II. ii. 1. 73-83.

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318. Line
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314. Line 52: *The TACKLE of my heart is crack'd and bow'd.* Compare Coriolanus, iv. 5. 66-68:

Thou hast a grim appearance, and thy face
Bears a command to 't; though thy *tackle's* torn,
Thou show'st a noble vessel.

315. Line 58: *And MODULE of confounded voydally.*—See Richard II., note 218. *Module* is really the same word as *model*; in this passage and in All's Well, iv. 3. 114: "this counterfeit *module*" the Folio adopts this spelling; in all other passages the word is spelt *model*. Many editors print *model* here; but as the later lexicographers recognize *module* as a separate form of the word probably because it comes to us direct from Latin *moduleus*; while *model* comes from the same source, but through the French *modèle*—we have adhered to the spelling of the Folio.

316. Line 60: *H'ere HEAVEN He knows.*—Probably *heaven* was substituted for *God* by the editors of F. 1 in obedience to the statute of James I. forbidding the use of the name of God on the stage.

317. Line 65: [*King John dies.*—King John did not die at Swinestead Abbey. Lingard's summary of the conflicting accounts of his death is as follows: "With a heavy heart" (in consequence of the catastrophe that occurred to him in the Wash,—see note 309) "he proceeded to the Cistercian convent of Swineshead, where fatigue, or anxiety, or poison, or a surfeit (for all these causes are mentioned), threw him into a dangerous fever. He set out, however, in the morning; but was obliged to exchange his horse for a litter, and was conveyed with difficulty to the castle of Sleaford. There he passed the night, and dictated a letter to the new pope Honorius III., recommending in the most earnest terms the interest of his children to the protection of that pontiff. The next day conducted him to the castle of Newark; where, sensible of his approaching end, he sent for a confessor, appointed his eldest son Henry to succeed him, and executed a short will, by which he left the disposal of his property to the discretion of certain trustees, and his body to be buried at Worcester, near the shrine of St. Wulstan. He expired three days later, in the forty-ninth year of his age, and the seventeenth of his reign" (vol. ii. p. 371). Holinshed says that he stayed "one night at the castle of Laford, and on the next day with great paine, caused himselfe to be caried vnto Newark" (vol. ii. p. 336). It would seem quite unnecessary to discuss the fact here that Shakespeare makes John's death follow so soon on that of Arthur, and that he slips over some fourteen years containing most important events, including the granting of Magna Charta. Shakespeare was writing a play and not a history; he did what all poets have done and must do, he defied chronology.

318. Line 88: *Our eyes well SINKED to our defence.*—In F. 1 *sinked* is elided; so very careful is F. 1 as to the elision of the vowel in the final *ed*, that we always hesitate

to go against it; but, as the metre here distinctly requires a trisyllable, we must conclude the elision was made in error.

319. Lines 99, 100:

*At Worcester must his body be interr'd;
For so he will'd it.*

Holinshed gives the following account of the funeral: "The men of warre that serued vnder his ensignes, being for the more part hired souldiers and strangers, came together, and marching forth with his bodie, each man with his armour on his backe, in warlike order, conueied it vnto Worcester, where he was pompeously buried in the cathedrall church before the high altar, not for that he had so appointed (as some write) but because it was thought to be a place of most suretie for the lords and other of his freends there to assemble, and to take order in their businesse now after his deceasse. And because he was somewhat fat and corpulent, his bowels were taken out of his bodie, and buried at Croxton abbeye, a house of monks of the order called Pramonstratenses in Staffordshire, the abbat of which house was his physician" (vol. ii. p. 336). The remains of John are said to have been discovered under the pavement of the choir in 1597; and the edgry of the king which formed the original cover of the stone coffin in which the remains were found, may still be seen on his tomb in Worcester Cathedral.

320. Line 108:

I have a kind soul that would give you thanks.

Ff. omit *you*, added by Rowe. The Cambridge Edition suggests: "would, *faun* give thanks"

321. Lines 110, 111:

*O, let us pay the time but needful now,
Since it hath been beforehand with our griefs.*

This is rather an enigmatical sentence. It seems to mean: "Let us not pay the present time though it includes the death of our king—the tribute of more sorrow than is needful; for at the same time it has anticipated us in removing the main cause of our grief, namely, the invasion of a foreign foe and the alliance with that foe of part of our own forces." The explanation is liable to the obvious criticism, "What all that?"; but, considering the context, it is something like what the speaker probably would have said, had he wished to be explicit.

322. Line 118: *If England to itself do rest but true*—Compare III. Henry VI. iv. 1. 46:

England is safe if true within itself.

Shakespeare took the idea of the last speech from the old play, which ends thus:

Let England live but true within it self,
And all the world can neuer wrong her State

If Englands Peeres and people ioyne in one,
Nor Pope, nor France, nor Spaine can doo them wrong

—Troublesome Raigne, p. 78.

WORDS OCCURRING ONLY IN KING JOHN.

NOTE.—The addition of sub. adj. verb, adv. in brackets immediately after a word indicates that the word is used as a substantive, adjective, verb, or adverb, only in the passage or passages cited.

NOTE.—The compound words marked with an asterisk (*) are printed in F. 1 as *two* separate words.

	Act	Sc.	Line		Act	Sc.	Line		Act	Sc.	Line		Act	Sc.	Line
Abortives	iii.	4	158	Deep-sworn	iii.	1	231	*Mersey-freckling	iv.	1	121	Stabborn-hard	iv.	1	67
Absey	i.	1	196	Disallow	i.	1	10	Metropol.	v.	2	72	Supernal	ii.	1	112
Adjunct ¹ (adj.)	iii.	3	57	Disabited	ii.	1	220	Misheard	iii.	1	4	Threatener	v.	1	49
Adulterates (verb)	iii.	1	56	Displeas'd	iv.	1	31	Misspoke	iii.	1	4	Toasting-iron	iv.	3	39
All-changing	ii.	1	582	Dominations	ii.	1	176	*Mother-queen	ii.	1	62	Twice-told	iii.	4	108
Aloft (prep.)	iv.	2	133	Down-trodden	ii.	1	241	*New-burned	iii.	1	278	Unattempted	ii.	1	591
Arch-heretic (sub)	iii.	1	192	*Dwelling-house	v.	7	3	New-enkindled	iv.	2	163	Unbeggotten ²	iv.	3	54
Artificer	iv.	2	201	Elbow-room	v.	7	28	Old-faced	ii.	1	259	Under-wrought	ii.	1	95
Badly	v.	3	2	Embound'd	iv.	3	137	Orderless	iii.	1	253	Undetermined	ii.	1	355
Banked	v.	2	101	Enlanguement	ii.	1	209	Outlook	v.	2	115	Unexpected	ii.	1	80
Bare-picked	iv.	3	148	Execommunicate ³	iii.	1	173	Outscold	v.	2	160	Unfenced	iv.	7	64
Bare-ribbed	v.	2	177	Exteriorly	iv.	2	257	Overstained	iii.	1	223	Unghodly	iii.	1	109
Basilisco-like	i.	1	244	Fair-play (adj.)	v.	1	67	Pale-visaged	v.	2	154	Unhail'd	v.	2	133
Beforehand	v.	7	111	Fantasied	iv.	2	144	Potents	ii.	1	358	Unighbourly	v.	2	39
Betain'd	iv.	3	24	Fast clos'd	ii.	1	417	Powerless	ii.	1	15	Unow'd	iv.	3	147
Bethump'd	ii.	1	493	Fleshly	iv.	2	245	*Precious-princely	iv.	3	40	Unpreivable	v.	7	18
Boisterously	iii.	4	136	Footsteps	i.	1	216	Prisonment	iii.	4	161	Unscratched	ii.	1	225
Boisterous rough	i.	7	75	Foreigners	iv.	2	172	Prodigiously	iii.	1	91	Untrimm'd	ii.	1	471
Brahler ⁴	v.	2	102	Forwear'd	ii.	1	233	Progress (verb)	v.	2	40	Unthread	v.	4	11
Braced	v.	2	169	Half-blown	iii.	1	54	Front-swelling	iv.	3	147	Unwaxed	ii.	1	253
Break-vow	ii.	1	569	Half-conquerd	v.	2	95	Puppy-dogs	ii.	1	440	Unwardly	v.	7	93
Brooded	iii.	3	52	Half-face	i.	1	92	Purpose-changer	ii.	1	507	Unsurprisingly	i.	1	13
Canker (adj.)	iii.	4	82	*Harsh-sounding	iv.	2	150	Riding-rods	i.	1	149	Valueless	iii.	1	101
Cincture	iv.	3	155	Heat (heated)	iv.	1	41	Roumlure	ii.	1	259	Vile-conclud'd	ii.	1	586
*Clock-setter	iii.	1	321	Heaven-moving	ii.	1	189	Scroyles	ii.	1	373	Vile-drawing	ii.	1	577
Cloddy	iii.	1	80	Honour-giving	i.	1	53	Shock (verb)	v.	7	117	Waft (partic.)	ii.	1	73
Clobber'd	v.	1	70	Husbandless	iii.	1	14	Sick-fallen	iv.	3	153	Water-walled	ii.	1	27
*Cold blooded	iii.	1	123	Ill-timed	ii.	1	197	Slightly	ii.	1	143	Well-born	ii.	1	278
Convicted	iii.	4	2	Incessantly	ii.	1	285	*Silver-bright	ii.	1	315	White-faced	ii.	1	23
Corruptibly	v.	7	2	holiest	v.	7	26	Silverly	v.	2	46	Widow-comfort	iii.	1	105
Covetousness ⁵	iv.	2	29	Inglorious	v.	1	65	Sin-conceiving	ii.	1	182	Widow-maker	v.	2	17
Cracker	ii.	1	117	Injurer	ii.	1	171	Sinewed	v.	7	88	Willful opposite	v.	2	124
Crumble	v.	7	31	Invasion	iv.	2	173	Skin-coat	ii.	1	139	Wily ⁷	iii.	4	64
Day wearied	v.	1	35	Invasive	v.	1	120	Soul-fearing	ii.	1	283	Woman-post	i.	1	218
Dearest-valued	iii.	1	343	Jeopardy	iii.	1	316	Souse	v.	2	150				
				Just-home	ii.	1	215	Sprightful	iv.	2	177				
				Legitimation	i.	1	248	*Stone-still	iv.	1	77				
				Longed-for	iv.	2	8	Strong-barred	ii.	1	370				

¹ Lucerne, 133; Som. Act. 5.
² Used as the name of a hood in Troilus and Cressida, v. 1, 99.
³ Used in its ordinary sense in A. Von Like II, iii. 5, 91, and twice elsewhere.

⁴ Lucerne, 179.
⁵ Som. Act. 8.
⁶ Som. Act. 8.
⁷ Som. Act. 61.

ORIGINAL EMENDATIONS ADOPTED.

Note
 86 ii. 1. 190. *And all for her*—FOR HER; a *plume upon her!*
 126 iii. 1. 110. *CRESEN SET*. So Fleay.
 148 iii. 1. 281. *By that thou swear'st against the thing thou swear'st by.*

Note
 188. iv. 1. 7. *USMANLY scruples*. So Gey.
 204. iv. 2. 42. *And more, more strong THAN less—so is my fear.*

ORIGINAL EMENDATION SUGGESTED.

Note 103. iii. 1. 21. *Lo, now! you see the issue of your peace.*

word is

ls.

Act Sec. Line
iv. 1 67
ii. 1 112
v. 1 49
iv. 3 99
iii. 4 108
ii. 1 50
iv. 3 54
ii. 1 95
ii. 1 355
ii. 1 80
v. 7 64
ii. 1 386
iii. 1 109
v. 2 133
v. 2 30
iv. 3 147
v. 7 48
ii. 1 225
ii. 1 471
v. 4 11
iii. 1 209
ii. 1 253
v. 7 63
i. 1 13
iii. 1 101
ii. 1 586
ii. 1 577
ii. 1 73
ii. 1 27
ii. 1 273
ii. 1 23
iii. 4 105
v. 2 17
v. 2 124
iii. 4 64
i. 1 213

in Rob. II.

186-80 is 117

MERCHANT OF VENICE.

NOTES AND INTRODUCTION

BY

F. A. MARSHALL.

DRAMATIS PERSONÆ

DUKE OF VENICE.
 PRINCE OF MOROCCO, } Suitors to Portia.
 PRINCE OF ARRAGON, }
 ANTONIO, a Merchant.
 BASSANIO, his kinsman and friend.
 SOLANIO, }
 SALARINO, } friends to Antonio and Bassanio.
 GRAFIANO, }
 LORENZO, in love with Jessica.
 SHYLOCK, a Jew.
 TUBAL, a Jew, his friend.
 LAUNCELOT GOBBO, a clown, servant to Shylock.
 OLD GOBBO, father to Launcelot.
 LEONARDO, servant to Bassanio.
 BALTHAZAR, }
 STEPHANO, } servants to Portia.
 Clerk of the Court.

 PORTIA, a rich heiress.
 NERISSA, her waiting-maid.
 JESSICA, daughter to Shylock.

Magnificoes of Venice, Officers of the Court of Justice, Gaoler, Servants,
 and other Attendants.

SCENE—Partly at Venice and partly at Belmont, the seat of Portia, on the mainland.

TIME OF ACTION (according to Daniel).

Day 1: Act I. Interval—say a week [? two weeks].
 Day 2: Act II. Scenes 1-7. Interval—one day.
 Day 3: Act II. Scenes 8, 9. Interval—bringing the
 time to within a fortnight of the maturity of the
 bond.

Day 4: Act III. Scene 1.—Interval—rather more
 than a fortnight.
 Day 5: Act III. Scenes 2-4.
 Day 6: Act III. Scene 5; Act IV.
 Day 7 and 8: Act V.

MERCHANT OF VENICE.

INTRODUCTION.

LITERARY HISTORY.

Two quarto editions of this play were published in the same year, 1600; the first of these, known as the Roberts Quarto (Q. 1), bears the following title:

"THE EXCELLENT | History of the Merchant of Venice. | With the extreme cruelty of *Shylocke* | the Jew towards the saide Merchant, in cut | *tiag a iust pound of his flesh.* And the obtaining of *Portia*, by the choyse of | *three Caskets.* | Written by W. Shakespeare. | Printed by J. Roberts, 1600."

The second quarto (Q. 2), known as the Heyes Quarto, has the following title-page:

"The most excellent | Historie of the Merchant of Venice. | With the extreme crueltie of *Shylocke* the lewe | towards the sayd Merchant, in cutting a iust pound | of his flesh: and the obtaining of *Portia* | by the choyse of three | chests. | *As it hath bene diuers times acted by the Lord | Chamberleine his Seruants.* | Written by William Shakespeare. At London, | Printed by J. R. for Thomas Heyes, | and are to be sold in Pauls Church-yard, at the | signe of the Greene Dragon. | 1600. | "

Some authorities, Johnson and Capell amongst the number, speak of the latter Quarto as being anterior to Q. 1. J. P. Kemble, who possessed a copy of each Quarto, has inscribed in his copy of the Roberts Quarto, "First edition." "Collated and perfect, J. P. K. 1798." The entry in the Stationers' Register (on July 22, 1598), of which Kemble gives an inaccurate copy, is as follows: "Entred for his copie vnder the handes of both the wardens, a booke of the Marchaunt of Venyce or otherwise called the Jewe of Venyce | Provided that yt bee not prynted by the said James Robertes or anye other whatsoever without lycence first had from the Right

honorable the lord Chamberlen . . . vj" (Arber's Transcript, iii. 122).

Dr. F. J. Furnivall, in his Forewords to the photo-lithographed reprint of Q. 1 (Shakespeare Quarto-Facsimiles, No. 7), agrees with this opinion as to the order of the two Quartos. He also makes a careful collation of various words and phrases in the two editions which go to prove that, in many passages, Q. 2 is a better guide to the reading of the text than Q. 1. It is evident that neither of these editions was printed from the other; but the Cambridge edd. seem to me to be entirely mistaken in assuming that they were both printed from the same MS. Setting aside many slight differences—all to the advantage of the Heyes Quarto (Q. 2)—it is quite clear from the text passage (i. 3. 64-66), given by Dr. Furnivall, that the second Quarto was printed not only from a different, but from a more accurate and carefully revised MS. than the Roberts Quarto. The reading of the latter (Q. 1) is:

Yet to supply the ripe wants of my friend
He breake a custome: *are you resolu'd*
How much he would haue?

In Heyes' Quarto (Q. 2) we have what is undoubtedly the better and the true reading, which makes Antonio (in place of the sentence italicized above) say, turning to Bassanio:

is hee yet possess'd
How much ye would?

I agree most heartily with Dr. Furnivall that the two Quartos were evidently printed from different transcripts of the original text, and that the Heyes Quarto (Q. 2) had the advantage of being taken from a copy which "more nearly represents the text revised by Shakespeare" (Forewords, p. iv).

MERCHANT OF VENICE.

Evidently the editors of the Folio, 1623 (F. 1), thought the same, for their edition of the play is a reprint of Q. 2. Indeed a little consideration will show us that it is very unlikely that the Roberts Quarto would be the more correct, for it is evident, from the entry in the Stationers' Register (see above), that Roberts had obtained his copy surreptitiously, and that a successful attempt was made to restrain him from publishing at once, and so injuring the acting right of the play, which then belonged to the Lord Chamberlain's company. Also it will be noted that, on the title-page of the Heyes Quarto *only*, appears the statement, "As it hath benee divers times acted by the Lord Chamberlaine his servants." It is certainly most probable that what advantage the author could give he would give, not to Roberts, but to Heyes; and that the latter would be allowed the benefit of any corrections or revisions that had been made in the text.

Two other Quarto editions were published. It is unnecessary to give the title-pages. The former (Q. 3) is dated 1637 and was printed "by M. P. for Laurence Hayes." The latter (Q. 4), dated 1652, was printed for William Lenke. Both are reprints of Q. 2.

With regard to the date of this play, it has been fixed by some as early as 1594, by others as late as 1598. It is clear, from the entry in the Stationers' Register we have given above, and from its being mentioned by Meres, that it could not have been written later than 1598. The fact that it is the last play mentioned by Meres among Shakespeare's comedies has been held by some to point to the fact that it was a recent play; but it would be very dangerous to found any theory upon the order in which the plays are mentioned by Meres, as in that case we should have to consider King John to be later than Henry IV. and Titus Andronicus to be later than both of them. In Henslowe's Diary under the date of 25th August, 1594 (p. 40), is recorded the first representation of "the Venesyon comodey." Some editors have thought that this play may have been Shakespeare's Merchant of Venice; and, in support of this theory, the entry in the Stationers' Register by Roberts in 1598, above

referred to, has been noted. Certainly Henslowe's spelling of some of the titles of the plays recorded in his Diary is very peculiar, and the titles themselves are somewhat vague. "The Venesyon comodey" was also represented on the 5th September, 1594, and on the 15th and 22nd of the same month. It seems to have been a popular play, and was played four times before the end of November in the same year. On the 10th February, 1595 (p. 48), we have an entry, "Rd at the Venesyan," probably referring to the same play. On the 25th of the same month we have another entry (p. 50), "Rd at the Venesyan comodey." On the 24th September, 1594, there is an entry (p. 41), "Rd at venesyon and the love of and Englishe lady" with the letters "w" indicating that it was a new play.¹ The same play is referred to on the 24th October, 1594, as "love of and Engleshe lady" (p. 43).

With regard to the question whether this "Venesyon comodey" may have been Shakespeare's play, it is perhaps worth noting that, during the season, there were several entries of a play called "the greasyon comodey" (p. 45); and on the 11th February, 1594, of a new piece called "the Frenshe Comodey" (p. 45). Neither of these latter plays has been identified, and it is quite possible that their real titles bore no closer resemblance to the one under which Henslowe entered them than The Merchant of Venice does to "the Venesyon Comodey." Before we reject the theory that this might have been Shakespeare's Merchant of Venice, we must remember that during this season, and only during this season, Shakespeare, and the Lord Chamberlain's Servants, to which company he belonged, were playing with the Lord Admiral's Servants at Henslowe's theatre; also that there was a reason for calling the play "the Venesyon comodey," if its original title was The Jew of Venice, because during this season "The Jew," that is Marlowe's Jew of Malta, was played very frequently.

Those who advocate the early date 1594 lay some stress upon the fact that in this year

¹ It is possible that two plays were played on this occasion, the Venetian Comedie and The Love of an English Lady, or may not there have been two performances of the company on the same day?

THE MERCHANT OF VENICE
 BY WILLIAM SHAKESPEARE
 WITH AN INTRODUCTION BY
 J. W. GARDNER
 LONDON
 THE MERCHANT OF VENICE
 BY WILLIAM SHAKESPEARE
 WITH AN INTRODUCTION BY
 J. W. GARDNER
 LONDON

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INTRODUCTION.

took place the execution, accompanied by the horrible barbarities customary in that age, of Roderigo Lopez, a Spanish doctor, who, in 1586, had been appointed physician to Queen Elizabeth. His accuser was a certain Don Antonio Perez, once a favourite secretary of Philip; a great scoundrel, whom Elizabeth and Lord Burghley both treated with proper contempt, but whom Essex encouraged. The principal evidence against Lopez was furnished by Ferreira and Louis, followers of Don Antonio, who, on the rack, made confessions implicating Lopez. It is to these instances of torture that Shakespeare probably refers (iii. 2. 24-27), rather than to the execution of Throckmorton or of Squires, the latter of which did not take place till 1598; the more so as Elizabeth was very reluctant to believe in the guilt of Lopez, and was very angry, at first, with Essex for bringing the accusation against him. Perhaps it would be going too far to accept the reference to Lopez, admitting it to be one, as a positive proof that the play was first produced in 1594. Nor is the coincidence of the chief accuser of Lopez and of Shylock's proposed victim both being named Antonio, interesting though it be, of much importance; but on this subject we may refer our readers to Mr. S. L. Lee's paper in the *Gentleman's Magazine*, February, 1880, which contains some very interesting information about Lopez. Mr. Lee has succeeded in showing that Shakespeare, most probably, was well acquainted with the story of the Jew Doctor and of his tragical fate; but it may be doubted whether he has been quite so successful in proving that Lopez was the original of Shylock. As far as the internal evidence is concerned, the style of this play certainly points to a date scarcely so early as 1594. However, it is very possible, as the Clarendon Press editors suggest, if the earlier date be the right one, that Shakespeare may have revised the play between that and 1598. On the whole, the date selected by Dr. Furnivall in his Forewords to the republication of the First Quarto, namely 1596, seems the most probable conjecture. One cannot be far wrong in placing this play after *Midsummer Night's Dream*, and before *Henry IV.*

Of the two stories, on which the plot of the play is founded, there is more than one version. Indeed, the bond story seems to have existed, in some form or other, in nearly every country. Originally it came from the East. It seems first to have made its appearance in Europe in *Dolopathos* or the King and the Seven Sages (a collection of Latin stories), about the end of the twelfth century, and was translated into French by Herbert in 1223. The earliest English version known is that in the *Cursor Mundi*, published at the end of the thirteenth century, on which a paper by Miss Toulmin Smith will be found in the *Transactions of the New Shakspeare Society* (1875, pp. 181-188). Other versions have been found in the *Gesta Romanorum*, in the Harleian MSS., and in other collections of tales. How many of these various versions Shakespeare may have seen or heard of is uncertain; but there can be very little doubt that the one, on which he founded this play, was *The Adventures of Giannetto*, from a collection of tales, called *Il Pecorone*, by Giovanni Fiorentino, Milano, 1558. We give a brief abstract of this story, in order that the many points of resemblance may be seen.

Giannetto, a young man, is left in charge of his godfather Ansaldo, who accepts the charge of him, and treats him as his own son. Giannetto wishes to join two of his friends in a mercantile expedition. Ansaldo provides him with a ship richly laden. On the voyage Giannetto gives his companions the slip, and puts into port at *Belmont*, where resides a very beautiful widow lady, who is ready to give her hand and fortune to a second husband, on conditions which it is not necessary to name. Giannetto fails on this his first visit, and, consequently, forfeits his ship and the whole of his cargo. He returns to Venice, and is, at first, ashamed to make his arrival known to Ansaldo; but the latter, having heard of his whereabouts, comes to him and embraces him, telling him not to let the loss of his ship and cargo trouble him. Giannetto soon goes upon another voyage, being again fitted out most generously by Ansaldo; he pays another visit to Belmont with the same result, and returns very sorrowful. But Ansaldo receives him in

MERCHANT OF VENICE.

the most affectionate manner; and soon, for the third time, provides him with a ship and valuable cargo, to obtain which, however, he has to borrow ten thousand ducats from a Jew, on the condition that, if they are not repaid on the feast of St. John in the next month of June, the Jew may take a pound of flesh from any part of his body he pleases. This time Giannetto succeeds in winning the lady, and they are married with every kind of rejoicing. In his happiness the young man forgets all about Ansaldo and the Jew's bond; till, one day, he sees a great crowd passing along the piazza with lighted torches in their hands, and some one tells him that they are going to make their oblation at the Church of St. John, that day being his festival. Giannetto instantly recollects all about the bond, and tells his wife the danger in which his friend stands; she bids him go to Venice as quickly as possible, and gives him a hundred thousand ducats to take with him. She herself, too, follows him, dressed as a lawyer, with two servants. She goes to Venice, and puts up at an inn, her servants describing her as a young lawyer from Bologna. Meanwhile the Jew has refused every offer of Giannetto up to a hundred thousand ducats, and insists upon his pound of flesh. The case is much talked about; the landlord of the inn mentions it to his guest, who says that it is a matter that can be easily answered. A proclamation is issued, that a famous lawyer is come from Bologna, skilled in deciding all difficult cases. Giannetto and the Jew both agree to refer the case to this lawyer. Madam Giannetto, like Portia, admits the legality of the Jew's bond, but urges him to take the offer of Giannetto, and release Ansaldo. The Jew sticks to his bond; and matters go so far that Ansaldo is stripped naked, and the Jew stands ready with his razor to execute the penalty. Giannetto is now in a terrible state of mind; when the lawyer bids him be quiet; and, just as the Jew is beginning to cut the flesh, he tells him that he may take neither more nor less than his bond, and that if he takes one drop of blood he will be put to death. Much wrangling ensues; and the Jew at last consents to take his own ten thousand ducats.

Madam Giannetto says he shall have nothing but his bond, "if not, I will order your bond to be protested and annulled. Every one present was greatly pleased; and deriding the Jew, said, He who laid traps for others is caught himself" (Hazlitt's *Shak.* Lib. vol. i. pt. i. p. 348). The Jew tears up his bond; Ansaldo is released; and Giannetto, delighted with the result, offers the lawyer a hundred thousand ducats. The lawyer bids him keep them, and carry them back to his lady, that she may not have the opportunity to say that he has squandered them away idly. A little scene of comedy takes place between Giannetto and the pretended lawyer, which ends in the latter asking for a ring; this Giannetto parts with very reluctantly, it having been a present from his wife. The lady hurries back to Belmont, where she is in time to receive Giannetto and Ansaldo in the most magnificent manner; but she is very cold to her husband. Giannetto seeks an interview with his wife as soon as possible, and she demands of him the ring. On his telling her to whom he has given it, she pretends to disbelieve the story, and accuses him of having given it to some lady at Venice. She teases him till he bursts into tears; when she embraces him, and in a fit of laughter tells him everything.

It will be seen from the above summary that the story contains nearly every incident of the play with the exception of the casket scene. Ansaldo is evidently the original of Antonio and Giannetto of Bassanio. Shakespeare does not seem to have borrowed any details from the other version of the bond story, except it be from the Ballad of Germitus; compare the thirteenth and fourteenth verses of the First Part (Percy's *Reliques* (edn. 1857), p. 107):

But we will make a merry jest, for to be talked long;
You shall make me a bond, quoth he, that shall be
long and strong;

And this shall be the forfeiture, of your owne fleshe
a pound.
If you agree, make you the bond, and here is a hundred crownes.

The incident of Shylock's whetting the knife may have been taken from the seventh verse of the Second Part (p. 108):

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INTRODUCTION.

The bloudie Jew now ready is *with abatted blood
in hand,*

To spoyle the bloud of innocent, by forfeit of his
bond.

Another work from which Shakespeare may have taken some hints, especially for the speeches of Shylock in the Trial Scene, is Silvayn's "Orator," a translation of which, from the original French by Anthony Munday, appeared in 1596. Declamation 95, in this work, has for its title, "Of a Jew, who would for his debt have a pound of the flesh of a Christian." It will be found printed at length in the Var. Ed. (vol. v. p. 163). But the points of resemblance between this oratorical exercise and Shylock's defence of his conduct are not very remarkable.

For the casket story Shakespeare seems to have been indebted mainly, if not entirely, to a story in the Gesta Romanorum, in which a princess, after undergoing various adventures, is subjected by the emperor, whose son she is about to marry, to the following test: "he (the emperor) caused three vessels to be brought forth; the first was made of pure gold, well beset with precious stones without, and within full of dead men's bones, and thereupon was engraven this posie: *Whoso chooseth me, shall find that he deserveth.* The second vessel was made of fine silver, filled with earth and worms, the superscription was thus, *Whoso chooseth me, shall find that his nature desireth.* The third vessel was made of lead, full within of precious stones, and thereupon was insculpt this posie, *Whoso chooseth me, shall find that God hath disposed for him?*" (Swan's Gesta Romanorum, vol. i. Introduction, pp. xciv, xcv).¹ After a few moral reflections the maiden chooses the right casket, namely, the leaden one.

As to the question whether Shakespeare borrowed anything in the case of The Merchant of Venice from an old play or not, there is no direct evidence as to the existence of any such play, unless the entries in Henslowe's Diary be considered to refer to an older comedy on the

same subject. Stephen Gosson in the Schoole of Abuse, 1579 (fol. 226) speaks of a play "representing the greedinesse of worldly chasers, and bloody mindes of Usurers." This passage has been supposed to refer to a play containing both the story of the caskets and that of the bond; but the description can hardly be said to be conclusive. The imitation of act v. scene 1, to be found in Wily Beguiled (see Note 322) may have some bearing upon the date of the play. Wily Beguiled was first printed in 1606, though, probably, it was acted before that date; but there is little doubt that it followed Shakespeare's play, and did not precede it.

To Marlowe's Jew of Malta Shakespeare was but little indebted for any ideas in this play. Those who have attempted to trace so-called *parallel passages* in the two plays, have furnished the best proof that Shakespeare owed nothing to the older dramatist, except, perhaps, the useful example of the sort of Jew he ought *not* to draw. In a curious rambling appendix, which Waldron tacked on to his edition of Ben Jonson's Sad Shepherd (London, 1783), the editor gives (at pp. 209, 210) a number of passages with the object of "shewing that Shakespeare had Barabas constantly in his mind while he was writing the character of Shylock;" but the parallel passages he quotes bear no real resemblance to one another, except in one case. (See note 97.) The conceptions of the two characters are entirely different, and are worked out in the most opposite manners.

STAGE HISTORY.

Unless we admit that the Venetian Comedy in Henslowe's Diary, already referred to, was Shakespeare's Merchant of Venice, we have no contemporary record of its performance other than the statement on the title-page of Heyes's Quarto (Q. 2), that it "hath bene diuer times acted by the Lord Chamberlaine his Seruants." Barhage is supposed to have played Shylock. There is no mention of this comedy in Pepys, nor does it appear to have been one of those plays of Shakespeare's which were revived, with more or less success, after the restoration. Downes, speaking of Doggett,

¹ See Heritage's edn. of the Gesta, printed for the Early English Text Society, 1879 (pp. 299-301). The translation, given above from Swan, does not differ substantially from that of the early English texts.

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mentions, among the comic characters that he performed, the Jew of Venice; but this was in a version of Shakespeare's play by George Granville Marquis of Lansdowne, in which the noble author took considerable liberties with the original; thinking himself justified, no doubt, by a proper sense of his own superiority to Shakespeare, as expressed in the prologue. This generous and successful attempt to rescue an insignificant work from oblivion was produced at Lincoln's Inn Fields, 1701; the cast included Betterton as Bassanio; Doggett as Shylock; Verbruggen as Antonio; Booth as Gratiano; and Mrs. Bracegirdle as Portia. The author was kind enough to save the critics the trouble of estimating the value of this work. The prologue is supposed to be spoken by the ghosts of Shakespeare and Dryden. The former says:

These scenes in their rough native dress were mine,
But now *improv'd*, with nobler lustre shine;
The first rude sketches Shakspeare's pencil drew,
But all the shining parts *stroke* are new.
This play, ye critics, shall your fury stand,
Adorn'd and rescu'd by a *faithless hand*.

—Genest, vol. ii. p. 245.

The chief object of the adapter seems to have been to sink the character of Shylock, and to give greater importance to that of Bassanio. Wherever the noble mutilator laid hands upon Shakespeare's text he managed to spoil it. The scene between Portia and Nerissa seems to have offended his delicate taste; so, among other conscientious attempts to refine and elevate the dialogue, he introduced the following:—Portia, speaking of the possibility of her being forced to marry her Dutch suitor, says: "*La Signora Gatta!* oh hideous! what a sound will that be in the month of an Italian" (Genest, vol. ii. p. 243). In act ii. he introduced a grand entertainment at Bassanio's, and the masque of Pelens and Thetis, which the noble lord "writ all himself," a very namby-pamby production. One point of stage management here is worth noting. Shylock is made to sit at a table by himself, and drinks to his money as his only mistress. In act iii. portions of many of the scenes of the original are taken and jumbled up together. One notable omission is the scene between Shy-

lock and Tubal. In act iv. changes are introduced in order to make the character of Bassanio more important; for instance, "he offers Shylock the whole of his own body instead of the single pound of flesh due from Antonio; and, lastly, draws his sword (a likely circumstance in a court of justice) to defend his friend" (Genest, vol. ii. p. 244). For any poetic merit which this mutilation of Shakespeare possesses, it might have remained unnoticed. But there is no doubt that the comic view of Shylock's character, which held its own on the stage for so many years, was owing chiefly to this miserable deformation and corruption of Shakespeare's play, which for forty years was accepted, both by actors and the public, as the only acting version of *The Merchant of Venice*.

On the 14th February, 1741, Shakespeare's *Merchant of Venice* was revived at Drury Lane Theatre, owing to the happy persistency of Charles Macklin. It was performed some twenty-one times, and not the least happy result of this revival was that Lord Lansdowne's *Jew of Venice* was consigned to oblivion. This revival of Shakespeare's delightful comedy, which had probably never been acted for over one hundred years, is one of the most important events in theatrical annals. For it was not only one of the most decisive blows struck at those impudent manglers and defilers of our great poet, who for years did their best to bring his work into contempt, but it was the first sign of a revival of the natural style in acting, and no doubt laid the foundation for the great success of Garrick which followed some ten years after.

It is not so easy to arrive at a clear idea of what Macklin's Shylock was; but that he was not the comic buffoon, that Lansdowne and Doggett between them made him, we may safely say. Indeed, from one sentence in Davies' *Dramatic Miscellanies* we get a glimpse of what Macklin did to show the better side of Shylock's character: "In the third act, we have a scene, restored to the stage by the superior taste of Charles Macklin, to whom indeed we owe the play as it now stands, in which the Jew's private calamities make some tender impressions on the audience." (Davies' *Dramatic Miscellanies*, vol. ii. pp. 393, 394).

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Macklin's biology. Indeed, heighten character death of appeared avaricious with dig from Po

The actor poet by I in this according the Jew acemacy (see note and the rated, M taken a occasion Bassanio elard N ably stro was as g had prop triumph after fifty Venice v Covent C benefit o Portia. on the 1 Shylock. this, at i attempte Shuter, 1 1776. Ma in the ch his daugh June, 17 ance as S to have g the chara however, performa that he l

INTRODUCTION.

Macklin did not fully enter into the psychology of Shylock as Edmund Kean did. Indeed he gave full force to, if he did not heighten, the more repulsive features of the character. But, for the first time since the death of his creator, Shakespeare's Shylock appeared on the stage; for the first time the avenging but persecuted Jew was represented with dignity. Macklin's performance drew from Pope the well-known couplet:

This is the Jew
That Shakespear's drew.

The actor also earned the praise of the great poet by his attention to the details of his dress in this part. He wore a red hat, such as, according to some authorities, was worn by the Jews in Venice, for which attention to accuracy in costume Pope justly praised him (see note 68). In spite of its surprising merit, and the audacious reform which it inaugurated, Macklin's Shylock never seems to have taken a great hold upon the town. On this occasion Quin played Antonio and Millward Bassanio; Mrs. Clive Portia; and Mrs. Pritchard Nerissa. Altogether it was a remarkably strong cast; and the success of the play was as great a surprise almost to those who had prophesied its complete failure, as was the triumph of Edmund Kean in the same character fifty-three years later. The Merchant of Venice was presented for the first time at Covent Garden on 13th March, 1744, for the benefit of Mrs. Clive, who acted the part of Portia. Ten years later, at the same theatre, on the 13th October, 1754, Sheridan played Shylock, and Mrs. Wollington Portia. After this, at intervals, various actors seem to have attempted the character; among them were Stunter, King, and Yates. On the 13th April, 1776, Macklin reappeared at Covent Garden in the character of Shylock for the benefit of his daughter, who played Portia. On the 11th June, 1777, Henderson made his first appearance as Shylock at the Haymarket, and seems to have given an entirely different reading of the character to that of Macklin. The latter, however, complimented him heartily on his performance; and when Henderson regretted that he had not had the advantage of seeing

him in the character, Macklin replied, "Sir, it is not necessary to tell me that; I knew you had not, or you would have played it very differently" (Genest, vol. v, p. 535).

On the 29th September, 1775, a young lady was announced for the part of Portia—her first appearance. This was no less a person than Mrs. Siddons, who had been engaged by Garrick on the strength of a friend's commendation. On the 22d January, 1781, John Kemble appeared for the first time, at Drury Lane, in the character of Shylock. He never seems to have made any great success in the part. Indeed, for his own benefit, 6th April, 1786, he played the part of Bassanio, surrendering Shylock to King. Harley, Elliston, Young, and Stephen Kemble all appeared, at intervals, in this play, and all more or less failed to give any renewed vitality to the character of Shylock; till, on the memorable 26th January, 1814, to a house barely half full, Edmund Kean made his first appearance in London. We read of the sensation which was made when this little insignificant-looking man, his threadbare clothes dripping with rain, came into the dressing-room, and took out from his shabby bundle a black wig. Such a reckless dying in the face of all tradition shocked the old conventional actors, and made them more certain than ever of the newcomer's failure. It appears that, from the time of Burbage downwards, no Shylock, not even Macklin, had ventured to discard the red wig. The large nose which Jews used to wear upon the stage Shylock was allowed to dispense with, but never the red wig. What a triumph Kean obtained is well known; and those who wish to realize the excitement that thrilled the comparatively few persons who happened to be present on that occasion, may read a most vivid description of the début of one who was probably the greatest genius ever seen on the stage, in Mr. Hawkins's *Life of Edmund Kean* (vol. i, pp. 124-132). Kean repeated the character many times; it was always a favourite of his; and it is worth noting that, in 1823, Liston played Lancelot Gobbo. On May 13, 1823, Macready made his first appearance in this character, for his benefit at Covent Garden, with Charles Kemble as Bassanio, one of the best representatives

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that character ever had. Macready does not seem to have made any great success in Shylock.

Before closing the stage history of this, one of the most popular of Shakespeare's comedies, we may be allowed to notice the beautiful production of this play at the Prince of Wales Theatre under Mr. Bancroft's management, and the very successful revival at the Lyceum; on both of which occasions Portia was represented by Miss Ellen Terry with a freshness and truth to nature which have rarely, if ever, been equalled. Never was the delightful comedy of the character more charmingly realized. Miss Terry's Portia may be classed among the few almost perfect representations of Shakespeare's heroines that the present generation has seen.

CRITICAL REMARKS.

The Merchant of Venice, one of the most popular of Shakespeare's plays, whether in the study or on the stage, may be called the first of his great comedies; for a comedy it is, in spite of the tragic interest which centres round Shylock and Antonio. We should have expected to find it called on the title-page, in the old edition, a tragi-comedy, that curious composite title which is made to embrace so many plays of the Elizabethan period, varying very much in the degrees of tragedy and comedy which they contain. On the title-page of all the Quartos it is termed "the excellent" or "the most excellent history of the Merchant of Venice;" but at the head of the page it is called "the comical history," and in the Folio it is ranked among the comedies. It is a matter for congratulation that Shakespeare never adopted that composite title tragi-comedy, which certainly suggests a piece neither one thing nor the other, and is very often found attached to a dramatic work that has no dignity or pathos in its tragedy, and no humour or wit in its comedy. In all Shakespeare's comedies there is a strong element of serious interest. In fact without that element comedy, in the highest sense, can scarcely exist. We may call The Merchant of Venice the first of Shakespeare's *great* comedies; for it would be absurd to compare with it, in point of merit,

Love's Labour's Lost, the Comedy of Errors or the Taming of the Shrew.

The plot of the play consists, as has been said, of two distinct stories which are very skilfully blended together. In the one, the story of the caskets, Bassanio and Portia are the hero and the heroine. In the story of the Jew and his bond, Shylock and Antonio are the principal characters. The two sets of characters are very naturally brought together through the loan, which Antonio borrows from Shylock for the purpose of supplying Bassanio with the means to carry on his courtship of Portia.

It is doubtful whether Shakespeare had any particular purpose in writing this delightful play. If he had, it was probably to protest against the incharitableness with which the Jews were still treated in his day. Although Queen Elizabeth found in Catholics and Dissenters sufficient fuel for her religious bonfires, the Jews were still the victims of great social injustice in England. In other countries (in Spain, for instance) they were vigorously persecuted. It is a curious fact, that about ten or twelve years before Shakespeare's Merchant of Venice was produced, viz. in 1584, a play (The Three Ladies of London) was printed which, apparently, was popular in those days, and had among its *dramatis personæ* Gerontus, a Jew, who is represented as possessing nearly every virtue, and is introduced in a trial scene, in which his generous forbearance is brought strongly into contrast with the meanness and turpitude of his Christian creditor (Doddsley, vol. vi. pp. 355-358).

But if Shakespeare's object was to plead for the exercise of more toleration and charity towards the Jews on the part of the Christians, he was far too wise to represent Shylock as the possessor of every virtue. He knew very well that with a popular audience, to which his plays appealed, such a character would gain but little sympathy. Accordingly, while he yielded to popular prejudice by representing Shylock as avaricious and vindictive—but not such a monster of abandoned cruelty as Marlowe's Barabas—at the same time he invests the greedy usurer with the dignity of a passionate pride in his race; and he puts into

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his mouth such powerful arguments, and such eloquent pleas against the social injustice of which he is the victim, that the spectators of *The Merchant of Venice* ought to have gone away in a spirit much more likely to make them treat Jews with a moderate amount of Christian charity, than if Shakespeare had represented Shylock as a phenomenon of noble unselfishness like *Gerontus*. I have pointed out instances (see notes 80, 210) where, just as Shylock is beginning to exhibit some noble feeling, he is made to harp upon his avarice lest it should seem that the dramatist was about to make too strong an appeal for sympathy in the Jew's favour.

Shylock, unlike Marlowe's *Barabas*, has no mean selfishness in his character. He loves his money, not for the pleasures it can purchase for him, nor with that narrow-minded vanity in the sense of possession which the mere miser feels; but rather because it is the evidence of his own thrift and industry, the substantial witness, in one respect at least, to his superiority over the Christians who despise and persecute him. The insults, which Antonio has publicly inflicted on him, are felt by him not so much as directed against himself, personally, as against his tribe, and the sacred nation to which he belongs. Shylock would never have been guilty of betraying the interests of his fellow-countrymen for his own selfish ends, as *Barabas* cynically declares that he would do. (*Jew of Malta*, act i. Marlowe's Works, p. 148.) Nor could he ever be capable of those low vulgar crimes of which *Barabas* boasts. Shylock loves his *Jessica* with no ignoble love, although he feels bitterly her desertion of him and her renunciation of the old faith. He could never have conceived such a cowardly and cruel murder as *Barabas* plans against his daughter. In short, Shylock is the creation of a man with large-hearted human sympathies, and of a skilful dramatist; *Barabas* is the work of one who was devoid of any sympathetic qualities, of a powerful but gloomy poet, whose dramatic talent was extremely limited.

Nothing in this play shows more clearly the progress which Shakespeare had made in his art, than the character of *Portia*. Hitherto

he has not given us, in his comedies at least, any female characters that could be said to possess much individuality: the heroines of his earlier comedies are all of a commonplace type; and except, perhaps, in the case of *Julia* (*Two Gentlemen of Verona*), do not excite our sympathy to any remarkable degree. We have certainly seen, in *Juliet* and *Constance*, two of Shakespeare's most interesting heroines; though *Juliet* is incomparably the finer creation of the two. But in the case of both those characters the nature of the play does not admit of the introduction of the element of comedy. *Portia*, however, is a worthy predecessor of *Beatrice* and *Rosalind*; full of spirit, and of that happy playfulness which it is the privilege of innocence to possess, even where innocence is not accompanied by ignorance of the world and of the evil therein. *Portia*, no more than *Beatrice* and *Rosalind*, is afraid of alluding to some things by name which, in our more prudish times, are spoken of by ladies only with the aid of some laboured periphrasis, and accompanied by blushes which, sometimes, may be suspected of being scarcely less laboured. In the case of *Portia* it would seem as if the very restrictions, imposed upon her by her father's will, instigated her to allow herself more liberty of speech and action than we should expect in an unmarried woman even of that day. But, however free *Portia* may be in her speech, and however much the independence of her actions may shock conventionality by the deplorable disregard for chaperons and propriety which it evinces, we must not fall into the error of thinking that Shakespeare intended the *Lady of Belmont* to be any relation, however distant, of those extremely free-minded heroines for whom some of his contemporaries showed such a partiality. *Portia* may joke with *Nerissa* about her lovers, and with her husband about the doctor who had obtained her ring; but there is no more of the wanton in her, perhaps less, than in those very mealy-mouthed young ladies who prate, at such length, about their virtue in dramas of more modern times, *e.g.* in the tragedies of the eighteenth century. When *Portia* sees her way to helping her husband's friend in his

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dire necessity, she does not deign to consider what the Mrs. Grundy of that time would say. She dons her mannish dress, and wears the lawyer's gown, without stopping to question the propriety of such a step. She assumes all those "Woman's Rights," to which some of the sex lay claim, without any preliminary speechifying, and without the least abatement of all those feminine charms which unregenerate man most loves in woman. When one considers the fearlessness and promptitude of action which Portia displays, one cannot help thinking that, if her father's absurd legacy of the caskets had resulted in the choice of an unregenerate husband, Portia would not have found it difficult to set aside the parental injunction in spirit, if not in the letter. At any rate we may safely prophesy that an unacceptable husband would not have had it all his own way.

The next most important character to Shylock and Portia is Antonio; a character evidently suggested, as I have already said, by the Ansaldo of the old novel. Nothing can exceed his unselfishness, his loyalty and friendship, his gentle patience in suffering, his beautiful equanimity in calamity. Misfortune after misfortune wrings from him no hasty expression; and the imminence of a most horrible death cannot shake his courage with the slightest breath of fear. Even against Shylock, the "faithless Jew," whose usury he was never tired of denouncing, whose national pride he never scrupled to wound, and whose person even he was so ungenerous as to insult,—against the man whom he had taken some pains to make his bitter foe,—even against him, when he finds himself in his power, he does not seem to feel any anger or malice. Nothing could illustrate more forcibly the intolerance which is ever the danger of a dominant faith,—more especially when that faith rests upon the consciousness that it is accompanied by the very best of works,—than the character of Antonio, as Shakespeare has drawn him. To every one else he is the model of a true gentleman and a perfect Christian; but to Shylock he is rude,

contemptuous, morally cruel, and sometimes, one is tempted to say, even mean. Shakespeare might have put into the mouth of Shylock the most high-flown sentiments of chivalrous generosity; he might have multiplied in him such acts of almost reckless self-sacrifice as those attributed to Gerontus in *The Three Ladies of London* (see above); but he would not have so cunningly won over the sympathies of the audience to the side of Shylock, in spite of his abominable avarice and relentless cruelty, as he does by making his persecutor a character whom everyone must respect and whom most men would love. In addition to this he contrasts the physical temperance and moral dignity of Shylock with the thoughtless prodigality of Bassanio, and the petty taunting wit of Gratiano. The latter character seems to have some reminiscence of Mercurio in it, and a little foreshadowing of Benedick. He is a laughing philosopher; a thorough worldling, without the robust cynicism of Mercurio, or the half-affected misogyny of Benedick. He is a slight but clever piece of characterization; a capital foil, no less to the serious benevolence of Antonio, than to the dignified malice of Shylock. Bassanio has not so much individuality as we should expect in the man whom such a woman as Portia chose for her husband. Perhaps she chose by the eye rather than by the mind. But still there is a frankness about Bassanio, a warm-hearted loyalty towards his friend, which make one feel that at heart he was a good fellow. The character, dramatically speaking, is dwarfed by the side of Portia and Shylock; but, as a means of displaying the art of graceful love-making, an art which seems almost to have perished on our stage, it is a part well worth the study of those who aspire to the position of *jeune premier*.

The minor characters of *The Merchant of Venice* all show an advance in the art of characterization; they all help to give to the play that attractiveness in the eyes of an audience which, let us hope, it will long continue to possess.

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¹ *In good*
² *Agony*
³ *Ventur*
 this sense



Gra. Fare ye well awhile:
I'll end my exhortation after dinner.—(ACT I. 103, 104.)

MERCHANT OF VENICE.

ACT I.

SCENE I. Venice. A street.

Enter ANTONIO, SALARINO, and SOLANIO.

Ant. In sooth,¹ I know not why I am so sad;

It wearies me; you say it wearies you;
But how I caught it, found it, or came by it,
What stuff 't is made of, whereof it is born,
I am to learn;

And such a want-wit sadness makes of me,
That I have much ado to know myself.

Salar. Your mind is tossing on the ocean;
There, where your argosies² with portly sail,—
Like signiors and rich burghers on the flood,
Or, as it were, the pageants of the sea,—
Do overpeer the petty traffickers,
That curtsey to them, do them reverence,
As they fly by them with their woven wings.

Solan. Believe me, sir, had I such venture³
forth,

The better part of my affections would
Be with my hopes abroad. I should be still⁴
Plucking the grass, to know where sits the
wind;

Peering in maps for ports, and piers, and
roads;⁵

And every object that might make me fear
Misfortune to my ventures, out of doubt
Would make me sad.

Salar. My wind, cooling my broth,
Would blow me to an ague, when I thought
What harm a wind too great might do at sea.
I should not see the sandy hour-glass run,
But I should think of shallows and of flats;
And see my wealthy Andrew⁶ dock'd in sand,
Vailing⁷ her high-top lower than her ribs,
To kiss her burial. [Should I go to church,
And see the holy edifice of stone,
And not bethink me straight of dangerous
rocks,

¹ *In sooth*, in truth.

² *Argosies*, large merchant ships.

³ *Venture*, commercial risk. The word is still used in this sense.

⁴ *Still*, constantly.

⁵ *Roads*, anchorages.

⁶ *Andrew*, the name of the ship.

⁷ *Vailing*, lowering.

Which touching but my gentle vessel's side,
Would scatter all her spices on the stream;
Enrobe the roaring waters with my silks; 31
And, in a word, but even now worth this,
And now worth nothing! 32] Shall I have the
thought

To think on this; and shall I lack the thought,
That such a thing bechanc'd would make me
sad!

But tell not me; I know Antonio
Is sad to think upon his merchandise. 40

Ant. Believe me, no; I thank my fortune
for it,

My ventures are not in one bottom¹ trusted,
Nor to one place; nor is my whole estate
Upon² the fortune of this present year:
Therefore my merchandise makes me not sad.

Salar. Why, then you are in love.

Ant. In love! Fie, fie!

Salar. Not in love neither! Then let's say
you're sad,

Because you are not merry; and 'twere as
easy

For you to laugh, and leap, and say you're
merry,

Cause you're not sad. Now, by two-headed
Jamus, 50

Nature hath fram'd strange fellows in her
time;

Some that will evermore peep through their
eyes,

And laugh, like parrots, at a bag-piper;
And other of such vinegar aspect,

That they'll not show their teeth in way of
smile,

Though Nestor swear the jest be laughable.

Salar. Here comes Bassanio, your most
noble kinsman,

Gratiano, and Lorenzo. Fare ye well:
We leave you now with better company.

Salar. I would have stay'd till I had made
you merry, 60

If worthier friends had not prevented³ me.

Ant. Your worth is very dear in my re-
gard.

I take it, your own business calls on you,
And you embrace th' occasion to depart.

¹ In one bottom, i. e. in one ship.

² Upon, i. e. dependent upon.

³ Prevented, anticipated.

Enter BASSANIO, LORENZO, and GRATIANO.

Salar. Good morrow, my good lords. 65

Bass. Good signiors both, when shall we
laugh! say, when!

You grow exceeding strange;⁴ must it be so!

Salar. We'll make our leisures to attend on
yours. [*Exeunt Salarino and Salanio.*]

Lor. My Lord Bassanio, since you've found
Antonio,

We too will leave you; but, at dinner-time, 70

I pray you, have in mind where we must
meet.

Bass. I will not fail you.

Grat. You look not well, Signior Antonio;
You have too much respect upon⁵ the world;

They lose it that do buy it with much care;
Believe me, you are marvellously chang'd.

Ant. I hold the world but as the world,
Gratiano;

A stage, where every man must play a part,
And mine a sad one.

Grat. Let me play the fool;⁶
With mirth and laughter let old wrinkles
come; 80

And let my liver rather heat with wine
Than my heart cool with mortifying groans.

Why should a man, whose blood is warm
within,

Sit like his grandsire cut in alabaster?
Sleep when he wakes! and creep into the
jamdice

By being peevish? I tell thee what, An-
tonio,

I love thee, and it is my love that speaks,
There are a sort of men, whose visages

Do cream and mantle like a standing pond;
And do⁷ a wilful stillness⁸ entertain,⁹ 10

With purpose to be dress'd in an opinion¹⁰
Of wisdom, gravity, profound conceit;¹¹

As who¹² should say, "I am Sir Oracle,
And when I ope my lips, let no dog bark!"

O my Antonio, I do know of these,

⁴ Exceeding strange, i. e. quite strangers.

⁵ Respect upon, regard for.

⁶ Play the fool, i. e. the part of the fool.

⁷ And do, i. e. and who do.

⁸ Wilful stillness, obstinate silence.

⁹ Entertain, keep. ¹⁰ Opinion, i. e. reputation.

¹¹ Profound conceit, deep thought.

¹² As who—as if my one

That therefore only are reputed wise
For saying nothing; when, I'm very sure,
If they should speak, would¹ almost damn
those ears,
Which, hearing them, would call their bro-
thers fools.
I'll tell thee more of this another time: 100
But fish not, with this melancholy bait,
For this fool² gudgeon, this opinion.—
Come, good Lorenzo.—Fare ye well awhile:
I'll end my exhortation after dinner.

Loc. Well, we will leave you, then, till
dinner-time:

I must be one of these same dumb wise men,
For Gratiano never lets me speak.

Grat. Well, keep me company but two years
more,

Thou shalt not know the sound of thine own
tongue.

Ant. Farewell: I'll grow a talker for this
gear.³ 110

Grat. Thanks, i' faith; for silence is only
commendable

In a neat's tongue⁴ dried, and a maid not
vendible. [*Exeunt Gratiano and Lorenzo.*]

Ant. Is that any thing now?

Bass. Gratiano speaks an infinite deal of
nothing, more than any man in all Venice.
His reasons are as two grains of wheat hid in
two bushels of chaff; you shall seek all day
ere you find them; and when you have them,
they are not worth the search.

Ant. Well; tell me now, what lady is the
same

To whom you swore a secret pilgrimage, 120
That you to-day promis'd to tell me of?

Bass. 'Tis not unknown to you, Antonio,
How much I have disabled⁵ mine estate,
By something⁶ showing a more swelling port⁷
Than my faint means would grant contin-
uance:

Nor do I now make moan to be abridg'd⁸

¹ Would, i. e. they would.

² Fool, used here as an adjective.

³ For this gear, a colloquial expression—"for this occa-
sion," "for this business."

⁴ Neat's tongue—ox-tongue; or, perhaps, calf's tongue.

⁵ Disabled, as we say, "crippled."

⁶ Something—something.

⁷ Swelling port, ostentatious mode of living

⁸ Make moan to be abridg'd, complain that I am cur-
tailed.

From such a noble rate; but my chief care
Is, to come fairly⁹ off from the great debts,
Wherein my time, something too prodigal,
Hath left me gag'd.¹⁰ To you, Antonio, 130
I owe the most, in money and in love;
And from your love I have a warranty
T' unburden all my plots and purposes
How to get clear of all the debts I owe.

Ant. I pray you, good Bassanio, let me
know it;

And if it stand, as you yourself still do,
Within the eye of honour,¹¹ be assur'd
My purse, my person, my extremest means,
Lie all unlock'd to your occasions.

Bass. In my school-days, when I had lost
one shaft, 140

I shot his fellow of the selfsame flight¹²
The selfsame way, with more advised watch,
To find the other forth; adventuring both,
I oft found both: I urge this childhood proof,¹³
Because what follows is pure innocence.

I owe you much; and, like a wilful youth,
That which I owe is lost: but if you please
To shoot another arrow that self¹⁴ way
Which you did shoot the first, I do not doubt,
As I will watch the aim, or¹⁵ to find both,
Or bring your latter hazard back again, 150
And thankfully rest debtor for the first.

Ant. You know me well; and herein spend
but time

To wind about my love with circumstance;¹⁶
And out of doubt you do me now more wrong
In making question of my uttermost,¹⁷
Than if you had made waste of all I have:
Then do but say to me what I should do,
That in your knowledge may by me be done,
And I am prest¹⁸ unto it: therefore, speak.

Bass. In Belmont is a lady richly left;¹⁹ 160
And she is fair, and, fairer than that word,
Of wondrous virtues: sometime²⁰ from her eyes

⁹ Fairly, honourably. ¹⁰ Gag'd, pledged.

¹¹ Within the eye of honour, i. e. within the scope of
what is honourable.

¹² Of the selfsame flight, i. e. of the same range.

¹³ This childhood proof, i. e. this childish experiment, or,
perhaps, illustration.

¹⁴ Self—self-same. ¹⁵ Or—either.

¹⁶ Circumstance, circumlocution

¹⁷ Of my uttermost, i. e. of my willingness to aid you to
the utmost. ¹⁸ Prest, ready

¹⁹ Richly left, i. e. that has inherited a large fortune.

²⁰ Sometime, formerly.

I did receive fair speechless messages: 161
Her name is Portia; nothing undervalu'd¹
To Cato's daughter, Brutus' Portia;
Nor is the wide world ignorant of her worth;
For the four winds blow in from every coast
Renowned suitors; and her sunny locks
Hang on her temples like a golden tresser: 170
Which makes her seat of Belmont Colchos'
strand,

And many Jasons come in quest of her.
O my Antonio, had I but the means
To hold a rival place with one of them,
I have a mind presages me such thrift,²
That I should questionless be fortunate.

Ant. Thou know'st that all my fortunes are
at sea;

Neither have I money, nor commodity³
To raise a present sum; therefore, go forth;
Try what my credit can in Venice do: 180
That shall be rack'd, even to the uttermost.
To furnish thee to Belmont, to fair Portia.
Go, presently⁴ inquire, and so will I,
Where money is; and I no question make,
To have it of my trust, or for my sake.

[*Exeunt.*]

SCENE II. Belmont. A room in Portia's house.

Enter PORTIA and NERISSA.

Por. By my troth, Nerissa, my little body
is weary of this great world.

Ner. You would be, sweet madam, if your
miseries were in the same abundance as your
good fortunes are: and yet, for aught I see,
they are as sick that surfeit with too much,
as they that starve with nothing. It is no
mean happiness, therefore, to be seated in the
mean: superfluity comes sooner by⁵ white
lins; but competency lives longer. 190

Por. Good sentences,⁶ and well pronounced.

Ner. They would be better, if well followed.

Por. If to do were as easy as to know what
were good to do, chapels had been churches,
and poor men's cottages princes' palaces. It
is a good divine that follows his own instruc-
tions: I can easier teach twenty what were
good to be done, than be one of the twenty to

follow mine own teaching. [The brain may
devise laws for the blood; but a hot temper
leaps o'er a cold decree: such a hare is madness
the youth, to skip o'er the meshes of good
counsel the cripple.] But this reasoning⁷ is
not in the fashion to choose me a husband:—
O me, the word "choose!" I may neither
choose whom I would, nor refuse whom I dis-
like; so is the will of a living daughter enb'd
by the will of a dead father.—Is it not hard,
Nerissa, that I cannot choose one, nor refuse
none? 200

Ner. Your father was ever virtuous; and
holy men, at their death, have good inspira-
tions: therefore, the lottery, that he hath
devised in these three chests of gold, silver,
and lead,—whereof who chooses his meaning
chooses you,—will, no doubt, never be chosen
by any rightly, but one who⁸ you shall rightly
love. But what warmth is there in your
affection towards any of these princely suitors
that are already come?

Por. I pray thee, over-name them;⁹ and as
thou namest them, I will describe them; and,
according to my description, level at my affec-
tion. 210

Ner. First, there is the Neapolitan prince.

Por. Ay, that's a colt indeed, for he doth
nothing but talk of his horse; and he makes
it a great appropriation to his own good parts,
that he can shoe him himself. [I am much
afraid my lady his mother play'd false with a
smith.]

Ner. Then is there the County Palatine. 220

Por. He doth nothing but frown; as who
should say, "An you will not have me, choose;"
he hears merry tales, and smiles not: I fear
he will prove the weeping philosopher when
he grows old, being so full of unmannerly
surliness in his youth. I had rather be married
to a Death's-head with a bone in his mouth
than to either of these;—God defend me from
these two!

Ner. How say you by¹⁰ the French lord,
Monsieur Le Bon? 230

¹ Reasoning, conversation.

² Not refuse none, i. e. nor refuse any.

³ What, whom.

⁴ Over-name them, i. e. name them one by one.

⁵ By, concerning, with reference to.

¹ *Value*, inferior in value.

² *Thrift*, success.

³ *Commodity*, merchandise.

⁴ *Presently*, instantly.

⁵ *Comes*, by, i. e. gets.

⁶ *Sentences*, maxims.

Por. God made him, and therefore let him pass for a man. In truth, I know it is a sin to be a mocker; but, he!—why, he hath a horse better than the Neapolitan's; a better bad habit of frowning than the Count Palatine; he is every man in no man; if a throstle sing, he falls straight a-capering; he will fence with his own shadow: if I should marry him, I should marry twenty husbands. If he would

despise me, I would forgive him; for if he love me to madness, I shall never requite him.

Ner. What say you, then, to Falconbridge, the young baron of England? 72

Por. You know I say nothing to him; for he understands not me, nor I him; he hath neither Latin, French, nor Italian; and you will come into the court and swear that I have a poor pennyworth in the English. He is a



Por. Is it not hard, Nerissa, that I cannot choose one, nor refuse none?—(Act I. 2. 28.)

proper man's picture; but, alas, who can converse with a dumb-show? How oddly he is suited! I think he bought his doublet in Italy, his round hose in France, his bonnet in Germany, and his behaviour every where. 82

[*Ner.* What think you of the Scottish lord, his neighbour?

Por. That he hath a neighborly clarity in him; for he borrowed a box of the ear of the Englishman, and swore he would pay him

again when he was able; I think the Frenchman became his surety, and sealed under for another.²]

Ner. How like you the young German, the Duke of Saxony's nephew? 91

Por. Very vilely³ in the morning, when he is sober; and most vilely in the afternoon, when he is drunk; when he is best, he is a little worse than a man; and when he is worst, he is little better than a beast. An the worst

¹ *Proper*, handsome.

² *For another*, i.e. for another box of the ear. ³ *Vilely*, ill.

fall that ever fell, I hope I shall make shift to go without him.

Ner. If he should offer to choose, and choose the right casket, you should refuse¹ to perform your father's will, if you should refuse to accept him. 102

Por. Therefore, for fear of the worst, I pray thee, set a deep glass of Rhenish wine on the contrary² casket; for, if the devil be within, and that temptation without, I know he will choose it. I will do anything, Nerissa, ere I will be married to a sponge.

Ner. You need not fear, lady, the having any of these lords: they have acquainted me with their determinations; which is, indeed, to return to their home, and to trouble you with no more suit, unless you may be won by some other sort³ than your father's imposition,⁴ depending on the caskets. 115

Por. If I live to be as old as Silylla,⁵ I will die as chaste as Diana, unless I be obtained by the manner of my father's will. I am glad this parcel of wooers are so reasonable; for there is not one among them but I dote on his very absence; and I pray God grant them a fair departure. 122

Ner. Do you not remember, lady, in your father's time, a Venetian, a scholar and a soldier, that came hither in company of the Marquis of Montferat?

Por. Yes, yes, it was Bassanio: as I think, so was he called.

Ner. True, madam; he, of all the men that ever my foolish eyes looked upon, was the best deserving a fair lady. 131

Por. I remember him well; and I remember him worthy of thy praise.

Enter a Servant.

How now! what news!

Serv. The four strangers seek for you, madam, to take their leave; and there is a forerunner come from a fifth, the Prince of Morocco; who brings word, the prince his master will be here to-night. 139

¹ You should refuse, i. e. you would refuse

² Contrary, wrong. ³ Sort. See note 62

⁴ Your father's imposition, i. e. the conditions imposed by your father.

⁵ Silylla, i. e. the Cumean Siblyl.

Por. If I could bid the fifth welcome with so good heart as I can bid the other four farewell, I should be glad of his approach; if he have the condition⁶ of a saint and the complexion of a devil, I had rather he should shrive me than wive me.

Come, Nerissa.—Sirrah, go before.—
Whiles we shut the gate upon one wooer,
another knocks at the door. [*Exeunt.*]

SCENE III. Venice. A public place.

Enter BASSANIO and SHYLOCK.

Shy. Three thousand ducats,⁷—well.

Bass. Ay, sir, for three months.

Shy. For three months,—well.

Bass. For the which, as I told you, Antonio shall be bound.

Shy. Antonio shall become bound,—well.

Bass. May you stead me?⁸ will you pleasure me! shall I know your answer?

Shy. Three thousand ducats for three months, and Antonio bound. 10

Bass. Your answer to that.

Shy. Antonio is a good man.⁹

Bass. Have you heard any imputation to the contrary?

Shy. Ho, no, no, no, no;—my meaning, in saying he is a good man, is to have you understand me, that he is sufficient. Yet his means are in supposition;¹⁰ he hath an argosy bound to Tripolis, another to the Indies; I understand, moreover, upon the Rialto, he hath a third at Mexico, a fourth for England,—and other ventures he hath squandered¹¹ abroad. But ships are but boards, sailors but men; there he land-rats and water-rats, land-thieves and water-thieves,—I mean pirates; and then there is the peril of waters, winds, and rocks. The man is, notwithstanding, sufficient:—three thousand ducats:—I think I may take his bond. 28

Bass. Be assured you may.

⁶ Condition, disposition.

⁷ Ducats, coins worth about five shillings each

⁸ May you stead me? can you help me?

⁹ A good man a man of substance.

¹⁰ In supposition, doubtful.

¹¹ Squandered, scattered about

Shy. I will be assured I may; and, that I may be assured, I will bethink me. May I speak with Antonio? 32

Boss. If it please you to dine with us.

Shy. Yes, to smell pork; to eat of the habitation which your prophet the Nazarite conjured the devil into. I will buy with you, sell with you, talk with you, walk with you, and so following; but I will not eat with you, drink with you, nor pray with you. What news on the Rialto?—Who is he comes here?

Enter ANTONIO.

Boss. This is Signior Antonio. 41

Shy. [*aside*] How like a fawning publican he looks!

I hate him for¹ he is a Christian;
But more, for that, in low simplicity,
He lends out money gratis, and brings down
The rate of usance here with us in Venice.
If I can catch him once upon the hip,
I will feed fat the ancient grudge I bear him.
He hates our sacred nation; and he rails,
Even there where merchants most do congreg-
gate, 50

On me, my bargains, and my well-won thrift,²
Which he calls interest. Cursed be my tribe,
If I forgive him!

Boss. Shylock, do you hear?

Shy. I am debating of my present store;
And, by the near guess of my memory,
I cannot instantly raise up the gross³
Of full three thousand ducats. What of that?
Tabal, a wealthy Hebrew of my tribe,
Will furnish me. But soft! how many months
Do you desire?—Rest you fair,⁴ good signior;

[*To Antonio.*]

Your worship was the last man in our months.

Ant. Shylock, albeit I neither lend nor borrow, 62

By taking nor by giving of excess,⁵
Yet, to supply the ripe wants⁶ of my friend,
I'll break a custom. — [*To Bassanio*] Is he yet possess'd,⁷

How much we would!

¹ Fair, because.

² Thrift—profit.

³ The gross, the entire sum.

⁴ Rest you fair, a mode of salutation—may your fortune be fair.

⁵ Excess, interest.

⁶ Ripe wants, wants that must be supplied at once.

⁷ Possess'd, informed.

Shy. Ay, ay, three thousand ducats.

Ant. And for three months.

Shy. I had forgot,—three months, you told me so.

Well, then, your bond; and let me see,—but hear you;

Methought you said you neither lend nor borrow 70

Upon advantage.

Ant. I do never use it.

Shy. When Jacob graz'd his uncle Laban's sheep,—

This Jacob from our holy Abraham was
(As his wise mother wrought in his behalf)

The third possessor; ay, he was the third,—

Ant. And what of him? did he take interest?

Shy. No, not take interest; not, as you would say,

Directly interest; mark what Jacob did.
When Laban and himself were compromis'd⁸
That all the earnings⁹ which were streak'd and pie'd

Should fall as Jacob's hire, [the ewes, being rank,

In end of autumn turned to the rams;
And when the work of generation was
Between these woolly breeders in the act,]

The skilful shepherd peel'd me certain wands,
And, in the doing of the deed of kind,¹⁰

He stuck them up before the fulsome¹¹ ewes,
Who, then conceiving, did in eaning time¹²

Fall¹³ parti-colour'd lambs, and those were Jacob's. 80

This was a way to thrive, and he was blest;
And thrift is blessing, if men steal it not.

Ant. This was a venture, sir, that Jacob serv'd for;

A thing not in his power to bring to pass,
But sway'd and fashion'd by the hand of heaven.

Was this inserted¹⁴ to make interest good?

Or is your gold and silver ewes and rams?

Shy. I cannot tell; I make it breed as fast:—
But note me, signior.

⁸ Were compromis'd, had agreed together.

⁹ Earnings, lambs just born.

¹⁰ Kind, nature.

¹¹ Fulsome, lusty.

¹² Eaning time, the time for bringing forth.

¹³ Fall—let fall; as we say, drop.

¹⁴ Inserted, i. e. in Scripture.

Ant. [*Turning away from Shylock to Bassanio*] Mark you this, Bassanio:
The devil can cite Scripture for his purpose.
An evil soul, producing holy witness, 100
Is like a villain with a smiling cheek;
A goodly apple rotten at the heart;
O, what a goodly outside falsehood¹ hath!

Shy. Three thousand ducats,—'t is a good round sum.

Three months from twelv— then, let me see;
the rate—

Ant. Well, Shylock, shall we be beholding to you?

Shy. Signior Antonio, many a time and oft,
In the Rialto, you have rated² me
About my moneys and my usuries;³ 109
Still have I borne it with a patient shrug;
For sufferance is the badge of all our tribe;⁴



Shy. Shall I bend low, and in a bondman's key,
With bated breath and whispering humbleness,
Say this? — Act I. 3. 121 (28.)

You call me misbeliever, cut-throat dog, 112
And spit upon my Jewish gaberdine,
And all for use of that which is mine own.
Well, then, it now appears you need my help:
Go to, then; you come to me, and you say,
"Shylock, we would have moneys;"²— you say so;
You, that did void your rheum upon my beard,
And foot me as you spurn a stranger cur
Over your threshold: moneys is your suit 120

¹ *Falschheit*, dishonesty

² *Rated*, reproached, abused

³ *Usuries*, interest

⁴ *Tribe*, race

What should I say to you? Should I not say,
"Hath a dog money? is it possible
A cur can lend three thousand ducats?" or
Shall I bend low, and in a bondman's key,
With bated breath and whispering humbleness,
Say this,—

"Fair sir, you spit on me on Wednesday last;
You spurn'd me such a day; another time
You call'd me dog; and for these courtesies
I'll lend you thus much moneys!" 130

Ant. I am as like to call thee so again,

To spit on thee again, to spurn thee too. 112
 If thou wilt lend this money, lend it not
 As to thy friend—for when did friendship take
 A sacred¹ for barren metal of his friend?—
 I'll lend it rather to thine enemy.
 What if he break? thou mayst with better face
 Exact the penalty.

Shy. Why, look you, how you storm!
 I would befriends with you, and have your bond;
 Forget the shames that you have stain'd
 With—

Supply you present wants, and take no debt
 Of usance² for my moneys,
 And you'll not hear me; this is kind I offer.

Bass. This were kindness.

Shy. This kindness will I show:
 Go with me to a notary, seal me there
 Your single bond;³ and, in a merry sport,
 If you repay me not on such a day,
 In such a place, such sum or sums as are
 Express'd in the condition,⁴ let the forfeit
 Be nominated for an equal⁵ pound
 Of your fair flesh, to be cut off and taken
 In what part of your body please me.

Ant. Content, in faith; I'll seal to such a bond,
 And say there is much kindness in the Jew.

Bass. You shall not seal to such a bond for me;
 I'll rather dwell⁶ in my necessity.

Ant. Why, fear not, man; I will not forfeit it;
 Within these two months, that's a month before

This bond expires, I do expect to see
 Of three three times the value of this bond.

Shy. O father Abraham, what these Christians are,
 Whose own hard dealing teaches them suspect
 The thoughts of others!—Pray you, tell me this;
 If he should break his day, what should I gain
 By the exaction of the forfeiture?
 A pound of man's flesh taken from a man
 Is not so estimable, profitable neither,
 As flesh of muttons, beefs,⁷ or goats. I say,
 To buy his favour, I extend⁸ this friendship:
 If he will take it, so; if not, 'tis lien;
 And, for my love⁹ I pray you wrong me not.

Ant. Yes, Shylock, I will seal unto this bond.

Shy. Then meet me forthwith at the
 notary's,
 Give him direction for this merry bond;

Ant. I will go and purse the ducats straight;
 See to my house, left in the fearful¹⁰ guard
 Of an unthrifty knave; and presently
 I will be with you.

Ant. He thee, gentle Jew.
 [Exit Shylock.]

This Hebrew will turn Christian; he grows kind.
Bass. I like not fair terms and a villain's
 mind.

Ant. Come on; in this there can be no disuay;
 My ships come home a month before the day.

[Exit Bass.]

[Exit Ant.]

ACT II.

[SCENE I. Belmont. A room in Portia's house.]

Flourish of Cornets. Enter the PRINCE OF MORRICE and his Train: PORTIA, NERISSA, and other of her Attendants.

Mor. Mislike me not for my complexion,
 The shadow'd livery of the burnish'd sun,

Bass. *i.e.* money bred from money—interest
If he break, i.e. break his day, fail to repay the loan
 the day stipulated.

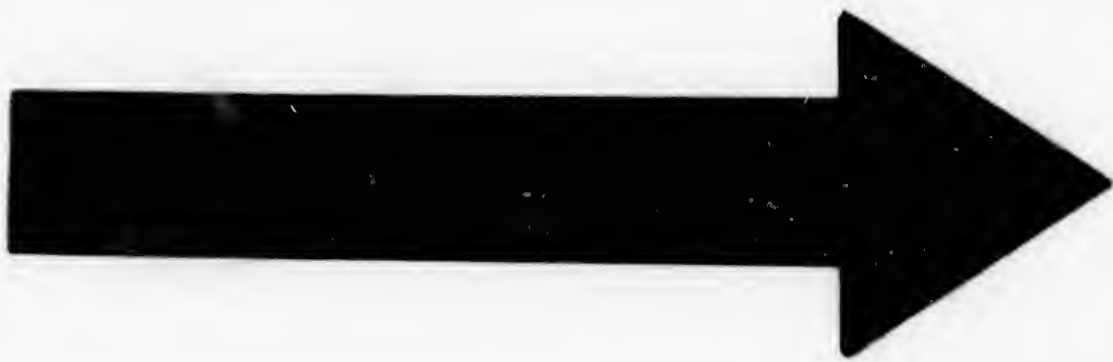
Doll, a small coin worth half a farthing
No debt of usance—not one penny of interest

Your single bond, i.e. your own notes or hand (without
 any surety or backer). ⁶ *Condition,* agreement

Equal—equivalent. ⁷ *Dwell,* continue.

To whom I am a neighbour and near bred.
 Bring me the fairest creature northward born,
 Where Phoebus' fire scarce thaws the icicles,
 And let us make incision for your love,
 To prove whose blood is reddest, his or mine.
 I tell thee, lady, this aspect of mine
 Hath fear'd¹¹ the valiant; by my love, I swear
 The best-regarded¹² virgins of our climate
 Have lov'd it too: I would not change this hue,
 Except to steal your thoughts, my gentle queen.

⁸ *Beefs,* oxen ¹⁰ *Extend,* proffer
¹¹ *For my love,* for my love's sake.
¹² *Fearful,* which inspires fear or anxiety, on account of
 that guarded ¹³ *Fear'd,* frightened.
¹⁴ *Best-regarded,* most highly esteemed



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Por. In terms of choice I am not solely led
By nice¹ direction of a maiden's eyes; 11
Besides, the lottery of my destiny
Bars me the right of voluntary choosing;
But, if my father had not scanted² me,
And hedg'd me by his wit,³ to yield myself
His wife who wins me by that means I told
you,
Yourself, renowned prince, then stood as fair
As any comer I have look'd on; yet 21
For my affection.

Mo. Even for that I thank you;
Therefore, I pray you, lead me to the caskets,
To try my fortune. By this scimitar,
That slew the Sophy,⁴ and a Persian prince
That won three fields of Sultan Solyman,
I would outstare the sternest eyes that look,
Outbrave the heart most daring on the earth,
Pluck the young sucking culs from the she-
bear, 29

Yea, mock the lion when he roars for prey,
To win thee, lady. But, alas the while!
If Hercules and Lichas play at dice
Which is⁵ the better man, the greater throw
May turn by fortune from the weaker hand;
So is Alcides⁶ beaten by his page;
And so may I, blind Fortune leading me,
Miss that which one unworthier may attain,
And die with grieving.

Por. You must take your chance;
And either not attempt to choose at all,
Or swear before you choose, if you choose
wrong, 30
Never to speak to lady afterward
In way of marriage: therefore be advis'd.

Mo. Nor will not.⁷ Come, bring me unto
my chance.

Por. First, forward to the temple; after
dinner

Your hazard shall be made.

Mo. Good fortune then!
To make me blest or curs'd!st among men.
[*Cornets, and exeunt.*]

¹ Nice, fastidious. ² Scanted, limited.

³ Wit, wisdom, foresight.

⁴ The Sophy, i. e. the Shah of Persia.

⁵ Which is, i. e. to decide which is.

⁶ Alcides, Hercules.

⁷ Be advis'd, be deliberate, do not be rash.

⁸ Nor will not, i. e. I will not speak to anybody, &c.

SCENE II. Venice. A street.

Enter LAUNCELOT.

Laun. Certainly my conscience will save
me to run from this Jew my master. The
fiend is at mine elbow, and tempts me, saying
to me, "Gobbo, Lanneclot Gobbo, good
Lanneclot," or "good Gobbo," or "good
Lanneclot Gobbo, use your legs, take the
start, run away." My conscience says, "No;
take heed, honest Lanneclot; take heed,
honest Gobbo," or, as aforesaid, "honest
Lanneclot Gobbo; do not run; scorn running
with thy heels." Well, the most courageous
fiend bids me pack;⁹ "Fie!"¹⁰ says the fiend;
"away!" says the fiend; "for the heavens,
rouse up a brave mind," says the fiend, "and
run." Well, my conscience, hanging about
the neck of my heart, says very wisely to me,
"My honest friend Lanneclot, being an honest
man's son,—or rather an honest woman's
son:—for, indeed, my father did something
snack, something grow to,¹¹—he had a kind of
taste;—well, my conscience says, "Lanneclot,
budge not." "Budge," says the fiend. "Budge
not," says my conscience. Conscience, say I,
you counsel well; fiend, say I, you counsel
well; to be ruled by my conscience, I should
stay with the Jew my master, who—God bless
the mark!—is a kind of devil; and, to run
away from the Jew, I should be ruled by the
fiend, who, saving your reverence, is the devil
himself. Certainly the Jew is the very devil
incarnation;¹² and, in my conscience, my con-
science is but a kind of hard conscience, to
offer to counsel me to stay with the Jew.
The fiend gives the more friendly counsel; I
will run, fiend; my heels are at your com-
mandment; I will run. 31

Enter Old Gobbo, with a basket.

Gob. Master young man, you, I pray you,
which is the way to master Jew's!

Laun. [*Aside*] O heavens, this is my true-
begotten father! who, being more than sand

⁹ Bids me pack, bids me be off.

¹⁰ Fie! (Italian) go on!

¹¹ Grow to, i. e. taste; the burnt milk.

¹² Incarnation, i. e. incarnation.

blind, high-gravel-blind, knows me not:— I will try confusions¹ with him.

Gob. Master young gentleman, I pray you, which is the way to master Jew's? 11

Loun. Turn up on your right hand at the next turning, but, at the next turning of all, on your left; marry,² at the very next turning, turn of no hand, but turn down indirectly to the Jew's house.

Gob. By God's sotties,³ 't will be a hard way to hit. Can you tell me whether one Launcelot, that dwells with him, dwell with him or no? 19

Loun. Talk you of young Master Launcelot?— [*Aside*] Mark me now: now will I raise the waters.— Talk you of young Master Launcelot?

Gob. No master, sir, but a poor man's son:



Loun. Turn up on your right hand at the next turning, but, at the next turning of all, on your left.—(Act II, Scene 2.)

his father, though I say it, is an honest exceeding poor man, and, God be thanked, well to live.⁴ 55

Loun. Well, let his father be what 'a will, we talk of young Master Launcelot.

Gob. Your worship's friend, and Launcelot, sir.

Loun. But, I pray you, *ergo*, old man, *ergo*, I beseech you, talk you of young Master Launcelot? 60

Gob. Of Launcelot, an 't please your mastership.

Loun. *Ergo*, Master Launcelot. Talk not of Master Launcelot, father; for the young gentleman—according to Fates and Destinies, and such odd sayings, the Sisters Three, and such branches of learning—is, indeed, deceased; or, as you would say in plain terms, gone to heaven.

Gob. Marry, God forbid! the boy was the very staff of my age, my very prop. 70

Loun. [*Aside*] Do I look like a cudgel or a hovel-post,⁵ a staff or a prop?—Do you not know me, father?

Gob. Alack the day, I know you not, young

¹ *Confusions*, a blunder for *conclusions*.

² *Marry*, a corruption of *Mary*—by our Lady.

³ *God's sotties*, i.e. God's saints.

⁴ *Well to live*, prosperous.

⁵ *Hovel-post*, i.e. a prop to support a shed.

gentleman: but, I pray you, tell me, is my boy—God rest his soul!—alive or dead? 75

Laua. Do you not know me, father?

Gob. Alack, sir, I am sand-blind; I know you not.

Laua. Nay, indeed, if you had your eyes, you might fail of the knowing me: it is a wise father that knows his own child. Well, old man, I will tell you news of your son: give me your blessing [*kneels, with his back to Gobbo*]; truth will come to light; murder cannot be hid long,—a man's son may; but, in the end, truth will out.

Gob. Pray you, sir, stand up: I am sure you are not Launcelot, my boy.

Laua. Pray you, let's have no more fooling about it, but give me your blessing: I am Launcelot, your boy that was, your son that is, your child that shall be. 91

Gob. I cannot think you are my son.

Laua. I know not what I shall think of that: but I am Launcelot, the Jew's man; and I am sure Margery your wife is my mother.

Gob. Her name is Margery, indeed: I'll be sworn, if thou be Launcelot, thou art mine own flesh and blood. [*Taking hold of Lauauncelot's back hair*] Lord worshipp'd might he be! what a beard hast thou got! thou hast got more hair on thy chin than Dobbin my fill-horse¹ has on his tail. 101

Laua. [*Rising*] It should seem, then, that Dobbin's tail grows backward; I am sure he had more hair of his tail than I have of my face when I last saw him.

Gob. Lord, how art thou changed! How dost thou and thy master agree? I have brought him a present. How gree² you now?

Laua. Well, well: but, for mine own part, as I have set up my rest to run away, so I will not rest till I have run some ground. My master's a very Jew: give him a present! give him a halter; I am famished in his service; you may tell every finger I have with my ribs. Father, I am glad you are come; give me your present to one Master Bassanio, who, indeed, gives rare new liveries: if I serve not him, I will run as far as God has

any ground. O rare fortune! here comes the man: to him, father; for I am a Jew, if I serve the Jew any longer. 120

Enter BASSANIO, with LEONARDO and other Followers.

Bass. You may do so;—but let it be so lasted, that supper be ready at the furthest by five of the clock. See these letters delivered; put the liveries to making; and desire Gratiano to come anon³ to my lodging. [*Exit a Servant.*]

Laua. To him, father.

Gob. God bless your worship!

Bass. Gramercy:⁴ wouldst thou aught with me?

Gob. Here's my son, sir, a poor boy,— 129

Laua. Not a poor boy, sir, but the rich Jew's man; that would, sir,—as my father shall specify,—

Gob. He hath a great infection,⁵ sir, as one would say, to serve,—

Laua. Indeed, the short and the long is, I serve the Jew, and have a desire,—as my father shall specify. 137

Gob. His master and he—saying your worship's reverence—are scarce cater-cousins,⁶—

Laua. To be brief, the very truth is, that the Jew having done me wrong, doth cause me,—as my father, being, I hope, an old man: shall frutify⁷ unto you,—

Gob. I have here a dish of ð ves that I would bestow upon your worship; and my suit is,—

Laua. In very brief, the suit is impertinent to myself, as your worship shall know by this honest old man: and, though I say it, though old man, yet, poor man, my father. 149

Bass. One speak for both.—What would you?

Laua. Serve you, sir.

Gob. That's the very defect of the matter, sir.

Bass. I know thee well:⁸ thou hast obtain'd thy suit:

Shylock thy master speaks with me this day, And hath preferr'd⁹ thee—¹⁰ it be preferment

¹ Anon, immediately.

² Gramercy, i.e. *grand merci* (French) = "much thanks."

³ Infectious, i.e. blunder for affection.

⁴ Cater-cousins, good friends.

⁵ Frutify, a blunder for *fortify* = confirm.

⁶ Preferr'd, "recommended for promotion."

¹ Fill-horse, shaft-horse.

² Gree, agree.

To leave a rich Jew's service, to become
The follower of so poor a gentleman.

Leon. The old proverb is very well parted
between my master Shylock and you, sir: you
have the grace of God, sir, and he hath enough.

Bass. Thou speak'st it well.—Go, father, with
thy son.— 161

Take leave of thy old master, and inquire
My lodging out.—Give him a livery

[*To his Followers.*

More guarded¹ than his fellows': see it done.

Leon. Father, in.—I cannot get a service,
no:—I have ne'er a tongue in my head.—Well
[*looking on his palm*], if any man in Italy have
a fairer table,² which doth offer to swear upon
a book.—I shall have good fortune!—Go
to, here's a simple line of life! here's a small
trifle of wives! alas, fifteen wives is nothing!
eleven³ widows and nine maids is a simple
coming-in for one man; and then to scape
drowning thrice, and to be in peril of my life
with the edge of a feather-bed,—here are
simple scapes! Well, if Fortune be a woman,
she's a good wench for this gear.⁴—Father,
come; I'll take my leave of the Jew in the
winking of an eye.

[*Exeunt Leonardo and Old Gobbo.*

Bass. I pray thee, good Leonardo, think on
this:

These things being bought and orderly be-
stow'd,

Return in haste, for I do feast to-night 180

My best-esteem'd acquaintance: hie thee, go.

Leon. My best endeavours shall be done
herein.

Enter GRATIANO.

Gra. Where is your master?

Leon. Yonder, sir, he walks. [*Exit.*

Gra. Signior Bassanio,—

Bass. Gratiano!

Gra. I have a suit to you.

Bass.

You have obtain'd it.

Gra. Nay, you must not deny me: I must go
With you to Belmont.

Bass. Why, then you must. But hear thee,
Gratiano:

Thou art too wild, too rude, and bold of
voice,— 190

Parts that become thee happily enough,
And in such eyes as ours appear not faults;
But where thou art not known, why, there
they show

Something too liberal.⁵ Pray thee, take pain
To allay with some cold drops of modesty
Thy skipping spirit;⁶ lest, through thy wild
behaviour,

I be misconstru'd in the place I go to,
And lose my hopes.

Gra. Signior Bassanio, hear me:
If I do not put on a sober habit,

Talk with respect,⁷ and swear but now and
then, 200

Wear prayer-books in my pocket, look de-
murely;

Nay, more, while grace is saying, hood mine eyes
Thus with my hat, and sigh, and say amen;

Use all th' observance of civility,

Like one well studied in a sad ostent⁸

To please his grandam,—never trust me more.

Bass. Well, we shall see your bearing.

Gra. Nay, but I bar to-night: you shall not
gauge me

By what we do to-night.

Bass. No, that were pity:
I would outreat you rather to put on 210

Your boldest suit of mirth, for we have friends

That purpose merriment. But fare you well:
I have some business.

Gra. And I must to Lorenzo and the rest:
But we will visit you at supper-time. [*Exeunt.*

[SCENE III. *The same. A room in Shylock's
house.*

Enter JESSICA and LAUNCELOT.

Jes. I'm sorry thou wilt leave my father so:
Our house is hell; and thou, a merry devil,

Didst rob it of some taste of tediousness.

But fare thee well; there is a dueat for thee:

And, Launcelot, soon at supper shalt thou see

Lorenzo, who is thy new master's guest:

Give him this letter; do it secretly;—

¹ Guarded, ornamented.

² Table, i.e. palm of the hand.

³ Eleven, a vulgarism for eleven.

⁴ Gear, business.

⁵ Liberal, free, bold.

⁶ Thy skipping spirit, i.e. thy too lively disposition.

⁷ Respect, decency, sobriety.

⁸ A sad ostent, a show of seriousness.

And so farewell: I would not have my father
See me in talk with thee.

Lola. Adieu; tears exhibit¹ my tongue.
Most beautiful pagan, most sweet Jew! if a
Christian did not play the knave and get thee,
I am much deceived. But adieu; these foolish
drops do somewhat drown my manly spirit:
adieu.



Jes. And so farewell: I would not have my father
See me in talk with thee.— Act II. 3. 8, 9.

Jes. Farewell, good Launcelot.

[*Exit Launcelot.*]

Alack, what heinous sin is it in me
To be ashamed to be my father's child!
But though I am a daughter to his blood,
I am not to his manners. O Lorenzo,
If thou keep promise, I shall end this strife,—
Become a Christian, and thy loving wife! —²⁰

[*Exit.*]

¹ *Exhibit*, a blunder for *inhibit*.

SCENE IV. *The same. A street.*

*Enter GRATIANO, LORENZO, SALARINO,
and SOLANIO.*

[*Lor.* Nay, we will slink away in supper-
time,

Disguise us at my lodging, and return
All in an hour.]

Gra. We have not made good preparation.

Salar. We have not spoke us yet of² torch-
bearers.

Solan. 'Tis vile, unless it may be quaintly³
order'd,

And better in my mind not undertook.

Lor. 'Tis now but four o'clock: we have
two hours

To furnish us.

Enter LAUNCELOT, with a letter.

Friend Launcelot, what's the news?

Lola. An it shall please you to break up⁴
this, it shall seem to signify.

Lor. I know the hand: in faith, 'tis a fair
hand;

And whiter than the paper that it writ on
Is the fair hand that writ.

Gra. Love-news, in faith.

Lola. By your leave, sir.

Lor. Whither goest thou?

Lola. Marry, sir, to bid my old master the
Jew to sup to-night with my new master the
Christian.

Lor. Hold here, take this [*gives money*]:—
tell gentle Jessica

I will not fail her;—speak it privately;

Gra. Gentlemen, [*Exit Launcelot.*]

Will you prepare you for this masque to-night?
I am provided of⁵ a torch-bearer.

Salar. Ay, marry, I'll be gone about it
straight.

Solan. And so will I.

Lor. Meet me and Gratiano
At Gratiano's lodging some hour hence.

Salar. 'Tis good we do so.

[*Exeunt Salarino and Solanio.*]

Gra. Was not that letter from fair Jessica?

² *Spoke us yet of*, i. e. yet bespoke.

³ *Quaintly*, elegantly.

⁴ *Break up*, i. e. open.

⁵ *Provided of* provided with.

Lan. I must needs tell thee all. She hath directed
 How I shall take her from her father's house;
 What gold and jewels she is furnish'd with;
 What page's suit she hath in readiness.
 If e'er the Jew her father come to heaven,
 It will be for his gentle daughter's sake;
 And never dare misfortune cross her foot,
 Unless she¹ do it under this excuse,
 That she is issue to a faithless² Jew.
 Come, go with me; peruse this as thou goest;
 Fair Jessica shall be my torch-bearer.
 [Exeunt.]

SCENE V. *Shylock's house by a bridge.*

Enter SHYLOCK and LAUNCELOT.

Shy. Well, thou shalt see, thy eyes shall be thy judge,
 The difference of old Shylock and Bassanio:
 What, Jessica!—thou shalt not gormandize,
 As thou hast done with me; what, Jessica!
 And sleep and snore, and read apparel out;
 Why, Jessica, I say!

Lan. Why, Jessica!

Shy. Who bids thee call? I do not bid thee call.

Lan. Your worship was wont to tell me I could do nothing without bidding.

Enter JESSICA.

Jes. Call you? what is your will? 10

Shy. I am bid forth to supper, Jessica:
 There are my keys.—But wherefore should I go?
 I am not bid for love; they flatter me;
 But yet I'll go in hate, to feed upon
 The prodigal Christian.—Jessica, my girl,
 Look to my house.—I am right loth to go;
 There is some ill a-brewing towards my rest;³
 For I did dream of money-bags to-night.

Lan. I beseech you, sir, go; my young master doth expect your reproach.⁴ 20

Shy. So do I his.

Lan. And they have conspired together,—
 I will not say you shall see a masque; but if
 you do, then it was not for nothing that my
 nose fell a-bleeding on Black-Monday⁵ last at

six o'clock i' the morning, falling out that
 year on Ash-Wednesday was four year in the
 afternoon.

Shy. What, are there masques?—Hear you
 me, Jessica:

Lock up my doors; and when you hear the
 drum, 20

And the vile squealing of the wry-neck'd fife,
 Clamber not you up to the casements then,
 Nor thrust your head into the public street,
 To gaze on Christian fools with varnish'd faces;⁶
 But stop my house's ears,—I mean my case-
 ments:

Let not the sound of shallow foppery enter
 My sober house.—By Jacob's staff, I swear
 I have no mind of⁷ feasting forth to-night;
 But I will go.—⁸—on before me, sirrah;
 Say I will come.

Lan. I will go before, sir:—
 Mistress, look out at window for all this:—

There will come a Christian by

Will be worth a Jewess' eye. [Exit.]

Shy. What says that fool of Hagar's off-
 spring, ha!

Jes. His words were, "Farewell, mistress;—
 nothing else."

Shy. The patch is kind enough; but a huge
 feeder,

Stail-slow in profit, and he sleeps by day
 More than the wild-cat; drones hive not with
 me;

Therefore I part with him; and part with him
 To one that I would have him help to waste—

His horrow'd purse.—Well, Jessica, go in:—
 Perhaps I will⁸ return immediately;

Do as I bid you; shut doors after you;
 Fast bind, fast find,—

A proverb never stale in thrifty mind. [Exit.]

Jes. Farewell; and if my fortune be not cross,
 I have a father, you a daughter, lost. [Exit.]

SCENE VI. *The same.*

Enter GRATIANO and SALARISO, masqued.

Gr. This is the pent-house under which
 Lorenzo
 Desir'd us to make stand.

⁶ Varnish'd faces, i.e. the painted faces of the masquers.
⁷ Of—for. ⁸ Will—shall.

Salario. His hour is almost past,
Gracia. And it is marvel he out-dwells¹ his hour,
 For lovers ever run before the clock.



Jessica. Who are you? Tell me, for more certainty,
 Albeit I'll swear that I do know your tongue.—(Act II. 6. 26, 27.)

Salario. O, ten times faster Venus' pigeons fly
 To seal love's bonds new-made, than they are wont
 To keep obliged faith² unforfeited!

¹ *Out-dwells*, out-stays.

² *Obliged faith*, i.e. faith bound by contract.

Gracia. That ever holds: who rises⁴ from a feast

With that keen appetite that³ he sits down!
 Where is the horse that doth untread¹ again
 His tedious measures with the unbated fire,
 That he did pace them first? All things that

are,
 Are with more spirit chased than enjoy'd.
 [How like a younker⁵ or a prodigal
 The scarfed⁶ bark puts from her native bay,
 Hugg'd and embraced by the strumpet wind!
 How like a prodigal doth she return,
 With over-weather'd⁷ ribs, and ragged sails,
 Lean, rent, and beggar'd by the strumpet wind!]

Salario. Here comes Lorenzo:—more of this hereafter. 20

Enter LORENZO.

Lor. Sweet friends, your patience for my long abode;⁸

Not I, but my affairs, have made you wait:
 When you shall please to play the thieves for wives,

I'll watch as long for you then. Come, approach;

Here dwells my father Jew.—Ho! who's within!

Enter JESSICA, above, in boy's clothes.

Jes. Who are you? Tell me, for more certainty,

Albeit I'll swear that I do know your tongue.

Lor. Lorenzo, and thy love.

Jes. Lorenzo, certain; and my love, indeed,—
 For who love I so much? And now who knows 30

But you, Lorenzo, whether I am yours?

Lor. Heaven and thy thoughts are witness that thou art.

Jes. Here, catch this casket; it is worth the pains.

I'm glad 't is night, you do not look on me,
 For I am much ashamed of my exchange;⁹
 But love is blind, and lovers cannot see

³ *That*—with which.

⁴ *Untread*—retrace, tread backward.

⁵ *Younker*, young gallant.

⁶ *Scarfed*, i.e. with her flags flying.

⁷ *Over-weather'd*, injured by storms.

⁸ *Abode*—stay.

⁹ *Of my exchange*, i.e. of my exchange of dress.

The pretty follies that themselves commit;
For if they could, Cupid himself would blish
To see me thus transformed to a boy.

Lor. Descend, for you must be my torch-
bearer.

Jes. What, must I hold a candle to my
shames?

They in themselves, good sooth, are too too
light.

Why, 'tis an office of discovery, love;
And I should be obscur'd.¹

Lor. So are you, sweet,
Even in the lovely garnish of a boy.

But come at once;
For the close² night doth play the runaway,
And we are stay'd for at Bassanio's feast.

Jes. I will make fast the doors, and gild
myself

With some more ducats, and be with you
straight. [*Exit above.*]

Gen. Now, by my hood,³ a Gentile, and no
Jew.

Lor. Beshrew me⁴ but I love her heartily;
For she is wise, if I can judge of her;
And fair she is, if that mine eyes be true;
And true she is, as she hath prov'd herself;
And therefore, like herself, wise, fair, and true,
Shall she be plac'd in my constant soul.

Enter JESSICA, below.

What, art thou come!— On, gentlemen; away!
Our masquing mates by this time for us stay.
[*Exit with Jessica and Salarino.*]

Enter ANTONIO.

Ant. Who's there? 40

Gen. Signior Antonio!

Ant. Fie, fie, Gratiano! where are all the
rest?

'Tis nine o'clock; our friends all stay for you.
No masque to-night: the wind is come about;⁵
Bassanio presently will go aboard;
I have sent twenty out to seek for you.

Gen. I'm glad on't:⁶ I desire no more delight
than to be under sail and gone to-night.

[*Exeunt.*]

¹ Should be obscur'd, i. e. "should be kept concealed."

² Close, secret. ³ By my hood=by my manhood.

⁴ Beshrew me, i. e. curse me.

⁵ I come about, has changed. ⁶ On't=of it.

SCENE VII. Belmont. A room in Portia's
house.

*Flourish of cornets. Enter PORTIA, with the
PRINCE OF MOROCCO, and their Trains.*

Por. Go draw aside the curtains, and dis-
cover⁷

The several caskets to this noble prince.—
Now make your choice.

Mor. The first, of gold, which this inscrip-
tion bears,—

"Who chooseth me shall gain what many men
desire;"

The second, silver, which this promise carries,—
"Who chooseth me shall get as much as he
deserves;"

This third, dull lead, with warning all as
blunt,—

"Who chooseth me must give and hazard all
he hath."—

How shall I know if I do choose the right? 10

Por. The one of them contains my picture,
prince;

If you choose that, then I am yours withal.

Mor. Some god direct my judgment! Let
me see;

I will survey th' inscriptions back again.
What says this leaden casket?

"Who chooseth me must give and hazard all
he hath."

Must give,— for what? for lead? hazard for lead!
This casket threatens: men that hazard all

Do it in hope of fair advantages: 15
A golden mind stoops not to shows⁸ of dross;
I'll then nor give nor hazard aught for lead.

What says the silver, with her virgin hue?
"Who chooseth me shall get as much as he
deserves."

As much as he deserves!—Pause there, Mo-
rocco,

And weigh thy value with an even hand:
If thou be'st rated by thy estimation,

Thou dost deserve enough; and yet enough
May not extend as far as to the lady;

And yet to be afraid of my deserving
Were but a weak disabling⁹ of myself. 20

⁷ Discover, disclose.

⁸ Shows, appearances.

⁹ Disabling, disparaging.

As much as I deserve! Why, that's the lady: 51

I do in birth deserve her, and in fortunes,
In graces, and in qualities of breeding;
But more than these, in love I do deserve.
What if I stray'd no further, but chose here!—
Let's see once more this saying gray'd in gold:



Mor. Some god direct my judgment! (Act II. 7. 13.)

"Who chooseth me shall gain what many men desire."¹

Why, that's the lady; all the world desires her:

From the four corners of the earth they come,
To kiss this shrine, this mortal breathing saint:

The Hyrcanian deserts and the vasty wilds 11
Of wide Arabia are as thoroughfares now
For princes to come view fair Portia:

The watery kingdom, whose ambitious head
Spits in the face of heaven, is no bar
To stop the foreign spirits:² but they come,
As o'er a brook, to see fair Portia.
One of these three contains her heavenly pic-
ture.

Is't like that lead contains her? 'T were
damnation 15

To think so base a thought: it were too gross
To rib³ her cerecloth in the obscure grave.
Or shall I think in silver she's immur'd,
Being ten times undervalu'd⁴ to tried gold?
O sinful thought! Never so rich a gem
Was set in worse than gold. They have in
England

A coin that bears the figure of an angel
Stamped in gold,—but that's insculp'd upon:⁵
But here an angel in a golden bed
Lies all within.—Deliver me the key:

Here do I choose, and thrive I as I may! 60

Por. There, take it, prince; and if my form
lie there.

Then I am yours. [*He opens the golden casket.*

Mor. O hell! what have we here!
A carrion Death,⁶ within whose empty eye
There is a written scroll! I'll read the writ-
ing. [*Reads.*

"All that glisters is not gold,—
Often have you heard that told
Many a man his life hath sold
But my outside to behold:
Gilded tombs do worms infold.
Had you been as wise as bold, 70
Young in limbs, in judgment old,
Your answer had not been inscrol'd:
Fare you well; your suit is cold."⁷

Cold, indeed; and labour lost:

Then, farewell, heat; and welcome, frost!—
Portia, adieu. I have too griev'd a heart
To take a tedious leave: thus losers part.⁷

[*Exit with his Train. Cornets.*

Por. A gentle riddance.—Draw the cur-
tains, go.—

Let all of his complexion choose me so.

[*Exeunt.*

¹ *Spirits*, i.e. men of spirit.

² *To rib*, to inclose.

³ *Undervalu'd*, inferior in value.

⁴ *Insculp'd upon*, carved (in relief) on the outside.

⁵ *Carrion Death*, i.e. a skull.

⁶ *Is cold*, i.e. is killed by the cold.

⁷ *Part*, i.e. depart.

SCENE VIII. Venice. A street.

Enter SALARINO and SOLANIO.

Salar. Why, man, I saw Bassanio under sail:
With him is Gratiano gone along;
And in their ship I'm sure Lorenzo is not.

Solan. The villain Jew with onteries rais'd¹
the duke;

Who went with him to search Bassanio's ship.

Salar. He came too late, the ship was under
sail:

But there the duke was given to understand

That in a gondola were seen together

Lorenzo and his amorous Jessica:

Besides, Antonio certified the duke 10

They were not with Bassanio in his ship.

Solan. I never heard a passion² so confus'd,

So strange, outrageous, and so variable,

As the dog Jew did utter in the streets:

"My daughter!—O my ducats!—O my
daughter!

Fled with a Christian!—O my Christian
ducats!—

Justice! the law! my ducats, and my daughter!

[A sealed bag, two sealed bags of ducats,

Of double ducats, stol'n from me by my
daughter!

And jewels,—two stones, two rich and pre-
cious stones, 20

Stol'n by my daughter!—Justice! find the girl!

She hath the stones upon her, and the ducats!"]

Salar. Why, all the boys in Venice follow
him,

Crying,—his stones, his daughter, and his
ducats.

Solan. Let good Antonio look he keep his
day,³

Or he shall pay for this.

Salar. Marry, well remember'd.

I reason'd⁴ with a Frenchman yesterday,

Who told me,—in the narrow seas that part

The French and English, there miscarried

A vessel of our country richly fraught;⁵ 30

I thought upon Antonio when he told me;

And wish'd in silence that it were not his.

¹ *Butt'd*—roused. ² *Passion*, passionate outcry.

³ *His day*, i. e. the day his bond is due.

⁴ *Reason'd*, i. e. conversed.

⁵ *Fraught*, freighted, laden.

Solan. You were best to tell Antonio what
you hear;

Yet do not suddenly, for it may grieve him.

Salar. A kinder gentleman treads not the
earth.

I saw Bassanio and Antonio part:

Bassanio told him he would make some speed

Of his return; he answer'd, "Do not so,—

Slubber⁶ not business for my sake, Bassanio.

But stay the very riping of the time; 10

And for the Jew's bond which he hath of me,

Let it not enter in your mind of love;⁷

Be merry; and employ your chiefest thoughts

To⁸ courtship, and such fair ostents⁹ of love

As shall conveniently¹⁰ become you there:"

And even then, his eye being big with tears,

Turning his face, he put his hand behind him,

And with affection wondrous sensible¹¹

He wrung Bassanio's hand; and so they parted.

Solan. I think he only loves the world; for
him. 20

I pray thee, let us go and find him out,

And quicken¹² his embrac'd heaviness¹³

With some delight or other.

Salar. Do we so. [*Exeunt.*]

[SCENE IX. Belmont. A room in Portia's house.

Enter NERISSA with a Servant.

Ner. Quick, quick, I pray thee; draw the
curtain straight:¹⁴

The Prince of Arragon hath ta'en his oath,

And comes to his election¹⁵ presently.

*Flourish of cornets. Enter the PRINCE OF
ARRAGON, PORTIA, and their Trains.*

Por. Behold, there stand the caskets, noble
prince:

If you choose that wherein I am contain'd,

Straight shall our nuptial rites be solemniz'd:

But if you fail, without more speech, my lord,

You must be gone from hence immediately.

⁶ *Slubber*, slur over.

⁷ *Mind of love*, i. e. mind now full of love. ⁸ *To*—in.

⁹ *Ostents*, shows. ¹⁰ *Conveniently*, suitably.

¹¹ *Sensible*, sensitive. ¹² *Quicken*, enliven, cheer.

¹³ *His embrac'd heaviness*, i. e. the sadness he has given
himself up to. ¹⁴ *Straight*, directly.

¹⁵ *To his election*, i. e. to make his choice of the caskets.

As I am enjoin'd by oath t' observe three things:

First, never to unfold to any one
Which casket 't was I chose; next, if I fail
Of the right casket, never in my life
To woo a maid in way of marriage; lastly,
If I do fail in fortune of my choice,
Immediately to leave you and be gone.

Por. To these injunctions every one doth swear

That comes to hazard for my worthless self.

As And so have I address'd me! Fortune now

To my heart's hope!—Gold, silver, and base lead.

"Who chooseth me must give and hazard all he hath."

You shall look fairer, ere I give or hazard.

What says the golden chest? ha! let me see:
"Who chooseth me shall gain what many men desire."

What many men desire!—that many may be meant

By² the fool multitude, that choose by show,
Not learning more than the fond³ eye doth teach;

Which pries not to th' interior, but, like the martlet,⁴

Builds in the weather⁵ on the outward wall,
Even in the force⁶ and road of casualty.

I will not choose what many men desire,
Because I will not jump with⁷ common spirits,
And rank me with the barbarous multitude.

Why, then to thee, thou silver treasure-house;
Tell me once more what title thou dost bear:

"Who chooseth me shall get as much as he deserves;"

And well said too; for who shall go about

To cozen fortune, and be honourable

Without the stamp of merit?—Let none presume

To wear an undeserved dignity.

O, that estates, degrees, and offices,

Were not deriv'd corruptly! and that clear honour

¹ Address'd me, prepared myself.

² May be meant by may mean.

³ Fond, foolish.

⁴ Martlet, the house-martin.

⁵ In the weather, i. e. in the part exposed to the weather.

⁶ In the force, in the power

⁷ Jump with, agree with, be at one with.

Were purchas'd⁸ by the merit of the wearer?
How many then should cover⁹ that stand bare!

How many be commanded that command?
How much low peasantry would then be gleam'd

From the true seed of honour! and how much honour

Pick'd from the chaff and ruin¹⁰ of the times,
To be new-varnish'd! Well, but to my choice:

"Who chooseth me shall get as much as he deserves."

I will assume desert.—Give me a key for this,
And instantly unlock my fortunes here.

[*He opens the silver casket.*

Por. Too long a pause for that which you find there.

As What's here! the portrait of a blinking idiot,

Presenting me a schedule! I will read it.
How much unlike art thou to Portia!

How much unlike my hopes and my deservings!

"Who chooseth me shall get as much as he deserves."

Did I deserve no more than a fool's head!¹¹

Is that my prize? are my deserts no better!

Por. To offend, and judge, are distinct offices,
And of opposed natures.

As What is here!

[*Reads.*] "The fire seven times tried this;
Seven times tried that judgment is,
That did never choose amiss.

Some there be that shadows kiss;

Such have but a shadow's bliss.

There be fools alive, I-wis,¹¹

Silver'd o'er; and so was this.

Take what wife you will to bed,

I will ever be your head;

So be gone, sir; you are sped."

Still more fool I shall appear

By¹² the time I linger here:

With one fool's head I came to woo,

But I go away with two.—

Sweet, adieu. I'll keep my oath,

Patience to bear my wrath.

[*Exit with his Train.*

Por. Thus hath the candle sing'd the moth.

⁸ Purchas'd, gained.

⁹ Cover, i. e. wear their hats

¹⁰ Ruin, refuse.

¹¹ I-wis, certainly.

¹² By—according to.

O, these deliberate fools! when they do choose,
They have the wisdom by their wit to lose, 81

Ver. The ancient saying is no heresy,
Hanging and wiving goes by destiny.

Por. Come, draw the curtain, Nerissa.

Enter a Servant.

Serv. Where is my lady?

Por. Here; what would my lord?

Serv. Madam, there is nighted at your gate
A young Venetian, one that comes before
To signify th' approaching of his lord;
From whom he bringeth sensible regrets,¹
To wit, besides commend² and courteous
breath, 60

Gifts of rich value. Yet I have not³ seen
So likely⁴ an ambassador of love; 92
A day in April never came so sweet,
To show how costly⁵ summer was at hand,
As this fore-spurrer comes before his lord.

Por. No more, I pray thee: I am half
afraid.

Thou'lt say anon he is some kin to thee,
Thou spend'st such high-day⁶ wit in praising
him.—

Come, come, Nerissa; for I long to see 99
Quick Cupid's post⁷ that comes so man-
nerly.

Ver. Bassanio, Lord Love, if thy will⁸ be!
[*Exeunt.*]

ACT III.

SCENE I. Venice. A street.

Enter SOLANIO and SALARINO.

Solanio. Now, what news on the Rialto?

Salar. Why, yet it lives there unchecked,¹
that Antonio hath a ship of rich lading
wrecked on the narrow seas; the Goodwins, I
think they call the place; a very dangerous
flat and fatal, where the carcasses of many a
tall ship lie buried, as they say, if my gossip
Report be an honest woman of her word.

Solanio. I would she were as lying a gossip
in that as ever knapped⁹ ginger, or made her
neighbours believe she wept for the death of
a third husband. But it is true,—without
any slips of prolixity, or crossing the plain
highway of talk,—that the good Antonio, the
honest Antonio, — O, that I had a title good
enough to keep his name company!—

Salar. Come, the full stop.

Solanio. Ha,—what sayest thou?—Why, the
end is, he hath lost a ship.

¹ *Sensible regrets*, substantial greetings.

² *Commends*, commendations.

³ *Yet I have not*—I have never yet.

⁴ *Likely*, promising.

⁶ *Costly*, richly adorned.

⁵ *High-day*=holiday.

⁷ *Post*, special messenger.

⁸ *It lives there unchecked*, it is current there uncontradicted.

⁹ *Knapped*, broke into small pieces.

Salar. I would it might prove the end of
his losses. 20

Solanio. Let me say amen betimes, lest the
devil cross my prayer,—for here he comes in
the likeness of a Jew.

Enter SHYLOCK.

How now, Shylock! what news among the
merchants?

Shy. You knew, none so well; none so well
as you, of my daughter's flight.

Salar. That's certain: I, for my part, knew
the tailor that made the wings she flew
withal.¹⁰ 20

Solanio. And Shylock, for his own part,
knew the bird was fledged; and then it is the
complexion¹¹ of them all to leave the dam.

Shy. She is damned for it.

Salar. That's certain, if the devil may be
her judge.

Shy. My own flesh and blood to rebel!

[*Solanio.* Out upon it, old carrion! rebels it
at these years!

Shy. I say my daughter is my flesh and
blood.] 40

Salar. There is more difference between
thy flesh and hers than between jet and

¹⁰ *The wings she flew withal*, i. e. the boy's dress in which
she escaped.

¹¹ *Complexion*, nature.

ivory; more between your bloods than there is between red wine and rhenish. But tell us, do you hear whether Antonio have had any loss at sea or no? 15

Shy. There I have another bad match;¹ a bankrupt, a prodigal, who dare scarce show his head on the Rialto; a beggar, that was used to come so smug² upon the mart; let him look to his bond; he was wont to call me usurer;—let him look to his bond; he was

wont to lend money for a Christian courtesy;—let him look to his bond. 52

Solan. Why, I am sure, if he forfeit, thou wilt not take his flesh; what's that good for?

Shy. To bait fish withal; if it will feed nothing else, it will feed my revenge. He hath disgraced me, and hindered me³ half a million; laughed at my losses, mocked at my gains, scorned my nation, thwarted my bargains, cooled my friends, heated mine ene-



Shy. Why, there, there, there, there! a diamond gone, cost me two thousand ducats in Frankfort!—(Act iii. 1, 86-88.)

mies; and what's his reason? I am a Jew. Hath not a Jew eyes? hath not a Jew hands, organs, dimensions, senses, affections, passions? fed with the same food, hurt with the same weapons, subject to the same diseases, healed by the same means, warmed and cooled by the same winter and summer, as a Christian is? If you prick us, do we not bleed? if you tickle us, do we not laugh? if you poison us, do we not die? and if you wrong us, shall we not revenge? if we are like you in the

rest, we will resemble you in that. If a Jew wrong a Christian, what is his humility? revenge: if a Christian wrong a Jew, what should his sufferance be by Christian example? why, revenge. The villainy you teach me, I will execute; and it shall go hard but I will better the instruction. 76

Enter a Servant.

Serv. Gentlemen, my master Antonio is at his house, and desires to speak with you both.

Solan. We have been up and down to seek him.

Solan. Here comes another of the tribe: a

¹ Match, bargain.

² Smug, neat.

³ Hindered me, i.e. prevented my gaining.

th'd cannot be match'd, unless the devil
himself turn Jew. 81

[*Exeunt Solorio, Salarino, and Servant.*]

Enter TUBAL.

Shy. How now, Tubal! what news from
Genoa? hast thou found my daughter?

Tub. I often came where I did hear of her,
but cannot find her.

Shy. Why, there, there, there, there! a
diamond gone, cost me two thousand ducats
in Frankfort! The curse never fell upon our
nation till now; I never felt it till now:—two
thousand ducats in that; and other precious,
precious jewels. I would my daughter were
dead at my foot, and the jewels in her ear!
would she were hearsed at my foot, and the
ducats in her coffin! No news of them!
Why, so:—and I know not what's spent in
the search; why, then, loss upon loss! the
thief gone with so much, and so much to find
the thief; and no satisfaction, no revenge;
nor no ill luck stirring but what lights o' my
shoulders; no sighs but o' my breathing; no
tears but o' my shedding. 101

Tub. Yes, other men have ill luck too: An-
tonio, as I heard in Genoa,—

Shy. What, what, what! ill luck, ill luck?

Tub. Hath an argosy cast away, coming
from Tripolis.

Shy. I thank God, I thank God. —Is it
true, is it true?

Tub. I spoke with some of the sailors that
escaped the wreck. 110

Shy. I thank thee, good Tubal:—good news,
good news! ha, ha!—where? in Genoa?

Tub. Your daughter spent in Genoa, as I
heard, one night fourscore ducats.

Shy. Thou stickest a dagger in me:—I shall
never see my gold again; fourscore ducats at
a sitting! fourscore ducats!

Tub. There came divers of Antonio's credi-
tors in my company to Venice, that swear he
cannot choose but break. 120

Shy. I am very glad of it;—I'll plague him;
I'll torture him;—I am glad of it.

Tub. One of them showed me a ring that
he had of your daughter for a monkey.

Shy. Out upon her! Thou torturest me,
Tubal: it was my turquoise; I had it of Leah

when I was a bachelor: I would not have
given it for a wilderness of monkeys.

Tub. But Antonio is certainly undone. 129

Shy. Nay, that's true, that's very true.
Go, Tubal, fee me an officer; bespeak him a
fortnight before. I will have the heart of
him, if he forfeit; for, were he out of Venice,
I can make what merchandise I will. Go,
Tubal, and meet me at our synagogue; go,
good Tubal; at our synagogue, Tubal. 135

[*Exeunt.*]

SCENE II. *Belmont. A room in Portia's
house.*

*Enter BASSANIO, PORTIA, GRATIANO, NERISSA,
and Attendants.*

Por. I pray you, tarry; pause a day or two
Before you hazard; for, in choosing wrong,
I lose your company; therefore, forbear
awhile.

There's something tells me—but it is not
love

I would not lose you; and you know yourself,
Hate counsels not in such a quality.

But lest you should not understand me well, —
And yet a maiden hath no tongue but
thought,

I would detain you here some month or two
Before you venture for me. I could teach
you 10

How to choose right, but then I am forsworn;
So will I never be: so may you miss me;

But if you do, you'll make me wish a sin,
That I had been forsworn. Beshrew your
eyes,

They have o'erlook'd¹ me, and divided me;
One half of me is yours, th' other half yours,—
Mine own, I would say; but if mine, then
yours,

And so all yours! [O, these naughty² times
Put bars between the owners and their rights!
And so, though yours, not yours. Prove it
so, 20

Let fortune go to hell for it, —not I.]

I speak too long; but 't is to peize the time,
To eke it, and to draw it out in length,

To stay you from election.

¹ *O'er-look'd*, bewitched

² *Naughty*, wicked.

Bass. Let me choose;
For, as I am, I live upon the rack. 25

Por. Upon the rack, Bassanio! then confess
What treason there is mingled with your love.

Bass. None but that ugly treason of mistrust,
Which makes me fear the enjoying¹ of my
love:

There may as well be amity and league 30
T'ween snow and fire, as² treason and my
love.

Por. Ay, but I fear you speak upon the
rack,

Where men enforced do speak any thing.

Bass. Promise me life, and I'll confess the
truth.

Por. Well then, confess, and live.

Bass. Confess, and love,
Had been the very sum of my confession:

[O happy torment, when my torturer
Doth teach me answers for deliverance!]

But let me to my fortune and the caskets.

[*Curtain drawn from before the caskets.*]

Por. Away, then! I am lock'd in one of
them: 40

Ner you do love me, you will find me out.—

Nerissa, and the rest, stand all aloof.—

Let music sound while he doth make his
choice;

Then, if he lose, he makes a swan-like end,

Fading³ in music: that the comparison

May stand more proper, my eye shall be the
stream

And watery death-bed for him. [He may win;
And what is music then? then music is

Even as the flourish when true subjects bow

To a new-crowned monarch: such it is 50

As are those dulcet sounds in break of day

That creep into the dreaming bridegroom's
ear,

And summon him to marriage. Now he goes,

With no less presence, but with much more
love,

Than young Alcides, when he did redeem

The virgin tribute paid by howling Troy

To the sea-monster: I stand for sacrifice;

The rest aloof are the Dardanians wives,

¹ *Fear the enjoying* doubt whether I shall enjoy

² *As* as between. ³ *Fading*, vanishing away

With bleared visages, come forth to view
The issue of th' exploit. Go, Hercules! 60

Live thou, I live;— with much much more
dismay

I view the fight than thou that mak'st the
fray.]

*Music, and the following Song, whilst BASSANIO
comments on the caskets to himself.*

Tell me where is fancy⁴ bred,

Or in the heart or in the head?

How begot, how nourished?

Reply, reply.

It is engender'd in the eyes,

With gazing fed; and fancy dies

In the cradle where it lies.

Let us all ring fancy's knell: 70

I'll begin it,— Ding, dong, bell.

All. Ding, dong, bell.

Bass. So may the outward shows be least
themselves:

The world is still⁵ deceiv'd with ornament.

In law, what plea so tainted and corrupt,

But, being season'd with a gracious⁶ voice,

Obscures the show of evil! In religion,

What damned error, but some sober brow

Will bless it, and approve⁷ it with a text,

Hiding the grossness with fair ornament! 80

[There is no vice so simple, but assumes

Some mark of virtue on his outward parts;

How many cowards, whose hearts are all as
false

As stairs of sand, wear yet upon their chins

The beards of Hercules and frowning Mars;

Who, inward search'd, have livers white as
milk;

And these assume but valour's excrement⁸

To render them redoubt'd! Look on beauty,

And you shall see 'tis purchas'd by the
weight;

Which therein works a miracle in nature, 90

Making them lightest that wear most of it;

So are those crisped⁹ snaky golden locks,

Which make such wanton gambols with the
wind,

Upon supposed fairness,¹⁰ often known

To be the dowry of a second head,

⁴ *Fancy* love. ⁵ *Still*, ever.

⁶ *Gracious*, pleasing. ⁷ *Approve*, justifiy.

⁸ *Excrement*, i. e. outgrowth. ⁹ *Crisped*, curled.

¹⁰ *Supposed fairness*, i. e. fictitious beauty.

III Scene 2.

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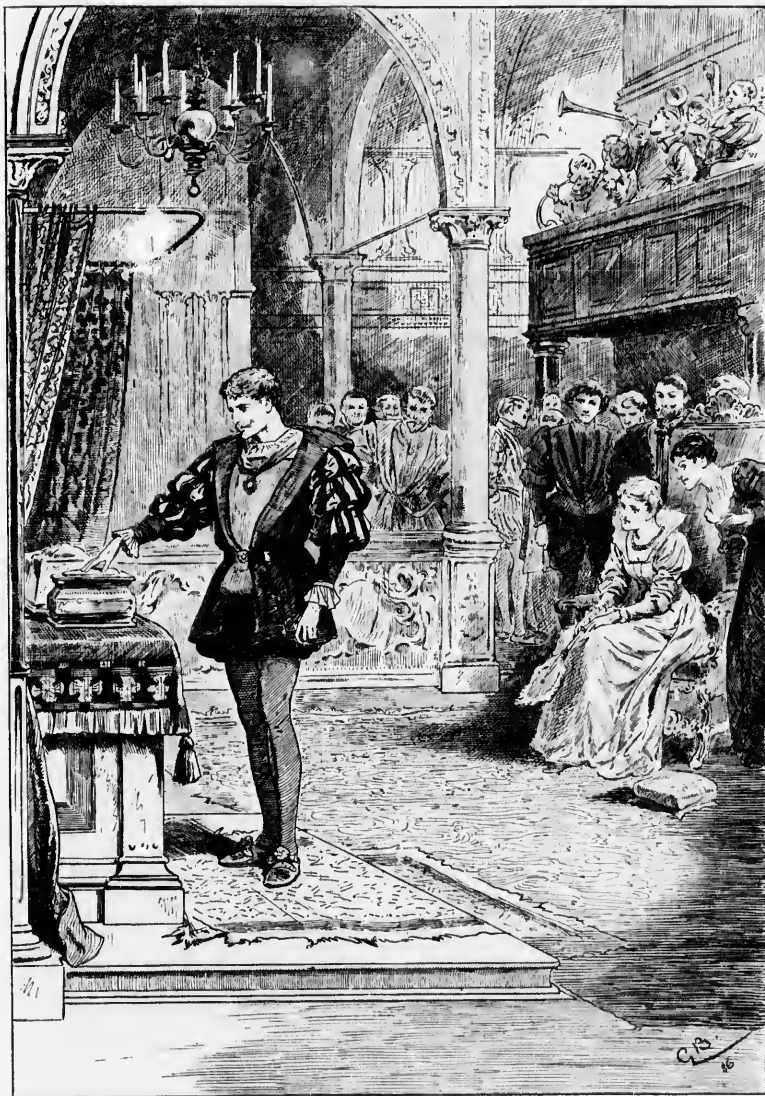
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MERCHANT OF VENICE.
Act III Scene II line 107

Bass. And here choose I may be the consequence

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LIBRARIAN

ACT III

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The skull that bred them in the sepulchre.]
 This ornament is but the guiled¹ shore
 To a most dangerous sea; the beauteous scarf
 Veiling an Indian beauty; in a word,
 The seeming truth which cunning times put

on 100

To entrap the wisest. Therefore, thou gaudy
 gold,

Hard food for Midas, I will none of thee;
 Nor none of thee, thou pale and common
 drudge

Tween man and man: but thou, thou meagre
 lead,

Which rather threatenest than dost promise
 aught,

Thy paleness moves me more than eloquence;
 And here choose I:—joy be the consequence!

Por. How all the other passions fleet to
 air,—

As doubtful thoughts, and rash-embraç'd de-
 spair, 109

And shuddering fear, and green-ey'd jealousy:
 O love, be moderate; allay thy ecstasy;

In measure rain thy joy; scant² this excess:
 I feel too much thy blessing; make it less,

For fear I surfeit!

Bass.

What find I here?

[*Opening the leaden casket.*]

Fair Portia's counterfeit! What demi-god
 Hath come so near creation? Move these eyes!

Or whether, riding on the balls of mine,
 Seem they in motion? Here are sever'd lips,

Parted with sugar³ breath: so sweet a bar
 Should sunder such sweet friends. Here in

her hairs 120

The painter plays the spider; and hath woven
 A golden mesh t' entrap the hearts of men,

Faster than gnats in cobwebs; but her eyes,—
 How could he see to do them? having made

one,

Methinks it should have power to steal both
 his,

And leave itself unfurnish'd.⁴ [Yet look, how
 far

The substance of my praise doth wrong this
 shadow

In underprizing it, so far this shadow

Doth limp behind the substance.] Here's the
 scroll, 130

The continent⁵ and summary of my fortune.

[*Reads*] "You that choose not by the view,

Chance as fair, and choose as true!

Since this fortune falls to you,

Be content, and seek no new.

If you be well pleas'd with this,

And hold your fortune for your bliss,

Turn you where your lady is,

And claim her with a loving kiss." 130

A gentle scroll.—Fair lady, by your leave:

[*Kissing her.*]

I come by note,⁶ to give and to receive.

[Like one of two contending in a prize,⁷

That thinks he hath done well in people's eyes,

Hearing applause and universal shout,

Giddy in spirit, still gazing, in a doubt

Whether those peals of praise be his or no:

So, thrice-fair lady, stand I, even so;]

As doubtful whether what I see be true,

Until confirm'd, sign'd, ratified by you.

Por. You see me, Lord Bassanio, where I
 stand, 150

Such as I am: though for myself alone

I would not be ambitious in my wish,

To wish myself much better; yet for you

I would be trebled twenty times myself:

A thousand times more fair, ten thousand
 times more rich:

That, only to stand high in your account,

I might in virtues, beauties, livings,⁸ friends,

Exceed account; but the full sum of me 159

Is sum of nothing; which, to term in gross,

Is an unlesson'd girl, unschool'd, unpractis'd;

Happy in this, she is not yet so old

But she may learn; happier than this,

She is not bred so dull but she can learn:

Happiest of all, is, that her gentle spirit

Commits itself to yours to be directed,

As from her lord, her governor, her king.

Myself and what is mine to you and yours

Is now converted; but now I was the lord

Of this fair mansion, master of my servants,

Queen o'er myself; and even now, but now,

This house, these servants, and this same my-

self, 172

¹ *Guiled*, full of guile.

² *Scant*, limit.

³ *Sugar*, used here as an adjective.

⁴ *Unfurnish'd*, i.e. without its fellow eye.

⁵ *Continent*, i.e. that which contains

⁶ *By note*, according to written directions (i.e. the

scroll). ⁷ *In a prize*, i.e. in a contest for a prize.

⁸ *Livings*, estates.

Are yours, my lord: I give them with this ring; 173

Which when you part from, lose, or give away,
Let it presage the ruin of your love,
And be my vantage to exclaim on you.¹

Bass. Madam, you have heretofore me of all words,

Only my blood speaks to you in my veins;
[And there is such confusion in my powers,
As, after some oration fairly spoke 180
By a beloved prince, there doth appear
Among the buzzing phrased multitude;
Where every something, being blent² together,
Turns to a wild of nothing, save of joy,
Express'd and not express'd.³] But when this ring

Parts from this finger, then parts life from hence:

O, then be hold to say Bassanio's dead!

Ner. My lord and lady, it is now our time,
That have stood by, and seen our wishes prosper,

To cry, good joy:—good joy, my lord and lady! 190

Geo. My Lord Bassanio and my gentle lady,

I wish you all the joy that you can wish;
For I am sure you can wish none from me:⁴
And, when your honours mean to solemnize
The bargain of your faith, I do beseech you,
Even at that time I may be married too.

Bass. With all my heart, so⁵ thou canst get a wife.

Geo. I thank your lordship, you have got me one.

My eyes, my lord, can look as swift as yours:
You saw the mistress, I beheld the maid;
You lov'd, I lov'd; for intermission⁶ 201
No more pertains to me, my lord, than you.
Your fortune stood upon the caskets there;
And so did mine too, as the matter falls;
For wooing here, until I swet⁷ again,
And swearing, till my very roof was dry
With onths of love, at last— if promise last—

¹ *Be my vantage, &c., i.e.* be my safe ground for crying out against you. ² *Blent*, blended.

³ *Express'd and not express'd, i.e.* expressed inarticulately.

⁴ *None from me, i.e.* "none away from me," "no joy taken from mine."

⁵ *So* provided that.

⁶ *Intermission*, delay. ⁷ *Swet*, preterite of "to sweat."

I got a promise of this fair one here,
To have her love, provided that your fortune
Achiev'd⁸ her mistress.

Por. Is this true, Nerissa? 210

Ner. Madam, it is, so you stand pleas'd withal.

Bass. And do you, Gratiano, mean good faith?

Geo. Yes, faith, my lord.

Bass. Our feast shall be much honour'd in your marriage.

Geo. [We'll play with them the first boy⁹
for a thousand ducats.

Ner. What, and stake down?

Geo. No; we shall ne'er win at that sport,
and stake down. —] 220

But who comes here? Lorenzo and his infidel!
What, and my old Venetian friend Solanio!

Enter LORENZO, JESSICA, and SOLANIO.

Bass. Lorenzo and Solanio, welcome hither;
If that the youth of my new interest here
Have power to bid you welcome. — By your leave,

I bid my very⁹ friends and countrymen,
Sweet Portia, welcome.

Por. So do I, my lord;

They are entirely welcome.

Lor. I thank your honour. — For my part,
my lord,

My purpose was not to have seen you here;
But meeting with Solanio by the way, 230
He did entreat me, past all saying nay,¹⁰
To come with him along.

Solan. I did, my lord;

And I have reason for't. Signior Antonio
Commends him to you.

[*Gives Bassanio a letter.*

Bass. Ere I ope his letter,

I pray you, tell me how my good friend doth.

Solan. Not sick, my lord, unless it be in mind;

Nor well, unless in mind: his letter there
Will show you his estate.

[*Bassanio reads the letter.*

Geo. Nerissa, cheer yond stranger: bid her
welcome. — 240

⁸ *Achiev'd*, won.

⁹ *Very*, true.

¹⁰ *Past all saying nay*, so that I could not refuse.

Your hand, Solanio: what's the news from Venice? 211

How doth that royal merchant, good Antonio? I know he will be glad of our success; We are the Jasons, we have won the fleece—

Solanio. I would you had won the fleece that he hath lost!

Por. There are some shrewd¹ contents in yond same paper, That steal the colour from Bassanio's cheek: some dear friend dead; else nothing in the world

Could turn so much the constitution² Of any constant³ man. What, worse and worse!— 250

With leave, Bassanio: I am half yourself, And I must freely have the half of any thing That this same paper brings you.

Bass. O sweet Portia, Here are a few of the unpleasant⁴ words That ever blotted paper! Gentle lady, When I did first impart my love to you, I freely told you all the wealth I had Ran in my veins;— I was a gentleman; And then I told you true; and yet, dear lady, Rating myself at nothing, you shall see 260 How much I was a braggart. When I told you

My state was nothing, I should then have told you

That I was worse than nothing; for, indeed, I have engag'd myself to a dear friend, Engag'd my friend to his mere⁴ enemy, To feed my means. Here is a letter, lady,— The paper as the body of my friend, And every word in it a gaping wound, Issuing⁵ life-blood.— But is it true, Solanio? Have all his ventures fail'd? What, not one hit!⁶ 270

From Tripolis, from Mexico, and England, From Lisbon, Barbary, and India? And not one vessel scape the dreadful touch Of merchant-marring rocks?

Solanio. Not one, my lord. Besides, it should appear, that if he had The present money to discharge⁷ the Jew,

He would not take it. Never did I know A creature, that did bear the shape of man, So keen and greedily to confound⁸ a man; He plies the duke at morning and at night; And doth impeach the freedom of the state, If they deny him justice: twenty merchants, The duke himself, and the magnificoes⁹ 282 Of greatest port,¹⁰ have all perswaded with him;¹¹



Por. With leave, Bassanio: I am half yourself, And I must freely have the half of any thing That this same paper brings you.— (Act III. 2. 251, 251.)

But none can drive him from the envious¹² plea 284

Of forfeiture, of justice, and his bond.

Jeg. When I was with him, I have heard him swear,

To Tubal and to Chus, his countrymen, That he would rather have Antonio's flesh Than twenty times the value of the sum That he did owe him: and I know, my lord,

¹ *Shrewd*, evil.

² *Constitution*, temper of mind.

³ *Constant*, self-possessed.

⁴ *Mere*, absolute.

⁵ *Issuing*, pouring forth.

⁶ *Hit*, i.e. succeeded.

⁷ *Discharge*, pay.

⁸ *Confound*, destroy.

⁹ *Magnificoes*, grandees.

¹⁰ *Of greatest port*, of greatest importance.

¹¹ *Perswaded with him*, i.e. advised him.

¹² *Envious*, malicious.

If law, authority, and power deny not,¹ 291
It will go hard with poor Antonio.

Por. Is it your dear friend that is thus in
trouble?

Bass. The dearest friend to me, the kindest
man,

The best-condition'd and unwearied spirit
In doing courtesies; and one in whom
The ancient Roman honour more appears
Than any that draws breath in Italy.

Por. What sum owes he the Jew? 299

Bass. For me three thousand ducats.

Por. What, no more!

Pay him six thousand, and deface² the bond;
Double six thousand, and then treble that,

Before a friend of this description
Shall lose a hair thorough³ Bassanio's fault.
First go with me to church and call me wife,
And then away to Venice to your friend;

For never shall you lie by Portia's side
With an inquiet soul. You shall have gold
To pay the petty debt twenty times over;

When it is paid, bring your true friend along.
My maid Nerissa and myself meantime 311
Will live as maids and widows. Come,
away!

For you shall hence upon your wedding-day;
Bid your friends welcome, show a merry
cheer;⁴

Since you are dear-bought, I will love you
dear.—

But let me hear the letter of your friend.

Bass. [*Receives*] "Sweet Bassanio, my ships have
all miscarried, my creditors grow cruel, my estate
is very low, my bond to the Jew is forfeit;⁵ and since
in paying it, it is impossible I should live, all debts
are cleared between you and I. If I might but see
you at my death: notwithstanding, use your pleas-
ure; if your love do not persuade you to come, let
not my letter." 321

Por. O love, dispatch all business, and be
gone!

Bass. Since I have your good leave to go
away,

I will make haste; but, till I come again,
No bed shall e'er be guilty of my stay,
Nor rest be interposer 'twixt us twain.

[*Exeunt.*]

¹ *Deny not*, forbid not

² *Deface*, cancel.

³ *Thorough*, the uncontracted form of *through*

⁴ *Cheer*, countenance

⁵ *Forfeit*, forfeited

SCENE III. Venice. A street.

*Enter SHYLOCK, SALARINO, ANTONIO, and
Gaoler.*

Shy. Gaoler, look to him:—tell not me of
mercy;

This is the fool that lent out money gratis:
Gaoler, look to him.

Ant. Hear me yet, good Shylock.

Shy. I'll have my bond; speak not against
my bond;

I've sworn an oath that I will have my bond.
Thou call'dst me dog before thou hadst a
cause;

But, since I am a dog, beware my fangs:
The duke shall grant me justice.—I do
wonder,

Thou naughty⁶ gaoler, that thou art so fond⁷
To come abroad⁸ with him at his request. 310

Ant. I pray thee, hear me speak.

Shy. I'll have my bond; I will not hear
thee speak;

I'll have my bond; and therefore speak no
more.

I'll not be made a soft and dull-eyed fool,
To shake the head, relent, and sigh, and
yield

To Christian intercessors. Follow not;
I'll have no speaking: I will have my bond.

[*Exit.*]

Salar. It is the most impenetrable cur
That ever kept⁹ with men.

Ant. Let him alone;

I'll follow him no more with bootless prayers.
He seeks my life; his reason well I know: 321
I oft deliver'd from his forfeitures
Many that have at times made moan¹⁰ to me;
Therefore he hates me.

Salar. I am sure the duke
Will never grant this forfeiture to hold.¹¹

Ant. The duke can not deny the course of
law;

For the commodity that strangers have
With us in Venice, if it be denied,
Will much impeach the justice of the state;

⁶ *Naughty*, wicked

⁷ *Fond*, foolish.

⁸ *To come abroad*, to come out of doors.

⁹ *Kept*, dwelt

¹⁰ *Made moan*, made complaint

¹¹ *Grant . . . to hold*, i. e. allow to hold good.

Since that the trade and profit of the city
 consisteth of all nations. Therefore, go:
 These griefs and losses have so bated¹ me,
 That I shall hardly spare a pound of flesh
 To-morrow to my bloody creditor.
 Enter a gaoler, on. Pray God, Bassanio come
 To see me pay his debt; and then I care not!
 [Exit.]

SCENE IV. Belmont. A room in Portia's house.

Enter PORTIA, NERISSA, LORENZO, JESSICA,
 and BALTHAZAR.

Lor. Madam, although I speak it in your
 presence,
 You have a noble and a true conceit²



Solar. It is the most impendable cur
 That ever kept with men. (Act III. 3. 17, 18.)

Of god-like amity; which appears most
 strongly
 In bearing thus the absence of your lord.
 But if you knew to whom you show this
 honour,
 How true a gentleman you send relief,³
 How dear a lover⁴ of my lord your husband,
 I know you would be prouder of the work
 Than customary bonnity⁵ can enforce you.⁶
 Por. I never did repent for doing good. 10

Nor shall not now; [for in companions 11
 That do converse and waste⁷ the time together,
 Whose souls do bear an equal yoke of love,
 There must be needs a like proportion
 Of lineaments, of manners, and of spirit;
 Which makes me think that this Antonio
 Being the bosom lover of my lord,
 Must needs be like my lord. If it be so,
 How little is the cost I have bestow'd
 In purchasing the semblance of my soul 20
 From out the state of hellish misery!]
 This comes too near the praising of myself:

¹ Bated, reduced. ² Conceit, idea
³ Send relief, i.e. send relief to. ⁴ Lover's friend,
⁵ Customary bonnity, ordinary generosity.
⁶ Enforce you, i.e. make you feel.

⁷ Waste = spend.

Therefore no more of it: hear other things.
 Lorenzo, I commit into your hands 21
 The husbandry¹ and manage² of my house
 Until my lord's return: [for mine own part,
 I have toward heaven breath'd a secret vow
 To live in prayer and contemplation,



Por. I'll hold thee any wager.
 When we are both accounted like young men,
 I'll prove the prettier fellow of the two.—(Act iii. 1. 62-64.)

Only attended by Nerissa here,
 Until her husband and my lord's return: 30
 There is a monastery³ two miles off;
 And there we will abide.] I do desire you

¹ *Husbandry*, stewardship
² *Manage*, management
³ *Monastery*, i.e. convent

Not to deny this imposition;⁴
 The which my love and some necessity
 Now lays upon you.

Lor. Madam, with all my heart;
 I shall obey you in all fair commands.

Por. My people do already know my mind,
 And will acknowledge you and Jessica
 In place of Lord Bassanio and myself.
 So fare you well, till we shall meet again. 19

Lor. Fair thoughts and happy hours attend
 on you!

Jes. I wish your ladyship all heart's con-
 tent.

Por. I thank you for your wish, and am
 well pleas'd

To wish it back on you; fare you well, Jessica.
 [Exit Jessica and Lorenzo.

Now, Balthazar,
 As I have ever found thee honest, true,
 So let me find thee still. Take this same
 letter,

And use thou all th' endeavour of a man
 In speed to Padua: see thou render this
 Into my cousin's hand, Doctor Bellario; 20
 And, look, what notes and garments be doth
 give thee,

Bring them, I pray thee, with imagin'd speed⁵
 Unto the trajet⁶ to the common ferry⁷

Which trades to Venice. Waste no time in
 words,

But get thee gone; I shall be there before thee.
Balth. Madam, I go with all convenient⁸

speed. [Exit.

Por. Come on, Nerissa; I have work in hand
 That you yet know not of: we'll see our
 husbands

Before they think of us.

Ner. Shall they see us?

Por. They shall, Nerissa; but in such a
 habit, 60

That they shall think we are accomplished⁹
 With that we lack. I'll hold thee any wager,
 When we are both accounted like young men,
 I'll prove the prettier fellow of the two.

⁴ *To deny this imposition*, i.e. not to refuse the task imposed.

⁵ *With imagin'd speed*, i.e. with the speed of thought.

⁶ *Trajet* (from Italian), ferry stage.

⁷ *Ferry*, ferry-boat. ⁸ *Convenient*, proper.

⁹ *Accomplished*, provided.

And wear my dagger with the braver¹ grace;
And speak between the clunge of man and
boy

With a reed voice; and turn two mincing
steps

Into a manly stride; and speak of frays,
Like a fine bragging youth; and tell quaint²
lies,

How honourable ladies sought my love; 70
Which I denying, they fell sick and died,—
I could not do without³; then I'll repent,
And wish, for all that, that I had not kill'd
them;

[And twenty of these puny lies I'll tell;
That men shall swear I've discountin'd school
Above a twelvemonth:—I've within my mind
A thousand raw tricks of these bragging
Jacks,⁴

Which I will practise,

Por. Why, shall we turn to men?

Por. Fie, what a question's that.

[If thou wert near a lewd interpreter!] 80

But come, I'll tell thee all my whole device
When I am in my coach, which stays for us
At the park-gate; and therefore haste away,
For we must measure twenty miles to-day.

[*Exeunt.*

[SCENE V. *The same. A garden.*

Enter LAUNCELOT and JESSICA.

Lor. Yes, truly; for, look you, the sins of
the father are to be laid upon the children:
therefore, I promise you, I fear you.⁵ I was
always plain with you, and so now I speak
my agitation⁶ of the matter: therefore be of
good cheer; for, truly, I think you are damned.
There is but one hope in it that can do you
any good; and that is but a kind of bastard
hope neither.

Jes. And what hope is that, I pray thee? 10

Lor. Marry, you may partly hope that
your father got you not, — that you are not the
Jew's daughter;

Jes. That were a kind of bastard hope, in-

¹ *Braver*, finer.

² *Quaint*, ingenious.

³ *I could not do without*, i.e. I could not help it.

⁴ *Jacks*, worthless fellows.

⁵ *I fear you*, i.e. I fear for you.

⁶ *Agitation*, a blunder for cogitation.

deed; so the sins of my mother should be
visited upon me.

Lor. Truly, then, I fear you are damned
both by father and mother; thus when I
shun Scylla, your father, I fall into Charybdis,
your mother: well, you are gone both ways.

Jes. I shall be saved by my husband; he
hath made me a Christian. 22

Lor. Truly, the more to blame he; we were
Christians enow⁷ before; e'en as many as could
well live, one by another. This making of
Christians will raise the price of hogs; if we
grow all to be pork-enters, we shall not shortly
have a rasher on the coals for money.

Jes. I'll tell my husband, Launcelot, what
you say; here he comes. 30

Enter LORENZO.

Lor. I shall grow jealous of you shortly,
Launcelot, if you thus get my wife into corners.

Jes. Nay, you need not fear us, Lorenzo;
Launcelot and I are out.⁸ He tells me flatly,
there is no mercy for me in heaven, because
I am a Jew's daughter; and he says, you are
no good member of the commonwealth; for,
in converting Jews to Christians, you raise
the price of pork. 40

Lor. I shall answer that better to the com-
monwealth than you can the getting up of the
negro's belly; the Moor is with child by you,
Launcelot.

Lor. It is much that the Moor should be
more than reason; but if she be less than an
honest woman, she is indeed more than I took
her for.

Lor. How every fool can play upon the
word! I think the best grace of wit will
shortly turn into silence, and discourse grow
commendable in none only but parrots. Go
in, sirrah; bid them prepare for dinner. 52

Lor. That is done, sir; they have all
stomachs.

Lor. Good Lord, what a wit-snapper are
you! then bid them prepare dinner.

Lor. That is done too, sir; only, cover is
the word.

Lor. Will you cover, then, sir?

⁷ *Enow*, enough.

⁸ *Are out*, i.e. have fallen out.

Luca. Not so, sir; neither; I know my duty.¹ 60

Lo. Yet more quarrelling with occasion?² Wilt thou show the whole wealth of thy wit in an instant? I pray thee, understand a plain man in his plain meaning; go to thy fellows, bid them cover the table, serve in the meat, and thou wilt come in to dinner.

Luca. I will do, sir, it shall be served me. *[Exit.]* Will you, sir, it shall be covered; for your coming in to dinner, sir, why, let it be as bestmou's and reverence shall govern. *[Exit.]*

Lo. O dear discretion,³ how his words are suited!⁴ 70

[The fool hath planted in his memory An army of good words; and I do know A new field that stand in better place, Garnish'd⁵ like him, that for a tricky word⁶ Defy the matter.⁷—How cheer'st thou,⁸ des-sie!

And now, good sweet, say thy opinion, How dost thou like the Lord Bassanio's wife?

Jes. Past all expressing. It is very meet The Lord Bassanio live an upright life:

For, having such a blessing in his lady, 80 He finds the joys of heaven here on earth; And if on earth he do not merit it, In reason he should never come to heaven. Why, if two gods should play some heavenly match,

And on the wager lay two earthly women, And Portia one, there must be something else Pawn'd⁹ with the other; for the poor rude world

Hath not her fellow, Even such a husband. How thou of me as she is for a wife, 85

Jes. Nay, but ask my opinion too of that.

Lo. I will anon; first, let us go to dinner.

Jes. Nay, let me praise you while I have a stomach.

Lo. No, pray thee, let it serve for table-talk;

Then, howsoever thou speak'st, among other things

I shall digest it.

Jes. Well, I'll set you forth.¹⁰

[Exeunt.]

ACT IV.

SCENE I. Venice. A court of justice.

ANTONIO, BASSANIO, GRATIANO, SOLANIO, SALARINO, and others. Flourish. Enter the DUKE and the Magnificos. The DUKE takes his seat on the throne, the Magnificos on either side of him.

Duke. What, is Antonio here?

Ant. Ready, so please your grace.

Duke. I'm sorry for thee; thou art come to answer A stony adversary, an inhuman wretch

Incapable of pity, void and empty From any dram of mercy.

Ant. I have heard Your grace hath ta'en great pains to qualify¹¹ His rigorous course; but since he stands obdurate,

And that no lawful means can carry me Out of his envy's reach, I do oppose 10 My patience to his fury; and am arm'd To suffer, with a quietness of spirit, The very tyranny and rage of his.

Duke. Go one, and call the Jew into the court.

Solanio. He's ready at the door; he comes, my lord.

Enter SHYLOCK.

Duke. Make room, and let him stand before our face.

¹¹ Qualify, moderate.

¹ Launcelot pretends to take cover in the sense of "to cover the head," to put his hat on.

² Quarrelling with occasion, i.e. quibbling, or taking words in a double sense on every opportunity.

³ Discretion, discrimination.

⁴ Suited, i.e. arranged.

⁵ Garnish'd, furnished.

⁶ For a tricky word, for the sake of a pun.

⁷ The matter, the meaning.

⁸ How cheer'st thou—What cheer? ⁹ Pawn'd, staked.

¹⁰ Set you forth, i.e. display you to advantage.

Duke. How shalt thou hope for mercy, rendering none?

Sly. What judgment shall I dread, doing no wrong?⁸⁹

You have among you many a purchas'd slave,
Which, like your asses and your dogs and mules,

You use in abject and in slavish parts,
Because you bought them:—shall I say to you,
Let them be free, marry them to your heirs!
Why sweat they under burdens? let their beds
Be made as soft as yours, and let their palates
Be season'd with such viands!—You will answer,

The slaves are ours:—so do I answer you:
The pound of flesh, which I demand of him,
Is dearly bought, 't is mine, and I will have it.
If you deny me, fie upon your law!⁹⁰
There is no force in the decrees of Venice.
I stand for judgment: answer,—shall I have it!

Duke. Upon my power I may dismiss this court,

Unless Bellario, a learned doctor,
Whom I have sent for to determine this,¹
Come here to-day.

Solan. My lord, here stays without
A messenger with letters from the doctor,
New come from Padua.

Duke. Bring us the letters; call the messenger.¹¹⁰

Bass. Good cheer, Antonio! What, man,
courage yet!

The Jew shall have my flesh, blood, bones,
and all,

Ere thou shalt lose for me one drop of blood.

Ant. I am a tainted wether of the flock,
Meetest for death: the weakest kind of fruit
Drops earliest to the ground; and so let me:
You cannot better be employ'd, Bassanio,
Than to live still, and write mine epitaph.

Enter NECESSA, dressed like a lawyer's clerk.

Duke. Came you from Padua, from Bellario?

Ver. From both, my lord. Bellario greets
your grace. [*Presents a letter.*]

Bass. Why dost thou whet thy knife so
earnestly?¹²¹

Sly. To cut the forfeit from that bankrupt
there.

Gra. Not on thy sole, but on thy soul, harsh
Jew,

Thou mak'st thy knife keen; but no metal
can,

No, not the hangman's axe, bear half the
keenness

Of thy sharp envy. Can no prayers pierce
thee!

Sly. No, none that thou hast wit enough to
make.

Gra. O, be thou damn'd, inexorable dog!

And for thy life let justice be accus'd.²

Thou almost mak'st me waver in my faith,
To hold opinion with Pythagoras,¹³¹

That souls of animals infuse themselves
Into the trunks of men: thy enrrish spirit
Govern'd a wolf, who, hang'd for human
slaughter,

Even from the gallows did his fell soul fleet,³
And whilst thou lay'st in thy unhallow'd
dam,

Infus'd itself in thee; for thy desires
Are wolfish, bloody, starv'd, and ravenous.

Sly. Till thou canst rail the seal from off
my bond,

Thou hast offend'⁴ thy lungs to speak so
loud;

Repair thy wit, good youth, or it will fall
To cureless⁵ ruin.—I stand here for law.

Duke. This letter from Bellario doth com-
mend

A young and learned doctor to our court,—
Where is he?

Ver. He attendeth here hard by,

To know your answer, whether you'll admit
him.

Duke. With all my heart.—Some three or
four of you

Go give him courteous conduct to this place.—
Meantime the court shall hear Bellario's let-
ter.¹⁴⁹

Clerk. [*Reads*] "Your grace shall understand,
that at the receipt of your letter I am very sick;
but in the instant that your messenger came, in

² And for thy life, &c., i. e. "and for allowing thee to live justice herself should be impeached."

³ Fleet, i. e. take flight.

⁴ Offend'st—hurtest

⁵ Cureless, past repair.

¹ Determine this, decide this

loving visitation was with me a young doctor of Rome; his name is Balthazar. I acquainted him with the cause in controversy between the Jew and Antonio the merchant; we turned o'er many books together; he is furnished with my opinion; which, bettered with his own learning,—the greatness whereof I cannot enough commend,—comes with him, at my importunity, to fill up¹ your grace's request in my stead. I beseech you, let his lack of years be no impediment to let him lack² a reverend estimation; for I never knew so young a body with so old a head. I leave him to your gracious acceptance, whose trial shall better publish his commendation."

Duke. You hear the learn'd Bellario, what he writes:
And here, I take it, is the doctor come.

Enter PARRIA, *dressed like a doctor of laws.*

Give me your hand. Came you from old Bellario?

Por. I did, my lord.

Duke. You're welcome; take your place. 170

Are you acquainted with the difference³ that holds this present question in the court?⁴

Por. I am informed thoroughly of the cause.

Which is the merchant here, and which the Jew?

Duke. Antonio and old Shylock, both stand forth.

Por. Is your name Shylock?

Shy. Shylock is my name.

Por. Of a strange nature is the suit you follow;

Yet in such rule,⁵ that the Venetian law cannot impugn⁶ you as you do proceed.—

You stand within his danger, do you not? 180
[*To Antonio.*]

Ant. Ay, so he says.

Por. Do you confess the bond?

Ant. I do.

Por. Then must the Jew be merciful.

Shy. On what compulsion must I? tell me that.

¹ *To fill up, i.e. to fulfill*

² *Be no impediment to let him lack, i.e. be no hindrance to his receiving.*

³ *Difference, dispute.*

⁴ *That holds, &c., i.e. "which is the subject of the present trial."*

⁵ *In such rule, i.e. in such due form.*

⁶ *Impugn, oppose.*

Por. The quality of mercy is not strain'd, —
It droppeth as the gentle rain from heaven
Upon the place beneath: it is twice bless'd,⁷ —
It blesseth him that gives, and him that
takes:

'Tis mightiest in the mightiest; it becomes
The throned monarch better than his crown;
His sceptre shows the force of temporal
power, 190

The attribute to awe and majesty,
Wherein doth sit the dread and fear of kings;
But mercy is above this sceptred sway,—

It is enthroned in the hearts of kings,
It is an attribute to God himself;
And earthly power doth then show⁸ likest
God's

When mercy seasons⁹ justice. Therefore, Jew,
Though justice be thy plea, consider this, —
That, in the course of justice, none of us 190
Should see salvation; we do pray for mercy;
And that same prayer doth teach us all to
render

The deeds of mercy. I have spoke thus much
To mitigate the justice of thy plea;

Which if thou follow,¹⁰ this strict court of
Venice

Must needs give sentence 'gainst the merchant
there.

Shy. My deeds upon my head! I crave the
law,

The penalty and forfeit of my bond.

Por. Is he not able to discharge the money?

Bass. Yes, here I tender 't for him in the
court;

Yea, twice the sum: if that will not suffice,
I will be bound to pay it ten times o'er, 210

On forfeit of my hands, my head, my heart:
If this will not suffice, it must appear

That malice bears down truth,¹¹ And I beseech
you,

Wrest once the law to your authority;

To do a great right, do a little wrong;

And curb this cruel devil of his will.

Por. It must not be; there is no power in
Venice

Can alter a decree established:

'T will be recorded for a precedent; 220

⁷ *Twice bless'd* — endowed with double blessing

⁸ *Show, appear.*

⁹ *Seasons, tempers.*

¹⁰ *Follow, insist upon.*

¹¹ *Truth, honesty*

And many an error, by the same example,
Will ensue into the state; it cannot be. 222

Shy. A Daniel come to judgment! yea, a
Daniel!

O wise young judge, how I do honour thee!

Por. I pray you, let me look upon the bond.

Shy. Here 'tis, most reverend doctor, here
it is.

Por. Shylock, there's thrice thy money
offer'd thee.

Shy. An oath, an oath, I have an oath in
heaven:

Shall I lay perjury upon my soul? 229
No, not for Venice.

Por. Why, this bond is forfeit;
And lawfully by this the Jew may claim
A pound of flesh, to be by him cut off

Nearest the merchant's heart.—Be merciful:
Take thrice thy money; bid me tear the bond.

Shy. When it is paid according to the
tenour,—

It doth appear you are a worthy judge;
You know the law, your exposition
Hath been most sound: I charge you by the
law,

Whereof you are a well-deserving pillar,
Proceed to judgment: by my soul I swear 240

There is no power in the tongue of man
To alter me: I stay here on my bond.

Ant. Most heartily I do beseech the court
To give the judgment.

Por. Why then thus it is:—
You must prepare your bosom for his knife.

Shy. O noble judge! O excellent young man!

Por. For the intent and purpose of the law
Hath full relation¹ to the penalty,

Which here appeareth due upon the bond.

Shy. 'Tis very true: O wise and upright
judge! 250

How much more elder art thou than thy looks!
Por. Therefore lay bare your bosom.

Shy. Ay, his breast:
So says the bond:—doth it not, noble judge!—
Nearest his heart: those are the very words.

Por. It is so. Are there balance here to
weigh

The flesh?
Shy. I have them ready.

¹ *Hath full relation* is fully applicable.

Por. Have by some surgeon, Shylock, on
your charge,²

To stop his wounds, lest he do bleed to death.
Shy. Is it so nominated in the bond?

Por. It is not so express'd; but what of
that? 265

'T were good you do so much for charity.
Shy. I cannot find it; 'tis not in the bond.

Por. Come, merchant, have you any thing
to say?

Ant. But little: I am arm'd and well pre-
par'd.—

Give me your hand, Bassanio; fare you well!
Grieve not that I am fall'n to this for you;

For herein Fortune shows herself more kind
Than is her custom: it is still her use

To let the wretched man outlive his wealth,
To view with hollow eye and wrinkled brow

An age of poverty; from which lingering pen-
ance 271

Of such a misery doth she cut me off.
Commend me to your honourable wife;

Tell her the process of Antonio's end;
Say how I lov'd you, speak me fair in death;

And, when the tale is told, bid her be judge
Whether Bassanio had not once a love.

Repent not you that you shall lose your
friend,

And he repents not that he pays your debt:
For, if the Jew do cut but deep enough, 280

I'll pay it instantly with all my heart.

Bass. Antonio, I am married to a wife:
Which is as dear to me as life itself;

But life itself, my wife, and all the world,
Are not with me esteem'd above thy life:

I would lose all, ay, sacrifice them all
Here to this devil, to deliver you.

Por. Your wife would give you little thanks
for that,

If she were by, to hear you make the offer.
Gre. I have a wife, whom, I protest, I love:

I would she were in heaven, so she could 291
Entreat some power to change this curish
Jew.

Por. 'Tis well you offer it behind her back;
The wish would make else an iniquit house.

Shy. These be the Christian husbands! I
have a daughter,

² *On your charge* at your expense.

Would any of the stock of Barrabas
Had been her husband rather than a Chris-
tian!— [*Aside.*]

We trifle time: I pray thee, pursue sentence.

Por. A pound of that same merchant's flesh
is thine:

The court awards it, and the law doth give it.

Shy. Most rightful judge! 301

Por. And you must cut this flesh from off
his breast:

The law allows it, and the court awards it.

Shy. Most learned judge!—A sentence!
come, prepare!

Por. Tarry a little; there is something else.
This bond doth give thee here no jot of
blood,—

The words expressly are, a pound of flesh:

Take then thy bond, take thou thy pound of
flesh;

But, in the cutting it, if thou dost shed
One drop of Christian blood, thy lands and
goods 310

Are, by the laws of Venice, confiscate¹

Unto the state of Venice.

Gre. O upright judge!—Mark, Jew:—O
learned judge!

Shy. Is that the law?

Por. Thyself shalt see the net:

For, as thou urgest justice, be assur'd
Thou shalt have justice, more than thou
desir'st.

Gre. O learned judge!—Mark, Jew:—a
learned judge!

Shy. I take this offer, then;—pay the bond
thrice,

And let the Christian go.

Bass. Here is the money.

Por. Soft! 320

The Jew shall have all justice;—soft! no
haste:—

He shall have nothing but the penalty.

Gre. O Jew! an upright judge, a learned
judge!

Por. Therefore prepare thee to cut off the
flesh.

Shed thou no blood; nor cut thou less nor
more

But just a pound of flesh: if thou tak'st more

Or less than a just² pound,—be 't but so much
As makes it light or heavy in the substance³
Or the division⁴ of the twentieth part⁵
Of one poor scruple, may, if the scale do turn



Shy. I pray you, give me leave to go from hence:
I am not well.—Act IV. 1. 305, 306.

But in the estimation of a hair,— 331

Thou diest, and all thy goods are confiscate

Gre. A second Daniel, a Daniel, Jew!

Now, infidel, I have thee on the hip.

² Just, exact

³ In the substance, i.e. in the whole (of a grain).

⁴ Division, i.e. fraction. ⁵ Twentieth part, i.e. one grain.

¹ Confiscate = confiscated.

Por. Why doth the Jew pause? take thy forfeiture.

Shy. Give me my principal, and let me go.

Bass. I have it ready for thee; here it is.

Por. He hath refus'd it in the open court: He shall have merely justice and his bond.

Gro. A Daniel, still say I, a second Daniel!— 340

I thank thee, Jew, for teaching me that word.

Shy. Shall I not have barely my principal?

Por. Thou shalt have nothing but the forfeiture,

To be so taken at thy peril, Jew.

Shy. Why, then the devil give him good of it!

I'll stay no longer question.

Pro. Tarry, Jew:

The law hath yet another hold on you.

It is enacted in the laws of Venice,—

If it be prov'd against an alien

That by direct or indirect attempts 350

He seek the life of any citizen,

The party¹ 'gainst the which he doth contrive²

Shall seize one half his goods; the other half

Comes to the privy coffer of the state;

And the offender's life lies in the mercy

Of the duke only, 'gainst all other voice.

In which predicament, I say, thou stand'st;

For it appears, by manifest proceeding,

That indirectly, and directly too,

Thou hast contriv'd³ against the very life 360

Of the defendant; and thou hast incur'd

The danger formerly⁴ by me rehears'd.

Down, therefore, and beg mercy of the duke.

Gro. Beg that thou mayst have leave to hang thyself:

And yet, thy wealth being forfeit to the state, Thou hast not left the value of a cord;

Therefore thou must be hang'd at the state's charge.

Duke. That thou shalt see the difference of our spirit,

I pardon thee thy life before thou ask it:

For half thy wealth, it is Antonio's; 370

The other half comes to the general state,

Which humbleness may drive unto a fine.

Por. Ay, for the state,—not for Antonio.

¹ Party person.

² Contriv'd, plotted.

⁴ Formerly, i.e. above.

Shy. Nay, take my life and all; pardon not that: 374

You take my house, when you do take the prop

That doth sustain my house; you take my life, When you do take the means whereby I live.

Por. What mercy can you render him, Antonio!

Gro. A halter gratis; nothing else, for God's sake.

Ant. So please my lord the duke and all the court 380

To quit the fine for one half of his goods,

I am content; so he will let me have

The other half in use,⁵ to render it,

Upon his death, unto the gentleman

That lately stole his daughter:

Two things provided more,—that, for this favour,

He presently⁶ become a Christian;

The other, that he do record a gift,

Here in the court, of all he does possess'd,

Unto his son Lorenzo and his daughter. 390

Duke. He shall do this; or else I do recant

The pardon that I late pronounced here.

Por. Art thou contented, Jew? what dost thou say!

Shy. I am content.

Por. Clerk, draw a deed of gift.

Shy. I pray you, give me leave to go from hence;

I am not well; send the deed after me,

And I will sign it.

Duke. Get thee gone, but do it.

Gro. In christening shalt thou have two godfathers:

Had I been judge, thou shouldst have had ten more, 399

To bring thee to the gallows, not the font.

[Exit Shylock.]

Duke. Sir, I entreat you home with me to dinner.

Por. I humbly do desire your grace of pardon:

I must away this night toward Padua,

And it is meet I presently set forth.

Duke. I'm sorry that your leisure serves you not.—

⁵ In use, i.e. in trust.

⁶ Presently, immediately

Antonio, gratify this gentleman;
 For, in my mind, you are much bound to him.
 [Exit Duke, Magnificoes, and Train.]
Bass. Most worthy gentleman, I and my
 friend
 Have by your wisdom been this day acquitted
 Of grievous penalties; in lieu whereof, 410
 Three thousand ducats, due unto the Jew,
 We freely cope¹ your courteous pains withal.

Ant. And stand indebted, over and above,
 In love and service to you evermore. 411
Por. He is well paid that is well satisfac-
 fied;
 And I, delivering you, am satisfied,
 And therein do account myself well paid:
 My mind was never yet more mercenary.
 I pray you, know me when we meet again:
 I wish you well, and so I take my leave. 420



Gr. Fair sir, you are well o'ert'een
 My Lord Bassanio, upon more advice,
 Hath sent you here this ring.—(Act iv. 2. 5-7.)

Bass. Dear sir, of force² I must attempt
 you further:³ 421
 Take some remembrance of us, as a tribute,
 Not as a fee: grant me two things, I pray
 you,—
 Not to deny me, and to pardon me.
Por. You press me far, and therefore I will
 yield.

[*To Antonio*] Give me your gloves, I'll wear
 them for your sake;
 [*To Bassanio*] And, for your love, I'll take
 this ring from you:—
 Do not draw back your hand; I'll take no
 more;
 And you in love shall not deny me this.
Bass. This ring, good sir,—alas, it is a trifle!
 I will not shame myself to give you this. 421
Por. I will have nothing else but only this;
 And now methinks I have a mind to it.

¹ *Cope*, reward. ² *Of force*, i. e. of necessity.
³ *Attempt you further*, i. e. make a further attempt to
 persuade you.

Bass. There's more depends on this than on
the value. 431

The dearest ring in Venice will I give you,
And find it out by proclamation;
Only for this, I pray you, pardon me.

Por. I see, sir, you are liberal in offers:
You taught me first to beg; and now me-
thinks

You teach me how a beggar should be an-
swer'd. 440

Bass. Good sir, this ring was given me by
my wife;

And, when she put it on, she made me vow
That I should neither sell nor give nor lose it.

Por. That 'sense serves many men to save
their gifts.

And if your wife be not a mad-woman,
And know how well I have deserv'd this ring,
She would not hold out enemy for ever
For giving it to me. Well, peace be with you!

[*Exeunt Portia and Nerissa.*]

Ant. My Lord Bassanio, let him have the
ring: 449

At his deservings, and my love withal,¹
Be valued against your wife's commandment.

Bass. Go, Gratiano, run and overtake him;
Give him the ring; and bring him, if thou
canst,

Unto Antonio's house;—away! make haste.
[*Exit Gratiano.*]

Come, you and I will thither presently;
And in the morning early will we both
Fly toward Belmont; come, Antonio. [*Exeunt.*]

[SCENE II. *The same. A street.*]

Enter PORTIA and NERISSA, *disguis'd as
before.*

Por. Inquire the Jew's house out, give him
this deed,

And let him sign it; we'll away to-night,
And be a day before our husbands home:
This deed will be well welcome to Lorenzo.

Enter GRATIANO.

Gra. Fair sir, you are well o'er'ta'en:
My Lord Bassanio, upon more advice,²
Hath sent you here this ring; and doth entreat
Your company at dinner.

Por. That cannot be:
His ring I do accept most thankfully; 9
And so, I pray you, tell him; furthermore,
I pray you, show my youth old Shylock's house.

Gra. That will I do.

Ner. Sir, I would speak with you.—
I'll see if I can get my husband's ring. 10

[*To Portia.*]

Which I did make him swear to keep for ever.

Por. Thou mayst, I warrant. We shall
have ob³ swearing

That they did give the rings away to men;
But we'll outface them, and outswear them too.
Away! make haste: thou know'st where I
will tarry. 18

Ner. Come, good sir, will you show me to
this house? [*Exeunt.*]

ACT V.

SCENE I. *Belmont. Garden of* PORTIA'S
house with Terrace.

Enter LORENZO and JESSICA.

Lor. The moon shines bright:—in such a
night as this,

When the sweet wind did gently kiss the trees,
And they did make no noise,—in such a night
Troilus methinks mounted the Trojan walls,

¹ *Withal*, in addition.

² *Advice*, consideration.

³ *Ob*, here used intensively—hard.

And sigh'd his soul toward the Grecian tents,
Where Cressid lay that night.

Jes. In such a night
Did Thisbe fearfully o'ertrip the dew,
And saw the lion's shadow ere himself,
And ran dismay'd away.

Lor. In such a night
Stood Dido with a willow in her hand 10
Upon the wild sea-banks, and waft⁴ her love
To come again to Carthage.

⁴ *Waft*, watted.

A street.

[*Disguised as*

out, give him

to-night,

his home:

to Lorenzo.

parta'en:

advice,²

I doth entreat

cannot be:

fully: 9

furthermore,

Tylock's house.

x with you.—

s ring.

[*To Portia,*

keep for ever.

t. We shall

ay to men:

year them too.

w'st where I

18

I show me to

[*Exeunt.*]

Grecian tents.

a such a night

dew,

himself.

uch a night

y hand 10

raft¹ her love

Jes. In such a night
 Melea gather'd the enchanted herbs 13
 That did renew old Aeson.

Lor. In such a night
 Did Jessica steal from the wealthy Jew,
 And with an untrifft love did run from Venice
 As far as Belmont.

Jes. In such a night
 Did young Lorenzo swear he lov'd her well,
 Stealing her soul with many vows of faith,
 And ne'er a true one.

Lor. In such a night 20
 Did pretty Jessica, like a little shrew,
 Slander her love, and he forgave it her.

Jes. I would out-night you, did no body come;
 But, hark, I hear the footing of a man.

Enter STEPHANO.

Lor. Who comes so fast in silence of the night?

Steph. A friend.

Lor. A friend! what friend? your name, I
 pray you, friend?

Steph. Stephano is my name; and I bring word
 My mistress will before the break of day
 Be here at Belmont: she doth stray about 30
 By holy crosses, where she kneels and prays
 For happy wedlock hours.

Lor. Who comes with her?

Steph. None but a holy hermit and her maid.
 I pray you, is my master yet return'd?

Lor. He is not, nor we have not heard from
 him.—

But go we in, I pray thee, Jessica,
 And ceremoniously let us prepare
 Some welcome for the mistress of the house.

Enter LAUNCELOT.

Loua. [*Imitating a post-horn*] Sola, sola! wo
 ho, ho! sola, sola!

Lor. Who calls? 40

Loua. Sola!—did you see Master Lorenzo?
 Master Lorenzo, sola, sola!

Lor. Leave hollaing, man:—here.

Loua. Sola!—where? where?

Lor. Here.

Loua. Tell him there's a post come from
 my master, with his horn full of good news:
 my master will be here ere morning. [*Exit.*]

Lor. Sweet soul, let's in, and there expect
 their coming.

And yet no matter:—why should we go in?—
 My friend Stephano, signify, I pray you, 51
 Within the house, your mistress is at hand;
 And bring your music forth into the air.

[*Exit Stephano.*]

How sweet the moonlight sleeps upon this
 bank!



Lor.

In such a night as this.—(Act v. 1. 1.)

Here will we sit, and let the sounds of music
 Creep in our ears: soft stillness and the night
 Become the touches of sweet harmony.
 Sit, Jessica. Look, how the floor of heaven
 Is thick inlaid with patines¹ of bright gold:
 There's not the smallest orb which thou be-
 hold'st 60

¹ *Patines.* See note 335.

But in his motion like an angel sings, 61
Still quiring to the young-ey'd cherubins,—
Such harmony is in immortal souls;
But whilst this muddy vesture of decay
Doth grossly close it in, we cannot hear it.

[Enter Musicians.

Come, ho, and wake Diana with a hymn!
With sweetest touches pierce your mistress' ear,
And draw her home with music.] [Music.

Jes. I'm never merry when I hear sweet music.

Lor. The reason is, your spirits are attentive: 70

For do but note a wild and wanton herd,
Or race of youthful and unhandled colts,
Fetching mad bounds, bellowing, and neigh-
ing loud,

Which is the hot condition of their blood;
If they but hear perchance a trumpet sound,



Por. That light we see is burning in my hall.
How far that little candle throws his beams!
So shines a good deed in a naughty world.—(Act v. 1. 89-91.)

Or any air of music touch their ears,
You shall perceive them make a mutual stand,
Their savage eyes turn'd to a modest gaze,
By the sweet power of music: therefore the
poet
Did feign that Orpheus drew trees, stones, and
floods; 80

[Since naught so stockish,² hard, and full of
rage,
But music for the time doth change his na-
ture.]

The man that hath no music in himself, 83
Nor is not mov'd with concord of sweet sounds,
Is fit for treasons, stratagems, and spoils;³
The motions of his spirit are dull as night,
And his affections dark as Erebus:
Let no such man be trusted.—Mark the music.

Enter PORTIA and NERISSA.

Por. That light we see is burning in my hall.
How far that little candle throws his beams!
So shines a good deed in a naughty world.

¹ *Mutual*, common.

² *Stockish*, insensible.

³ *Spoils*, acts of rapine.

hear sweet

ts are atten-
70

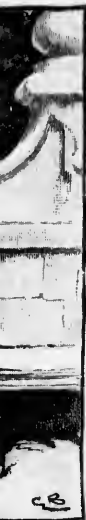
on herd,

d colts,

, and neigh-

ir blood;

mpet sound,



himself, 83

sweet sounds,

l spoils;³

as night,

:

k the music.

sa.

g in my hall.

his beams!

y world.

[*Ver.* When the moon shone, we did not see
the candle. 92

Por. So doth the greater glory dim the less:
A substitute shines brightly as a king,
Until a king be by; and then his state
Empties itself, as doth an inland brook
Into the main of waters.—*Music!* hark!

Ver. It is your music,¹ madam, of the house.

Por. Nothing is good, I see, without respect;²
Methinks it sounds much sweeter than by
day. 100

Ver. Silence bestows that virtue on it, ma-
dam.

Por. The crow doth sing as sweetly as the
lark,
When neither is attended;³ and I think
The nightingale, if she should sing by day,
When every goose is cackling, would be
thought

No better a musician than the wren.
How many things by season season'd are
To their right praise and true perfection!—]
Peace, ho! the moon sleeps with Endymion,
And would not be awak'd. [*Music ceases.*

Lor. That is the voice,
Or I am much deceiv'd, of Portia. 111

Por. He knows me, as the blind man knows
the cuckoo,
By the bad voice.

Lor. Dear lady, welcome home.

Por. We have been praying for our hus-
bands' welfare,
Which⁴ speed, we hope, the better for our
words.

Are they return'd?
Lor. Madam, they are not yet;

But there is come a messenger before,
To signify their coming.

Por. Go in, Nerissa;
Give order to my servants that they take
No note at all of our being absent hence;—
Nor you, Lorenzo;—Jessica, nor you. 121

[*A trumpet sounds.*

Lor. Your husband is at hand; I hear his
trumpet;

We are no tell-tales, madam; fear you not.

¹ *Music*, i. e. band of music.

² *Without respect*, i. e. absolutely.

³ *Attended*=listened to attentively.

⁴ *Which*, i. e. who.

Por. This night methinks is but the day-
light sick; 123

It looks a little paler: 't is a day,
Such as the day is when the sun is hid.

[*Enter BASSANIO, ANTONIO, GRATIANO,*
and their Followers.

Bass. We should hold day with⁵ the Anti-
podes,

If you would walk in absence of the sun.

Por. Let me give light, but let me not be
light;⁶

For a light wife doth make a heavy⁷ husband,
And never be Bassanio so for me: 131

But God sort⁸ all!— You're welcome home,
my lord.

[*Gratiano and Nerissa converse apart.*

Bass. I thank you, madam. Give welcome
to my friend;

This is the man, this is Antonio,
To whom I am so infinitely bound.

Por. You should in all sense⁹ be much
bound to him,

For, as I hear, he was much bound for you.

Ant. No more than I am well acquitted of.

Por. Sir, you are very welcome to our house:
It must appear in other ways than words, 140
Therefore I scant this breathing courtesy.¹⁰

Gra. [*To Nerissa*] By yonder moon I swear
you do me wrong;

In faith, I gave it to the judge's clerk;
[Would he were gelt that had it, for my part,
Since you do take it, love, so much at heart.]

Por. A quarrel, ho, already! what's the
matter?

Gra. About a hoop of gold, a paltry ring
That she did give to me; whose posy was

For all the world like cutler's poetry 149
Upon a knife, "Love me, and leave me not."¹¹

Ver. What talk you of the posy or the
value?

You swore to me, when I did give it you,
That you would wear it till your hour of
death;

And that it should lie with you in your grave:

⁵ *Holds day with*, i. e. have daylight at the same time as.

⁶ *Light*, i. e. wanton. ⁷ *Heavy*, i. e. sad. ⁸ *Sort*, dispose.

⁹ *In all sense*, i. e. in all reason.

¹⁰ *Breathing courtesy*, i. e. courtesy merely of speech.

¹¹ *Leave me not*, do not part with me.

Though not for me, yet for your vehement oaths, 155

You should have been respectful and have kept it.

Gave it a judge's clerk! no, God's my judge, The clerk will ne'er wear hair on's face that had it.

Geo. He will, an if he live to be a man.

Nor. Ay, if a woman live to be a man. 160

Geo. Now, by this hand, I gave it to a youth, —

A kind of boy; a little scrubbed² boy, No higher than thyself, the judge's clerk; A prating boy, that begg'd it as a fee; I could not for my heart deny it him. —

Nor. You were to blame, — I must be plain with you, —

To part so slightly with your wife's first gift; A thing stuck on with oaths upon your finger, And rivet³ it with faith into your flesh. 165

I gave my love a ring, and made him swear Never to part with it; and here he stands, I dare be sworn for him, he would not leave it.⁴

Nor pluck it from his finger, for the wealth That the world masters. — Now, in faith, Gratiano,

You give your wife too unkind cause of grief; An 't were to me, I should be mad at it.

Bass. [*Aside*] Why, I were best to cut my left hand off,

And swear I lost the ring defending it.

Geo. My Lord Bassanio gave his ring away Unto the judge that begg'd it, and indeed 170 Deserv'd it too; and then the boy, his clerk, That took some pains in writing, he begg'd mine;

And neither man nor master would take aught

But the two rings.

Nor. What ring gave you, my lord?

Not that, I hope, which you receiv'd of me.

Bass. If I could add a lie unto a fault, I would deny it; but you see my finger

Hath not the ring upon it, — it is gone.

Nor. Even so void is your false heart of truth.

¹ *Have been respectful* = have been regardful.

² *Scrubbed* = scantly, i. e. stunted, mean-looking

³ *Leave it*, part with it.

By heaven, I will ne'er come in your bed 180 'till I see the ring.

Nor. Nor I in yours 'till I again see mine.

Bass. Sweet Portia, If you did know to whom I gave the ring, If you did know for whom I gave the ring, And would conceive for what I gave the ring, And how unwillingly I left the ring, When naught would be accepted but the ring, You would abate the strength of your displeasure.

Nor. If you had known the virtue⁴ of the ring,

Or half her worthiness that gave the ring, 200 Or your own honour to contain⁵ the ring, You would not then have parted with the ring.

What man is there so much unreasonable, If you had pleas'd to have defended it With any terms of zeal, wanted⁶ the modesty To urge the thing held as a ceremony?⁷ Nerissa teaches me what to believe;

I'll die for't but some woman had the ring.

Bass. No, by mine honour, madam, by my soul,

No woman had it, but a civil doctor,⁸ 210 Which did refuse three thousand ducats of me,

And begg'd the ring; the which I did deny him,

And suffer'd him to go displeas'd away; Even he that had held up⁹ the very life Of my dear friend. What should I say, sweet lady?

I was enforc'd to send it after him;

I was beset with shame and courtesy;¹⁰

My honour would not let ingratitude So much besmear it. Pardon me, good lady;

For, by these blessed candles of the night, 220 Had you been there, I think, you would have begg'd

The ring of me to give the worthy doctor.

⁴ *The virtue*, i. e. the power.

⁵ *To contain* = to retain, to keep safe.

⁶ *Wanted* = as to have wanted.

⁷ *A ceremony* = a sacred object.

⁸ *Civil doctor*, i. e. doctor of civil law.

⁹ *Held up*, i. e. preserved.

¹⁰ *Shame and courtesy*, i. e. shame at my apparently unkind refusal and a sense of what was due to courtesy.

your bed 190

mrs

rtia,

the ring,
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y doctor.

apparently un-
to courtesy.

Pop. Let not that doctor e'er come near my house: 220
since he hath got the jewel that I lov'd,
And that which you did swear to keep for me,
I will become as liberal as you;
I'll not deny him anything I have,
[No, not my body nor my husband's bed:
Know him I shall, I am well sure of it:
Lie not a night from home; watch me like

Argus: 230
If you do not, if I be left alone,
Now, by mine honour, which is yet mine own,]
I'll have that doctor for my bedfellow.

Ner. And I his clerk; therefore he well advis'd]

How you do leave me to mine own protection.
[*Gen.* Well, do you so; let not me take him,
then;

For if I do, I'll mar the young clerk's pen.]

Ant. I am the unhappy subject of these quarrels.

Pop. Sir, grieve not you; you're welcome notwithstanding.

Bass. Portia, forgive me this enforced wrong; 240

And, in the hearing of these many friends,
I swear to thee, even by thine own fair eyes,
Wherein I see myself, —

Pop. Mark you but that!
In both my eyes he doubly sees himself;
In each eye, one; — swear by your double self,
And there's an oath of credit.

Bass. Nay, but hear me;
Pardon this fault, and by my soul I swear
I never more will break an oath with thee.

Ant. I once did lend my body for his wealth;²

Which,³ but for him that had your husband's ring, 250

Had quite miscarried: I dare be bound again,
My soul upon the forfeit, that your lord
Will never more break faith advisedly.⁴

Gen. Then you shall be his surety. Give him this;

And bid him keep it better than the other.

Ant. Here, Lord Bassanio; swear to keep this ring.

¹ *Be well advis'd*, i.e. be careful.

² *Wealth* = well-being.

³ *Which*, i.e. the loan.

⁴ *Advisedly*, deliberately.

Bass. By heaven, the same I gave the doctor!

Pop. I had it of him; pardon me, Bassanio;
[For, by this ring, the doctor lay with me.

Ner. And pardon me my gentle Claudio;
For that same second boy, the doctor's clerk,
In lieu of this,⁵ last night did lie with me.



Bass. Pardon me, good lady. — (Act V. 1. 219.)

Gen. Why, this is like the mending of highways

In summer, when the ways are fair enough;
Why, are we cuckolded ere we have deserv'd it?

Pop. Speak not so grossly.] — You are all amaz'd:

Here is a letter, read it at your leisure;
It comes from Padua, from Bellario:
There you shall find that Portia was the doctor;

Nerissa there her clerk: Lorenzo here 270
Shall witness I set forth as soon as you,

⁵ *In lieu of this* = in consideration of, in return for

And even but now return'd; I have not yet
Enter'd my house. — Antonio, you are wel-
come; 273

And I have better news in store for you
Than you expect: unseal this letter soon;
There you shall find three of your argosies
Are richly come to harbour suddenly:
[You shall not know by what strange accident
I chanced on this letter.

Ant. I am dumb.

Bass. Were you the doctor, and I knew
you not? 280

Gre. Were you the clerk that is to make
me cuckold?

Ner. Ay, but the clerk that never means to
do it,

Unless he live until he be a man.

Bass. Sweet doctor, you shall be my bed-
fellow;

When I am absent, then lie with my wife.]

Ant. Sweet lady, you have given me life
and living;

For here I read for certain that my ships
Are safely come to road.

Por. How now, Lorenzo!
My clerk hath some good comforts too for you.

Ner. Ay, and I'll give them him without
a fee. — 290

There do I give to you and Jessica,
From the rich Jew, a special deed of gift,
After his death, of all he dies possess'd of.

Lor. Fair ladies, you drop manna in the
way

Of starv'd people.

Por. It is almost morning,
And yet I'm sure you are not satisfied

Of these events at full. Let us go in:
And charge us there upon inter'gatories,¹
And we will answer all things faithfully.

[*Gre.* Let it be so: the first inter'gatory 300
That my Nerissa shall be sworn on is,
Whether till the next night she had rather
stay,

Or go to bed now, being two hours to day:
But were the day come, I should wish it dark,
That I were conching with the doctor's clerk.
Well, while I live I'll fear² no other thing
So sore³ as keeping safe Nerissa's ring.] 307

[*Exeunt.*

¹ *Inter'gatories*, the old contracted form of *interroga-
tories*.

² *Fear* = be anxious about.

³ *So sore*, so grievously.

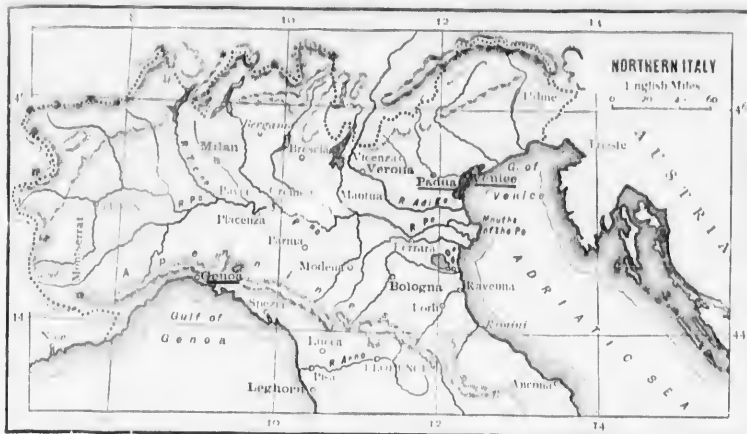
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[*Exeunt.*

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MAP TO ILLUSTRATE MERCHANT OF VENICE.



NOTES TO MERCHANT OF VENICE.

NOTE ON TIME OF ACTION

It is not very easy to settle the time which the incidents of this play are supposed to occupy. In the appendices to the New Shakspere Society's Transactions, 1875, 1876, will be found a paper upon the time-analysis of this play by the late Rev. N. J. Halpin, in which he seeks to prove that the whole dramatic time of the action was limited to thirty-nine consecutive hours. The chief difficulty is to assign the exact interval between the acts. It is clear, from act i. scene 3, that three months, at least, must be covered by the action of the whole play, as the bond, which Bassanio signs, was to be paid within three months; and the trial scene could not take place till after the bond was due. As to the interval between act i and act ii, Daniel's argument seems to me decisive. It is very unlikely that Shylock would have become so reconciled to Bassanio and his friends in one day, as to be found on intimate terms with them and to have overcome his prejudice against eating at their table. Indeed the interval of a week, which Daniel puts between the two acts, seems to me scarcely enough; for it must have taken Bassanio some time to get his outfit, and as to the objection that the arrival of the Prince of Morocco is announced in act i., it is evident from act i. scene 2 that it was the custom of the suitors to remain some time at Belmont. It is also evident from act iii. scenes 3, 4, that, as Antonio says in the former, his trial is to take place "on the morrow;" and as, in the latter scene, we find Portia leaving Belmont for Venice in order to be present at the trial, that there cannot be more than a

day's journey between the two places. As to the interval between act ii. and act iii. it is evident that it must be of some duration. Daniel (*op. infra*, p. 153) gives several reasons for concluding that the interval between these acts must amount to about ten weeks, as in act iii. scene 1, we are brought to within two weeks of the day when the bond is due. Shylock says to Tubal, "Go, Tubal, fee me an officer; bespeak him a fortnight before" (ul. l. 130, 131). This implies an interval of a fortnight between scenes 1 and 2 of act iii. (See Time Analysis, &c., pp. 119, 155.)

ACT I. SCENE I.

1. Line 1. Antonio's strange sadness, premonitory of some disaster to come, foreshadows the chief incidents of the play. We have the same kind of prescient sadness in *Hamlet*, v. 2. 222, 223: "But t. a wouldst not think how ill all's here about my heart." Compare Romeo and Juliet, note 200.

2. Line 4: *What STUFF 'tis made of.*—Compare *Tempest*, iv. 1. 156, 157:

We are such stuff
As dreams are made on.

3. Line 6: WANT-WIT.—This is the only instance in Shakespeare of a compound of *want*; but of compounds of *lack* there are five instances, in *Much Ado*, v. 1. 195; *I. Henry IV.* ii. 3. 17; *II. Henry IV.* ii. 4. 134; *Mids. Night's Dream*, ii. 2. 77; *As You Like It*, ii. 7. 21.

4. Line 9: *argosies.*—Compare *Taming of the Shrew*, ii. 1. 378-381, where it is plain that the *argosy* was bigger

than the *gallias* and the *gallias* than the *galley*. It never seems to be used of a ship of war. The derivation of this word is established, beyond all doubt, in the new English Dictionary, edited by Dr. J. A. H. Murray; which gives (*sub voce*) "Ragusa (in Venetian, *Ragusi*) itself appears in 16th c. English as *Aragouse, Arragouise, Arragoua*" . . . "1577 *DER Mona, Peri's Art Navig 9 Ragusages, Hulks, Carmales, and other forrein rich laden ships*" . . . "1638 I. ROBERTS *Map of Commerce* 237 *Rhagusa* . . . from hence was the original of those great ships here built, and in old times vulgarly called *Arguses* properly *Rhaguses*."

5 Line 10: *Like signiors and rich burghers on the flood*
Compare *Midsummer Night's Dream*, ii. 1. 127:
Marking th' embarked traders *on the flood*.

See note 103 of that play.

6 Line 11: *PAGEANTS of the sea*.—Florio gives under *P. maia*, "a frame, a fabrick, a maachin, or *pageant*, to move, to rise, or to go it self with wheels, with viacs, or with other help." It is evident that *pageant* from the original meaning, as given by Florio in the above passage, came to mean the show itself.

7 Line 12: *overpeer*.—Compare I. Henry VI. i. 4. 11:
"to *overpeer* the city;" and III. Henry VI. v. 2. 14:

Whose top-brain h' overpeer'd Jove's spreading tree.

and Hamlet, iv. 5. 99:

The ocean, *overpeering* of his list.

8 Line 14: *WOVEN wings*.—These are of course "*canvas* sails." The epithet might, at first sight, appear not very appropriate; but *canvas* is made of *woven* hemp.

9 Line 18: *Plucking the grass, to know where sits the wind*.—Ascham in his *Toxophilus* (Pt. ii.), in giving directions as to shooting in a wind, "where one of the marks, or both, stands a little short of a high wall" says: "If you *take grass and cast it up, to see how the wind stands*, many times you shall suppose to shoot down the wind, when you shoot clean against the wind" (*Works*, edn. 1864, vol. ii. p. 156).

10 Line 19: *roads*.—This use of *roads* is still preserved in this sense: e.g. "*Yarmouth roads*."

11. Line 25: *hour-glass*.—In Shakespeare's time *hour-glasses* were fixed in churches, near the pulpit, probably to remind the preacher, when in danger of being carried away by his subject, how time was passing.

12. Line 27: *And see my wealthy Andrew dock'd in sand*.—Q₁ and Ff. have *docks*; the emendation is Row's.

13. Line 28: *Vailing her high-top lower than her ribs*
Compare Heywood's *Fair Maid of the West*, iv. 1. (Pt. 1):
It did me good
To see the Spanish *Caravels* vail her top
Unto my Maiden Flag.
—*Works*, vol. ii. p. 311.

[*Caravelle, caravale, or carvel*, is a small vessel, from the Spanish *caravala*. See quotation from Dee, note 4, above.]
For *vail* see note 188, *Love's Labour's Lost*.

14 Lines 33, 31:

Would scatter all her spices on the strawn;
Enrobe the roaring waters with my silks

Lettsom suggests that there is a line wanting after 31. The *Clarendon Press* edd. say (p. 89): "These lines were evidently in Sir W. Scott's mind when he made Isaac the Jew say: 'When in the Gulf of Lyons I flung over my merchandise to lighten the ship . . . *robert* the seething billows in my choice silks—perfumed their briny foam with myrrh and aloes' (*Ivanhoe*, ch. x)." (*Edu.* 1886, p. 116.)

15 Lines 35, 36:

And, in a word, but even now worth THIS,
And now worth nothing.

The construction here is certainly violently elliptical, and the meaning obscure. If Lettsom's suggestion (see last note) is correct, it is difficult to see how one line between this and the line above could quite connect the sense. What *this* refers to is doubtful; most probably the intention was that the actor should expand the meaning by a gesture, so that *this* should be equivalent to *all this*, i.e. all the wealth contained in the lost vessel. What the speaker means to express is pretty clear; the thought in his mind would be, that with his wealth all invested in a rich cargo he might be, in a moment, reduced from wealth to beggary.

16. Line 42: *My ventures are not in one BOTTOM trusted*
—*Bottom* is used appropriately of that part below the wales or bents of a ship; in fact, generally speaking, the hold, where the cargo is stowed. So the word *bottom* comes to be used for the ship itself. Compare *King John*, ii. 1. 73:

Than now the English *bottoms* have waf' o'er;

and *Twelfth Night*, v. 1. 59, 60:

With which such scabful grapple did he make
With the most noble *bottom* of our fleet.

17 Line 46:

Salar. *Why, then you are in love.*
Ant. *In love! Fie, fie!*

Q₁ and Ff. omit the second *In love*, making the line thereby deficient in two syllables. It is a very common thing to find that, when words are repeated, the transcriber overlooks the repetition. We have, unhesitatingly, adopted Dyce's conjecture, and supplied the missing words.

18 Line 56: *Though Nestor swear the jest be laughable*
—*Nestor* was always regarded as the type of gravity. Compare *Love's Labour's Lost*, iv. 3, 167-169:

To see great Hercules whipping a gig;
And profound Solomon to tune a jig;
And *Nestor* play at push-pin with the boys.

19. Line 67: *You grow exceeding STRANGE*.—For t use of *strange* compare *Comedy of Errors*, ii. 2. 150, 151:
In Ephesus I am but two hours old,
As *strange* unto your town as to your milk

20 Lines 78, 79:

A stage, where every man must play a part,
And mine a sad one.

This is the same idea which Shakespeare expanded, so admirably, in the celebrated soliloquy of Jaques in *As You Like It*, ii. 7. 139-166.

21 Line 82: *Thou my heart cool with mortifying groans.*
—This refers to the superstitious belief that sighs and groans impoverished the heart of blood. Compare II. Henry VI. iii. 2. 62, 63:

I would be blind with weeping, sick with groans,
Look pale as primrose with blood-drinking sighs,
and *Mids. Night's Dream*, iii. 2. 97:

With sighs of love, thou costs the flesh blood dear.

22 Line 84: *alabaster*, which is the crystallized form of gypsum, or sulphate of lime, was much used in Elizabethan times for tombs and monuments.

23. Line 85.—The word *jaundice* is used in only one other passage by Shakespeare, in *Troilus and Cressida*, I. 3. 2:

What grief hath set the *jaundice* on your cheeks?

24 Line 89: *Do ocean and manly like a STANDING POOL.* Compare Lear, iii. 4. 139: "the green mantle of the standing pool;" also *Tempest*, iv. 1. 182: "F' the filthy untraded pool."

25. Line 90: *And do a WILFUL STILLNESS entertain.*—Compare Richard III. iii. 7. 28:

And I ask'd the mayor what meant this WILFUL SILENCE:
Stillness is also used for *silence* in Henry V. iii. 1. 4: "modest stillness and humility."

26 Line 93: AS WHO SHOULD SAY, "I am Sir Oracle." Compare Richard II. v. 4. 8:

As who should say, "I would thou wert the man."

27. Line 98: *If they should speak, wou'dst almost damn those eurs.*—Dyce adopts Collier's MS. suggestion "icould"; but surely this weakens the force of the passage. It could be evidently elliptical for *they would*. The reference of course is to Matthew v. 22; and it is quite in the spirit of Gratiano's humorous exaggeration to say that these people could only speak at the risk of placing their hearts in danger of eternal damnation.

28 Line 102: *this fool gudgeon.*—For the adjective use of *fool* compare below, ii. 9. 26, "the fool multitude;" the only other passage in Shakespeare in which the word is so used. Isaac Walton says of the *gudgeon*, "he is an excellent fish to enter a young angler, being easy to be taken" (*Pickering*, Edn. 1825, p. 175). No doubt the *gudgeon* is a fish singularly free from guile, and easily caught; but, as it is also used very much as a bait for other fish, we meet with the word more commonly in the phrase "to swallow a *gudgeon*," i. e. to be deceived. In a letter by Lord James Butler (1533) (*Holfished*, vol. vi. p. 293) we find that he says, speaking of himself, "Doo you thinke that James was so mad, as to gape for gogions?" It is evident from Cotgrave that *gudgeon* was synonymous with "a mockery," "a cheating, cozening trick;" he gives it as the English equivalent for "fourbe," "freustaine," "cassade," under which latter he gives: "A *gudgeon*, . . . gull, consening part, cheating pranke, . . . silence, *Avoir le cassade*. To be gull'd; or, to swallow a *gudgeon*." In spite of the statement in Nares (see Nares' Dict., *sub Gudgeon*) I cannot find any allusion to the *gudgeon*, in Elizabethan literature, as a foolish fish, easily caught, except in the passage in our text. Swift,

however, uses it in this sense. (See *Imperial Dict.*, *sub voce*.) The verb *to gudgeon* = "to cheat," "to impose on," is still in use.

29 Line 104: *I'll end my exhortation after dinner.*—Warburton says that this is an allusion to the practice of the Puritan preachers; "who, being generally very long and tedious, were often forced to put off that part of their sermon called the *exhortation*, till after dinner" (*Var. Ed.* vol. v. p. 13).

30 Line 110: *I'll grow a talker for this gear.* The exact meaning of *gear* in this phrase seems very doubtful. It occurs again in this play, ii. 2. 175, 176: "If Fortune be a woman, she's a good wench for this *gear*." In Lilly's *Sapho*, v. 2, we have: "And as for you, sir boy, I will teach you how to run away; you shall be stript from top to toe, and whipt with neutes, not roses; I will set you to blow Vulcan's coales, not to hear Venus' quiver; I will handle you for this *geere*—well, I say no more" (*Works*, vol. i. p. 211); and in *The Disobedient Child*, 1560:

Then, I say then, this *gear* go about.

—Dobbsley, vol. ii. p. 302;

and in *The City Gallant*: "we shall never have this *gear* cotten" (*Dobbsley*, vol. xi. p. 204). In the last two passages it certainly seems to mean "affairs," "business."

31. Line 112: *neat's tongue dried.*—Compare I. Henry IV. ii. 4. 271: "you dried neat's tongue." *Neat* was applied indifferently to the ox and the calf. Compare *Winter's Tale*, i. 2. 124, 125:

And yet the steer, the heifer, and the calf
Are all call'd *neat*.

32. Line 113: *Is that any thing now?*—Q₁ and F₁ have "It is anything now." The emendation is Rowe's. It is possible that this absurd insertion of the word *It* arose from the fact that in Q₁ the prefix to the speech is *An* instead of *Ant*. The transcriber may have mistaken the *t* of *Ant* for *it*. For *now* Johnson proposed *net*; but the alteration is quite unnecessary. Bassanio's answer to the question does not require it.

33. Line 125: *Than my faint means could grant continuance.*—*Continuance* here, elliptically, = "continuance of." The omission of the preposition is common enough. Compare Julius Cesar, i. 2. 313, 314:

Thy honourable metal may be wrought
From that it is *dispos'd*.

34. Line 126: *make mean.*—Compare in this same play, iii. 3. 23:

Many that have at times *made mean* to me.

35. Line 141: *I shot his fellow of the selfsame flight.*—*Flight* was a technical term in archery. Arrows of the same *flight* were arrows feathered and weighted so as to carry a particular distance. Stevens quotes from Decker's *Villanies* discovered by Lanthorne and Candlelight, &c. 4to, bl. l. "And yet I have seen a Creditor in Prison weepe when he beheld the Debtor, and to lay out money of his owne purse to free him: he shot a second arrow to find the first!" (*Var. Ed.* vol. v. pp. 15, 16).

36. Line 143: *To find the other forth; adventuring both.*—Q₁ and F₁ read "and by adventuring both," making

two extra syllables in the line. Dyce proposes "*and retreating both.*" We have thought it better to omit the unnecessary words *and by.*

37 Lines 144-147:
*I urge this childhood proof,
 Because what follows is pure innocence,
 I owe you watch; and, like a WILFUL youth,
 That which I owe is lost*

It has been proposed by Warburton to change *wilful* to *witless*; and Collier's MS. has *wasteful*. But no change is necessary. What Bassanio means is: "I use this illustration taken from my younger days, because what I am going to propose to you is proposed in *pure innocence*, without any attempt to conceal my past faults and present condition. I already owe you much, and like a *self-wilful youth* I have lost or squandered what I borrowed from you; but, if you like to risk more money to get back what you have lost, I propose that you should make me another advance, by the help of which I hope to repay you all that I owe you."

38 Line 150: OR *to find both*.—Or = "either." Compare Julius Caesar, II. 1. 135, 136:

To think that *or* our cause or our performance
 Did need an oath.

39 Line 156: *In making question of my uttermost*—that is to say, in doubting my willingness to help you to the extent of my purse. Bassanio might well doubt on this point; for nothing in the play is so improbable, at least to our modern notions, as Antonio's willingness to help his friend in a difficulty, without any more tangible security for repayment than his word.

40 Line 160: *prest*.—This word in the sense of "ready," derived from the old French *prest*, is frequently used by writers of Shakespeare's time; but is used by him only in one other passage, in Pericles, Prölogue iv. 45. One would think it more likely to come from the Italian *presta* than from the old French form.

41. Line 163: *sometime*.—Altered by some editors to *sometimes*, but unnecessarily. *Sometime* in the sense of formerly, in which it is used here, is used in the Bible as well as in Shakespeare; for instance in Colossians i. 21: "And you, that were *sometime* alienated." *Sometime* is also thus used, as in Ephesians ii. 13: "Ye who *sometime* were far off."

42 Line 166: *Cato's daughter, Brutus' PORTIA*.—*Portia* is described in North's Translation of Plutarch as being famous for chastity and greatness of mind. In Julius Caesar, II. 1, *Portia's* character is elaborated in accordance with Plutarch's description.

43 Lines 171, 172:
*Which wakes her seat of Belmont Cato's statue,
 And may Jason come in quest of her.*

Jason's Argonautic expedition is alluded to again in III. 2. 244.

44 Line 175: *thrift*.—This word, derived from *three*—to succeed, came to mean economy, because economy generally leads to success.

45 Line 178: *commodity*.—This word, like *thrift*, has

lost its primary sense in modern use. Its first meaning was "convenience," "advantage;" thence it came to mean "an article of merchandise" which could be used to advantage; in which latter sense it is employed in this passage, and frequently by Shakespeare, who also uses it in its primary sense. (See note 254 below.)

46. Lines 184, 185:
*and I no question make,
 To have it of my test, or for my sake.*

The Clarendon Press ed. explain this passage (p. 85): "I do not doubt that I shall have the money lent to me, either on my credit as a merchant or from personal friendship." This scene, like nearly all the other scenes in this play, ends with rhymed couplets. The reason for these rhymes at the end of a scene was probably to give the actor, or actress, a better exit; but there is a more practical reason for the use of these rhymed couplets, as appears from the prologue to a very scarce play called Targio's Wiles, or the Coffee-house (1668). The poet's servant announces that his master intends to dispense with all verse and rhyme; upon which one of the characters in the prologue answers, "This is the first Poet that ever I heard of, could not make Verse; But how shall the Expectations of the Audience and the Musick be prepar'd at the ending of Acts." To which objection the poet's servant answers that his master is going to substitute a rattle; and the gentleman, after trying the rattle, says: "'Slife, I think this Prose Poets fancy will take; for if I be not mistaken, a Rattle will be better understood by a great many here than the best kind of Rhyme." From this it would appear that the rhymed couplet was the cue for the orchestra, as we should call it, to play, and for the audience to leave their seats if they wished.

ACT I. SCENE 2.

47—This play is not divided into scenes in Q₁ and P₁.

We have already pointed out (note 15, Two Gent of Verona) that this scene may be compared to act i. scene 2 of that play, and the progress made by the author is marvellous. Verse is discarded for prose; the latter being recognized as far more suitable in a scene of pure comedy. It may be noted how rhythmical the prose is; though it abounds in epigram, still the wit is no longer forced, but ripples on easily and naturally; nor is this, by any means, wholly attributable to change of form from verse to prose. We still find some traces of Lilly's influence in the occasional disposition to strain after antithesis; but the whole scene is an almost perfect specimen of pure comedy, and shows how rapidly Shakespeare's powers were maturing.

48. Line 8: *no MEAN happiness*.—So Q₁; P₁ have "*small* happiness;" but the play on the word *mean* was doubtless intended.

49. Line 25: *WHOM I would . . . WHOM I dislike*.—Q₁ have *who* in each case.

50. Line 27: *the WILL of a dead father*.—There is an obvious play here upon the word *will*.

51. Line 36: *one who you shall rightly love*.—Q₁ omits *you*; the reading in the text is that of Q₂ and P₁, and is

probably the right one; for it would not make much difference whether the chooser of the right casket *rightly* loved Portia, if she did not *rightly* love him.

52 Lines 41-48. According to Steevens, the Neapolitans, in the time of Shakespeare, were "eminently skilled in all that belongs to horsemanship" (Var. Ed. vol. v. p. 19). That may have been the case; it certainly is not so nowadays with the generality of Neapolitans; unless driving furiously be horsemanship, they do not display much of that quality. Malone has the following note: "Though our author, when he composed this play, could not have read the following passage in Florio's translation of Montaigne's *Essais*, 1603, he had perhaps met with the relation in some other book of that time: 'While I was a young lad, (says old Montaigne,) I saw the prince of Salonna, at Naples, manage a young, and fierce horse, and show all manner of horsemanship; to hold testons or rears under his knees and toes so fast as if they had been nuyled there, and all to show his sure, steady, and unmoveable sitting'" (Var. Ed. vol. v. p. 19).

53 Line 44: *that's a colt indeed*.—The word *colt* was used of a wild young fellow. Compare the common expression, to have "a colt's tooth." It was said of old men who were still vigorous and juvenile. Compare Henry VIII. i. 3. 48: "Your colt's tooth is not cast yet."

54 Line 49: *County Palatine*. Johnson suggests that the count here mentioned was, perhaps, Albertus a *Lascio* (*scio*), a Polish Palatine, who visited England in our author's life-time, was eagerly caressed, and splendidly entertained; but running into debt, at last stole away, and endeavoured to repair his fortune by enchantment" (Var. Ed. vol. v. p. 20). Malone adds that "The Count Alasco was in London in 1583" (*id supra*).

55 Line 62-68.—This sentence seems to be a most epigrammatic description, from an unfriendly point of view, of the French character. They were said to be imitative, like monkeys; insincere, as being all things to all men.

56 Line 65: *throstle*.—Q₁, F. 1 have *trassell*; F. 2 *tarsell*; F. 3, F. 4 *tassell*. The emendation is Rowe's. *Throstle* occurs in one other passage, in *Mids. Night's Dream*, iii. 1. 139, where it is spelled *Throth* by Q₁ and F₁.

57. Lines 72-82.—It would seem that Englishmen have always been noted for being bad linguists; and even in Shakespeare's time, as appears from the latter part of this speech of Portia's, their taste in dress, which modern French caricaturists are never tired of ridiculing, was no better than it is now among the middle classes. But perhaps the allusion is less to Englishmen's bad taste in dress, than to their constant change of fashion and their copying the dress of other nations. The changeableness of the English fashions in the sixteenth century is well illustrated by the curious cut, prefixed to Andrew Borde's *Introduction of Knowledge*, and given in Harrison's *Description of England* (Reprint, New Shak. Soc. Series VI. No. 1, p. 167); apropos of which Harrison remarks: "such is our mutabiltie, that to daie there is none to the Spanish guise, to morrow the French toles are most fine and delectable, yer long no such apperall as that which is after the high Alman fashion, by and by the Turkish

manner is generallic best liked of, otherwise the Morisco gowns, the Barbarian sleeves . . . make such a comelic vesture, that except it were a dog in a doublet, you shall not see anie so disguised, as are my countrie men of England." Compare also a passage in Greene's *Farewell to Follie*, 1591: "I have scene an English Gentleman so defused in his suites, his doublet being for the weare of Castile, his hose for Venice, his hat for France, his cloake for Germanie" (Duth Library; Works of Greene, vol. ix. p. 253).

58. Line 83: *SCOTTISH lord*.—So Q₄; F₁, perhaps out of deference to the extraordinary sensitiveness of James I., read "other lord."

59. Lines 85-89.—The imputation, in the first part of this speech of Portia's, on the courage of the Scotch is surely very ill deserved. It might justly have wounded the *amour propre* of any Scotchman. In the latter part of the speech there is an obvious allusion to the alliance which existed so long between France and Scotland. But the assistance given was rather one-sided; for, as is well known, the Scotch, who took service under the French kings, formed the flower of their army. When Scotland was fighting her own battles against England, the French contented themselves with promises of aid which were very rarely fulfilled.

60. Line 90: *the young German*.—Johnson says: "In Shakspeare's time the Duke of Bavaria visited London, and was made Knight of the Garter" (Var. Ed. vol. v. p. 22). He suggests also that, in this enumeration of Portia's suitors, there may be some allusion to the numerous suitors rejected by Queen Elizabeth, which is not at all improbable. Certainly the resemblance between Portia and Elizabeth in respect of the number of suitors that each had was remarkable. Among Elizabeth's suitors there were a Scotchman, the Earl of Arran; an Englishman, Robert Dudley, Earl of Leicester; a Frenchman, the Duke of Alençon; a Swede, Eric, King of Sweden; an Austrian, Charles, Archduke of Austria; and a Spaniard, Philip II.

61 Line 92, &c.—The Danes, Germans, Dutch, and the English seem to have been all noted for their drunkenness. Compare *Othello*, ii. 3. 79-81: "your Dane, your German, and your swag-bellied Hollander—Drink, ho!—are nothing to your English." Shakespeare gives the prominence to his own nation; but it may be doubted whether there was much to choose between them.

62. Line 114: *unless you may be won by some other sort*.—The meaning of the word *sort* here is rather doubtful; but is generally taken as—method, or manner; Grant White, however, very plausibly holds that it means here *lot* from the Latin *sortes*. It certainly bears that sense in *Troilus and Cressida*, i. 3. 375, 376:

let his kish Ajax draw
The *sort* to fight with Hector.

But it may be doubted whether it is necessary to give it here any other than the more common meaning of "manner," "a way," of which use there are many instances in Shakespeare, e.g. *Love's Labour's Lost*, v. 2. 590, "will speak their mind in some other *sort*."

63. Line 114: *your father's* IMPOSITION. This word is used here in the sense which it has now almost entirely lost, that of "charge," "injunction," "order," the sense in which Shakespeare generally uses it. Compare below, iii. 4. 33. In its more modern sense of "cheat," "imposture," Shakespeare only uses it once, in *Othello*, ii. 3. 268, 269: "Reputation is an idle and most false *imposition*."

64. Line 116: *Sibylla*. Wrongly used by Shakespeare as a proper name. There were several *Sibyls*; some authors mention four; they were generally supposed to be ten. The most celebrated of these was the *Cumæan Sibyl* here referred to, and known under various names. In Ovid's *Metamorphoses* (book xiv. 130-152) the Sibyl tells her story to Æneas. Phœbus had endeavoured to seduce her, and promised to give her anything she desired; upon which she took up a handful of dust, and asked that she might have as many years to live as there were grains of dust in her hand. But as she forgot to wish that she should continue young—the privilege which Phœbus promised her if she yielded to his suit—she had grown old, and had the prospect of a long old age before her.

65. Line 137: *a fifth*. This is an oversight on the part of the poet; *six* suitors having already been mentioned; but perhaps Shakespeare originally intended to have had only *five*.

66. Line 143: *the complexion of a devil*. For some reason or other the *complexion* of the devil, or any of his subordinates, has always been represented as *black* or *dark*. Such a thing as a fair devil does not seem to have existed. If a devil appeared in the form of a duck or a goat, it was always a black one. The only exception, if it be one, to the invariableness of the diabolical colour seems to be when the devil took the form of a hare. According to the confessions of some wretched women, executed as witches in the Channel Islands in 1617, the very ointment and powder given by the devil were black. Scot says, in his *Discourse upon Devils and Spirits*, appended to the *Discovery of Witchcraft* (chap. 12, Reprint, 1886, p. 426): "For some are so carnallic minded, that a spirit is no sooner spoken of, but immediately they thinke of a blacke man with cloven feet" &c. Hence, of course, the common proverb, "The devil is not so *black* as he's painted;" and from the selection of this colour for his satanic majesty's livery, no doubt, arose the prejudice, which seems to have been very strong in Shakespeare's time, against dark-complexioned persons.

67. Line 147: *Whiles*.—This is the genitive form of the adverb *while*, being originally a substantive, Shakespeare seems to use *while* and *whiles* indifferently.

ACT I. SCENE 3.

68. Line 1. — Dr. Farmer says that Shakespeare took the name of Shylock from an old pamphlet entitled "Caleb *Sauil* his prophesie, or the Jewes Prediction. London, printed for T. P. (Thomas Parier); no date" (Var. Ed. vol. v. p. 24). Malone had never seen this pamphlet, and rightly remarks that it could not have been printed by *Thomas Parier*, because he did not commence as a bookseller before 1598. He suggests that the T. P. may have

been *Thomas Purfoot*. Boswell adds that a copy of this pamphlet was in Mr. Bindley's Library, dated 1607 (Var. Ed. vol. v. p. 24). There is a copy of a ballad in Pepys's collection, "Calebbe Shillocke, his Prophecie: or the Jewes Prediction. To the tune of Bragaudarie," the second verse of which begins:

An I first, within this present yeere,
Being sixteen hundred seauen,

(See Chrenndon Press ed., pp. 68, 69.)

This would seem to prove that the date of Bindley's copy was the date of the first edition; but if the date of the "tune of Bragaudarie" could be ascertained, that would enable us to decide whether the ballad could have been written before Shakespeare wrote the present play. Hunter says Shylock was a Levantine Jew, and thinks the name the same as *Selala*, the name of "a Maronite of Mount Libanus, who was living in 1614" (see Hunter, vol. i. p. 307). There has been much dispute as to Shylock's dress in Shakespeare's time, especially as to the colour of his bonnet or hat. Coryat, in describing the dress of the Jews, says: "those (Jews) born in Italy wearing red hats, while the Eastern or Levantine Jews wore yellow turbans" (Clar. Press ed., p. 89). Hunter quotes from Bacon's essays (XLI. Of Usury): "Usurers should have orange-tawny bonnets, because they do Judaize" (Edn. 1852, p. 145). It is doubtful whether such minutie were much regarded in Shakespeare's time. We know that Shylock wore red hair; but, probably, Shakespeare did not allow him to wear the large "property" nose which Barabas the Jew of Malta wore.

The Venetian ducat was worth four shillings and eight pence.

69. Line 4: *For THE WHICH*.—This archaism is also found in the Bible. See Genesis i. 29: "every tree, in *the which* is the fruit of a tree yielding seed."

70. Line 7: *MAY you STEAD me?*—*May* was formerly used as we now use *can*. Compare Psalm cxxv. 1 (in Book of Common Prayer): "As the mount Sion, which *may* not be removed," where the Authorized Version has *cannot*. *Stead*, in the sense of "aid," is used frequently in Shakespeare, e.g. *Two Gent. of Verona*, ii. 1. 119: "so it *stead* you, I will write."

71. Line 12: *Antonio is a good man*.—We use *good* in this sense nowadays when we say "So and so is *good* for fifty thousand pounds." Compare Coriolanus, i. 1. 15, 16: "We are accounted poor citizens, the patricians *good*." In Latin *bonus* is used—wealthy: cf. Cic. Att. s. 1. 3.

72. Line 20: *Rialto*. One of the principal islands on which Venice was built was called Rivo Alto. On this island stood the Exchange which is known by the name of *The Rialto*. It is thus described by Coryat, "a most stately building . . . where the Venetian gentlemen and the merchants doe meete twice a day, betwixt eleven and twelve of the cloeke in the morning, and betwixt five and six of the cloeke in the afternoon" (Rolfe, p. 134). The well-known bridge of *The Rialto* was built first in 1591; the one that exists at present is more modern.

73. Line 21: *Mexico*.—The expression "at Mexico" looks as if it referred to the town; but, of course, it does

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74 Line 24: *land-thieves and water-thieves*.—Q^u. Ft. read *water-thieves and land-thieves*.—We follow Dyce in transposing the order of the words.

75 Line 31: *I will be assured I may*.—When Edmund Kean made his first appearance in *Shylock*, the way in which he said these few words caused the scanty audience to break out into hearty applause, and convinced them that they were in the presence of a great actor.

76 Lines 34-36. Shylock of course refers to the incident related in Matthew viii. 32.

77 Lines 36-40.—These lines show the social relationship that existed between the more prosperous Jews and the natives of the countries where their presence was tolerated. On business matters, in the street, or on the Exchange, Jews and Christians associated together; but in their homes and their churches never.

78 Line 40: *Who is he comes here!*—It seems strange that Shylock should ask who Antonio was; for afterwards, in the same scene, lines 107-109, he says:

Signior Antonio, many a time and oft,
In the Rialto, you have rated me
About my moneys and my usances;

which certainly implies that Shylock must have known Antonio well, at least by sight; perhaps Shylock purposely does not recognize him.

79. Line 42: *How like a FAWNING PUBLICAN he looks!*—The Clarendon Press edd. very sensibly remark that the *publicans*, or farmers of taxes under the Roman government, "were much more likely to treat the Jews with insolence than servility" (p. 90). It may be that Shakespeare intends to suggest that the commendation, given to the publican, by our Lord, in the well-known parable (Luke xviii. 10-14), was rankling in Shylock's mind. What the Christians admired as humility might be despised by the Jews as hypocritical servility.

80. Lines 43-46.—These lines are very characteristic, and contain the key to Shylock's character as Shakespeare represents it. For it seems that the poet, whenever he is going to make a feeling, or affection, or passion stronger in Shylock's nature than avarice, remembers just in time that he cannot afford, from a dramatic point of view, to disregard the popular prejudice against Jews. Shylock must love nothing better than his money. His celebrated scene with Tubal (act iii. scene 1) is an illustration of this.

81. Line 46: *The rate of usance here with us in Venice*.—Dyce, quoting from Thomas's *Historie of Italye*, 1561, 4to. fo. 77, says: "It is almost incredible what gains the Venetians receive by the usury of the Jewes, both privately and in common. For in everye citie the Jewes kepe open shops of usurie, takinge galges of ordinarie for xv in the hundred by the yere; and if at the yeres end the galge be not redemed, it is forfeite, or at the least downe away to a great disadvantage; by reason whereof the Jewes are out of measure wealthye in those parties" (p. 155).

82. Line 47: *upon the hip*.—Compare Othello, ii. 1. 314: "I'll have our Michael Cassio on the hip;

and below in this play, iv. 1. 3-4:

Now, indeed, I have thee on the hip

It was an expression taken from wrestling; but probably had nothing to do with the conflict between Jacob and the angel (Genesis xxxii. 24-32), when the angel touched the hollow of Jacob's thigh, which caused the sinew to shrink. The fact is, in Cumberland wrestling at least, if you can get your opponent "on the hip," i. e. across your own hip, you are sure to throw him.

83. Line 50: *E'en there where merchants most do congregate*.—This was Shylock's great grievance against Antonio, that he abused him in the place where he might injure his business most. He refers to it again in his great speech below (lines 107-109).

84. Lines 58, 59.—It would appear that usurers are most conservative in their customs. In no case, however wealthy he may be, will the money-lender, to whom you apply, admit that he himself can lend you the money. He has always to borrow it from some one else; this old device for increasing the interest never appears to lose its charm for them.

85. Line 60: *Rest you fair, good signior*. There is a purpose in Shylock's deferring so long his recognition of Antonio. The hate he feels for him is so intense, that he requires some time before he can master himself sufficiently to conceal it. The longing that he expresses for revenge upon his enemy prepares us for the diabolical scheme, which suddenly comes into his mind in the course of this scene. There is nothing, in this scene, more powerful and effective, from a dramatic point of view, than the tremendous struggle that is going on in Shylock's breast, between his bitter hate for Antonio, and the dictates of his self-interest which prompt him to repress all sense of that hatred.

86. Line 66: *How much we would*.—Q 1 reads "How much *he* would have." Q 2, Q 3, Q 4 read "How much *ye* would;" Ft. "How much *he* would." We have followed Dyce in adopting Walker's conjecture. The Cambridge edd. adopt the reading of Q 2, Q 3, Q 4; and though *ye* is more commonly used as the pronoun for the second person singular in such familiar phrases as "Hark *ye*," "Fare *ye* well!" yet we might fairly expect it here for the sake of the euphony. The chief reason for adopting Walker's conjecture is that Antonio seems to wish to associate himself with Bassanio in the transaction for the loan. Compare, below, line 100:

Well, Shylock, shall *we* be behold'ing to you?

And it seems more likely, as the money is going to be lent on Antonio's bond, that he should speak in the first person, and not as if it was Bassanio's affair only.

87. Lines 68-71.—All this pretended forgetfulness on Shylock's part, as well as his discourse upon Jacob's bargain with Laban, is merely to gain time. He has not yet hit upon his scheme of vengeance.

88. Line 75: *The third possessor*; i. e. counting Abraham

himself, Jacob was the third; for, of course, only Isaac intervened between them.

89 Lines 79-89. Shylock secretly tells the story fairly. Jacob was, undoubtedly, guilty of sharp practice, to say the least; but he had this justification, that Laban had first tried to defraud him. Jacob bargained for "all the speckled and spotted cattle, and all the brown cattle among the sheep, and the spotted and speckled among the goats: and of such shall be my hire" (Genesis xxx. 32). It certainly appears, from verse 35, that Laban tried to defraud Jacob by privily removing all the cattle that were speckled or spotted. It also appears (verses 41, 42) that Jacob, on his side, only tried his experiment on the stronger cattle and not on the feebler ones, so that, eventually, he got very much the best of the bargain.

90 Line 80: *eanlings*.—This word, which means lambs just dropped or born, is from the Anglo-Saxon *ednian*, to bring forth, hence *yeon*. Shakespeare uses the verb *ean* in III. Henry VI. ii. 5. 36, "the poor fools will *ean*;" and below, i. 3. 88, "in *eaning* time."

91 Line 87: *fulsome*; a word, apparently, of somewhat uncertain meaning. Skeat says it is "Made up from M.E. *ful* = A.S. *ful*, full, and the suffix *-some* = A.S. *-sum* (mod. E. *-some*)." It is certain that whether *fulsome* be held merely to signify great repletion, or to have been originally connected with *ful*, or *fool*, it certainly came to mean anything that is "gross," "rank," "nauseous," and so "lustful," or "lascivious." It is sometimes used as an intensive form of *full* (see note Var. Ed. vol. v. p. 28), so that it may possibly mean here "pregnant."

92 Line 99: *Or is your gold and silver eyes and ears!*—Here the words *gold* and *silver* take the singular verb, because the idea is concrete—"money."

93. Line 97: *I make it breed as fast*. This idea may have been suggested by the Greek word for interest, *toke*, literally, "a bringing forth;" thence = "offspring."

94 Lines 98-103.—As if purposely to irritate Shylock, Antonio treats him throughout this scene with great contempt. He does not even deign to pay any attention to Shylock's last words: "But note me, signior." On the contrary he coolly turns his back on him, and preaches Bassanio a short sermon on the text of Shylock's villainy. This gives the actor of Shylock an opportunity for expressing the rage and hatred with which, as already noted, he is struggling throughout this scene; and it is probable that at this very moment his scheme of vengeance is conceived. The reference, of course, in this speech is to the temptation of our Lord (Matthew iv. 6).

95. Line 103: *O, what a goodly outside falsehood hath!*—Some commentators think *goodly* repeated here by accident from the line above, and would read *godly*; but *goodly* is the more appropriate epithet in spite of the repetition. Johnson says that *falsehood* "does not stand for *falsehood* (*sic*) in general, but for the dishonesty now operating" (Var. Ed. vol. v. p. 29).

96 Lines 107-130.—The whole of this speech of Shylock's

illustrates most powerfully the struggle which has been going on within him throughout this scene. His bitter sense of the wrong Antonio has done him and the contempt with which he has treated him breaks forth, in spite of all his efforts to restrain it. This Christian, who had heaped every insult upon him, now comes to ask him a favour; but he asks it with the air of one who demands a right, and without a word of apology for his past contumely. Full of excitement, and trembling with suppressed passion, Shylock recounts, one by one, Antonio's insults; and though he must have already resolved upon his mode of vengeance, and knows that it can only be carried through by his maintaining his self-command and wearing a fair outside, the temptation to speak his mind, for once, to this disdainful and insolent Christian is more than his passionate nature can resist. Just at the moment when his rage is carrying him entirely away, he regains command over himself enough to substitute irony for vehement denunciation; while he is with diltently forcing himself into a cringing attitude, habitual to his persecuted race, it is plain that his anger is at white heat; and, but for the contempt which Antonio feels towards the Jew, Antonio might well have been warned against putting himself in his power, even in jest. In his wonderful delivery of this speech Edmund Keam used to say the words: "You call'd me dog" in a voice of terrible passion; then, recovering himself just in time, he used to stoop with a most profound obeisance as he spoke these next words, "And for these courtesies," &c.

97. Line 110: *Still have I borne it with a patient shrug*.—Compare Marlowe's Jew of Malta, act ii.:

I learn'd in Florence how to kiss my hand,
Heave up my shoulders when they call me dogge.

—Works, p. 155.

Borde, in his Introduction of Knowledge, ch. xxv., treating of Lombardy, says, "yf he (the Lombard) cast his head at the one syde and *struge up his shoulders* speake no more to hym, for you be unswerd. The Italyons and some of the Venecions be of lyke disposicion."

Shylock's reference to cur in the same speech (line 119) might have been suggested by the following sentence from Borde in the same chapter: "In Lomberdy ther be many vengable *cur* dogges the which wyll byte a man bi the legges or he be ware."

98. Line 113: *And spit upon my Jewish GABERDINE*.—Q4, and F. 1 have *spet*, the obsolete spelling of *spit*.

It is not clear exactly what sort of a garment a *gaber-dine* was. Planché says, "We cannot identify it." It seems that the word should be spelt *garbardine*. Florio gives under "*Gabano*, *Gabanello*, *Gabino*, *Gabbano*, a coarse long-would mantle which wrestlers, and runners flung upon them, when they were anointing; used also for *Gabardin*, or rather a Shepherds cloak, and a fishermans frock." All that is clear from the various passages in which it occurs is that it was a loose kind of garment worn over the other clothes, sometimes of the nature of a cloak, sometimes of a smock-frock.

99. Line 135: *friend*.—So F. 2; Q4, and F. 1. have *friends*.

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100. Line 135: *A breed for barren metal of his friend.*—So Q₁; F₁ have "*of barren metal.*" Antonio is here referring to one of the fanciful arguments said to be founded on a passage in Aristotle. According to Farmer, "Old Meres says: 'Usurie and encrease by gold and silver is unlawful, because against nature; nature hath made them *sterile* and *barren*, usurie makes them *procreantive*.'" (Var. Ed. vol. v. p. 31).

101. Line 138: *Why, look you, how you storm!*—Antonio has not *stormed* at all. The words of his last speech are quite inconsistent with anything like *storming*. They are cool and contemptuous; but Shylock has himself *stormed*; conscious of the mistake he has made in losing the control of his temper, and having matured his plan of vengeance, he assumes an air of injured innocence, as if he had been misunderstood all along. This speech should be given with a well-acted air of bonhomie.

102. Lines 144–152.—Mark the eagerness, or what one may call the deliberate hurriedness, of this speech. All the conditions are nominated as they would be in a legal instrument; but the words are delivered rapidly, and with that same air of assumed frankness and good-nature which characterizes the conclusion of his last speech. Shylock does not wish to give Antonio, or Bassanio, time to dwell upon the conditions of the compact.

103. Line 149: *Express'd in the condition.*—Compare I Henry VI. v. 4. 165: "shall our condition stand?"

104. Line 150: *an equal pound.*—The Clarendon Press edd. explain this as "specified as a pound of flesh, which shall be accepted as an equivalent for the debt" (p. 91); but may it not mean an *exact* pound, that is, neither more nor less than a pound?

105. Line 163: *Whose own hand DEALING.*—So F₂; Q₁ and F. 1. have *dealings*.

106. Lines 164–171.—Shylock, in this speech, plays his part admirably by showing that he would gain nothing of any value, if the pound of flesh did become forfeit; by assuming an indifference as to whether his proposal was accepted or not, he quite disarms any suspicions which Antonio might entertain. In fact it is quite plain, from lines 179, 180 below, that Antonio is genuinely deceived by Shylock's hypocrisy.

107. Line 168: *beefs.*—Some editors change the spelling to *beeces*; but compare I. Henry IV. iii. 2. 353: "now has he land and *beefs*." Under *Beuf* Cotgrave gives: "An Ox; a *beefe*; also, *beefe*."

ACT II. SCENE 1.

108.—The old stage-direction copied from Q. 1 is: *Enter Morucius a tawny Moore all in white, and three or foure followers accordingly, with Portia, Nerissa, and their traine.*

109. Line 1: *Mistake.*—Compare Antony and Cleopatra, iii. 13. 147, and I. Henry VI. i. 1. 140:

"Tis not my speeches that you do *mistake*."

These are the only two passages in which Shakespeare uses the verb. In one other passage (II. Henry VI. iv. 1. 24) he uses the substantive.

110. Line 6: *And let us make incision for your love.*—It was the custom, in the East, for lovers to show the sincerity of their love by cutting themselves before the eyes of their mistresses. So in England, in Shakespeare's time, stabbing themselves in the arm was one of the ways in which lovers honoured the objects of their affection. Picart, in his *Ceremonies and Religions Customs* (vol. vi. p. 111), says: "*The Masuloven* are the most passionate lovers, exceeding even Don Quixote in their adventures and the Dangers they run for the sake of their Mistresses, whom they endeavour to convince of their Love by *cutting and slashing their own Bodies*; though at other times they are brutish and tyrannical." A picture is given representing a young Turk cutting his arm with a knife before the eyes of his mistress.

111. Line 7: *To prove whose blood is reddest, his or mine.*—*Red blood* was supposed to be a sign of courage. The instances Johnson produces of cowardly people being called "*white livered*" are not much to the point. (See Var. Ed. vol. v. p. 34.) To have a deficiency of red particles in the blood is always a sign of weak health, and such deficiency is generally found in persons of a nervous temperament.

112. Lines 11, 12:

I would not change this love,

Except to steal your thoughts, my gentle queen.

He means he would not change his colour except to disguise himself, as a thief does, in order to steal her affection.

113. Line 18: *And hedy'd me by his wit.*—So Q₁ and F₁. Dyce adopts Capell's emendation *wit*; but *wit* makes good sense. We have given in the foot-note the usual interpretation of the word; but does it not mean rather *ingenuity* than *foresight*?

114. Line 25: *the Sophy.*—The Clarendon Press edd. say: "In 'The Table' at the end of the History of the Warres betweene the Turkes and the Persians, written in Italian by J. T. Minadoi, and translated by Abraham Hartwell, London, 1595, we read: '*Soffi*, and *Soffto*, an ancient word signifying a wise man, learned and skilfull in Magike Naturali. It is grown to be the common name of the Emperour of Persia" (p. 92). Shakespeare uses *Sophy* twice elsewhere; in Twelfth Night, ii. 5. 198, and iii. 4. 307. The word is found in Bullokar's Diet. (edn. 1688) and in Coles's Diet. (1696), but not in any of the earlier dictionaries.

115. Line 26: *Sultan Solymán.*—This may refer to the unfortunate campaign undertaken by Solymán the Magnificent against the Persians in 1555.

116. Line 27: *I would outstare the sternest eyes that look.*—So Q. 1; Q. 2 and F₁ have *out-stare*.

117. Line 31: *alas the while!*—Compare Julius Cæsar, i. 3. 82: "*use the while!*" The exclamation is now obsolete. It means "alas for the circumstances in which I am placed at the present time."

118. Line 32: *If Hercules and Lichas play at dice.*—Lichas was the servant of Heracles, who, unwittingly, brought to him the shirt poisoned in the blood of the

Centaur Nessus. Hercules in his rage threw Lichas into the sea. See Ovid's *Metamorphoses*, ix. 152 *et seq.*

119 Line 35: *So is Melides beaten by his PAGE*.—This is Theobald's emendation; Q₁ FF. have *rage*, which certainly does not make good sense.

120 Line 44: *temple*; that is, the *church* where the Prince of Morocco was to take the oath. The Clarendon Press edd. say: "The mention of a temple instead of a church seems odd here" (p. 93); and think that Portia's name, or the mention of Hercules and Lichas, may have given Shakespeare's thoughts a classical turn. Florio gives (in edn. 1688) the following explanation under *Tempio*—"a Temple, a Church, or place consecrated or hallowed to divine service; but of late days among Roman Catholics, it is used as it were only to express a Church of those of the reformed Religion, which usually is built roundwise, as anciently Temples were in Rome." Baret in his "*Alveaire*" (1573) does not notice any such peculiar use of the word. He gives under *Chueche*, a *temple*, or church. It is doubtful if *temple* had any such distinctive sense in Shakespeare's time. As is well known, in France *Le Temple* is used always to indicate the Protestant place of worship.

ACT II. SCENE 2.

121.—The stage-direction in Q₁ and FF is *Enter the clowne alone*. Lancelot Gobbo is nothing more than the clown who often figures, sometimes with a name, sometimes without one, in the older comedies; he was the lineal descendant of The Vice who used to enliven the Interludes, of which Jack Jucster is a very good type. Lancelot is a very near connection of Lauce and Speed in *The Two Gentlemen of Verona*. The humour of the character is certainly not superior to that of Lauce with his dog, and is very much inferior to that of Bottom and the other clowns in *Mids. Night's Dream*.

122 Line 10: *scorn running with thy heels*.—This sentence has troubled some of the commentators. Steevens proposed to read: "scorn running; *with* thy heels" (*i.e.* tie them together with osiers) (Var. Ed. vol. v. p. 37); an amusing waste of ingenuity. The meaning of the phrase is very simple; the idea being taken from an animal which kicks up its heels at any object it despises or dislikes. Compare *Much Ado*, iii. 4. 50, 51: "O illegitimate construction! *I scorn that with my heels.*"

123. Line 12: "*Via!*" See *Love's Labour's Lost*, note 163. Q₁ and FF. have *Via*. As has been before remarked, an Italian word is rarely, if ever, spelt rightly in the old copies.

124 Line 20: *something grow to*.—The Clarendon Press edd. explain this expression as: "A household phrase applied to milk when burnt to the bottom of the saucepan, and thence acquiring an unpleasant taste" (p. 93) *Growen* is still used in this sense in Lincolnshire. The explanation given by the Clarendon Press edd. is the only one that has ever been offered of this expression by any of the commentators. I have been unable to find an instance of the occurrence of this phrase in any author of the Elizabethan times.

125 Line 21, &c.—Douce (pp. 157, 158) gives a very amusing monkish apologue which, or something like it, may have given Shakespeare the idea of this speech of Lancelot's. The apologue is in Latin, and may be thus translated: "Many are like the delicate and lazy woman. Such a woman indeed, while she lies in the morning in bed and hears the bell ring for mass, debates with herself about going to mass; and when the flesh, which is lazy, fears the cold, it answers and says, 'Wherefore should you go so early in the morning? Do not you know the clergy ring the bells for the sake of the offerings they get; sleep still.' And so passes away part of the day. After that, again conscience pricks her to go to mass; but the flesh answers and says, 'Why should you be in such a hurry to go to church. You will certainly destroy your body if you get up so early in the morning, and God does not wish anyone to destroy himself, therefore rest and sleep.' Another part of the day passes away. Again conscience pricks her to go to church; but the flesh says, 'Why be in such a hurry to go? I know well thy neighbour is not yet going to church; sleep a little longer.' And so another part of the day passes away." The dispute between conscience and the flesh goes on until she is too late for church, and finds the doors shut.

126. Line 27: *God bless the mark!*—See *Romeo and Juliet*, note 122.

127. Line 31: *incarnation*—So Q. 2 and FF.; Q. 1 has *incarnal*. It is possible that Lancelot was meant to pronounce the word *in carnation*; that is in flesh colour. Compare *Henry V.* ii. 3. 33-36:

Boy. . . . and said they were devils incarnate.
Host. A' could never abide carnation; 'twas a colour he never liked.

128. Line 35: *Gobbo*.—Steevens inferred from the fact that *Gobbo* means in Italian *hunchback*, "that Shakespeare designed this character to be represented with a *hump-back*" (Var. Ed. vol. v. p. 39); but Florio under the word *Gobbo* gives, among many other meanings; "also the usual name of a Fool in Opera's (*sic*) or plays sung in music."

129 Line 38: *sand-blind, high-gravel-blind*.—The latter of course is a facetious expression coined by Gobbo. *Sand-blind* is said to be a corruption of the A. Sax. *sam-sceul*, half, *i.e.* half-blind. Skent gives as a similar compounded *sau-rote*, half-red; *sau-ripe*, half-ripe. The word is usually explained—"of imperfect sight," as if particles of sand were lying before the eye. The derivation given by Skent may be the right one—it is to be found in his *Errata* and *Addenda*; but it is quite possible that the word may have had its origin in that partial blindness brought on by the irritation in the eye caused by *sand*, the effect of which is to produce that inflamed appearance of the eyes so often seen in old persons.

130. Line 39: *try confessions with him*.—So Q. 2 and FF.; Q. 1 has *conclusions*; but it is most probable that Lancelot here, as in many other instances, was meant to make a ridiculous blunder. *To try confessions* means to try experiments; but as Lancelot tries to confuse his father as much as possible, the blunder *confusions* is very appropriate.

131. Lines 42-46.—Theobald pointed out that this puzzling direction of Lancelot is very much like that given by Syrus to Demetrius, in the Adelphi of Terence:

ubi eas praterieris,
Ad sinistram hac recta plures ubi ad Dianæ veneris,
Ita ad dextram prius, quam ad portum venies.

—Ac. iv. sc. 2 (ed. 1669), pp. 529, 530.

132. Line 47: *By God's sainties*.—It has been suggested that this corrupted form of oath may have come from *God's sanctities*, or *God's saints*; but surely it is far more probable that it should have come from *God's saints*, which would be spelt in the old-fashioned way *God's saintes*, pronounced as two syllables, and therefore easily corrupted into *sainties*.

133. Line 51: *now will I raise the waters*.—This is equivalent to our modern expression, "now will I get a rise out of him." Perhaps Lancelot intended to say, "now will I raise the wind," the meaning being the same, *viz.* "to raise a storm," *i.e.* make him angry or excited.

134. Line 58: *Your worship's friend, and Lancelot*.—Old Gobbo sticks obstinately to his point that his son is plain Lancelot, not *Master Lancelot*. Compare below, line 60, "talk you of young *Master Lancelot*?" Of course the fun of the situation is that old Gobbo is unwittingly all the time addressing his son here as "worshipful" and "master."

135. Line 60: *I beseech you, talk you of young Master Lancelot!*—Some editors print this sentence as if it were imperative and not interrogative; but, on the whole, the context seems to show that it is meant to be interrogative. The imperative sentence below, lines 63, 64: "Talk not of Master Lancelot, father," makes it more probable that this is meant to be interrogative, the point being that Lancelot is equally obstinate in claiming the title of *Master* as his father is in refusing it. *Ergo* is used by Lancelot without any knowledge of its real sense.

136. Line 72: *Do you not know me, FATHER?*—*Father* was a common term of respect used by young persons to old men. For that reason Gobbo does not suspect Lancelot to be his son, though he again calls him *father* below, line 77.

137. Lines 90, 91: *your boy that was, your son that is, your child that shall be*.—Some commentators have tried to explain this sentence; but it is possible that Lancelot meant nothing in particular by it. Shakespeare might be parodying some sentence in another writer well known at the time.

138. Line 99: *Lord worshipp'd might he be!*—This sentence is not very comprehensible. Old Gobbo may mean to say something equivalent to "May the Lord be praised!" which is the most probable explanation; or, as some commentators explain it, to wish that his son might be a *lord* and be addressed by the title of *your worship*, which seems a rather strained interpretation. The tradition, handed down from Shakespeare's time, is that Lancelot kneels with his back to old Gobbo, who, being blind, mistakes the hair on the back of his head for a beard. Compare Lancelot's speech below, lines 103, 104: "I am sure he had more hair of his tail than I have of my face."

139. Line 101: *fill-horse*.—Q. 1 has *pillhorse*, Q. 2, F1 have *philhorse*. *Fill* or *phill*, or *phil* are said to be corruptions of *thill*, which means the shaft of a cart. It would seem that both the forms *phill* and *fill* are recognized forms. Stevens quotes from a catalogue of Christie's "of the effects of F. — P. — Esq. 1794, p. 6, lot 50: "Chin-harness for two horses, and *phill*-harness for two horses" (Var. Ed. vol. v. p. 43). Harris says (*ut supra*): "*Phil* or *fill* is the term in all the midland counties, — *thill* would not be understood." In Heywood and Rowley's *Fortune by Land and Sea* (1655), act ii. scene 1, we find "Jocke the fore-horse and Fibb the *fil*-horse" (Heywood's Works, vol. vi. p. 384).

140. Line 110: *I have set up my rest*.—See *Romeo and Juliet*, note 186.

141. Line 119: *I am a Jew*.—Compare *Much Ado*, ii. 3. 272: "if I do not love her, *I am a Jew*." See *Two Gent.* note 53.

142. Line 139: *cater-cousins*.—This word is supposed to be derived from *quater cousin*, that is to say *fourth cousin*, a distant relation. There does not seem to be any such expression in French as *quater cousin*, nor has any instance of the occurrence of such a phrase been produced. The word does not seem to be of all frequent occurrence. Nares quotes a passage from Terence in English, 1614: "Inimicitia est inter eos. They are not now *cater-cousins*. They are at dissention or debate one with another." Richardson gives, in addition to the passage in the text, a passage from Dryden's *Lumberman*, iii. 1: "His mother was as honest a woman as ever broke bread; she and I have been *cater-cousins* in our youth." Skinner explains *quater cousin* as "a cousin within the first four degrees of kindred." Other authorities consider *cater cousin* to be a corruption of *quater cousin*. Bayley's explanation is "The last Degree of kindred; whence when Persons are at variance, it is said, they are not *Quater* or *Cater Cousins*." But the word seems to require in the passage in the text, and the other passages quoted, the sense of "people who are on very friendly terms." *Cousin* was frequently used as a mode of familiar and affectionate address between persons who were not at all related; and it seems more probable that the word is connected with *cater* = "caterer," and means persons who were so familiar as to live, or, as the slang expression is, to "chum" together. Nares favours this explanation; he defines *cater-cousins*, "Friends so familiar that they eat together." If the word had this sense, it would be very appropriate in this passage; Lancelot's chief complaint against his master being that he got very little to eat in his service. Whatever be the derivation of *cater-cousin*, it is probable that Gobbo was intended to make some such play upon the word *cater*.

143. Line 160: *you have the grace of God, sir, and he hath enough*.—The only form of this proverb preserved is the Scottish one: "The grace of God is gear enough" (*Bolton's Hand Book of Proverbs*, p. 260).

144. Lines 167, 168: *if any man in Italy have a fairer table, which doth offer to swear upon a book*.—Lancelot, as Johnson explains (*Var. Ed. vol. v. p. 45*), is looking at the

palm of his hand, and that reminds him of the action of a witness in a court of justice when he puts his hand on the book to swear; then he breaks off abruptly, and resumes his first subject. In palmistry the *table* is the space between the line on the hand called the line of fortune, which runs from the forefinger below the other fingers to the side of the hand, and the natural line, which is the one which runs through the middle of the *palma*; the line of life is the one which encircles the ball of the thumb.

145. Line 171: *cleven*.—Some edd. print *a'leven*. Q 2, F 1, F 2 have *a leven*; F 3, F 4 a *leaven*; Q 1 *cleven*.

146. Line 172: *a simple coming-in*.—The meaning of this word here seems to be "an allowance," from *coming-in* = *in-coming*, i.e. income.

147. Line 177: *trinkling of an eye*.—So Q 1; Q 2 and F omit *of an eye*.

148. Line 194: *liberal*.—This word is not used here in the bad sense of "wanton," "lascivious." It simply means "over free," "unrestrained;" something stronger than "unconventional," and short of "rude."

149. Lines 202, 203:
hond mine eyes
Thus with my hat.

It was customary, in Shakespeare's time, to wear the hat at meals.

ACT II, SCENE 3.

150. Lines 11, 12: *if a Christian bid not play the knave and get thee*.—So F 2; Qq and F 1 have wrongly "do not." It is evident that Launcelot does not mean to refer to Jessica's future, but to her past. He means to say that she is so unlike a Jewess that some Christian, and not Shylock, must have been her father.

ACT II, SCENE 4.

151. Line 5: *We have not spoke us yet of torch-bearers*.—So Qq, F 1, F 2, F 3, F 4 "as yet," which some editors adopt. The meaning of the sentence is usually explained as in our foot-note; but there does not seem to be any other instance of a similar construction.

Torch-bearers were a necessary part of every troop of masquers. Compare *Romeo and Juliet* (i. 4. 35, 36), where Romeo says:

*A torch for me; let wantons light hearts,
Tickle the senseless rushes with their heels.*

It appears that *torch-bearers* were generally of the same rank as the masquers, and were not servants. They were those members of the company who did not wish to join actively in the masque. See again *Romeo and Juliet* (i. 4. 37-39).

152. Line 6: *'Tis rife, unless it may be quaintly or der'd*.—See *Mids. Night's Dream*, note 132.

153. Line 10: *break up this*.—See *Love's Labour's Lost*, note 85.

154. Line 13: *And whiter than the paper THAT it will on*.—*That* was inserted by Hammer to avoid the awkward accent which must otherwise fall on the word *on* at the end of the line.

ACT II, SCENE 5.

155. Line 3: *gormandize*.—This word is really of ancient origin, though of uncertain derivation. It comes to us from the French, and is used by several old writers, for instance by Dryden, and by Bowne in his *Britannia's Pastorals*. Grey in his *Notes on Shakspeare* (vol. 1, p. 133) quotes a passage from "A Vindication of Stone-Heng restored, by John Webb Esq; p. 227": "During the stay of the Danes in Wiltshire, they consumed their time in profuseness, and belly cheer, in idleness and sloth, busonatch, that us from their business in general, we even to this day call them *Lux-Danics*, so from the licentiousness of *Gormand*, and his army in particular, we brand all luxurious, and profuse people, by the name of *Gormandizers*." This supposed derivation of the word is more curious than well-established.

156. Line 5: *rent apparel out*.—We should say *wear out*; but *rent out* gives the idea of Launcelot tearing his clothes as well as *wearing them out*.

157. Lines 14, 15:

*But yet I'll go in hate, to feed upon
The prodigal Christian.*

This is not consistent with what Shylock says above, l. 3. 38: "I will not eat with you, drink with you." But perhaps he might be allowed to make this exception to his rule, as he only wanted to gratify his hate; because, by such a show of friendliness towards Bassanio, he would confirm Antonio's belief in the sincerity of his assumed kindness, and allay all suspicion of his having any serious intention to exact the penalty of his bond, in case it should become forfeit. (See Note on Time of Action.)

158. Line 25: *Black-Monday*.—According to Stow, the origin of this expression is as follows: "the 11. day of April, and the morrow after Easter day, King Edward with his host lay before the City of Paris, which day was full darke of mist and haile, and so bitter cold, that many men dyed on their horsebacks with the cold, wherefore unto this day, it hath bene called the Blacke Monday" (Stow's Chronicle (edn. 1615), p. 264, col. 2). The incident took place in 1260, just before Edward III. concluded peace with France.

159. Line 26: *wry-neck'd fife*.—By many commentators this is supposed to refer to the player, and not to the instrument. Boswell quotes from Barnaby Rudge's Aphorisms, at the end of his Irish Hudibras, 1618: "A fife is a wry-neck'd musician, for he always looks away from his instrument" (Var. Ed. vol. v. p. 54). Being compiled here with *drum* it is more likely to refer to the instrument.

Since writing the above Mr. Julian Marshall has kindly sent me the following extract from a "Descriptive Catalogue of the Musical Instruments in the S. Kensington Museum by Carl Engel, Lond. 8vo 1876" which shows that the epithet *wry-necked* is not used in any metaphorical sense, but was applied to a particular kind of fife. "THE WRY-NECKED FIFE. Wood, coated with leather. German, 17th Century (lent by Mr. R. Birchett.) The Italians call it *cornetto curvo*; and the Germans *zinken* or *zinke*. A short description of this instru-

ment has already been given, p. 37' (*Sub voce* Cornetto UNIVO).

160. Line 31. *curish'd faces*; referring to the habit of inspectors of palating their faces for the purpose of disguise; or, perhaps, reference may be to the small black masks worn by them. The Clarendon Press edd. (p. 97) think that Shylock alludes to Christian duplicity; but this is rather far fetched.

161. Line 31. *Jacob's staff*.—See Genesis (XXII. 10), where Jacob says to God: "for with my staff I passed over this Jordan; and now I am become two hands." According to the Clarendon Press edd. the phrase was originally used in the sense of a pilgrim's staff, because St. James (or Jacob), the patron of pilgrims, was represented with one in his hand. See Spenser's Faery Queene, i. 6. 27:

And in his hand he Jacobs staffe, to say
His weary limbs upon."

162. Line 43: *a Jewess's eye*.—This is Pope's emendation. Qq. F. 1. F. 2 have *Jewes*; F. 3. F. 4 *Jew's*. *Worth a Jew's eye* was a common expression; it may perhaps have arisen from the fact that, when money was to be extorted from a Jew, not only were his teeth drawn, but sometimes his eyes were put out, unless he consented to pay the ransom. We have adopted Pope's emendation, as most editors do; but it is very possible that the reading of Qq. and F. 1 may be the right one, and that Lancelot was meant to pronounce the genitive *Jewes's* as if it were *Jewess's*. Grant White's objection that *Jewess's* is not as old as the time of Shakespeare is founded on a mistake; the word occurs as early as Wicliff's version of the Bible.

163. Line 45: *patch*.—Compare Comedy of Errors, note 62.

164. Lines 47, 48:

 he SLEEPS by day
More than the WILD-CAT.

The *wild-cat*, the only indigenous animal of the feline species in Great Britain, is now becoming extremely rare; but in Shakespeare's time it was still common, in spite of its having been hunted a great deal for its skin. It is now entirely extinct in England; and is only found in a few of the wilder parts of Scotland, where the constant war carried on against it by gamekeepers, on account of the destruction it does to game, is rapidly leading to its extinction. The *wild-cat* is extremely ferocious, and is, singular to say, almost nocturnal. The specimen in the Zoological Gardens was, till very lately, far wilder than any of the larger *Felidae*, and resented the approach of anyone to its cage. The *wild-cat* makes its nest, or den, in the branches of large trees, or in the clefts of rocks, where it *sleeps* nearly all the day, seeking its prey by night.

ACT II. SCENE 6.

165. Line 1: *pent-house*.—This scene is made part of the former one by Fyce; and, as far as the arrangement of the scene goes, he is quite right. But, as the scene is marked scene 6 by most editors, and is so referred to in Schmidt's Lexicon and other books of reference, we have retained that division.

The *pent-house*, under which they were to stand, would be the *pent house* close to Shylock's house. For *pent-house* see Love's Labour's Lost, note 55.

166. Line 5: *Venus' pigeons*. We may presume that *pigeons* is used here for the sake of the metre. Above, scene 2, line 144, Gobbo talks of a "dish of *stoves*," meaning *pigeons*, as we should say nowadays, when *dove* is most frequently confined to birds of the genus *Columba*, such as *ring-dove*, *turtle-dove*. Shakespeare refers more than once to Venus' doves. Compare Venus and Adonis, speaking of Vexors, line 1189, 1190:

Thus weary of the world, away she hies,
And yokes her silver doves.

It may be noted that pigeon shooting is sometimes called sarcastically a *Dove* Tournament; but in Shakespeare's time the words *pigeon* and *dove* were used indifferently of all members of the family of *Columbidae*, as, to some extent, they are still.

167. Lines 10-12:

Where is the horse that doth UNSTREAD again
His tedious measures with the unabated fire
That he did pace them first!

Compare King John, v. 4. 52:

We will unstead the steps of damned night.

The reference in this passage seems to be to a horse trained in what is called the *Haut de Ecole*, which includes, among other things, walking with regular steps to a certain measure.

168. Line 11: *younker*.—Qq. and Ff. have *potager*. Compare III. Henry VI. ii. l. 24:

Trim'd like a *younker* prancing to his love.

169. Lines 14-19.—In this passage the *wind* is apparently made of the *female* sex, and compared to a courtesan; yet, in line 17, a ship is still called *she*. This is a manifest oversight on the part of the dramatist. Compare Mids. Night's Dream, note 104. It is much more natural that a *ship* should be represented of the female sex, and the *wind* of the male. Compare A Woman Never Saxed, i. 1:

 this halcyon gale
Plays the *lewd woman* with our dancing sails,
And makes 'em *big* with vaporous endury.
—Dodsley, vol. xii. p. 99

170. Line 24: *I'll watch as long for you then*.—*Come, approach*.—Qq. and Ff. omit *come*, which was added by Pope. Ritson proposed: "Come *then*, approach," in order to avoid the accent on *then*; but to displace *then* weakens the line.

171. Line 42: *They in themselves, good sooth, are too too light*.—Some editors hyphen *too too*; but the repetition of the word is intentional. Compare Hamlet, I. 2. 129:

O that this too too solid flesh would melt!

172. Lines 43, 44:

Why, 'tis an office of discovery, love;
And I should be observ'd.

There is a play upon the word *observ'd*. Jessica means that she ought to be concealed, and Lorenzo, in his answer, takes it to mean *disguised*. For the meaning of *cauld-holder* see Romeo and Juliet, note 47.

173. Line 51: *by my hood*.—It is possible that Gratiano may have been in the dress of a monk, or friar, and therefore may have intended a kind of pun. "By my *monkhood*," or "by my *knighthood*" was a common form of oath. No other instance of the occurrence of this oath, *by my hood*, has been discovered.

ACT II. SCENE 7.

174. Line 4: *WHICH this inscription bears*. Q1 and F1 have *who*; but we have preferred to follow Dyce in the slight alteration, as being more consistent with line 6 below, and as avoiding the awkward collision between *who* in this sentence, and *who* in the beginning of the following line.

175. Line 40: *metal breathing*.—These words are not hyperbolic in Q1 and F1. Compare Richard III. iv. 4. 26: *mortal living ghost*."

176. Line 41: *The HYRCANIAN deserts and the VASTY wilds*.—*Hyrcania* was a country to the south-east of the Caspian Sea, stretching as far north as the mouth of the River Tichus. It was supposed to be a very savage, mountainous country, full of tigers. Pliny, in his Natural History (bk. 8. chap. xviii.), has an account of tigers in which he says they are bred in *Hyrcania* and India. Shakespeare alludes to *Hyrcanian* tigers in two other passages, in III. Henry VI. i. 4. 155 and Hamlet, ii. 2. 472.

Ev'ry; this is generally explained to mean "waste," "desolate." But there seems to be no reason why it should mean anything more than "vast." We have had a similar form in *paly* for *pale* (see Romeo and Juliet, note 179). In all the passages in which *rusty* occurs, *ev'ry* in the well-known one in I. Henry IV. iii. 1. 52:

I can call spirits from the *rusty* deep;
the ordinary meaning of *rust* suits the context better than that of "desolate."

177. Lines 44-47:

*The watery kingdom, whose ambitious head
Spits in the face of heaven, is unbar
To stop the foreign SPIRITS; but they come,
As o'er a brook, to see fair Pavia.*

Compare King John, ii. 1. 72-74:

In brief, a braver choice of danntless *spirits*
Than now the English bottoms have waft o'er,
Did never float upon the swelling tide.

178. Line 51: *To RIN her CERECLOTH in the obscure grave*.—The sense of *rin* here is derived from the human *ribs*, which inclose the internal organs within them. *Cerecloth* was a kind of cloth, soaked in wax and different gums and aloes, which was wrapt round dead bodies. Compare Hamlet, i. 4. 48: "Have burst their *cerements*."

179. Line 53: *Being ten times undervald' to tried gold*.—The relative value of *silver* to *gold*, at the beginning of the reign of Elizabeth, was in the proportion of one to eleven; and, in 1600, in the proportion of one to ten. At present it is one to fifteen.

180. Lines 56, 57:

*A coin that bears the figure of an ANGEL
Stamped in gold,—but that's insculpid upon*

Angels were coins worth about ten shillings each. They bore on one side, in relief, a figure of St. Michael and the Dragon. Their modern successors bear St. George and the Dragon. It is said that the idea of this device of an *angel* upon the coins was taken from the saying attributed to Pope Gregory, "Hand *angeli* sed *angeli*."

Insculpid upon does not mean "engraved," in the ordinary sense, but "stamped in high relief."

181. Line 63: *GILDED tombs do worms infold*. Q1 and F1 have (substantially) "*Timber* tombs." The admirable elucidation in the text, taken from Johnson's conjecture, has been almost universally adopted.

182. Line 73: *good SUE IT IS cold*. Compare Two Gent. of Verona, iv. 4. 186:

I hope my master's *suit* will be *hot* cold.

ACT II. SCENE 8.

183. Line 12: *I never heard a PASSION so confus'd*.—Compare Troilus and Cressida, v. 2. 162:

With that which here his *passion* doth express,
and Two Gent. of Verona, i. 2. 10:

what means this *passion* at his name?

184. Line 33: *You were best to tell Antonio what you hear*. Though no commentator, apparently, has suggested it, we might omit *to*, and read:

You were best tell Antonio what you hear.

185. Lines 46-49.—This passage gives us a wonderful picture of the affectionate, unselfish character of Antonio. It is a description as vivid as any painting.

ACT II. SCENE 9.

186. Line 6: *Straight shall our nuptial rites be SOLEMNIZ'D*.—See Love's Labour's Lost, note 35.

187. Line 19: *And so have I ADDRESS'D ME*.—Compare Merry Wives, iii. 5. 135: "I will then *address me* to my appointment."

188. Lines 19, 20:

*Fortune now
To my heart's hope!*

This sentence has been variously explained. The meaning perhaps is "May *Fortune*, i. e. *good Fortune*, now fall to my heart's hope!"

189. Lines 25, 26:

*that many may be meant
By the fool multitude.*

This construction is tolerably common in writers of Shakespeare's time. *By* is really here—*of*. Compare above, i. 2. 58: "How say you *by* the French lord?" and All's Well, v. 3. 237:

By him and by this woman here what know you?

190. Lines 29, 30:

*but, like the MARTELLET,
Builds in the weather on the outward wall.*

The *martlet*, or *house martin*, is only mentioned in one other passage in Shakespeare, that beautiful one in Macbeth, i. 6. 3-10:

This guest of summer,
The temple-haunting *martlet*, does approve,

By his lov'd mannyour, that the heaven's breath
Smells sweetly here; no Jutty, frieze,
Butress, nor cogen of vantage, but this bird
Hath made his pendent bed and procreant cradle:
Where they most breed and haunt, I have observ'd,
The air is delicate.

The *house martin* does not so completely disregard all shelter as the passage in the text might lead one to believe. Their favourite nesting-place is, indeed, on the *outside wall*, but under the eaves of a house, or under the shelter of a window; and they will use the same nest year after year, but they are less particular than swallows as to protection from weather, probably because the shape of their nests itself defends them from any driving rain. The fidelity they show to their old haunts, and their decided preference for the habitations of man as the site for their nests, as well as their perfectly inoffensive habits, have endeared them so to the human race that to kill a swallow, or house martin, is, in many places, regarded as an act of sacrilege. This is particularly the case in the North of England.

191. Line 30: *Even in the force and road of casualty*—*Force* is generally explained here as "power;" but the expression is rather a strange one. I would propose to read "In the face," &c.

192. Line 33: *And rank me with the barbarous MULTITUDE*. Q₁ and F₁ read *multitudes*. We follow Ilyce in adopting the singular number. Compare line 26 above: "the fool *multitude*."

193. Line 46: *peasantry*.—So Q 2; Q₁ has *peantry*; F₁ *peasantry*.

194. Line 51: *I will assume desert*—Give me a key FOR THIS—Some editors omit *for this*. Those words were probably added intentionally to make this line, like the one above, an Alexandrine.

195. Line 58: "Who chooses me shall GET as much as he deserves"—Q₁ and F₁ read here evidently by mistake. See above, lines 36 and 50.

196. Lines 61, 62:

To offend, and judge, are distinct offices,
And of opposed natures

The meaning is that the offender cannot be the judge of his own case.

197. Line 68: *I-wis*; not the verb, but the adverb=*wis* or *weis*: A Sax *weis* or *weis*, certain. Even the word having been written with the *i* or *we* attached from the *wis*, the idea arose that it was the first person of the verb *to wit*=to know. The present of that verb is *I wot*, as will be seen in the translation of the old German saying:

Ich weiss wohl, was er hat mecht.
Er ist meist gelert, wer hit meist gelt.
I see well how his world wags.
He is most learned who has most bags.

198. Lines 70, 71:

Take a hat wife you will to bed,
I will ever be your lead.

This seems certainly inconsistent with the oath previously taken by each suitor, that if they failed they never would

"win a maid in way of marriage;" but, perhaps, the inscriptions on the caskets were made without regard to the conditions imposed by the will of Portia's father.

199. Line 72: *So be gone, stay, put are sped*.—So F 2; Q₁ and F₁ omit *stay*. There seems to be no reason why the line should be short of one foot.

200. Line 81: *Hanging and wiring goes by destiny*.—There is an old Scotch proverb "Hanging gangs by hap." Compare All's Well, I. 3. 63:

Your marriage comes by destiny.

201. Line 94: *costly summer*.—*Costly* certainly does not seem a very suitable epithet for *summer*. The word is used in two other passages by Shakespeare in the sense of "rich," "gorgeous," in both cases applied to dress; in the Induction to The Taming of the Shrew, I. 59: "a *costly* suit," and Hamlet, I. 3. 70:

Costly thy habit as thy purse can buy

In those passages the epithet is perfectly suitable, because dress is magnificent in proportion to its costliness. I strongly suspect there is some corruption in the text here; perhaps we should read *chastely*; but the epithet *costly* may have been suggested by "Gifts of *rich* value" in line 91 above.

202. Line 98: *high-day wit*.—Compare I. Henry IV., I. 3. 46:

With many *holiday* and holy terms;

and Merry Wives, iii. 2. 69: "he speaks *holiday*."

ACT III. SCENE 1.

203. Line 4: *the narrow seas*.—This was the recognized name not only for the English Channel, but also apparently for the seas generally surrounding England (see III. Henry VI. note 71). The Clarendon Press ed. quote: "Sir John Hawkins writing to Lord Burghley, Nov. 30, 1593, 'sends a note of the pay for the ships serving in the *Narrow Seas*' (Calendar of State Papers, 1591-1594, p. 389) "

204. Line 4: *the Goodwins*.—Compare Klug John, v. 3. 11 and v. 5. 13; and see note 294 of same play.

205. Line 24: It is very doubtful whether Shylock intended his "jest" to see the pun which he makes here. He is scarcely in the humour for jesting, as may be seen from line 40 below, where he ignores, with calm dignity, the coarse jest of Solanio. If Shylock is intended to make a pun purposely, it is only another instance of the deliberate attempts which Shakespeare makes, every now and then, to degrade this character, lest he should seem to ask too much of the sympathy of the audience.

206. Line 47: *a bankrupt a prodigal*. Warburton proposed to read "for a prodigal," because Antonio was a grave, respectable merchant, and not like Bassanio, a spendthrift. Antonio, to Shylock's mind, certainly was a prodigal, inasmuch as he had lent money to a friend on no security, and positively declined to take any interest; both of which were, to the Jew usurer, acts of unpardonable folly and of appalling prodigality.

207. Lines 55-76.—It is almost impossible, after reading this grand speech of Shylock's, to believe that the char-

acter ever *could* have been played as a comic one. Shakespeare has written nothing more eloquent than this speech; for this is that true eloquence which comes straight from the heart. The pent-up indignation, nourished by years of contumely and oppression, bursts forth with a power that nothing can check. Shylock is not afraid to say now all that he thinks. The time for seeking to disguise his hatred and his fierce thirst for vengeance, under the appearance of a half-cynical *boobahonie*, has passed. If Shakespeare had been a Jew, and had suffered all the contempt and indignity which he here describes, he could not have written a more powerful defence of a Jew's claim to equality with his fellow-subjects. It is this marvellous faculty of complete sympathy with the thoughts and feelings of other individualities that makes a great dramatist. Shakespeare was the greatest of all dramatists, because he possessed this quality in the very highest degree.

208. Line 112: *WHERE? in Genoa!*—This is Rowe's emendation. Q₁ and F₁ have *here*.

209. Line 126: *it was my TURKISH*.—The true *turquoise* is only found in a mountainous region in the east of Persia. It is a stone round which many superstitions have gathered. Even now people believe that, if the *turquoise* turns pale, it is a sign of bad luck or of some impending misfortune. These stones were supposed to grow paler or brighter according as the wearer was ill or well. They were also supposed to preserve love between man and woman; and even at the present day, in Germany, the *turquoise* is generally used for the engaged ring which the lover gives to his mistress.

210. Lines 133, 134: *were he out of Venice, I can make what merchandise I will*.—Here we have another instance of the constant intrusion of Shylock's avarice just when he seems possessed by a higher passion. See above, note 80.

ACT III. SCENE 2.

211. Line 6: *Hate counsels not in such a quality*. That is to say: "Hate does not give counsels of such a kind as I have just now given you."

212. Line 15: *They have OERLOOK'D me*.—Compare *Merry Wives*, v. 5. 87:

The sworn, thou wast OERLOOK'D even in thy both.

I have heard the word used, in this sense, in Somersetshire by an old man, who, gravely narrating how one of his harmless neighbours had bewitched him, said she had *oerlooked* not only him but his pigs.

213. Lines 20, 21:

*Prove it so,
Let fortune go to hell for it,—not I*

The meaning of this is: "If it prove so, that I, who am yours in love, am not yours through your choosing the wrong casket, then *Fortune* ought to be punished and not I." She means that it would be a *hell* to her to live without Bassanio now that she loved him.

214. Line 22: *'t is to PEIZE the time*.—This is the reading of Q₁ F₁. Dyce adopts Johnson's conjecture to *piece*;

but there seems no need for any emendation. *To peize* is used in two other passages in Shakespeare, where it means "to balance," in *King John*, ii. 1. 575, where it is spelt *peize*, and in *Richard III.* v. 3. 105, where it is spelt *peize* both in Q₁ and F₁, as it is in the passage in the text. In the second passage quoted it is coupled with *down*, and has the same sense which it has here, that is, "to weigh down," "encumber with a weight," the sense required by the context.

Those who maintain that this passage is corrupt may find some support for their argument in the fact that, in the next line, the word *eke* is spelt in Q. 1. *eech*, in Q. 2. *eech*; in F. 1. F. 2. F. 3. *eech*; in Q. 3. Q. 4. *eech*; and in F. 4. *itech*.

215. Line 30: *There may as well be amity and LEAGUE*.—This is Walker's correction, adopted by Dyce. Q₁ and F₁ have *life*. Setting aside the fact that we have *life* just below in line 34, *life* seems to make no sense here, while *league* seems to be the word which the context demands. Shakespeare uses *league* in various senses; e.g. in *Comedy of Errors*, ii. 2. 147:

Keep then fair *league* and trace with thy true bed:
and in *Mids. Night's Dream*, iii. 2. 372, 373:

back to Athens shall the lovers wend,
With *league* whose date till death shall never end.

216. Lines 32, 33:

*Ay, but I fear you speak upon the rack,
Where men enforced do speak anything.*

Shakespeare, probably, had in his mind the case of Rodrigo Lopez (see Introduction, p. 355).

217. Lines 44, 45:

*he makes a swan-like end,
Fading in music.*

See *King John*, note 311.

218. Lines 48-60.—Note the many long similes, the sign of early work; and again in Bassanio's speech below, lines 142-149.

219. Lines 51-53:

*As are those dulcet sounds in break of day
That creep into the dreaming bridegroom's ear,
And summon him to marriage.*

This passage refers to the custom of the musicians, who were hired for the wedding, waking the bridegroom in the early morning; they afterwards accompanied him to the house of the bride.

220. Lines 53-60.—The story referred to is that of Hercules and Hesione, the daughter of Laomedon. When the latter was building Troy, he had agreed to pay Apollo and Neptune, who had both helped him, a certain sum. On the completion of the work Laomedon refused to pay up; so Apollo sent a pestilence and an inundation, and also a sea-monster at the same time. The oracle, being consulted, declared that the only way of putting an end to the pestilence and inundation was for Hesione to be sacrificed to the sea-monster. Hercules, who had just returned from his expedition against the Amazons, undertook to rescue her, if Laomedon would give him the horses with which Jupiter had presented him as a compensation for the abduction of Ganymede. Hercules rescued Hesione; but

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Laomedon again refused to keep his word. Hercules then took Troy, killed Laomedon, and gave Hesione to his friend Telamon to wife, by whom she became the mother of Tener. The words *with much more love*, in line 54, refer to the fact that it was not for love, but for the sake of the reward, that Hercules rescued Hesione.

221 Line 61: *with MUCH MUCH more dismay*.—So Q. 2, Q. 3, Q. 4; F. 2, F. 3; Q. 1, F. 1, F. 4 have "*much more*."

222 Line 63—*Fancy* here is generally explained as meaning *love*; it does not mean "true love," but rather "sudden love," "love at first sight." Compare *Mids. Night's Dream*, i. 1. 155:

Wishes, and tears, poor *fancy's* followers;

and *Twelfth Night*, i. 1. 14, 15:

so full of shapes is *fancy*

That it alone is high fantastical.

223 Lines 70, 71:

Let vs all ring fancy's knell;

I'll begin it,—Ding, dong, bell.

In *Swetnam, The Woman-hater* (quarto, 1620), there is a song which begins:

Whilst we sing the doleful knell
 Of this Princesse passing-bell,

the last refrain of which is:

And with vs sing ding dong, ding dong,

ding dong, dong,

ding dong.

[Act iv. sc. 2. 15ig. C—21.]

224. Line 81: *There is no VICE so simple, but assumes*.—This is the correction of F. 2; Qq. and F. 1 have *voice*.

225 Line 86: *Who, inward search'd, have LIVERS WHITE AS MILK*.—Compare H. *Henry IV.* iv. 3. 110-114: "The second property of your excellent herris is, the warming of the blood; which, before cold and settled, left the liver white and pale, which is the badge of pusillanimity and cowardice."

226 Line 87: *ratour's EXCREMENT*.—See *Love's Labour's Lost*, note 159.

227 Lines 92-96:

So are those crisped snaky golden locks,

Which make such wanton gambols with the wind,

Upon supposed fairness, often known

To be the dowry of a second head,

The skull that bred them in the sepulchre.

The denunciations of this custom of wearing false hair, either natural or artificial, of a light colour, are frequent in the writers of the Elizabethan period. In the notes to Stubbes's *Anatomy of Abuses* Dr. Furnivall quotes from "Schoolmaster Averell in his mercurious Combat of Contraries, 1588" the following passage: "Their heads set out with strange hayre, (to supply nature that waie defented, or rather by their periwigges infected) do appeare like the head of Gorgon, sauing that they want the crawling Snakes of Medusa, to hang sprawling in their haire along their faces" (*New Shak. Soc. Reprint*, pp. 253, 254), and from "W. Goddard. A Satyricall Dialogue, 1620" B. back:

The re applaude aboue heaons-spangled skies,

The cur'd-worme tresses of dead-borrow'd haire

—*Ut supra*, p. 258.

Stubbes (p. 58) mentions that the fashionable ladies would buy the light hair of poor women, and would even entice children with fair hair into some secluded place, and cut off all their hair for the purpose of adorning their heads. The fashion of wearing all this false light-coloured hair was set by Queen Elizabeth herself. See *Love's Labour's Lost*, note 134.

228. Line 97: *Thys ornament is but the GUILDED shore*.—F. 2, F. 3, F. 4 read *gilded*; the reading of the text is that of Qq. F. 1. Rowe would read *gilded*. The use of a past participle, in an active sense, is not uncommon in Shakespeare, e.g. I. *Henry IV.* i. 3. 153:

Revenge the jeering and disdain'd contempt.

229 Lines 98-101:

the beauteous scarf

Veiling an Indian BEAUTY; in a word,

The seeming truth which cunning times put on

To entrap the wisest.

This passage has occasioned much difference of opinion amongst critics. Various emendations have been proposed for the word *beauty*. Farmer printed *dowdy*; while other editors try to get rid of the difficulty by changing the punctuation, reading line 99 thus:

Veiling an Indian; beauty, in a word.

But the objection to this is that Bassanio is talking about ornament, not about *beauty* (see line 97); and it would not do for him to change the subject of his sentence. There is no real difficulty about the passage, if we only remember that exaggerated depreciation of dark women, which was fashionable at the time of Shakespeare. (See *Love's Labour's Lost*, note 132.) The emphasis in reading this line should be on *Indian*; in which case the apparent tautology between *beauteous* and *beauty* disappears. The scarf was really beautiful; the face that it veiled, being that of a dark woman, was anything but beautiful, at least according to the fashionable taste then prevalent. *Indian* was used indifferently of the natives of the East Indies and of America. In this passage it probably means an *Asiatic*, or *East Indian*, of a brown complexion; the women of that race being in the habit of disfiguring their features in various ways.

230 Line 102: *Hard food for MIDAS*.—Referring to the well-known story of *Midas*, the king of Phrygia, who having restored Silenus, who had been found dead drunk in the king's rose garden, to his pupil Dionysus (*Bacchus*), was allowed by the god to ask any favour he liked. *Midas* begged that all the things which he touched might be changed into gold. But when he found that all his food turned to gold, he begged the god to take his gift back again. According to Lilly, who has a play upon the subject, the god's answer was (ii. 2):

In Pactolus goe bathe thy wish and thee,

Thy wish the waves shall haue, and thou be free.

—*Works*, vol. ii. p. 23.

231. Line 103: *PALE and common drudge*.—Because *paleness* is applied to lead below (line 106), Farmer proposed to read *stale*, an emendation which Dyce adopts; but surely *pale* is the most appropriate epithet for *silver*. Both *pale* and *silver* are epithets constantly applied to the moon's light.

232 Line 106: *Thy VALENESS moves me more than eloquence.* Warburton proposed to read *plainness*. There certainly seems much more reason for this emendation than for that of Farmer mentioned in the last note. The contrast between *plainness* and *eloquence* is an intelligible one; but between *plainness* and *eloquence* there is no contrast at all; and *plainness* also seems more in keeping with the epithet *meagre*.

233 Line 112: *In measure RAIN thy joy*—So Q. 2 and Ff. substantially. Q. 1 has *range*; Q. 3, Q. 4 have *reine*. Some editors, including the Cambridge edd., read *rein*; but the qualifying words, *In measure*, seem to apply much more appositely to *rain* than *rein*, which latter in itself would necessarily imply moderation. In fact, if we were to read "In measure *rein*," we ought almost to read for the rest of the line instead of "Scant this excess," "Scant this defect"—"deficiency."

234 Line 126: *And leave itself UNSURNIS'D.*—The sense of *unsurnish'd*—"unprovided with a companion or fellow," is well illustrated by the following passage (quoted by Dyce) from Fletcher's *Lovers' Progress*, ii. 1:

Will't please you bring a friend? we are two of us,
And pity either, sir, should be *unsurnish'd*.

—Works, vol. ii. p. 641.

But it may be doubted whether, after all, the right explanation of this word in our text, and in the passage above quoted, may not be that it is simply used elliptically. In the latter passage it would mean "unprovided with a friend," i. e. "second," in the former "unprovided with a fellow eye."

235 Lines 159-161:
*but the full sun of me
Is sun of NOTHING; which, to term in gross,
Is an unlesson'd girl, unshool'd, unpractis'd*

Q₁ read "sun of something," a reading which many editors adopt. The Clarendon Press edd. put a break before *something*, as if Portia hesitated for a word. Warburton proposed "Is *some* of something;" but, after mature consideration, the reading of Ff. seems preferable, both as avoiding the jingle of sound, and also as being in accordance with the text; for we should note that Portia, in the next line, uses three *negative* epithets with respect to herself. For this paradoxical sense of *nothing* we may compare Sonnet cxxxvi. 11, 12:

For *nothing* hold me, so it please thee hold
That *nothing* me, a *something* sweet to thee;

and Hamlet, iv. 5. 174:

This *nothing*'s more than matter.

236 Lines 162-164:
*Happy in this, she is not yet so odd
But she may learn; happier THAN THIS,
She is not bred so dull but she can learn.*

This passage is not at all satisfactory. Q₁ F. 1 read "happier *then* this;" F. 2, F. 3, F. 4 "happier *then* in this." Various emendations have been proposed to complete the line. Dyce, slightly modifying the reading of F. 2, proposes "THEN *happier* in this;" Stevens, "AND *happier* than in this." It may be noted that the sense requires that the emphasis in line 163 should be on *learn*

and in line 164 on *can*, so that, as they stand, neither of the lines is rhythmical. The absent foot in line 163 can only be supplied by a pause. Malone's idea that *learn* is a dissyllable is too Irish for Portia. I should propose to read:

Still happier than this

She is not bred so dull but *that* she can learn.

It is very awkward, as the lines now stand, to speak them with proper emphasis, and at the same time to preserve the rhythm.

237. Line 165: *Happiest of all, is, that her gentle spirit*
Collier's MS. has *in* for *is*. No doubt this renders the passage more uniform; but it may be doubted whether any alteration of the text is necessary.

238. Lines 173-176.—With this compare the following passage from Heywood's *A Challenge for Beauty*, ii. 1:

At my departure,
Once one Ring I left with her in charge,
Which if shee live: part with, lend, or give
Till my returne, he hold my selfe disgrac'd,
Her ever more disporrid'd.

—Works, vol. v. p. 31.

The plot of Heywood's play resembles that of *Cymbeline* much more than that of this play; the ring in question being procured by fraud from the lady, and produced as a proof of her unchastity.

239 Line 176: *And he say ravante to EXCLAIM ON you.*
Of the use of *exclaim on*—to accuse, to cry out, there are several examples, all in Shakespeare's earlier works, e. g. *Venus* and *Adonis*. Line 330:

And sighing it again, *exclaims* on death;

and I. Henry VI. iii. 3. 60:

Besides, all French and France *exclaims* on thee.

240. Lines 201, 202:

*You lov'd, I lov'd; for INTERMISSION
No more pertains to me, my lord, than you.*

We have followed Theobald's punctuation. Q. 1, Q. 2, F. 1, F. 2 read *intermission*, followed by a comma; F. 3, F. 4 put a full stop after *intermission*. If that reading be adopted the meaning must be: "I loved in order to fill up the time;" but the punctuation adopted in our text seems to furnish better sense; Gratiano's object being to impress upon Bassanio that his marriage with Nerissa had been made to depend on the result of Bassanio's choice between the caskets, and admitted of, or required no more delay than that between his master and Portia.

241 Line 222: *Solanio*.—The old copies Q₁ and Ff. all read here *Salerio*, which Rowe altered to *Solanio*, that being one of the ways of spelling the name of this character in the old copies. If we adopt the reading of Q₁ and Ff it necessitates the introduction of a new character, to whom some important speeches are intrusted, for no earthly object whatever. It need scarcely be said that the old copies constantly cause much confusion by spelling the same name in different ways. For instance, in this play, the name of *Salarino* is variously spelt *Salucyno*, *Starino*; while *Solanio* is spelt *Solanio*, *Saltio*. It may be noted that in the next scene Q. 2, Q. 3, Q. 4 have *Salerio*; Q. 1 rightly has *Salarino*; Ff. *Solanio*. It is evident that, if

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of Q 2, Q 3, Q 4 in the next scene, assuming the two
names to refer to the same person, Salerio could not have
been with Shylock and have gone to Belmont at the same
time. It is most natural, as Mr. Knight has pointed out,
in his note on this point, that of the two friends *Solanio*
and *Salarino* one should remain with Antonio in his
trouble, and the other be despatched as a messenger to
Bassanio. There is no dramatic need for the introduction
of a new character to be employed upon this mission;
and though Shakespeare does certainly sometimes intro-
duce messengers to whom important speeches are intro-
duced, it is generally when no other of the *dramatis*
personae could be fitly charged with the message. The
Cambridge edd. protest against Dyce's adoption of *Solanio*
instead of *Salerio*; but a servile adherence to the errors
of the old copies, in many cases (for example, see II.
Henry VI. note 184), detracts from the value of that pro-
test.

242 Line 242: *that royal merchant*.—The same expres-
sion occurs below, iv. 1. 129. "The term was also applied
to the great Italian merchants who held mortgages on
kingdoms, and sometimes acquired principalities for
themselves. The Medici, and their rivals the Pazzi, were
merchants" (Clarendon Press edn. p. 110). Here it is ap-
plied simply to an individual of great wealth, as Antonio
was

243 Line 246: *shrewd*.—See Richard II. note 208.

244 Line 252: *And I must freely have the half of any
thing*.—So Q₁ F₁; F 2, F 3, F 4 omit *I*. Pope omits
freely; so does Dyce. But alexandines are not uncommon
in this play; the next line, as we may perceive, makes one.

245 Line 270: *What, not our hit?* We have taken *hit*
here to be a verb; but it may be a substantive—not one
success. The verb *hit* is used in the sense of *to succeed*
in All's Well, ii. 1. 146, 147:

and oft it *hits*

Where hope is coldest.

The substantive *hit* does not seem to be used in the sense
of *success* in Shakespeare. It only occurs in one passage
in Romeo and Juliet, i. 1. 211: "Well, in that *hit*, you
miss; where it may be a participle; and in Hamlet, v. 2,
where it occurs five times; but is used exclusively of a
successful thrust at fencing.

246 Line 276: *The present money to discharge the
Jew*.—See II. Henry VI. note 86.

247. Line 282: *magnificoes* "of Venice" would seem to
be equivalent to the *grandees* in Spain, but they had no
other titles. According to Andrew Borde, the Venetians
had "no lardes nor knightes a monges them" (Book of
Knowledge, chap. xxiv.). Shakespeare uses the word only
here and in Othello, i. 2. 12 (referring to Brabantio), "*the*
magnifico is much belov'd."

248 Line 295: *The best-condition'd AND unweari'd
spirit*. I had noted the suggestion that for *and* we
should read *most*, which I see is given in the Cambridge
edd. as the reading of the "Lansdowne version," i. e. Lord
Lansdowne's perversion of this play, already alluded to in
the Stage History (see Introduction, p. 248). It looks very

much as if the *and* in the line below had caught the
transcriber's eye. In Measure for Measure, iv. 6. 13:

The generous and gravest citizens,

we have a similar instance of a positive and superlative
adjective coupled together, in which the first adjective
would seem to acquire the significance of a superlative
from the second one. It is possible that the poet here
first wrote "*and most unweari'd spirit*," and then by a
mistake struck out *most* instead of *and*. Hunter's con-
jecture of *unweari'dst* is very cacophonous.

249 Line 304: *Shall lose a hair thorough Bassanio's
fault*.—We have followed Dyce in printing *through* here,
instead of *through*, it being pronounced as a dissyllable.

250 Line 314: *cheer*.—See I. Henry VI. i. 2. 48:

your looks are sad, your *cheer* appall'd.

Cheer, in the sense of "countenance," is derived from the
old French *cheve*, Italian *ciera*, *ceva*.

251 Lines 321, 322: *all debts are cleared between you and
I. If I might but see you at my death;—notwithstanding*,
&c., &c.—This passage is usually printed with a comma
after the first *I*, and a full stop after *death*, beginning a
new sentence with *notwithstanding*. The emendation,
which is simply an alteration in the punctuation, adopted
by us in the text, we owe to Charles Kenible. It seems to
us a most admirable emendation, heightening, by a very
slight alteration, the dignity and pathos of the passage.
As it stands in Q₁ F₁ Antonio is made to say that the
clearing of all debts between himself and Bassanio is
conditional on his seeing Bassanio at his death; whereas,
in the text, according to Charles Kenible's emendation,
he is made to say what is much more natural, that his
death cancels all debts between them. The expression
of the wish *If I might see you at my death*; then breaking
off, as if he were loath to urge the fulfilment of this wish
on the part of his friend, who was presumably occupied
in the delightful duties of a newly-accepted lover, is a
beautiful touch of unselfishness quite in accordance with
Antonio's character.

ACT III, SCENE 3.

252. Line 1.—See above, note 241. It is worth while to
observe Shylock's demeanour in this short scene. There
is a malicious merriment about him which is in strong
contrast with the tragic rage of the scene with Tubal.
He seems to have forgotten for the time the loss of his
daughter.

253 Line 14: *dull-eyed*.—The Clarendon Press edd.
quote from Fletcher's Elder Brother: "Though I be *dull-*
eyed I see through this juggling" (Works, vol. i. p. 137).
They take the meaning to be "wanting in perception"
and not "dim with tears."

254. Lines 26-31:

The duke can not deny the course of law;

For the commodity that strangers have

With us in Venice, if it be denied,

Will much impeach the justice of the state;

Since that the trade and profit of the city

Consisteth of all nations.

We have followed the usually adopted reading in this speech, which is substantially that of the old copies. Capell would put a comma after *law*, and a colon after Venice, making *law* refer or "to the law, or that part of it, which regulated commercial dealings between the Venetians and foreigners; he also altered *will* in line 29 to *'t will*. This may, at first sight, make the meaning of the passage clearer: but, after careful examination of all the passages in which *commodity* occurs, we think that it means here the *advantage* that foreigners enjoyed of being treated as equals with the natives in the eye of the law. The Clarendon Press edd. quote from Thomas's History of Italye (1561), fol. 85, "Al men, specially strangers, haue so muche libertee there, that though they speake very ill by the Venetians, so they attempt nothinge in effect against theyr astate, no man shal control them for it . . . And generally of all other thynges, so thou offende no man primately, no man shal offende the: whyche undoubtedly is one principall cause, that draweth so many strangers thithr." (p. 112) As the passage is punctuated in our text, the meaning is that the duke cannot refuse Shylock the right to recover his penalty, presuming him to be legally entitled to it by his bond, because the denial of the advantage, that foreigners possessed, of having equal privileges with the Venetians in the eye of the law would convict the government of injustice.

In illustration of the two last lines we may quote Andrew Borde's Description of Venice: "Ther be ryche marchauntee of marchanttes, for to Venys is a great confluence of marchauntes as well christians as of sortes of infydeles" (Book of Knowledge, chap. xxiv.).

ACT III. SCENE 4.

255 Line 6: *How true a GENTLEMAN you send relief.*—*Gentleman* is here a dative case. We use the dative without a preposition nowadays only when it comes between the verb and its accusative. For instance, we say: "You sent the gentleman relief."

256 Line 21: *From out the state of hellish MISERY.*—This is the reading of Q 1; Q 2, Q 3, Q 4, Ff. have cruelty. "The state of *misery*" seems a more appropriate expression than "state of *cruelty*."

257 Line 23: *Therefore no more of it: HEAR other things.* Qq. F 1, F 2 have *heere*; F 3, F 4 have; the reading in the text is that of Theobald from a conjecture by Thirlby.

258 Line 25: *The husbandry and MANAGE of my house*—Compare Troilus and Cressida, iii. 3. 24, 25:

That their negotiations all must slack
Wanting his *manage*;

and Tempest, i. 2. 70: "the *manage* of my state."

259. Lines 26-31.—This is a pious fiction on the part of Portia, in order to conceal her plan of going to Padua and playing the lawyer. If she had ever got inside a monastery she would have somewhat disconcerted the gravity of the inmates.

260 Line 49: *In speed to PADUA*—Qq. Ff. by mistake read *Mantua*. See iv. 1. 169. Bellario undoubtedly lived at Padua.

261. Line 53: *Unto the traject, to the common ferry.*—Qq. Ff. read *trauet*, of which word no sense can really be made, for it could not come from the Italian *trauare*, as has been suggested. *Traject* is an anglicized form of the Italian *tragetto*, *tragetto*; and *trauet* seems to have been the creation of some one whose mind was running on *conuet*, and who did not know the Italian original from which the word was coined.

262. Line 72: *I could not do without.*—In a note on Jonson's Silent Woman, v. 1, Gifford illustrates the meaning of this phrase by quotations from various sources: e.g. "in the trial of Udall, lord Anderson says: 'You had as good say you were the author.' Udall: 'That will not follow, my lord: but if you think so, I cannot do without,' (I cannot help it.) State Trials, fol. vol. 1. p. 162" (Works, vol. iii. p. 471).

263. Line 81: *But come, I'll tell thee all MY WHOLE device.*—Compare 1. Henry VI i. 1. 126:

All the whole army stood agaz'd on him.

This pleonastic expression occurs in several other passages in Shakespeare.

ACT III. SCENE 5.

264 Lines 18-20: *thus when I shew Scylla, your father, I fall into Charibdis, your mother.*—This proverbial expression, which is reversed by Launcelet here, comes from the line in the *Alexandris*, written by Philippe Gualtier: *Incidit in Scyllam capiens vitare Charibdis.*

—Var. Ed. vol. v. p. 103.

265. Line 54: *Good Lord.*—Qq. Ff. have *Goodly*, very likely an error arising from the *l* of *lord* being mistaken for *ly*.

266. Lines 59, 60:

Lor. Will you cover, then, sir?

Lam. Not so, sir, neither; I know my duty.

There is a pun here. Lorenzo means: "Will you *lay* covers on the table?" and Launcelet answers him as if he meant "Will you *cover* your head?"

267. Lines 82, 83:

And if on earth he do not MERIT it,

In reason he should never come to heaven

Q. 1 reads "meane it, then In;" Q 2, meane it, it In, Ff. meane it, it Is. The emendation is Pope's, and is very generally adopted. The passage is, probably, corrupt. As printed in text, the meaning is "If on earth he do not merit this blessing, by showing that he appreciated it, he never deserves to come to heaven."

ACT IV. SCENE 1.

268. Enter the DUKE.—Andrew Borde in his Description of Venice gives the following interesting account: "The Duke of Venis is chosen for terme of his lyfe, he shall not mary by cause his some shall not clayme no inheritance of the dukedoms, y^e duke may haue lemons and conculis as many as he wyl, the duke shal neuer ryd nor go nor sayle out of the cyte as longe as he dothe lyue. The duke shal rule the senyorite, and the seniorite

...*the woman ferry*...
...no sense can really
...the Italian *travare*,
...anglicized form of
...*hacet* seems to have
...mind was running
...the Italian original

—In a note on Jon-
...strates the mean-
...n various sources:
...erson says: "You
...or." Udall. "That
...ink so, *I cannot do*
...s, fol. vol. i. p. 162."

...*all MY WHOLE de-*
...on him.
...several other pas-

5.
...*Scylla, your father*,
...This proverbial ex-
...not here, comes from
...y Philippe Gualtier:
...Charibdim.
...ar. Ed. vol. v. p. 103.
...have *Goodly*, very
...ord being mistaken

...*ir?*
...*know my duty*.
...ans: "Will you *lay*
...answers him as if he

...*PRIT it*,
...me to hear.
...*mean it, it In; Ff*
...Pope's, and is very
...obably, corrupt. As
...on earth he *do not*
...he appreciated it, he

1.
...orde in his Descrip-
...interesting account:
...erme of his life, he
...all not clayne no in-
...ake may have lemons
...he duke shal neuer
...as long as he dothe
...te, and the seniorite

shall gouyrne and rule the comenalte and depose and put
to dethe the duke if thei do lind a lawful cause. The duke
worith a coronet over a cap of sylke the which stondesth
vy lyke a polydorge or a cokes come be king (*sic*) forward of
in handfull longe" (Book of Knowledge, chap. xxiv).

269 Lines 7, 8:

Your grace hath ta'en great pains TO QUALIFY
His rigorous conyse.

For this use of *to qualify* in the sense of "to moderate,"
compare Sonnet cix. 2:

Though absent e seem'd my flame to qualify;
and Much Ado, v. 1. 67:

All this amazement can I qualify.

Indeed it never seems to be used by Shakespeare in the
modern sense at all.

270 Lines 18, 19:

That thou hast leav'd this fashion of thy malice
To the last hour of act.

The meaning is: "You only continue this assumption of
malice till the hour comes for carrying it into effect."

271 Line 20: *Thou'lt show thy mercy and REMORSE*,
more strange.—This word is generally used in Shakespeare,
as here, in the sense rather of the pitifulness or relenting
spirit which restrains a person from committing a crime,
than, as we use it at the present time, solely to express
that abiding self-reproach, or that violent sorrow, which is
felt after the commission of a crime. Compare Macbeth,
i. 5. 43-47:

Stop up the access and passage to remorse,
That no compunctious visitings of nature
Shake my fell purpose.

272 Line 28: *That have of late so HUBBLED on his back*.
—This word occurs only in one other passage in Shake-
speare, where it is used in much the same sense as that in
which we use it now; in Much Ado, ii. 1. 252: "*huddling*
jest upon jest." Milton uses it, intransitively, as it is
used here, though in a somewhat different sense, in the
well-known passage in Comus, lines 494, 495:

Thyrsis? Whose artful strains have oft delay'd
The huddling brook to hear his madrigal.

273 Line 35.—Throughout this scene Shylock's de-
terminour is much more dignified than it has hitherto
been. His immovable persistency, though in a bad cause,
seems almost to endow his character with heroic quali-
ties.

274 Line 30: *Upon your chayer and your city's free-
dow*—Shakespeare seems to have thought that the city
of Venice had a charter from the Emperor of Germany.

275 Line 47: *Some men there are love not A GAPING*
PIG.—Compare Webster's Duchess of Malvi, iii. 2: "He
could not abide to see a pig's head *gaping*: I thought your
grace would find him a Jew" (Works, vol. ii. p. 214). A
gaping pig meant a pig prepared for the table, which
generally had something put into its mouth for an orna-
ment, as a boar's head is still served with a lemon be-
tween the teeth.

276. Lines 50-52:

for affection,
Mistress of passion, sways it to the mood
Of what it likes or loathes.

Q1. have no stop before *for*; but a full stop after *affection*.
They read "*Mistress of*" (Q 2, F. 2 "*Mistress of*") instead
of "*Mistress of*." We have followed nearly all editors in
adopting Capell's reading, which was taken from a con-
jecture by Thirlby. This is undoubtedly the right read-
ing; probably the word was written in the original *Mis-
tres*, which would easily become *Mistress*.

277. Line 56: *a WOOLLEN bag-pipe*.—So Q1, F. 1, F. 2,
F. 3; F. 4 has *wollen*. Many conjectural emendations have
been offered in the place of *wollen*. Dyce adopts the
reading of the Collier MS, *bollen*. Steevens has *swollen*.
The *bagpipes* played by the shepherds of the Abruzzi,
who come round at Christmas time to play before the
shrines of the Madonna, are made of the undressed skins
of sheep or goats; and it is very likely that, in other
parts, sheepskins *with the wool on them* were used to make
the air-bag by which the sound is produced. It might not
be hypercritical to remark, with regard to the reading
swollen, that the sounds are produced by squeezing the
air out of the bag, and it is the cheeks of the player that
are *swollen*. There really does not seem any necessity for
adopting *bollen*, or *swollen*, or any other emendation; nor
to explain the epithet *wollen* by supposing that it meant
a *bagpipe* covered with *wollen* cloth.

278. Line 58: *As to offend, himself being offended*.—This
is the reading of other Q1 and F1 (except F. 4).

F. 4 reads

As to offend himself being offended.
As to offend himself, being offended.

279. Line 77: *fretted*.—So F.; Q1, have *fretten*. But
there is no reason for retaining the obsolete spelling.

280 Lines 104-106:

Upon my power I may dismiss this court,
Unless Bellario, a learned doctor,
Whom I have sent for to determine this.

Did Portia know that Bellario had been sent for by the
duke, or did she go to him merely because he was a rela-
tion of hers, and a great authority on law, in order to be
primed by him with some argument to use in Antonio's
defence? It is very improbable, in fact almost impossible
that, when Portia set out from Belmont, she could have
known that the duke had sent for Bellario; while it is
more than probable that when she left Belmont, she had
already made up her mind to play the part of the lawyer;
and with that view she invented the false excuse for her
absence. (See above, note 259.) If, on arriving at Bellario's,
she found that the duke had already sent for him to
decide the points of law involved in Shylock's suit, all
that Portia had to do was to get him to allow her to go
instead, having previously furnished her with a knowledge
of all the points she could raise to defeat Shylock's claim.

281. Line 122: *To cut the FORFEIT from that bankrupt
there*.—Q1, Ff. have *forfeiture*, which makes a very awk-
ward line.

282. Line 123: *Not on thy SOLE, but on thy SOUL, harsh*

Jew. Q^y. have "not on thy *soule* but on thy *smile*." F. 1 first distinguished between the two words so as to make the pun evident by printing *smile* and *soule*. The meaning is that Shylock's *soul* was so hard that he could sharpen his knife on it as well as on a stone. Compare II. Henry IV. iv. 5. 107, 108:

Thou had'st a thousand daggers in thy thoughts,
Which thou hast whetted on thy *stony heart*.

283. Line 125: *hangman's axe*. *Hangman* is used here for an executioner generally. In later times the form of execution was beheading; the decapitated body was hung up afterwards. In still later times the criminal was hung first and beheaded afterwards; while in some cases the hanging was only partly carried out, and the miserable wretch was subjected to the most abominable cruelties, such as having his bowels burnt before his eyes after he had been cut down. As a general rule, hanging was considered a more disgraceful death than decapitation.

284. Line 128: *inevorable*. So F. 3, F. 4; Q^y. F. 1, F. 2 have *inexorable*. If the latter reading be adopted, the meaning must be "that which cannot be sufficiently execrated." But the reading of the two later folios seems to us much the preferable one. *Inexorable* does not occur in any other passage in Shakespeare; but *inevorable* is found in III. Henry VI. i. 4. 154:

But you are more inhuman, *more inevorable*;

and in *Romeo and Juliet*, v. 3. 38, 39:

More fierce, and *more inevorable* far,
Than empty tigers, or the roaring sea.

None of the commentators who retain *inevorable* seem to have produced any instance in Shakespeare of a similar use of *in* in composition. How easily the letter *a* might be mistaken for *e*, and *vice versa*, is evident to all those who are acquainted with MSS. of Shakespeare's time.

285. Line 131: *Pythagoras*.—Compare *Twelfth Night*, iv. 2. 54, 55: "What is the opinion of *Pythagoras* concerning wild fowl?" *Pythagoras*, the great philosopher, was born at Samos. He flourished from 540 to 510 B. C. What his exact philosophical opinions were is not known. There are very great discrepancies in the various accounts given of the tenets which he held. His main object seems to have been to establish a secret brotherhood living a life more or less ascetic, at the same time that they cultivated to the full their intellectual capacities. It is certain that he believed in the transmigration of souls of one human being into another; but whether he believed in the peculiar doctrine referred to here, that is to say, the transmigration of souls from animals into men, and *vice versa*, is doubtful. But there is no doubt that one of the main principles of his philosophy was that the soul was the result of a process of purification, and that having been elevated to nobler forms of life in corporeal form, at last it attained to an invisible and spiritual existence. The society he established has been compared in some respects to that founded by Loyola. It is certain that his disciples exercised the great influence which they possessed in the cause of oligarchy and against democracy.

286. Lines 133-137: This passage may have been suggested by a story given by Pliny (bk. viii. c. xxii) "of one Demometrus Parthianus, that he upon a time at a cer-

tain solemn sacrifice (which the Arcadians celebrated in the honour of Jupiter Lycæus) tasted of the inward of a child that was killed for a sacrifice, according to the manner of the Arcadians (which even was to shed mans blood in their divine service) and so was turned into a wolf; and the same man ten yeeres after, became a man againe, was present at the exercise of publicke games, wrestled, did his devotr, and went away with victorie home againe from Olymp" (Hollund's translation, vol. I p. 297).

287. Line 142: *CRELESS ruin*.—So Q^y; Ff. have *endless*.

288. Line 169: *CAME you from old Bellario*? So Ff., Q^y. have *Come*. But the past tense seems more consonant with Portia's answer, "I did, my lord."

289. Line 170: *take your place*.—This would probably be either by the side of, or just below the duke.

290. Lines 178, 179:

the Venetian law
Cannot IMPUGN you as you do proceed.

Impugn is only used in one other passage by Shakespeare, in II. Henry VI. iii. 1. 281:

It skills not greatly who *impugns* our doom.

291. Lines 184-202. Compare Cyril Tourneur's *Athelst's Tragedie*, iii. 4, where Castabella intercedes to her father on behalf of her lover:

O Father, Merce is an attribute
As high as Justice, an essentiall part
Of his unbonded goodness, whose divine
Impression, fortune, and image man should heare it
And, we thinke, Man should love to imitate
His Merce, since the onely countenance
Of Justice were destruction, if the sweet
And loving favour of his merce did
Not mediate betwene it and our weakness.

—Works, vol. i. p. 63.

292. Line 190: *His sceptre shows the force of temporal power*.—The Clarendon Press edd. (p. 119) explain *shows*—"is the emblem of," quoting two lines from an anonymous epigram written on the Duke of Marlborough's bridge at Blenheim:

The lofty arch his high ambition *shows*,
The stream an emblem of his bounty flows.

But surely it is not necessary to give the word any other meaning than that of "demonstrates" "teaches," in which sense it is used not infrequently.

293. Lines 199-202. —Exception has been taken to this part of Portia's speech as being founded on Christian doctrine, and out of place when addressed to a Jew; but surely there are many passages in the *Psalm* which would justify such an appeal, even to the strictest followers of the old religion.

294. Line 208: *discharge the money*; i. e. pay the money due. Compare iii. 2. 276:

The present money to *discharge* the Jew.

295. Line 210: *TWICE the sum*.—So Q^y. Ff.; Dyce reads *thrice*, following Ritson's conjecture, in order to make this offer of Bassanio correspond with the words of Portia, line 227:

Shylock, there's *thrice* thy money offer'd thee.

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of the inward's of a
, according to the
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of publicke games,
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s translation, vol. 1

Q; Ff. have *end*.

Bellarino? So Ff.;
seems more conso-
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his would probably
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*Venetian law
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Works, vol. i. p. 54

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; i.e. pay the money

the Jew.

Q; Ff.; Dyce reads
, in order to make
the words of Portia,

offer'd thee.

but there is no necessity for any alteration of the text here. Portia has already (see iii. 2. 399 above) offered to give Bassanio enough to pay the Jew twenty times over; and compare again above in the same speech (lines 301, 302), where she says;

Pay him six thousand, and deface the bond;
Double six thousand, and thou treble that.

Bassanio, in the very next line (211) says that he will pay it (i.e. the sum) "ten times over." Portia, in the character of the doctor of law, would hardly offer more than was necessary; and she was quite justified in increasing Bassanio's offer of twice the sum to three times the sum. It is also to be noted that Bassanio is here repeating the definite offer he made above (line 81) of six thousand ducats in place of three, and it is remarkable that in Shylock's answer (lines 85, 86);

If every ducat in six thousand ducats
Were in six parts, and every part a ducat,

he practically says that he would not accept twelve times the amount, which is exactly what Portia proposed to offer in her speech already quoted, iii. 2. 300-302.

296 Line 223 — *A Daniel come to judgment!* The allusion is of course to The History of Susanna, or 13th chapter of Daniel, in the Apocrypha.

297 Line 251: *How much more elder art thou than thy looks!* So in Antony and Cleopatra, iii. 6. 76; *more larger*; in Tempest, i. 2. 19, *more better*; Julius-Cesar, iii. 1. 121, *most baldest*; iii. 2. 187, *most aukinkest*

298. Lines 252-254:

*My, his breast;
So says the bond: doth it not, noble judge!
Nearest his heart: those are the very words.*

For Shylock's original proposal see i. 3. 149-152. We must suppose that, when the bond was drawn, these special conditions were inserted. In the story of Giannetto (see Introduction) no particular spot is mentioned throughout the trial. In the ballad of Geruntus, the Jew says:

I or I will have my pound of flesh
From under his right side.

—Lizлит, part. i. vol. i. p. 378.

299. Line 255: *balance* — Cotgrave gives: *balance*; "a pair of weights or balances." The plural was very rarely used in Shakespeare's time. Compare Lily's *Midas*, i. 1: "the *ballance* she holdeth are not to weigh the right of the cause, but the weight of the bribe" (Works, vol. ii p. 9).

300 Lines 257-262 It does not appear to have been noticed, by any of the commentators, that this incident of Portia asking Shylock to have a surgeon by, at his charge, to stop the wounds of Antonio is introduced, not only to heighten the cruelty of the Jew, but also to prepare for his condemnation out of his own mouth. He insists here upon the exact performance of every letter of the bond, neither more nor less, and the exclusion of every condition not expressly nominated in the bond; therefore he has a ground for complaint, when he himself is defeated by a technical objection of the same kind on the part of Portia.

301 Line 272: *Of such a misery doth she cut me off —* So F. 2, F. 3, F. 4; Q; F. 1 omit a. The Clarendon Press edd

(p. 121) say that *miserly* is used with the accent on the second syllable in King John, iii. 1. 35, 36:

And kiss thee as thy wife! *Miserly's* love,
O, come to me!

But that is one of the most marked instances of the omission of a syllable from a dramatic motive, the hiatus being naturally supplied by the emotion of the speaker (Compare Richard II. note 170; King John, note 312) The use of the indefinite article with *miserly* is rather weak, and perhaps one of the proposed emendations for *such*, e.g. *so much*, the conjecture of the Cambridge edd., would be preferable; but anything is better than pronouncing *miserly*, *miserly*, for which there is no authority whatever.

302 Line 277: *Whether Bassanio had not once a Love.*

Dyce adopts the very unnecessary emendation of the Collier MS. *loves*. *Love* is used — "friend" frequently in the Sonnets, especially in Sonnet xiii. 1, "but, *love*, you are, &c.," and 13. "Dear *my love*, you know, &c.," where there can be no doubt that it is used of a male friend, as may be seen from the context. Another passage, which bears out this use of *love*, is in King John, iii. 4. 61-67:

O, what *love* I note

In the fair multitude of those her hairs!
Where but by chance a silver drop hath falln,
I ven to that drop ten thousand vary *friend*
Do glue themselves in sociable grief,
Like true, inseparable, faithful *loves*,
Sticking together in calamity.

303. Line 281: *I 'U pay it INSTANTLY with all my heart.*

—Q. 1 reads *presently*. This sorry jest adds to, rather than decreases, the pathos of this beautiful speech. Many instances will occur to the reader of similar flickers of humour in the most solemn moments. Charles the Second's remark that he "had been a most unconscionable time dying" (Macaulay, vol. ii p. 12, edn. 1874) is a well-known instance of this propensity.

304. Lines 288, 289:

*Your wife would give you little thanks for that,
If she were by, to hear you make the offer.*

This touch of the woman peeping out in Portia, as well as in Nerissa (see lines 293, 294 below), is thoroughly Shakespearean.

305. Line 296: *Would any of the stock of BARABBAS* — This name is so spelt in Tyndale's and Coverdale's version, though in the Authorized Version it is spelt *Barabbas*, and is accented, of course, on the second syllable. Probably Shakespeare was thinking more of Marlow's Jew of Malta, where the word is spelt and pronounced invariably *Barabas*, not *Barabbes*.

306 Line 311: *confiscate* — This form of the past participle is found not only in verbs derived from the first conjugation in Latin, e.g. H. I Henry VI. v. 2. 37:

He that is truly *delicate* to war;

but also in others, for instance in Hamlet, iii. 1. 163: "de-
fect and wretched." *Consecrate* = "consecrated" occurs with tolerable frequency, see *Mids. Night's Dream*, note 289. Compare *Comedy of Errors*, II. 2. 131, 135:

And that this body, *consecrate* to thee,
By ruffian lust should be *contaminate*.

307 Line 315: *I take THIS offer, then;—pay the bond thrice*

—So Q^y. Ff. Capell altered *this* to *his*, an unnecessary emendation which Dyce adopted, considering the reading of the old copies indefensible (see above, note 295). Bassanio had offered twice the sum which Portia, as judicial assessor, increased to thrice. Surely there is no necessity for altering the text here. *This* would mean "*this offer*," that is, the one before the court, an offer by which Portia, in the character of Bellario, and Bassanio would alike be bound.

308 Lines 327-330:

*Or less than a just pound, — be 't but so much
As makes it light or heavy in the substance
Or the division of the twentieth part
Of one poor scruple.*

The Clarendon Press edd. have a rather long note on this passage, from which we quote the latter part (p. 121): "There is a climax in Portia's threat: first, if it be lighter or heavier, *i. e.* according to ordinary tests; then, if it weigh less or more by a single grain; thirdly, if the scale be uneven by a single hair's breadth. The turning of the scale is estimated in the first instance by the eye. Possibly, however, it may mean that the *weight* of a hair would redress the balance." They would interpret *substance*—"in the mass," "in the gross weight;" but the ordinary interpretation of the passage is surely the most simple, *i. e.* "a grain." We should have expected a repetition of the preposition before the *division* if the explanation of the Clarendon edd. were the right one. The meaning is, "if Shylock took more than a pound, only exceeding the amount by a whole or the fraction of a grain." It is a curious coincidence that, in the story told by Gregorio Leti, in his life of Sixtus V. as translated by Ellis Farnsworth, 1754, the pope says to Seclhi: "for if you cut but a *scruple* or *grain* more or less than your due, you shall certainly be hanged" (Var. Ed. vol. v. p. 167).

309. Line 357: *predicament*.—It is worth noting that this word is originally a term in logic, being equivalent to "category." Compare 1. Henry IV. i. 3. 168, 169:

To show the line and the *predicament*
Wherein you range under this subtle king.

310. Line 362: *The danger FORMERLY by me rehears'd.*

This was altered by Warburton without any reason to *formerly*, an emendation which Dyce adopts. The use in legal documents of *formerly* for "above" is illustrated by an extract from the Will of Sir Robert Hitcham (p. 122), given by the Clarendon edd.: "And if the said college shall wilfully refuse to perform this my will: Then, I will, that this my Devise unto them shall be void; and I do Devise the same unto Emanuel College, in Cambridge, in the same manner and form, as it is *formerly* devised unto Penbrooke-Hall, and to the same Uses, Intents, Trusts, and Purposes." (Loder, Hist. of Franlingham, p. 207.)

311 Line 373: *Ay, for the state,—not for Antonio.*—This is an excellent touch. Portia, it must be remembered, in the character of Bellario, was not Antonio's advocate. She was, as has been already said, a judicial assessor or referee; but she takes advantage of her legal position to defend the interests of her husband's friend.

312 Lines 374-377. It is remarkable that Shylock's passionate love of money is made by Shakespeare to assume here not only a dignified but a pathetic aspect. For a brief time vengeance had overpowered avarice in his heart; but immediately that he sees his scheme of revenge is defeated, avarice resumes its sway. He only loses his temper for a moment (see above, line 345), when he finds that he is going to be deprived not only of his revenge but of the money he had lent. It is a marvellous *tour de force*, which none but a great dramatist could effect, to enlist the sympathies of the audience for Shylock in his defeat. Despicable as his motives have been throughout, it is impossible not to feel that the overwhelming nature of that defeat should have protected him from the taunts of Gratiano. As he leaves the court crushed and humbled, sick in mind if not in body, we cannot but sympathize with him, in spite of the cruel purpose which he has tried relentlessly to carry out.

313. Lines 392-395:

*so he will let me have
The other half IN USE, to render it,
Upon his death, unto the gentleman
That lately stole his daughter.*

The exact meaning of the words *in use* has been very much disputed; and it must be confessed that the whole passage is rather obscure at first sight. Antonio would seem to ask that the half of Shylock's property should be made over to him, for his own use, till Shylock's death; when the principal should go absolutely to Lorenzo; but in that case we should have expected rather "upon my death" than "upon his death," an emendation which, in fact, Johnson proposed. But there is little doubt that what Antonio really means is, that he should hold the half of Shylock's fortune *in trust* for Lorenzo, paying him an income during Shylock's life, and the principal at his death. Some have explained it that Shylock was to receive the interest during his lifetime; but that cannot be right, for Shylock was allowed to retain the one half of his fortune for life, and, unless some such provision as Antonio proposes had been made, Lorenzo and Jessica would have had no income at all to live on, except what they earned. Antonio did not lend or borrow upon interest; but he was too good a man of business to let money lie idle. He would probably employ the capital to advantage in his own ventures.

314. Line 387: *He presently become a Christian.* This sudden "conversion to order" is most repugnant to our feelings; but it is thoroughly consistent with the religion of the time in which Shakespeare lived, when both Roman Catholic and Protestant thought that an instantaneous change of faith, made under strong persuasion (to say nothing of torture), was equivalent to real conversion.

315. Line 399: *Had I been judge, thou shouldst have had ten more;* *i. e.* enough to make a jury of twelve; an old joke.

316. Line 402: *I humbly do desire your grace of pardon.*—Compare Midn. Night's Dream, iii. 1. 155: "I shall desire you of more acquaintance."

317. Line 412: *We freely COPE your courteous pains*

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WITHAL.—The meaning of *cope* here is a very unusual one. It is equivalent to *reward*. It seems that *cope with* and *cope withal* are used frequently by Shakespeare, generally in the sense of encountering in a hostile manner, or, in one or two cases, as in Hamlet, III. 2. 60:

As e'er my conversation *cop'd* withal,

without any idea of hostility. The word can also bear the sense of "to exchange," "to barter," as in *copeunto* (see Nares, *sub cope*), which is the same as *ekopunta*, and *cope* was derived like that word from *cepp* = trade.

If *that* is here used for *with*, and governs *three thousand ducats* in the line above. It is generally used absolutely, as in line 450 below: "his deservings, and my love *withal*," meaning "with this and in addition to." When used as a preposition, it always occurs *after* the noun which it governs, generally at the end of the sentence. The Clarendon Press edd. (p. 123) compare it with the French preposition, now obsolete, *atout*.

318 Line 418: *My mind was never yet more mercenary.*—The meaning is, "My mind was never more mercenary than to look on the satisfaction of having done a good deed as sufficient reward."

319 Lines 426, 427:

(To Antonio) *Give me your gloves, I'll wear them for your sake;*

(To Bassanio) *And, for your love, I'll take this ring from you.*

The Clarendon Press edd. are undoubtedly right in inserting at line 426 the stage-direction [To Antonio] and at line 427 [To Bassanio]. It is from the former that Portia takes the gloves, from the latter that she asks for the ring.

320 Line 451: *Be VALUED against your wife's COMMANDMENT.*—Q 1 has

Be valued'gainst your wifes commandment.

If the *ed* in *valued* be elided *commandment* must be read as a quadrisyllable. *Commandment* is generally used as a trisyllable in Shakespeare. There are only two other passages in which it is undoubtedly used as a quadrisyllable, the one (I. Henry VI. i. 3. 20):

From him I have express *commandment*;

the other in the *Passionate Pilgrim* (line 418):

They have at *commandment*.

It seems better, in spite of Dyce's objection, to spell the word *commandment* (as is the practice in F. 1), when it is used thus as a quadrisyllable, in order to distinguish it from *commandment*. Following the reading of F. 1 in this passage, we have not elided the *ed* in *valued*, nor the *a* in *against*; but we have preferred to print *commandment* instead of *commandment* as F. 1 does, apparently by mistake: for when the word is intended to be pronounced as a trisyllable, F. 1 prints it either with the mark of elision, thus, *commandment*, or *commandment* (see in F. 1 (*inter alia*), As You Like It, II. 7. 109; Hamlet, I. 5. 102).

ACT IV. SCENE 2.

321 Line 15: *We shall have OLD swearing.* Compare Merry Wives, i. 4. 5: "here will be an *old* abusing of God's patience."

ACT V. SCENE 1.

322 Line 1.—There is a remarkable similarity between the first part of this scene and a scene in the anonymous play of *Wily Beguiled*, already referred to in the Introduction:

Sopho. . . .

In such a night did Paris win his love,

Leia. In such a night Aneas prov'd mankind

Sopho. In such a night did Troilus court his dear

Leia. In such a night fair Phyllis was betray'd.

Sopho. I'll prove as true as ever Troilus was.

Leia. And I as constant as Penelope.

Sopho. Then let us solace, and in love's delight

And sweet embraces spend the fleeting night,

And whilst love mounts her on her wanton wings,

Let's descant run on music's silver strings.

—Dodsley, vol. ix. p. 71.

The resemblance is too close to be accidental. The probability is that Shakespeare, in this case, was the imitated and not the imitator. In *Romeo and Juliet*, note 156, another somewhat similar case of resemblance between passages in the two plays is pointed out.

Many critics have remarked the charming contrast of this bright and merry act with the preceding one. In scarcely any of his later plays has Shakespeare excelled this scene, as far as pure comedy goes. It is a very great pity that the whole act is too often omitted when the play is put on the stage.

323 Line 4: *Troilus methinks mounted the TROYAN walls.*—This line is evidently suggested by the following passage in Chaucer's *Troilus and Creseide* (v. 1663):

Upon the walls fast eke would he walke.

—*Minor Poems*, vol. II. p. 224.

We have, as before, preserved the old spelling of *Troyan*.

There is no doubt that the allusions to classical stories in this scene were suggested by Chaucer's *Legend of Good Women*, which, in the old Folio edition, comes immediately after *Troilus and Creseide*, *Dido and Medea* being introduced in that poem in the same order as they are here.

324. Lines 10-12:

Stood Dido with a willow in her hand

Upon the wild sea-banks, and waft her love

To come again to Carthage.

It would seem that Shakespeare's acquaintance with Virgil was very slight (see I. Henry VI. note 193). This description of Dido is most probably taken from Chaucer's description of Ariadne. In both cases the false lovers (Theseus and Aeneas) stole away from the sides of their sleeping wives. The passage Shakespeare had in his mind was probably the following from Chaucer's *Legend of Good Women* (lines 2198, 2201):

Her kercheve on a pole sticched she,

Ascouche he should it wel yse,

And him remembre that she was behind,

And turne againe, and on the stonde her faul.

—*Minor Poems*, vol. II. p. 335.

The association of the *willow* with rejected love seems to have been of early date. Shakespeare refers to it in I. Henry VI. iv. 1. 100, "wear the *willow-waif*;" and, in the well-known song in *Othello* (iv. 3), as typical of Desdemona's deserted condition.

325. Line 11: *WAPT her love*.—So Q¹ F¹. Most modern editors follow Thorold in reading *waith*. But there is no necessity for the change. See King John, li. 1. 73.

326. Line 17: *In such a night*. Here, and below in line 20, the beginning of Lorenzo's speech, most modern editors insert *And*, on the authority of some copies of F. 2. But it must be observed that lines 12 and 14 above have both of them a superfluous syllable; and though the insertion of *And* here, and below in line 20, certainly completes the metre, and perhaps may be defended on the ground that each of these speeches is the final one, in which both speakers respectively introduce the phrase *In such a night* for the last time; yet it is better, on the whole, to follow Q¹ and F. 1 in omitting the *And*, which, according to the metre, would require to be emphasized in both cases: a fault that Shakespeare is generally very careful to avoid.

327. Line 21: *sheer*.—So Q¹; all the other old copies have *shear*. We have followed the rule of spelling this word in the modern way when the rhyme does not require that it should be pronounced *shear*.

328. Line 28: *STEPHANO is my name; and I bring word*.—This name, incorrectly accented here, is correctly accented in the Tempest. Stokes (p. 65) says: "Mr Skottowe (Life of Shakespeare, vol. ii. p. 327, note) therefore thinks Shakespeare learnt the true pronunciation from the first draft of Ben Jonson's Every Man in his Humour (1598)."

329. Line 31: *By HOLY CROSSES, where she kneels and prays*.—There is no reference here, as Stevens seemed to think, to the crosses erected by Edward III. (Var. Ed. vol. v. p. 155). Crosses are erected in all Roman Catholic countries, on many spots to commemorate various events, from the birth of a saint to the death of a murdered person.

330. Line 33: *Sola, sola!* This is intended to be an imitation of a post-horn. We have added a stage-direction to that effect.

331. Lines 41, 42: *Sola!—did you see Master Lorenzo? Master Lorenzo, sola, sola!* This is the reading of the Cambridge edd. Most modern edd. read: "Sola!—did you see Master Lorenzo and Mrs. Lorenzo? sola, sola!" Q¹ has *M. Lorenzo, M. Lorenzo*; Q², F. 1 *M. Lorenzo, & M. Lorenzo*, which latter becomes in F. 2 *M. Lorenzo, and M. Lorenzo*. From this it would seem that the printers of Q², F. 1 inserted the sign for *et*, misled by the comma after the first *Lorenzo*, and perhaps some actor, in the part of Launcelot, thought it funny to insert *Mrs. Lorenzo* (as in F. 3, F. 4); but there is no reason why Launcelot should ask for *Jessica* or *Mrs. Lorenzo* and below (line 46) he says, "Tell him there's a post come from my master." If he had previously asked for both, we should have expected him to say, "Tell them."

332. Line 49: *Sweet soul, let's in, and there expect their coming*.—These words were added in the old copies, by mistake, to the preceding speech of Launcelot. They evidently belong to Lorenzo. They were first placed in their proper position by Rowe, who, however, printed *lure* instead of *soul*, the latter being the substitution of the

editor of F. 2. The printer's mistake may possibly have arisen from the fact that the actor of Launcelot, as he went out, echoed the first few words of Lorenzo's speech.

333. Line 53: *And being gone MUSIC, forth into the air*. For the use of *music*=musical instruments or a band of music compare Henry VIII. iv. 1. 390-92.

The choir,
With all the choicest music of the kingdom,
Together sung "Te Deum."

Also, below, line 98:

It is your music, madam, of the house.

334. Lines 55, 56:

Here will we sit, and let the sounds of music
Creep in our ears.

Reed quotes from Churchyard's Worthiles of Wives (1567):

A music sweete, that through our eares shall creep,
By secret arte, and lull a man asleep.

—Var. Ed. vol. v. p. 149.

335. Line 59: *Is thick imbued with PATINES of bright gold*.

—Q¹ has *patteuts*; Q², F. 1, Q³, Q⁴ *patteus*; F. 2, F. 3, F. 4 *patteus*. *Patine* (or *paten*, or *patia*, as it is variously spelt), from the Latin *patina*, is the small plate which is placed on the top of the chalice in the service of the mass, and is generally made of gold. The emendation is Malone's, and is evidently the right reading. The reading of F. 2, *patteus*, is sheer nonsense. Warburton would read *patens*, explaining the word as "a round broad plate of gold borne in heraldry" (Var. Ed. vol. v. p. 135). Dye quotes two passages from Silvester's Du Bartas, in which the stars are called "golden scutcheions" and "shields;" but the sense given to *patines* above seems to be the more appropriate one in this passage.

336. Lines 60-62:

There's not the smallest orb which thou behold'st
But in his motion like an angel sings,
Still quivering to the young-eyed cherubius.

Shakespeare elsewhere refers to the music of the spheres. Compare Antony and Cleopatra, v. 2. 83, 84:

his voice was propertied

As all the tuned spheres.

And Twelfth Night, iii. 1. 121, "music from the spheres."

337. Line 62: *cherubius*.—Shakespeare uses the singular *cherubin* in that beautiful passage in Othello, where Othello apostrophizes patience (iv. 2. 63):

Patience, thou young and rose-lipped cherubin.

The correct plural in the Hebrew is *cherubim*; but the form *cherubin* has been adopted in nearly every European language, and therefore Shakespeare's plural is quite allowable.

338. Lines 63-65:

Such harmony is in immortal souls;
But whilst this muddy vesture of decay
Dolls grossly close it in, we cannot hear it.

The idea of there being a kind of harmony in the human soul is one which finds different modes of expression in many poets. Milton seems to have imitated this passage in his Arcades (lines 71-73):

And the low world in unobs'd motion draw
After the heavenly tune, which none can hear
Of human mould, with gross impurged ear.

And perhaps in the following passage in *Comus* (lines 211-215)

Of any mortal mixture of earth's mould
Breathe such divine enlivening ravishment?
Sure something holy lodges in that breast,
And with these raptures moves the vocal air
To testify his hidden residence.

But Dr. Farmer gives a quotation from Hooker's Ecclesiastical Polity, book v.: "Touching musical harmony . . . so pleasing effects it hath in that very part of man which is most divine, that some have been thereby induced to think, that the *soul itself by nature is or hath in it harmony*" (Var. Ed. vol. v. p. 140). In line 65 the rendering is that of Q. 2; Q. 1, Fl. have *in it*, which is unidignous. Dr. Farmer quotes very aptly:

"I would of itself that *rose our souls*, God knew too weak, and gave
A father's guard, &c."
—Warner's *Albion's England*, book x. ch. lx. p. 259, ed. 1796.

339. Line 66: *Come, ho, and wake DIANA with a hymn!*
Diana, that is, the moon. Compare below, line 109: "the moon sleeps with Endymion;" and above, line 54:
If we meet the MOONLIGHT SLEEPS upon this bank!

The story of Endymion and Diana was evidently in Shakespeare's mind.

340. Line 72: *Of race of gentle and unhaunted colts.*
Compare *Tempest*, iv. 1. 175-178:

Then I beat my labor;
At which, like *whack'd colts*, they prick'd their ears,
Advanc'd their eyelids, lift'd up their noses
As they smelt music.

341. Lines 79, 80:
Behold, lo! that Orpheus drew trees, stones, and floods.
Compare *Two Gent. of Verona*, iii. 2. 78-81:

For Orpheus' lute was strong with poets' sweats,
Whose golden touch could soften steel and stones,
Make tigers tame, and huge hyrthans
Forsoke unsounded deeps to dance on sands;

and the song in *Henry VIII.*, iii. 1. 3-14:
Orpheus with his lute made trees,
And the mountain tops that freeze, &c.

342. Lines 83-88.—This passage, often quoted, contains quite sufficient truth in it for the purpose of generalization. Steevens has a long and indignant note, in which he appeals from Shakespeare's opinion of uneducated people to Lord Chesterfield, who thought "piping and fiddling" unbecoming a man of fashion (Var. Ed. vol. v. p. 112). But it is not necessary—even supposing the opinion of that monster of affectation and hypocrisy to be worthy of attention—for a man to play any musical instrument himself in order to be fond of music; and it is undoubtedly a general truth that men or women with no love of music are themselves very unlovable creatures. Shakespeare's commendation of persons without any ear for music would seem to include the gentle Elia, who confessed "he had no ear," but even he was deeply moved by the singing of Ibrahim.

343. Lines 104-106:
*The nightingale, if she should sing by day,
When every goose is cackling, would be thought
No better a musician than the wren.*

The same idea is found in *Sonnet* cii. 7-12:

As *Philomel* in summer's front doth sing
And stops her pipe in growth of ripper days;
Not that the summer is less pleasant now
Than when her mournful hymns did hush the night,
But that wild music burthens every tongue
And sweets grown common lose their dear delight

244. Lines 107, 108:

*How many things by season season'd ure
To their right praise and true perfection!*

The meaning is: "How many things, by being limited to their proper season, obtain due appreciation and true perfection."

345. Line 109: *Peace, ho! the moon sleeps with Endymion.*—Q. 1 have "Peace *hoo*." The old rendering is vigorously defended by Knight; but there can be no doubt that, in this case, as in many others, the old copies have printed *how* for *ho*; so in *Love's Labour's Lost*, v. 2. 43: "Ware pensils, *ho!*" (Q. 1 and Fl. have *How*), and again in *Hamlet*, iii. 4. 22: "What, *ho!* help, help!" and many others. It is also evident from the old stage-direction *music ceases*, that after the next line Porthia intends here to silence the music, which has up to now been playing, and has prevented Lorenzo and Jessica hearing her approach or her conversation with Nerissa. In *Julius Caesar*, i. 2. 1, we have "Peace, *ho!* Casp. speaks," where the same expression is used to silence the music.

346. Lines 112, 113:

*He knows not, as the blind man knows the cuckoo,
By the bad voice.*

The Clarendon Press edd. say: "This must refer to a proverb importing that there are cases in which a blind man is at no disadvantage as compared with any other man" (p. 127). But is not the meaning perfectly simple? A blind man cannot see the gallant who is making love to his wife, but can tell him only by his voice.

347. Lines 114, 115:

*We have been praying for our husbands' WELFARE,
When speed, we hope, the better for our words.*

So Q. 2, Fl., Q. 3, Q. 4; Q. 1 reads *husband health*, which Pope changed to "*husbands' healths*." The alteration from *health* to *welfare* was probably made by Shakespeare on account of the latter sounding much better to the ear. Which used for *who* refers to the husbands.

348. Line 121: [A *tucket* sounds.—*Tucket* is derived from the Italian *tocatta*. Flauto has "*Tocatta d'un violino*, a prelude that cunning musicians use to play, as it were voluntarily before any set lesson."

349. Line 120: *Let me give LIGHT, but let me not be LIGHT.*—For this play on the word *light* compare i. iove, ii. 6-42, and iii. 2. 91. It is very common in Shakespeare and in writers of his time.

350. Line 132: *But God sort all!*—Compare Richard III. ii. 3. 39: "but, if God *sort* it so;" and in II. Henry VI. ii. 4. 68, "*sort* thy heart to patience," where the verb is used, in a somewhat similar sense, with the preposition *to*.

351 Line 132: (Gratiano and Nerissa converse apart— We have inserted this stage-direction, as it is evident from line 142 below, that they had been talking together before Gratiano's speech.)

352 Line 133: *You should in all SENSE be much bound to him.* Lettson queries here whether *sense* is plural = *senses*. *Sense* is used as "reason" by Shakespeare in more than one passage, e.g. in Comedy of Errors, II 1 22: Indeed with intellectual *sense* and souls.

And *Mids' Night's Dream*, III 2 27

Their *sense* thus weak, lost with their fears thus strong.

But the meaning which Schmidt gives the phrase "in every respect" may be the right one. He compares *Taming of the Shrew*, v 2 141:

And in no *sense* is meet or audible.

There is possibly an intentional play on the word, "in all *sense*," that is to say "in all reason," or "in every meaning of the word."

353 Line 141: BREATHING *courtesy*. Compare *Macbeth*, v 3 27: "mouth-honour, *breath*."

354 Line 148: *That she did give to me; whose proxy was.* Q1 Fl. omit *to*, which Steevens supplied for the sake of the metre. Compare above, line 143: In faith, I gave it to the judge's clerk.

355 Lines 148-150. Q1, Fl. have *poesie*; Q2, Q3, Q4 *poese*. Compare *Hamlet*, III 2 162:

Is this a prologue, or the *poesy* of a ring.

It was the practice, apparently, to inscribe doggerel verses on knives as well as on rings. See Dekker's *Satironomix*. "You shall swear by *Phœbus* (who is your Poets god Lord and Master,) that hereafter you will not hye *thorace*, to glue you *poesies* for rings, or hand kerchers, or *knives* which you understand not" (*Works*, vol. I, p. 261).

356 Line 162: *a little SCRIBBED boy*. This word is exactly similar to the more modern *scrub*, used of anything that is stunted, and is essentially the same word as *scrub*. Florio gives "An ill-favoured *scrub*, an *apartuaccin*," which is explained in the Italian part of the dictionary as "a man that through sickness, long imprisonment, or other accident is much consumed, worn away, and looks very ill;" and *Volzgrave* gives under *Marpant* "An ill-favoured *scrubbe*, a little ongle, or swartie wretch."

357 Line 169: *And riveted with^s with unto your flesh.*—Q1 Fl. have "And so riveted." We follow Dyce in omitting *so*. It may very probably have got into this line by the compositor's eye catching the *so* in line 167.

358 Line 175: *You give your wife too unkind cause of grief.* Q1 Fl. have "unkind a cause;" again we follow Dyce in omitting the *a*.

359 Line 201: *Or your own honour to contain the ring* This is a very awkward construction; the meaning is: "How much it concerns your honour to keep the ring safe."

360 Lines 205, 206:

wanted the modesty

To urge the thing held as a CEREMONY.

The construction here is extremely obscure and faulty. The meaning is "what man would have been so mean so boldly wanting in modesty as to urge you to give up the thing which you held as sacred?" As regards this use of *ceremony*, in a passage in Hakluyt's *Voyages* (vol. I, p. 114), quoted by Richardson, we have, "for lacke of instruction they omitted the foresayde *ceremonie*," i. e. "the crosse with the image of Jesus Christ." And in *Julius Cæsar*, I 1, 88, 70:

disrobe the images,

If you do find them deck'd with *ceremonies*,

which is explained below in some play, 73, 74:

let no images

Be hung with *Cæsar's trophies*.

361 Line 214: *Even he that hath held up the very life* So all Q1 (except Q1) and Fl. Q1 has *did uphold*; a reading which some editors prefer. But, as what Beltrio had done for Antonio was a *completed* act, the reading of the text is better grammar and better sense.

362 Line 220: *blessed candles of the night*. This is a favourite expression of Shakespeare. Compare *Romeo and Juliet*, III 5 10: "Night's *candles* are burnt out;" and *Sonnet* AXI 12:

As those gold *candles* fix'd in heaven's air;

and *Macbeth*, II 1 5.

363 Line 237: *I'll mar the young clerk's pen.*—Gratiano means he will geld him.

364. Lines 242, 243:

*I swear to thee, even by thine own fair eyes,
If herein I see myself*

See King John, note 117.

365 Line 262: *In lieu of THIS*—Grant White would read *In lieu of THREE*; but *in lieu of* is constantly used as—"in return for." Compare *Love's Labour's Lost*, III 1 120-131: "I give thee thy liberty, set thee from durance; and, *in lieu thereof*, impose on thee nothing but this."

366 Line 266: *Speak not so grossly.*—This rebuke comes rather strangely from Portia, considering the freedom of language in which she has indulged. Not that there is any harm in what she says, though modern prudery does not allow it to be spoken on the stage; but, perhaps, she thought that the joke had been carried far enough, and that Gratiano's pleasantry might not be so innocent.

367 Line 298: *And charge us there upon interrogatories.* This is another instance of the strangely familiar acquaintance which Shakespeare so frequently shows with legal terms. The Clarendon Press edd. (p. 129) quote from Lord Campbell's *Shakespeare's Legal Acquirements*: "In the Court of Queen's Bench, when a complaint is made against a person for a 'contempt,' the practice is that before sentence is finally pronounced he is sent into the crown office, and being there 'charged upon *interrogatories*' he is made to swear that he will 'answer all things faithfully.'" Compare *A Midsummer Night's Dream*, note 11, and *Romeo and Juliet*, note 164.

WORDS OCCURRING ONLY IN MERCHANT OF VENICE.

NOTE.—The addition of sub., adj., verb, adv. in brackets immediately after a word indicates that the word is used as a substantive, adjective, verb, or adverb only in the passage or passages cited.

The compound words marked with an asterisk (*) are printed as if two separate words in Q. 1, Q. 2, and P. 1.

	Act Sc. Line		Act Sc. Line		Act Sc. Line		Act Sc. Line
Abridged ¹ (from)	i. 1 120	Cutler's	v. 1 149	Inscrutable	ii. 7 72	Portrait	v. 1 54
Appropriation	i. 2 16	Cut-throat (adj.)	i. 3 112	Inscrupled	ii. 7 57	Publican	i. 3 42
As if Wednesday	ii. 5 26	Description ¹⁵	iii. 2 303	Inspirations ²⁷	i. 2 31	*Rash-embraced	iii. 2 100
Attempt ² (verb)	ii. 1 33	Disabled ¹⁶	i. 1 123	Intercessors	iii. 3 16	Rasher	iii. 5 28
Bar-piper	i. 1 53	Division ¹⁷	iv. 1 223	Interior (sub.)	ii. 9 28	Sand-blind	ii. 2 38, 77
Barre	iv. 1 41	Dorked	i. 1 27	Interposer	iii. 2 320	Scarfed	ii. 0 15
Bar ³ (verb)	ii. 2 208	Eaulings	i. 3 80	Ivory ²⁸ (sub.)	iii. 1 42	Scrubbed	v. 1 162, 201
Beclamed ⁴	i. 1 38	Exhortation	i. 1 104	Keeness	iv. 1 125	Shadowed (adj.)	ii. 1 2
Best conditioned ⁵	iii. 2 295	Fall ¹⁸ (verb trans.)	i. 3 89	Knapped ²⁹	iii. 1 10	She-hear	ii. 1 29
Best-esteemed	ii. 2 181	*Feather-bed	ii. 2 173	*Land-rats	i. 3 23	Shuddering ³⁰ (vb.)	iii. 2 110
Best-regarded	ii. 1 10	Ferry	iii. 1 53	Land-thieves	i. 3 24	Shutter ³¹	ii. 8 39
Black-Monday	ii. 5 25	*Fill-horse	ii. 2 100	Laughable	i. 1 56	Snail-slow	ii. 5 47
Boards ⁶ (sub.)	i. 3 22	Flatt ¹⁹	i. 1 26	*Love-news	ii. 4 14	Snaky	iii. 2 92
Brassy	iv. 1 31	Floor ²⁰	v. 1 58	Mad-woman	iv. 1 415	Sonties ³⁶	ii. 2 46
Breed ⁷	i. 3 135	Fore-spinner	ii. 0 95	Mann	v. 1 231	Squandered ³⁷	i. 3 22
Burial ⁸	i. 1 29	Foretold ²¹ (verb)	iii. 1 53, 132	Mantle (verb intrans.)	i. 1 80	Stockish	v. 1 81
Bushes	i. 1 116	Formly ²²	iv. 1 362	Merchandise ³⁹	iii. 1 133	Swam-like	iii. 2 14
Cater-consins	ii. 2 139	Fortify	ii. 2 142	Merchant-marring	iii. 2 274	Synagogue	iii. 1 134, 135
Ceremion	ii. 7 54	Foulness ²³	i. 3 87	Mesh	i. 2 22	Table ³⁸	ii. 2 168
Ceremoniously	v. 1 37	Garnish (sub.)	ii. 6 45	Negro	iii. 5 42	*Table-talk	iii. 5 94
Cher ⁹ (verb)	iii. 5 75	Gange	ii. 2 208	*New-varnished	ii. 0 49	Title ³⁹	ii. 9 35
Colt ¹⁰ (sub.)	i. 2 44	Gentle	ii. 0 51	Notary ⁴¹	i. 3 145, 173	Traffickers	i. 1 12
Compromised ¹¹	i. 3 79	Gire (to, v.)	ii. 2 99	Obliged	ii. 6 7	Trafjet	iii. 4 53
Conveniently ¹²	ii. 8 45	Gilded	i. 1 32	O'erbrave ⁴²	v. 1 7	*Treasure-house	ii. 9 34
Corruptly	ii. 9 42	Gin	iii. 2 67	O'ertrips	v. 1 7	Tried ⁴⁰ (verb)	ii. 9 63, 61
Courtship ¹³	ii. 8 41	Hent (verb intrans.)	v. 1 81	Out-brave ⁴³	ii. 1 28	*True-begotten	ii. 2 37
Cream (verb)	i. 1 89	High-day (adj.)	ii. 9 98	Out-dwells	ii. 6 3	Unbowed	iii. 3 126
Crisped	iii. 2 102	*High-gravel-blind	ii. 2 39	Out-night (verb)	v. 1 23	Two-headed	i. 1 50
Cursed ¹⁴	iii. 2 102	*High-top	i. 1 28	Over-name	i. 2 30	Unhated ⁴⁴	ii. 6 11
	ii. 1 46	Hiive (verb)	ii. 5 48	Over-weathered	ii. 6 18	Unhechecked ⁴⁵	iii. 3 2
		Hood ²⁵	ii. 6 51	Parti-coloured	i. 3 89	Unprizing	ii. 2 128
		Hovel post	ii. 2 72	Patines	v. 1 59	Undervalued	i. 1 165
		Huddled ²⁶ (intrans.)	iv. 1 28	Peasantry	ii. 9 46	Unforfeited	ii. 6 7
		Impenetrable	iii. 3 18	Peering ⁴⁶ (verb)	i. 1 19	Unhanded ⁴⁷	v. 1 72
		Inscription	ii. 7 4, 14	Pork	i. 1 34		
				Pork-enters	iii. 5 27		

¹ = cut off, *abridge* = to shorten
occurs in *Two Gent. of Verona*,
ii. 1. 245, and two other passages.

² = to try; used frequently, but
never, as here, followed by an in-
finitive.

³ Used absolutely.
⁴ *Beclamed* = limited; occurs
in *Timon*, iv. 3. 332.

⁵ of a ship. This word is used
in various senses elsewhere by
Shakespeare.

⁶ Used figuratively; literally
"offspring," in which sense it is
used only once, in *Sonn.* xii. 14.

⁷ = place of burial, grave.
⁸ = to fare.

⁹ = foolish young fellow.
¹⁰ = agreed. Shakespeare does
not use the verb "to compromise"
anywhere.

¹¹ = suitably.
¹² = wooing. In *Rich. 14*, i. 4. 24
courtship is used in a very similar
sense with the preposition *to*.

¹³ = most wretched. Shake-
speare uses *accursed* = miserable,
but not *cursed* or *curst*.

¹⁵ = kind, sort.

¹⁶ = impaired. Also *Sonn.*

ix, 8. ¹⁷ = fraction.

¹⁸ = to leap forth.

¹⁹ = a sand-bank.

²⁰ = level space; "the floor of
heaven." Floor, in its ordinary
sense, occurs three times, *Mids.*
Night's Dream, v. 1. 223; and in
Cymbeline, iii. 4. 50; iv. 2. 212.

²¹ = not to keep an obligation.

²² = above, previously.

²³ = lustful, wanton.

²⁴ See note 13.

²⁵ Sense doubtful; see note 173;

huddle = "minks' curls," occurs in
Henry VIII, iii. 1. 23.

²⁶ See note 27.

²⁷ = inspired thoughts, *inspirati-*
on (in the sing.); = the operation
of divine power, occurs twice, in
Comedy of Errors, ii. 2. 169, and
Henry VI, v. 4. 49.

²⁸ Venus and Adonis, 363.

²⁹ = to break into small pieces.

Occurs in *Lear* (in *FF.* only) in the
sense of "to rip."

³⁰ = trade, commerce.

³¹ *Laertes*, 765 (in figurative
sense).

³² Occurs in the sense of "to expect"
in *Henry of Monmouth's* appear-
ance" in *Sonn.* xciv. 12.

³³ = prying.

³⁴ Venus and Adonis, 880.

³⁵ = surr; used in one other
passage in a different sense, in
Orlando, i. 3. 227. See note 102.

³⁶ = scattered about; occurs in
As You Like It, ii. 7. 57, in a dif-
ferent sense.

³⁷ = the palm of the hand

³⁸ = an inscription.

³⁹ = refined by fire.

⁴⁰ = undiminished. In the
sense of "unblinded" in *Hamlet*,
iv. 7. 136; v. 2. 328.

⁴¹ = uncontradicted; occurs in
one other passage, in a different
sense, in *Timon*, iv. 3. 447.

⁴² = not broken in; occurs in
one other passage, in a different
sense, in *Henry VIII*, iii. 2. 54.

WORDS PECULIAR TO MERCHANT OF VENICE.

	Act Sc. Line	Act Sc. Line	Act Sc. Line	Act Sc. Line
Undesoned . . .	iii. 2. 161	Usance i. 3. 109, 112	*Water rats. . .	i. 3. 23
Unpleasantest ¹	iii. 2. 254	Vinegar ² (adj)	i. 1. 54	*Water thieves .
Unwearied . . .	iii. 2. 205	Want wit	i. 1. 6	i. 3. 24
				Will-won ³ . . .
				i. 3. 51
				Wild-eat
				ii. 5. 48
				*Wit-snapper . .
				iii. 5. 55
				Wroth
				ii. 9. 78
				Wry-necked . . .
				ii. 5. 30
				*Young-eyed . .
				v. 1. 32

¹This is the only form of the
adj. *unpleasant* used in Shake-
speare.

²Used as sub. H. Henry IV.
ii. 1. 161; Twelfth Night, iii. 4. 158.

³The reading of Qq: Ft have
will-won.

⁴= *SURROW*.

ORIGINAL EMENDATION ADOPTED.

Note

36. i. 1. 143. *To find the other forth; adventuring both.*

ORIGINAL EMENDATIONS SUGGESTED.

Note

184. ii. 8. 33. *You were best tell Antonio what you hear.*

236. iii. 2. 163, 164.

STILL happier than this

She is not bred so dull! / THAT she can learn.

248. iii. 2. 205. *The best-condition'd MOST unwearied spirit.*

So Lausdowne version.

	Act or Line
per	iii 5 55
ed	ii 9 78
ed	ii 5 20
yed	v 1 02

4 = sorrow.

KING HENRY IV.—PART I.

NOTES AND INTRODUCTION

BY

OSCAR F. ADAMS AND F. A. MARSHALL.

DRAMATIS PERSONÆ.

KING HENRY THE FOURTH.

HENRY, Prince of Wales, }
PRINCE JOHN of Lancaster, } sons to the King.

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.

POISS.

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 Attendants.

SCENE—Partly in England, partly in Wales.

HISTORIC PERIOD: from the defeat of Mortimer by Glendower, 12th June, 1402,
to the Battle of Shrewsbury, 21st July, 1403.

TIME OF ACTION (according to Daniel).

Day 1: Act I. Scene 1.—Interval: a week (?).

Day 2: Act I. Scene 3.—Interval: some three or
four weeks.

Day 3: Act II. Scene 3.—Interval: a week.

Day 4: Act III. Scene 1.—Interval: about a fort-
night.

Day 5: Act III. Scene 2.

Day 6: Act III. Scene 3.—Interval: a week.

Day 7: Act IV. Scene 1.—Interval: a few days.

Day 8: Act IV. Scene 2.

Day 9: Act IV. Scene 3.

Day 10: Act V. Scenes 1 to 5.

KING HENRY IV.—PART I.

INTRODUCTION.

LITERARY HISTORY.

The play was entered on the Stationers' Registers, under date of February 25, 1597-8, thus: "Andrew Wisse; a booke intituled the Historye of Henry the iiiith, with his battaile at Shrewsburye against Henry Hottspurre of the Northe with the conceited Mirth of Sir John Falstaffe." In the same year a quarto edition appeared with the title-page as follows: The History of Henric the Fovrth; | With the battell at Shrewsburie, | *betweene the King and Lord* | Henry Percy, surnamed Henrie Hotspar of | the North. | *With the humorous conceits of Sir* | John Falstaffe. | AT LONDON, | Printed by P. S. for Andrew Wisse, dwelling | in Pauls Churchyard, at the signe of the Angell. 1598.

On the 27th of June, 1603, three "Enterludes or plays" were entered on the Stationers' Registers to "Math. Lawe," one of which was "Henry the 4;" and four quarto editions were brought out by Lawe—in 1604, 1608, 1613, and 1622. The play, as it appears in F. 1 (1623), seems to have been printed from a partially corrected copy of the quarto of 1613 (Q. 4).

Lawe seems to have parted with his interest in the play to one Sheares, who issued another quarto edition in 1632; and yet another was published in 1639.

The play must have been written before 1598, as it is mentioned by Meres in that year; and the critics all¹ put the date either in 1596 or 1597, the majority of the more recent ones favouring the latter year, which, on the whole, is the more probable. The reasons urged in behalf of 1596 by Chalmers and others will apply with almost equal force to 1597.

¹ A writer in the *North British Review* for April, 1870, contends for the absurdly early date of 1590, but his arguments are hardly worth serious consideration.

The question whether Part II. of Henry IV. was written before Part I. was published (as some have attempted to prove) will be considered in the introduction to that play.

The materials for both Parts of Henry IV. and Henry V. were derived from Holinshed's Chronicles and from the old play of The Famous Victories of Henry the Fifth. In the latter a Sir John Oldcastle appears as one of the profligate companions of Prince Hal, and we have a variety of evidence that Shakespeare at first adopted this name for the character subsequently called Sir John Falstaff. In Q. 1 of II. Henry IV. (1600) the prefix *Old* appears before one of Falstaff's speeches; and when the prince in i. 2. 48 calls the fat knight "my old lad of the castle," it is pretty certain that a play upon *Oldcastle* is intended. In the same play, iii. 2. 28, Falstaff is said to have been "page to Thomas Mowbray, Duke of Norfolk," as the historical Oldcastle actually was. In the present drama also the line (ii. 2. 115):

Away, good Ned, Falstaff sweats to death,

is metrically imperfect as it stands, which is probably due to the hurried substitution of *Falstaff* for *Oldcastle*, which satisfies the demands of the measure. As Dowden remarks: "This historical Oldcastle is better known as Lord Cobham, the Lollard martyr. Shakespeare changed the name because he did not wish wantonly to offend the Protestant party nor gratify the Roman Catholics (see II. Henry IV. epilogue). A Sir John Fastolfe had figured in the French wars of Henry VI.'s reign, and was introduced as playing a cowardly part in I. 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."

STAGE HISTORY.

This play appears to have been one of the most popular of Shakespeare's plays, perhaps the next most popular to Hamlet and Othello. The first representative of Falstaff was John Lowin, who is said to have been only twenty-one when, in 1597, he first created the character. His name appears among the list of actors prefixed to the First Folio; and it also appears among the names of the actors in *Sejanus* and other plays of Ben Jonson. But Collier thinks that he could not have been the original Falstaff, and that he could only have taken the part after it had been abandoned by Henslowe, or one of the older actors of the company. Be that as it may, there is no doubt that he was, for a long time, acknowledged as the representative of Falstaff; he continued to act the part with great applause till the year 1647, in which year theatres and other rational amusements were swept away by the dismal tyranny of fanaticism. During the time that he was unable to practise his art Lowin is said to have kept an inn, the Three Regions at Brentford, where he was in the habit of delighting his customers with some of Falstaff's speeches. According to some writers, he survived the Restoration, and is said to have imparted to Betterton many instructions which he had received from Shakespeare himself. According to other authorities, he died, at the ripe age of eighty-three, in 1659, either at Brentford or in London. The first representative of Falstaff, after the Restoration, was Cartwright, originally a bookseller in Holborn, but who became one of the recruits of the stage after theatres were reopened. Pepys mentions the First Part of Henry IV. no less than five times. The first occasion, on which he saw it, was 31st December, 1660, when he tells us that he bought a book of the play, and went to the theatre to see it acted, "but my expectation being too great, it did not please me, as otherwise I believe it would; and my having a book, I

believe did spoil it a little" [Pepys' Diary, ed. 1875 (vol. i. p. 235)]. Shakespeare seems always to have been a little too much for the gigantic intellect of Samuel Pepys; and he does not seem to have been quite able to make up his mind whether he liked this play or not. Under date November 2, 1667, when he saw *I. Henry IV.* at the King's Playhouse, he says: "contrary to expectation, was pleased in nothing more than in Cartwright's speaking of Falstaff's speech about 'What is honour?'" (vol. v. p. 83). Cartwright's successor, in the character of Falstaff, was Laey, the same actor who made the alteration of *The Taming of the Shrew*. (See Introduction to that play, vol. ii. p. 251.)

The next great Falstaff was Betterton, who, after having played *Hotspur* with the greatest distinction, finding himself too old for that part, exchanged it for that of Falstaff; in which, singular to say, he seems to have distinguished himself scarcely less than in that of the heroic *Hotspur*. Davies, in his *Dramatic Miscellanies*, narrates an anecdote concerning Betterton's Falstaff, which is a strong proof of the modesty of that great artist. It appears that a certain master-paviour of Dublin, called Baker, took to the stage, and excelled especially in parts like *Sir Epicure Mammion* in *The Alchemist*, and Falstaff. Ben Jonson,—the actor, not the dramatist—happened to go over to Dublin, and saw Baker's performance of Falstaff. On his return to London, he gave Betterton a description of Baker's impersonation of that character; with which Betterton was so much struck, that he frankly owned that the master-paviour's conception was better than his own, and adopted many points from it. An amusing story is told of this same Mr. Baker, that when he was studying the part of Falstaff in the presence of his workmen, he so far forgot himself in the character that they took him to be mad, and, seizing hold of him, bound him hand and foot and carried him home in spite of his remonstrances. Powell tried to step into Betterton's shoes in the part of Falstaff; he even went so far as to mimic the severe pains which the great actor suffered from gout, and which even on the stage he could not completely disguise. Barton Booth,

INTRODUCTION.

who was an imitable Hotspur, seems to have tried one night, at the request of Queen Anne, the part of Falstaff; but he never repeated it. Very many actors distinguished enough in other parts, tried the rôle of Falstaff, and failed in it. Only one, of the name of Harper, thanks to his appropriate figure and happy laugh, seems to have had any success in this character. The next great representative of the fat knight was Quin, who first appeared as the inferior Falstaff of *The Merry Wives*. He afterwards appeared as the real Falstaff, when he became as completely identified with the character as Macklin was with that of Shylock. Indeed the public would scarcely tolerate any other representative of Falstaff. Davies says (vol. i. p. 249): "In person he was tall and bulky; his voice strong and pleasing; his countenance manly, and his eye piercing and expressive. In scenes, where satire and sarcasm were poignant, he greatly excelled; particularly in *The Witty Triumph* over Bardolph's caruncles, and the fooleries of the hostess. In the whole part he was animated, though not equally happy. His supercilious brow, in spite of assumed gaiety, sometimes unmasked the surliness of his disposition; however he was, notwithstanding some faults, esteemed the most intelligent and judicious Falstaff since the days of Betterton." Berry, who succeeded him in the part at Drury Lane, was a failure; and Love seems to have been the only actor that had even a moderate success in the part; till Henderson, who must have been only a less genius than Garrick, in spite of his great physical disadvantages, almost succeeded in dethroning Quin from his sovereignty in this part. Davies (vol. i. p. 252) sums up their respective merits very fairly: "In the impudent dignity, if I may be allowed the expression, of the character, Quin greatly excelled all competitors. In the frolicsome, gay, and humorous, situations of Falstaff, Henderson is superior to every man." Henderson is said to have excelled, particularly, in the soliloquy where Falstaff describes his ragged company of soldiers.

In connection with the character of Falstaff it is worth recording that on July 21, 1786, at the Haymarket Theatre, Mrs. Webb,

who was an actress of considerable ability in her own line, played Falstaff for her benefit, to the no small entertainment of an overflowing audience.¹ She was tempted to this extraordinary experiment, which was never repeated, by what may politely be called her ample figure. This lady appears to have made a considerable success as Lockit in what was entitled, a "Favourite Pasticcio" by Colman, founded on the *Beggars' Opera* (*Genest*, vol. vi. pp. 202, 203). She was also the original of Mrs. Cheshire in O'Keefe's piece called "An Agreeable Surprise."

It is impossible to mention, except in the most cursory manner, even one half of the actors who have distinguished themselves, or sought to distinguish themselves in the part of Falstaff. George Frederick Cooke, unequal in this part as in every other; Fawcett, Dowton, Stephen Kemble, and even the more elegant Charles Kemble in later life, all impersonated, with more or less success, the fat Sir John; till we come to Bartley, the last of the actors who made Falstaff his speciality. He took his benefit, in this play, at the Princess's Theatre, December 18, 1852, "under the patronage of Her Majesty, and H. R. H. Prince Albert," upon which occasion Charles Kean played the part of Hotspur; that admirable comedian, Mr. Walter Lacy, that of the Prince of Wales; Mr. Ryder that of King Henry IV.; and Mr. Meadows and Mr. Harley the two minor parts of Francis and the First Carrier respectively. The part of Lady Percy was played by Miss Murray, now the wife of Mr. Brandram, whose recitations of Shakespeare from memory are so well known.

Mr. Phelps produced the First Part of *Henry IV.* at Sadlers Wells, July 25, 1846, when Mr. Creswick made his first appearance in London as Hotspur. The play was revived again in 1849; but it does not appear to have been a great success.¹ Neither in this play nor in *The Merry Wives* could Mr. Phelps be considered a satisfactory Falstaff, his physical appearance being against him; while his dry manner, coupled with a total lack of unctuous

¹ See *Dramatic Table Talk, or Scenes, Situations, &c., in Theatrical History and Biography* (London, 1830), vol. iii. p. 67.

humour in the tone of his voice, unfitted him for this part.

The late Mr. Calvert, whose admirable revivals of Shakespeare's plays at Manchester did him such infinite credit, produced this play in 1868, himself playing Falstaff. He had already played the part of the Prince on the occasion of his first appearance in London at the Surrey.

In America, during the present century, the only successful representative of Falstaff seems to have been M. J. H. Hackett, whose career on the stage terminated in 1871. Since then, in 1850, Mr. John Gilbert, of whose excellent comic powers English audiences have had an opportunity of judging, acted the part in a brief revival of the play at the Bowery Theatre in New York with considerable success; but he never repeated the experiment.

Of late years this play has been virtually dead to the stage; nor, I regret to say, is there any one among our present actors who seems likely to step into the shoes of Quin or Henderson as Falstaff. It is not as if we had no one on the stage at present, whose physical and intellectual qualities might embolden him to try to embody that witty mountain of flesh, Jack Falstaff; but, unfortunately, the school of so-called comedy, which prevails at the present moment, unfits any actor for the impersonation of a part, the humour of which depends on the close study of human nature, and does not come within the province of mere farcical extravagance.—F. A. M.

CRITICAL REMARKS.

This play is unquestionably the most popular of all Shakespeare's historical dramas with all classes of readers, if, indeed, it be not, as it has been called, "the most popular of all dramatic compositions in the language." It may be said to have been the means of making the other historical plays with which it is connected more widely known than they would otherwise have become, and to a certain extent a substitute for more sober chronicles of the period. The conceptions which the great majority of people form of the men and manners and deeds of that time are derived from the picture that Shakespeare has painted, rather

than from the cold and colourless delineations of the historians.

The leading events of the reign of Henry IV. are concisely presented in the two plays to which he has furnished the title; but the real interest of both is centred in the youthful follies of Prince Hal, and the development of his nature into that of the poet's ideal monarch. It would almost seem that both plays were written mainly to prepare the way for Henry V. Shakespeare had taken a wonderful liking to this sovereign, and wanted to set him forth as "the mirror of all Christian kings;" but the popular traditions of his loose behaviour when young could not be ignored. The poet was not satisfied to present him after his reformation, allowing the glory of his manly career to condone the "unyoked humours" of his earlier years. He desired to show that, even when wildest, he never entirely forgot his high estate or his prospective responsibilities. He was the sun, though for a time in eclipse; not extinguished or stained, though permitting

The bare contagious clouds—

To smother up his beauty from the world.

His moral purity is guarded with scrupulous care. His worst follies are of a venial sort; and, so far from a hint that he is soiled by sensuality, the poet represents him as absolutely unaffected by its temptations.

Falstaff himself seems to owe his conception to this purpose of Shakespeare. In order to give an honest picture of the prince's prodigal associations without rendering it repulsive—to show that a true intellectual enjoyment was possible in such scenes and such company, a character like Falstaff was needed—a man as brilliant in his mental endowments as he was lacking in moral sensitiveness, as witty as he was wicked. The corpulent old reprobate is one of the poet's most intellectual characters—not inferior to Iago in that respect, and equally unscrupulous and depraved, but free from Iago's diabolical malignity. The real Henry, if we accept the traditions of his youthful habits, must have had some companion or companions of this type, though we can hardly believe that any one of them was equal in wit or talent to the peerless knight.

INTRODUCTION.

Falstaff 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."

In the development of the character of Henry, Shakespeare may have been unconsciously nearer the truth than the historians, who represent his change of behaviour on coming to the throne as a sudden and extraordinary conversion—so sudden that it was almost regarded as "some miracle of grace or touch of supernatural benediction." To the poet, as a student of human nature, this instantaneous transformation appeared unnatural rather than supernatural; and he was not willing to explain the reformation of his favourite in any such manner. He preferred to depict him, as in very truth he may have been, a sharer in the profligacy of his companions but in no sense captivated or enslaved by it—one *among* them but not of them. The soliloquy of the prince at the close of i. 2 seems to have been introduced solely to impress this fact upon us at an early point in the play. It has puzzled some of the critics and offended others. Fennivall remarks: "Prince Hal, afterwards Henry the Fifth, is Shakespeare'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, &c.
(i. 2. 232, 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."

The critic seems to have overlooked the exigencies of the stage soliloquy, which, while it is a device for unfolding to us the inmost thoughts and feelings of the person, does not present them in the exact manner in which they exist in his mind and heart. Here, for example, we may readily admit all that Harry claims for himself without supposing that he would have said it, even to himself, in the formal way in which the dramatist is compelled to give it. There is an element of sophistry in it, we may admit, but no snobbishness. The young man is not wholly forgetful of his rank and his responsibilities. When his conscience pricks him for yielding to the temptation to study low life in London, he excuses himself with the thought that the burden of those responsibilities is not yet laid upon his shoulders. He justifies his present fooleries as the harmless whims of a young man who has nothing of importance to do; and he promises himself that when the call of duty comes he will obey it. Thus doing, he says that he shall appear like the sun breaking through clouds, the brighter for its temporary obscuration. This thought follows, not precedes, the conduct to which it refers; it is a commentary upon it, as it will strike others, not a reminiscence of the motive that prompted it. If, at the outset, he had deliberately planned his wild career with a view to the impression he now suggests it will make, it would have been

KING HENRY IV. PART I.

a piece of contemptible stage trickery; but we may be sure that Henry was incapable of thus shaping his behaviour for mere theatrical effect, and Shakespeare was incapable of the blunder it would have been to represent him as doing it.

It strikes me that the poet is more obnoxious to criticism for the sophistry of which he makes the prince guilty in his interview with his father in iii. 2. 117-152, where he declares that he will make Hotspur "exchange his glorious deeds for my indignities."

Percy is but my factor, good my lord,
 'T' engross up glorious deeds on my behalf;
 And I will call him to so strict account,
 That he shall render every glory up,
 Yea, even the slightest worship of his time,
 Or I will tear the reckoning from his heart.

That can be pardoned only as a rhetorical protest against the eulogies of Hotspur with which his father has piqued and stung him. "I can be all that you say Percy is," he feels; and for the moment he forgets that no achievement of his own can detract from the honours of his gallant rival. He may conquer and kill Percy, as he does, but not the slightest worship of his time can he take away from the slain

hero. Henry is more just to Hotspur when he stands over his dead body on the field of Shrewsbury (v. 1. 99-101):

Alien, and take thy praise with thee to heaven!
 Thy ignomy sleep with thee in the grave,
 Be not remember'd in thy epitaph!

But I must not prolong these random comments on this extraordinary drama. "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.'"

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King. So shaken as we are, so wait with care,
Find we a time for frighted peace to pant.—(Act i. 1. 1, 2)

KING HENRY IV.—PART I.

ACT I.

SCENE I. *London. Throne-room in the palace.*

Flourish of trumpets. KING HENRY seated on the throne, PRINCE JOHN OF LANCASTER, EARL OF WESTMORELAND, SIR RICHARD VERNON, SIR WALTER BLUNT, and Attendants.

King. So shaken as we are, so wait with care,
Find we a time for frighted peace to pant,
And breathe short-winded accents of new broils
To be commene'd in strands afar remote.
No more the thirsty entrance¹ 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, 11
Did lately meet in the intestine shock
And furious close of civil butchery,

Shall now, in mutual well-beseeming² 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, 19
[Whose soldier now, under whose blessed cross
We are impressed and engag'd to fight,]
Forthwith a power³ 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;
Therefore⁴ 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.⁵

¹ Well-beseeming, comely.

² Power, force, army.

³ Therefore, i.e. for that purpose, or about that matter.

⁴ Dear expedience, urgent expedition.

⁵ Entrance, mouth.

West. My liege, this haste was hot in question,¹

And many limits² of the charge³ set down
But yesternight: when all athwart there came
A post from Wales laden with heavy news;
Whose worst was, that the noble Mortimer,
Leading the men of Herefordshire to fight
Against the irregular and wild Glendower,
Was by the rude hands of that Welshman
taken, 41

And a thousand of his people butchered;
[Upon whose dead corpse⁴ there was such mis-
use,

Such heastly shameless transference⁵
By those Welshwomen done, as was that he
Without much shame rebet or spoken of.]

King. It seems then that the tidings of this
broil

Brake off our business for the Holy Land.

West. This match'd with other did, my gra-
cious lord;

For more uneven⁶ 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-sabaut 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,
Uncertain of the issue any way. 61

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'd⁷ 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 heaten Douglas, and the Earl of Athol, 72
Of Murray, Angus, and Menteith;
And is not this an honourable spoil?
A gallant prize! ha! cousin, is it not!

West. 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 minion⁷ 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 exchange'd
In cradle-clothes our children where they lay,
And call'd mine Percy, his Plantagenet! 85
Thou'nd' ere I have his Harry, and he mine.
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 use⁸ he keeps, and sends me
word,

I shall have none but Mordake Earl of Fife.

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

Malevolent to you in all aspects;
[Which makes him prune⁹ 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.

[*Rising from the seat.*]

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 utter'd. 107

West. I will, my liege.

[*Flourish of trumpets. Eminent*

¹ *Hot in question*, warmly discussed. ² *Limits*, estimates.

³ *Charge*, expense.

⁴ *Corpse*, plural.

⁵ *Uneven*, unfavourable.

⁶ *Balk'd*, heap'd

⁷ *Minion*, favourite, darling

⁸ *To his own use*, for his own purposes

⁹ *Prune*, plume

Earl of Athol, 72
 with;
 spoil?
 is it not?
 boast of.
 Let me bid and
 imberkud
 est a son, 80
 honour's tongue,
 mightest plant,
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 praise of him,
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 lantagenet? 83
 ay, and he mine.
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SCENE II. *London. An Apartment belonging to Prince Henry.*

Enter PRINCE HENRY and FALSTAFF, from opposite sides.

Fal. Now, Hal, what time of day is it, —
Prince. Thou art so fat-witted, with drinking of old sack,¹ 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 carous, and clocks the tongues of bawls, [and dials the signs of leaping-horses,² and the blessed sun himself a fair hot wench in flame-coloured tulle,] I see no reason why thou shouldst be so superfluous to demand the time of the day.

Fal. Indeed, you come near me³ now, Hal; for we that take purses go by the moon and the seven stars, and not by Phœbus, he, "that wand'ring 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,— 20

Prince. What, none?

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

Prince. Well, how then? come, roundly,⁴ roundly.

Fal. Marry, then, sweet wag, when thou art king, let not us that are squires of the night's body be call'd 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 maintenance we steal. 30

Prince. Thou sayest well, and it holds well too; for fortune of us that are the moon's men do 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 snatch'd on Monday night, and most dis-

solutely spent on Tuesday morning; got with swearing "lay by,"⁵ and spent with crying "bring in;"⁶ 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.

Fal. By the Lord, thou say'st 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? 19

Fal. How now, how now, mad wag! what, in thy quips⁷ and thy quiddities?⁸ 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!

Fal. Well, thou hast call'd her to a reck'ning many a time and oft.

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

Fal. No; I'll give thee thy due, thou hast paid all there. 60

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

Fal. Yea, and so us'd 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 fobbd'⁹ as it is with the rusty curb of old father antic¹⁰ the law? Do not thou, when thou art king, hang a thief.

Prince. No; thou shalt. 71

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

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

Fal. Well, Hal, well; and in some sort it jumps¹¹ with my humour as well as waiting in the court, I can tell you.

Prince. For obtaining of suits! 80

Fal. Yea, for obtaining of suits, whereof the hangman hath no lean warranty. 'Sblood,

⁵ Lay by, lay down your arms (the address of highway-men to their victims)

⁶ Bring in, bring liquor (said to the tapster in a tavern)

⁷ Quips, witty turns

⁸ Quiddities, quillies

⁹ Fobbd', fobbed, fobbed

¹⁰ Antic, buffoon

¹¹ Jumps, agrees

¹ Sack, Spanish or Canary wine.

² Leaping-horses, brothels.

³ Come near me, hit me.

⁴ Roundly, bluntly.

I am as melancholy as a gib cat¹ or a lugg'd² bear. s1

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

Fal. Yen, or the drone of a Lincolnshire bagpipe.

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

Fal. Thou hast the most unsavoury similes and art indeed the most comparative;³ insensibest, sweet young prince. But, Hal, I priethee, 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 ratel⁴ me the other



Prince. Where shall we take a purse to-morrow, Jack?—(Act I. 2. 110, 111.)

day in the street about you, sir, but I mark'd him not; and yet he talk'd very wisely, but I regarded him not; and yet he talk'd wisely, and in the street too.

Prince. Thou didst well; for wisdom cries out in the streets, and no man regards it. 100

Fal. O, thou hast damnable iteration,⁵ 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 damn'd for never a king's son in Christendom.

Prince. Where shall we take a purse to-morrow, Jack? 111

Fal. Zounds, where thou wilt, lad, I'll make one; an I do not, call me villain and baffle me.⁶

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

¹ Gib cat, old tom cat.

² Lugg'd, led with a chain.

³ Comparative, given to comparisons.

⁴ Ratel, scolded. ⁵ Iteration, mockery.

⁶ Baffle me, take away my knighthood.

Ed. Why, Hal, 'tis my vocation, Hal; 'tis no sin for a man to labour in his vocation.

Enter Poins.

Poins! — Now shall we know if Gadshill have set a match.¹ [— 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.] 122

Poins. Good morrow, Ned.

Poins. Good morrow, sweet Hal. — What says Monsieur Remorse? what says Sir John Sock 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. 130

Poins. Then art thou damn'd for keeping thy word with the devil.

Prince. Else he had been damn'd 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 vizards² 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 hang'd.

Ed. Hear ye, Yedward;³ if I tarry at home and go not, I'll hang you for going. 150

Poins. You will, chops?

Ed. Hal, wilt thou make one?

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

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

Prince. Well then, once in my days I'll be a rascal. 160

Ed. Why, that's well said.

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

Ed. 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. 169

Ed. 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-hallown⁴ summer! [Exit Falstaff.]

Poins. Now, my good sweet honey lord, ride with us to-morrow; 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. 186

Prince. How shall we part with⁵ 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 achiev'd, but we'll set upon them.

Prince. Yea, but 'tis like that they will know us by our horses, by our habits,⁶ and by every other appointment,⁷ to be ourselves. 187

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 im-mask our noted⁸ outward garments.

Prince. Yea, but I doubt⁹ they will be too hard for us.

Poins. Well, for two of them, I know them

⁴ All hallown, All-hallows or All Saints' Day.

⁵ Part with, get away from.

⁶ Habits, dress.

⁷ Appointment, equipment.

⁸ Noted, known, familiar.

⁹ Doubt, suspect.

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 reproof¹ of this lies the jest.

Prince. Well, I'll go with thee: provide us all things necessary, and meet me to-morrow night in Eastcheap; there I'll sup. Farewell.

Points. Farewell, my lord. [*Exit.*]

Prince. I know you all, and will awhile uphold

The myok'd² humour of your idleness; 220
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, 230

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;³
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 foil⁴ to set it off.
I'll so offend, to make offence a skill; 240
Redeeming time when men think least I will.
[*Exit.*]

SCENE III. *London. Council chamber in the Palace.*

Flourish of trumpets. KING HENRY, PRINCE JOHN, NORTHUMBERLAND, WORCESTER, HOTSPUR, SIR WALTER BLUNT, and other Gentlemen, Guards, and Attendants.

King. [on throne] My blood hath been too cold and temperate,

¹ *Reproof*, refutation. ² *Unyok'd*, unrestrained.
³ *Hopes*, expectations. ⁴ *Foil*, contrast.

Unapt to stir at these indignities,

And you have found me;⁵ 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,⁶
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.

Wor. Our house, my sovereign liege, little
deserves 10

The scourge of greatness to be used on it;
And that same greatness too which our own
hands

Have help to make so portly.

North. My lord,—

King. Worcester,⁷ get thee gone; for I do see
Danger and disobedience in thine eye.

O, sir,

Your presence⁸ is too hold and peremptory,
And majesty might never yet endure
The moody frontier of a servant brow. 19
You have good leave to leave us; when we need
Your use and counsel, we shall send for you.—

[*Exit Worcester.*]

[*To Northumberland*] You were about to speak.

North.

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'd⁹ to your majesty;

[*Either envy,¹⁰ therefore, or misprision¹¹*

Hot. 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 perfum'd like a milliner,
And 'twixt his finger and his thumb he held

⁵ *Found me*, found me out, seen it in me.

⁶ *Than my condition*, than according to my temperment.

⁷ *Worcester*, pronounced as a trisyllable.

⁸ *Presence*, hearing.

⁹ *Deliver'd*, reported.

¹⁰ *Envy*, malice.

¹¹ *Misprision*, mistake.

ities,
or accordingly
; but he sure
re be myself,
n my condition,⁶
oil, soft as young

of respect
pays but to the

foreign liege, little

be used on it;
so which our own

gone; for I do see
thine eye.

and peremptory,
et endure
want brow.

us; when we need
ll send for you.—

[Exit Worcester,
ere about to speak,
ea, my good lord,
ghness' name de-

Holmedon took,
h strength denied
esty;

e misprision¹¹
ot my son.]

no prisoners,
ght was done, 30

and extreme toil,
upon my sword,
neat, and trimly

his chin new reap'd
at harvest-home.

liner,
his thumb he held

it to me.
rding to my temper
need as a trisyllable.
ivered, reported.
prision, mistake.

A pommet-box,¹ which ever and anon 38
He gave his nose and took 't away again;
Who therewith angry, when it next came there,
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 corpse

Betwixt the wind and his nobility.
With many holiday² and lady terms
He question'd me; among the rest, demanded
My prisoners in your majesty's behalf.
I then, allsmarting with my wounds being cold,
To be so pester'd with a popinjay,
Out of my grief³ and my impatience, 50



Hot. He call'd them untaught knaves, unmannerly,
To bring a slovenly unhandsome corpse
Betwixt the wind and his nobility.—(Act I. 3. 43-45.)

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 gums and daubs and wounds,—God save
the mark!—

And telling me the sovereign⁴est thing on earth
Was parmaceti⁴ for an inward bruise;

¹ Pommet-box, perfume-box, snuff-box.

² Holiday, i. e., affected.

³ Grief, pain.

⁴ Parmaceti, spermaceti.

And that it was great pity, so it was,
This villainous salt-petre should be digg'd 60
Out of the bowels of the harmless earth,
Which many a good tall⁵ fellow had destroy'd
So cowardly; and but for these vile gums,
He would himself have been a soldier.⁶
This bald unjointed chat of his, my lord,
I answer'd indirectly, as I said;
And I beseech you, let not his report

⁵ Tall, stout, brave.

⁶ Soldier, pronounced as a trisyllable.

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, so¹ he unsay it now.

King. Why, yet he doth deny his prisoners,
But² with proviso and exception,³
That went on⁴ own charges shall ransom straight
His brother-in-law, the foolish Mortimer;—so
Who, on my soul, hath wilfully betray'd
The lives of those that he did lead to fight
Against the 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 indent⁵ 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—so
Whose tongue shall ask me for one penny cost
To ransom home revolted Mortimer.

Hot. 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 sodgy bank,
In single opposition, hand to hand, 90
He did confound⁶ the best part of an hour
In changing hardiment⁷ with great Glendower,
Three times they breath'd,⁸ 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 crisp⁹ head in the hollow bank
Blood-stained with these valiant combatants.
Never did base and rotten policy
Colour her working with such deadly wounds:

¹ So, it.

² But, unless

³ Exception, pronounced as a quadrisyllable.

⁴ Indent—make terms.

⁵ Confound, spend

⁶ Changing hardiment, exchanging hard blows.

⁷ Breath'd, took breath.

⁸ Crisp, curled

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
believe him;

He never did encounter with Glendower.

[*Rising*] I tell thee,

He durst as well have met the devil alone

As Owen Glendower for an enemy.

Art thou not ashamed?—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 disp lease you.—My Lord Northum-
berland,

We license your departure with your son.—

[*Going.*

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

[*Flourish of trumpets. Evant all but*

Northumberland and Hotspur.

Hot. An if the devil come and roar for them,

I will not seal them.—I will after straight

And tell him so; for I will ease my heart,

Although it be with hazard of my head, [*Going.*

North. What, drunk with cooler?—Stay and
pause awhile.— 120

Here comes your uncle.

Re-enter WORCESTER.

Hot. 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'd⁹ Bolingbroke.

North. [*To Worcester*] Brother, the king hath
made your nephew mad.

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

Hot. He will, forsooth, have all my pris-
oners; 130

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 ev'n at the name of Mortimer.

⁹ Canker'd, malignant.

rtimer 110
 ngly:
 with revolt.
 Percy, thou dost
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Hotspur.
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 k of Mortimer!
 and let my soul
 with him:
 these veins,
 y drop in the
 Mortimer
 rankful king,
 Bolingbroke,
 e, the king hath
 after I was gone!
 ce all my pris-
 140
 once again
 eek look'd pale,
 ye of death,
 Mortimer.

Hot. I cannot blame him; was he not pro-
 claim'd
 By Richard that dead is the next of blood?
North. 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.
Hot. And for whose death we in the world's
 wide mouth
 Live scaldiz'd and foully spoken of.
Hot. But, soft, I pray you; did King Richard
 then
 Proclaim my brother Edmund Mortimer
 Heir to the crown?
North. He did; myself did hear it.
Hot. 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
 Upon the head of this forgetful man 160
 [And for his sake wear the detested blot
 Of murderous subornation,¹ 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, 170
 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,² 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'd³ 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,

¹ *Of murderous subornation, of procuring murder*
² *Canker, dog-rose* ³ *Disdain'd, disdainful*

Hot. Peace, cousin, say no more.
 And now I will unclasp a secret book,
 And to your quick-conceiving⁴ discontents
 I'll read you matter deep and dangerous 190
 As full of peril and adventurous spirit
 As to o'er-walk a current roaring loud
 On the unsteadfast footing of a spear.
Hot. If he fall in, good night! or sink or swim:
 Send danger from the east into 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! 198
North. Imagination of some great exploit
 Drives him beyond the bounds of patience.
Hot. 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 corrival⁵ all her dignities;
 But out upon this half-fac'd fellowship! 208
Hot. He apprehends a world of figures⁶ here,
 But not the form of what he should attend.
 Good cousin, give me audience for a while.
Hot. I cry you mercy.⁷
Hot. Those same noble Scots
 That are your prisoners,—
Hot. 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.
Hot. You start away
 And lend no ear unto my purposes.
 Those prisoners you shall keep.
Hot. Nay, I will; that's flat.
 He said he would not ransom Mortimer;
 Forbade my tongue to speak of Mortimer; 220
 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.

⁴ *Quick-conceiving, prompt to perceive*

⁵ *Corrival, rival, competitor*

⁶ *Figures, fancies*

⁷ *Cry you mercy, beg your pardon*

[*Wor.* Hear you, cousin; a word.

Hot. All studies here I solemnly defy,
Save how to gull and pinch this Bolingbroke;
And that same sword-and-buckler¹ Prince of
Wales,²³⁰
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.]

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

North. Why, what a wasp-stung² and im-
patient fool

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

Hot. Why, look you, I am whipp'd and
scourg'd with rods,²³⁹

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

In Richard's time, — what do ye call the place! —
A plague upon 't — it is in Gloucestershire;
'Twas where the madcap duke his uncle kept,³
His uncle York, — where I first bow'd my knee
Unto this king of smiles, this Bolingbroke, —
'S blood! —

When you and he came back from Ravenspurg.

North. At Berkeley Castle.

Hot. You say true. —²⁵⁰

Why, what a candy ded of courtesy
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.

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

Hot. I have done, 't faith.

Wor. Then once more to your Scottish
prisoners.

Deliver them up⁴ without their ransom
straight,²⁶⁰

And make the Douglas' son your only mean
For powers⁵ in Scotland; which, for divers
reasons

Which I shall send you written, be assur'd,
Will easily be granted. — [*To Northumberland*]

You, my lord,²⁶⁵

Your son in Scotland being thus employ'd
Shall secretly into the bosom creep
Of that same noble prelate, well belov'd,
The archbishop.

Hot. Of York, is it not?

Wor. True; who bears hard
His brother's death at Bristol, the Lord Scroop.
I speak not this in estimation,⁶²⁷²

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.

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

North. Before the game's afoot, thou still
lett'st slip.⁷

Hot. Why, it cannot choose but be a noble
plot. —²⁷⁹

And then the power of Scotland and of York, —
To join with Mortimer, ha!

Wor. And so they shall.

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

Wor. And 't is no little reason bids us speed,
To save our heads by raising of a head;⁸

For, bear ourselves as even⁹ 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. ²⁹⁰

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

Wor. Cousin, farewell. — No further go in this
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.]

North. Farewell, good brother; we shall
thrive, I trust. ³⁰⁰

Hot. Uncle, adieu; O, let the hours be short
Till fields and blows and groans applaud our
sport! [*Exeunt.*

¹ *Sword-and-buckler*, low lived.

² *Wasp-stung*, irritable. ³ *Kept*, resided.

⁴ *Deliver them up*, set them free.

⁵ *Powers*, forces, troops.

⁶ *In estimation*, as a matter of opinion.

⁷ *Lett'st slip*, dost let the hounds loose.

⁸ *Head*, army. ⁹ *Even*, discreetly.

ACT II.

SCENE I. Rochester. An inn-yard.

Enter a Carrier with a lantern in his hand.

First Car. Heigh-ho! an it be not four by the day, I'll be hang'd! Charles' wain¹ is over the new chimney, and yet our horse not pack'd.—What, ostler!

Ost. [*Within*] Anon, anon.

First Car. I prithee, Tom, beat Cut's saddle, put a few flocks² in the point; the poor jade is wrung in the withers out of all cess.³ 8

Enter another Carrier.

Sec. Car. Peas and beans are as dank here as a dog, and that is the next⁴ way to give poor jades the bots;⁵ this house is turn'd upside down since Robin ostler died.

First Car. Poor fellow! never joy'd since the price of oats rose; it was the death of him.

Sec. Car. I think this be the most villanous house in all London road for deas; I am stung like a tench.

First Car. 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. 20

Sec. Car. Why, they will allow us ne'er a jordan, and then we leak in the chimney; and your chamber-lie breeds deas like a loach.

First Car. What, ostler! come away, and be hang'd! come away.

Sec. Car. I have a gammon of bacon and two nizes⁶ of ginger, to be delivered as far as Charing-cross.

First Car. God's body! the turkeys in my panner 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 us drink, to break the pate on thee, I am a very villain.—Come, and be hang'd! hast no faith in thee! 35

¹ Charles' wain, Ursa Major. ² Flocks, bits of wool.

³ Out of all cess, to the utmost, to excess.

⁴ Next, nearest, quickest.

⁵ Bots, the larvae of the gadfly, parasitical on horses.

⁶ Nizes, packages.

Enter GADSHILL.

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

First Car. I think it be two o'clock.

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

First Car. Nay, soft, I pray ye; I know a trick worth two of that, i' faith. 41

Gads. I prithee, lend me thine.

Sec. Car. Ay, when! canst tell!—Lend me thy lantern, quoth a!—marry, I'll see thee hang'd first.

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

Sec. Car. 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.*]

Gads. What, ho! chamberlain! 52

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

Gads. That's even as fair as⁷—⁸ at hand, quoth the chamberlain;⁹ for thou variest no more from picking of purses than giving direction doth from labouring; thou lay'st the plot how.

Enter Chamberlain.

Cham. Good morrow, Master Gadshill. It holds current that I told you yesternight; there's a franklin⁸ in the wild⁹ 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. 66

Gads. Sirrah, if they meet not with Saint Nicholas' clerks,¹⁰ I'll give thee this neck.

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

⁷ As fair as, as proper as to say.

⁸ Franklin, freeholder.

⁹ Wild, weald.

¹⁰ Saint Nicholas' clerks, robbers.

Gads. What talkest thou to me of the hang-man? 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 Trojans¹ 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 look'd into, for their own credit sake, make all whole. I am joined with no foot laud-rakers,² no long-staff sixpenny strikers,³ none of these mad mustachio-purple-hued malt-worms;⁴ but with nobility and tranquillity, burgomasters and great oneyers,⁵ 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.⁶ 91

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

Gads. She will, she will; justice hath liquor'd her. We steal as in a castle, cocksure; we have the receipt of fern-seed, we walk invisible.

Cham. Nay, by my faith, I think you are more beholding⁷ to the night than to fern-seed for your walking invisible.

Gads. Give me thy hand; thou shalt have a share in our purchase,⁹ as I am a true man.

Cham. Nay, rather let me have it, as you are a false thief. 103

Gads. 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 road by Gadshill.*

Enter PRINCE HENRY and POISS, disguised.

Poiss. Come, shelter, shelter; I have removed Falstaff's horse, and he frets like a gamin'd velvet.

Prince. Stand close.

[*They retire to back of scene.*]

¹ Trojans, boon companions.

² Foot laud-rakers, footpads.

³ Sixpenny strikers, petty robbers.

⁴ Malt-worms, tipplers.

⁵ Oneyers, cues.

⁶ Boots, booty, plunder.

⁷ Lijp'd, made waterproof.

⁸ Beholding, beholden.

⁹ Purchase, plunder.

Enter FALSTAFF, disguised.

Fal. Poins! Poins, and be hang'd! Poins!
Prince. [*Coming forward*] Peace, ye fat-kidney'd rascal! what a brawling dost thou keep!
Fal. Where's Poins, Hal?

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

[*Retires again into background.*]

Fal. I am accus'd 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 squire¹⁰ 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 hang'd; 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 threescore 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 hang'd!

Prince. [*Coming forward*] Peace, ye fat-guns! lie down; lay thine ear close to the ground, and list if thou canst hear the tread of travellers.

Fal. 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 colt¹¹ me thus? 10

Prince. Then list; thou art not colted, thou art uncolted.

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

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

¹⁰ Squire, square, foot-rule.

¹¹ Colt, trick, gull.

Fal. 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. 50

Enter POINS, from one side; from the other GADSHILL, BARDOLPH and PETO disguised.

Gads. Stand.
Fal. So I do, against my will.
Poins. O, 't is our setter;¹ I know his voice.
Bard. What news?
Gads. 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.

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

Gads. There's enough to make us all. 60
Fal. To be hang'd.

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?
Gads. Some eight or ten.

Fal. Zounds, will they not rob us?
Prince. What, a coward, Sir John Paunch!

Fal. Indeed, I am not John of Gaunt, your grandfather; but yet no coward, Hal. 71

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.

Fal. Now cannot I strike him, if I should be hang'd.

Prince. [*Aside to Poins*] Ned, where are our disguises?

Poins. [*Aside to Prince*] Here, hard by; stand close. [*Exit Prince and Poins.*]

Fal. Now, my masters, happy man be his dole;² say I; every man to his business. 71

[*They retire.*]

Enter four Travellers.

First Trav. Come, neighbour: the boy sha't lead our horses down the hill; we'll walk afoot awhile, and ease our legs.

Fal, Gads, &c. Stand!
Sec. Trav. Jesu bless us!
Fal. Strike; down with them; cut the villains' throats. [Ah! whoreson caterpillars!; bacon-fal knaves! they hate us youth; down; with them;] fleece them. 90

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

[*The travellers run across and exeunt, pursued by Bardolph, Gadshill, and Peto.*]

Fal. [*Running about with his sword drawn*] Hang ye, gorbelled³ knaves, are ye undone? [No, ye fat chuffs;⁴ I would your store were here!] On, bacons, on! What, ye knaves! young men must live. You are grand-jurots, are ye? we'll jure ye, i' faith. [*Exit.*]

Re-enter PRINCE HENRY and POINS, in buckram suits.

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. 102

Poins. Stand close; I hear them coming. [*They retire.*]

Re-enter FALSTAFF, GADSHILL, BARDOLPH, and PETO, with bags of money.

Fal. Come, my masters, let us share, and then to horse before day. [*They all sit on the ground*] 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.

[*As they are sharing, the Prince and Poins set upon them.*]

Prince. Your money! 110

Poins. Villains!
 [*Gadshill, Bardolph, Peto, and (after a blow or two) Falstaff, run away, 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.

¹ *Setter*, manager of the robbery.
² *Happy man be his dole*, happiness be his lot.

³ *Gorbelled*, big-bellied. ⁴ *Chuffs*, churls, clowns.

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. A room in the castle.*

Enter HORSBUR, reading a letter.

Hot. "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,¹ 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;² 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 bullets, for moving such a dish of skim'd milk with so honourable an action! Hang him! let him tell the king; we are prepared. I will set forward to-night.

¹ *Unsorted*, unsorted, ill-chosen
² *Expectation*, promise.

Enter LADY PERCY.

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

Lady. O, my good lord, why are you thus alone! 40

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,³ 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,

And given my treasures and my rights of thee To thick-ey'd 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 manage⁴ to thy bounding steed, 52

Cry "Courage! to the field!" And thou hast talk'd

[Of sallies and retires, of trenches, tents, Of palisadoes, frontiers,⁵ parapets, Of basilisks,⁶ of cannon, culverin,⁷ Of prisoners' ransom and of soldiers slain, And all the current of a heady⁸ fight.

[Thy spirit within thee hath been so at war And thus hath so bestir'd thee in thy sleep,

That beads of sweat have stood upon thy brow, Like bubbles in a late-disturbed stream; 62

And in thy face strange motions have appear'd, Such as we see when men restrain their breath

On some great sudden heat.⁹ O, what portents are these!]

Some heavy business hath my lord in hand, And I must know it, else he loves me not.

Hot. What, ho!

Enter Servant.

Is Gilliams with the packet gone?

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

Hot. Hath Butler brought those horses from the sheriff? 70

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

³ *Stomach*, appetite. ⁴ *Manage*, horsemanship
⁵ *Frontiers*, forts, outworks ⁶ *Basilisks*, cannon
⁷ *Culverin*, smaller ordnance
⁸ *Heady*, impetuous ⁹ *Heat*, behest, command.

Hot. What horse? a roan, a crop-ear, is it not? 72

Serv. It is, my lord.

Hot. That roan shall be my throne.
Well, I will back him straight.—*Esperance!*¹—
Bid Butler lead him forth into the park.

[*Exit Servant.*]

Lady. But hear you, my lord.

Hot. What say'st thou, my lady?

Lady. What is it carries you away?

Hot. Why, my horse, my love,—my horse.

Lady. Out, you mad-headed ape!

A weasel hath not such a deal of spleen² 81
As you are toss'd with. In faith,



Lady. In thy faint slumbers I by thee have watch'd,
And heard thee murmur tales of iron wars.—(Act II. 2. 50, 51.)

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 line³ his enterprise; but if you go,—

Hot. So far afoot, I shall be weary, love.

Lady. Come, come, you paraquito,⁴ answer me
Directly unto this question that I ask. 89

In faith, I'll break thy little finger, Harry,
An if thou wilt not tell me all things true.

Hot. Away,

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

¹ *Esperance!* Hope! (the Percy motto).

² *Spleen*, caprice.

³ *Line*, support

⁴ *Paraquito*, paroquet, parrot.

I care not for thee, Kate; this is no world
To play with mammets⁵ and to tilt with lips;
We must have bloody noses and crack'd crowns,
And pass them current too.—God's me, my
horse!—

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

Lady. Do you not love me? do you not, in-
deed? 99

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.

⁵ *Mammets*, puppets.

Hot. Come, wilt thou see me ride? 103
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 whereabout.
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, 112
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. How! so far!

Hot. Not an inch further. But hark you,
Kate;
Whither I go, thither shall you go too;
To-day will I set forth, to-morrow you. 119
Will this content you, Kate!

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

SCENE IV. *Eastcheap. A room in the Boar's-
Head Tavern.*

Enter PRINCE HENRY.

Prince. Ned, prithee, come out of that fat-
room,¹ and lend me thy hand to laugh a little.

Enter POINS.

Poins. Where hast been, Hal?

Prince. With three or four loggerheads
amongst three or fourscore hogsheds. I have
sounded the very base-string of humility.
Sirrah, I am sworn brother to a leash² of
drawers;³ 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 will me that I am
no proud Jack, like Falstaff, but a Corinthian,⁴
a lad of mettle, a good boy. By the Lord, so
they call me! and when I am king of Eng-
land, I shall command all the good lads in
Eastcheap. [They call drinking deep, dying
scarlet; and when you breathe⁵ in your wa-
tering,⁶ 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, clapp'd even now into my hand by an
under-skinker,⁷ one that never spake other
English in his life than "Eight shillings and
sixpence," and "You are welcome," with this
small addition, "Anon, anon, sir!" Score a
pint of bastard⁸ in the Half-moon,⁹ 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 piny 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. [*Exit Poins.*]

Poins. [*Within*] Francis!

Prince. Thou art perfect.

Poins. [*Within*] Francis!

Enter FRANCIS.

Fran. Anon, anon, sir.— Look down into
the Pongarnet, Ralph.

Prince. Come hither, Francis.

Fran. My lord!

Prince. How long hast thou to serve, Francis?

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

Poins. [*Within*] Francis!

Fran. 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 indenture¹⁰ and show it a fair pair of
heels and run from it!

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

Poins. [*Within*] Francis!

Fran. [*Going*] Anon, sir.

Prince. How old art thou, Francis?

Fran. [*Returning*] Let me see— about
Michaelmas next I shall be—

Poins. [*Within*] Francis!

¹ Fat room, vat-room.

² Leash, trio.

³ Drawers, tapsters.

⁴ Corinthian, good fellow.

⁵ Breathe, take breath.

⁶ Watering, drinking.

⁷ Under-skinker, under-tapster.

⁸ Bastard, a sweet wine.

⁹ Half moon, the name of a room.

¹⁰ Indenture, bond of apprenticeship.

Enter ANON, *sir* [*Going*].—I may stay a little, my lord.

Prince. No; but look you, Francis; for the sugar thou gavest me,—I was a pennyworth, was it not?

Franc. [*Returning*] 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. 70

Poins. [*Within*] Francis!

Franc. Anon, anon.

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

Franc. My lord!

Prince. Wilt thou rob this leathern jerkin, crystal button, nodd-pated,¹ agate-ring, puke-stocking,² caddis-garter,³ smooth-tongue, Spanish-poultice, 80

Franc. O Lord, sir, who do you mean?

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.

Franc. What, sir?

Poins. [*Within*] Francis! 87

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 TITMUR.

Titm. 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* Titmur.] Poins!

Re-enter POINS.

Poins. Anon, anon, sir. 97

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

¹ *Nodd-pated*, round-headed.

² *Puke-stocking*, puce-coloured stocking.

³ *Caddis-garter*, worsted garter.

look ye; what cunning mat, 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.—[*Calling off*] What o'clock, Francis? 108

Franc. [*Within*] Anon, anon, sir. [*Exit.*]

Prince. That 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 Perce'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, "Ere 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] *Henry*, and that damned brawn⁴ shall play *Henry*. Mortimer his wife, "Rivo!"⁵ says she, "the *brawn*!" Call in ribs, call in tallow. 125

Enter FALSTAFF, GADSHILL, BARDOLPH, PETO, and FRANCIS.

Poins. Welcome, Jack, where hast thou been?

Fal. 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 stocks⁶ and mend them and foot them too. A plague of all cowards!—Give me a cup of sack, rogue.—Is there no virtue extant? [*Francis brings a cup of sack, he drinks.*]

Prince. Didst thou never see Titm⁷ kiss a dish of butter? pitiful-hearted butter, that melted at the sweet tale of the sun! if thou didst, then behold that compound. 136

Fal. You rogue, here's lime in this sack too [*flings the sack away—exit* Francis]; there is nothing but rognery to be found in villainous man; yet a coward is worse than a cup of sack with lime in it. A villainous coward!—Go thy ways, old Jack; die when thou wilt, if manhood, good manhood, be not forgot upon

⁴ *Brawn*, mass of flesh.

⁵ *Rivo*, a bacchanalian cry.

⁶ *Nether stocks*, hose.

⁷ *Titm*, the sun.



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the face of the earth, then am I a shotten¹ herring. There live not three good men unhang'd 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.

Prince. [*Going up to Falstaff*] How now, wool-sack! what mutter you? 149

Fal. 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?

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

Poins. Zounds, ye fat paunch, an ye call me coward, by the Lord, I'll stab thee. 160

Fal. [*Rising and retreating*] I call thee coward! I'll see thee damn'd 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.

Prince. O villain! thy lips are scarce wiped since thou drunkest last. 171

Re-enter FRANCIS with another cup of sack.

Fal. All's one for that. [*Drinking*] A plague of all cowards, still say I. [*Exit Francis.*]

Prince. What's the matter?

Fal. 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!

Fal. Where is it! taken from us it is; a hundred upon poor four of us. 180

Prince. What, a hundred, man?

Fal. I am a rogue, if I were not at half-sword² with a dozen of them two hours together. I have scap'd by miracle. I am eight times thrust through the doublet, four through

the hose; my buckler cut through and through; my sword back'd like a hand-saw— *ecce signum*³ [*showing his sword all backed*] 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. 191

Prince. Speak, sirs; how was it?

Gals. We four set upon some dozen—

Fal. Sixteen at least, my lord.

Gals. And bound them.

Peto. No, no, they were not bound.

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

Gals. As we were sharing, some six or seven fresh men set upon us— 200

Fal. And unbound the rest, and then come in the other.

Prince. What, fought ye with them all?

Fal. 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-legg'd creature.

Prince. Pray God you have not murdered some of them. 210

Fal. Nay, that's past praying for; I have pepper'd 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;⁴ here I lay, and thus I bore my point. Four rogues in buckram let drive at me—

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

Fal. Four, Hal; I told thee four. 220

Poins. Ay, ay, he said four.

Fal. 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.

Fal. In buckram!

Poins. Ay, four, in buckram suits.

Fal. Seven, by these hilts, or I am a villain else. 231

¹ Shotten, dried (according to some, lean).

² At half-sword, in close fight.

³ *Ecce signum*, behold the mark.

⁴ Ward, posture of defence.

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

Fal. Dost thou hear me, Hal?

Prince. Ay, and mark thee too, Jack.

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

Prince. So, two more already.

Fal. Their points being broken,—

Poins. Down fell their hose. 239

Fal. 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!

Fal. 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-brain'd guts, thou knotty-pated fool, thou whoreson, obscene, greasy tallow-catch,¹—

Fal. 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 say'st thou to this? 239

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

Fal. What, upon compulsion! Zounds, an I were at the strappado,² 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. 236

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

Fal. 'Sblood, you starveling, you eel-skin, you dried neat's tongue, you bull's pizzle, you stock-fish,³—O for breath to utter what is like thee!

you tailor's-yard, you sheath, you bow-case, you vile standing-tuck,⁴—[*pausing for breath*].

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

Poins. Mark, Jack. 278

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-fac'd 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 roar'd for mercy and still rnm and roar'd, as ever I heard bull-calf. What a slave art thou, to haek thy sword as thou hast done, and then say it was in fight! What trick, what device, what starting-hole,⁵ canst thou now find out to hide thee from this open and apparent⁶ shame! 292

[*Falstaff hides his face behind his shield.*]

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

Fal. [*Throwing down his shield*] 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! [*sheathes his sword*] 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,—[*calling off to Hostess*] Hostess, clap to the doors; watch to-night, pray to-morrow.—Gallants, lads, boys, heart 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. 311

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

Enter Hostess.

Host. O Jesu, my lord the prince!

Prince. How now, my lady the hostess! what say'st thou to me.

Host. Marry, my lord, there is a nobleman of the court at door would speak with you; he says he comes from your father. 319

¹ Tallow-catch, tallow-tub.

² Strappado, an instrument of punishment.

³ Stock-fish, dried fish. ⁴ Standing-tuck, rapier.

⁵ Starting-hole, hiding place, subterfuge.

⁶ Apparent, manifest.

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

Fal. What manner of man is he?

Host. An old man.

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

Prince. Prithce, do, Jack. 327

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

Prince. Now, sirs [*to Bardolph, &c.*]: 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!

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

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

Peto. Why, he hack'd 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. 329

Bard. 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 blush'd to hear his monstrous devices.

Prince. O villain, thou stolest a cup of sack eighteen years ago, and wert taken with the manner; and ever since thou hast blush'd extempore. Thou hadst fire and sword on thy side, and yet thou ran'st away: what instinct hadst thou for it? 330

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

[*Pointing to his face.*]

Prince. I do.

Bard. What think you they portend?

Prince. Hot livers² and cold purses.

Bard. Cholera, my lord, if rightly taken.

Prince. No, if rightly taken, halter.

[*Exit Bardolph angrily.*]

Here comes lean Jack, here comes bare-bone.—

Re-enter FALSTAFF.

How now, my sweet creature of bombast!³
How long is't ago, Jack, since thou saw'st
thine own knee? 361

Fal. 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 villainous news abroad: here was Sir John Bracy from your father; you must to the court in the morning. That same mad fellow of the north, Percy, and he of Wales, that gave Anamon¹ the bastinado and made Lucifer cuckold and swore the devil his true liegeman upon the cross of a Welsh hook²—what a plague call you him? 373

Poins. O, Glendower.

Fal. 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. 380

Fal. You have hit it.

Prince. So did he never the sparrow.

Fal. 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!

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

Prince. Yes, Jack, upon instinct. 389

Fal. I grant ye, upon i. stinct. Well, he is there too, and one Mordake, and a thousand blue-caps⁶ more. Worcester is stol'n away to-night; thy father's beard is turn'd white with the news; you may buy land now as cheap as stinking mackerel.

Prince. Why, then, it is like, if there come a hot June, and this civil buffeting hold, we shall buy maidenheads as they buy hob-nails, by the hundred. 399

Fal. By the mass, lad, thou say'st true; it is like we shall good trading that way.— But tell me, I thou not horribly 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?

¹ Anamon, an evil spirit.

² Welsh hook, a weapon.

⁶ Blue-caps, Scotchmen.

¹ With the manner, in the act.
² Hot livers, hard drinking. ³ Bombast, cotton padding.

Prince. Not a whit, i' faith; I lack some of thy instinct. 409

Fal. 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.

Fal. Shall I' content; this chair shall be my state,¹ this dagger my sceptre, and this cushion my crown.

Prince. Thy state is taken for² a joint-stool, thy golden sceptre for a leaden dagger, and thy precious rich crown for a pitiful bald crown! 420

Fal. 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 Cambyyses' vein. [*Drinks.*]

Prince. Well, here is my leg.³
Fal. And here is my speech.—Stand aside, nobility. 429

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

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

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

Fal. For God's sake, lords, convey my tristful⁴ queen; For tears do stop the flood-gates of her eyes.

Host. O Jesu, he doth it as like one of these harlotry players as ever I see! 437

Fal. Peace, good pint-pot; peace, good tickle-brain.⁵—Harry, I do not only marvel where thou spendest thy time, but also how thou art accompanied; for though the cannon will, 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 they thon 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 micher⁶ and eat blackberries?

—a question not to be ask'd. Shall the son of England prove a thief and take purses!—a question to be ask'd. 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. 491

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

Fal. A goodly portly man, i' faith, and a capulent; 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 threescore; 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.

Fal. 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-sucker⁷ or a poulter's hare.⁸ 481

Prince. Well, here I am set.

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

Prince. Now, Harry, whence come you?

Fal. My noble lord, from Eastcheap.

Prince. The complaints I hear of thee are grievous.

Fal. 'S blood, my lord, they are false;—nay, I'll tickle ye for a young prince, i' faith. 489

Prince. Swearest 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.

¹ State, throne. ² Is taken for, is no better than

³ Leg, bow, obeisance. ⁴ Tristful, sorrowful.

⁵ Tickle-brain, a kind of liquor. ⁶ Micher, truant.

⁷ Rabbit sucker, sucking rabbit.

⁸ Poulter's hare, a hare hung up for sale.

Why dost thou converse with that trunk of humours, that bolting-hutch¹ of beastliness, that swoll'n parcel of dropsies, that huge bombard² of sack, that stuff'd cloak-bag of guts, that roasted Manningtree ox with the pudding in his belly, that reverend vice,³ 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 villainy! wherein villanous, but in all things! wherein worthy, but in nothing!

Fal. I would your grace would take me with you! whom means your grace?

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

Fal. My lord, the man I know. 500

Prince. I know thou dost.

Fal. 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 damn'd; 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.

Prince. I do, I will. [A knocking heard.
[*Exit Hostess.*

Enter BARDOLPH, running.

Bard. O, my lord, my lord! the sheriff with a most monstrous watch is at the door. 500

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

Re-enter Hostess, hastily.

Host. O Jesu, my lord, my lord!— 500

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

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

[*Prince Henry is going to answer when Falstaff stops him.*

Fal. Dost thou hear, Hal? never call a true piece of gold a counterfeit; thou art essentially mad, without seeming so. 511

Prince. And thou a natural coward, without instinct.

Fal. I deny your major.⁵ If you will deny the sheriff, so; if not, let him enter; if I become not a cart⁶ as well as another man, a plague on my bringing up! I hope I shall as soon be strangled with a halter as another.

Prince. Go, hide thee behind the arras;⁷— the rest walk up above.—Now, my masters, for a true face and good conscience. 551

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

[*Exit behind the arras; Bardolph, Gads-hill, and Peto go out by side-door.*

Prince. Call in the sheriff. [*Exit Hostess.*

Enter Sheriff and Carrier.

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

Sher. First, pardon me, my lord. A hue and cry

Hath follow'd certain men unto this house.

Prince. What men?

Sher. One of them is well known, my gracious lord,

A gross fat man.

Car. As fat as butter. 500

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.

¹ *Bolting-hutch*, meal-chest.

² *Bombard*, leathern vessel for liquors.

³ *Vice*, a character in the old moral plays; a buffoon.

⁴ *Take me with you*, let me understand you.

⁵ *Major*, major proposition (with a pun on *mayor*).

⁶ *Cart*, for carrying a criminal to the gallows.

⁷ *Arras*, tapestry hangings.

ing.
 ord!— 500
 devil rides upon
 ter!
 he watch are at
 arch the house.

to answer when

! never call a
 rfeit; thou art
 ing so. 511
 coward, without

If you will deny
 a enter; if I be
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 e me.

*Benedolph, Guds-
 by side-door.
 [Exit Hostess.*

Carrier.

our will with me!
 my lord. A huc
 into this house.

I known, my gra-

butter. 550
 assure you, is not

ave employ'd him.
 ny word to thee
 inner-time,
 or any man,
 harg'd withal;
 leave the house.

with a pin on *mayor*);
 l to the gallows.

Sher. I will, my lord. There are two gen-
 tles.
 Have in this robbery lost three hundred marks.
Prince. It may be so; if he have robb'd
 these men, 570
 He shall be answerable; and so farewell.
Sher. Good night, my noble lord.
Prince. I think it is good morrow, is it not!

Sher. 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.
Poins. Falstaff! [*pushing aside the arras*]—
 fast asleep behind the arras, and snorting
 like a horse.
Prince. Hark, how hard he fetches breath.



Prince. O monstrous! but one half-pennyworth of bread to this intolerable deal of sack!—(Act ii. 1. 599, 591.)

Search his pockets. [*Poins searches.*] What
 hast thou found? 582

Poins. Nothing but papers, my lord.

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

Poin. [*Reads*] }
 Item, A capon, 2s. 2d.
 Item, Sauce, 4d.
 Item, Sack, two gallons, 5s. 8d.
 Item, Anchovies and
 sack after supper, ... 2s. 6d.
 Item, Bread, ob.¹

Prince. O monstrous! but one half-penny-
 worth 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.² The money shall be
 paid back again with advantage. Be with me
 betimes in the morning; and so, good morrow,
 Poins. [*Exeunt.*

Poins. Good morrow, good my lord. 602

¹ Ob. (*obolus*), halfpenny.

² Twelve score, meaning so many yards.

ACT III.

SCENE I. *Boagor.* A room in the Arch-
deacon's house.

Enter HOTSPUR, WORCESTER, MORTIMER,
and GLENDOWER.

Mort. These promises are fair, the parties
sure,
And our induction¹ full of prosperous hope.

Hot. Lord Mortimer, and cousin Glendower,
Will you sit down?—
And uncle Worcester:²—A plague upon it!
I have forgot the map.

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

Glend. I cannot blame him; at my nativity
The front of heaven was full of fiery shapes,
Of burning cressets;³ and at my birth
The frame and huge foundation of the earth
Shak'd like a coward.

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

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

Hot. And I say the earth was not of my
mind,

If you suppose as fearing you it shook.

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

Hot. O, then the earth shook to see the hea-
vens on fire,

And not in fear of your nativity.

Diseas'd nature oftentimes breaks forth
In strange eruptions; oft the teeming earth
Is with a kind of colic pincl'd and vex'd
By the imprisoning of unruly wind 30

¹ *Induction*, introduction, beginning.

² *Worcester*, pronounced as a trisyllable.

³ *Cressets*, hanging lamps.

Within her womb;⁴ which, for enlargement⁵
striving, 31

Shakes the old beldame earth and topples down
Steeple and moss-grown towers. At your
birth

Our grandam earth, having this distempera-
ture,⁶

In passion shook.

Glend. 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 39

Were strangely clamorous to the frighted fields.
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 in⁷ 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 trace⁸ me in the tedious ways of art
And hold me pace in deep experiments.

Hot. I think there's no man speaks better
Welsh. I'll to dinner. 50

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

Glend. I can call spirits from the vasty deep.

Hot. Why, so can I, or so can any man;

But will they come when you do call for them?

Glend. Why, I can teach you, cousin, to
conuand

The devil.

Hot. 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!

⁴ *Womb*, belly.

⁵ *Enlargement*, liberation.

⁶ *Distemperature*, disorder.

⁷ *Clipp'd in*, shut in, inclosed. ⁸ *Trace*, track, follow.

Mort. Come, come, 63
No more of this unprofitable chat.

Glend. 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.

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

Glend. Come, here's the map; shall we di-
vide our right 70
According to our threefold order ta'en?

Mort. 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.



Hot. Who shall say me nay?
Glend. Why, that will I.—(Act iii. l. 117, 118.)

And our indentures tripartite¹ are drawn; so
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.
My father Glendower is not ready yet,
Nor shall we need his help these fourteen
days.—

[*To Glend.*] Within that space you may have
drawn together
Your tenants, friends, and neighbouring gen-
tlemen. 90

Glend. 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, 93
For there will be a world of water shed
Upon the parting of your wives and you.

Hot. Methinks my moiety,² north from
Burton here,

In quantity equals not one of yours.
See how this river comes me cranking³ in,
And cuts me from the best of all my land
A huge half-moon, a monstrous cantle⁴ out.
I'll have the current in this place damn'd up;
And here the smug⁵ and silver Trent shall run
In a new channel, fair and evenly; 103
It shall not wear with such a deep indent,
To rob me of so rich a bottom here.

Glend. Not wind! it shall, it must; you see
it doth.

² *Moiety*, share, portion.

³ *Cranking*, winding.

⁴ *Cantle*, corner.

⁵ *Smug*, trim.

¹ *Indentures tripartite*, triple bonds.

Mort. 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 110
As on the other side it takes from you.

Hot. Yea, but a little charge¹ will trench
him here,
And on this north side win this cape of land;
And then he runs straight and even.

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

Glend. I will not have it idler'd.

Hot. Will not you?

Glend. No, nor you shall not.

Hot. Who shall say me nay?

Glend. Why, that will I.

Hot. Let me not understand you, then;
Speak it in Welsh. 120

Glend. I can speak English, lord, as well as
you;

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.

Hot. Marry, and I am glad of it with all my
heart.

I had rather be a kitten and cry mew 129
Than one of these same metre ballad-mongers;
I had rather hear a brazen canstick² turn'd,
Or a dry wheel grate on the axle-tree;
And that would set my teeth nothing on edge,
Nothing so much as mincing poetry.

'T is like the fore'd gait of a shuffling nag.

Glend. Come, you shall have Trent turn'd.
Hot. 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. 130
Are the indentures drawn? shall we be gone?

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

I'll haste the writer, and withal
Break with your wives of your departure
hence;

I am afraid my daughter will run mad,
So much she doteth on her Mortimer. [*Exit.*]

¹ Charge, expense, outlay. ² Canstick, candlestick.

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

Hot. I cannot choose; sometime he angers
me

With telling me of the moldwarp³ and the ant,
Of the dreamer Merlin and his prophecies,
And of a dragon and a finless fish, 131

A clip-wing'd griffin and a moulted⁴ raven,
A conching lion and a ramping⁵ cat.

And such a deal of skumble-skamble⁶ stuff
As puts me from my faith. I tell you what
He held me last night at least nine homes
In reckoning up the several devils' names
That were his lackeys; I cried "hmm," and
"well, go to,"

But mark'd him not a word. O, he is as tedious
As is a tired horse, a railing wife; 139
Worse than a smoky house: I had rather live
With cheese and garlic in a windmill, far,
Than feed on cates⁷ and have him talk to me
In any summer-house in Christendom.

Mort. In faith, he is a worthy gentleman,
Exceedingly well read, and profited⁸
In strange concealments, valiant as a lion,
And wondrous affable, and as beautiful
As mines of India. Shall I tell you, cousin?
He holds your temper in a high respect, 170
And curbs himself even of his natural scope
When you do cross his humour; [faith, he does,
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.]

Hot. In faith, my lord, you are too wilful-
blame.⁹

And since your coming hither have done enough
To put him quite beside his patience.

[You must needs learn, lord, to amend this
fault. 180

Though sometimes it show greatness, courage,
blood,—

And that 's the dearest grace it renders you,—
Yet oftentimes it doth present harsh rage,
Defect of manners, want of government,
Pride, haughtiness, opinion,¹⁰ and disdain;

³ Moldwarp, mole.

⁴ Moulten, moulted.

⁵ Ramping, rampant.

⁶ Skumble-skamble, rambling.

⁷ Cates, dainties.

⁸ Profited, proficient.

⁹ Wilful-blame, wilfully to blame.

¹⁰ Opinion, self-conceit.

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.]

Hot. Well, I am school'd; good manners be
 your speed!¹ 190
 Here come our wives, and let us take our leave.

*Re-enter GLENDOWER with LADY MORTIMER
 and LADY PERCY.*

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

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

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

[*Glendower speaks to Lady Mortimer in
 Welsh, and she answers him in the same.*

Glend. She is desperate here; a peevish²
 self-willed harlotry, one that no persuasion can
 do good upon. 200

[*Lady Mortimer speaks to Mortimer in Welsh.*

Mort. I understand thy looks; that pretty
 Welsh

Which thou pour'st down from these swelling
 heavens³

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

[*Lady Mortimer speaks to him 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 pen'd,
 Sung by a fair queen in a summer's bower,
 With ravishing division,⁴ to her lute. 211

Glend. Nay, if you melt, then will she run
 mad. [*Lady Mortimer speaks to
 Mortimer again in Welsh.*

Mort. O, I am ignorance itself in this!

Glend. 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-harnessed team
 Begins his golden progress in the east.] 222

Mort. With all my heart I'll sit and hear
 her sing;

By that time will our book,⁵ I think, be drawn.
Glend. 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 at-
 tend.

Hot. Come, Kate, thou art perfect in lying
 down: come, quick, quick, that I may lay my
 head in thy lap. 231

Lady. Go, ye giddy goose.

[*The music plays—they sit.*

Hot. Now I perceive the devil understands
 Welsh;

And 'tis no marvel he is so humorous,⁶
 By'r lady, he is a good musician.

Lady. 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.

[*Hot.* I had rather hear Lady, my brach,⁷
 howl in Irish 211

Lady. Wouldst thou have thy head broken?

Hot. No.

Lady. Then be still.

Hot. Neither;⁸ 't is a woman's fault.

Lady. Now God help thee!

Hot. To the Welsh lady's bed.

Lady. What's that?

Hot. Peace! she sings.]

[*A Welsh song sung by Lady Mortimer.*

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

Lady. Not mine, in good sooth.⁹ 251

Hot. 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 sarenet surety for thy oaths.
 As if thou never walk'st further than Fins-
 bury.]

¹ *Be your speed*, give you good fortune.

² *Peevish*, silly. ³ *Heavens*, eyes.

⁴ *Division*, variation (in music).

⁵ *Book*, indenture.

⁶ *Humorous*, capricious.

⁷ *Brach*, hound.

⁸ *Neither*, not that either

⁹ *Sooth*, truth.

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

And such protest of pepper-gingerbread,¹
To velvet-guards² and Sunday-citizens.
Come, sing.

Lady. I will not sing.

Hot. 'Tis the next³ 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.*]

Glouc. Come, come, Lord Mortimer; you
are as slow

As hot Lord Percy is on fire to go.
By this our look is drawn; we'll but seal, and
then

To horse immediately.

Mort. With all my heart. [*Exeunt.*]

SCENE II. London. The presence chamber in
the palace.

Enter KING HENRY, PRINCE HENRY, PRINCE
JOHN OF LANCASTER, EARL OF WESTMORE-
LAND, SIR WALTER BLUNT, with other
Gentlemen, Guards, and Attendants: the
King sits.

King. Lords, give us leave; the Prince of
Wales and I

Must have some private conference; but he
near at hand.

For we shall presently have need of you.

[*Exeunt all but the King and Prince Henry.*]

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 passages⁴ of life
Make me believe that thou art only mark'd

For the hot vengeance and the rod of heaven
To punish my mistreadings.⁵ Tell me else, '11

Could such inordinate and low desires,
[Such poor, such bare, such lewd,⁶ such mean
attempts,⁷

Such barren pleasures, rude society,¹¹
As thou art match'd withal and grafted to,]
Accompany the greatness of thy blood
And hold their level with thy princely heart!

Prince. So please your majesty, I would I
could

Quit⁸ all offences with as clear excuse
As well as I am doubtless⁹ 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-thanks¹⁰ and base news-
mongers,

I may, for some things true, wherein my
Hath faulty wander'd and irregular,
Find pardon on my true submission.

King. God pardon thee! yet let me wonder,
Harry,

At thy affections, which do hold a wing²⁰
Quite from the flight of all thy ancestors.

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,⁴⁰

So stale and cheap to vulgar company,
Opinion,¹¹ that did help me to the crown,

Had still kept loyal to possession¹²
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;"⁷

Others would say "Where, which is Boling-
broke?"¹³

And then I stole all courtesy from heaven,⁵⁰
And dress'd myself in such humility
That I did pluck¹³ allegiance from men's hearts,

¹ Pepper-gingerbread, spiced gingerbread.

² Velvet-guards, women that wear dresses trimmed with velvet.

³ Next, nearest.

⁴ Passages, actions, events.

⁵ Mistreadings, transgressions.

⁶ Lewd, vile, base.

⁷ Attempts, pursuits.

⁸ Quit, acquit myself of.

⁹ Doubtless, sure.

¹⁰ Pick-thanks, parasites.

¹¹ Opinion, reputation, public opinion.

¹² Possession, the possessor of the crown.

¹³ Pluck, gain, win.

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 d grafted to,]
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 princely heart
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company,
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which is Boling-

y from heaven, 50
 humility
 from men's hearts,

⁹ Doubtless, sure.

ic opinion.
 of the crown.

Lord 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. 50
 The skipping king, he ambled up and down

With shallow jesters and rash bavin¹ wits,
 Soon kindled and soon burnt; carded his state;²
 Mingled his royalty with capering fools, 60
 Had his great name profaned with their scorns,
 And gave his countenance, against his name,
 To laugh at gibing boys and stand the push
 Of every beardless vain comparative,³
 Grew a companion to the common streets,



Prince. I shall hereafter, my thrice gracious lord,
 Be more myself.—(Act III. 2. 92, 93.)

Enfeoff⁴ himself to popularity;
 That,⁵ being daily swallow'd by men's eyes,
 They surfeited with honey and began 71
 To loathe the taste of sweetness, whereof a
 little
 More than a little is by much⁶ 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,⁷

¹ *Barin*, fickle, volatile.

² *Carded his state*, discarded his dignity.

³ *Comparative*, dealer in comparisons, affecter of wit

⁴ *Enfeoff'd*, devoted, gave.

⁵ *That*, so that

⁶ *By much*, by far.

⁷ *Community*, commonness

Afford no extraordinary gaze,
 Such as is bent on sun-like majesty
 When it shines seldom in admiring eyes; 80
 But rather drows'd and hung their eyelids
 down,
 Slept in his face and render'd such aspect
 As cloudy⁸ 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;⁹ not an eye
 But is aweary of thy common sight,

⁸ *Cloudy*, moody.

⁹ *Vile participation*, low company.

Save mine, which hath desir'd to see thee more;
Which now doth that I would not have it do,
Make find itself with foolish tenderness. 91

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 Ravenspung,
And even as I was then is Percy now.
[Now, by my sceptre and my soul to boot,
He hath more worthy interest to¹ the state
Than thou the shadow of succession;
For of no right, nor colour like to right, 100
He doth fill fields with harness² 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,
Enlarged³ 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, Northum-
berland,

The Archbishop's grace of York, Douglas,
Mortimer,

Capitulate⁴ against us and are up.⁵ 120

But wherefore do I tell these news to thee?
Why, Harry, do I tell thee of my foes,
Which art my near'st and dearest⁶ enemy?
Thou that art like enough, through vassal fear,
Base inclination, and the start of spleen,⁷
To fight against me under Percy's pay,
To dog his heels and curtsy at his frowns,
To show how much thou art degenerate.

¹ Interest to, claim to. ² Harness, armour, armed men.
³ Enlarged, set free. ⁴ Capitulate, conspire.
⁵ Up, in arms. ⁶ Dearest, most intense.
⁷ Start of spleen, impulse of caprice.

Prince. Do not think so; you shall not find
it so;

And God forgive them that so much have
sway'd 120

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
And stain my favour⁸ in a bloody mask,
Which, wash'd away, shall scour my shame
with it.

And that shall be the day, when'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.
For every honour sitting on his helm, 112
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,⁹ good my lord,
To engross up¹⁰ glorious deeds on my behalf;
And I will c¹¹ in to so strict account,
That he shall render every glory up, 150
Yea, even the slightest worship¹¹ of his time,
Or I will tear the reckoning from his heart.
This, in the name of God, I promise here;

[*He kneels.*

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;¹²
And I will die a hundred thousand deaths
Ere break the smallest parcel of this vow.

King. A hundred thousand rebels die in this!
[*Goes to the Prince, and raising him from
his knees, embraces him.*

Thou shalt have charge and sovereign trust
herein. 161

Enter SIR WALTER BLUNT.

How now, good Blunt! thy looks a¹³ all of
speed.

Blunt. So hath the business that I come to
speak of.

⁸ Favour, face. ⁹ Factor, agent.

¹⁰ Engross up, store up, accumulate.

¹¹ Worship, homage he receives.

¹² Bands, bonds, obligations.

you shall not find
 at so much have
 150
 hts away from me!
 ery's head,
 glorions day
 m your son;
 ent all of blood
 bloody mask,
 l scour my shame

whene'er it lights,
 mour and renown,
 all-praised knight,
 rry chance to meet.
 n his helm, 112
 es, and on my head
 the time will come,
 ern youth exchange
 indignities.]
 od my lord,
 eeds on my behalf;
 strict account,

glory up, 150
 rship¹¹ of his time,
 ng from his heart.
 I promise here;
 [He kneels.
 I shall perform,
 may salue
 f my intemperance:
 els all hands;¹²
 thousand deaths
 reel of this vow,
 and rebels die in this!
 nd raising him from
 him.

and sovereign trust
 161

ER BLUNT.

hy looks a ill of
 siness that I come to

Lord Mortimer of Scotland hath sent word
 That Douglas and the English rebels met 165
 The eleventh of this month at Shrewsbury.
 A mighty and a fearful head¹ 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, 170

With him my son, Lord John of Lancaster;
 For this advertisement² is five days old.—
 On Wednesday next, Harry, you shall set for-
 ward;

On Thursday we ourselves will march;
 Our meeting is Bridgenorth; and, Harry, you
 Shall march through Gloucestershire; by which
 account,
 Our business valned,³ some twelve days hence
 Our general forces at Bridgenorth shall meet.
 Our lands are full of business; let's away;
 Advantage feeds him⁴ fat while men delay.

[*Exeunt.*

SCENE III. *Eastcheap. A room in the
 Boar's-Head Tavern.*

Enter FALSTAFF and BARDOLPH.

Fal. Bardolph, am I not fall'n away vilely
 since this last action? do I not bate?⁵ do I not
 dwindle? Why, my skin hangs about me like
 an old lady's loose gown; I am wither'd like
 an old apple-john.⁶ Well, I'll repent, and
 that suddenly, while I am in some liking;⁷ 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, villainous com-
 pany, hath been the spoil of me. 12

[*Bard.* Sir John, you are so fretful, you
 cannot live long.

Fal. Why, there is it; come sing me a bawdy
 song; make me merry. I was as virtuously
 given as a gentleman need to be, virtuous
 enough; swore little; die'd not above seven
 times a week; went to a bawdy-house not

above once in a quarter—of an hour; paid
 money that I borrow'd, three or four times;
 liv'd well and in good compass;⁸ and now I
 live out of all order, out of all compass. 23

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

Fal. Do thou amend thy face, and I'll
 amend my life. Thou art our admiral, thou
 bearest the lantern in the poop,—but 'tis in
 the nose of thee; thou art the Knight of the
 Burning Lamp.

Bard. Why, Sir John, my face does you no
 harm. 32

Fal. 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 liv'd in
 purple; for there he is in his robes, burning,
 burning. If thou wert any way given to vir-
 tue, 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 run'st 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,⁹ an everlasting
 bonfire-light! Thou hast sav'd me a thousand
 marks in links¹⁰ 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 cheap¹¹ at the dearest
 chandler's in Europe. I have maintain'd that
 salamander of yours with fire any time this
 two and thirty years; God reward me for it!

Bard. 'Sblood, I would my face were in
 your belly! 57

Fal. God-a-mercy! so should I be sure to
 be heart-burn'd.¹²]

Enter Hostess.

How now, Dame Partlet the hen! have you
 inquir'd yet who pick'd my pocket? 61

¹ Head, army. ² Advertisement, intelligence.
³ Valued, duly considered. ⁴ With, himself.
⁵ Bate, abate.
⁶ Apple-john, an apple that shrivels with age.
⁷ Liking, condition, flesh.

⁸ In good compass, within reasonable bounds.

⁹ Triumph, show, pageant.

¹⁰ Links, a kind of torches.

¹¹ As good cheap, at as good a market, as cheaply.

¹² Heart-burn'd, stomach-burned.

Host. Why, Sir John, what do you think, Sir John? do you think I keep thieves in my house? I have search'd, I have inquir'd, 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. 67

Fal. Ye lie, hostess; Bardolph was shav'd and lost many a hair; and I'll be sworn my pocket was pick'd. Go to, you are a woman, go.

Host. Who, I? no; I defy thee. God's light! I was never call'd so in mine own house before.

Fal. Go to, I know you well enough. 73

Host. 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.

Fal. Dowlas,¹ filthy dowlas; I have given them away to bakers' wives, and they have made bolters² of them. 81

Host. 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,³ and money lent you, four and twenty pound.

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

Host. He! alas, he is poor; he hath nothing.

Fal. 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.⁴ What will you make a younker of me? shall I not take mine ease in mine inn but I shall have my pocket pick'd? I have lost a seal-ring of my grandfather's worth forty mark.

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

Fal. How! the prince is a Jack, a sneak-cup;⁵ 's blood! an he were here, I would cudgel him like a dog, if he would say so.— 101

Enter PRINCE HENRY and POINS in half armour marching. FALSTAFF meets them playing on his tracheon like a fife.

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

¹ *Dowlas*, coarse linen.

² *Bolters*, sieves.

³ *By-drinkings*, drinks between meals.

⁴ *Denier*, a very small coin.

⁵ *Sneak-cup*, one who shirks his drink.

Bard. Yea, two and two, Newgate fashion.

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

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

Host. Good my lord, hear me.

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

Prince. What say'st thou, Jack? 111

Fal. The other night I fell asleep here behind the arras and had my pocket pick'd: [this house is turn'd bawdy-house; they pick pockets.] 117

Prince. What didst thou lose, Jack?

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

Prince. A trifle, some eight-penny matter.

Host. 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-mouth'd man as he is, and said he would cudgel you.

Prince. What! he did not? 124

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

Fal. There's no more faith in thee than in a stew'd prame; nor no more truth in thee than in a drawn fox;⁶ and for womanhood, Maid Marian may be the deputy's wife of the ward to thee. Go, you thing, go. 131

Host. Say, what thing? what thing?

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

Host. 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.

Fal. Setting thy womanhood aside, thou art a beast to say otherwise. 140

[*Host.* Say, what beast, thou knave, thou?

Fal. What beast! why, an otter.

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

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

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

⁶ *Drawn fox*, a fox drawn from his kennel, and supposed to be particularly sly.

Newgate fashion,
hear me.

Mistress Quickly?
love him well; he

me.
y, and list to me.

Jack? 111
all asleep here be-
ny pocket pick'd:
-house; they pick

lose, Jack?
me, Hal? three or
-piece, and a seal-

ht-penny matter.
lord; and I said I
and, my lord, he
ke a foul-mouth'd
ould endgel you.

t? 124
faith, truth, nor

th in thee than in
ore truth in thee
l for womanhood,
eputy's wife of the
gg, go. 131
what thing?
a thing to thank

thank God on, I
it; I am an honest
f knighthood aside.
e so.

hood aside, thou art
140
thou knave, thou?
an otter.

John! why an
r fish nor flesh; a
ave her.

t man in saying so;
where to have me,

this kennel, and supposed

Prince. Thou say'st true, hostess; and he
slanders thee most grossly. 150

Host. So he doth you, my lord; and said the
other day you ought¹ him a thousand pound.

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

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

Host. Nay, my lord, he call'd you Jack, and
said he would endgel you.

Fal. Did I, Baroloph? 160

Barol. Indeed, Sir John, you said so.

Fal. Yea, if he said my ring was copper.

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

Fal. Why, Hal, thou know'st, as thou art



Host. Who, I? no; I defy thee. God's light! I was never call'd so in mine own house before.—(Act iii. 3. 71, 72)

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?

Fal. 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.] 171

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 fill'd up with guts and mid-
riff.] Charge an honest woman with picking

thy pocket! why, thou whoreson, impudent,
emboss'd² rascal, if there were anything in
thy pocket but tavern-reckonings, memoran-
dums of hawdy-houses, and one poor penny-
worth of sugar-candy to make thee long-
winded, if thy pocket were enrich'd 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? 181

Fal. Dost thou hear, Hal? thou know'st in
the state of innocency Adam fell; and what
should poor Jack Falstaff do in the days of

¹ Ought, owed.

² Emboss'd, swollen.

villany! Thou seest I have more flesh than another man, and therefore more frailty. You confess, then, you pick'd my pocket? 190

Prince. It appears so by the story.

Fal. 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?

Prince. O, my sweet beef, I must still be good angel to thee; the money is paid back again. 200

Fal. 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.

Fal. Rob me the exchequer the first thing thou do'st, and do it with unwash'd hands too.

Bard. Do, my lord.

Prince. I have procured thee, Jack, a charge of foot.¹ 209

Fal. 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 improvided. Well, God be thank'd for these rebels, they offend none but the virtuous; I laud them. I praise them.

Prince. Bardolph!

Bard. My lord! 217

Prince. Go bear this letter to Lord John of Lancaster, to my brother John; this to my Lord of Westmoreland. — [*Exit Bardolph.*] Go, Poins, to horse, to horse; for thou and I have thirty miles to ride yet ere dinner time. — [*Exit Poins.*] 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.²

The land is burning; Percy stands on high;

And either they or we must lower lie. [*Exit.*]

Fal. Rare words! brave world! — Hostess, my breakfast, come! — 229

[*Drum beats without.*]

O, I could wish this tavern were my dram!³ [*Exit.*]

ACT IV.

SCENE I. *The rebel camp near Shrewsbury.*

Enter HORSFUR, WORCESTER, and DOUGLAS.

Hot. Well said, my noble Scot; if speaking truth

In this fine age were not thought flattery, Such attribution⁴ 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 defy⁵ The tongues of soothers;⁶ but a braver place In my heart's love hath no man than yourself. Nay, task⁷ me to my word; approve⁸ me, lord.

Doug. Thou art the king of honour; 10
No man so potent breathes upon the ground

¹ Charge of foot, command of infantry

² Furniture, equipment. ³ Dram, head-quarters

⁴ Attribution, praise. ⁵ Defy, abjure.

⁶ Soothers, flatterers. ⁷ Task, test. ⁸ Approve, prove.

But I will heard him.

Hot. Do so, and 't is well.

Enter a Messenger with letters.

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

Mess. These letters come from your father.

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

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

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

In such a justling⁹ time? Who leads his power?¹⁰

Under whose governm¹¹ at come they along!

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

⁹ Justling, busy.

¹⁰ Power, force, army

and twenty or
ly unprovoked.
se rebels, they
I land them. I

Wor. I prithee, tell me, doth he keep his bed?
Mess. He did, my lord, four days ere I set
forth; 22
And at the time of my departure thence
He was much fear'd¹ by his physicians.
Wor. 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.
Hot. Sick now! droop now! this sickness
doth infect
The very life-blood of our enterprise;
'Tis catching hither, even to our camp. 30
He writes me here that inward sickness —

217
to Lord John of
blu; this to my
t Bardolph.] Go,
thou and I have
dinner time.—
to-morrow in the
k in the after-

charge; and there
rmiture.²
stands on high;
lower lie. [Exit.
world! — Hostess,
220
am beats without,
were my drum³
[Exit.



Hot. What letters hast thou there?—I can but thank you.
Mess. These letters come from your father.—(Act iv. 1. 13, 14.)

and 't is well.
with letters.
here! I can but
from your father.
why comes he not
y lord; he is griev-
e the leisure to be
Who leads his
ome they along?
is mind, not I, my
20

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,²
That with our small conjunction³ 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'd⁴ 40
Of all our purposes. What say you to it?

Wor. Your father's sickness is a main to us
[Hot. A perilous gash, a very limb lopp'd off; }
And yet, in faith, it is not; his present want⁵
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 main⁶
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, 50
The very list,⁷ the very utmost bound
Of all our fortunes.

Power, force, army

¹ Fear'd, feared for. ² Advertisement, advice.
³ Conjunction, assembled forces.
⁴ Possess'd, informed.

⁵ His . . . want, our want of him.
⁶ Main, stake. ⁷ List, limit.

Doug. Faith, and so we should;
Where now remains a sweet reversion. 53
We may boldly spend upon the hope of what
Is to come in;
A comfort of retirement¹ lives in this.
Hot. A rendezvous, a home to fly into,
If that the devil and mischance look big²
Upon the maidenhead of our affairs.
Ver. But yet I would your father had been
here.] 60

The quality and hair³ 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.⁴ 70
And stop all sight-holes, every loop from whence
The eye of reason may pry in upon us.
This absence of your father's draws⁵ a curtain,
That shows the ignorant a kind of fear
Before not dreamt of.]

Hot. 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 80
To push against the kingdom, with his help
We shall o'erturn it topsy-turvy down.
Yet⁶ all goes well, yet⁶ all our joints are whole.

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

Enter SIR RICHARD VERNON.

Hot. My cousin Vernon! welcome, by my soul.
Ver. Pray God my news be worth a wel-
come, lord.
The Earl of Westmoreland, seven thousand
strong,
Is marching hitherwards: with him Prince
John.

Hot. No harm; what more?
Ver. And further, I have learn'd,
The king himself in person is set forth, 91
Or hitherwards intended speedily,
With strong and mighty preparation.
Hot. He shall be welcome too. Where is
his son,
The nimble-footed madcap Prince of Wales,
And his comrades, that daff'd⁷ the world aside,
And bid it pass!

Ver. All furnish'd, all in arms;
All plum'd like estridges⁸ that wing the
wind;
Bated⁹ 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 beaver¹⁰ on,
His cuisses¹¹ 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 wind¹² a fiery Pegasus 109
And witeh the world with noble chivalry.

Hot. 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-ey'd 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 reprisal¹³ is so nigh,
And yet not ours.—Come, let me take my
horse,

Who is to bear me like a thunderbolt 120
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 course.
O that Glendower were come!

Ver. There is more news;
I learn'd in Worcester, as I rode along,
He cannot draw his power¹⁴ this fourteen days.

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

¹ Retirement, something to fall back upon.

² Big, threatening. ³ Hair, character, nature.

⁴ Arbitrement, examination, scrutiny.

⁵ Draws, draws aside.

⁶ Yet—as yet.

⁷ Daff'd, put aside.

⁸ Estridges, ostriches.

⁹ Bated, bating.

¹⁰ Beaver, helmet.

¹¹ Cuisses, armour for legs.

¹² Wind, guide

¹³ Reprisal, prize. ¹⁴ Draw his power, rally his forces.

...e?
 ...er, I have learn'd,
 ...is set forth, 91
 ...eedily,
 ...eparation.
 ...e too. Where is
 ...Prince of Wales,
 ...F the world aside,

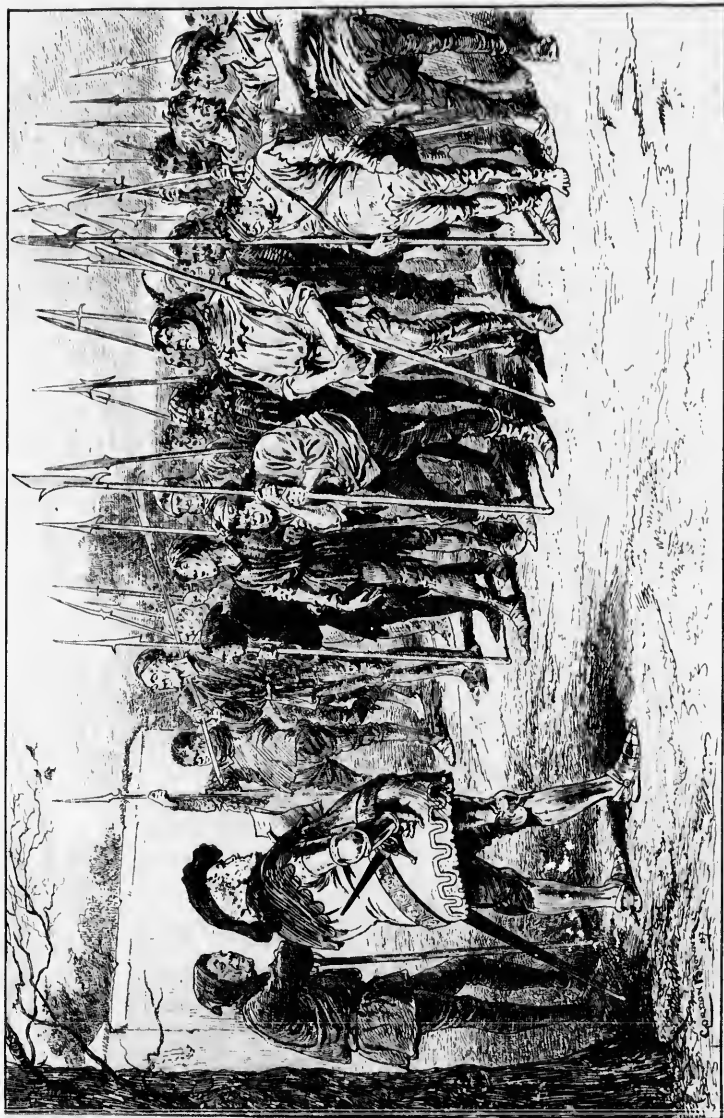
...h'd, all in arms;
 ...S that wing the

...tely bath'd;
 ...ke images; 100
 ...h of May,
 ...midsummer:
 ...ild as young bulls,
 ...s beaver¹⁰ on,
 ...gallantly arm'd,
 ...ather'd Mercury,
 ...into his seat,
 ...from the clouds,
 ...Pegasus 100
 ...ble horse-manship,
 ...orse than the sun

...s. Let them come;
 ...their trim,
 ...smoky war
 ...e offer them:
 ...s altar sit
 ...m on fire
 ...s so nigh,
 ...let me take my

...underholt 120
 ...ince of Wales;
 ...orse to horse,
 ...rop down a corpse.
 ...!
 ...ere is more news;
 ...ode along,
 ...his fourteen days.
 ...hings that I hear

...idges, ostriches.
 ...er, helmet.
¹² Wind, guide.
 ...over, rally his forces



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

Hot. What may the king's whole battle
 amount unto? 120

Hor. To thirty thousand.

Hot. Forty let it be;
 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.
Doug. 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.—
 Drums and fife heard without.*

*Enter FALSTAFF and BARDOLPH, in half
 armour.*

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

Bard. Will you give me money, captain?

Fal. Lay out, lay out.

Bard. This bottle makes an angel.²

Fal. 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. 10

Bard. I will, captain; farewell. [*Exit.*]

Fal. [*Pointing off, and laughing*] If I be not
 ashamed of my soldiers, I am a souse³ gurnet.
 I have misus'd the king's press damnably. I
 have got, in exchange of a hundred and fifty
 soldiers, three hundred and odd pounds. I
 press'd me none but good householders, yeo-
 men's sons; inquir'd me out contracted bache-
 lers, such as had been asked twice on the ban-
 nings; such a commodity of warm⁴ slaves, as had as
 lief hear the devil as a drum; such as fear the
 report of a caliver⁵ worse than a struck fowl
 or a hurt wild-duck. I press'd me none but
 such toasts-and-butter;⁶ 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,⁷ corporals,

lieutenants, gentlemen of companies, slaves as
 ragged as Lazars in the painted cloth,⁸ where
 the glutton's dogs lick 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 face'd ancient;⁹ 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 tatter'd 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 press'd 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 napkins tack'd together
 and thrown over the shoulders like a herald's
 coat without sleeves; and the shirt, to say the
 truth, stol'n from my host at Saint Alban's,
 or the red-nose innkeeper of Daventry. But
 that's all one; they'll find linen enough on
 every hedge. 20

Enter PRINCE HENRY and WESTMORELAND.

Prince. How now, blown Jack! how now,
 quilt!¹⁰

Fal. 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. 30

West. 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.

Fal. 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!

¹ *Battle*, army. ² *Angel*, a coin worth ten shillings.

³ *Souse'd*, pickled.

⁴ *Warm*, ease-loving.

⁵ *Caliver*, musket.

⁶ *Toasts-and-butter*, cockneys.

⁷ *Ancients*, ensigns.

⁸ *Painted cloth*, tapestry.

⁹ *Ancient*, banner.

¹⁰ *Quilt*, a wadded coverlet.

Fal. Mine, Hal, mine. 60

Prince. I did never see such pitiful rascals.

Fal. Tut, tut! good enough to toss;¹ food for powder, food for powder; they'll fill a pit as well as better; tush, man, mortal men, mortal men.

West. Ay, but, Sir John, methinks they are exceeding poor and here, too, beggarly.

Fal. Faith, for their poverty, I know not where they had that; and for their leanness, I am sure they never learn'd that of me. 75

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.

Fal. What, is the king encamp'd?

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

[*Exeunt Prince Henry and Westmoreland.*]

Fal. Well,

To the latter end of a fray and the beginning of a feast 85

Fits a dull fighter and a keen guest. [*Exit.*]

[*Drums and fife, as before, toward outside.*]

SCENE III. *The rebel camp near Shrewsbury.*

*Enter HOTSPEUR, WORCESTER, DOUGLAS, VER-
SOS, Gentlemen, and Soldiers with banners.*

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

Wor. It may not be.

Doug. You give him then advantage.

Ver. Not a whit.

Hot. Why say you so? looks he not for supply?²

Ver. So do we.

Hot. His is certain, ours is doubtful.

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

Ver. Do not, my lord.

Doug. You do not counsel well; You speak it out of fear and cold heart.

Ver. Do me no slander, Douglas; by my life, And I dare well maintain it with my life.

If well-respected honour bid me on, 10
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.

Doug. Yea, or to-night. 11

Ver. Content.

Hot. To-night, say I.

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

Being men of such great leading³ as you are,
That you foresee not what impediments
Drag back our expedition; certain horse 15
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.
That⁴ not a horse is half the half of himself.

Hot. So are the horses of the enemy
In general, journey-lated⁵ and brought low;
The better part of ours are full of rest.

Wor. The number of the king exceeds thours;
For God's sake, cousin, stay till all come in.

[*The trumpet sounds a parley.*]

*Enter SIR WALTER BLUNT, two Gentlemen,
and a flag of truce.*

Blunt. I come with gracious offers from the
king. 20

If you vouchsafe me hearing and respect.⁶

Hot. 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;⁷
But stand against us like an enemy.

Blunt. And God defend⁸ 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,⁹ 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

³ *Leading*, military experience. ⁴ *That*, so that.
⁵ *Journey lated*, travel worn. ⁶ *Respect*, attention.
⁷ *Quality*, party, faction. ⁸ *Defend*, forbid.
⁹ *Griefs*, grievances.

¹ *Toss*, toss upon a pike. ² *Supply*, reinforcements.

And pardon absolute for yourself and these
Herein misled by your suggestion.¹ 71

Hot. 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 maim'd outlaw sneaking home,

My father gave him welcome to the shore;
And when he heard him swear and vow to God

He came but to be Duke of Lancaster, 61
To sue his livery² 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 less³ came in with cap and knee;

Met him in boroughs, cities, villages,
Attend'd⁴ 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 Ravenspur;
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 personal⁵ in the Irish war.]

Blunt. Tut! I came not to hear this,
Hot. 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'd⁶ the whole state;
To make that worse, smil'd his kinsman March,

Who is, if every owner were well plac'd,
Indeed his king, to be engag'd⁷ in Wales,
There without ransom to lie forfeit'd;
Disgrac'd me in my happy victories,



Alark. Hie, good Sir Michael, bear this sealed brief
With winged haste to the lord marshal.—(Act iv. 4. 1, 2.)

Sought to entrap me by intelligence;⁸
Rat'd⁹ mine uncle from the council-board; 99
In rage dismiss'd my father from the court;
Broke oath on oath, committed wrong on wrong,
And in conclusion drove us to seek out

⁷ Engag'd, held as a hostage.

⁸ Intelligence, information got by spies.

⁹ Rat'd, chid, scolded.

night. 11
Content.

not be. I wonder

ling³ as you are,
pediments

certain horse 19
not yet come up;

came but to-day;
ttle is asleep,

our tame and dull,
half of himself.

the enemy
and brought low;

all of rest.
nge exceedeth ours;

till all come in.
t sounds a parley,

Two Gentlemen,
peace.

us offers from the 30

g and respect,⁶
Blunt; and would

tion!

nd even those some
and good name,

quality,⁷
a enemy.

but still I should

true rule
majesty. 40

g hath sent to know
and whereupon

st of civil peace
g his dutious land

t the king
deserts forgot,

manifold,
riefs, and with all

s with interest

¹ That, so that.

² Respect, attention.

³ Defend, forbid.

¹ Suggestion, tempting.

² Sue his livery, recover his estates.

³ More and less, high and low. ⁴ Attended, waited for.

⁵ Personal, personally engaged. ⁶ Task'd, taxed.

This head of safety;¹ 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?

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

Go to the king; let there be impawn'd²

Scot and Welsh, till we return again,

And in the morning early shall my uncle
Bring him our purposes; and so farewell.

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

H. And may be so we shall.

Blunt. Pray God you do.

*[A flourish of trumpets and drums. Enter
Blunt and his party on one side, Hotspur
and his party on the other.]*

[SCENE IV. *Fork. A room in the Archbishop's
palace.*

*Enter the ARCHBISHOP OF YORK and SIR
MICHAEL.*

Arch. Hie, good Sir Michael; bear this sealed
brief³

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 M. My good lord,
I guess their tenour.

Arch. Like enough you do.
To-morrow, good Sir Michael, is a day
Wherein the fortune of ten thousand men
Must bide the touch;⁴ for, sir, at Shrewsbury,
As I am truly given to understand, 11

The king with mighty and quick-raised power
Meets with Lord Harry; and, I fear, Sir
Michael, 12

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 sinew⁵ too
And comes not in, over-ruled by prophecies,
I fear the power of Percy is too weak
To wage an instant trial with the king. 20

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

Arch. No, Mortimer is not there.

Sir M. But there is Mordlake, Vernon, Lord
Harry Percy,

And there is my Lord of Worcester, and a head⁶
Of gallant warriors, noble gentlemen.

Arch. 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,
And many more⁷ courivals⁸ and dear⁹ men 31
Of estimation and command in arms.

Sir M. Doubt not, my lord, they shall be
well oppos'd.

Arch. I hope no less, yet needful 'tis 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 'tis but wisdom to make strong against 39
him.

Therefore make haste. I must go write again
To other friends; and so farewell, Sir Michael. 41
[Exit.]

ACT V.

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

*Enter KING HENRY, PRINCE HENRY, PRINCE
JOHN OF LANCASTER, SIR WALTER BLUNT,
and SIR JOHN FALSTAFF.*

King. How bloodily the sun begins to peer

¹ *This head of safety*, this rising in arms for our own
safety. ² *Impawn'd*, pledged. ³ *Brief*, letter.

⁴ *Bide the touch*, bear the test.

Above you bosky¹⁰ hill! the day looks pale
At his distemperature.¹¹

Prince. The southern wind
Both play the trumpet to his purposes,
And by his hollow whistling in the leaves

⁵ *Rated sinew*, help depended upon.

⁶ *Head*, force, army. ⁷ *More*, more.

⁸ *Courivals*, companions. ⁹ *Dear*, valued.

¹⁰ *Bosky*, wooded. ¹¹ *Distemperature*, disorder.

Forfeits 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 a parley.*]

Enter WORCESTER, VERNON, *and a flock of troops.*

How now, my Lord of Worcester? 'Tis not well

That you and I should meet upon such terms
As now we meet. You have deceiv'd our trust,
And made us doff¹ our easy robes of peace,
To crush our old limbs in ingentle² steel;
This is not well, my lord, this is not well.

[*What say you to it? will you again inkent
This churlish knot of all-abhorred war?*]

And move in that obedient orb³ 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
Of broughed mischief to the unborn times?]

Boy. 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?

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

Prince. Peace, chewet,⁴ peace!

Boy. It pleas'd your majesty to turn your
looks

Of favour from myself and all our house;
And yet I must remember⁴ 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
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-fall'n
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,
The seeming successes that you had borne,
And the victorious 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
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 ingentle gull,⁵ the cuckoo's bird,
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;⁶
Whereby we stand opposed by such means
As you yourself have forg'd against yourself
By unkind usage, dangerous countenance,⁷
And violation of all faith and troth⁸
Sworn to us in your younger enterprise.

King. These things indeed you have articu-
late,⁹

Proclaim'd at market-crosses, read in churches,
To face¹⁰ 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 inpaint his cause,
Nor moody beggars, starving for a time
Of pell-mell havoc and confusion.

Prince. In both your armies there is many
a soul
Shall pay full dearly for this encounter,
If once they join in trial. Tell our nephew,
The Prince of Wales doth join with all the
world

⁵ Gull, nestling.

⁶ Head, arm.

⁷ Countenance, bearing, demeanour.

⁸ Troth, truth.

⁹ Articulate, formally set forth.

¹⁰ Face, put a better face upon.

In praise of Henry Percy; by my hopes,
This present enterprise set off his head,¹
I do not think a braver gentleman, 80
More active-valiant or more valiant-young,
More daring or more bold, is now alive
To grace this latter age with noble deeds.



Fal. Therefore I'll none of it. Honour is a mere scutcheon,²
and so ends my ostentation. (Act v. 1. 142-144)

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. 100

¹ Set off his head, taken from his accout

King. [*Rising*] And, Prince of Wales, so
dare we venture thee; [*advancing*] 101
Albeit considerations infinite
Do make against it.—No, good Worcester,
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, 110
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.²

[*Exeunt Worcester, Vernon, and flag of truce.*]

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, 118

For, on their answer, will we set on them;
And God befriend us, as our cause is just!

[*Exeunt King, Prince John, Gentlemen,
and Soldiers.*]

Fal. [*Stopping the Prince as he is going*]
Hal, if thou see me down in the battle and
bestride³ me, so; 't is a point of friendship.

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

Fal. I would 't were bedtime, Hal, and all
well. 126

Prince. Why, thou owest God a death.

[*Exit.*]

Fal. '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 pricks⁴ 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 trim⁵ reckoning?
Who hath it? He that died o' Wednesday.
Doth he feel it? no. Doth he hear it? no. Is

² Advisedly, deliberately

³ Bestride, stand over (to defend)

⁴ Pricks, spurs

⁵ Trim, flue (ironical)

ce of Wales, so
[*Exeunt*] 101

d Worcester, no,
in those we love
ousin's part;
of our grace,
ea, every man
I'll be his.

g me word
ill not yield, 110
wait on us.
So, be gone,
with reply:

lly?
And they of true
opted, on my life.
r both together
ld in arms.
ery leader to his

118
set on them;
cause is just!

John, Gentlemen,

as he is going]
the battle and
of friendship.
ossus can do thee
prayers, and fare-

ime, Hal, and all
120
God a death.

[*Exit*.
ould be loath to
hat need I be so
not on me? Well,
ks¹ me on. Yea,

off when I come
set to a leg! no;
ay the grief of a
o skill in surgery,
? a word. What
trim² reckoning?
d o' Wednesday.

e hear it! no. Is

nd)
in, fine (ironical)

it insensible, then? yea, to the dead. But will
it not live with the living? no. Why? detrac-
tion 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.

Wor. O, no, my nephew must not know, Sir
Richard,
The liberal and kind offer of the king.
Vern. 'T were best he did.

Wor. 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 struck full of
eyes;

For treason is but trusted like the fox,
Who, ne'er so tame, so cherish'd and lock'd up,
Will have a wild trick of his ancestors. 11
Look how we can, or sad or merrily,
Interpretation will misconote 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,¹
All his offences live upon my head 20
And on his father's; we did train² 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.

Vern. Deliver³ what you will: I'll say 't is so.
Here comes your cousin.

*Enter HOTSPUR and DOUGLAS; Officers and
Soldiers behind.*

Hot. My uncle is return'd; 20
Deliver up my Lord of Westmoreland.—
Uncle, what news?

Wor. The king will bid you battle presently.
Doug. Defy him by the Lord of Westmore-
land.

¹Spleen, fit of passion. ²Train, entice. ³Deliver, report.

Hot. Lord Douglas, go you and tell him so.
Doug. Marry, and shall, and very willingly.
[*Exit*.]

Wor. There is no seeming mercy in the king.
Hot. Did you beg any! God forbid! 36
Wor. 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
With haughty arms this hateful name in us.

[*Re-enter DOUGLAS.*

Doug. Arm, gentlemen! to arms! for I have
thrown 42
A brave defiance in King Henry's teeth,
And Westmoreland, that was engag'd,⁴ did
bear it;

Which cannot choose but bring him quickly on.
Wor.] The Prince of Wales stepp'd forth
before the king,

And, nephew, challeng'd you to single fight.
Hot. 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,
How show'd his tasking?⁵ seem'd it in com-
tempt? 51

Vern. No, by my soul; I never in my life
Did hear a challenge mg'd more modestly,
Unless a brother should a brother dare
To gentle exercise and proof of arms.
He gave⁶ you all the duties of a man,
Trimn'd up your praises with a princely tongue,
Spoke your deservings like a chronicle,
Making you ever better than his praise 59
By still dispraising praise valu'd⁷ with you;
And, which became him like a prince indeed,
He made a blushing cital⁸ of himself,
And chid his wanton 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 owe⁹ so sweet a hope,
So much misconstru'd in his wantonness.

Hot. Cousin, I think thou art enamour'd
Upon his follies; never did I hear 71

⁴Engag'd, held as hostage

⁵Tasking, challenge

⁶Gave, ascribed to.

⁷Valu'd, compared.

⁸Cital, mention.

⁹Owe, own, have

Of any prince so wild a libertine. 72
 But he be as he will, yet once ere night
 I will embrace him with a soldier's arm,
 That¹ 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.

Enter a Messenger.

Mess. My lord, here are letters for you. 80
Hot. 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.

Mess. My lord, prepare; the king comes on
 apace. 90
Hot. I thank him, that he cuts me from my
 tale,
 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; 99
 For, heaven to earth, some of us never shall
 A second time do such a courtesy.
 [The trumpets sound. They embrace, and exeunt.]

SCENE III. *The field of battle near
 Shrewsbury.*

*Excursions, and parties fighting. Alarum to
 the battle. Then enter DOUGLAS and SIR
 WALTER BLEUNT, who is dressed like the
 King, meeting.*

Blunt. What is thy name, that in the battle
 thus

Thou crossest me? what honour dost thou seek
 Upon my head? 2

Doug. 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.

Doug. 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, and Blunt is slain.*]

Enter HORSBUR.

Hot. O Douglas, hadst thou fought at Hol-
 medon thus,
 I never had triumph'd upon a Scot.

Doug. All's done, all's won; here breath-
 less lies the king.

Hot. Where?

Doug. Here.

Hot. This, Douglas? no; I know this face
 full well: 19

A gallant knight he was, his name was Blunt,
 Scemblably² furnisht like the king himself.

[*Doug.* 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?

Hot. The king hath many marching in his
 coats.

Doug. Now, by my sword, I will kill all his
 coats;

I'll murder all his wardrobe, piece by piece,
 Until I meet the king.

Hot. Up, and away! 28
 Our soldiers stand full fairly for the day.

[*Exeunt.*]

Alarums. Enter FALSTAFF.

Fal. Though I could scape shot-free³ at
 London, I fear the shot here; here's no scor-
 ing⁴ but upon the pate.—Soft! who are you?

² *Scemblably*, seemingly, in appearance.

³ *Shot-free*, without paying the *shot*, or bill.

⁴ *Scoring*, making charges of debts (with pun).

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 pepper'd: there's but three of my hundred and fifty left alive; and they are for the

town's end, to beg during life. But who comes here? 40

Enter PRINCE HENRY.

Prince. What, stand'st thou idle here? lend me thy sword; Many a nobleman lies stark and stiff



Doug. All's done, all's won; here breathless lies the king.—(Act v. 3. 16.)

Under the hoofs of vaunting enemies, 43
Whose deaths are yet unreveng'd. Prithce,
lend me thy sword.

Ed. O Hal, I prithee, give me leave to breathe awhile. Think 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. 50

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

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

Ed. Ay, Hal; 't is hot, 't is hot; there's that will suck a city. 57

[*The Prince draws out a bottle of sack.*

Prince. What, is it a time to jest and dally now? [*Throws it at him, and exit.*

Ed. 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 carbonado¹ of me. I like not such grinning honour as Sir Walter hath; give me life; which if I can save, so;² if not, honour comes unlook'd for, and there's an end. [*Alarums—he runs off.*

¹ Carbonado, meat cut for broiling

² So, be it so, well and good

SCENE IV. *Another part of the field of battle.*

Alarums. Excursions. Enter [KING HENRY] PRINCE HENRY [PRINCE JOHN OF LANCASTER, and WESTMORELAND.]

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



Doug. But mine I am sure thou art, who'er thou be,
And thus I win thee.—(Act v. 1. 37, 38.)

Lowe. Not I, my lord, unless I did bleed too.
Prince. I beseech your majesty, make up,¹
Lest your retirement do amaze² your friends.
King. I will do so.—
My Lord of Westmoreland, lead him to his tent.
West. Come, my lord, I'll lead you to your tent.

¹ *Make up*, go on (with the army).

² *Amaze*, bewilder, confuse.

Prince. Lead me, my lord! I do not need³
your help;
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!

Lowe. We breathe³ too long. Come, cousin
Westmoreland,

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

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
Leads mettle to us all! [*Exit.*]

Alarums. Enter DOUGLAS.

Doug. Another king! they grow like Hy-
dra'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 assay⁴ thee; so defend thyself.

Doug. I fear thou art another counterfeit;
And yet, in faith, thou bear'st thee like a
king;

But mine I am sure thou art, who'er thou be,
And thus I win thee.

[*They fight; the King being in danger, re-
enter Prince Henry.*]

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;

³ *Breathe*, rest.

⁴ *Assay*, make trial of.

It is the Prince of Wales that threatens thee,
Who never promiseth but he means to pay.—

[*They fight: Douglas flies.*

Cheerly,¹ my lord! how fares your grace?
Sir Nicholas Gawsey hath for succour sent,
And I so hath Clifton; I'll to Clifton straight.

King. Stay, and breathe awhile.
Thou hast redeem'd thy lost opinion,²
And show'd thou mak'st some tender³ of my
life,

In this fair rescue thou hast brought to me.
Prince. O God! they did me too much injury
That ever said I hearken'd⁴ 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 HOTESPUR.

Hot. If I mistake not, thou art Harry Mon-
mouth.

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

Hot. 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.

Hot. 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!

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.

Hot. I can no longer brook thy vanities.
[*They fight.*

¹ *Cheerly*, be of good cheer.

² *Opinion*, reputation.

³ *Mak'st some tender*, hast some regard.

⁴ *Hearken'd*, was eager.

Enter FALSTAFF.

Fal. 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. Exit
DOUGLAS. HOTESPUR is wounded, and falls.*

Hot. 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—

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!

Hil-weav'd ambition, how much art thou sunk!
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 stout⁵ a gentleman.

[*If thou wert sensible of courtesy,
I should not make so dear a show of zeal;
But let my favours⁶ 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 ignomy⁷ sleep with thee in the grave,
But not remember'd in thy epitaph!—¹⁰¹

[*Sees 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'd⁸ will I see thee by and by;¹⁰⁹
Till then in blood by noble Percy lie.

[*Trumpets and drums—exit Prince.*

⁵ *Stout*, brave. ⁶ *Favours*, scarf. ⁷ *Ignomy*, ignominy.
⁸ *Embowell'd*, for embawbing.

Fal. [*Rising up*] Embowell'd! if thou embowel me to-day, I'll give you leave to powder¹ me and eat me too to-morrow! 'Sblood! 't was time to counterfeit, or that hot termagant Scot had paid me scot and lot² too. Counterfeit! I lie, I am no counterfeit: to die is to be a



Prince. What, old acquaintance! could not all this flesh keep in a little life?—(Act v. 4. 102, 103.)

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 Hotspur on his back.*]

Re-enter PRINCE HENRY and PRINCE JOHN OF LANCASTER, and four Soldiers, who stand in the back-ground.

Prince. Come, brother John; full bravely hast thou flesh'd³ 132

The maiden sword.

Lanc. 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. 140

Fal. 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.

Prince. Why, Percy I kill'd myself and saw thee dead.

Fal. 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 't⁴ upon 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.

¹ Powder, salt.

² Scot and lot, taxation according to one's means.

³ Flesh'd, stained for the first time.

⁴ Take 't, take my oath.

ls! I am afraid of
ugh he be dead.
eit too and rise!
would prove the
re I'll make him
killed him. Why
I! Nothing can-
nobody sees me.
[*Alarum*], with a new
e you along with
Hotspur on his back,
and PRINCE JOHN
and Soldiers, who
follow.
ohn; full bravely
132

om have we here?
man was dead!
dead,
e the ground.—
tasy
sight! I prithee,

et not what thou
140

I am not a double
Falstaff, then am I
throwing the body
do me any honour,
ext Percy himself.
e, I can assure you.
I'd myself and saw

I, Lord, how this
grant you I was
and so was he: but
and fought a long

If I may be be-
hat should reward
their own heads.
, I gave him this
e man were alive
I would make him

Lanc. 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,¹
I'll gild it with the happiest terms I have.—

[*A retreat 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 Henry and Prince John.*
Fal. 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.

[*Floarish of trumpets. Falstaff beckons to the*
Soldiers, who take up Hotspur's body, and
he marches off at their head.

SCENE V. *King Henry's tent. Flourish of*
drums and trumpets.

KING HENRY (*seated*), PRINCE HENRY, PRINCE
JOHN OF LANCASTER, WESTMORELAND,
Gentlemen, and Soldiers, with WORCESTER,
VERNON, *and others, 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 party² 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

Wor. 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.

¹ Grace, honour.
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² Party, side.

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 bonny 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. 31

Lanc. I thank your grace for this high cour-
tesy,

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
dearest³ 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
Mareh.] 40

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.

[*Exeunt.*

³ Dearest, best.

MAP TO ILLUSTRATE KING HENRY IV.—PARTS I. AND II.*



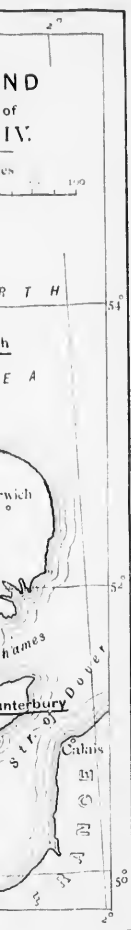
* For Map of London in the time of Henry IV. see beginning of Notes on King Henry IV. Part II.

NOTES TO KING HENRY IV.—PART I.

NOTE ON TIME OF ACTION.

Mr. Daniel rightly observes there are besides these ten days three extra Falstaffian days and intervals

which he distinguishes as Day 1a, Day 2a, Day 3a. Day 1a comprises Act i. Scene 2; Day 2a Act ii. Sc. 1, Act ii. Scene 2, and the greater part of Act iv. Scene 4; Day 3a includes part of Act ii. Scene 4, some of the events



Y. Part II.

Day 2a, Day 3a,
Day 2a Act II. Sc. 1,
Act IV. Scene 4;
24, some of the events

of which take place in the early morning, and the events of the rest of this day are represented in Act III. Scene 2, that is Day 5 in the Time Analysis we have given.

DRAMATIS PERSONÆ.

1. **KING HENRY IV.** For some account of the life of Henry before his accession to the throne, see Richard II. note 4. The present play begins¹ three years later, or immediately after the battle of Holmedon, fought on Holyrood Day, Sept. 14, 1402. The Percies, as the first scene reports, there routed the Scottish army that had invaded England with the purpose of restoring Richard to the throne. Soon afterwards came the rebellion against Henry, in which the Percies united with the Welsh under Glendower and others. The defeat of the rebels at Shrewsbury, July 21, 1403, and the death of their gallant leader, are prominent features in the drama. For some years longer Glendower kept up an irregular warfare in the mountains of Wales; and the Percy family revolted again in 1408 (see II. Henry IV.), but were finally defeated at Bramham Moor, where the Earl of Northumberland was among the slain. No other event of importance broke the monotony of the latter years of Henry's reign, which terminated with his death in 1413.

Henry was twice married; in 1385 to Mary de Bohun, who died in 1394 (see Richard II. note 4); and in 1403 to Joan, widow of John de Montfort, Duke of Brittany, who survived her royal husband until 1437. The princes who figure in the play were the children of the first wife, the second having had no issue by Henry.

2. **HENRY, PRINCE OF WALES** was the eldest of the four sons of Henry. The date of his birth is given in the inscription on his statue at Monmouth (where he was born) as August 9, 1357. The historians make it variously 1355, 1356, and 1358. His mother, as stated above, died in 1334, but his grandmother, the Countess of Hereford, gave some attention to his education. At the age of eleven he was entered as a student at Queen's College, Oxford. Of his wild career subsequently Hollishead gives an account, which Shakespeare has made the basis of his graphic delineation in this play and the next. The old chronicler also pays a tribute to his gallant behaviour at Shrewsbury.

3. **PRINCE JOHN OF LANCASTER** was the third son of Henry, born in 1389. He was made Duke of Bedford by his brother when the latter came to the throne, and appears with that title in the play of Henry V. He is a more important character in I. Henry VI. as Regent of France. (See note 2 on that play.) Under his father he became Constable of England, Governor of Berwick, and Warden of the East Marches towards Scotland.

4. The **EARL OF WESTMORELAND**, born in 1365, was the head of the noble house of Neville, which figured prominently in the reign of Henry and his immediate successors. He was descended from Gilbert de Neville, who came in with the Conqueror, and was the fourth Baron Neville. He was created Earl of Westmoreland by Richard II. in 1387, but became a leader in the party of Bolingbroke,

¹ See note 19.

and one of his most able and powerful supporters in the contest with the Percies. We shall see more of him in the next play.

5. **SIR WALTER BLENT** was standard-bearer to King Henry, and was one of the knights who put on armour resembling his at Shrewsbury, and whose death was due to that disguise. He was one of the executors of John of Gaunt's will, by which he received a legacy of a hundred marks.

6. **THOMAS PERCY, EARL OF WORCESTER**, was a younger brother of Henry Percy, Earl of Northumberland, who figures in the play. He had served with the Black Prince, and in 1357 was admiral of the fleet. He was made Earl of Worcester by Richard II. in 1357, but went over to the side of Bolingbroke when his brother was proclaimed traitor for the same cause. He was afterwards one of the most active and virulent opponents of Henry, and was the means of bringing on the battle of Shrewsbury by misrepresenting the conciliatory overtures of the King as in the play. Being captured, he paid the penalty of his treason with his life two days after the battle.

7. **HENRY PERCY, EARL OF NORTHUMBERLAND**, was another of the great nobles who, after raising Bolingbroke to the throne, turned against him and did their best to depose him. The play follows history in regard to the illness which prevented him from leading his forces southward, and put them in the charge of his livery son. The earl is another of the characters who will reappear in the next play. For some account of him, see Richard II. note 13. This earl was twice married; first, in 1358, to Margaret, daughter of Ralph Lord Neville of Italy, who died 1372, five years before her husband succeeded to the title. By her he had issue: (1) Sir Henry Percy (Hotspur); (2) Sir Thomas Percy, who died in Spain in or before 1388; (3) Sir Ralph Percy, who, with Hotspur, was taken prisoner at the Battle of Otterbourne; he died without issue, being killed by the Saracens in 1339. Two other children, Alan and Margaret, died young. His second wife was Maude, sister and heir of Anthony Lord Lucy, widow of the Earl of Angus, who died before him without issue.

8. **HENRY PERCY, surnamed HOTSPUR**. His proper title was *Sir Henry Percy*. He is alluded to as having been knighted, in 1377, at the coronation of Richard II. How he obtained the name of *Hotspur* is not quite clear. Hollishead in his History of Scotland says he was "surnamed for his often pricking, *Henric Hotspur*, as one that seldome times rested, if there were nine service to be doone abroad" (vol. v. p. 395). In the ballad of Chevy Chase and that of Otterbourne (see Percy's Reliques, edn. 1857, pp. 1-20) he is never called anything else but *Percy*. Hall calls him "the *Lorde Henry Percie*, whom the Scottes for his hunt and valiant courage called *sir Henry hotspur*" (1-4). He was born about A.D. 1366 (Collins says in 1364), and was therefore of nearly the same age as King Henry. Shakespeare takes the liberty of making him younger that he may at once compare and contrast him with Prince Henry. When the latter was a baby of a year old, Hotspur was fighting at Otterbourne (Aug. 15, 1388), where he and his brother Ralph were captured by

the Scots under the command of James, Earl of Douglas, who was killed in the battle. At Holmedon, however, Hotspur had his revenge for the former defeat, taking prisoner the Earl of Douglas (Archibald) of the play, with many other Scottish nobles. His refusal to give up these captives to the king is an important incident in Shakespeare's plot. He fell at Shrewsbury; but the dramatist varies from the historical narrative in making him die by the hand of Prince Henry. It is not known to whom the honour of overcoming the gallant warrior is really due. He was married to Elizabeth, daughter of Edmund Mortimer, Earl of March (see note 16), and he left an only son, Henry, afterwards second Earl of Northumberland, and one daughter, Elizabeth, who married, first, John Lord Clifford, and afterwards Ralph Neville, Earl of Westmoreland. The Earl of Northumberland in III. Henry VI. was the grandson of Hotspur. (See note 7 of that play.)

9. EDMUND MORTIMER, called "Earl of March," in the list of dramatis personæ as in the play, was in fact Sir Edmund Mortimer, "the second son of Edmund Mortimer, third Earl of March, and *niece* to Edmund Mortimer, the young Earl of March at the period of this play, who was entitled to the crown at the death of Richard II. Historians have confused these Mortimers as the dramatist does. See I. Henry VI. note 13. It should have been explained in that note that George Dunbar, or "George of Dunbar" as he is called sometimes (Hall, p. 23), was Earl of Dunbar and March in the peerage of Scotland, but, of course, had no right to the title of Earl of March in the peerage of England. If the Chroniclers had always called him Earl of Dunbar or Earl of the *Marches*, so much confusion would not have arisen. (See note 23 of this play.) Sir Edmund, according to some authorities, married a daughter of Glendower, and he had been captured by the Welsh chieftain at Pilleth, in Radnorshire, June 12, 1402. Mortimer was leading the retainers of his nephew against Glendower, who had ravaged the estates of the young nobleman; but the latter, though only some ten years old, was in the expedition, and, like his uncle, was made prisoner by the Welshman.

10. SEROPE, ARCHBISHOP OF YORK. This was Richard Le Serope, second son of that Richard, Lord Serope of Bolton, who was chancellor in the reign of Richard II. Shakespeare, in common with many commentators and historians, calls the prelate a brother of the Earl of Wiltshire, who belonged to the Seropes of Masham. Thus Holinshed (vol. iii. p. 23) says: "The Persies, to make their part [in the insurrection] seeme good, devised certaine articles, by the aduise of Richard Serope, archbishop of Yorke, brother to the lord Serope, whome king Henric had caused to be beheaded at Bristol." The archbishop plays a more prominent part in the next play than in the present.

11. ARCHIBALD, EARL OF DOUGLAS, was the fourth earl of that name (Scott says the third), and got the epithet of "Tie-man," because he *tied*, or lost, his followers in every battle in which he fought. He was vanquished at Holmedon, wounded and captured at Shrewsbury, and badly foiled in a siege of Roxburgh Castle. He had better luck at the battle of Beaugé, in France; but this

gleam of sunshine in his disastrous fortunes was followed by his defeat and death at Verneuil in 1424.

12. OWEN GLENDOWER was born in 1349. He was the son of Brithth Vaughan, who married Elen, granddaughter of Llewelyn, the last prince of North Wales. He studied law at the Inns of Court in London, but gave it up for the service of Richard II., who appointed him "esquire of the body," an office involving close personal attendance upon the sovereign. His estates, after the deposition of Richard, were seized by Lord Grey de Ruthyn, and his petitions for redress were rudely treated by the parliament. Holinshed gives the following account of him: "He dwelled in the parish of [Corwen], within the countie of Merloneth in North Wales, in a place called Glindwrwle, . . . by occasion whereof he was surnamed Glindour Dew.

"He was first set to studie the lawes of the realme, and became an utter barrester, or an apprentice of the law (as they terme him), and served King Richard at Flint castell when he was taken by Henrie duke of Lancaster, though other have written that he served this king Henrie the fourth, before he came to attaine the crowne, in roome of an esquier; and after, by reason of variance that rose betwixt him and the lord Reginald Greie of Ruthin, about the lands which he claimed to be his by right of inheritance; when he saw that he might not prevaile, finding no such favor in his sute as he looked for, he first made warre against the said lord Greie, wasting his lands and possessions with fire and sword, cruelly killing his servants and tenants" (vol. iii. p. 17). He afterwards joined Mortimer and Hotspur in their plot to place the Earl of March on the throne. The meeting represented in iii. 1 of the play, as occurring at Bangor, actually took place at Aberdaron, in Parnarvonshire, at the house of David Baron, Dean of Bangor, who was a zealous adherent of Glendower, who, in 1402, had been crowned Prince of North Wales on account of his descent from Llewelyn. It was at this time that "the prophecies of Merlin, devised by Hotspurs as 'a deal of skumble-skumble stuff,' were revived, that Henry, under the style of 'Gogmagog,

Must be brought in thrall,
By a wolf, a dragon, and a lion strong,
Which should bite his king, loue them among."

The *dragon* was the badge of Glendower, the *lion* was the crest of Percy, and Mortimer was called the *wolf*, from his crest, a white wolf" (French, p. 64). Glendower took no part in the battle of Shrewsbury, his forces not having made a junction with those of Hotspur; but, as stated above, he kept up an irregular warfare during the reign of Henry IV., and was twice defeated by Prince Henry. He is said to have died in September, 1415, or not until long after the time when Shakespeare makes Warwick (II. Henry IV. iii. 1. 103) report his death to the king.

¹ See note 202. The substance of this prophecy is found in Hall,—from whom, of course, Holinshed copies—"a certayne writer writeth that this earle of Marche, the Lorde Percy and Owen Glendour wer wisely made beleue by a Welch Prophecier, that king Henry was the Middlewarpe, cursed of Goddes countenance, and that they three were the *Dragon*, the *Lion* and the *Wolfe*, which he *should divide his realme betwene them*, by the denication and not denication of that maynet Merlin" (p. 29).

fortunes was followed in 1424.

In 1349. He was the rival of Elean, grand duke of North Wales. He was in London, but gave who appointed him to live close personal his estates, after the by Lord Grey de were rudely treated the following account of [Vorwen], within Wales, in a place whereof he was sur-

awes of the realm, an apprentice of the ed King Richard at [Henric duke of Lan- that he served this came to attain the ed after, by reason of [Lord Reginald Greie claimed to be his by that he might not his sure as he looked said lord Greie, was re and sword, cruelly

iii. p. 17). He after- in their plot to place meeting represented languor, actually took fire, at the house of was a zealous ad- had been crowned of his descent from e "the prophecies of of skumble-skandle ler the style of 'Gog-

thrall, song, them among, I ver, the lion was the called the wolf, from 34). Glendower took his forces not having tspan; but, as stated ed during the reign ed by Prince Henry- er, 1415, or not until ere makes Warwick s death to the King.

ecy is found in Hall,—from plays writer writeth that 1) Owen Glendower wer wher, that king Henry was outh, and that they three e, which she should divide and not denominated of that

It is evident that he outlived Henry IV., for a writ of Henry V. directs Gilbert, Lord Talbot, to treat for Owen Glendower's return to allegiance" (French, p. 65).

Holinshed, however, gives the following account of his death:—"The Welsh rebel Owen Glendower made an end of his wretched life in this tenth year of King Henrie his reigne" (1409) "being driven now in his latter time (as we find recorded) to such miserie, that in manner despairing of all comfort, he fled into desert places and solitarie caves, where being destitute of all reliefe and succour, dreading to shew his face to any creature, and finally lacking meat to susteine nature, for incere hunger and lacke of food, miserable plined awale and died" (*op supra*, p. 48).

13. SIR RICHARD VERNON belonged to an ancient family, holding fifteen manors in Cheshire before the "Doomsday Survey." He joined in the rebellion against Henry, and was a prominent leader at Shrewsbury, where he was taken prisoner, and on the following Monday beheaded.

14. POINS. "As this favourite companion of Prince Hal is evidently of more gentle blood than Gadshill or Bardolph (the worst they can say of me is that I am a second brother"), it is probable that Shakespeare intended him for a cadet of the family of Poyntz, one of high antiquity, found in Doomsday Book, under Gloucestershire" (French, p. 68). "Poyntz" is the form in which F. I gives his name at his first appearance, l. 2, 118, as well as in the "Actors Names" at the end of H. Henry IV.

15. PETO. According to French (p. 69) "Peto" is also an ancient name, occurring on the "Roll of Battell Abbey;" and the family settled in Warwickshire at an early period. Like Poins, Peto appears to be of superior rank to the other companions of the prince.

16. LADY PERCY. Hotspur always calls his wife "Kate;" Holinshed, in the passage quoted in note 63 *infra*, names her "Klanor;" but her real name was Elizabeth. She was born in 1371, and was named for her grandmother, Elizabeth de Burgh, wife of Lionel of Clarence. Her father was Edmund Mortimer, third Earl of March, and her mother Philippa Plantagenet, granddaughter of Edward III. After the death of her husband Lady Percy was arrested at the order of Henry IV. and brought before him to be questioned. Of her subsequent history there is no record of any importance.

17. LADY MORTIMER. There is no clear evidence that Sir Edmund Mortimer married a daughter of Glendower as Shakespeare and others have represented. Mr. Curte, quoted by French (p. 70), says that "Welsh historians do not bear out a marriage of Glendower's daughter with Mortimer, to whom, in fact, the best English genealogists do not assign any wife."

18. The above are the only *historical* characters in the play. Falstaff, the only other important character, is sufficiently discussed in the Introduction. See also I. Henry VI. note 14.

ACT I. SCENE 1.

19. In this scene Shakespeare follows Holinshed's account of the various events alluded to pretty closely; but

he considerably antedates the occurrence of Henry IV. to visit the Holy Land. According to Holinshed this was not till 1413. "In this fourth and last year of King Henries reigne, a counsel was holden in the White friers in London, at the which being other things consider was taken for ships and galies to be builded and made ready, and all other things necessarye to be provided for a voyage which he meent to make into the holle land, there to recover the cite of Ierusalem from the Infidels" (vol. III. p. 57). Holinshed's account of the battle between Glendower and Mortimer is as follows (vol. III. p. 20): "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 together against them, vnder the conduct of Edmund Mortimer earle of March. But, coming to trie the matter by battell, whether by treason or otherwise, so it fortuned, that the English power was discomfited, the earle taken prisoner, and above a thousand of his people slaine in the place. The shamefull villanie used by the Welsh-women towards the dead carcases, was such as honest eures would be ashamed to heere, and continent toongs to speake thereof. The dead bodies might not be buried, without great summes of monie given for libertie to comle them awate. The king was not lustie to purchase the deliniance of the earle March, belesse his title to the crowne was well known, and therefore suffered him to remaine in miserabile prison."

The date of Mortimer's defeat by Glendower, which Holinshed (by implication) puts after Whitsuntide, was June 12, 1402. Henry's opening speech, however, shows that the present play must be regarded as following closely on the overthrow, in 1400, of the friends of Richard II., as represented at the end of the play of that name. Further, Westmoreland's speeches require us to regard the defeat of Mortimer as contemporaneous with the victory of the Percies over the Scots at Holmedon, on Sept. 14, 1402. It is at the latter date that the play, in fact, begins.

On June 22, Holinshed says, the Scots, "entring into England, were overthrown at Nesbit, in the marches. . . . Archibald earle Dowglas sore displeasid in his mind for this overthrow, procured a commission to invade England, and that to his cost. For at a place called Hombilton . . . they were so fiercedly assailed by the Englishmen, vnder the leading of the lord Percie, surnamed Henrie Hotspur, and George earle of March, that with violence of the English shot they were quite vanquished and put to flight. . . . There were slaine of men of estimation, sir John Swinton, sir Adam Gordon, . . . and three and twentie knights, besides ten thousand of the commons: and of prisoners among other were these, Mordacke earle of Fife, son to the gouernour; Archibald earle Dowglas, . . . Thomas erle of Murray, Robert earle of Angus, and (as some writers have) the earles of Atholl & Menteith" (vol. III. pp. 20, 21).

20. Line 2. *Find we a time for frightened peace*, &c.—"That is, let us suffer peace to rest awhile without disturbance, that she may recover breath to propose new wars" (Johnson, Var. Ed. vol. xvi. p. 179).

¹ See below, notes 31, 66.

21. Line 1: *strands*.—The early editions have *stronds*, which form is sometimes found even when the word rhymes with others ending in *-and*. The front pronunciation of the latter came tolerably near the sound of *-and*, sufficiently so, at least, for purposes of rhyme. Compare II. Henry IV. l. 1. 82.

22. Lines 5, 6:

No more the thirsty ENTRANCE of this soil
Shall dash her lips with her own children's blood

The word *entrance* has troubled the commentators greatly, and sundry emendations have been proposed. F. I has *entrails*, which, if not a misprint, is a change decidedly for the worse. Steevens, after conjecturing *entrails*, adopted *Erinays*, which was suggested by Mason. Malone thinks, not without reason, that the poet had in his thoughts Genesis, iv. 11: "And now art thou cursed from the earth, which hath opened her mouth to receive thy brother's blood from thy hand." If we take *entrance* to mean the mouth of the earth or soil, there is no difficulty in the passage. Shakespeare personifies the earth or soil frequently, especially in Richard II., e. g. in the beautiful speech of Richard's, iii. 2. 4-26. Compare for a very similar poetic figure Richard III. iv. 4. 29, 30:

Rest thy unrest on England's lawful earth,
Unlawfully made drunk with innocent blood.

and III. Henry VI. ii. 3. 15:

Thy brother's blood the thirsty earth hath drunk.

23. Line 28: *But this our purpose is a twelvemonth old.*

This is the reading of the Ff. Q. 1, Q. 2 have "now is twelve month;" Q. 3, Q. 4, Q. 5, Q. 6 have "is twelve month."

24. Line 30: *Therefore we meet not now.*—Not on that account do we now meet.

25. Line 43: *Upon whose dead CORPSE there was such MISERE.*—*Corps* here, for which some editors substitute *corps*, is unquestionably a plural, like that of many other words ending with *-se*, *-er*, &c. Compare Macbeth, v. 1. 29: "Ay, but their *sens* are shut" (the Ff. reading); and in the Merchant of Venice, iv. 1. 255, 256:

Are there balance here to weigh

The flesh?

For other examples see Abbott's Shakespearian Grammar, § 471. *Misere* in this line is equivalent to *abuse*.

Shakespeare has here copied almost the very words of Holinshed. (See above, note 19.)

26. Lines 43-51:

This match'd with other M^{ns}, my gracious lord;
For more uneven and unwelcome news
Came from the north, and thus it did import

The text follows Q. 1 and Q. 2. Q. 5, Q. 6, and Ff. read thus:

This match with other M^{ns}, my gracious Lord,
For more uneven and unwelcome News
Came from the North, and thus it did report.

27. Lines 55, 56:

At Holmedon met,
Where they did spend a sad and bloody hour

The Q¹ and Ff. end the first line with *spent*. The correction is Capell's. Pope compressed the two lines into
At Holmedon spent a sad and bloody hour.

28. Line 68: *the NEWS was told.* Shakespeare makes *news* either singular or plural; and sometimes both in one sentence, as here, where we have *them* in the next line referring to *news*. In iii. 2. 121 below we find *these news*.

29. Line 61: *Stain'd with the variation of each soil, &c.*

The picture is a graphic one. The rider has upon him the dust or mud of the varied soils over which he has ridden, not having paused at any point to brush it from his clothes.

30. Line 69: *Halk'd in their own blood.*—This is the only instance of the occurrence of the verb to *halk* in the peculiar sense in which it is used here, viz., "to pile or heap up in ridges." The very obvious emendation *halk'd* was suggested by Hunt; *halk'd* was Grey's conjecture. Grant White would read *halk'd*. But though there would seem to be no other instance of the use of this verb in the sense which it has here, it may very easily have been coined by Shakespeare from the substantive *halk*, thus explained by Baret in his *Alvearie sub voce*: "A *halke* or banke of earth raised or standing up betwene two furrowes." He translated it by the Latin *grains*, which Cooper in his *Thesaurus* renders: "A burrow or hillocke of earth," and also by *lyra*, which should be *lira*, rendered by Cooper "a ridge of land between two furrowes: a *halke*." *Halk* is a word which seems to have had very various meanings; according to Baret it also meant "a footstool or step to go up." At any rate the word is used in the sense of "a ridge left by the plough" commonly enough in old English literature. In Piers Plowman, passus vi, line 109, we have:

Dikeres and delerers digged vp the *halkes*.

Gower in his Confessio Amantis (bk. iii.) uses the verb to *halk* in the sense of to leave a *halk* or ridge in ploughing:

But so well halt no man the plough,
That he ne *halketh* other while.

—Works (1857), vol. iii. p. 297.

Mitsien, Guide into Tongues, 1617, *sub voce*, gives "to *halke*, or make a *halke* in curing of land," with its equivalents, the French *seillonner*, Italian *solcare*, &c. For the noun *halk* in its various senses see Skeat, *sub voce*, who says that the word is not much in use at the present day. He points out its connection with the A.Sax. *balen*, a heap, and he gives from Boethius, xvi. 2, "in *balena* legan" = to lay in heaps. For the verb to *halk*, in another sense, see Taming of the Shrew, note 27.

31. Lines 71, 72:

Mordake THE EARL of Fife, and eldest son
To beate Douglas.

Q¹ Ff. — *the*, which was first supplied by Pope. *Mordake*, or *Murdach*, was not the son of Douglas, but of the Duke of Albany, regent of Scotland. As Steevens points out, Shakespeare was misled by the omission of a comma in Holinshed after *governour*, in the last passage quoted in note 19 above. This is a good illustration of the poet's carelessness in the minor details of history, &c.

with *spiral*. The cor-
dons of the two lines into
bloody hours.

Shakespeare makes
sometimes both in one
line in the next line
we find *these news*.

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a good illustration of
or details of history, so

unlike what we might expect of Ineson, if he had written
the plays, as certain folk imagine.

Just below, in the same passage, Hollishead makes a
mistake, which Shakespeare copies, in referring to the
Earl of *Arundel* as a different person from the Earl of
Pife, when they were one and the same.

32. Lines 75-77.

A gallant prize! Is it not so, is it not?

West. In faith,

It is it compass'd for a prince to boast of.

Q. 1. Q. 2. followed substantially by the other copies,
read thus:

A gallant prize? It is not so, is it not? In faith it is.

West. A compass'd for a prince to boast of.

The text is Dyce's. Pope read:

A gallant prize? It is not so, is it not?

West. In faith, a compass'd for a prince to boast of.

Westmoreland's speech has been condensed into one line
in various other ways.

35. Line 83: *sweet Fortune's MISTON and her pride*.—
Shakespeare furnishes several examples of this old use
of *miston* (the French *amignon*) in the sense of darling or
favourite. One is in the next scene (line 36), where Fal-
staff describes his company of unattractive highwaymen as
minions of the moon. See also Macbeth, ii. 4. 15, where
immaculate boys are called "the *minions* of their race";
and Tempest, iv. 1. 388, where Venus is referred to as
"Mars's hot *minion*." See Comedy of Errors, note 31.

34. Line 87, 88:

That some night-tripping fairy had exchange'd

In cradle-clothes our children where they lay.

For the popular superstition concerning these fairy
changeings, see *Midsummer Night's Dream*, note 70.

35. Line 95: *I shall have none but Mordake Earl of Pife*.—
See the first part of the quotation from Hollishead in
note 66, *infra*. As Tollet explains, Hotspur had a right
to all the prisoners *except* the Earl of Pife. "By the law
of arms, every man who had taken any captive, whose re-
demption did not exceed ten thousand crowns, had him
clearly for himself, either to acquit or ransom, at his
pleasure." Stevens points out that the Earl of Pife,
"being a prince of the blood royal (son to the Duke of
Albany, brother to King Robert III.), Henry might justly
claim him by his acknowledged military prerogative" (*Narr. Ed.* vol. xvi. pp. 188, 1).

36. Line 97: *Malevolent to you in all aspects*.—This is
the language of astrology. *Malevolent* was especially used
of the influence of the heavenly bodies, and *aspect* was
the technical term for the position of a heavenly body
with reference to that influence.

37. Line 98: *makes him PRUNE himself*.—"The meta-
phor, as Johnson remarks, "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" (*Narr. Ed.* vol. xvi. p. 189).
Hammer changed *prune* to *plume*; but the former word is
used again in *Cymbeline*, v. 4. 118: "Prunes the immortal
wing.

38. Line 107: *Thou out of anger can be uttered*.—Thou
can be uttered because of my anger, or thou anger will
suffer me to say.

ACT I. SCENE 2

39. An Apartment belonging to Prince Henry. Some
of the editors place the scene in *Another Room of the
Palace*; but we learn elsewhere in the play that the Prince
had absented himself for some time from the court.
According to tradition he lived at Cold Harbour, a man-
sion granted to him as Prince of Wales. This house is
said to have been in the neighbourhood of Eastcheap,
Hallswell, in his Folio edition of Shakespeare, makes
the scene *The Painted Tavern in the Vintry*, which Stow men-
tions as a favourite haunt of the Prince and his comrades.

40. Line 2: *fat-witted*.—An excess of fat was associated
with dullness of wit. Compare Love's Labour's Lost, v. 2.
298:

Well-fitting wits they have; gross, gross; fat, fat;

and in Henry V. iii. 7. 143, *fat-brained* is used as *fat-witted*
is here.

41. Line 3: *sack*. This was the name given to all
Spanish wines, which were, as a rule, dry and rough, and
required to be qualified with sugar to suit the taste of
those times. *Sack* (originally written *secke*) is generally
held to be the equivalent of the French *vin sec*. It ap-
pears afterwards to have been used also as the name for
sweeter wines, such as Canary and Malaga, simply be-
cause they were like the wines of Spuria, white, and not
red wines. Minsheu (edn. 1599) gives under *Sacke*, "a
wine that cometh out of Spaine, Vno blanco;" and in
the edition of 1617 "vinum siccum," which further
explains "propter magnum siccardi humores facultatem,
unde etiam G (i.e. French) *vin sec*, vin d'Espaigne."
Florio explains the word as "vin di Spagna." Neither the
Promptorium Parvulorum, nor *Palgrave*, nor Baret gives
sack in this sense. Nares has an exhaustive article on
sack, in which he quotes "Dr. Venner's erudite work,
Via recta ad Vitam longam (quod. 1637). After discussing
medicinally the propriety of mixing sugar with *sack*, he
adds: 'But what I have spoken of mixing sugar with
sack, must be understood of *Sherie sack*, for to mix sugar
with other wines, that in a common appellation are called
sack, and are *sweeter in taste*, makes it unpleasant to the
pallat, and fulsome to the stomach' (p. 31). Speaking
afterwards of Canary wine, he says: 'Canarie wine,
which beareth the name of the islands from whence it
is brought, is of some termed a *sacke*, with this adjunct,
sweete; but yet very improperly, for it differeth not only
from *sacke* in sweetness and pleasantness of taste, but
also in colour and consistence. For it is not so white in
colour as *sacke*, nor so thin in substance' (p. 32)." Further
on in his article, Nares seems to throw some doubt on the
derivation of the word from *sec*, apparently on the sole
authority of F. E. Brückman, from whose *Cantilogus*,
&c., 1722, he quotes: "est vinum quoddam album gener-
osum, *dulce*, Hispanicum, sic dictum, quod in tribus
sen *saccis* in Hispania circumvehatur. Hispani *seco*
vocatit;" which may be thus translated: "It is a certain
white, generous, *sweet* wine, coming from Spain, so called

because it is carried about in leather bottles or *sacks* in Spain. The Spaniards call it *secco*. With regard to this statement we may observe that, in the first place, the Spanish for a *sack* is *saca*, or *saco*; next, that there appears to be no such word in the Spanish language as *secco*. It is evident that Bruckman confused the Italian word *secco*, meaning dry, with the Spanish *saca*, a sack. But it is only fair to those who reject the derivation from the Spanish *secco*, dry, or the French *vin sec*, to point out that Donce says that the first mention of *sack* appears to be not "till the 23rd year of Henry the Eighth, when a regulation was made that no maluscys, romineis, *sackes* nor other *sweet* wines, should be sold for more than three-pence a quart" (p. 257). He does not give any reference; but maluscie is undoubtedly a *vinet* wine, while *romineis* is the same as the wine called *runney*, which is mentioned by Burton in his *Anatomy of Melancholy*, in the following passage (part i. sect. 2. memb. 1. subs. 1, quoted by Nares *sub voce*): "All black Wines, over-hot, compound, strong thick drinks as Muscadine, Mahisie, Allegant, *Runny*, Brownbustard, Metheglen, and the like . . . are hurtful in this case." But the identification of this wine is difficult. It appears from another quotation by Nares, *sub voce*, from Cogan's *Haven of Health*, that it was a distinct wine from *sack*, while in *The Nomenclator*, 1585, *Vinum Hispanicæ* is explained as "Spanish wine, *runny* or *sacke*." Miège, in his dictionary, 1679, under the word *sack*, gives as its French equivalent "vin d'Espagne," and adds a long note, of which we give the substance. After saying that there is no word in the English language, the etymology of which has given so much trouble, he declares in favour of a derivation by Mandelslo (sic) who derives *sack* from *A-que*, "une Ville de Mauritanie, qui n'est pas fort éloignée du Détroit de Gibraltar." He thinks that the Spanish might have transported both the vine (la Vigne) and the name from the other side of the Straits. This certainly seems a very far-fetched derivation; but the more one examines into the history of the word, the more difficult it becomes to accept the ordinary derivation from *vin sec*. Neither Cotgrave nor Miège gives under *Sec*, or *vin*, any such expression as *vin sec*. The suggestion that *sack* was so called because the wine was originally carried in goat-skins or *sacks* is plausible enough, and till more light can be thrown upon the history of the word we must be content to leave its etymology doubtful.

42. Line 11: *flame-coloured taffeta*.—*Taffeta* was a thin kind of silken stuff, and it seems to have been often of this bright colour. Halliwell quotes from Wits, Fittes, and Fancies (by Anthony Topley), 1641: "att'rd in *taffeta* all over figured with *flames of fire*;" and from *The Masque of the Inner Temple and Grayes Inne*, 1612, "Enter foure Cupids from each side of the boscage, attired in *flame coloured taffeta*."

43. Line 14: *you come near the noon*.—We find the phrase again in *Romeo and Juliet*, i. 5. 22, where old Capulet, bantering the ladies, asks "am I *come wate ye noon*?"

44. Lines 15, 16: *the moon and the seven stars*.—A fami-

liar expression of the time for the moon and the stars in general, though the *seven stars* was no doubt originally a reference to the Pleiades.

45. Line 16: "*that waulring knight so fair*". Steevens points out that there is an allusion here to El Donzel del Febo, the "Knight of the Sun," whose adventures were translated from the Spanish in a book entitled "The First Part of the Mirrour of Princely deedes and Knighthood. Wherein is shewed the Worthinesse of the Knight of the Sunne and his brother Rosicleer. . . . Now newly translated out of Spanish into our vulgar English tongue, by Margaret [Tiler]. Imprinted at London by Thomas Este" (1579). There were altogether eight parts of this book published between 1579-1601. The second and third parts are the only other ones which refer to the history of the Knight of the Sun, and they were published probably in 1582, 1583. The two latter parts were translated by "H. B." The work is now very scarce. Steevens says: "This illustrious personage was 'most excellently *faire*,' and a great *waulderer*, as those who travel after him through three thick volumes in quarto will discover. Perhaps the words *that wauldering knight so fair* are part of some forgotten ballad on the subject of this marvellous hero's adventures." Shirley, in the *Hammer* (act iii. sc. 1), mentions this knight:

He has knock'd the flower of chivalry, the very
Donzel del Thebes of the time.

—Works (Gifford's edn.), vol. iii. p. 259.

46. Line 23: *not so much as will serve to be PROLOGUE to an egg and butter*.—That is, "not so much *grace* (playing upon the word) as will serve to be *prologue* (= *grace*) to a simple breakfast." Compare ii. 1. 65 below, where the guests call for *eggs and butter* in the morning.

47. Line 27: *let not us that are squires of the NIGHT'S BODY be called thieves of the DAY'S BEAUTY*.—The meaning of this fanciful sentence is not very clear. Of course there is a play upon the words *knight* and *night*, and upon *body* and *beauty*. Malone says that *beauty* "in the western counties is pronounced nearly in the same manner as *body*" (Var. Ed. vol. xvi. p. 191). Certainly this mispronunciation is not uncommon. Grant White (quoted by Rolfe) says that there is a play on the words *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 *body* having also that sound;" but does not produce any evidence of this pronunciation, and from the fact that the initial syllable of *beauty*, *beautiful*, and *beautifol* is very frequently spelt *ber* in the literature of the sixteenth century, it is very unlikely that *beauty* was ever pronounced *böty* as in U. French *beauté*. Falstaff's speeches are full of antitheses and euphemisms. In fact many of them seem to be parodies of speeches in Lilly's works. This sentence in the text is an instance of straining after antithesis. There may be, as Steevens suggests, a reference to another meaning of the phrase *squires of the body*, which properly applied to an attendant on a knight, but was afterwards used as a cant term for a pimp (*at supra*, p. 191).

48. Line 29: *Diana's foresters*.—Malone has a very misleading note here. He says: "We learn from Hall that

¹ This is the Second Edition; the first was published in 1895. The prose part is translated from a Spanish work.

moon and the stars in no doubt originally a

At so fair.—Steevens here to El. Donzel del those adventures were entitled "The First of the Knight of the . . . Now newly trans- . . . by Thomas Este . . . it parts of this book . . . second and third parts . . . to the history of the . . . published probably . . . were translated by . . . Stevens says: "This . . . elly *faice*," and a . . . after him through . . . discover. However the . . . are part of some . . . his marvellous hero's . . . (act iii. sc. 1), men-

erately, the very

Eds. edn. 1, vol. iii. p. 57.

ve to be PROLOGUE to . . . much *grace* (playing . . . *prologue* (*grace*) to a . . . 65 below, where the . . . morning.

quires of the NIGHTS . . . BEAUTY.—The mean- . . . very clear. Of course . . . night and night, and . . . says that *beauty* "in . . . l nearly in the same . . . l. p. 191). Certainly . . . mmon. Grant White . . . a play on the words . . . their vowel sounds pro- . . . in their first syllable . . . ooty having also that . . . evidence of this pro- . . . the initial syllable of . . . very frequently spelt . . . th century, it is very . . . named *hity* as in U . . . are full of antitheses . . . seem to be paro- . . . This sentence in the . . . ter antithesis. There . . . reference to another . . . *hady*, which properly . . . l, but was afterwards . . . *paper*, p. 191).

Malone has a very mis-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*" (Var. Ed. vol. xvi. p. 192). On referring to Hall we find that in the long account he gives of the jousts and pageants that took place at the marriage of Prince Henry to his brother's widow, Catharine of Aragon, there appeared six knights, at the head of whom was Thomas Lord Howard, afterwards Earl of Surrey, who was accompanied by a pageant, the central figure of which was "the lady Pallas." These knights called themselves "Dame Pallas Schollers," and they were challenged by eight knights, headed by Sir John Pechy, who was accompanied by "a Pageant made like a Parke, paled with pales of White and Grene, wherein were certain Fallowe Dere" (pp. 211, 212). The deer were let out of the park and killed by the greyhounds, and then the knights who were announced as "Seruantes to Diana" challenged Dame Pallas's knights, who were to have as their reward if they conquered "the dere killed, and the greye houndes that slew them;" but if Diana's knights won they were to have only the swords of their opponents. The king, however, fearing "that there was some grudge, and displeasure betwene them," refused to give his consent to the mimic combat (p. 212). It is very doubtful whether the phrase *Diana's foresters* alludes at all to these knights. According to the old mythology, Diana, the goddess of the moon, was a huntress. Speaking of those who ply their trade by moonlight as though they belonged to the huntress-goddess's retinue, Falstaff calls them her *foresters*. There are other instances of this use of the phrase.

49. Line 47: *of Hybla*.—The words are found in the Qq. but not in the Ff. The omission was doubtless accidental. The town *Hybla* in Sicily, like Mount Hymettus in Greece, was proverbial for its bees and honey. The "*Hybla* bees" are mentioned in Julius Cæsar, v. 1. 34.

50. Lines 47, 48: *my old hat of the castle*.—As stated in the introduction the original name of Falstaff in the play was *Oldcastle*, and this passage was a punning allusion to it. Compare II. Henry IV., epilogue, 31: "Falstaff shall die of a sweat, unless already he be killed with your hard opinions; for *Oldcastle* died a martyr, and this is not the man;" which is evidently an apology for the former use of *Oldcastle's* name, and an assurance that no allusion to the martyr was intended. Nat. Field, who was a member of Shakespeare's company, in his *Amends for Ladies* (1615), makes Seldom say (act iv. sc. 3):

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*, fight *Oldcastle*,
Did tell you truly what this honour was?

—Dodsley, vol. xi. p. 152.

This alludes to Falstaff's soliloquy on honour (v. 1. 130 below). Compare also 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."

51. Lines 48, 49: *And is not a BUFFJERKIN a most sweet robe of DURANCE?*—See Comely of Errors, note 102. The same pun on *durance* occurs in iv. 3. 26 of that play. *Durance* appears to have been the name of some cloth which was remarkable for its durable qualities. Nares thinks it was an improved substitute for *buff* leather. That there was such a stuff is shown by the following passage, among others, from the Three Ladies of London (1584):

As the tailor that out of seven yards stole one and a half of *duo m* . . .
—Dodsley, vol. vi. p. 344.

52. Lines 72, 73: *I'll be a brave joshop!* Compare the Famous Victories of Henry V. (1598), sc. 6:

Hen. V. But 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 my Lord chief Justice of England.

Ned. Shall I be Lord chief Justice? By gogs wombs, *de be the bravest Lord chief Justice* that ever was in England.
—Shakespeare Quarto Facsimile, No. 29, p. 17.

53. Line 81: *obtaining of SUITS, whereof the HANGMAN hath no lew wareslike*.—There is a quibble on *suits*, with an allusion to the fact that the clothes of the criminal were the hangman's perquisite. This privilege belonged to Jack Ketch in very recent times. It is alluded to by Charles Lamb in his humorous letter to the Reflector, "On the Inconveniences resulting from being hanged." The unfortunate writer is supposed to have been reprieved at the last moment and cut down while alive. Subsequently he meets the hangman "sneaking along" in a waistcoat that had been *his!*

54. Lines 82, 83: *I am as melancholy as a GIB CAT or a LUGG'D BEAR*.—A *Gib* cat was undoubtedly a male cat. *Gib* being an abbreviation of *Gilbert*, of which Thibert is said to be the old French form, the latter (Tybert) being, as will be remembered, the name of the cat in Reynard the Fox; hence *Tib*, another common name for a cat. (Compare Romeo and Juliet, note 85.) Chaucer has in the Romaunt of the Rose (line 6174) "*Gibbe* our cat." *Gib* is a translation of *Thibert* (see Nares *sub voce Gib*). But there is no doubt that it is often used as if it referred to a *she* cat. For instance in Gammer Gurton's Needle "*Gib* the cat," who may be considered one of the characters of the play, is constantly referred to as a female, *e.g.* in act ii. scene 3 Bodge says, "With that *Gib* shut her two eyes;" and on the same page, "*Gib* in her tail hath fire" (Dodsley, vol. iii. p. 186), in spite of the fact that in act i. scene 2 *Gib* is referred to as a male (p. 175):

Hath no man stolen her docks or leens, or *gilded* *Gib* her cat?

—(Works), p. 175.

And in Pele's Edward I., Jack says:

Ere *Gib* our cat can lick her ear.

—Works, p. 151.

And in Ben Jonson and Fletcher's Scurful Lady, v. 1, "your *gib*-ship" is applied in a coarse passage, figuratively, to a woman (Works, vol. i. p. 98). The confusion as to gender, in Gammer Gurton's Needle, may arise from the fact that nothing is more common than to hear a male cat, especially one that has been gelded, alluded to as *she*; and the feminine gender is used by the common people, in the most haphazard fashion, of all kinds of things animate and inanimate. "As melancholy as a *gibbed* cat" is

found among Howell's English Proverbs. See Bohn (p. 190), where it is spelt "*gibbed cat*." The appropriateness of the proverb is not at all clear. A *gibbed cat* (*i.e.*, a castrated male) is, as a rule, anything but a melancholy animal, even when he has long passed the age of kittenhood.

A *lugg'd bear* means one of those unhappy bears that were led about by a collar and chain and made to dance. Certainly it is easier to see why this poor animal should be melancholy, considering the ill-treatment which it almost invariably suffers. Compare Lear, iv. 2. 42: "the *head-lugg'd bear*;" and in the same play, act ii, sc. 1, lines 7, 8, "Horses are tied by the heads, dogs and *bears* by the neck.

55. Line 85: *or the drone of a LINCOLNSHIRE BAGPIPE*.—Stevens, unwilling to believe that the national instrument of Scotland could ever have been naturalized in England, hazarded the extraordinary conjecture that by *Lincolnshire bagpipe* Shakespeare meant the frogs croaking in the Lincolnshire marshes! But we have a reference quoted by Boswell from Armin's Nest of Ninnies, 1608, in which, among the pleasures provided at a Christmas Jollification, are enumerated "a noyse of Minstrells and a *Lincolnshire bagpipe* was prepared; the minstrells for the great chamber, the *bagpipe* for the hall; the minstrells to serve up the knights meate, and the *bagpipe* for the common dancing" (Var. Ed. vol. xvi, p. 197). This, it is clear, must refer to the well-known musical instrument. Clappell, Popular Music, p. 545, quotes, *inter alia*, Drayton, Polycolion, Song XXV., concerning Lincolnshire:

From Wytham, mine own town, first water'd with my source,
As to the eastern sea I hasten on my course,
Who sees so pleasant play, or is of fairer seen?
Whose swains in shepherds' grey, and girls in Lincoln green,
Whilst some the rings of bells, and some the *bagpipes* ply,
Dance many a merry round

—Southey's British Poets, p. 172.

Stevens might have remembered that Chaucer's Canterbury Pilgrims numbered among them a certain Miller, of whom we are told:

A *baggepipe* wel could he blowe and soone,
And therewithal he brought us out of tounne.
Prologue to Canterbury Tales, lines 267, 27.

In Stottard's well-known picture we see the miller at the head of the procession vigorously blowing the pipes. Chaucer does not tell us from what part of England the miller came; his tale relates to Oxford.

56. Lines 87, 88: *a HARE, or the melancholy of MOOR-FIELDE*.—Compare Drayton's Polycolion, The Second Song, in the parts descriptive of the New Forest:

That where the hearth was warm'd with winter's feasting fires,
The *melancholy hare* is form'd in brakes and briars.

—Southey's British Poets, edn. 1831, p. 674, 2nd col.

Is form'd means, of course, is seated in her form. According to Burton in his Anatomy of Melancholy (part i, sect. 2, memb. 2, subsec. 1), hare is "a black meat, melancholy, and hard of digestion, it breeds Incubus, often eaten, and causeth fearful dreams" (edn. 1676, p. 40). In Swift's Polite Conversation, Amsverall, being asked to eat hare, replies, "No, madam, they say tis melancholy meat."

Moor-ditch was a ditch which drained Moor-fields. It formed part of the main ditch which surrounded the old city of London for defensive purposes. Stow says in his chapter on "The Tomes-ditch without the Wall of the Citie" that it was cleansed in 1540, and again in 1549 and 1569 (pp. 26, 27). It appears that the part known as Moor-fields, between Bishopsgate and Cripplegate, was originally a large marsh, and a great part of it under water. Various attempts were made to drain it. In 1512 Roger Atchley, the mayor, "caused divers dikes to be cast, and made to drein the waters of the said Moore-fields, with Bridges arched over them, and the grounds about to be leveled, whereby the said field was made somewhat more commodious, but yet it stood full of noisome waters" (p. 475). It was again drained, 1527, "into the course of Walbrooke, and so into the Thames" (p. 475). Finsbury-fields were also drained at the same time. In the map of London, 1563, prefixed to Pennant's London, there is a note which says, among other things, that when the map was printed Moor-fields was not laid out or planted. This was apparently done towards the end of Elizabeth's reign, when the fields became a favourite resort of the citizens; but *Moor-ditch* seems still to have retained its uninviting character. In a passage (partly quoted by Malone) in his Penitensse Pilgrimage, giving an account of his journey from London to Edinburgh, 1618, Taylor, the Water-poet, describing his arrival, altogether penitensse, in Edinburgh, says: "my body being tyred with trauell, and my minde attyred with moody, muddie, *Moore-ditch melancholly*" (Works, 1630, pt. i, p. 129).

57. Lines 93, 100: *wisdom cries out in the streets, and no man regards it*.—This is an allusion to Proverbs i. 20: "Wisdom crieth without; she uttereth her voice in the streets." This may be the reason why F. 1 omits the first part of the sentence, reading simply *for no one regards it*. So it omits *by the Lord* in the next speech. Staunton points out, in his Illustrative Comments on this play, that the omission in F. 1 of this passage, and of such phrases as "by my faith," "by the mass," &c., must not be attributed to the Act (3 Jac. 1) which forbid the use of "the Holy Name of God in Stage plays," &c., but to the increasing influence of the Puritans (vol. i, edn. 1858, p. 562).

58. Line 101: *thou hast damnable iteration*.—Hanner changed *iteration* to *attraction*. Johnson defines *damnable iteration* as "a wicked trick of repeating and applying holy texts." Knight says: "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 *sea 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."

59. Line 113: *bagge me*.—See Richard II. note 42. Compare Spenser, Faerie Queen, vi. 7. 27:

And after all, for greater infamie,
He by the heels him hang upon a tree,
And *bagge* so, that all which passed by
The picture of his punishment might see

moor-fields. It surrounded the old manor. Stow says in his account the Wall of the moorland again in 1549 and the part known as Cripplegate, was a great part of it under the name of the Moor. In 1512 several dikes to be seen of the said Moore-land, and the grounds of the said field was made yet it stood full of water again drained, 1527, and so into the Thames" drained at the same time prefixed to Penman's among other things, "the fields was not laid out done towards the fields became a far-*Moor-ditch* seems still in character. In a passage from London to Edinburgh, describing his arduous journey, says: "my my minute attyred with *velvety*" (Works, 1630).

in the streets, and mention to Proverbs i. 20: "let her voice in the street" why F. 1 omits the word simply for no one read in the next speech. See Comments on this passage, and of such mass," &c., must not be such forbids the use of "plays," &c., but to the (vol. i. edn. 1858).

iteration.—Hammer defines *damnable repeating* and *appealing* does not complain text, but that he has meaning of his words, Falstaff talks of the with the *sa a* and *uona*, the Prince in mother: age which at last pro-

ward H. note 42. Com 27:

Enic,
upon a tree,
ch passed by
ent might see

60. Line 139; *Gads-hill*.—This hill was near Rochester, on the highway to Canterbury, and was much infested by highwaymen and footpads, who waylaid pilgrims and other travellers. Compare John Clavell's Recantation of an ill-fated Life, 1634:

For though I oft have seen Gads-hill and the
Red tops of mountains where good people be—
Their ill kept purses.

The author was an ex-highwayman, and commenced his predatory career on *Gads-hill*. In Westward Ho, by Decker and Webster (1607), there is an allusion to the dangers of this spot (act ii. sc. 2):

M. n. Why how lies she?
Faint. Truth as the way lies over *bad-hill*, very dangerous.

But Boswell in the Var. Ed. (vol. xvi. pp. 432-434) gives on the authority of Sir Henry Ellis, a Narrative from the Lansdowne MSS. in the British Museum written by Sir Roger Manwood, and dated 3rd July, 1590, which gives a detailed account of "robberies done at Gadeshill by certain foote thieves" and "by horse thieves." It appears that the latter had remarkably good horses, and that one of them "wearing a vizable greye beaurle" was commonly called "Justice greye Beaurle." Two of the principal robbers were called Custall and Manwaring, who appear to have escaped arrest. Perhaps Shakespeare may have had this particular gang in his mind.

Gads-hill in our time has achieved a pleasanter reputation, having been the place where the late Charles Dickens resided, having fulfilled the ambition of his youth, as he tells us, by purchasing a house there.

61. Lines 157, 158: *stand for ten shillings*. That is, for a *royal*, the ten-shilling coin to which we have punning allusions elsewhere; as in il. 4. 321 below, where the *noble* and the *royal* are played upon. So in Richard II. v. 5. 67, &c., where, in reply to the greeting of the groom, "Hail, royal prince!" the king sportively says:

Thanks, noble peer;
The cheapest of us is ten greats too dear.

See Richard II. note 322.

62. Lines 177, 178: *farceful, All-hallows summer!*—The summer-like weather that sometimes comes at about the time of All-hallows Day (November 1) is compared with Falstaff's jollity in the winter of life.

63. Lines 181, 182: *Falstaff, Bardolph, Peto, and Gads-hill*.—For *Bardolph*, *Peto*, the Dq. and Ff. have *Harvey*, *Rossill*, which are doubtless the names of actors. In ii. 4 the pretty *Ross*, is found in the Dq. in three speeches which the Ff. give to Gads-hill. Nothing is known of any actors so named, nor does any mention of them occur elsewhere. They were probably only what we now call *supers*, and possibly Rossill first played Gads-hill, and then Peto, for he could not have "doubled" the parts. We can readily understand and how actors' names were sometimes substituted for those of their parts in prefixes and stage-directions of MSS. used in the theatre; but why they should get into the text is not so easily explained. It might possibly be the slip of a drowsy copyist in the theatre, who, being accustomed to associate the person with the part, inadvertently put one name for the other.

64. Lines 215, 216: *meet me to-morrow night in East-*

cheap.—Capell changes *to-morrow night to to-night*. Knight arranges the passage thus: "meet me. To-morrow night in Eastcheap." Clarke aptly 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."

65. Lines 228-230:

*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.*

Compare Sonnet lii. 5-8:

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 circuit.

ACT I. SCENE 3.

66. Holinshed's account of the quarrel between Henry and the Percies is as follows:—

"Henric earle of Northumberland, with his brother Thomas earle of Worcester, and his sonne the lord Henric Persie, surnamed Hotspur, which were to king Henric in the beginning of his reigne, both faithfull freinds, and earnest aiders, began now to envie his wealth and felicitie; and especiallie they were greeved, because the king demanded of the earle and his sonne such Scottish prisoners as were taken at Homeldon and Nesbit: for of all the captivities which were taken in the conflicts foughten in those two places, there was delivred to the kings possession onlie Mordlake earle of Fife, the duke of Albanie some, though the king did diners and sundrie times require delivrance of the residue, and that with great threatenings; wherewith the Percies being sore offended, for that they claimed them as their owne proper prisoners, and their pecuniar prices, by the counsell of the lord Thomas Persie earle of Worcester, whose studie was ever (as some write) to procure milice, and set things in a broile, came to the king unto Windsor (upon a purpose to procure him), and there required of him, that either by ransom or otherwise, he would cause to be delivred out of prison Edmund Mortimer earle of March, their cousine germaine, whome (as they reported) Owen Glendower kept in filthy prison, shakled with irons, onelic for that he tooke his part, and was to him faithfull and true.

"The king began not a litle to muse at this request, and not without cause; for in deed it touched him somewhat neere, sith this Edmund was sonne to Roger earle of March, sonne to the ladie Phillip, daughter of Lionell duke of Clarence, the third sonne of king Edward the third; which Edmund at king Richards going into Ireland, was proclaimed heire apparent to the crowne, whose aunt called Elianor, the lord Henric Persie had married; and therefore King Henric could not well heare, that any man should be in earnest about the advancement of that linage. The king when he had studied on the matter made answer that the earle of March was not taken prisoner for his cause, nor in his service, but willinglie suffered himselfe to be taken, because he would not with

stand the attempts of Owen Glendower and his complices, and therefore he would neither ransom him, nor release him.

"The Persies with this answer and fraudulent excuse were not a little fumed, inasmuch that Henric Hotspur said openly: Behold, the heir of the reline is robbed of his right, and yet the robber with his owne will not reddeeme him. So in this furie the Persies departed, minding nothing more than to depose king Henric from the high tye of his roialtie, and to place in his seat their consine Edmund earle of March, whom they did not onlie deliuer out of captiuitie, but also (to the high displeasur of King Henric) entered in league with the foresaid Owen Glendower. . . .

"King Henric not knowing of this new confederacie . . . gathered a great armie to go againe into Wales, whereof the earle of Northumberland and his some were advertised by the earle 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 earle of Douglas the towne of Berwike 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 gaine, and desirous to be reuenged of their old greefes, came to the earle with a great companie well appointed" (pp. 22, 23).

67. Line 19: *The manly FRONTIER of a sevraunt brow.*—Warburton changed the word to *frontlet*; but *frontier* here is used in a figurative sense, perhaps as indicating defiance. Below, in act ii. 3. 55, *frontier* is used in the sense of a fortified outwork (or perhaps the *front* of the fort in which the embrasures were): "pallisades, *frontiers*, parapets." Florio (quoted by Singer upon that passage) has *Frontiers*, a frontier or bounding place; also a sconce, a bastion, a defence." Shakespeare only uses *frontier* in one other passage; in *Hamlet*, iv. 4. 16, where it means the *frontier* of a country, or a border territory. Stubbes, in his *Anatomy of Abuses*, speaks of women's dressing of their heads, with coronets, &c. about their temples, "on the edges of their balstred hair (for it standeth crested round their *frontiers*)," &c. (Shak. Soc. Reprint, p. 67). It may, indeed, be doubted whether *frontier* means, in the passage in our text, anything more than *front*, i.e. forehead.

68. Line 20: *You have good leave to leave us.*—A courteous but peremptory formula of dismissal. Compare Merchant of Venice, iii. 2. 326:

Since I have your good leave to go away,

69. Lines 34, 35: *his chin new REAPT*
Shae'd like a STIBBLE-LAND at harvest-home.

This seems to show that the *top* wore his beard very closely cropped, but was not clean-shaved. Taylor the Water-Poet, in his *Superlative Flagellum* or the Whelp of Pride, has a long passage about the "strange and variable cut" of men's beards, in which occur the following lines:

Some are *reapt*'d most substantiall, like a brosh
Which makes a Nat'fall wll knowne by the bush!

And some to set their Love's desire on edge
Are cut, and prun'd like to a pickset hedge.
Some like a spade, some like a ferke, some square
Some round, some *men'd like stubble*, some shoke bare
Works 11090, Reprint, 1879, p. 11 p. 4

70. Line 36: *milliner*. The word is masculine in the only two instances in which Shakespeare uses it. Compare *Winter's Tale*, iv. 4. 192: "no *milliner* can so fit his customers with gloves." The trade was carried on by men long after the time of Elizabeth.

71. Line 41: *Took st in snuff*. Snuffed the powder. There is a play upon the expression, which often meant *took offence* (see *Love's Labour's Lost*, note 196). Some have fancied that there is a reference to tobacco, but Shakespeare does not mention the word elsewhere, and it is unlikely that he does so here.

72. Line 58: *Was PARMACETI for an INWARD BREUSE.* The word is altered by some editors to *spermaceti*. Reed cites, in illustration of the form, Sir Richard Hawkins, *Voyage into the South Sea*, 1593; speaking of the whale, he says: "his spawne is for divers purposes. This we corruptly call *parmaceti*, of the Lathin word *spermaceti*." Phillips, in his *New World of Words* (edn. 1706), gives *Parmaceti* as the common form of *Spermaceti*. Compare Sir T. Overbury's *Characters* (an Ordinary Fencer), 1616: "His wounds are seldom skin-deepe; for an *inward bruse* lambstones and sweete-brends are his only *spermaceti*."

73. Line 64: *He would himself have been a SOLDIER.* *Soldier* is here a trisyllable, as in Julius Cæsar, iv. 3. 51: "You say you are a better *soldier*;" and *Hamlet*, i. 5. 111: "As you are friends, scholars, and *soldiers*." So *exception* is a quadrisyllable in line 78 below.

74. Line 80: *His brother-in-law, the foolish Mortimer.* See note 9 above.

75. Line 100: *his crisp head*.—Here the word *crisp* might be supposed to be suggested by the curly head of the river-god as generally represented in sculpture and poetry; but we find it applied to water where there is no such personification. Compare *Tempest*, iv. 1. 130, where the *crisp clatunche* of the brooks are mentioned. Stevens quotes Kyd, *Comelia*, 1505: "Turn not thy crispy tides, like silver curls" (Dodsley, vol. v. p. 229); and Ben Jonson's *Masque, The Vision of Delight*:

The rivers run as smoothed by his hand,
Only their *heads* are *crisp*ed by his stroke

—Works, vol. vii. p. 69

76. Line 108: *BASE and rotten policy.*—So FF.; Qq. have *bare*, which some editors prefer.

77. Line 128: *ALTHOUGH IT BE WITH HAZARD.*—This is the reading of the FF. The Qq. have: "Althet I make a hazard," which some editors adopt. In line 133, just below, the FF. have: "In his behalf I'll empty all these veins." The text follows the Qq. In line 135, for the *down-frod* of the Qq. the FF. have *down-fall*, except F. 4, which alters it to *shae-fall*.

78. Line 143: *an eye of death*.—Johnson made this "an eye menacing death;" but Mason's explanation, "an eye of deadly fear," is favoured by the context. Worcester gives the reason for the king's fear at the name of Mortimer.

on edge)
et hedge.
some square
e, some starke bare
Reprint, 1879, 14 1 p. 4
I is masculine in the
sperience uses it. Com-
mittiner can so fit his
de was carried on by
ch.

Smelled the powder,
on, which often meant
lost, note 160. Some
rence to tobacco, but
word elsewhere, and

(a) INWARD BRUISE.
s to *spermaeci*. Reed
Sir Richard Hawkins,
speaking of the whale,
s purposes. This we
with word *spermaeci*.
ards (edn. 1706), gives
Sperma Ceti. Compare
Ordinary Fencer, 1616;
; for *inward bruise*
his only *spermaeci*.

are been a SOLDIER.
Julius Caesar, iv. 3, 51;
; and Hamlet, i. 3,
g, and *soldiers*. See
s below.

the foolish Mortimer.

Here the word *crisp*
ed by the curly head of
ented in sculpture and
water where there is no
apest, iv. 1, 130, where
mentioned. Steevens
not thy crispy tides,
229); and Ben Jonson's

y his hand,
y his stroke
—Works, vol. xii, p. 100
diey.—So FL; Qq, have

WITH hazard.—This is
ave: "Albeit I make a
opt. In line 133, just
alf I'll empty all these
p. In line 135, for the
e *dramfal*, except F. 4.

Johnson made this an
explanation. "a weye of
ntext. Worcester gives
he name of Mortimer.

79. Line 176: *this FANKEB, Bolingbroke*.—For *fanke*=
dog-rose, see Much Ado, i. 3, 28, and the note thereon.

80. Line 188: *I will maketh up a secret book*. Compare
Twelfth Night, i. 4, 13, 14.

I have *unclasp'd*
To thee the *book* even of my secret soul.

81. Line 193: *On the mustel-fust feeding of a spear*.
The spear is supposed to be laid across us a 'bridge. Com-
pare the reference to Hotspur in II. Henry IV. i. 1, 170,
171:

You knew he walk'd o'er perils, on an edge,
More likely to fall in than to get o'er

82. Line 194: *If he fall in, good NIGHT!*. Clarke says:
The Italians, to this day, use their *binant notte*, as good
night! is used here, to express a desperate resignation,
when a cause or a game is lost. *Stink or swim* is an old
English proverbial expression, implying to run the chance
of success or failure.

83. Lines 201-207: *By heavens, no thinks it were an easy
leap, &c.* Verplanck (quoted by Rolfe) remarks: "Theo-
bald, 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 proba-
bly a passage from some bombast play, and afterwards
used as a common burlesque phrase for attempting im-
possibilities. But this *rant* is precisely the rant in which
such a character as Hotspur might give vent to his feel-
ings, in real life. It is the language of an ardent mind,
under strong excitement, giving utterance to its aspira-
tions in grand but half-formed figures; and is justly
liable to no other criticism than Worcester himself im-
mediately 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 criti-
cism; so animating and exciting in their actual effect.
Warburton observes that Euripides has put the same
sentiment into the mouth of Etocles: '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
ta from condemning this speech, with Gildon and Theo-
bald, 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 Hot-
spur 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
Castle (Introduction, Works, vol. ii, p. 75), 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 proba-
bly would have joined as heartily as any one."

84. Lines 203, 219:

He apprehends a world of FIGURES here,
But not the form of what he should attend.

The figures are shapes which Hotspur conceives in his
imagination; but none of them bear the form of the
matter to which he should attend, namely, what his
uncle had to propose.

85. Line 228: *All studies here I solemnly DEFY*.—*Defy*
is here equivalent to abjure or renounce. Compare King
John, iii. 4, 23: "No, I *defy* all counsel, all redress." See
also iv. 1, 6 of the present play.

86. Line 230: *that same sword-and-buckler Prince of
Wales*. "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 ep-
ithet for Prince Hal, to intimate that he was but one of
those low and vulgar fellows with whom he was associ-
ated" (Clarke).

87. Line 236: *wasp-stung*. This is the reading of Q. 1,
Q. 2, which the rest follow, has *wasps-tongue*; FL, sub-
stantially, *wasps-taung'd*.

88. Line 248: *Raven-spy*. The part, at the mouth of
the Hunter, where Bolingbroke lauded on his return
from exile. See Richard II, note 145. For the interview
to which Hotspur refers, see act ii, sc. 3 of that play.

89. Line 278: *Before the game's afoot, thou still LETT-
EST SLEEP*. The metaphor is taken from hunting. To let
the greyhounds was to set them free from the *slips* or
trongs by which they were held until the proper moment.
Cf. Coriolanus, i, 6, 37-38:

Holding Coriol in the name of Rome,
Even like a fawning greyhound in the leash,
To let him slip at will;

and Henry V, iii, 1, 31, 32:

I see you stand like greyhounds in the slips,
Straining upon the start.

Turberville, in The Noble Art of Venery or Hunting,
1575, p. 240, says: "We let *slippe* a greyhound, and we caste
off a hounde."

90. Line 292: *Cousin, farewell*.—The word *cousin* is
loosely used by Shakespeare for nephew, niece, uncle,
brother-in-law, and grandchild; and also as a mere com-
plimentary form of address between princes and persons
of rank. See Richard II, note 161, and Richard III,
note 242.

ACT II. SCENE 1.

91. Lines 9, 10: *as stank here as a dog*. Some of the edi-
tors have proposed to change *dog* to *hog* and *dock*; but
this is one of a class of colloquial similes that will hardly
bear analysis. Dyce (note 34) says "as wet as a dog" is
an expression still in use; and he compares Taylor the
Water-Poet, A Dogge of Warre: "But many pretty riden-
lous aspersions are cast upon Dogges, so that it would
make a Dogge laugh to heare and understand thee. 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 indeed a
Dogge neuer sweates,) as drunke as a Dogge, hee swore
like a Dogge, and one told a Man once, That his Wife was
not to be beleen'd, for she would lye like a Dogge?"
(Works, 1630, p. 232).

92. Line 15: *I think this BE.* This is the reading of Q. 1, Q. 2, Q. 3, Q. 4; the others have *I think this to be.* Fl. read "I thilke this is."

93. Lines 16, 17: *I am stung like a leech.*—According to Pliny (Natural History, bk. ix. ch. 47), "some fishes there be, which of themselves are given to breed fleas and lice, among which the Chalcis, a kind of Turbot, is one" (Holland's Translation, i. 264); but the simile may be as unmeaning as the one in line 9 above.

94. Line 18: *by the mass.*—The Fl. omit this, like *God's body* in line 29, and change *christen* to *in Christendom*.

95. Lines 26, 27: *two BAKES of ginger.*—The *raze* is commonly supposed to be the same as *raze* or *root*; but here it would rather seem to be the name of some kind of package.

96. Lines 27, 28: *Charing-cross stood at the angle of the road from Temple Bar where it turned southward towards the precincts of Whitehall and Westminster.* It was the last of those crosses which Edward I. erected in memory of his queen, Eleanor, at the places where her funeral had halted on the way to the Abbey, and took its name from the hamlet of Charing which lay in the neighbourhood. In Shakespeare's time there were fields to the west and north-west, but divers fair houses and tenements were being built along the road towards both London and Westminster (see Stowe, Survey, pp. 493, 494), and the present passage shows that the name of Charing Cross had been acquired by some part of the surrounding locality. The Cross, which was twice rebuilt, was finally pulled down in 1643, but the name still remains.

97. Lines 32, 33: *as good deed as drink.* This was a cant phrase. It occurs again in the next scene, line 23; and also in Twelfth Night, ii. 3. 135.

98. Line 37: *two o'clock.*—As the carrier had said above that it was four o'clock, it is surely that he purposely misleads Gadshill here. He evidently has a distrust of the fellow. He will not lend him a lantern, and treats him with contempt throughout.

99. Line 43: *Ay, when: canst tell?* A common piece of slang, expressing scorn at the demand of another. Compare Comedy of Errors iii. 1. 50-52:

Pro. E. O Lord, I must laugh!
Have at you with a proverb—Shall I set in my staff?
Luc. Have at you with another; that's—When?—in you tell?

100. Line 53: *At hand, youth pick-purse.*—Another proverbial saying, of which many examples have been cited by the commentators. The chamberlains, or head attendants in the inns, were often in collision with thieves and robbers in that day.

101. Lines 67, 68: *Saint Nicholas' clerks.*—A slang term which Warburton explains thus: "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.*" Steevens cites Dalmore, A Christian Turd Turk, 1612: "St. Nicholas' clerks are stepped up before us;" and Glaphorne, The Hollander, 1635, iii. 1: "divers Rookes and *Saint Nicholas Clearkes*

shall . . . use no more slight to get more than they can clearely come off with" (Works, i. 112).

102. Line 77: *Trojans.*—This was a cant name for hood companions; but it came also to be applied to thieves and other bad characters.

103. Line 82: *long staff sixpenny strikers.*—Johnson explains this as meaning "fellows that infested the roads with long-staffs, and knocked men down for sixpence." Steevens quotes The Second Maiden's Tragedy, 1611, ii. 1: "Twenty times worse than any highway strikers" (Bodley, x. 418).

104. Line 85: *can hold in.*—Can keep their fellows counsel and their own (Malone, Var. Ed. p. 241).

105. Line 91: *liquor d.*—Compare Merry Wives, iv. 5. 93-101: "they would melt me out of my fat drop by drop, and *liquor* fishermen's boots with me." Malone quotes Peacham, Complete Gentleman, 1627, p. 199: "Item, a half-penny for *liquor* for his boots."

106. Line 96: *the receipt of FERN-SEED.*—It was popularly supposed that fern-seed was invisible, and that if gathered in a certain way it made the possessor invisible. Compare Ben Jonson, New Inn, i. 1:

I had
No medicine, sir, to go invisible.
No fern-seed in my pocket. —Works, v. 342.

107. Line 101: *a share in our PURCHASE.*—For *purchase*, which is often found in the sense of acquisition, especially by dishonest means, the Fl. have *purpuse*. Compare Henry V, iii. 2. 44, 45: "They will steal anything, and call it purchase." Steevens quotes Chaucer: "And robbery is bolde purchase;" and Spenser, Faerie Queene, i. 3. 16:

For on his backe a heavy load he bare
Of nightly thefts, and pilage severall,
Which he had got abroad by purchas criminall.

108. Lines 104, 105: *homo is a common name to all men.*—This is one of Shakespeare's quotations from his old Latin grammar.

ACT II. SCENE 2.

109. Line 2: *feels like a gunn'd velvet.*—That is, wears rough, like inferior velvets that were stiffened with gun. Compare Marston, The Malcontent, 1604: "I'll come among ye, like *gunn* into taffeta, to *feet, feet*" (Works, vol. ii. p. 206).

110. Lines 18-20: *If the rascal have not given me MEDICINES to make me bere him.* Alluding, as Johnson says, to "the vulgar notion of *love powder*" or love potions. Compare Otello, i. 3. 60, 61:

She is abus'd, stolen from me, and corrupted
By spells and medicines bought of mountebanks.

111. Lines 46, 47: *hang thyself in thine own hair—apparent GARTERS!*—Alluding to the order of the Garter, and to the cant phrase, "He may hang himself in his own garters."

112. Line 54: *What news?*—Q. 1 and Q. 2 have "Barbold, what news?" as part of Poins's speech. The later Q. put *Barbold* in italics. In the Fl. "*Barbollo*, what news?" is put into a separate line. Hence Johnson suspected

get more than they can
(112).

is a cant name for loon
applied to thieves and

strikers.—Johnson ex-
plains that infested the roads
"in down for sixpence."
Shakespeare's Tragedy, 1611, il. 1:
"highway *strikers*" (Bols-

can keep their fellows
Var. Ed. p. 241).

re Merry Wives, iv. 3,
"of my fat drop by drop."
Malone quotes
17, p. 199: "Item, a half-

SEED.—It was 1000-
sible, and that if
the possessor invisible,
1:

invisible.
ket. —Works, v. 342.

CHASE.—For purchase,
acquisition, especially
veal *purpose*. Compare
steal any thing, and call
sneer: "And robbery is
erie Queene, l. 3. 16:

nd he bare
e several,
e purchas criminal.

common nature to all men,
quotations from his old

ENE 2.

Arlet.—That is, wears
were stiffened with gum.
Fent, 1604: "I'll come
to, *fiat, fiat*" (Works,

have not given me MEDI-
ling, as Johnson says, to
"or love potions. Com-

e, and corrupted
ght of mountebanks.

to *thine own bier*—apparent
of the Garter, and to the
self in *his own garters*."

and Q. 2 have "Bardoll,
speech. The later Qq.
"Bardolfe, what news?"
ence Johnson suspected

that *Baridolfe* is the prefix to the speech, and that the
next speech belongs to Gadshill. The emendation has
been generally adopted, though the Cambridge editors
retain the Quarto reading. It is certainly more natural
that Gadshill should give them the order to get ready
than that Bardolph should do it; and it is not likely that
Polius, after recognizing Gadshill's voice, would ask Bar-
dolph for news rather than the "setter." On the other
hand, Bardolph might put the question to the other party.

113. Line 80, 81: *happy man be his dole!*—This was a
common expression. Compare Winter's Tale, l. 2, 163:
"Happy man be's dole!" and Merry Wives, iii. 4, 67, 68:
"If it be my lack, so; if not, *happy man be his dole!*"
See Taming of the Shrew, note 38.

114. Line 93: *gorbotted*.—Compare Mary Basset's trans-
lation from the Latin 'Exposition of the Passion' of her
uncle, Sir Thomas More: "as a grete *gorbotted* glotton,
so copulente and fatte that he came scauntelye goe"
(Works of Sir Thomas More, 1557, p. 1402).

115. Line 94: *chuffs*.—The word was especially used of
rich and niggardly churls. Compare Marlowe, Ovid's
Fleeces, iii. 7: "Chuff-like, had I not gold, and could not
use it?" (Works, p. 312).—Singer quotes from Cotgrave:
"Un gros *marroille* . . . un ongle lnske or chustertist;
also, a rich churl, or fat *chuff*."

116. Lines 96, 97: *You are grand-jurors, are ye? we'll
at it ye*.—Falstaff coins the verb for the occasion. Grant
White says: "Falstaff's exclamation, 'You are grand-
jurors,' Acc., seems to be based on an intended whimsical
misunderstanding of 'we and ours' in the Traveller's out-
cry, *ours* having been probably pronounced *ours* in Shake-
speare's day."

117. Line 115: *Aray, good Ned, Falstaff sweats to
death*.—On the probable change in this line, see Introduc-
tion above, p. 331.

ACT II. SCENE 3.

118. Enter HOTSPEAR, reading a letter.—According to
Mr. Edwards's MS. Notes" (Var. Ed. vol. xvi. p. 251).
the letter was from George Dunbar, Earl of Dunbar and
March, in Scotland. See above, note 9, and compare note
105, *infra*.

119. Line 22: *my lord of York*.—Richard Scroop, Arch-
bishop of York. See note 10, *supra*.

120. Lines 34, 35: *I could divide myself, and go to buf-
fers*.—I could divide myself, and let each part beat the
other.

121. Line 39: *Kate*.—As to the real name of the lady,
see note 16 above.

122. Line 40: *O, my good lord, &c.*—With this dialogue
between Hotspur and his wife, compare that between
Brutus and Portia in Julius Cæsar, il. 1.

123. Line 48: *my treasures and my rights of thee*.—My
treasured or valued rights as your wife. *Thick-eyed* in the
next line means "din-eyed," or "blind to things outside
of yourself."

124. Line 56: *basilisks*.—The cannon was probably
named from the fabulous monster. Compare the play
upon the two senses of the word in Henry V, v. 2, 17:
"The fatal bills of murdering *basilisks*"—where in *bills*
there is also a play upon eye-bills and cannon-bills.

125. Line 81: *A weasel hath not such a deal of spleen*.
Compare Cymbeline, iii. 4, 162: "As quarrelous as the
weasel."

126. Line 85: *About his title*.—That is, his claim to the
throne. See notes 9 and 30 above.

127. Line 86: *To line his enterprize*.—For *line* in this
sense, compare Henry V, ii. 1, 7: "To *line* and new repair
our towns of war."

128. Line 90: *I'll break thy little finger*.—"This token
of amorous dalliance appeareth to be of a very ancient
date; being mentioned in Fenton's Tragical Discourses,
1579: 'Whereupon, I think, no sort of kysse or follies in
love were forgotten, no kynd of crumpe, nor pinching by
the *little finger*'" (Steevens, as "Amner;" Var. Ed. vol.
xvi. p. 256).

129. Line 92: *Love! I love thee not*.—Clarke observes:
"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 laugh-
ingly alludes to it when he mimics Percy's manner; and
answers, "Some fourteen," an hour after." See the next
scene, line 121.

130. Line 94: *matrimets*.—Stubbes, in Anatomic of
Abuses, speaks of the fashionable women of the time as
"not naturall, but artificell Women, not Women of flesh
and blood, but rather puppits or *matrimets*, consisting of
rags and elowtes compact together" (Reprint, New Shak.
Soc. p. 75). See Romeo and Juliet, note 155.

131. Line 95: *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; as it is
applied to a *broken head*, it insinuates that a soldier's
wounds entitle him to universal respect" (Johnson).
Malone quotes Sir John Oldcastle, 1600, First Part, il. 1:
"I'll none of your *crack'd* French crowns—
King. No *crack'd* French crowns! I hope to see more *crack'd*
French crowns ere long.

—Supplement to Shakespeare (1786), vol. ii. p. 324.

Douce (p. 459) says: "There was a ring or circle on the
coin within which the sovereign's head was placed; if
the crack extended from the edge beyond this ring the
coin was rendered unfit for currency."

132. Line 114: *Thou wilt not utter what thou dost not
know*.—Ray gives among his proverbs this: "A woman
conceals what she knows not" (Bolin. Handbook of Pro-
verbs, p. 304).

ACT II. SCENE 4.

133.—Eastcheap. A room in the Bear's-Head Tavern.—
"That the *Bear's Head* was the name of a tenement in
Eastcheap so early as the end of the fourteenth century
is testified by historical record; and it is ascertained that
the *Bear's Head Tavern* was the name of a place of en-

tainment very near to the Blackfriars Playhouse; so that Shakespeare has blended a verity of history and a dally 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 Boar's Head was burned in the great fire of 1666, but was rebuilt on the same site, where it remained until it was demolished in 1831. Goldsmith describes a visit to the house, which he evidently supposed to be the original tavern. He comments upon it thus: "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 meditated 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 sign of the second Boar's Head Tavern, carved in stone, and bearing the date 1668, is preserved in the Guildhall, London.

134. Lines 1, 2; *fat-room*.—Vat-room. Compare Antony and Cleopatra, ii. 7, 122 (address to Bacchus): "In thy *fats* our ears be drown'd!" See also Joel, ii. 24: "the *fats* shall overflow with wine and oil," and Mark, vii. 1: "A certain man planted a vineyard . . . and digged a place for the *wine-fat*."

135. Line 7: *I am SWORN BROTHER to a LEASH of stewers*.—In *sworn brother* there is an allusion to the *fratres jurati* of the days of chivalry, or knights who swore to each other friendship and devotion like that of brothers in all adventures and perils. Compare Winter's Tale, iv. 4, 606-608: "Ha, ha! what a fool Honesty is! and Trust, his *sworn brother*, a very simple gentleman!" and Coriolanus, ii. 3, 102: "I will, sir, blatter my *sworn brother*, the people." Compare Richard II, note 283.

A *leash* was the thong by which greyhounds were led; and as three of them were tied together, the name came to be applied to three greyhounds, or, figuratively, to any other group of three.

136. Line 8: *their CHRISTEN names*.—Q. 1, Q. 2, Q. 3, Q. 4 have *christen*, which Q. 5, Q. 6 changed to *Christina*, while the FF. omit the word.

137. Lines 9, 10: *They TAKE IT already UPON their salvation*.—They swear by their hopes of salvation—a common expression of that time. Compare, "I *take't* upon my death," in v. 4, 153 of this play.

138. Line 13: *a Corinthian*.—Compare the similar use of *Ephesian* in II. Henry IV. li. 2, 104.

139. Line 18: *ery "hem!" and bid you play it off*. The *hem!* appears to have been an encouraging exclamation; and *play it off* means "down with it!" or "finish it at once!" (Clarke says: "Several quotations have been cited to show that this was the phrase used among roysters for toying in this style, and that the feat was considered an accomplishment; the most apt of which quotations is one from Samuel Rowlands, Letting of Humours Blood in the Head-Vaine, 1600:

Heele look into your water well enough,
And haile an eye that no man leaves a smuffe;
A pox of peecemeale drinking (William says)
Play it away, weele have no stoppes and stayes;
Blowse drinke is odious; what man can dresse hit?
—Hunter Soc. Reprint, 1886, Satire 6, p. 77.

140. Line 25: *pragworth of sugar*.—Steevens observes that the drawers kept sugar folded up in papers, ready for those who called for sack; and he cites Look About You, 1600:

hear ye, boy!
Bring *sugar* in white paper, not in brown.
—Dodsley, vol. vii, p. 445.

141. Line 26: *an under skinker*.—Johnson remarks: "*Skink* is drink, and a *skinker* is one that serves drink at table." Compare Ben Jonson, Poetaster, iv. 3:

Alb. I'll ply the table with nectar, and make 'em friends.
Her. Heaven is like to have but a lone *skinker*.
—Works, vol. ii, p. 482.

142. Line 29: *Anon!*—Equivalent to the modern waiter's *Coming!*

143. Lines 29, 30: *a pint of BASTARD*.—There were two kinds of *bastard*, white and brown. The latter is mentioned in line 82 of this scene. Compare Measure for Measure, iii. 2, 3, 4: "we shall have all the world drink brown and white *bastard*."

144. Line 30: *in the Half-moon*.—So the *Poungarnet* (Pomegranate) is the name of a room a few lines below. Compare Goldsmith, She Stoops to Conquer, act iii.: "Attend the *Lion* there; pipes and tobacco for the *Angel*; the *Lamb* has been outrageous this half-hour."

145. Lines 77, 78: *Will thou rob this LEATHERN JERKIN, CRYSTAL BUTTONS*.—Will you run away and rob your master of the service due him by your bond of apprenticeship.

The *leathern jerkin* with *crystal buttons* was a common dress for vintners and other tradesfolk. Greene, in his Quip for a Upstart Courtier, 1620, describes the costume of a broker as "a black taffeta doublet, and a spruce *leather jerkin* with *crystal buttons*," &c.

146. Lines 78-80: *SOFT-PATED, agate-ring, PUKE-STOCKING, CADDIS-GARTER, smooth-tongue, SPANISH-POUCH*.—*Soft-pated* is explained by some as "with hair cropped close;" by others as "knotty-pated" (see line 251 of this scene) or "bull-headed." With the former interpretation compare Chaucer's description of the Yeoman (Canterbury Tales, Prologue, line 100):

A not-aet hadde he, with a broune visage.

Puke, which is probably the same as *puce* (flea-coloured), is defined by Baret, in his Alvearie, as "between russet and black." Draut, translating Horace, Satire viii., renders *nigra palla* by *pukish frock*. According to Nares, *sub*

You play it off.—The surprising exclamation; "in it!" or "finch it at nations have been cited among roysterers the feat was considered of which quotations is King of Humours Blood

enough,
leaves a snuff;
(William says)
topples and staves;
a man can digest it
1889, *Satire*, p. 77.

ar.—Steevens observes
ed up in papers, ready
d he cites Look About

ye, hey!
not in brown.
—Dodsley, vol. vii. p. 45.
e.—Johnson remarks:
one that serves drink at
taster, iv. 3:
and make 'em friends.
ame drinker.
—Works, vol. ii. p. 47.
t to the modern waiter's

WARD.—There were two
The latter is men-
Compare Measure for
ave all the world drink

u.—So the *Pomgranet*
om a few lines below.
s to Comquer, act iii.:
tolanco for the *Angel*;
is half-hour."

this LEATHERN JERKIN,
way and rob your mas-
band of apprenticeship.
l buttons was a common
lesfolk. Greene, in his
0, describes the costume
doublet, and a spruce
ns," &c.

agate-riny, PUCKE-STOCK-
agne, SPANISH-POUCH.—
e as "with hair cropped
(see line 251 of this
the former interpretation
the Yeoman (Cantebury

a bronze visage.
e as puce (bea-coloured),
arie, as "between russet
rnce, *Satire* viii., renders
According to Nares, *sub*

roce Duke, the wearing of dark stockings was regarded as a reproach, like the modern *blackleg*. *Caddis-garter* is equivalent to cheap-gartered. Malono says *caddis* was *washed gillion*. The garters, being a conspicuous part of the dress of that day, were often costly and elegant; and the worsted *caddis* would be considered a poor material for them. Of *Spanish-pouch* no satisfactory explanation has been given, but it is clearly used in contempt, like the other compounds.

147. Lines 1: *Why, then, your browe bastard, &c.*—The answer of the prince is nonsense, intended to bewilder the drawer, who does not know what to make of it.

148. Line 114: *I am not yet of Percy's mind, &c.*—The drawer's answer had interrupted the prince's train of discourse. He was proceeding thus, as Johnson explains it, "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" (Var. Ed. vol. xvi. pp. 267, 268).

149. Line 123: *that damned BRAWS.*—Compare II. Henry IV. i. 1. 19: "Harry M. mouth's *brawe*, the hulk Sir John."

150. Line 130: *nether stocks* were short stockings. Compare Lear, ii. 4. 10, 11, where Kent in the stocks is described by the fool as wearing "wooden *nether-stocks*."

151. Line 134: *pitiful-hearted BUTTER.*—The Q. and Ft. all have *Titan*. The slip was corrected by Theobald. For *Titan* (the sim) compare Romeo and Juliet, ii. 3. 4:
From forth day's path and *Titan's* fiery wheels.

152. Line 137: *here's line in this sack.*—That line was often put into sack is clear from many allusions in books of the time; but the purpose for which it was used is variously stated. Sir Richard Hakluis, in his *Voyages* (page 379), quoted by Warburton, says it was "for conservation;" but Rowlands, *Greenes Ghost Haunting Conic-catchers*, 1602, as quoted by Reed (Var. Ed. vol. xvi. p. 272), "to make it mightie," or add to its strength. Rolfe cites Sir Hugh Plat's *Jewel House of Art and Nature*, 1653: "We are grown so nice in tast, that almost no whies unless they be more pleasant than they can be of the grape, will content us, nay no colour unless it be perfect line 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 *Line* with the Sack grape in the expression [*i. e.* in pressing out the juice], 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."

153. Lines 143, 147: *I would I were a WEAVER.*—Weavers and tailors, perhaps from singing at their work, got the name of being good singers. Cf. *Twelfth Night*, ii. 3.

VOL. III.

00, 61: "Shall we rouse the night-owl in a catch that will draw three souls out of one liverer?"

154. Line 151: *with a DAGGER OF LATH.*—This is plainly suggested by the wooden dagger borne by the Vice in the old moralities, with which he often belaboured the Devil, who was also a regular character therein. Compare *Twelfth Night*, iv. 2. 134-138:

Like to the old Vice,
Who, with *dagge* of lath,
In his rage and his wrath,
Cries, ah, ha! to the devil.

See also II. Henry IV. iii. 2. 343, where Falstaff calls Shallow "this Vice's dagger."

155. Line 198: *an EBREW Jew.*—The early Qq. and the Ft. have *Ebwee*; but the general form in other plays is *Hebrew*. See *Two Gent. of Verona*, note 55.

156. Lines 201, 202: *and then come in the other.*—Q. 8 and F. 3 and F. 4 change *come* to *came*.

157. Line 229: *by these HILLS.*—The plural *hills* is often used with reference to a single sword. Compare Henry V. ii. 1. 68: "I'll run him up to the hills."

158. Lines 238, 239:

Fal. *Their POINTS being broken,*—
Poins. *Down fell their NOSE.*

There is here a play on *points*, one meaning of which was the "tagged laces by which the hose were tied up to the doublet." Compare *Twelfth Night*, i. 5. 24-27, where, in reply to the clown's remark that he is "resolved on two *points*," Maria says: "That, if one break, the other will hold; or, if both break, *your gaskins fill*." The pun was a common one.

159. Line 242: *seene of the eleven I paid*—Clarke remarks: "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 humours 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."

160. Line 246: *in Kendal green.*—This famous woollen cloth was made at Kendal in Westmoreland. Compare Dryden, *Polyblibion*, Seig 20:

where Kendal town doth stand,
For making of our cloth scarce match'd in all the land.
—Southey's *British Poets*, p. 683, 2nd col.

Camden (quoted in Var. Ed. vol. xvi. p. 278) speaks of the town as "so highly renowned for her commodious clothing and industrious trading, as her name is become famous in that kind."

161. Lines 252, 253: *tallow-catch.*—Some critics take the word to be for *tallow-keech*, a round lump of fat rolled up for the chandler.

162. Line 262: *the strappado.*—Randle Holme, *Academy of Arms and Blazon*, book iii. ch. 7, p. 310 (quoted by Steevens, Var. Ed. p. 280), says: "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."

163. Lines 264, 265: *if REASONS were as plenty as blackberries*.—There is a play upon *reasons* and *raisins*, the words being pronounced alike. Compare *Much Ado*, v. I. 210-212: "If justice cannot tame you, she shall ne'er weigh more *reasons* in her balance;" though the pun there is not so clear as here.

164. Line 270: *you EEL-SKIN*.—The Qq. and Ff. have *elf-skin*, which some critics have maintained to be right. But compare *Henry IV.* iii. 2. 340-351, where Falstaff says of Shallow that "you might have thrust him and all his apparell into an *elf-skin*." Johnson proposed *elfkin*. See *King John*, note 12.

165. Line 292: [Falstaff hides his face behind his shield. —This is the traditional business in this most admirable situation, and was probably handed down from different actors of Falstaff, at least from the time of Quin. We have slightly altered the stage-direction usually given in the acting editions of this play two lines below. The old business was for Falstaff to peep over the edge of his shield while saying the words, "By the Lord, I knew ye," &c. (see line 295); but the more earnestly this amusing protest of Falstaff is made, the better. The late Mr. Mark Lemon gave an admirable interpretation of Falstaff in costume some years ago, and his business was very effective. Before speaking the words of recognition addressed to Prince Hal, he looked round as if still puzzled for an answer; and then, with a sudden flash of intelligence, dashed his hand down on the table, exclaiming with the greatest emphasis and earnestness (il. 4. 295, 296): "By the Lord, I knew ye as well as he that made ye."—F. A. M.

166. Line 300: *the lion will not touch the true prince*.—Compare Beaumont and Fletcher, *The Mad Lover*, iv. 5:

Fetch the Numidian lion I brought over;
If she be sprung from royal blood, the lion,
He'll do you reverence; Works, vol. I. p. 305.

and Pabnerin d'Olivea, translated by Anthony Munday, 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."

167. Line 315: *my lady the hostess*.—Compare *Merchant of Venice*, ii. 9. 85:

Serv. Where is my lady?
Por, Here; what would my lord?

168. Lines 320, 321: *Give him as much as will make him a ROYAL man*.—See note 61 above.

169. Lines 346, 347: *taken with the manner*.—See *Love's Labour's Lost*, note 15.

170. Line 352: *exhalations*.—The word is equivalent to *metors*, as often.

171. Line 355: *Hot livers and cold purses*.—"That is,

drunkenness and poverty. To *drink* was, in the language of those times, to *heat the liver*" (Johnson). Compare Antony and Cleopatra, I. 2. 23: "I had rather *heat my liver* with drinking."

172. Line 357: *No, if rightly taken, HALTER*.—This implies a play on the preceding *choler* (*collar*). Steevens quotes *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!

173. Line 358: [Exit Bardolph merrily. —In Q. and Ff. there is no exit for Bardolph marked, though in line 528 below both have *Enter Bardolph* (Q. *Bardoll*.) *running*. To get over the difficulty most editors make the Hostess, Francis, and Bardolph go out when the knocking is heard, and then Bardolph to re-enter immediately. The acting edition gets out of the difficulty by making the Hostess go off when the knocking is heard, and immediately re-enter. There seems to be no reason why the Hostess, Francis, and Bardolph all should go off directly the knocking is heard; while it is very natural that Bardolph should go off in a huff at the point where we have marked his exit. It is much better that Bardolph, Gadshill, and Peto should all go off together, with Falstaff, directly the sheriff is called in.—F. A. M.

174. Lines 364, 365: *my alderman's thumb-ring*.—According to Steevens, aldermen and other civil officers wore rings on their thumbs in the days of Shakespeare; and Halliwell-Phillips says that a character in the *Lord Mayor's Show* in 1664 is described as "habited like a grave citizen,—gold girdle and gloves having powder, rings on his fingers, and a seal-ring on his thumb."

175. Line 370: *A demon*.—He was regarded as a powerful demon. Compare *Merry Wives*, ii. 2. 311-313: "Amalmon sounds well; Lucifer, well; Barbasen, well; yet they are devils' additions, the names of fiends." See *Henry VI.* note 234, where *A Maymon* is a misprint for *Anaymon*.

Shakespeare throughout this play represents Glendower as a thorough believer in his powers over evil spirits. The common belief that he was a great magician is noted by Holinshed, who says, *sub anno* 1402: "about mid of August, the king . . . went with a great power of men into Wales to pursue the captaine of the Welsh rebell . . . on Glendower, but in effect he lost his labor; for Owen conveyed himselfe out of the wale . . . and (as was thought) through art magike, he caused such foule weather . . . to be raised, that the like had not been heard of" (p. 20).

176. Lines 379, 380: *with his PISTOL*.—This is an anachronism, as the pistol was not then known in England.

177. Lines 413-532.—This portion of this scene is usually omitted by mistake; but, as the editor of Lacy's acting edition says in a note, "most injudiciously." In fact there is nothing more excellent in the whole of the Falstaff scenes than this bit, in which the jolly old knight displays his capacity for acting, first as the king, and then as the prince. He throws himself thoroughly into his part, and, in reading this scene aloud, or in representing it on the stage, it is evident that Falstaff's speeches,

was, in the language (Johnson). Compare had rather *heat my*

ALTER.—This inter-
collar. Steevens

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A choler.

ar the collar?

grilly.—In Q. and Ff. ed, though in line 528 (Q. Bardoll.) running. sors make the Hostess, the knocking is heard, mediately. The acting y nking the Hostess, and immediately re- se why the Hostess, e off directly the natural that Bardolph where we have marked rdolph, Gadsillil, and h Falstaff, directly the

's thumb-ring.—Accor- ther civil officers wore s of Shakespear; and character in the Lord as "habited like a es hung thereon, rings is thumb."

regarded as a powerful 2. 311-313: "Amimou son, well; yet they are ds." See 1. Henry VI. isprint for *Amaymon*. y represents Glendower vers over evil spirits. great magician is noted 1402: "about mid of with a great power of aptaine of the Welsh ffect he lost his labor; of the waie . . . and aglike, he caused such d, that the like had not

STOL.—This is an ana- en known in England.

on of this scene is usu- s the editor of Lacy's most injudiciously." In ent in the whole of the hich the jolly old knight first as the king, and himself thoroughly into ene aloud, or in repre- that Falstaff's speeches,

in the character of the king, should be given with a thorough affectation of serlonness, and with dignity; for the fat knight can be dignified when he chooses. When the Prince in the character of his father begins to abuse Falstaff (496, 497), Falstaff's remonstrance must be given gravely, as if indeed it were a sincere defence by the Prince of his old boon companion. — F. A. M.

178. Lines 425, 426: *in King Cambyses' vein*.—A sarcastic reference to a ranting play called *A Lamentable Tragedie, called the Life of Pleasant Mirth, containing the Life of Cambyses, King of Persia*, 1570.

179. Line 434: *tristful*.—The Qq. and Ff. all have *trustful*. The correction is Rowe's. In *Hamlet*, III. 4. 50, we find "with *tristful* visage."

180. Lines 438, 439: *tickle-brain*.—It is not known what this potent beverage was. Steevens quotes *A New Trick to Cheat the Devil*, 1639:

A cup of Nipsitate brisk and neat,
The drawers call it *tickle-brain*.

181. Line 441: *the canonille*.—Compare Lyly, *Entymes*: "Though the *canonille* the more it is troden and pressed downe, the more it spreideth; yet the violet the oftner it is handleed and touched, the sooner it withereth and decayeth" (*Arber's Reprint*, p. 46). Reed quotes Greene, *Philonela*, 1595: "The palme tree, the more it is prest downe, the more it sprowteth up; the *canonille*, the more it is troden, the sweeter smell it yeldteth" (*Var. Ed.* vol. xvi. p. 2^or).

182. Line 450: *a miecher*.—Akerman, in his *Provincial Words and Phrases*, has "*Boecher*.—A truant; a black-berry moncher. A boy who plays truant to pick black-berries." It was also applied to petty thieves. Steevens compares Comment on the Ten Commandments, 1493: "many theyves, *michers*, and cutpurses;" and Lyly, *Mother Bombie* (1594), 1. 3: "How like a *miecher* he standes, as though he had trewantend from honestie" (*Works*, vol. ii. p. 86). Reed cites Laubard, *Eirenarcha*, 1610: "draw-fatches, wastors, or roberets-men, that is to say, either *miching* or mightie thieves."

183. Lines 455, 456: *this pitch, as a cient writers do report, doth defile*.—The quotation is from *Ecclesiasticus*, viii. 1: "He that toucheth *pitch* shall be *defiled* therewith."

184. Lines 480, 481: *a rabbit-sucker or a POUTLER'S HARE*.—Johnson says: "The jest is in comparing himself to something thin and little. So a *poutlerer's hare*; a hare hung up by the hind legs without a skin is long and slender" (*Var. Ed.* p. 294).

185. Line 495: *bolting-hutch*.—This is the tub into which meal is sifted. Compare Browne, *Britannia's Pastorals*, ii. 2:

For as a miller in his *bolting-hutch*
Drives out the pure meale nearly as he can,
And in his sifter leaves the coarser bran,
So, &c.

186. Line 498: *that roasted Manningtree ox*.—Malone shows that Manningtree in Essex possessed the privilege of fairs, by the tenure of exhibiting yearly a certain num-

ber of stage-plays. He quotes Nashe, *The Choosings of Valentines*:

or see a play of strange morality,
Shewn by bachelrie of *Manningtree*,
Whereof the countrie franklinis doo k-m-eale swarue.

The festivities at the fairs appear to have been notable. On such occasions the roasting of an ox whole was a common custom. Essex oxen, as Nares supposes, were famous for their size.

Iniquity, Vanity, and other *Vices* were personages in the old moralities. See Richard III. note 305.

187. Line 500: *take me with you*.—See *Romeo and Juliet*, note 151.

188. Lines 534, 535: *the devil rides upon a fiddlestick*.—This was a common expression, perhaps originating in the Puritans' dislike for music and dancing. Q. 1, Q. 2, Q. 3 give the speech to the prince, the other Qq. and the Ff. to Falstaff. It is said in ridicule of the dame's excitement and alarm.

189. Lines 540, 541: *thou art essentially mad, without seeming so*.—The Qq. and F. 1, F. 2 have *made for mad*. The meaning is not clear. Malone says: "Perhaps Falstaff means to say: We must now look to ourselves; never call that which is real danger, fletitious 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" (*Var. Ed.* vol. xvi. p. 298). Vaughan explains it, perhaps rightly: "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 lustinet," which means "As I need no simulation to make me a madman, so you need no lustinet to make you a coward, for you are by nature a coward." Grant White says: "Falstaff, endeavouring to play out the play, in spite of the interruption, attributes the prince's undervaluation of himself (Falstaff) to madness."

190. Lines 544, 545: *I deny your MAJOR*. *If you will deny the sheriff, &c.*—Ritson remarks: "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." According to Vaughan, *New Readings, &c.* of Shakespeare, Holinshed uses *major* in this sense of *mayor*: "the *major* being present with the shiriffes, chamberlain, and sword-bearer." Richardson, *sub voce*, quotes Bacon, *History of Henry VII.* p. 7: "The *major* and companies of the citie received him at Shore-ditch."

191. Line 549: *hide thee behind the arras*.—"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 Shakespeare, there were large spaces left between the arras and the walls, sufficient to

contains even one of Falstaff's bulk" (Steevens, in Var. Ed. xvi. 269).

192. Line 573: *I think it is good-morrow*.—That is, I think it is *past* midnight, and therefore *poor-in-even* (which was equivalent to *good-morning*) is the proper salutation.

193. Lines 575, 576: *known us well as PAULS*.—Referring to St. Paul's; as in H. Henry IV. 1. 2. 58: "I bought him in Paul's." The nave of the cathedral was a place of general resort.

194. Line 577: *Falstaff!—fast asleep behind the arras*. &c.—Dr. Johnson suggested that this speech and the others should be transferred to *Poins*; a suggestion which Malone adopts; and there can be little doubt that he is perfectly right in doing so. Certainly, from a dramatic point of view, such a transference is absolutely necessary; for it is absurd that *Peto*, who is never found on any other occasion as Prince Henry's special companion, should all of a sudden desert his mate Bardolph and remain with the Prince. Again, why should *Poins*, who had nothing to do with the robbery, except in helping the Prince to rob the robbers, take flight with the rest? [Malone uses this same argument too; but this was written before I had read his note.] As for the attempt of the Cambridge edd. to defend the reading of the old copies on the ground that "the formal 'Good-morrow, good my lord' is characteristic of *Peto* and not of *Poins*, I would point out that in l. 2. 218 *Poins* says to the Prince, "Farewell, *my lord*;" and also that in the presence of the sheriff it is not unnatural that the Prince should drop his familiar mode of addressing *Poins*, and that *Poins*, on his part, should address the Prince according to his rank. But in any case this objection is a very trivial one. It is true that this alteration involves also the substitution of *Poins* for *Peto* in the latter part of act III. scene 3; but it will be noted that the old copies omit, in both instances, the name of *Peto*, and it certainly seems more probable that *Poins* should have occupied a responsible position in the army under the Prince than *Peto*, who, in the matter of the Gadshill robbery, behaved, equally with Bardolph, as an arrant coward. In the Second Part of Henry IV. we find *Poins* as a constant companion of the Prince, while *Peto* only enters *once* (at the end of act II. scene 4), when he brings the news that inquiries have been made "for Sir John Falstaff." It may be noticed that in the Second Part, ll. 4. 390, the Prince addresses *Poins* as *Poins* simply, nor is there any allusion in either Part of Henry IV. to the fact that *Peto* held any military rank.—F. A. M.

ACT III. SCENE 1.

195.—Hollinshed says that the Percies, having set Edmund Mortimer earl of March at liberty (see note 66, latter part), "entered in league with . . . Owen Glendower. Hereewith, they by their deputies in the house of the archdeacon of Banzer, divided the realm amongst them, causing a tripartite indenture to be made and sealed with their seals, by the covenants whereof, all England from Scunne and Trent, south and eastward, was assigned to the earle of March; all Wales, and the lands beyond Se-

nerne westward, were appointed to Owen Glendower; and all the remnant from Trent northward, to the lord Percie."

Douglas and the Scots were easily won to the Percies side (compare note 66, last paragraph), and articles were devised, which "being shewed to diverse noblemen, and other states of the realm, mooved them to favour their purpose, in so much that manie of them did not onely 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 triall, the most part of the confederates abandoned them, and at the dyle of the conflict left them alone. Thus after that the conspirators had discovered themselves, the lord Henrie Percie desired to proceed in the enterprise, upon trust to be assisted by Owen Glendower, the earle of March, and other, assembled an armie of men of armes and archers forth of Chesire and Wales. Incontinentlie his uncle Thomas Percie earle of Worcester that had the government of the prince of Wales, who as then lay at London in secret manner, concealed himselfe out of the princes house" [compare act II. sc. 4, lines 392, 393 *supra*] "and coming to Stafford (where he met his nephew) they increased their power by all wries and meanes they could devise" (Hollinshed, p. 29).

Of the portents at Glendower's birth Hollinshed's account is as follows: "strange wonders happened (as men reported) at the nativite of this man, for the same night he was borne, all his fathers horses in the stable were found to stand in blond up to the bellies" (p. 21). The repeated failures of the English to gain a footing in Wales were attributed to Glendower's magical powers. See note 175 *supra*.

196. Line 27: *Disceas'd nature oftentimes breaks forth*, &c.—"The poet has here taken, from the perverseness and contrarioussness of Hotspur's temper, an opportunity of raising his character, by a very rational and philosophical confutation of superstitions error" (Johnson, Var. Ed. xvi. 364).

197. Line 45: *That CHIDES the banks*.—Shakespeare often uses *chide* for loud and continuous noises. Compare Henry VIII. iii. 2. 137: "As doth a rock against the chiding flood;" and As You Like It, II. 1. 7: "And churlish chiding of the whiter wind." The barking of dogs is called "gallant chiding" in A Midsummer Night's Dream, iv. 1. 120.

198. Line 68: *Home without BOOTS*.—For the play on *boots*, compare II. 1. 91 above.

199. Line 100: *a monstrous CANTLE*.—The Qq. have *scantle*. Steevens quotes Drayton, Polyolbion, l. 80, 81:

at Mount Michael's bay
Rude Neptune cutting in a *cantle* forth dale lake;

and A New Trick to Cheat the Devil, 1639 (fol. E 4, back): "Not so much as a *cantell* of cheese or crist of bread" (Var. Ed. p. 300).

200. Line 114: *And then he runs straight and even*.—This line has been thought to be metrically imperfect, but there is a similar instance of the *slurred* and unaccented *he* in line 108 *supra*:

his mark how *he* bears his course, and runs up up;

...Glenfowler and ...
 ...the lord Persic.
 ...won to the Pericles
 ...and articles were
 ...these noblemen, and
 ...them to favour their
 ...they did not onell
 ...ar by woris, but also
 ...med the same. How
 ...the most part of the
 ...at the date of the
 ...that the conspirator
 ...Henrie Persic desir
 ...on trust to be assist
 ...March, and other, as
 ...and wrchers forth
 ...the his yuele Thomas
 ...the government of
 ...at London in secret
 ...the princes house
 ...supra and coming
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 A Midsummer Night's

OTS.—For the play on

NTE.—The Qu. have
 Polyolbion, l. 80, 81:

Michael's bay
 te forth doth take;
 il, 1639 (fol. E 4, back):
 eese or crust of bread"

s straight and even—
 metrically imperfect,
 the sinned and unac-

e, and runs me up;

and in many other places we find examples of short lines
 ending speeches, just as in the present instance.

201. Line 131: *I had rather hear a brazen canstick
 toin'd*.—Referring to the manufacture of the candlestick.
 The Fl. have *canstick* here. *Canstick* is found in prose
 as well as in verse; Steevens cites "Kit with the *can-*
stick," from Scot's Discovery of Witchcraft, 1584. He
 quotes also A New Trick to Cheat the Devil, 1639:

He make . . . your bed
 As if you were to lodge in Lollbary,
 Where they *turn brazen candlesticks*.

Fol. C, back.

and Ben Jonson, *Masque of the Gigantes Metamorphos'd*:

From the *candlesticks* of Lollbary,
 And the loud pure wives of Banbury.

Bless [*i.e.* preserve] the sovereign and his *hearing*.
 Works, vi. p. 419.

202. Line 149: *telling me of the GOLDWARD*.—See note
 12 *supra*. In the *Mirror for Magistrates*, 1559, Glen-
 dower is represented as saying of himself:

And for to set vs hereon more agog,
 A prophet came (a vergerance take them all)
 Ah'ming Henry to be Gogmagog,
 Whom Merlin doth a mouthwarp once call,
 Accurst of God, that must be brought in thral
 ly a wolfe, a dragon, and a lion strong,
 Which should denide his kinglyome them among.

—Legend of Glendowry, stanzas 23 (vol. ii. p. 74).

203. Line 154: *And such a dent of SKIMBLE-SCAMBLE
 stuff*.—Steevens quotes Taylor, the Water-Poet, A Whore
 very honest: "Here's a sweet deale of *skimble-scumble*
stuff" (Works, 1630, p. 111).

204. Line 157: *the several devils' names*.—Compare li.
 l. 370 *supra*, and note thereon.

205. Lines 160, 161:

*As is a tired horse, a railing wife;
 Worse than a smoky house.*

Compare Chaucer, *Canterbury Tales*, 5860, 5862:

Thou sais, that dropping houses, and eek *smoke*,
 and *chiding rivers* waken men to flee
 Out of hir owen hous.

Vandusen remarks: "It is singular that Shakespeare should
 have combined two meanings commemorated together
 by an old Welsh proverb, which I would thus translate:

Three things will drive a man from his house—
 A roof which leaks,
 A house which reeks,
 A wife who scolds when she speaks."

206. Line 177: *you are too wILFULY BLAME*.—The mean-
 ing is, "you are too wilfully blameworthy;" but as *blame*
 is not an adjective, several emendations have been pro-
 posed. It seems likely, however, that the expression to
blame, which is really the gerundive form of the verb,
 was sometimes misunderstood. It is often printed *too*
blame. See, for example, Holshel, iii. 325: "Forsooth
 you be *too blame*;" and Nares quotes Sir John Harrington,
 Epigrams, l. 84: "Blush and confess that you be *too*
blame." From these instances we may conclude that *too*
 was regarded as an adverb, and *blame* as an adjective.
 This being so, it was quite natural for Shakespeare to

compound *blame* with the additional adjective *wilful*, in
 accordance with a well-known practice.

207. Line 181: *a perisb self-willed harlotry*.—Old Cypri-
 ot use the very same words with reference to Juliet
 (Romeo and Juliet, iv. 2. 11).

208. Line 202: *these swelling heavens*.—Curiously misin-
 terpreted by Steevens as her "prominent lips," instead
 of her eyes that were swelling with tears. The Collier
 MS. changes *swelling* to *well*ing.

209. Lines 214, 215:

*She bites you on the wanton RUSHES by you down
 And rest your gentle head upon her lap.*

In Elizabeth's time carpets were seldom used for floor cov-
 erings in English houses. Dr. Levison Lemnius, writing
 in 1580, tells us how on his travels in England, the "cham-
 bers and parlours *strawed over with sweete herbes* re-
 freshed" him (Touchstone of Complexions, 'c. 47, quoted
 Harrison's England, New Shak. Soc. Reprint, Appendix
 li. p. lxiy); and Heutzler, in 1508, says the floor of the
 Presence-chamber at Greenwich Palace was *strewn with*
hay (*foeno*; he probably means rushes) after the English
 fashion. (See his *Hieronymum*, ed. 1757, p. 47.) The prac-
 tice is several times mentioned in Shakespeare. Thus, in
 the Taming of the Shrew, iv. 1. 47, 48: "Is supper ready,
 the house trimm'd, *rushes strewn'd!*" Also, Lucrece, "16-
 318:

 he spies
 Lucrecia's glove, wherein her needles sticks;
 He takes it from the *rushes* where it lies.

Rushes were strewn also before processions, and at
 weddings, as nowadays we use flowers. At the coming
 of a stranger fresh rushes were strewn; thus John Hey-
 wood, Dialogue conteyning the effectuall proverbes in the
 English tongue, part ii. chap. 3:

She had vs welcome, and merely toward me
 Greene *rushes* for this stranger strawe here, quoth she.
 —Works, edn. 1546, F 4, back.

Lydly writes, in Epiphnes and his England: "I am sorry
 Epiphnes that I have no *greene rushes*, considering you
 have bene so *t a stranger*" (Arber's Reprint, p. 309);
 compare Be. and Fletcher, *Valentinian*, ii. 4:

 Rushes, ladies, rushes;
Rushes or greene: at summer for this stranger.

What with the decayed remnants of meals and other
 scraps that seem to have been flung on the rushes, fre-
 quent renewal must have been very useful. One of the
 mishaps to which they were liable is described in the
 passage from *Mucedorus*, quoted in *Two Gentlemen of*
Verona, note 103.

210. Line 217: *And on your eyelids crown the god of
 sleep*.—This beautiful figure has perplexed some of the
 prosaic commentators. They cannot understand *crown*,
 which Schmidt aptly defines as "mistake as master." The
 idiom is that of giving full sway or dominion to the drowsy
 god. Steevens compares Ben Jonson and Fletcher, *Phil-*
aster, ii. 2:

 And *bliss* it till he *crown* a silent sleep
 Upon my eyelid;
 —Works, vol. i. p. 39.

and Chapman, *Odyssey*, ix. 510:

*Sleep, with all crowns crown'd,
Subdued the savage.* —Vol. i. p. 214

211. Line 219-222:

*Making such difference 'twixt wake and sleep
As is the difference betwixt day and night
The hour before the heavenly-hairness'd team
Begins his golden progress in the east.*

"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, in Var. Ed. p. 318).

212. Line 241: *Lady, my BRACH*.—The word *brach* was commonly applied to a female hound. Furrivall quotes J. Cay's *English Dogs*, in Topsell's *Four-footed Beasts*, 1697: "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."

213. Lines 256, 257:

*And give't such SARCOLET surety for thy oaths,
As if thou never walk'st farther than FINSBURY.*

Sarcolet was a thin silken stuff, and the word here expresses delicate affection. In 1498, Stowe says (p. 475), the gardens "without Moorgate, to wit, about and beyond the Lordship of *Finsbury*, were destroyed; and of them was made a plaine field for archers to shoote in." This field appears to have been the part afterwards known as Bunhill Fields. It was a favourite resort for city folk, whose manners Hotspur is disparaging.

214. Line 258: *Swear me, Kate, like a lady*.—Very characteristic of Harry Percy in his wishing his wife to abjure mining 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 (Clarke).

215. Line 261: *retret-guards*.—This is also equivalent to ordinary city women. *Guards* were trimmings or facings on dress, so called, perhaps, because they protected the edges from wear. Compare *Much Ado*, I. I. 287-290: "The body of your discourse is sometime *guarded* with fragments, and the *guards* are but slightly basted on neither." In Henry VIII. prologue 16, we read of a "motley coat *guarded* with yellow;" and in the *Merchant of Venice*, II. 2. 164, Lancelot, when he enters the service of Bassanio, is to have a livery "more *guarded* than his fellows." Here Stevens quotes Stubbes, *Anatomie of Abuses* (2nd edition, 1583): "Then are thei [i.e. the cloaks] *guarded* with velvete *gardes*, or els lined with costly lace . . . donne the back, about the skirtes, and every where els" (New Shakspeare Soc. Reprint, pp. 60, 61, note). Women's gowns, he says "must be *garded* with great

gardes of velvet, every *gard* foure or six fingers broad at the least" (*ubi supra*, p. 74). Malone adds from *The London Prodigal*, 1665, III. 1: "I'll have thee go like a citizen, in a *garded gown*, and a French hood" (Supplement to Shakspeare, 1780, II. p. 484); and from Fynes Morison, *Itin.* (pt. III. p. 179): "At public meetings the Aldermen of London were *skarlet gownes*, and their wives a close gown of *skarlet*, with *gardes* of black *ret-ret*."

216. Lines 264, 265: *to turn TAILOR, or be RED-BREAST TEACHER*.—Tailors, like weavers (see note 153) were popularly noted as singers. Compare Beaumont and Fletcher, *Knight of the Burning Pestle*, II. v.: "Never trust a tailor that does not slug at his work; his mind is on nothing but fleching" (Works, II. 83). A *red-breast teacher* is one who trains birds to sing. In *The Two Gentlemen of Verona*, II. 1. 20, 21, Speed tells Valentine, "You . . . relish a love-song like a *robin-redbreast*." Bullfinches are commonly taught to pipe, redbreasts rarely. We might have supposed the bullfinch to be the bird here meant, but *robin-redbreast* is not, so far as I know, a name given to that bird.

ACT III. SCENE 2.

217. Line 5: *some displeasing service*.—Some failure in my duty as His servant.

218. Lines 22-28:

*Yet such extenuation let me beg,
As, in reproof of many tales devis'd,
I may, for some things true, . . .
Find pardon on my true submission.*

"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, Var. Ed. p. 325).

219. Line 25: *pick thanks*.—Shakspeare takes the word from Holinshed (III. 54): "Thus were the father and the son reconciled, betwixt whom the said *pick-thanks* had some division."

220. Line 32: *Thy place in council thou hast rudely lost*.—*Rudely* = by thy rude behaviour. The statement is, however, an anachronism here, as it was not before 1411, eight years after the battle of Shrewsbury, that the prince was succeeded in his place of President of the Council by his brother, Thomas, duke of Clarence.

221. Lines 37, 38:

*and the soul of EVERY MAN
Prophetically so forethink thy fall.*

The *do* is to be attributed to the plural implied in *every man*; but some editors follow Rowe in changing it to *does*.

222. Line 50: *And then I stole all courtesy from heaven*.—This may be only an emphatic way of saying that he became most benignantly courteous or condescending. Various interpretations have been given by the editors. Warburton says: "This is an allusion to the story of Pro-

er six fingers broad at
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-inch hood" (Supple-
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methews's theft, who stole fire from thence; and as with this he made a man, so with that Bolingbroke made a king." Malone explains 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" (Var. Ed. pp. 325, 326). Clarke gives this excess: "'I rendered my courtesy more gracious by imbuting it with perpetual references to heaven.' This is fully illustrated by the style in which Shakespeare makes Bolingbroke speak at the outset of his career, as we see him in the poet's page."

223. Line 62: *CARDED his state*.—Some explain *carded* as "mixed, or debased by mixing." Richardson, Dictionary, *sub voce*, quotes Bacon, Natural History, § 46: "It is an excellent drink for a consumption, to be drunk either alone, or *carded* with some other beer." So in Greene, Quip for an Uppstart Courtier (quoted by Stevens): "You card your beer (if you see your guests begin to get drunk), half small, half strong." This sense is supported in a way by the mingled that follows. Ritson sees in the word a reference to gambling away his dignity, as if at a game of cards. Warburton conjectured "scarded," a harsh contraction; and the Collier MS. reads "discarded state."

224. Line 66, 67: *stand the push of*.—Compare Troilus and Cressida, ii. 2. 137:

To stand the push and enmity of these
This quarrel would excite.

225. Line 103: *no more in debt to years than thou*.—In fact, Hotspur was about twenty years older than the prince. See note 8.

226. Line 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).

227. Line 136: *my FAVOUR*. The Qq. and Ff. have *favours*, which some retain in the sense of "features." The plural is thus used in Lear, iii. 7. 40: "my hospitable favours." The singular is, however, the usual form, and Hamner, who substituted it here, has been generally followed by the modern editors.

228. Line 154: *if he be pleas'd I shall perform*.—This is the reading of the Qq. for which the Ff. have "if I perform, and doe survive." The change may have been made for the same reason which caused the substitution of *Heaven* in Ff. for *God*, the reading of Qq.

229. Line 164: *Lord MORTIMER of Scotland*.—As Stevens has pointed out, there was no such person. (Compare note 9 *supra*.) It is George Dunbar, Earl of March in the Scotch peerage, who is really meant. He was Earl of Dunbar as well as Earl of March, or, as Hall says (p. 23), of "the Marches" of the Scotch realm. His antagonism to the Earl of Douglas, whose daughter had been preferred before his as a wife for Prince David of Scotland, led him to transfer his allegiance to the English king. The title of March is given by Holinshed indiscriminately to him and to Mortimer, Earl of March, the only person

who could properly bear that title in England. Shakespeare erroneously gave the Scotsman the same family name, instead of the same title, as the Englishman.

Holinshed (p. 24) says that Hotspur and Worcester, disregarding the king's offers to them of safe-conduct if they would come before him and justify themselves, "resolved to go forwards with their enterprise, they marched towards Shrewsburie, vpon hope to be aided (as men thought) by Owen Glendouer, and his Welshmen. . . . King Henric advertised of the proceedings of the Persies, forthwith gathered about him such power as he might make, and being earnestly called vpon by the Scot, the earle of March, to make hast and gine battell to his enimies, before their power by debaying of time should too much increase, he passed forward" with great speed.

ACT III. SCENE 3.

230. Lines 4, 5: *an old APPLE-JOHN*.—Compare II. Henry IV. ii. 4. 5: "a dish of apple-johns," which, in the same sentence, are compared to "six dry, round, old, withered knights." Ellacombe, Plant Lore of Shakespeare, p. 17, quotes from Parkinson: "the *Densun* [*deux ans*] or *apple-john*, is a delicate blue fruit, well relished when it beginneth to be fit to be eaten, and *endureth good longer* than any other apple." He identifies it with the Easter Pippin.

231. Line 10: *a brewer's horse*.—According to Boswell, the explanation of the allusion may be found in an old conundrum: "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" (Var. Ed. p. 337). But the meaning of *brewer's horse* can hardly differ from that of *malt-horse*, which occurs in the Comedy of Errors, iii. 1. 32, and elsewhere, and plainly signifies a lean and overworked hack.

232. Line 29: *the lantern in the poop*.—The admiral's ship carried a lantern in the stern to distinguish it from the rest of the fleet. Stevens (Var. Ed. p. 338) cites Dekker, Wonderful Years, 1603: "An antiquary might have pickt rare matter out of his nose. The Hamburgers offered I know not how many dollars for his compaign in an East-Indian voyage, to have stodee a nights in the Poope of their Admirall, onely to save the charges of candles." Malone (*ubi supra*) remarks that the joke is an old one, and quotes A Dialogue, by William Bulleyn, 1564: "Marle, this friar, though he did rise to the quere by darcke night, he needed no candle, 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."

233. Lines 39, 40: "By this fire THAT'S GOD'S ANGEL."—The Ff. omit *that's God's angel*, which alludes to Exodus iii. 2. "The angel of the Lord appeared unto him in a flame of fire." Utter in the same sentence has its original sense of *outer*. Compare Ezekiel xiii. 1: "the utter court." So an *utter* barrister is the name of one who pleads *without* the bar of the court, in distinction from queen's counsel and serjeants-at-law, who plead *within* the bar.

234. Line 48: *links and torches*.—At that time, as in

Shakespeare's, the streets were not lighted, and persons had to be hired to bear torches before travellers at night if they could afford the expense. Heywood, describing the cries of London, includes:

Lantern and candlelight here,
Maid ha' light here,
Thus go the cries, &c.

235. Line 51: *as good* CHEAP.—Literally, at as good a market, *cheap* being originally a noun meaning "market," as in *Elastcheap, Cheapside*, &c.

236. Line 60: *Dame Partlet*.—The name of the hen in Reynard the Fox. Shakespeare uses it again in *Winter's Tale*, ii. 3. 75: "thy Dame Partlet here."

237. Lines 82, 83: *holland of eight shillings an ell*.—Malone says: "Falstaff's shirts, according to this calculation, would come to about 22s. apiece; and we learn from Stubbes's *Anatomic 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 twentic nobles, and (whiche is horrible to heare) some ten pound a peece'" (Var. Ed. vol. xvii. pp. 341, 342).

238. Lines 92, 93: *take mine ease in mine inn*.—A proverbial expression, often occurring in writers of the time; as in John Heywood's *Three Hundred Epigrammes upon Proverbs*, No. 36:

*Thou takest thine ease in thine inn, but I seee
Thoue time taketh nether ease nor profit by thee.*
—Works, edn. 1576. M2.

239. Line 104: *two and two, Newgate fashion*.—As criminals were conveyed to prison, two being fastened together.

240. Lines 129, 130: *Maid Marian may be the deputy's wife of the ward to thee*.—Maid Marian, Robin Hood's mistress, was a character in the morris-dances. The wife of the deputy of the ward, or local police-officer, on the other hand, might be supposed to be a reputable woman. *To* here means "in comparison to."

241. Line 152: *ought him a thousand pound*.—This use of *ought* was archaic in Shakespeare's day, and is probably intended as a vulgarism here. Compare Wiclif's Bible, Luke vii. 41: "oon *oughte* fyve hundrid pens;" and the *ought* is retained in the Bible of 1551.

242. Line 171: *I pray God my girdle break*.—A common expression of the time. There was a proverb, "Ungirt, unblest." Malone says: "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" (Var. Ed. vol. xvi. 349).

243. Lines 181, 182: *if thy pocket were enrich'd with any other injuries but these*.—The expression, which has puzzled some of the critics, was of course suggested by the phrase, *pocketing of injuries*. The meaning seems to be: "if your pocket had anything else in it which it was any injury to you to take away," &c.

244. Line 200: *do it with unweashed hands*.—"Without

waiting to wash your hands," "without delay." This explanation, suggested by Steevens, is as good as has been offered. Compare King John, iii. 1. 234:

No longer than we well could *wash our hands*.

The only other plausible exegesis is Mason's, "without retracting or repenting of it," as when one says, "I *wash my hands* of it."

245. Line 230: *I could wish this tavern were my drum*.—The only possible meaning of *drum* here is "rallying-point" or "head-quarters;" but this sense is not recognized in the dictionaries, and none of the editors comment upon the passage.

ACT IV. SCENE 1.

246. Line 3: *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).

247. Lines 10-12:

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

"So is not used to institute comparison with Percy as the *king of honour*; but *so* is used in the sense of *horseowner*; 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).

248. Line 31: *He writes me here that inward sickness*.—The Qq. (except Q. 6) and the Pp. have a comma after *sickness*; Q. 6 has a period. Rowe saw that the sentence was broken off, probably because Hotspur turns suddenly from that part of the letter which is no news to him (the messenger having told him of his father's sickness) to see what is written further on. Capell added *holds him*, which is plausible enough, as the line is metrically deficient. But, as we have seen, such imperfect lines are not infrequent in this play, and it is best to let them alone if they give a reasonable sense as they stand.

According to Holinshed's account, when Worcester joined Hotspur at Stafford (see note 195 *supra*) "the earle of Northumberland himselfe was not with them, but being sicke, had promised vpon his amendment to repaire vnto them (as some write) with all conuenient speed" (p. 23). He tells us (p. 20) that, at the time of the battle of Shrewsbury, Northumberland was marching forward with great power, to the help of his son and brother. Compare v. 5. 36-38 *infra*.

249. Line 49: *therein should we read*, &c.—*Read* is easily explained as a metaphor for "perceive," or "discover;" but the commentators have persisted in attempts to improve upon it. *Risk, rent, reap, reach, tread*, &c., are samples of these emendations. If a change were called for, *reach* is perhaps the best that has been proposed.

250. Line 53: *Where now remains a sweet reservation*.—Where now we have something hopeful in reserve, something *sweet* or pleasant to look forward to.

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251. Line 58: *look big*.—A common phrase. Compare Winter's Tale, iv. 3. 113, 114: "if you had but *looked big* and spit at him, he 'ld have run."

252. Line 61: *The quality and NAIR of our attempt*.—For the use of *hair* in the sense of "character," compare The True Valour, act i., where La Nove, the courtier, speaking in the character of a woman, says:

A lady of my *hair* cannot want prying.
—Beaumont and Fletcher's Works, vol. ii. p. 456.

Dyce, in his note on the present passage, compares the anonymous play of Sir Thomas More (printed for the Shakespeare Society from MS. Harleian, No. 7365), in which a fellow named Faulkner is brought before Sir Thomas; this Faulkner wears his hair very long, and on his saying that he is servant to a secretary, Sir Thomas answers (p. 43):

A fellow of your *haire* is very fit
To be a secretaries follower:

the word being used quibblingly with the sense of "sort," "character." This meaning is perhaps derived from the use of the word *hair* in the phrase *against the hair*, signifying "against the grain," "contrary to nature," for an instance of which see Troilus and Cressida, l. 2. 28, and note thereon.

253. Lines 69, 70:

For well you know we of the offering side
Must keep aloof from strict arbitrement.

"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" (Vaughan).

254. Line 85: *this TERM of frat*.—Q. 1, Q. 2, Q. 3, Q. 4 have *terme*, Q. 5 *steame*, and the Ff. *breame*, which appears to be a conjectural correction of a misprint. Some editors, however, read *dream*.

255. Line 95: *The NIMBLE-FOOTED malecap Prince of Wales*.—Stowe, referring to the prince, says he was "passing swift in *his* *tracal*, inasmuch that hee with two other of his lord's best hounds, bow, or other engine, would take a wild *tracal* or doe in a large parke" (Annals, p. 342).

256. Lines 98, 99:

All plum'd like ESTRIDGES that WING the wind;
BATED like eagles having lately BATH'D.

Estridge is equivalent to *ostrich*, but Donce explains it as "goshawk." F. 1 reads here:

All plum'd like Estridges, that with the Winde
Bayed like Eagles, having lately bath'd.

"*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, Dyce quotes Claudian, In Entrop. li. 310:

Vasta velat Libyæ venantium vocibus ales
Cani premittit, callidæ cursu transmittit æreas,
Inque motam veli simulatâ fumantia pennis
Pulverentata velat.

The Cambridge editors having objected that this quotation is not to the purpose, as 'it means that the bird spread its wings like a sail belling with the wind—a

different thing from *winging the wind*,' Dyce rejoins: 'But the Cambridge editors take no notice of the important word *velat*, 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.

—Columbus, canto viii.

Some retain *with* and point thus:

All plum'd like estridges that *with* the wind
Bated, &c.

But, as Dyce 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's Polyolbion, Song 22 (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" (Rolfe).

On *bath'd* Steevens remarks: "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." *Bate* was a term in falconry for this beating or fluttering with the wings, as the hawk did when ready to fly. Compare Romeo and Juliet, iii. 2. 14, and Taming of the Shrew, iv. 1. 199.

257. Line 109: *To turn and wind a fiery Pegasus*.—For the use of *wind* in reference to the horse, compare Julius Cæsar, iv. 1. 31-33:

It is a creature that I teach to fight,
To wind, to stop, to run directly on,
His corporal motion govern'd by my spirit.

258. Line 112: *This praise doth nourish ages*.—Compare Richard II. iii. 2. 190: "This *ague* fit of tears is over-blown."

259. Line 114: *the fire-ey'd maid of smoky war*.—Bellona, the Roman goddess of war. *Macheth* (i. 2. 54) is called "*Bellona's* bridegroom."

260. Line 133: *let us TAKE A MUSTER*.—Compare *bake a census*. *Peel*, in the Battle of Alençar, ll. 4, has

Take the muster of the Portugals.
—Works, p. 425.

Reed changed *take* to *make*, which alters the meaning for the worse.

ACT IV. SCENE 2.

261. Line 3: *Sutton Copll*.—This is Sutton Coldfield, in Warwickshire, about twenty-five miles north-west from Coventry. Qs. Ff. have *Sutton-cophill* or *Sutton-cop-hill*. The correction was made by the Cambridge editors.

262. Line 8: *if it MAKE twenty*.—Falstaff plays upon the different senses of *make*.

263. Line 13: *a sous'd gurnet*.—This expression was often used contemptuously. Compare the Prologue to

Wily beguiled (1606), where Prologue, addressing Juggler, says, "Out you soused garnet, you woodst" (Dobson, vol. ix. p. 222). It seems to have the same meaning as a rindgeon, i.e. "a silly gull," as in Taylor The Water-Poet's A Bawd very Modest (1622): "A rich Citizens some is her *sous'd Garnet*, or her *Gudgeon*" [Works, 1630, pt. ii. p. 97; Reprint (1869), p. 259].

264. Lines 13, 14: *I have misus'd the king's press damnably*.—This was a common practice in that day. Steevens quotes The Voyage to Cadix, 1597: "About the 28 of the said moneth, a certaine Lieutenant was degraded and cashier'd, &c., for the taking of money by the way of corruption of certain prest souldiers in the countrey, and for placing of others in their rounes, unnce wight for service, and of less sufficiency and abilitie" (Hakluyt, vol. i. p. 607).

265. Lines 22, 23: *toasts-and-butter*.—Compare Beaumont and Fletcher, Wit without Money, v. 2: "They love young *toasts-and-butter*, Bow-ball suckers" (Works, vol. ii. p. 205).

266. Lines 27, 28: *Lazarus in the painted cloth*.—Scriptural subjects were common in these painted hangings. Compare Randolph, Muses' Looking-Glass, iii. 1:

I have seen in Mother Redcap's hall, in *painted cloth*
The story of the Prodigal. —Works, vol. i. p. 218.

Taylor the Water-Poet writes in A Thiefe very True, 1622, of—

Dines and Lazarus on the painted cloth.
—Works, 1733, pt. ii. p. 119.

See the long extract in Dyce's Glossary, *sub voce* "painted cloth."

267. Lines 30, 31: *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, Var. Ed. vol. xvi. p. 368).

268. Line 46: *There's BUT a shirt and a half*.—The Qq. and Ff. all have "There's not a shirt." &c. Rowe made the correction, which the context vindicates.

269. Line 63: *we must away all to-night*.—The reading of the Ff. The Qq. have *all night*.

ACT IV. SCENE 3.

270. Line 12: *As you, my lord, or any Scot that this day lives*.—The line is too long, like not a few in the plays that may be reduced to the normal length by omitting *my lord* or similar forms of address. We may suspect that these were inserted in the theatre from a notion that conventional usage called for them. Some omit *this day*.

271. Line 27: *full of rest*.—Compare Julius Cæsar, iv. 3. 200-202:

So shall he waste his means, weary his soldiers,
Doing himself offence; whilst we, lying still,
Are *full of rest*, defence, and mildness.

272. Line 62: *To see his levy*.—For an explanation of this phrase see Richard II. note 132.

273. Line 68: *The MORE AND LESS came in with CAP AND*

KNEE.—All classes became subservient to him. Compare II. Henry IV. i. 1. 209:

And *more and less* do flock to follow him;

and Timon of Athens, iii. 6. 107: "*Cap and knee slaves*."

274. Line 72: *Gave him their hairs AS PAGES, follow'd him*.—Some join *as pages* to the words that follow, instead of those that precede.

275. Line 92: *in the neck of that*.—On the heels of that, as we should say. Henderson compares Painter, Palace of Pleasure, 1566: "Great mischiefs succeeding one *in another's neck*" (Var. Ed. vol. xvi. p. 377). Compare, too, Hollinshed, quoted in note 314, *infra*: "one in the *necke* of another." See also Sommet cxxxi. 11: "One on another's *neck*."

ACT IV. SCENE 4.

276. Line 15: *If those power was in the first proportion*.—"Whose quota was larger than that of any other man in the confederacy" (Johnson, Var. Ed. vol. xvi. p. 379).

277. Line 31: *MOE corrivals*.—*Moe*, which Shakespeare uses thirty times or more, is generally changed to *more*, but it differs from the latter as *enow* from *enough*, being regularly used with a plural noun. The only apparent exception in Shakespeare is Tempest, v. 1. 234: "*moe* diversity of sounds," which is a virtual plural.

ACT V. SCENE 1.

278. Enter KING HENRY, &c.—According to the Qq. and Ff. the *Earl of Westmoreland* is one of the characters who enter; but we learn from the next scene, lines 30, 31, that he had been left as a hostage in the rebel camp (see v. 3. 108 *supra*) till Worcester should return from the interview with the king.

Hollinshed says (pp. 24, 25): "When the two armies were incamp'd, the one against the other, the earle of Worcester and the lord Persie with their complices sent the articles (whereof I spake before) by Thomas Caiton, and Thomas Salham esquires to king Henrie, vnder their handes and seales, which articles in effect charged him with manifest perurie, in that (contrarie to his oth receiv'd vpon the evangelists at Doncaster, when he first entered the realme after his exile) he had taken vpon him the crowne and roiall dignitie, imprisoned king Richard, caused him to resign his title, and finallye to be murdered. Diverse other matters they laid to his charge, as lending of taxes and tallages, contrarie to his promise, infringing of lawes and customes of the realme, and suffering the earle of March to remaine in prison, without traueiling to haue him deliuered. . . ."

"King Henrie after he had read their articles, with the defiance which they annexed to the same, answered the esquires, that he was readie with dint of sword and fierce battell to prouee their quarrell false . . . not doubting, but that God would aid and assist him in his righteous cause, against the disloyall and false forsworne traitors. The next daie in the morning earlie, being the euen of Marie Magdalene [Saturday, July 21] they set their battels

1 See notes to and 195 *supra*.

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to follow him;
Cap and knee slaves."

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words that follow, instead

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in order on both sides, and now whilst the warriors looked when the token of battell should be given, the abbot of Shrewesburie, and one of the clerkes of the priuie scale, were sent from the king vnto the Persies, to offer them pardon, if they would come to any reasonable agreement. By their persuasions, the lord Henrie Persie began to giue care vnto the kings offers, & so sent with them his vncke the earle of Worcester, to declare vnto the king the causes of those troubles, and to require some effectuall reformation in the same."

279. Line 2: *Above you BOSKY hill*.—Qq. Fl. have *bnsky*; but in the only other passage in Shakespeare in which this word occurs, in *The Tempest*, iv. i. 81:

My bosky acres and my unshrubb'd down;

the word is spelt *boskie* in F. 1. It is evident that *bnsky* is the same word as *bosky*, and means "covered with trees or shrubs." The word is said to be derived from the French *bosquet*. Blakeway has a note (*Var. Ed.* vol. xvi. p. 380) in which he identifies the *bosky hill* with Haughmond Hill, which is to the east of Battelfield, where the battle of Shrewsbury is supposed to have taken place. Blakeway talks about Shakespeare having described the spot as accurately as if he had been there; but surely there are many other spots where the sun may be seen to rise "bloodily" as to colour, over a wooded hill.

280. Lines 3, 4:

*The southern wind
Doth play the trumpet to his purposes.*

Johnson makes *his* refer to the *sun*, but, probably, it refers to the *wind*. Vaughan says: "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." Rolfe, however, makes a plausible defence for Johnson's interpretation: "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."

281. Line 13: *To crush our old limbs in yungentle steel*.—Henry was, in reality, only thirty-seven years old at this time; but Shakespeare may think it necessary to contrast his age with that of the prince.

282. Line 29: *chevet*.—Cotgrave in his dictionary gives under the French *Gobelet* "*as Gobelet*," also, a kind of little round pie resembling our *Chuet*, and Florio has under "*Friilingotti*, a kind of dainty *chevets*, pastlets or minced pies." It is quite clear from these quotations what the recognized meaning of the word was. Nares's suggestion that in this passage, the only one in which it is found in Shakespeare, it is the equivalent for the French *chouette*, which meant not only "a little owl," but also "a enough," or "jackdaw," is plausible enough; but there is no authority for such use of the word. The only other passage that Nares quotes is from John Heywood's "Dialogue, wherein are pleasantlie contained the

number of all the effectuall Prouerbs in our English tongue," &c.

If he chyle, kepe you bill vnder wing muut.
Chaiting to chiding is not worth a *chuet*.

—Works, edn. 1598, G. 3. back;

where, as Nares observes, the word "may either mean the bird so called, or a minced pie;" but the latter makes good sense enough.

283. Line 34: *For you my staff of office did I break*.—See Richard II. ii. 3. 26-28.

284. Line 50: *the injuries of a wanton time*.—The *injuries* done by King Richard in the *wantonness* of prosperity.

285. Line 60: *that yungentle gull, the cuckoo's bird*.—For the use of *gull* compare Timon of Athens, ii. 1. 31: "a naked *gull*;" and for the bad habit of the *cuckoo*, see Lucreece, 849:

Or hateful *cuckoos* hatch in sparrows' nests.

Bird means "hedgling," as in 111. Henry VI. v. 6. 15. Knight has a long and interesting note on the present passage. He says: "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 analyse this description:

Being fed by us, you us'd us so
As that yungentle gull, the cuckoo's bird,
Useth the sparrow.

Pliny was the only scientific writer upon natural history that was open to Shakespeare. . . . 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 *trilling'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 *trilling*. In Lear [l. 4. 235] 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 'yungentle 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.

—Lines 62-66.

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 tittling, 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 flittered 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 sollecitude.' 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, noble,
The hedge-sparrow fed the cuckoo so long,
That it's had it head bit off by it young."

—Lear, l. 4. 74-75.

286. Line 74: *To FACE the garment of rebellion, &c.*—Alluding, as Steevens notes, to the practice of *facings* or trimming garments with a cloth of a different colour from that of which they were made.

According to Holinshed, the insurgent party, "to make their conspracie to seem excusable, besides the articles abone mentioned, sent letters abroad, wherein was contened, that their gathering of an armie tended to none other end, but onlie for the safegard of their owne persons, and to put some better government in the common-wealth" (p. 23).

287. Line 77: *rub the elbow.*—An expression of "mirthful relish." Compare Love's Labour's Lost, v. 2. 100, 110.

One *rubbed his elbow*—thus, and *beerd* and swore
A better speech was never spoke before.

288. Line 103: *No, good Worcester, no.*—The negative is in reply to the evident feeling of Worcester that the king does not love his people. But Mason wished to read "*know, good Worcester, know,*" &c.

289. Line 122: *bestride me.*—Compare Comedy of Errors, v. 1. 192, 193:

When I *bestrid* thee in the wars, and took
Deep scars to save thy life.

290. Line 137: *What is that word honour? air.*—This is the reading of the F. Q. 1 has "What is *in* that word honour? *what is that honour? air*"—apparently the compositor's accidental repetition.

ACT V. SCENE 2.

291.—Holinshed says (p. 25): "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 himselfe more than was meet for his estate, the earle of Worcester (upon his returne to his nephew) made relation cleane contrarie to that the king had said, in such sort that he set his nephews hart more in displeasure towards the king, than ever it was before, driving him by that meanes to flight whether he would or not: then suddenly blew the trumpets, the kings part crying 'S. George vpon them,' the adversaries cried 'Esperance Persie,' and so the two armies furiously joined."

292. Line 3: *Suspicion.*—The O^o and Ff. all have *susp^osition*. The happy enunciation is due to Rowe. Johnson says: "The same language of *Suspicion* is exhibited in a Latin tragedy, called *Roxana*, written about the same time by Dr. William Alabaster" (Var. Ed. vol. xvi. p. 387).

293. Line 18: *an adopted NAME of privilege.*—That is, the name of *Holspur*, which, us suggesting his temperament, may be his excuse.

294. Line 33: *Lord Douglas, go you and tell him so.*—*Douglas* is here a trisyllable. Compare the use of *fiddler* as a trisyllable (Taming of Shrew il. 1. 158); *assembly* as

he has also expressed
the Fool, in Lear:

“I’ll be as long,
As my young.”
—Lear, l. 4. 274-276.

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pare the use of *fiddler*
ll. 1. 158); *assembly* as

a quadrisyllable (Much Ado, v. 4. 34, and Coriolanus, l. 1. 150).

295. Line 39: *By now forswearing that he is forsworn.*—“By now with a false oath disavowing and denying that he has taken an oath which he has not kept” (Vaughan).

296. Lines 52-69: *No, by my soul, &c.*—Clarke aptly remarks: “This magnificent speech puts the culminating point to the beautiful character of Sir Richard Vernon as depicted by Shakespeare. 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; Vernon it is who gives prudent council amidst the rashly impetuous resolves of Hotspur and Douglas; Vernon, still, who utters those few simple, truthful words, “‘T were best he did’ 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.”

297. Line 60: *By still disparaging praise valu’d with you.*—That is, in substance, “declaring that his praises were poor compared with the subject of them.” But the line has troubled some of the critics and led to much foolish commenting on their part, for which the curious reader may refer to the Variorum Edition of 1821.

298. Line 62: *citat.*—The word may mean simply “mention,” as explained under the text; or, possibly, it may be used in the legal sense of “arraignment.” It only occurs in this one passage in Shakespeare, nor is there any instance quoted (in any dictionary hitherto published) of its occurrence elsewhere. Some authorities give the meaning of “impeachment” to it in this passage; and Johnson gives “citation” in a legal sense, and “quotation,” as two of its meanings, but does not quote any authority.

299. Line 72: *so wild a LIBERTINE.*—Q. 1, Q. 2, Q. 3, Q. 4 have *a libertie*, the other Qs, and the Ff. *at libertie*. The correction is Capell’s. Hammer reads *in libertie*. Other variations in the modern editions are hardly worthy of notice.

300. Line 100: *heaven to earth.*—“One might wager *heaven to earth*” (Warburton). Compare Romeo’s “all the world to nothing” (ll. 5. 215). Singer changes the text to “*For here on earth.*”

ACT V. SCENE 3.

301.—Hollinshed relates that the Scots, who were in the van of the rebel army, “set so fiercely on the kings foreward, led by the earle of Stafford, that they made the same draw backe.” They were reinforced by the Welsh, but “the king suddenly with his fresh battell . . . approached and reliev’d his men; so that the battell began more fierce than before. Here the lord Henrie Persie, and

the earle Dowglas, a right stout and hardie captaine, . . . pressing forward together bent their whole forces towards the kings person . . . so fiercely that the earle of March the Scot, perceiving their purpose, withdrew the king from that side of the field (as some write) for his great benefit and safeguard (as it appeared) for they gave such a violent onset vpon them that stood about the kings standard, that slaying his standard-bearers Sir Walter Blunt, and overthrowing the standard, they made slaughter of all those that stood about it, as the earle of Stafford, that dale made by the king constable of the realme, and dis-verse other” (pp. 25, 26).

302. Line 1: *that in THE battle thus.*—The Qq. and Ff. omit *the*, which was inserted by Hammer.

303. Line 11: *I was not born A YIELDER, thou PROUD Scot.*—This is the reading of the Qq. The Ff. have: “I was not born to *yield*, thou *haughty* Scot.”

304. Line 15: *I never had TRIUMPH’d upon a Scot.*—Here, as in v. 4. 14 of this play, and similar passages elsewhere, *triumph’d* is accented on the second syllable. The Ff. have here *triumphed o’re*.

305. Line 21: *Scandalously farasht’d like the king himself.*—Compare Drayton’s Polyolbion, in the 22nd song:

The next, Sir Walter Blunt, he with three others slew,
All armed like the king, which he dead sore accounted;
But after when he saw the king himself remounted;
‘This haud of mine,’ quoth he, ‘four kings this day hath slain,
And swore out of the earth he thought they sprung again.
Or fate did him defend, at whom he only aimed.’

—Southey’s British Poets, p. 655.

See note 314 *infra*.

306. Line 22: *A FOOL, go with thy soul.*—The Qq. and Ff. have *Ah foole*, &c. Capell made the correction, which is based on a familiar expression of the time. It was equivalent to “Go thy way, fool that you are!”

307. Line 25: *The king hath many MARCHING in his coats.*—The Collier MS. has *masking*, which Dyce puts in the text.

308. Line 30: *I could scape SHOT-free at London.*—There is an obvious play on *shot* as applied to the bill at a tavern. Compare Rauldolph’s Aristippus, or the Jovial Philosopher, 1630: “the best shot to be discharged is the tavern bill; the best alarm is the sounding of healths, and the most absolute mirth is reeling” (Works (Reprint, 1878), vol. 1. p. 17).

309. Lines 37, 38: *there’s but three.*—The reading of Qq. and Ff. is *there’s not three*, which some modern editors retain; but Capell’s emendation of *but* is accepted by the majority.

310. Lines 46, 47: *Turk Gregory never did such deeds in arms.*—The reference is to Pope Gregory VII. or Hildebrand. Warburton says: “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 the two great enemies, the Turk and Pope, in one” (Var. Ed. vol. xvi. p. 396).

311. Lines 55, 56: *there’s that will SACK a city.*—For the

pun, compare Randolph's Aristippus, 1630: "It may justly seem to have taken the name of *sack* from *sacking* of cities" (Works, vol. I. p. 17). This jocular derivation has been gravely adopted by a modern writer in a privately printed book on sherry.

312. Line 59: *if PERCY be alive, I'll pierce him*.—This pun, and the one on *pierce* and *person* in Love's Labour's Lost, iv. 2. 86, indicate that *pierce* was pronounced *perce*. In Richard II. v. 3. 12s it rhymes with *rehearse*.

313. Line 61: *carbonado*.—Compare Coriolanus, iv. 5. 199, 200: "he scotched him and notched him like a *carbonado*." Furnivall quotes Florio, Worlde of Wordes, 1598: "*Jacarbonare*, to broile vpon the coales, to make a carbonado. *Incarbonate*, a carbonado of broyled meate, a rasher on the coales."

ACT V. SCENE 4.

314.—Of Prince Henry, Holinshed writes: "The prince that daie holpe his father like a lustle young gentleman; for although he was hurt in the face with an arrow, so that diuerse noble men that were about him, would haue conueied him forth of the field, yet he would not suffer them so to doo: . . . without regard of his hurt, he continued with his men, and neuer ceased, either to fight where the battell was most hot, or to encourage his men where it seemed most need" (p. 26). He continues: "This battell lasted three long houres, with indifferent fortune on both parts, till at length, the king eriang 'saint George victorie,' brake the arraie of his enimies, and aduentured so farre, that (as some write) the earle Dowgles strake him downe, & at that instant slue sir Walter Blunt, and three other, appared in the kings sute and clothing, saing: 'I marvel to see so many kings thus sup'lenie arise one in the necke of another.' The king in deed was raised, & did that daie mane a noble fent of armes. . . . The other on his part¹ encouraged by his doings, fought valiantlie, and slue the lord Persie, called sir Henrie Hotspurre. To conclude, the kings enimies were vanquished, and put to flight, in which flight, the earle of Dowglas, for hast, falling from the crag of an hie mounteine, brake one of his cullions, and was taken, and for his valiauntnesse, of the king franklie and freelee deliuered.

"There was also taken the earle of Worcester, the procor and setter forth of all this mischeefe, sir Richard Vernon, . . . with diuerse other. There were slaine vpon the kings part, beside the earle of Stafford, to the number of ten knights, sir Hugh Shordie, sir John Clifton, sir John Cokaine, sir Nicholas Causell, sir Walter Blunt," &c. (p. 26).

315. Line 21: *I saw him hold Lord Percy at the point*, &c.—Holinshed, in his description of the battle of Bosworth, says: "the earle of Richmond withstood his [*i.e.* Richard's] violence, and kept him at the *swords point* without advantage, longer than his companions either thought or indged" (vol. iii. p. 444).

¹ *i.e.* 'the others of his party;' but perhaps Shakespeare thought this meant Prince Henry, who has been mentioned just before.

316. Lines 78-83:

*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:
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.*

Johnson remarks: "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 fool and sport of time; of time, which, with all its dominion over sublimity things, must itself at last be stopped" (Var. Ed. vol. xvi. p. 402).

For lines 81-83 Q. 1 (followed by Dyce) reads thus:

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

Lettson 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 noninfinite cases before *must*, and consequently supposed that the syntax was defective for want of a verb." Vaughan, who also favours the reading of Q. 1, 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.'"

317. Line 83: *O, I could prophesy*.—An allusion to the beautiful and very ancient fancy that dying persons are gifted with a power of prevision and prediction" (Clarke).

318. Line 100: *ignomy*.—This is the reading of F. 1, F. 2: Q. 1, Q. 2, Q. 3 have *ignominy*. The former is found in other passages of the Fl., and Malone quotes Lord Cromwell, 1602:

With scandalous *ignomy* and slanderous speeches.
—Supplement to Shakspeare (1780), vol. II. p. 44.

Other examples of the word might be added from old writers.

319. Line 154: *I'll take't upon my death*.—See note 137 above.

320. Lines 167, 168: *If I do grow great*.—The Fl. add *again*. Grant White thinks they may be right. He says: "Such a word 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."

ACT V. SCENE 5.

321. Lines 14, 15:

*Bear Worcester to the death, and Vernon too;
Other offenders we will pause upon.*

Holinshed states that "This battell was fought on Marie Magdalene euen, being saturdaye. Vpon the mondaye

following, the earle of Worcester, the baron of Kluderton, and sir Richard Vernon knights, were condemned and beheaded" (p. 20).

322. Line 21: *falling from a hill, &c.*—See Hollnshed, as quoted in note 314 above.

323. Lines 32, 33: *I thank your grace for this high courtesy, &c.*—This speech is found only in Q. 1, Q. 2, Q. 3, Q. 4. Byce and Grant White reject it from the text; but it would be remarkable if Prince John had made no reply to his brother's speech.

324. Lines 35-38.—"The earle of Northumberland," says Hollnshed (p. 20, following the quotation just given),

"was now marching forward, with grent power which he had got thither, either to aid his sonne and brother (as was thought) or at least towards the king, to procure a peace: but the earle of Westmerland, and sir Robert Waterton knight, had got an armie on foot and meant to meet him."

325. Line 41: *Rebellion in this land shall lose his SWAY.*—Q. 1, Q. 2, Q. 3, Q. 4 have *away*; the other Qs. and the Ff. have *way*.

326. Line 43: *And since this BUSINESS so fair is done.*—Here *business* is a trisyllable, as not infrequently in Elizabethan verse.

son of me;
in thy sword my flesh;
life time's fool;
the world,

s last moments endea-
y of the prince wounds
pendent on life, must
an end. Life, on which
great value, being the
h, with all its dominion
f at last be stopped"

Dyce) reads thus:
Life times fool,
the world

of the 2d Quarto [as in
who did not see that
indicative cases before
that the syntax was
gban, who also favours
it lines thus form a sen-
as it is thought and
ed by its predecessor:
of life, aye, and life
e, aye, and Thue itself,
the whole world, must

—"An allusion to the
that dying persons are
il prediction" (Clarke).

the reading of F. 1, F. 2:
the former is found in
one quotes Lord Crom-

derous speeches.
care (1780), vol. ii. p. 441.
it be added from old

ny death.—See note 137

ne great.—The Ff. add
may be right. He says:
ne into the text by ac-
several indications that
one whose follies and
dragged him from the
bred."

E 5.

and Vernon too;
e upon.

l was fought on Marie
ypon the monde

WORDS OCCURRING ONLY IN KING HENRY IV.

PART I.

NOTE.—The addition of *sub.*, *adj.*, *verb.*, *adv.* in brackets immediately after a word indicates that the word is used as a substantive, adjective, verb, or adverb only in the passage or passages cited.

The compound words marked with an asterisk (*) are printed as two separate words in F. 1.

Act Sc. Line	Act Sc. Line	Act Sc. Line	Act Sc. Line
*Active valiant v. 1 90	By-room ii. 4 32	Community ¹⁶ iii. 2 77	Act Sc. Line
Advertisement ¹ iii. 2 172	Camomile ii. 4 441	Comparative ¹⁷ (<i>sub.</i>) iii. 2 67	Eight-penny (<i>adj.</i>) iii. 3 119
A-front ii. 4 222	Candy (<i>adj.</i>) i. 3 251	Concealments ¹⁸ iii. 1 167	Enfeoffed iii. 2 60
*Agate-ring v. 1 78	Canvas (<i>sub.</i>) ii. 4 84	Corpulent ii. 4 465	Ever-valiant i. 1 54
All-abhorred ii. 1 16	Carded (<i>verb.</i>) iii. 2 92	Corrival ¹⁹ i. 3 207	Extenuation iii. 2 22
All-hallow'd i. 2 178	Carrier ²⁰ ii. 1 36, 40	Cradle-clothes. i. 1 88	Faced ²⁵ iv. 2 32
All-praised iii. 2 150	Cess ¹⁰ ii. 1 8	Crumking ²⁰ (<i>verb.</i>) iii. 1 98	Falsify i. 2 235
Anchovies ii. 4 588	Chamber-lie ii. 1 23	Cressets iii. 1 15	*Fat-guts ii. 2 32
Ancient ² iv. 2 32	Chandler iii. 3 53	*Crop-eat ii. 3 72	Fathom-line i. 3 204
Answerable ³ ii. 4 571	Chunnel (<i>verb.</i>) i. 1 7	Crossings (<i>sub.</i>) iii. 1 36	Fat-khneyed ii. 2 5
Archdeacon iii. 1 72	Chewet ¹¹ v. 1 29	Chisces iv. 1 165	Fat-witted i. 2 2
Arrival ⁴ (<i>of</i>) v. 2 85	Chuffs ii. 2 94	Culverin ii. 3 56	Fern-seed ii. 1 96, 98
Attribution iv. 1 3	Cital v. 2 62	Damnably iv. 2 14	Finless iii. 1 151
Bacon-fed ii. 2 89	Clay-brained ii. 4 251	Dare ²¹ (<i>sub.</i>) iv. 1 78	Flocks ²⁶ ii. 1 7
Balk ⁵ i. 1 63	Cleanly ¹² (<i>adv.</i>) v. 4 169	Diee (<i>verb.</i>) iii. 3 18	Foot ²⁷ ii. 4 130
Bullard-mongers iii. 1 130	Clip-winged iii. 1 152	Disdained ²² (<i>adj.</i>) i. 3 183	Forwarding i. 1 33
Bare-bone ⁶ (<i>sub.j.</i>) ii. 4 358	*Close ¹³ (<i>sub.</i>) i. 1 13	Dislionourable (<i>adv.</i>) iv. 2 31	Frosty-spirited ii. 3 22
*Base-string ii. 4 6	Cocksure ii. 1 95	Dowls iii. 3 79	Gallons ii. 4 587
Basilisks ⁷ iii. 3 56	Colnage ¹⁴ iv. 2 9	Down-trod i. 3 135	Gammou ²⁸ ii. 1 26
Bavin (<i>adj.</i>) iii. 2 61	Colt ¹⁵ (<i>verb.</i>) ii. 2 40	Drone ²³ i. 2 86	General (<i>adv.</i>) iv. 1 5
Beams ii. 1 9	*Confit-maker iii. 1 253	Eel-skin ²⁴ ii. 4 270	Gil-cat i. 2 83
Beastliness ii. 4 496	*Common-hack-neyed } iii. 2 40		Glitted ²⁹ iii. 2 84
Bed-presser ii. 4 268			Gorbollied ii. 2 63
Beshubber ii. 4 342			*Grand-jurers ii. 2 96
Blue-caps ⁸ ii. 4 392			Gravelly ii. 4 479
Boiters iii. 3 81			Ground ³⁰ i. 2 236
Bolting-hutch ii. 4 496			Gummed ii. 2 2
Bouffre-light iii. 3 48			Gurnet iv. 2 13
By-drinkings iii. 3 84			

1 = information.

2 = a hammer or standard.

3 = responsible. 4 = attaining.

5 = to leap. See note 20.

6 *Bare-boned* occurs in Lu-

crece, 1761.

7 = a kind of ornance.

8 *Le. Scotchmen.*

9 *i. e.* one of the trade of carrier; used of one who carries letters or messages, in *Merry Wives*, ii. 2. 141; and *Titus Andronicus*, iv. 3. 86.

10 In the expression "out of all cases" = excessively.

11 = pulling.

12 = without stain. In sense of

quite, entirely, in *Tit. And.* ii. 1.

13 = *Venus and Adonis*, 134.

14 = hand-to-hand fight.

15 In figurative sense in *Ham-*

let, ii. 4. 197.

16 = to deceive; used in another

sense in *Cymbeline*, ii. 4. 133.

16 = excessive familiarity; in

the sense of an organized society,

in *Troilus*, i. 3. 103.

17 *i. e.* a dealer in comparisons;

used as *adj.* in a similar sense in

this play, i. 2. 96; and in a different

sense) in *Cymbeline*, ii. 3. 134.

18 = secrets.

19 = rival, competitor. Used

again in *iv.* 4. 31 = a companion,

a friendly competitor.

20 *Venus and Adonis*, 662.

21 = hobiness. Used in the sense of

"defiance" in *Ant.* and *Cleo.*

i. 2. 191. 22 = disdainful.

23 The sound of a bell-pipe.

24 *Eel-skin* occurs in *King*

John, i. 1. 141.

25 = patched.

26 = locks of wool.

27 In the sense of to repair

stockings.

28 *Le. of Bacon.*

29 *Le. "clough"* "to clut," in

the sense of "to swallow," in

Tempest, i. 1. 63.

30 = background. *Lucrece*, 1074.

WORDS PECULIAR TO KING HENRY IV.—PART I.

Act &c. Line	Act &c. Line	Act &c. Line	Act &c. Line
Half-penny worth ii. 4 591	Majestically ii. 4 479	Point ¹⁶ ii. 1 7	Sugar-candy iii. 3 180
*Half-sword i. 4 182	Major (sub.) ii. 4 544	Pongarnet ii. 4 42	Sully (verb intrans.) ii. 4 84
Harvest home i. 3 35	Majority iii. 2 109	Pontifical ii. 2 56	Sun-like iii. 2 79
Haughtiness iii. 1 185	Malevolent i. 1 97	Popinjay i. 3 49	Swain (sub.) v. 1 55
*Heavey-har- nessed iii. 1 221	*Market-crosses v. 1 73	Poulter ii. 4 481	Swine-keeping iv. 2 86
Heinously iii. 3 213	Memorandums iii. 3 178	Paucet-box i. 3 38	*S word-and- huckier (adj.) i. 3 230
Hitherto ¹ iii. 1 74	Mew iii. 1 129	Press ¹⁷ iv. 2 14	Tacked iv. 2 46
Hitherwards ² iv. 1 89, 92	Micker ii. 4 448	Proficient ii. 4 20	*Tallow-cutch ii. 4 251
Horseback-breaker ii. 4 269	Mildriff iii. 3 174	Provia i. 3 78	Tasking ²⁰ v. 2 51
*Hurly-burly (adj.) v. 1 78	Misquote v. 2 13	*Puke-stocking ii. 4 78	*Tavern-reckonings iii. 3 178
Ill-sheathed i. 1 17	Miss ¹⁹ v. 4 105	Purple (sub.) iii. 3 37	Tench ii. 1 17, 18
Ill-spirited v. 5 2	Mistreadings iii. 2 11	Purse-taking i. 2 116	Thick-eyed ii. 3 49
Ill-waved v. 4 88	Mlause ²¹ (sub.) i. 1 43	Pursuers ¹⁸ v. 6 22	Thimb ring ii. 4 365
Inmask i. 2 201	Moldwarp iii. 1 149	*Quick-conceyng i. 3 180	Tickle-brain ii. 4 438
Inpail v. 1 89	Moss-grown iii. 1 33	Quilt iv. 2 54	Topples (verb trans.) iii. 1 82
Incomprehensible i. 2 10	Monten iii. 1 152	Rabbit-sucker ii. 4 480	Topsy-turvy iv. 1 82
Indent ³ i. 3 87	Mouthed ¹² i. 3 97	Ragamallus v. 3 36	Trade-fallen iv. 2 29
Indent (sub.) iii. 1 104	Month-filling iii. 1 250	Razes (sub.) ii. 1 27	Tranquillity ii. 1 84
Indignities ⁴ iii. 2 146	Mustachio (sub- pleined) ii. 1 82	Reasonably i. 3 74	Trickling ii. 4 431
Junkeper iv. 2 50	Nag ¹³ iii. 1 185	Red-nose (adj.) iv. 2 50	Triller ii. 3 93
*Journey-bated iv. 3 26	Nalick i. 1 26	Reprisal iv. 1 118	Truly i. 3 33
Juro ii. 2 97	Neglectingly i. 3 51	Reputless iii. 2 44	Tripartite iii. 1 89
Kitten (sub.) iii. 1 129	News mongers iii. 2 25	Revenge ii. 2 7	Tristful ii. 4 434
Kitened iii. 1 19	Night-tripping i. 1 87	Rivo ii. 4 124	Turned ²² iii. 1 131
Knotty-pated ii. 4 252	Not-pated iii. 4 78	Salamander iii. 3 54	Two-legged ii. 4 208
Lackbrain ii. 3 17	Oath-breaking v. 2 38	Salt-petre i. 3 60	Uncolled ii. 2 42
Land-takers ii. 1 81	Ob ¹⁴ ii. 4 590	Sandy-bottomed iii. 1 60	*Under-skinker ii. 4 28
Late-disturbed ii. 3 62	O'erwalk i. 3 102	Seal-ring iii. 3 94, 117	Ungrown ²³ v. 4 23
Leading ⁵ iv. 3 17	Overs ii. 1 84	Sedgy i. 3 98	Unchanged ii. 4 142
Leaping-houises i. 2 10	Otter iii. 3 142	Seldom ¹⁵ (adj.) iii. 2 53	Unjointed i. 3 65
Level ⁶ (sub.) iii. 2 17	Outlaw (sub.) iv. 3 58	Sensibly v. 3 21	Unmind iv. 3 58
Levers ii. 2 36	Palfsadoes ii. 3 55	Setter ii. 2 53	Unsorted ii. 3 13
Licence (verb) i. 3 123	Pannier ii. 1 30	Shelter (verb intrans.) ii. 2 1	Unstendfast i. 3 193
Line ⁷ i. 3 168	Parapets ii. 3 65	Shot-free v. 3 30	Unthankful i. 3 136
Loach ii. 1 23	Parquito ii. 3 88	Shotten ii. 4 141	Unyoked ²⁵ i. 2 220
Long-grown iii. 2 156	Parnacel i. 3 58	Sight-holes iv. 1 81	*Valiant-young v. 1 90
*Long-staff (adj.) ii. 1 81	Pell-mell (adj.) v. 1 82	Sixpenny (adj.) ii. 1 71	Wain ii. 1 2
Long-winded iii. 3 180	Peppercorn iii. 3 19	Skinble-skam- ble (adj.) iii. 1 154	Wasp-stung i. 3 236
Luckily v. 4 33	Pepper-gingerbread iii. 1 230	Slove ¹⁶ ly i. 3 41	Water ²⁴ (verb) ii. 4 15
Mackerel ii. 4 395	Peremptorily ii. 4 472	Sneak-cup iii. 3 99	Weather-colours v. 1 89
Mad-headed ii. 3 80	Pick-thanks iii. 2 25	Soothers iv. 1 7	Weather-benten iii. 1 67
Main ⁸ iv. 1 47	Pint-pot ii. 4 438	Soused iv. 2 13	Well-respected iv. 3 10
Maintenance ⁹ v. 4 22	Pismires i. 3 240	Spear-grass ii. 4 341	Welshwomen i. 1 45
	*Pitiful-hearted ii. 4 134	Standing-tuck ii. 4 274	Whew ii. 2 20
	Pizzle ii. 4 271	Starling i. 3 224	Wild-duck i. 2 168
	Pimp ¹⁵ ii. 4 527	*Starting-hole ii. 4 290	Wildfire ²⁵ iii. 3 46
		Starveling (ii. 1 76 ii. 4 270	*Wilful-blame iii. 1 177
		Stony-hearted ii. 2 27	Wool-suck ii. 4 149
		Strappado ii. 4 262	
		Strikers ii. 1 82	

1 = to this place.
 2 *Hitherward*, in the same sense, used frequently.
 3 = to covert.
 4 = unwariness, disgrace.
 5 = generalship.
 6 In ordinary sense = "on a line with;" used frequently in Shak. = "aim," and in *Tempest*, iv. 1, 239, 243 = "the instrument so called."
 7 = rask or row.
 8 = a stake at gaming.
 9 In sense of "deportment;"

= sustenance in *Two Gent.* i. 3, 68; *Taming of Shrew*, v. 2, 148.
 10 = loss; = mischief, evil in *Venus and Adonis*, 53.
 11 = ill-treatment. *Mlause* = offence, occurs in *Othello*, iv. 2, 169.
 12 *Sonn.* lxxvii. 6.
 13 Used in a figurative sense in *H. Henry IV.* ii. 4, 298; *Ant.* and *Cleo.* iii. 10, 16.
 14 = obelus.
 15 *Venus and Adonis*, 142. *Phonny* is used, in same sense, in *Ant.* and *Cleo.* ii. 7, 121.

16 = the pommel of a saddle.
 17 Commission to press soldiers. This noun is used in various senses in Shakespeare.
 18 *Venus and Adonis*, 688.
 19 In *Sonn.* iii. 4.

20 = challenge.
 21 In the sense of made on a lath.
 22 *Venus and Adonis*, 526.
 23 = licentious.
 24 = to make water.
 25 *Lucrece*, 1523.

Act No. Line	
r-cautly...	iii. 3 180
(verb intrans.)	ii. 4 84
like.....	iii. 2 79
m (sub.)...	v. 1 55
le-keeping	iv. 2 36
ord-and-)	
cker (adj.)	i. 3 230
ed.....	iv. 2 46
ow-entch.	ii. 4 253
ing ²⁰	v. 2 51
ern-reckonings	iii. 3 178
h.....	ii. 1 17, 18
k-eyed.....	ii. 3 49
nh-ring ..	ii. 4 305
le-brain...	ii. 4 438
les (verb trans)	iii. 1 32
y-turvy...	iv. 1 82
e-fallen...	iv. 2 20
quillity...	ii. 1 84
king.....	ii. 4 431
er.....	ii. 3 93
ly.....	i. 3 33
artite	iii. 1 89
ful.....	ii. 4 434
ed ²¹	iii. 1 131
egged.....	ii. 4 208
ilted.....	ii. 2 42
er-skinker	ii. 4 28
own ²²	v. 4 23
anged.....	ii. 4 142
nted.....	i. 3 65
nded.....	iv. 8 58
nted.....	ii. 3 13
enifast....	i. 3 193
ankful....	i. 3 136
oked ²³	i. 2 220
lant-young	v. 1 90
.....	ii. 1 2
o-stung....	i. 3 236
er ²⁴ (verb)	ii. 4 18
er-colours.	v. 1 89
er-benten	iii. 1 67
-respected	iv. 3 10
hwomen...	i. 1 45
w.....	ii. 2 29
-duck.....	ii. 2 108
.....	iv. 2 19
the ²⁵	iii. 3 46
ful-blame.	iii. 1 177
sack.....	ii. 4 149

challenge.
 n the sense of made on a
 enus and Adonis, 525.
 leentious.
 to make water.
 uerree, 1323.

KING HENRY IV.—PART II.

INTRODUCTION

BY OSCAR F. ADAMS.

NOTES BY

OSCAR F. ADAMS AND P. Z. ROUND.

DRAMATIS PERSONÆ.

<p>KING HENRY THE FOURTH. HENRY, Prince of Wales, afterwards King Henry V., THOMAS, Duke of Clarence, PRINCE JOHN of Lancaster. PRINCE HUMPHREY of Gloucester. EARL OF WARWICK. EARL OF WESTMORELAND. EARL OF SURREY. GOWER. HARDCURT. BLUNT. Lord Chief Justice of the King's Bench. EARL OF NORTHUMBERLAND. SCROOP, Archbishop of York. LORD MOWBRAY. LORD HASTINGS. LORD BARDOLPH. SIR JOHN COLEVILE.</p>	<p>} his sons. }</p>	<p>TRAVERS and MOYTON, retainers of Northumber- land. SIR JOHN FALSTAFF. Page to Sir John Falstaff. BARDOLPH. PISTOL. POINS. PETO. SHALLOW, } SILENCE, } country justices. DAVY, servant to Shallow. MOULDY, SHADOW, WART, FEEBLE, and BULLCALF, recruits. FANG and SNARE, sheriff's officers. LADY NORTHUMBERLAND. LADY PERCY. MISTRESS QUICKLY, hostess of a tavern in Eastcheap. DOLL TEARSHEET.</p>
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Lords, Officers, Soldiers, Pages, Citizens, Porter, Messenger, two Apparitors,
Drawers, Beadles, Grooms, and other Attendants.

REMOUR, the Presenter.

A Dancer, speaker of the Epilogue.

SCENE—ENGLAND.

HISTORIC PERIOD: 21st July, 1403, to 9th April, 1413.

TIME OF ACTION.

The time of this play, according to Daniel, occupies nine days, as represented on the stage, with three extra Falstaffian days, comprising altogether a period of about two months.

<p>Day 1: Act I. Scene 1.—Interval. Day 2: Act I. Scene 3; Act II. Scene 3.—Interval, with which fall Day 1a: Act I. Scene 2, and Day 2a: Act II. Scenes 1, 2, 4. Day 3 (the morrow of Day 2a): Act III. Scene 1.—Interval. Day 4: Act III. Scene 2.—Interval.</p>	<p> </p>	<p>Day 5: Act IV. Scenes 1-3.—Interval. Day 6: Act IV. Scenes 4, 5. Day 7: Act V. Scene 2.—Interval, including Day 3a: Act V. Scenes 1, 3. Day 8: Act V. Scene 4. Day 9: Act V. Scene 5.</p>
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KING HENRY IV.—PART II.

INTRODUCTION.

LITERARY HISTORY.

The earliest edition of this play of which we have any knowledge was a quarto, published in 1600, with the following title-page:—

"The | Second part of Henric the fourth, continuing to his death, | and coronation of Henrie | the fift. | With the humours of sir Iohn Fal- | staffe, and swaggering | Pistoll. | As it hath been sundrie times publicly | acted by the right honourable, the Lord | Chamberlaine his seruants. | Written by William Shakespeare. | LONDON | Printed by V. S. for Andrew Wise, and | William Aspley. | 1600." The publishers had entered it upon the Stationers' Registers on the 23d of August, 1600, in connection with *Much Ado About Nothing*.

In some copies of the 1600 quarto the 1st scene of act iii. was accidentally omitted. The error was rectified while the book was on the press by the insertion of two new leaves. In these the type of some of the preceding and following pages was used, so that the difference between the two impressions extends from the latter part of act ii. into the 2d scene of act iii.

In the folio of 1623 the play was apparently printed from a transcript of the original manuscript, or perhaps from a copy of the quarto that had been collated with such a transcript. The Cambridge editors say of it: "It contains passages of considerable length which are not found in the quarto. Some of these are among the finest in the play, and are too closely connected with the context to allow of the supposition that they were later additions inserted by the author after the publication of the quarto. In the manuscript from which that edition was printed, these passages had been most likely omitted, or erased, in order to shorten the play for the

stage." It is a curious fact that, on the other hand, there are certain passages in the quarto which do not appear in the folio. Some of these may have been struck out by Shakespeare himself, and others by the Master of the Revels.

There is some reason to believe that the play was written before the Stationers' entry of I. Henry IV. in 1598. In that record Falstaff is mentioned, while in one passage of the quarto of Part II. the prefix *Old* is retained before one of Falstaff's speeches. On the other hand, Falstaff is referred to as "the fat knight, light Oldcastle" by N. Field in 1618, and there are two similar allusions in 1604. These indicate, as Halliwell-Phillips has suggested, that some of the theatres continued to use the name *Oldcastle* after the author had given it up. This was natural enough, as the old manuscripts containing the name would be kept in use by the actors; and, having once become accustomed to *Oldcastle*, they would be slow to adopt *Falstaff* in its stead. It is also to be noted that the entry of I. Henry IV. on the Stationers' Registers does not call that play *Part I.*, as we might have expected it would if Part II. was then in existence. Meres, writing in 1598, mentions "Henry the 4." as he does "Richard the 2." and "Richard the 3." If he had known of two plays with that title he would probably have made the fact manifest. The play was, however, written before Ben Jonson's *Every Man Out of His Humour*, which was acted in 1599, for in that play Justice Silence is mentioned by name. We may safely put the date as late in 1598 or early in 1599. Of recent critics, Fleay gives 1598, and Furnivall 1597-8.

The materials for the plot, as in the case of I. Henry IV., were mainly taken from

Holinshed's History and from the old play of The Famous Victories of Henry the Fifth. The extracts from Holinshed in the notes will show to what extent the dramatist was indebted to the chronicler.

The time covered by the play is almost exactly ten years; or from the battle of Shrewsbury, July 21, 1403, to the accession of Henry V. in March, 1413.

STAGE HISTORY.

There is no record of the performance of this play either in Henslowe, in Pepys, or in Downes; though we should have expected to find some mention of it in the latter, as, according to the first account given by Genest of its performance, namely, at Drury Lane in 1720, to be presently referred to, it must have been acted in 1703-1704.¹

I am indebted to Mr. William Archer for a piece of information which places it beyond all doubt that this play was acted (as altered by Betterton) at the end of the seventeenth or at the very beginning of the eighteenth century. Mr. Archer says that in the Prologue to "The Sequel of Henry the Fourth . . . altered by Mr. Betterton" (n.d., but dated 1719 in the catalogue of the British Museum), occurs this couplet:

Oh! let our Entertainment find the Praise
It always met with in *your Father's* Days.

These lines certainly seem to prove that this version had been played some years before.

Genest has no record of the play before 17th December, 1720, under which date he has: "Not acted for 17 years, Henry 4th, pt. 2d, written by Shakespeare and revised by Betterton—with a new Prologue and Epilogue" (vol. iii. p. 46). Of this revival he gives the following account:—

"Act 1. Betterton omits the whole scene at

¹ Under date 1700, at Lincoln's Inn Fields Theatre, Genest says: "The great success, with which Betterton had revived the 1st part of Henry the 4th, induced him to revive the 2d part—it was not however printed till after his death—but it is pretty clear that it was revived not long after the 1st part, and that Betterton acted Falstaff" (vol. 3. p. 220). On November 25, 1704, I find an entry "not acted 5 years, Henry IV. Falstaff = Esteourt" (vol. ii. p. 317); but it does not say whether it was the First Part or the Second Part.

Warkworth, and begins with Falstaff and his boy—then follows the scene at the Archbishop of York's, and that of the arrest from Shakspeare's 2d act.

"Act 2 consists of the remainder of the original 2d act, but with the omission of the other scene at Warkworth—Northumberland is struck out of the D.P. (Dramatis Personæ).

"Act 3. Shakspeare's first scene is omitted; the act begins at Shallow's house—then follows the scene in which the Archbishop of York and his party are made prisoners.

"Act 4 begins with the King's Soliloquy from the original 3d act—then comes the grand scene—in the King's fine address to his son, Betterton has injudiciously omitted two lines—

Let all the tears that should bedew my hearse,
Be drops of balm, to sanctify thy head.

After that we have the scene in which Silence sings, and the act concludes with the interview between Henry the 5th and the Chief Justice.

"Act 5. Two comic scenes of the original 5th act (the 1st and the 4th) are very improperly omitted—the act begins with the King's procession to Westminster Abbey—Falstaff is reluked by him, but not sent to prison by the Chief Justice—(see Dr. Johnson's note)—the play concludes with the first act of Henry the 5th abridged; and with the scene at Southampton from the same play—this explains how the Archbishop of Canterbury becomes one of the D.P. (Dramatis Personæ), which must appear very strange to any person who sees the bill without having read the play—Betterton was unjustifiable in patching up his play from Henry the 5th, and his alteration on the whole is a bad one, but he has not taken any flagrant liberties with Shakspeare's text, except in one instance, when Falstaff is said to have been Page to Thomas *Morbrey* Duke of *Suffolk*, instead of Duke of Norfolk; an alteration which must have proceeded from great ignorance, or from shameful carelessness" (Genest, vol. iii. pp. 47, 48). On this occasion Booth played the King, Wilks the Prince of Wales, Boman² the Lord Chief Justice, Theophilus

² His name appears sometimes to have been written Bowman.

INTRODUCTION.

Cibber the Duke of Clarence, Colley Cibber Shallow, and Mills Falstaff. Of these characters Davies says: "Booth, who played the King, and Wilkes (*sic*), who acted the prince, were highly accomplished, and understood dignity and grace of action and deportment, with all the tender passions of the heart, in a superior degree. The elder Mills, in the king, and his son, an imitator of Wilks's manner, in the prince, followed almost immediately these consummate actors; and though they were by no means equal to them, were above mediocrity, especially the father in Henry, which happened to be the last part this worthy man appeared in" (*Dramatic Miscellanies*, vol. i. p. 319). Of Shallow Kemp appears to have been the original representative, and Doggett was the first actor who distinguished himself in this part after the Restoration; but this must have been in a performance of which the record is lost; probably it took place about the latter end of Queen Anne's reign; for when Rich opened the theatre in Lincoln's Inn Fields in 1715, Ben Jonson, the actor (already mentioned in the Stage History of I. Henry IV.), was engaged to play Doggett's parts, and among them that of Shallow. Colley Cibber took such a fancy to the part that he succeeded in ousting Jonson from it. To Cibber's performance Davies gives very high praise: "Whether he was a copy or an original in Shallow, it is certain that no audience was ever more fixed in deep attention, at his first appearance, or more shaken with laughter in the progress of the scene, than at Colley Cibber's exhibition of this ridiculous justice of peace." . . . "The want of ideas occasions Shallow to repeat almost everything he says. Cibber's transition from asking the price of bullocks, to trite, but grave, reflections on mortality, was so natural, and attended with such an unmeaning roll of his small pig's-eyes, accompanied with an important utterance of tick tick! tick! tick! not much louder than the balance of a watch's pendulum, that I question if any actor was ever superior in the conception or expression of such solemn insignificance" (*ut supra*, vol. i. pp. 306, 307). Davies gives very high praise to Bonian in the character of the Chief Justice. He says that he

"maintained the serious deportment of the judge with the graceful ease of the gentleman" (vol. i. p. 286).

The next performance of this play seems to have taken place at Drury Lane May 19, 1731, when Mills played the King and his son the Prince of Wales, the Falstaff being Harper; Theophilus Cibber for the first time appeared as Pistol, a character in which this mamikin of an actor seems to have made some considerable impression. Davies says of him: "He assumed a peculiar kind of false spirit, and uncommon blustering, with such turgid action, and long unmeasurable strides, that it was impossible not to laugh at so extravagant a figure, with such loud and grotesque vociferation. He became so famous for his action in this part, that he acquired the name of Pistol, at first as a mark rather of merit, but finally as a term of ridicule. He was drawn in that character by Hogarth, with several other comedians who revolted from the patentees of Drury Lane in 1733, and was brought on the Covent-garden stage" (*ut supra*, p. 294). In fact the ridiculous mannerisms of the younger Cibber seem to have been less out of place in this character than any which he represented. This play was again performed on October 19th, 1732, at Drury Lane, the First Part having been performed on the 17th, and again on the 7th May, 1733, with pretty much the same cast as in 1731.

In September, 1733, most of the principal actors at Drury Lane deserted the patentees, and set up for themselves at the little theatre in the Haymarket, calling themselves the Comedians of His Majesty's Revels. There, on October 12th, this play was acted, the First Part having been played on the 10th. Millward played the Archbishop of York, and Johnson took the part of Shallow. On November 21st, at the same theatre, a performance took place of Henry IV. (Genest does not say whether it was the First or the Second Part), in which Harper appeared as Falstaff. This was his first appearance after his release from Bridewell, whither he had been committed on November 12th, under the Vagrant Act, at the instigation of the Patentees of Drury Lane and Covent Garden Theatres. His case

came on, on November 20th, before the Chief-justice of the King's Bench, and he was discharged upon his own recognizances. This decision was regarded as a very important one, as it put an end to the monstrous attempt of the lessees of the Patent Theatres to prevent any members of their respective companies acting at the Haymarket or Goodman's Fields theatres.

The Second Part of Henry IV. was selected to be performed for the benefit of Theobald, the editor of Shakespeare, at Drury Lane, May 4th, 1734; and again, April 11th, 1735, it was acted for Harper's benefit at the same theatre, when the beneficiare played Falstaff, a character which he had been obliged to resign to Quin in the First Part of Henry IV., and in *The Merry Wives*.¹ The latter actor chose this play for his benefit on March 11th, 1736, appearing of course as Falstaff. Genest, quoting from the bill in the British Museum, says "a Prologue, written by Betterton and spoken by him 40 years ago at the revival of this play, representing the ghost of Shakspeare, to be spoken by Quin—all the scenes of the original part of Falstaff will be added" (vol. iii. p. 476). These added scenes appear to have been the 1st and 4th scenes of act v. omitted in Betterton's version. (See the account of that production given above, December 17, 1720). Falstaff is concerned in only the former of these two scenes. As to the Prologue, Genest says "it was perhaps that originally spoken by Betterton to Dryden's *Troilus* and *Cressida* with some alteration" (*ut supra*, p. 476). If the statement made in the playbill quoted from be true, and this play had been acted 40 years before, that must have been about 1695 or 1696; but Genest thinks that Quin should have said 36 and not 40 years, which would only take us as far back as 1700. This point has been sufficiently discussed above.

At Drury Lane during the season 1736, 1737, this play was performed twice, on October 9th, 1836, and again on the 4th December, when Mills played the King, that being pro-

bably his last appearance on the stage. He was announced for *Macbeth* on the 23rd of the same month, but was taken ill on his way to the theatre, and died soon afterwards. On January 21st, 1737, this play was again given, the First Part having been played on the 17th. It seems to have been the custom to give the Two Parts of Henry IV. either on consecutive days or as close together as possible, and sometimes we find both Parts and *The Merry Wives* given on three consecutive days.

On all the occasions above recorded it was Betterton's version of this play which was given; but at Covent Garden, on 16th February, 1738, Shakespeare's play was presented at the desire of the "several Ladies of Quality," already mentioned in the Introduction to *I. Henry VI.* (vol. i. p. 260), when Bridgewater played Falstaff, Delane the King, Ryan the Prince of Wales, and Hippisley Shallow. The play was acted twice in this season. On September 16th, 1738—it is not stated whether it was Betterton's version or not—this play was again revived at Drury Lane, when Harper played the part of Silence, and Milward succeeded Mills in the part of the King. Davies says he was "in pathos greatly his (Mills') superior. His countenance was finely expressive of grief" (*Dramatic Miscellanies*, vol. i. p. 320). The play was again presented on October 13th, when old Colley Cibber played Justice Shallow. Quin, who had migrated to Covent Garden, appeared as Falstaff again, in this play, on January 11th, 1744; and five years afterwards this play was revived at the same theatre on March 2, 1749; Quin again played Falstaff, Delane the King, Ryan the Prince of Wales, Theophilus Cibber Pistol, and John Arthur was Shallow. This actor seems to have left the London Stage in 1758, and to have been subsequently the manager of the Bath Theatre in 1760 and of the Portsmouth Theatre in 1761; he died in April 1772. He was chiefly remarkable as an excellent clown in Rich's pantomimes.

The next performance of this play worth noting was at Drury Lane, for Woodward's benefit, March 13, 1758, when Garrick played the King for the first time. Singular to say, it was announced in the bill as "not

¹ Many of these performances will not be found in the Index to Genest's Work, on which little reliance can be placed, it being very defective and not a little inaccurate.

INTRODUCTION.

acted for 30 years." Woodward himself played Falstaff, Palmer the Prince of Wales, and Yates Shallow. Garrick made only a moderate success in the King; his figure being against him. On December 11, 1761, this piece was represented at Covent Garden with Shuter as Falstaff, Sparks as the King, Ross as the Prince of Wales. It was one of the plays chosen to precede the spectacular piece called "the Coronation," which was very successful; Genest says the Second Part of Henry IV. was acted in this conjunction 22 times. Garrick resumed the part of the King, December 3, 1762, when Love was Falstaff and King played Pistol. On January 18, 1764, at Drury Lane, Powell played the King for the first time in this play, Holland being the representative of the Prince of Wales. On April 27, 1773, at Covent Garden, this play was again revived, "acted but once these five years, for the benefit of Mrs. Lessingham" (Genest, vol. v. p. 396). Woodward played Shallow for that night only; Shuter being the Falstaff. The King was played "by a gentleman, his first appearance on any stage." Who he was we are not told. The next notable performance seems to have been on 24th November, 1777, at Drury Lane, when Henderson played Falstaff, Bensley the King, Palmer the Prince of Wales, Parsons Silence, and Baddeley Pistol. This play appears to have been placed on the shelf until 1784, when it was revived at Covent Garden; Henderson again playing Falstaff. The other members of the cast were all different; Wroughton playing the Prince of Wales, Farren Prince John, and Quick Silence. Davies says: "In the last lingering stage of life, when worn by complicated distemper, and tormented with afflicting pains of the gout, the sick and enaciated Barry undertook to represent the dying scenes of Henry. In person, if we consult history, he was better adapted to the part than any of his predecessors. . . . The fatherly reproofs and earnest admonitions, from the consequence imparted by Barry's pleasing manner, as well as noble figure, acquired authority and importance" (Dramatic Miscellanies, vol. i. p. 321). There is no mention of this performance in Genest, nor is the part of King Henry IV.

given among the list of Barry's characters. Genest suggests that Davies had confounded the part of Henry IV. with Lusignan in Zara, an adaptation of Voltaire's play by Aaron Hill.

Coming to the present century, we find that on January 17, 1804, at Covent Garden, this play was revived, when John Kemble played the King, Charles Kemble the Prince of Wales, and Cooke Falstaff. The play was to have been acted eight days before, on the Saturday, but Cooke was taken ill. Genest says that it was "particularly well acted on this occasion." On June 25, 1821, a remarkable performance of II. Henry IV. took place at Covent Garden, Macready playing the King, Charles Kemble the Prince of Wales, Fawcett Falstaff, William Farren Shallow, Emery Silence, and Blanchard Pistol. On this occasion the coronation scene was represented with great magnificence, with a view, of course, to the grand ceremony then imminent. Owing to this adventitious attraction, the play appears to have been acted twenty-seven times; on July 19th, the day of the coronation, the theatre was opened gratuitously to the public; and on the last performance, August 7th, the free list was entirely suspended and an additional pit door was opened (Genest, vol. ix. p. 144).

Within our own time it appears that this play was selected by the Queen for performance at Windsor Castle in 1853. Subsequently, on March 17, 1853, Phelps produced it for his benefit at Sadler's Wells, playing the King and Justice Shallow. In Messrs. W. May Phelps and Forbes Robertson's *Life of Phelps* the authors say that it was "played more or less until the end of the season, which closed on 13th April (1852-1853)" (p. 128). It does not seem to have been so successful as the First Part, in spite of the very admirable way in which Mr. Phelps played these two characters. The then critic of *The Times*, the late Mr. John Oxenford, after praising his King, thus speaks of his impersonation of Shallow: "The loquacity and the effect of age on a not overwise head are exhibited with singular accuracy. The old man laughs at the jest of Falstaff and the song of Silence, . . . but leaves you much in doubt whether he sees the point of the one or the sentiment of the

other. His tongue is too glib for his mind, and he repeats his words twice, that he may have time fully to grasp their meaning. . . . Mr. Phelps also hits on that want of sensibility which belongs to doting old age. The news that Old Double is dead, leads him into a garrulous description of the great qualities of the deceased, but there is no approach to grief" (p. 226). Mr. Phelps produced the play again in his last season of the management of Sadler's Wells, September 14, 1861, for the purpose of introducing his son, Edmund, in the part of Prince of Wales. The play was repeated on November 6th, which must have been the last time it was played at his own theatre. More recently, on October 1st, 1864, it was revived at Drury Lane, Phelps playing the same parts. The late Mr. Calvert produced this play in 1874, at Manchester, when Phelps again doubled the parts of the King and Shallow. In the version of Henry V. arranged by Mr. John Coleman, produced at the Queen's Theatre in 1876, the scene between the King and Prince Henry, when the latter seizes the crown, was embodied. Mr. Phelps played the King in that scene, and a remarkable performance it was in spite of the very advanced age of the actor. Since 1864 the play has, as far as I know, never been performed, in London at any rate, and its reproduction would seem to be a very remote contingency.—F. A. M.

CRITICAL REMARKS.

The play is so closely connected with its predecessor, the two forming to all intents and purposes one continuous drama, that some of the remarks made upon I. Henry IV. are equally applicable to II. Henry IV. The second play is, however, distinctly inferior to the first as a work of dramatic art. "It is not as perfect as the other as an historical tragi-comedy, as on its tragic side it has a less vivid and sustained interest, and approaches in those scenes more to the dramatized chronicle; in fact, adhering much more rigidly to historical authority, and deviating from it very little except in compressing into connected continuous actions events really separated by years. Its nobler characters have much less of chivalric and romantic

splendour, and its action less of stage interest and effect, and its poetry far less of kindling and exciting fervour. On this account it has long disappeared as a whole from the stage; but portions of it are familiar even to those whose knowledge of Shakespeare is acquired only from the stage, having been interwoven by Cibber, or some other manufacturer of the 'acted drama,' into the action of Richard III. Other portions, like the king's invocation to sleep, the archbishop's meditation on the instability of popular favour, Lady Percy's lament for Hotspur, and the last scene between the Prince and his father, have sunk deep into thousands of hearts, and live in the general memory. Nor is the entire graver dialogue unworthy of these gems with which it is studded; for it is throughout rich in thought, noble and impressive in style, and the characters it presents are drawn, if not with the same bold freedom and pointed invention as in the first part, yet with undiminished truth and discrimination."

On the comic side there is perhaps no real falling-off, but our fat old friend Falstaff is rapidly going down hill; and though we cannot cease to enjoy his wit, we begin to tire of his depravity. And yet when the retribution comes in the end, we feel that it is almost too severe. The rebuff the corpulent reprobate receives from his "royal Hal" is one of the sternest and most impressive moral lessons that Shakespeare anywhere reads us. He would appear to have foreseen what a bold Jack would get upon our hearts, and to have determined that we should be in no danger of missing the ethical lesson of his career. For dramatic effect nothing could surpass the crushing dismissal the king gives the knight at the moment when the latter flatters himself that "the laws of England are at his commandment," and he is "Fortune's steward," while at the same time it has the solemnity and dignity of a sermon:

"I know thee not, old man; fall to thy prayers;
How ill white hairs become a fool and jester!
I have long dream'd of such a kind of man,
So surfeit-swelled, so old, and so profane;
But, being awake, I do despise my dream.
Make less thy body hence, and more thy grace;

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Leave gormandizing; know the grave doth gape;
 For thee thrice wider than for other men:—
 Reply not to me with a fool-born jest;
 Presume not that I am the thing I was;
 For God doth know, so shall the world perceive,
 That I have turned away my former self;
 So will I those that have kept me company.
 When thou dost hear I am as I have been,
 Approach me; and thou shalt be as thou wast,
 The tutor and the feeder of my riots:
 Till then I banish thee, on pain of death,—
 As I have done the rest of my misleaders,—
 Not to come near our person by ten mile.
 For competence of life I will allow you,
 That lack of means enforce you not to evil:
 And, as we hear you do reform yourselves,
 We will,— according to your strength, and qualities,—
 Give you advancement."

The rebuke was no doubt made the more striking because Falstaff's occupation is gone, and he must be finally dismissed from the stage. That he should reform is inconceivable, and to represent him as leaving sack and living cleanly, as a nobleman should do—as Falstaff himself, in a momentary spasm of virtuous resolve, had fancied possible—would have only weakened the moral Shakespeare desired to enforce. Fat Jack reformed would have been a duller type of Puritan than his profane burlesque of the character when he stood for the prince's father in the earlier play. The epilogue of the play intimates, indeed, that Shakespeare thought of "continuing the story with Sir John in it;" but that suggestion is perhaps the strongest evidence that the epilogue was not his composition, but a mere manager's attempt to propitiate the audience with the prospect of a favourite's reappearance in a new play. If for the moment the dramatist did think of bringing Sir John again upon the stage, he saw the mistake before the new play was finished, and simply added a new impressiveness to the lesson of Falstaff's by the grotesque pathos of Dame Quickly's account of his death.

"After Falstaff," as Cowden-Clarke has said, "the most perfect characters in the play are Shallow and Silence, the Gloucestershire justices. Here again we have Shakespeare's astonishing power in individuality-portraiture. It is impossible to conceive a stronger

contrast, a more direct antipodes in mental structure than he has achieved between Falstaff and Shallow; the one all intellect, all acuteness of perception and fancy, and the other, the justice, a mere compound of fatuity, a *caput mortuum* of understanding. . . . As if it were not sufficient triumph for the poet to have achieved such a contrast as the two intellects of Falstaff and Shallow—in the consciousness and the opulence of unlimited genius, he stretches the line of his invention, and produces a foil even to Shallow—a climax to nothing—in the person of his cousin, Silence. The latter is an embryo of a man—a molecule—a graduation from nonentity towards intellectual being—a man dwelling in the suburbs of sense, groping about in the twilight of apprehension and understanding. He has just emerged from the tadpole state. Here again a distinction is preserved between these two characters. Shallow gabbles on from mere emptiness; while Silence, from the same incompetence, rarely gets beyond the shortest replies. The firmament of his wonder and adoration are the sayings and doings of his cousin and brother-justice at Clement's Inn, which he has been in the constant habit of hearing, without satiety and nausea, for half a century." The scenes in which these provincial gentlemen figure are withal interesting as a picture of the life and habits of their class in the days of Shakespeare; for these minor characters are men of his own time, not of King Henry's—just as the clowns in the *Midsummer Night's Dream* are Warwickshire peasants of the Elizabethan age transferred bodily to ancient Athens.

Johnson has noted the comparatively tame ending of this play, but is clearly right in ascribing it to the fact that it is only one chapter in a continued history, in cutting which up into separate plays the poet had sometimes to sacrifice dramatic effect to the exigencies of formal division into convenient parts. He remarks: "I fancy every reader, when he ends this play, cries out with Desdemona, 'O most lame and impotent conclusion!' As this play was not, to our knowledge, divided into acts by the author,

KING HENRY IV.—PART II.

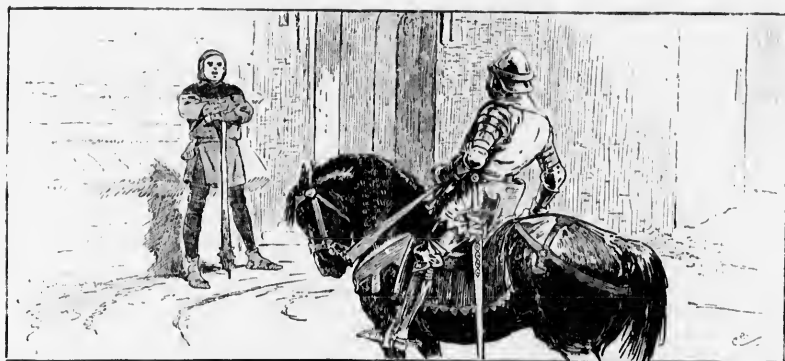
I could be content to conclude it with the death of Henry the Fourth—

‘In that Jerusalem shall Harry die.’

These scenes, which now make the fifth act of Henry IV., might then be the first of Henry V.; but the truth is, that they do not unite very commodiously to either play.

When these plays were represented, I believe they ended as they are now ended in the books; but Shakespeare seems to have designed that the whole series of action, from the beginning of Richard II. to the end of Henry V., should be considered by the reader as one work, upon one plan, only broken into parts by the necessity of exhibition.”

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J. Barl. Tell thou the earl
 That the Lord Bardolph doth attend him here.—(Act 1. 1. 2, 3.)

KING HENRY IV.—PART II.

INDUCTION.

[*Warkworth. Before the Castle.*]

Enter Rumour, painted full of tongues.

Rum. Open your ears; for which of you
 will stop
 The vent of hearing when loud Rumour
 speaks?

I, from the orient to the drooping¹ west,
 Making the wind my post-horse, still unfold
 The acts commenced on this ball of earth.
 Upon my tongues continual slanders ride,
 The which in every language I pronounce,
 Stuffing the ears of men with false reports.
 I speak of peace, while covert enmity²
 Under the smile of safety wounds the world;
 And who but Rumour, who but only I,
 Make fearful³ musters and prepar'd defence,
 Whiles the big³ year, swoln with some other
 grief,
 Is thought with child by the stern tyrant War,
 And no such matter?⁴ Rumour is a pipe

¹ *Drooping*, declining

² *Fearful*, full of fear or terror. ³ *Big*, pregnant.

⁴ *No such matter*, there is nothing of the kind.

Blown by surmises, jealousies, conjectures,
 And of so easy and so plain a stop
 That the blunt⁵ monster with uncounted
 heads,
 The still-discordant⁶ wavering multitude,
 Can play upon it.—But what⁷ need I thus
 My well-known body to anatomize²¹
 Among my household? Why is Rumour here?
 I run before King Harry's victory;
 Who in a bloody field by Shrewsbury
 Hath beaten down young Hotspur and his
 troops,
 Quenching the flame of bold rebellion⁸
 Even with the rebels' blood. But what mean I
 To speak so true at first? my office is²⁸
 To noise abroad that Harry Monmouth fell
 Under the wrath of noble Hotspur's sword,
 And that the king before the Douglas' rage
 Stoop'd his anointed head as low as death.
 This have I rumour'd through the peasant
 towns
 Between that royal field of Shrewsbury

⁵ *Blunt*, dull, stupid

⁶ *Still-discordant*, ever-discordant. ⁷ *What*, why

⁸ *Rebellion*, metrically a quadrisyllable.

And this worm-eaten hold of ragged stone,
Where Hotspur's father, old Northumberland,
Lies crafty-sick;¹ the posts come tiring on,
And not a man of them brings other news

Than they have learn'd of me: from Rumour's
tongues
They bring smooth comforts false, worse than
true wrongs. [Exit.]

ACT I.

SCENE I. *The same.**Enter* LORD BARDOLPH.*L. Bard.* Who keeps the gate here, ho?—*The Porter opens the gate.*

Where is the earl?

Port. What² shall I say you are?*L. Bard.* Tell thou the earl
That the Lord Bardolph doth attend³ him here.*Port.* His lordship is walk'd forth into the
orchard;Please it your honour, knock but at the gate,
And he himself will answer.*Enter* NORTHUMBERLAND.*L. Bard.* Here comes the earl.[Exit *Porter.*]*North.* What news, Lord Bardolph? every
minute nowShould be the father of some stratagem. ⁸The times are wild; contention, like a horse
Full of high feeding, madly lath broke loose,
And bears down all before him.*L. Bard.* Noble earl,

I bring you certain news from Shrewsbury.

North. Good, an God will!*L. Bard.* As good as heart can wish.The king is almost wounded to the death;
And, in the fortune of my lord your son,
Prince Harry slain outright; and both the
BluntsKill'd by the hand of Douglas; young Prince
John,And Westmoreland, and Stafford, fled the field;
And Harry Monmouth's brawn, the hulk Sir
John,Is prisoner to your son. O, such a day, ²⁰So fought, so follow'd, and so fairly won,
Came not till now to dignify the times, ²²
Since Cesar's fortunes!*North.* How is this deriv'd?⁴
Saw you the field? came you from Shrews-
bury?*L. Bard.* I spake with one, my lord, that
came from thence,A gentleman well bred and of good name,
That freely render'd⁵ me these news for true.[*North.* Here comes my servant Travers,
whom I sent

On Tuesday last to listen after news.

Enter TRAVERS.*L. Bard.* My lord, I over-rode⁶ him on the
way; ³⁰And he is furnish'd with no certainties
More than he haply may retail from me.*North.* Now, Travers, what good tidings
comes with you?*Tra.* My lord, Sir John Umfrevile turn'd
me backWith joyful tidings; and, being better hors'd,
Out-rode me. After him came spurring hard
A gentleman, almost forspent⁷ with speed,
That stopp'd by me to breathe his blood'd
horse.He ask'd the way to Chester; and of him
I did demand what news from Shrewsbury.
He told me that rebellion had bad luck, ⁴¹And that young Harry Percy's spur was cold.
With that, he gave his able horse the head,And bending forward struck his armed heels
Against the panting sides of his poor jadeUp to the rowel-head, and starting so
He seem'd in running to devour the way,

Staying no longer question.

¹ *Crafty-sick*, feigning sickness.² *What*, who.³ *Attend*, await.⁴ *Deriv'd*, obtained, learned.⁵ *Render'd*, gave, delivered.⁶ *Over-rode*, out-rode. ⁷ *Forspent*, exhausted.

North. Ha!—Again.
Said he young Harry Percy's spur was cold?
Of Hotspur, Coldspur? that rebellion¹ 50
Had met ill luck?

L. Bard. My lord, I'll tell you what;
If my young lord your son have not the day,
Upon mine honour, for a silken point²
I'll give my barony: never talk of it.

North. Why should that gentleman that
rode by Travers
Give then such instances of loss?

L. Bard. Who, he?
He was some hilding³ fellow that had stolen
The horse he rode on, and, upon my life,
Spoke at a venture.] Look, here comes more
news.

Enter MORRON.

North. Yea, this man's brow, like to a title-
leaf, 60

Foretells the nature of a tragic volume;
[So looks the strand whereon the imperious
flood

Hath left a witness'd usurpation.⁴—]
Say, Morton, didst thou come from Shrewsbury?

Mor. I ran from Shrewsbury, my noble lord;
Where hateful death put on his ugliest mask
To fright our party.

North. How doth my son and brother?
Thou tremblest; and the whiteness in thy cheek
Is apter than thy tongue to tell thy errand.
Even such a man, so faint, so spiritless, 70
So dull, so dead in look, so woe-begone,
Drew⁵ Priam's curtain in the dead of night,
And would have told him half his Troy was
burnt;

But Priam found the fire ere he his tongue,
And I my Percy's death ere thou report'st it.
[This thou wouldst say, "Your son did thus
and thus;

Your brother thus; so fought the noble
Douglas;"

Stopping my greedy ear with their bold deeds:
But in the end, to stop mine ear indeed, 70
Thou hast a sigh to blow away this praise,
Ending with "Brother, son, and all are dead."]

¹ *Rebellion*, a quadrisyllable here.

² *Point*, tagged lacing for fastening dress.

³ *Hilding*, base, low.

⁴ *Usurpation*, metrically five syllables.

⁵ *Drew*, drew aside.

Mor. Douglas is living, and your brother, yet;
But, for my lord's your son,—

North. Why, he is dead.
See what a ready tongue suspicion hath!
He that but fears the thing he would not know
Hath by instinct knowledge from others' eyes
That what he fear'd is chanc'd.—Yet speak,
Morton;

Tell thou an earl his divination lies,
And I will take it as a sweet disgrace,
And make thee rich for doing me such wrong.

Mor. You are too great to be by me gain-
said; 91

Your spirit is too true, your fears too certain.

North. Yet, for all this, say not that Percy's
dead.—

I see a strange confession in thine eye;
Thou shak'st thy head, and hold'st it fear,
or sin,

To speak a truth. If he be slain, say so;
The tongue offends not that reports his death:
[And he doth sin that doth belie the dead,
Not he which says the dead is not alive.]

Yet the first bringer of unwelcome news 100
Hath but a losing office, and his tongue
Sounds ever after as a sullen bell,
Remember'd knolling⁶ a departing friend.

L. Bard. I cannot think, my lord, your son
is dead.

Mor. I am sorry I should force you to believe
That which I would to God I had not seen;
But these mine eyes saw him in bloody state,
Rendering faint quittance,⁷ wearied and out-
breath'd,

To Harry Monmouth, whose swift wrath beat
down

The never-daunted Percy to the earth, 110
From whence with life he never more sprung
up.

In few, his death, whose spirit lent a fire
Even to the dullest peasant in his camp,
Being bruted⁸ once, took fire and heat away
From the best-temper'd courage in his troops;
[For from his metal was his party steel'd,
Which once in him abated, all the rest
Turn'd on themselves, like dull and heavy lead.
And as the thing that's heavy in itself, 110

⁶ *Knolling*, knelling, tolling for.

⁷ *Rendering faint quittance*, making feeble requital or
resistance.

⁸ *Bruted*, noised abroad.

Upon enforcement¹ lies with greatest speed,
 So did our men, heavy in Hotspur's loss,
 Lend to this weight such lightness with their
 fear 122
 That arrows fled not swifter toward their aim
 Than did our soldiers, aiming at their safety,
 Fly from the field.] Then was that noble
 Worcester
 Too soon ta'en prisoner; and that furious Scot,
 The bloody Douglas, whose well-labouring
 sword
 Had three times slain the appearance of the
 king,
 Gan vail² his stomach,³ and did give the way
 Of those that turn'd their backs, and, in his
 flight, 130
 Stumbling in fear, was took. The sum of all
 Is that the king hath won, and hath sent out
 A speedy power to encounter you, my lord,
 Under the conduct of young Lancaster
 And Westmoreland. This is the news at full.
North. For this I shall have time enough to
 mourn.
 In poison there is physic; and these news,
 Having been well, that would have made me
 sick,
 Being sick, have in some measure made me well:
 [And as the wretch, whose fever-weakened
 joints, 140
 Like strengthless lüges, buckle⁴ under life,
 Impatient of his fit, breaks like a five
 Out of his keeper's arms, even so my limbs,
 Weakened with grief, being now enrag'd with
 grief,
 Are thrice themselves.] Hence, therefore,
 thou nice⁵ crutch!
 A scaly gauntlet now with joints of steel
 Must glove this hand; and hence, thou sickly
 quoil!⁶ 149
 Thou art a guard too wanton⁷ for the head
 Which princes, flesh'd⁸ with conquest, aim to
 hit.
 Now bind my brows with iron; and approach
 The ragged⁹st hour that time and spite dare
 bring

¹ Enforcement, use of force. ² Vail, lower.

³ Stomach, pride, courage. ⁴ Buckle, bend, give way.

⁵ Nice, effeminate. ⁶ Quoil, cap, head-dress.

⁷ Wanton, luxurious. ⁸ Flesh'd, excited, made fierce.

⁹ Ragged'st, wildest, roughest.

To frown upon the enrag'd Northumberland!
 Let heaven kiss earth! now let not Nature's
 hand 153
 Keep the wild flood confin'd! let order die!
 And let this world no longer be a stage
 To feed contention in a lingering act;
 But let one spirit of the first-born Cain
 Reign in all bosoms, that, each heart being set
 On bloody courses, the rude scene may end,
 And darkness be the burier of the dead! 160
Tru. This strained¹⁰ passion doth you wrong,
 my lord.

L. Bard. Sweet earl, divorce not wisdom
 from your honour.

Mor. The lives of all your loving complices¹¹
 Lean on your health; the which, if you give o'er
 To stormy passion, must perforce decay.
 You cast¹² the event of war, my noble lord,
 And sumn'd the account of chance, before
 you 167

"Let us make head." It was your presumise
 That, in the dole¹³ of blows, your son might
 drop.

You knew he walk'd o'er perils, on an edge,
 More likely to fall in than to get o'er; 171
 [You were advis'd¹⁴ his flesh was capable
 Of wounds and sears, and that his forward
 spirit

Would lift him where most trade¹⁵ of danger
 rang'd.]

Yet did you say "Go forth;" [and none of this,
 Though strongly apprehended, could restrain
 The sciff-borne¹⁶ action.] What hath then
 befallen,

Or what hath this bold enterprise brought
 forth,

More than that being which was like to be?

L. Bard. We all that are engaged to this
 loss 180

Knew that we ventur'd on such dangerous
 seas

That if we wrought out¹⁷ life't was ten to one;
 [And yet we ventur'd, for the gain propos'd
 Chok'd the respect¹⁸ of likely peril fear'd;]

¹⁰ Strained, overwrought.

¹¹ Complices, confederates. ¹² Cast, calculated

¹³ Dole, denling. ¹⁴ Advis'd, aware.

¹⁵ Trade, activity, interchange.

¹⁶ Sciff-borne, obstinate.

¹⁷ Wrought out, saved, gained.

¹⁸ Respect, regard, consideration.

And since we are o'erset, venture again.
Come, we will all put forth, body and goods.
Mor. 'T is more than time; and, my most
noble lord,

I hear for certain, and do speak the truth,
The gentle Archbishop of York is up ¹⁸⁹
With well-appointed powers; he is a man
Who with a double surety binds his followers.
[My lord your son had only lmt the corpse,
But shadows, and the shows of men, to fight;
For that same word, rebellion, did divide
The action of their bodies from their souls,
And they did fight with queasiness,¹ con-
strain'd,

As men drink potions, that² their weapons only
Seem'd on our side; but, for their spirits and
souls,

This word, rebellion, it had froze them up,
As fish are in a pond. But now the bishop
Tarus insurrection to religion;³ ²⁰¹
Suppos'd sincere and holy in his thoughts,]
He's follow'd both with body and with mind,
And doth enlarge⁴ his rising with the blood
Of fair King Richard, scrap'd from Pomfret
stones;

Derives from heaven his quarrel and his
cause,

Tells them he doth bestride a bleeding land,
Gasping for life under great Bolingbroke;
And more and less⁵ do flock to follow him.

North. I knew of this before; but, to speak
truth, ²¹⁰

This present grief had wip'd it from my mind.
Go in with me, and counsel every man
The aptest way for safety and revenge.
Get posts and letters, and make friends with
speed;

Never so few, and never yet more need.

[*Exeunt.*

SCENE II. London. A Street.

Enter FALSTAFF, followed by his Page bearing
his sword and buckler.

[*Fal.* Sirrah, you giant, what says the
doctor to my water?

¹ *Queasiness*, distaste, lack of spirit. ² *T* = that.

³ *Religion*, metrically four syllables.

⁴ *Enlarge*, enhance the merit of.

⁵ *More and less*, high and low.

Page. He said, sir, the water itself was a
good healthy water; but, for the party that
ow'd it, he might have more diseases than he
knew for.] ⁶

Fal. Men of all sorts take a pride to girl⁶
me; the brain of this foolish-compounded
my man, is not able to invent any thing that
tends to laughter, more than I invent or is
invented on me; I am not only witty in my-
self, but the cause that wit is in other men.
[I do here walk before thee like a sow that
hath o'erwhelm'd all her litter but one.] If
the prince put thee into my service for any
other reason than to set me off, why then I
have no judgment. [Thou whoreson man-
drake, thou art fitter to be worn in my cap
than to wait at my heels.] I was never mann'd
with an agate till now; but I will inset
you neither in gold nor silver, but in vil-
l-apparel, and send you back again to your
master, for a jewel,—the juvenal,⁷ the prince
your master, whose chin is not yet floug'd.
I will sooner have a beard grow in the palm
of my hand than he shall get one on his
cheek; [and yet he will not stick to say his
face is a face-royal. God may finish it when
he will, 't is not a hair amiss yet; he may
keep it still at a face-royal, for a barber shall
never earn sixpence out of it;] and yet he'll
be crowing as if he had writ⁸ man ever since
his father was a bachelor. He may keep his
own grace, but he's almost out of mine, I can
assure him. What said Master Dumbledon
about the satin for my short cloak and my
slops?⁹ ³⁴

Page. He said, sir, you should procure him
better assurance¹⁰ than Bardolph; he would
not take his band¹¹ and yours; he lik'd not
the security.

Fal. Let him be damn'd, like the glutton!
[pray God his tongue be hotter! A whoreson
Achitophel'] a rascally yea-forsooth knave! to
bear a gentleman in hand,¹² and then stand
upon security! [The whoreson smooth-pates
do now wear nothing but high shoes, and
bunches of keys at their girdles; and if a man

⁶ *Girl*, thrust, jeer. ⁷ *Juvenal*, youth.

⁸ *Writ*, called himself. ⁹ *Slops*, loose breeches.

¹⁰ *Assurance*, surety. ¹¹ *Band*, bond.

¹² *Bear* in hand, keep in expectation.

is through with them in honest taking up,¹ then they must stand upon security.] I had as lief they would put ratsbane in my month as offer to stop it with security. I look'd a' should have sent me two and twenty yards of satin, as I am a true knight, and he sends me security. Well, he may sleep in security; for he hath the hor. of abundance, and the

lightness of his wife shines through it: [and yet cannot he see, though he have his own lantern to light him.] Where's Bardolph?

Page. He's gone into Smithfield to buy your worship a horse. 57

Fal. I bought him in Paul's,² and he'll buy me a horse in Smithfield; an I could get me



Page. Sir, here comes the nobleman that committed the prince for striking him about Bardolph.
Fal. Wait close; I will not see him.—(Act I. 2. 62-65.)

but a wife in the stews, I were mann'd, hors'd, and wiv'd.

Page. Sir, here comes the nobleman that committed the prince for striking him about Bardolph. 64

Fal. Wait close; I will not see him.

[*Goes to back of scene, after taking sword and buckler from the Page.*]

Enter the LORD CHIEF JUSTICE and two Apparitors.

Ch. Just. What's³ he that goes there?

First Appar. Falstaff, an 't please your lordship.

Ch. Just. He that was in question⁴ for the robbery?

First Appar. He, my lord; but he hath since done good service at Shrewsbury, and, as I hear, is now going with some charge to the Lord John of Lancaster.

Ch. Just. What, to York? Call him back again.

First Appar. Sir John Falstaff! 76

[*Following Falstaff, who is going away.*]

Fal. [*Aside to Page*] Boy, tell him I am deaf.

Page. [*To the Apparitor*] You must speak louder; my master is deaf.

Ch. Just. I am sure he is, to the hearing of any thing good.—Go, pluck him by the elbow; I must speak with him.

¹ Taking up, borrowing, obtaining on credit.

² Paul's, St. Paul's Church. ³ What's, who is.

⁴ In question, on trial or examination.

through it: [and he have his own Where's Bar-

Smithfield to buy
57
l's,² and he'll buy
an I could get me



a question⁴ for the

; but he hath since
ewsbury, and, as I
me charge to the

Call him back again.
Falstaff!

76
who is going away.
tell him I am deaf.
] You must speak

s, to the hearing of
him by the elbow;

r examination.

First Appar. [Pulling Falstaff by the sleeve] Sir John!

Fal. [To Apparitor] What! a young knave, and begging! Is there not wars? is there not employment? doth not the king back subjects? do not the rebels need soldiers? Though it be a shame to be on any side but one, it is worse shame to beg than to be on the worst side, were it worse than the name of rebellion can tell how to make it. 90

First Appar. You mistake me, sir.

Fal. Why, sir, did I say you were an honest man? setting my knighthood and my soldiery aside, I had lied in my throat if I had said so.

First Appar. I pray you, sir, then set your knighthood and your soldiery aside; and give me leave to tell you, you lie in your throat if you say I am any other than an honest man.

Fal. I give thee leave to tell me so! I lay aside that which grows to me! If thou gett'st any leave of me, hang me; if thou tak'st leave, thou wert better be hanged. You hunt counter;¹ hence! avaunt! 103

First Appar. Sir, my lord would speak with you.

Ch. Just. Sir John Falstaff, a word with you.

Fal. My good lord! God give your lordship good time of day. I am glad to see your lordship abroad; I heard say your lordship was sick: I hope your lordship goes abroad by advice. Your lordship, though not clean past your youth, hath yet some smack of age in you, some relish of the saltness of time; and I most humbly beseech your lordship to have a reverent care of your health. 111

Ch. Just. Sir John, I sent for you before your expedition to Shrewsbury.

Fal. An't please your lordship, I hear his majesty is return'd with some discomfort from Wales.

Ch. Just. I talk not of his majesty; you would not come when I sent for you. 121

Fal. And I hear, moreover, his highness is fall'n into this same whoreson apoplexy.

Ch. Just. Well, God mend him! I pray you, let me speak with you.

Fal. This apoplexy is, as I take it, a kind of lethargy, an't please your lordship; a kind of sleeping in the blood, a whoreson tingling.

Ch. Just. What² tell you me of it? be it as it is. 130

Fal. It hath its original³ from much grief, from study and perturbation of the brain: I have read the cause of his⁴ effects in Galen; it is a kind of deafness.

Ch. Just. I think you are fallen into the disease; for you hear not what I say to you.

Fal. Very well, my lord, very well; rather, an't please you, it is the disease of not listening, the malady of not marking, that I am troubled withal. 140

Ch. Just. To punish you by the heels would amend the attention of your ears; and I care not if I do become your physician.

Fal. I am as poor as Job, my lord, but not so patient: your lordship may minister the potion of imprisonment to me in respect of poverty; but how I should be your patient to follow your prescriptions, the wise may make some dram of a scruple, or indeed a scruple itself. 149

Ch. Just. I sent for you, when there were matters against you for your life, to come speak with me.

Fal. As I was then advis'd by my learned counsel in the laws of this land-service, I did not come.

Ch. Just. Well, the truth is, Sir John, you live in great infamy.

Fal. He that buckles him in my belt cannot live in less.

Ch. Just. Your means are very slender, and your waste is great. 160

Fal. I would it were otherwise; I would my means were greater, and my waist slenderer.

Ch. Just. You have misled the youthful prince.

Fal. The young prince hath misled me; I am the fellow with the great belly, and he my dog.

Ch. Just. Well, I am loath to gall a new-heal'd wound: your day's service at Shrewsbury hath a little gilded over your night's

¹ Hunt counter, are at fault.
VOL. III.

² What, why.

³ Original, origin.

433

⁴ His, its.

81

exploit on Gadshill; you may thank the unquiet time for your quiet o'er-posting¹ that action. 171

Fal. My lord!

Ch. Just. But since all is well, keep it so; wake not a sleeping wolf.

Fal. To wake a wolf is as bad as to smell a fox.

[*Ch. Just.* What! you are as a candle, the better part burnt out.

Fal. A wassail² candle, my lord, all tallow; if I did say of wax, my growth would approve the truth. 181

Ch. Just. There is not a white hair on your face but should have his effect of gravity.

Fal. His effect of gravy, gravy, gravy.]

Ch. Just. You follow the young prince up and down, like his ill angel.

Fal. Not so, my lord; your ill angel³ is light; but I hope he that looks upon me will take me without weighing: and yet, in some respects, I grant, I cannot go, I cannot tell. [Virtue is of so little regard in these costermonger⁴ times that true valour is turn'd bear-herd⁵; pregnancy⁶ is made a tapster, and hath his quick wit wasted in giving reckonings; all the other gifts appertinent to man, as the malice of this age shapes them, are not worth a gooseberry.] You that are old consider not the capacities of us that are young; you measure the heat of our livers with the bitterness of your galls; and we that are in the vaward⁷ of our youth, I must confess, are wags too. 200

Ch. Just. Do you set down your name in the scroll of youth, that are written down old with all the characters of age? Have you not a moist eye! a dry hand! a yellow cheek! a white beard! a decreasing leg! an increasing belly! is not your voice broken! your wind short! your chin double! your wit single! and every part about you blasted with antiquity⁸ and will you yet call yourself young! Fie, fie, fie, Sir John! 209

¹ *O'er-posting*, getting over. ² *Wassail*, festal, large.

³ *Angel*, the coin (with a pun).

⁴ *Costermonger*, trading, commercial.

⁵ *Bear-herd*, leader of a tame bear.

⁶ *Pregnancy*, ready wit. ⁷ *Vaward*, van, early part.

⁸ *Antiquity*, old age.

Fal. My lord, I was horn about three of the clock in the afternoon, with a white head and something a round belly. For my voice, I have lost it with hallooing and singing of anthems. To approve⁹ my youth further, I will not; the truth is, I am only old in judgment and understanding; and he that will caper with me for a thousand marks, let him lend me the money, and have at him! For the box of the ear that the prince gave you, he gave it like a rude prince, and you took it like a sensible lord. I have check'd¹⁰ him for it, and the young lion repents; marry, not in ashes and sackcloth, but in new silk and old sack. 222

Ch. Just. Well, God send the prince a better companion!

Fal. God send the companion a better prince! I cannot rid my hands of him.

Ch. Just. Well, the king hath sever'd you and Prince Harry; I hear you are going with Lord John of Lancaster against the Archbishop and the Earl of Northumberland. 230

Fal. Yea; I thank your pretty sweet wit for it. [But look you pray, all you that kiss my lady Peace at home, that our armies join not in a hot day; for, by the Lord, I take but two shirts out with me, and I mean not to sweat extraordinarily: if it be a hot day, and I brandish any thing but a bottle, I would I might never spit white again.] There is not a dangerous action can peep out his head but I am thrust upon it; well, I cannot last ever; but it was always yet the trick of our English nation, if they have a good thing, to make it too common. [If ye will needs say I am an old man, you should give me rest. I would to God my name were not so terrible to the enemy as it is; I were better to be eaten to death with a rust, than to be scour'd to nothing with perpetual motion.] 247

Ch. Just. Well, be honest, be honest; and God bless your expedition!

Fal. Will your lordship lend me a thousand pound to furnish me forth!

Ch. Just. Not a penny, not a penny; you are too impatient to bear crosses.¹¹ Fare you

⁹ *Approve*, prove, attest.

¹⁰ *Check'd*, chided, rebuked.

¹¹ *Crosses*, coin (with a pun).

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r. For my voice,
ng and singing of
youth further, I
only old in judg-
and he that will
d marks, let him
ve at him! For
prince gave you,
, and you took it
check'd¹⁰ him for
ts; marry, not in
new silk and old
222

he prince a better
panion a better
nds of him.

hath sever'd you
ou are going with
ainst the Arch-
humberland. 220
pretty sweet wit
all you that kiss
t our armies join

Lord, I take but
I I mean not to
be a hot day, and
bottle, I would I

n.] There is not
out his head but
cannot last ever;

ek of our English
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ne rest. I would

so terrible to the
er to be eaten to
e scour'd to noth-
] 217

, be honest; and

and me a thousand

not a penny; you
osses,¹¹ Fare you

test.
yoked.
b a pin)

well; commend me to my cousin Westmore-
land. [*Exit Chief Justice and Apparitors.*]

Fal. If I do, fillip¹ me with a three-man
beetle.² [A man can no more separate age
and covetousness than a' can part young
limbs and lechery; but the gout galls the one,
and the pox pinches the other; and so both
the degrees prevent my curses.]—Boy! 260

Page. Sir!

Fal. What money is in my purse?

Page. Seven groats and two pence.

Fal. I can get no remedy against this con-
sumption of the purse; borrowing only lingers
and lingers it out, but the disease is incurable.
Go bear this letter to my Lord of Lancaster;
this to the prince; this to the Earl of West-
moreland; and this to old Mistress Ursula,
whom I have weekly sworn to marry since
I perceiv'd the first white hair on my chin.
About it; you know where to find me.—
[*Exit Page.*] [A pox of this gout! or, a gout
of this pox! for the one or the other plays
the rogue with my great toe.] 'Tis no matter
if I do halt;³ I have the wars for my colour,⁴
and my pension shall seem the more reason-
able. A good wit will make use of any thing;
I will turn diseases to commodity.⁵ [*Exit.*]

[SCENE III. *York. The Archbishop's Palace.*]

*The ARCHBISHOP, the LORDS HASTINGS, MOW-
BRAY, and BARDOLPH discovered seated.*

Arch. Thus have you heard our cause and
known our means;

And, my most noble friends, I pray you all,
Speak plainly your opinions of our hopes:
And first, lord marshal, what say you to it?

Morb. I well allow the occasion of our arms,
But gladly would be better satisfied
How in⁶ in our means we should advance
ourselves

To look with forehead bold and big enough
Upon the power and puissance of the king.

Hast. Our present musters grow upon the
file 10

¹ *Fillip*, throw into the air.

² *Beetle*, rammer, pile-driver.

³ *Halt*, walk lame. ⁴ *Colour*, pretext.

⁵ *Commodity*, gain, advantage. ⁶ *In*, with

To five and twenty thousand men of choice;
And our supplies live largely in the hope 12
Of great Northumberland, whose bosom burns
With an incensed fire of injuries.

L. Bard. The question then, Lord Hastings,
standeth thus,—

Whether our present five and twenty thousand
May hold up head⁷ without Northumberland?

Hast. With him, we may.

L. Bard. Yea, marry, there's the point:
But if without him we be thought too feeble,
My judgment is, we should not step too far
Till we had his assistance by the hand; 21
For in a theme⁸ so bloody-fac'd as this,
Conjecture, expectation, and surmise
Of aids uncertain should not be admitted.

Arch. 'Tis very true, Lord Bardolph; for
indeed

It was young Hotspur's case at Shrewsbury.

L. Bard. It was, my lord; who lin'd⁹ him-
self with hope,

Eating the air on promise of supply,
Flattering himself in project¹⁰ of a power
Much smaller than the smallest of his thoughts;
And so, with great imagination¹¹ 31
Proper¹² to madmen, led his powers to death,
And winking¹³ leap'd into destruction.¹⁴

Hast. But, by your leave, it never yet did
hurt

To lay down likelihoods and forms of hope.

L. Bard. Yes, in this present quality¹⁵ of
war:

Indeed the instant¹⁶ action—a cause on foot—
Lives so in hope as in an early spring
We see the appearing buds; which to prove
fruit, 39

Hope gives not so much warrant as despair
That frosts will bite them. When we mean
to build,

We first survey the plot, then draw the
model;¹⁷

And when we see the figure of the house,

⁷ *Hold up head*, make a stand. ⁸ *Theme*, business.

⁹ *Lin'd*, sustained, supported.

¹⁰ *In project*, with expectation.

¹¹ *Imagination*, metrically six syllables.

¹² *Proper*, appropriate.

¹³ *Winking*, shutting his eyes, blindly.

¹⁴ *Destruction*, metrically four syllables.

¹⁵ *Quality*, kind. ¹⁶ *Instant*, present.

¹⁷ *Model*, plan.

Then must we rate¹ the cost of the erection;
Which if we find outweighs ability, 45
What do we then but draw anew the model
In fewer officers,² or at least desist
To build at all? Much more, in this great work,
Which is almost to pluck a kingdom down
And set another up, should we survey 50
The plot of situation and the model,
Consent³ upon a sure foundation,⁴

Question surveyors, know our own estate,
How able such a work to undergo,
To weigh against his opposite; or else
We fortify in paper and in figures,
Using the names of men instead of men;
Like one that draws the model of a house
Beyond his power to build it; who, half
through,

Gives o'er and leaves his part-created cost
A naked subject to the weeping clouds 61
And waste for churlish winter's tyranny.

Hast. Grant that our hopes, yet likely of
fair birth,

Should be still-born, and that we now possess'd
The utmost man of expectation,⁵
I think we are a body strong enough,
Even as we are, to equal⁶ with the king.

L. Bard. What, is the king but five and
twenty thousand?

Hast. To us no more; nay, not so much,
Lord Bardolph.

For his divisions, as the times do brawl,⁷ 70
Are in three heads: one power against the
French,

And one against Glendower; perforce⁸ a third
Must take up us. So is the unfirm king
In three divided; and his coffers sound
With hollow poverty and emptiness.

Arch. That he should draw his several
strengths⁹ together

And come against us in full puissance,¹⁰
Need not be dreaded.

Hast. If he should do so,

¹ *Rate*, estimate.

² *In fewer officers*, with fewer rooms, on a smaller scale.

³ *Consent*, agree.

⁴ *Foundation*, metrically four syllables.

⁵ *Expectation*, metrically five syllables.

⁶ *Equal*, cope.

⁷ *As the times do brawl*, in these brawling times.

⁸ *Perforce*, of necessity. ⁹ *Strengths*, forces, armies.

¹⁰ *Puissance*, pronounced as a trisyllable.

He leaves his back unarm'd, the French and
Welsh

Baying¹¹ him at the heels; never fear that.

L. Bard. Who is it like should lead his
forces hither? 81

Hast. The Duke of Lancaster and West-
moreland;

Against the Welsh, himself and Harry Mon-
mouth;

But who is substituted¹² against the French,
I have no certain notice.

Arch. Let us on,

And publish the occasion of our arms.
The commonwealth is sick of their own choice;¹³
Their over-greedy love hath surfeited.

An habitation giddy and unsure 89
Hath he that buildeth on the vulgar heart.—

O thou fond many,¹⁴ with what loud applause
Didst thou beat heaven with blessing Boling-
broke,

Before he was what thou wouldst have him be!
And being now trimm'd in thine own desires,
Thou, bestly feeder, art so full of him,

That thou provok'st thyself to cast him up.
So, so, thou common dog, didst thou disgorge
Thy glutton bosom of the royal Richard;

And now thou wouldst eat thy dead vomit up,
And howl'st to find it. What trust is in
these times? 100

They that, when Richard liv'd, would have
him die,

Are now become enamour'd on¹⁴ his grave;
Thou, that threw'st dust upon his goodly head
When through proud London he came sigh-
ing on

After the admired heels of Bolingbroke,
Cri'st now "O earth, yield us that king again,
And take thou this!" O thoughts of men
accurs'd!

Past and to come seems best; things present
worst.

Morb. Shall we go draw our numbers¹⁵ and
set on?¹⁶ 109

Hast. We are time's subjects, and time
bids begone. [Exeunt.]

¹¹ *Baying*, chasing.

¹² *Their own choice*, of King Henry.

¹³ *Many*, multitude. ¹⁴ *On*, of.

¹⁵ *Draw our numbers*, muster our forces.

¹⁶ *Set on*, march.

the French and
never fear that.
should lead his
Master and West-

and Harry Mon-
st the French,

Let us on,
our arms.
their own choice;⁸¹
suffeited.

sure
e vulgar heart.—
at loud applause
blessing Boling-

ldst have him be!
hine own desires,
full of him,
to east him up.
lst thou disgorge
oyal Richard;
my dead vomit up,
What trust is in
iv'd, would have

on⁸⁴ his grave;
n his goodly head
on he came sigh-

Bolingbroke,
that king again,
thoughts of men

; things present

ar numbers⁸⁵ and

jects, and time
[*Exeunt.*]

Henry.
⁸¹On, of,
er our forces.

ACT II.

SCENE I. *London. A Street.*

Enter Hostess, FANG and SNARE following.

Host. Master Fang, have you enter'd the action?

Fang. It is enter'd.

[*Host.* Where's your yeoman?¹ Is it a lusty yeoman? will he stand to it?

Fang. Sirrah, where's Snare?

Host. O Lord, ay! good Master Snare.

Snare. Here, here.

Fang. Snare, we must arrest Sir John Falstaff.

Host. Yea, good Master Snare; I have enter'd him and all.

Snare. It may chance cost some of us our lives, for he will stab.

Host. Alas the day! take heed of him; [he stab'd me in mine own house, and that most beastly. In good faith, he cares not what mischief he does, if his weapon be out;] he will foine² like any devil; he will spare neither man, woman, nor child.

Fang. If I can close with him, I care not for his thrust.

Host. No, nor I neither; I'll beat your elbow.

Fang. An I but fist him once; an a' come but within my vice,³—

Host. I am undone by his going; I warrant you, he's an infinitive⁴ thing upon my score. Good Master Fang, hold him sure; good Master Snare, let him not scape. He comes continually to Pie-corner—saving your manhoods—to lny a saddle; and he is invited to dinner to the Lubber's-head⁵ in Lombard Street, to Master Smooth's the silkman. I pray ye, since my exion is enter'd and my case so openly known to the world, let him be brought in to his answer. A hundred mark is a long one for a poor lone woman to bear; and I have borne, and borne, and borne, and have been fubbl'd off,⁶ and fubbl'd

off, and fubbl'd off, from this day to that day, that it is a shame to be thought on. [There is no honesty in such dealing; unless a woman should be made an ass and a beast, to bear every knave's wrong.] Yonder he comes; and that arrant madmsey-nose knave, Bardolph, with him. Do your offices, do your offices; Master Fang and Master Snare, do me, do me, do me your offices.

Enter FALSTAFF, BARDOLPH, and the Page.

Fal. How now! whose mare's dead?—What's the matter?

Fang. [Tapping Falstaff on shoulder] Sir John, I arrest you at the suit of Mistress Quickly.

Fal. Away, varlets! Draw, Bardolph! [Puts Bardolph between himself and Fang] cut me off the villain's head; throw the quean in the channel.⁷

Host. Throw me in the channel! I'll throw thee in the channel. Wilt thou? wilt thou? thou bastardy rogue! Murther, murther! Ah, thou honey-suckle⁸ villain! wilt thou kill God's officers and the king's! Ah, thou honey-seed⁹ rogue! thou art a honey-seed, a man-queller,¹⁰ and a woman-queller.

Fal. Keep them off, Bardolph.

Fang. A rescue! a rescue!

Host. Good people, bring a rescue or two. [Thou woo't,¹¹ woo't thou? Thou woo't, woo't thou?]—Do, do, thou rogue! do, thou hemp-seed!

Fal. Away, you scullion! you rampallian! you fastidarian! I'll tickle your catastrophe.

Enter the LORD CHIEF JUSTICE, and two Apparitors.

Ch. Just. What is the matter? keep the peace here, ho!

[Bardolph and Page retire to back of scene. Fang and Snare seize Falstaff.]

¹ Yeoman, sheriff's officer. ² Foine, thrust.
³ Vice, hold, grasp. ⁴ Infinitive, infinite.
⁵ Lubber's head, Libbard's (i. e. Leopards) Head.
⁶ Fubbl'd off, put off with false excuses.

⁷ Channel, kennel, gutter. ⁸ Honey-suckle, homicidal.
⁹ Honey-seed, homicide.

¹⁰ Man-queller, man-killer. ¹¹ Woo't, wouldst.

Host. Good, my lord, be good to me. I beseech you, stand to me. 70

Ch. Just. How now, Sir John!—What! are you brawling here?

Doth this become your place, your time, and business?

You should have been well on your way to York.

[*To Falg*] Stand from him, fellow; wherefore hang'st upon him?

[*Falg and Swarc leave their hold of Falstaff.*]

Host. O my most worshipful lord, an't please your grace, I am a poor widow of Eastcheap, and he is arrested at my suit.

Ch. Just. For what sum? 78



Host. Throw me in the channel! I'll throw thee in the channel. Wilt thou? wilt thou? thou bastards! rogue! Murder, murder! Ah, thou honey-suckle villain! (Act II. C. 53-54.)

Host. It is more than for some, my lord; it is for all, all I have. He hath eaten me out of house and home, he hath put all my substance into that fat belly of his; [but I will have some of it out again, or I will ride thee o' nights like the mare.

Fal. I think I am as like to ride the mare, if I have any vantage of ground to get up.]

Ch. Just. How comes this, Sir John? Fie! what man of good temper would endure this tempest of exclamation! Are you not

asham'd to enforce a poor widow to so rough a course to come by her own? 90

Fal. What is the gross sum that I owe thee?

Host. Marry, if thou wert an honest man, thyself and the money too. Thou didst swear to me upon a parcel-gilt² goblet, sitting in my Dolphin-chamber, at the round table, by a sea-coal fire, upon Wednesday in Wheeson³ week, when the prince broke thy head for liking his father to a singing-man of Windsor, thou didst swear to me then, as I was washing thy wound, to marry me and make me

¹ Exclamation, outcry

² Parcel-gilt, part-gilt

³ Wheeson, Whitsun

ellow; wherefore
leave their hold of
piful lord, an't
or widow of East-
my suit.

78



bastardly

idow to so rough
1! 90
n that I owe thee!
t an honest man,
Thou didst swear
goblet, sitting in
o round table, by
play in Wheeson³
ke thy head for
-man of Windsor,
as I was wash-
me and make me

Wheeson, Whitsun.

my lady thy wife. Canst thou deny it? Did not goodwife Keech, the butcher's wife, come in then and call me gossip Quickly? coming in to borrow a mess of vinegar; telling us she had a good dish of prawns: whereby thou didst desire to eat some; whereby I told thee they were ill for a green wound? And didst thou not, when she was gone down stairs, desire me to be no more so familiarity with such poor people; saying that ere long they should call me madam? And didst thou not kiss me and bid me fetch thee thirty shillings? I put thee now to thy book-oath; deny it, if thou canst. 112

Fal. My lord, this is a poor mad soul; and she says up and down the town that her eldest son is like you; she hath been in good case, and the truth is, poverty hath distracted her. But for these foolish officers, I beseech you I may have redress against them.

Ch. Just. Sir John, Sir John, I am well acquainted with your manner of wrenching the true cause the false way. It is not a confident brow, nor the throng of words that come with such more than impudent sauciness from you, can thrust me from a level¹ consideration; you have, as it appears to me, practis'd upon the easy-yielding spirit of this woman, and made her serve your uses both in purse and in person. 127

Host. Yea, in truth, my lord.

Ch. Just. Pray thee, peace.—Pay her the debt you owe her, and unpay the villainy you have done her; the one you may do with sterling money, and the other with current repentance.

Fal. My lord, I will not undergo this sneap² without reply. You call honourable boldness impudent sauciness; if a man will make courtesy and say nothing, he is virtuous. No, my lord, my humble duty remember'd, I will not be your suitor. I say to you, I do desire deliverance from these officers, being upon lasty employment in the king's affairs. 140

Ch. Just. You speak as having power to do wrong; but answer in the effect of your reputation,³ and satisfy the poor woman.

¹ Level, fair, impartial.

² Sneap, snub, rebuke.

³ In the effect of your reputation, as becomes your character.

Fal. Come hither, hostess.

[He takes her aside.]

Enter Gower with letters.

Ch. Just. Now, Master Gower, what news?
Gow. The king, my lord, and Harry Prince of Wales

Are near at hand; the rest the paper tells.

Fal. [Aside to Hostess] As I am a gentleman.

Host. Faith, you said so before.

Fal. As I am a gentleman—come, no more words of it. 151

Host. By this heavenly ground I tread on, I must be fain to pawn both my plate and the tapestry of my dining-chambers.

Fal. Glasses, glasses, is the only drinking; and for thy walls, a pretty slight drollery, or the story of the Prodigal, or the German hunting in water-work, is worth a thousand of these bed-hangings and these fly-bitten⁴ tapestries. Let it be ten pound, if thou canst. Come, an't were not for thy humours,⁵ there's not a better wench in England. Go, wash thy face, and draw⁶ the action. [Cowering her] Come, thou must not be in this humour with me; dost not know me? come, come, I know thou wast set on to this.

Host. Pray thee, Sir John, let it be but twenty nobles;⁷ i' faith, I am loath to pawn my plate, so God save me, la!

Fal. Let it alone; [Going away from her] I'll make other shift: you'll be a fool still. 170

Host. Well, you shall have it, though I pawn my gown. I hope you'll come to supper. You'll pay me all together?

Fal. Will I live?—[To Bardolph] Go, with her, with her; [Aside] hook on, hook on.

Host. Will you have Doll Tearsheet meet you at supper?

Fal. No more words; let's have her.

[Exit Hostess, Bardolph, Fung, Sware, and Page.]

Ch. Just. I have heard better news.

Fal. [Going up to him] What's the news, my lord? 180

Ch. Just. [Taking no notice of Falstaff] Where lay⁸ the king last night?

⁴ Fly-bitten, moth-eaten.

⁵ Humours, caprices.

⁶ Draw, withdraw.

⁷ Noble, a coin worth ss. 6d.

⁸ Lay, encamped.

Gow. At Basingstoke, my lord, 182

Fal. I hope, my lord, all 's well; what is the news, my lord!

Ch. Just. Come all his forces back!

Gow. No; fifteen hundred foot, five hundred horse,

Are march'd up to my lord of Lancaster, Against Northumberland and the Archbishop.

Fal. Comes the king back from Wales, my noble lord!

Ch. Just. You shall have letters of me presently; 190

Come, go along with me, good Master Gower. *[Going.*

Fal. My lord!

Ch. Just. *[Turning round]* What 's the matter?

Fal. Master Gower, shall I entreat you with me to dinner?

Gow. I must wait upon my good lord here; I thank you, good Sir John.

Ch. Just. Sir John, you loiter here too long, being you are to take soldiers up in counties as you go. 200

Fal. *[Pretending not to hear him]* Will you sup with me, Master Gower?

Ch. Just. What foolish master taught you these manners, Sir John?

Fal. Master Gower, if they become me not, he was a fool that taught them me. *[To Chief Justice; laughing]* This is the right fencing grace, my lord; tap for tap,¹ and so part fair.

Ch. Just. Now the Lord lighten² thee! thou art a great fool. *[Exit.*

SCENE II. *London. Another Street.*

Enter PRINCE HENRY and POINS.

Prince. Before God, I am exceeding weary.

Poins. Is 't come to that? I had thought weariness durst not have attach'd³ one of so high blood.

Prince. Faith, it does me; though it discolors the complexion of my greatness to acknowledge it. Doth it not show vilely in me to desire small beer? s

Poins. Why, a prince should not be so

loosely studied⁴ as to remember so weak a composition. 10

Prince. Befike then my appetite was not princely got; for, by my troth, I do now remember the poor creature, small beer. But, indeed, these humble considerations make me out of love with my greatness. *[What a disgrace is it to me to remember thy name! or to know thy face to-morrow! or to take note how many pair of silk stockings thou hast, viz. these, and those that were thy peach-colour'd ones! or to bear the inventory of thy shirts, as, one for superfluity, and another for use! But that the tennis-court keeper knows better than I; for it is a low ebb of linen with thee when thou keepest not racket there; as thou hast not done a great while, because the rest of thy low countries have made a shift to eat up thy holland;⁵ and God knows whether those that bawl out⁶ the ruins of thy linen shall inherit his kingdom; but the midwives say the children are not in the fault; whereupon the world increases, and kindreds are mightily strengthen'd.]* 30

Poins. How ill it follows, after you have labour'd so hard, you should talk so idly! Tell me, how many good young princes would do so, their fathers being so sick as yours at this time is!

Prince. Shall I tell thee one thing, Poins?

Poins. Yes, faith; and let it be an excellent good thing.

Prince. It shall serve among wits of no higher breeding than thine.

Poins. Go to; I stand the push of your one thing that you will tell. 41

Prince. Marry, I tell thee, it is not meet that I should be sad, now my father is sick; albeit I could tell to thee, as to one it pleases me, for fault of a better, to call my friend, I could be sad, and sad indeed too.

Poins. Very hardly upon such a subject.

Prince. By this hand, thou thinkest me as far in the devil's book as thou and Falstaff for obduracy and persistency; let the end try the man. *[But I tell thee, my heart bleeds inwardly that my father is so sick; and keeping,*

¹ Tap for tap, tit for tat

² L. *shen*, enlighten.

³ Attach'd, attacked.

⁴ Studied, inclined

⁵ Holland, H.-land linen (with a pun)

⁶ Out, out from.

such vile company as thou art hath in reason taken from me all ostentation of sorrow.

Poins. The reason?

Prince. What wouldst thou think of me, if I should weep?

Poins. I would think thee a most princely hypocrite.

Prince. It would be every man's thought; and thou art a blessed fellow to think as every man thinks: never a man's thought in the world keeps the road-way better than thine; every man would think me an hypocrite indeed. And what accites¹ your most worshipful thought to think so!

Poins. Why, because you have been so lewd, and so much engraff'd² to Falstaff.

Prince. And to thee. 68

Poins. [By this light, I am well spoke on;]³ I can hear it with mine own ears: the worst that they can say of me is that I am a second brother, and that I am a proper⁴ fellow of my hands;⁵ and those two things, I confess, I cannot help.] By the mass, here comes Bardolph.

Prince. And the boy that I gave Falstaff: he had him from me Christian; and look, if the fat villain have not transform'd him ape.

Enter BARDOLPH and Poins.

Bard. God save your grace! 78

Prince. And yours, most noble Bardolph.

[*Bard.* Come, you virtuous ass, you bashful fool, must you be blushing! wherefore blush you now? What a maidenly man-at-arms are you become? Is't such a matter to get a pottle-pot's maidenhead?

Page. A' calls me e'en now: my lord, through a red lattice,⁶ and I could see in no part of his face from the window; at last I spied his eyes, and methought he had made two holes in the ale-wife's new petticoat and peep'd through.

Prince. Has not the boy profited? 80

Bard. Away, you whoreson upright rabbit, away!

Page. Away, you rascally Althea's dream, away!

Prince. Instruct us, boy; what dream, boy?

Page. Marry, my lord, Althea dream'd she was deliver'd of a fire-brand; and therefore I call him her dream.

Prince. A crown's worth of good interpretation—There't is, boy. 100

Poins. O, that this good blossom could be kept from cankers!⁷—Well, there is sixpence to preserve thee.

Bard. An you do not make him hang'd among you, the gallows shall have wrong.

Prince.] And how doth thy master, Bardolph?

Bard. Well, my lord. He heard of your grace's coming to town; there's a letter for you.

Poins. Deliver'd with good respect.—And how doth the martlemas,⁸ your master? 110

Bard. In bodily health, sir.

Poins. Marry, the immortal part needs a physician; but that moves not him; though that be sick, it dies not.

Prince. I do allow this wen to be as familiar with me as my dog; and he holds his place; for look you how he writes.

Poins. [Reads] "John Falstaff, knight,"—every man must know that, as oft as he has occasion to name himself: even like those that are kin to the king; for they never prick their finger but they say, "There's some of the king's blood spilt." "How comes that?" says he, that takes upon him not to conceive. The answer is as ready as a borrower's cap, "I am the king's poor cousin, sir." 126

Prince. Nay, they will be kin to us, or they will fetch it from Japhet. But to the letter.

Poins. [Reads] "Sir John Falstaff, knight, to the son of the king, nearest his father, Harry Prince of Wales, greeting."—Why, this is a certificate.

Prince. Peace!

Poins. [Reads] "I will imitate the honourable Romans in brevity:" he sure means brevity in breath, short-winded. "I commend me to thee, I commend thee, and I leave thee. Be not too familiar with Poins: or he misuses thy favours so much that he swears thou art to marry his sister Nell. Repeat to him times as thou may'st; and so, farewell." 141

"Thine, by yea and no, which is as much as to say, as thou usest him, JACK FALSTAFF with my familiars, JOHN with my brothers and sisters, and SIR JOHN with all Europe."

¹ Accites, incites.

² Engraff'd to, attached to.

³ Spoke on, spoken of.

⁴ Proper, comely.

⁵ Of my hands, of my size.

⁶ Red lattice, ale-house window.

⁷ Cankers, canker-worms.

⁸ I.e. Martinmas (Nov. 11.); used figuratively—an old man.

My lord, I'll steep this letter in sack and make him eat it.

Prince. That's to make him eat twenty of his words. But do you use me thus, Ned? must I marry your sister? 151

Poins. God send the wench no worse fortune! But I never said so.

Prince. Well, thus we play the fools with the time, and the spirits of the wise sit in the clouds and mock us.—Is your master here in London?

Bard. Yea, my lord.

Prince. Where sups he? doth the old bear feed in the old frank? 160

Bard. At the old place, my lord, in Eastcheap.

Prince. What company?

Page. Ephesians,² my lord, of the old church.

Prince. Sup any women with him?

Page. None, my lord, but old Mistress Quickly and Mistress Doll Tearsheet.

[*Prince.* What pagan may that be?

Page. A proper gentlewoman, sir, and a kinswoman of my master's.] 170

Prince. [Even such kin as the parish heifers are to the town bull.—] Shall we steal upon them, Ned, at supper?

Poins. I am your shadow, my lord; I'll follow you.

Prince. Sirrah, you boy, and Bardolph, no word to your master that I am yet come to town. There's for your silence.

[*Giving him money.*

Bard. I have no tongue, sir. 175

Page. And for mine, sir, I will govern it.

Prince. Fare you well; go.—[*Exeunt Bardolph and Page.*—] This Doll Tearsheet should be some rood.

Poins. I warrant you, as common as the way between St. Alban's and London.

Prince.] How might we see Falstaff bestow³ himself to-night in his true colours, and not ourselves be seen?

Poins. Put on two leathern jerkins and aprons, and wait upon him at his table as drawers. 181

Prince. From a God to a bull? a heavy de-

clension! it was Jove's case. From a prince to a prentice! a low transformation! that shall be mine; for in everything the purpose must weigh with the folly. Follow me, Ned. [*Exeunt.*

SCENE III. *Warkworth. Before the Castle.*

Enter NORTHUMBERLAND, LADY NORTHUMBERLAND, and LADY PERCY.

North. I prithee, loving wife, and gentle daughter,

Give even way unto my rough affairs; Put not you on the visage of the times, And be like them to Percy troublesome.

Lady North. I have given over, I will speak no more.

Do what you will; your wisdom be your guide.

North. Alas, sweet wife, my honour is at pawn;

And, but my going, nothing can redeem it.

Lady Per. O yet, for God's sake, go not to these wars!

The time was, father, that you broke your word, 10

When you were more endear'd⁴ to it than now; When your own Percy, when my heart's dear Harry,

Threw many a northward look to see his father Bring up his powers; but he did long in vain. Who then persuaded you to stay at home? There were two honours lost, yours and your son's.

For yours, the God of heaven brighten it!

For his, it stuck upon him as the sun

In the grey vault of heaven, and by his light Did all the chivalry of England move 20

To do brave acts; [he was indeed the glass

Wherein the noble youth did dress themselves. He had no legs that practis'd not his gait;

And speaking thick,⁵ which nature made his blemish,

Became the accents of the valiant;⁶

For those that could speak low and tardily

Would turn their own perfection to abuse, To seem like him:] so that in speech, in gait,

In diet, in affections of delight,

¹ Frank, sty.

² Ephesians, boon companions.

³ Bestow, bear, behave.

⁴ Endear'd, bound, pledged.

⁵ Thick, fast.

⁶ Valiant, metrically three syllables.

From a prince
information! that
thing the purpose
Follow me, Ned.
[*Exeunt.*]

Before the Castle.

LADY NORTHUMBER-
PERCY,

wife, and gentle

ugh affairs;
of the times,
troublesome.
over, I will speak

om be your guide.
my honour is at

g can redeem it.
I's sake, go not to

e you broke your
10
I'd¹ to it than now;
n my heart's dear

ok to see his father
e did long in vain.
o stay at home?
st, yours and your

en brighten it!
as the sun
, and by his light
hand move 20

indeed the glass
dress themselves.
I'd not his gait;
a nature made his

valiant;⁶
low and tardily
ection to abuse,
in speech, in gait,
ght,

ged.
ree syllables.

In military rules, humours of blood,¹ 30
He was the mark and glass, copy and book,
That fashion'd others. And him, O wondrous
him!

O miracle of men! him did you leave,
Second to none, unseconded by you,
To look upon the hideous god of war

In disadvantage; to abide² a field
Where nothing but the sound of Hotspur's
name

Did seem defensible;³ so you left him.
Never, O never, do his ghost the wrong 30
To hold your honour more precise and nice
With others than with him! [let them alone.



Lady Per. So came I a widow;
And never shall have length of life enough
To rain upon remembrance with mine eyes.—(Act II. 3. 37-39.)

The marshal and the archbishop are strong;
Had my sweet Harry had but half their
numbers,

To-day might I, hanging on Hotspur's neck,
Have talk'd of Monmouth's grave.]

North. Beshrew your heart,
Fair daughter, you do draw my spirits from
me

With new lamenting ancient oversights.
But I must go and meet with danger there,
Or it will seek me in another place 40
And find me worse provided.

Lady North. O, fly to Scotland,

Till that the nobles and the armed commons
Have of their puissance made a little taste.

Lady Per. If they get ground and vantage
of the king,

Then join you with them, like a rib of steel,
To make strength stronger; but, for all our
loves,

First let them try themselves. [So did your
son;

He was so suffer'd: so came I a widow;
And never shall have length of life enough
To rain upon remembrance with mine eyes,
That it may grow and sprout as high as heaven,
For recordation to⁴ my noble husband.] 61

¹ *Humours of blood*, caprices of temperament.

² *Abide*, endure the risks of.

³ *Defensible*, defensive, furnishing means of defence.

⁴ *Re ordination to*, memory of.

North. Come, come, go in with me. 'Tis with my mind
As with the tide swell'd up unto his height,
That makes a still-stand, running neither way.

Fain would I go to meet the archbishop,
But many thousand reasons hold me back.
I will resolve for Scotland; there am I, 67
Till time and vantage crave my company.

[*Exeunt.*]

SCENE IV. *London. The Boon's head
Tavern in Eastcheap.*

[*Enter two Drawers.*]

First Draw. What the devil hast thou brought there? apple-johns?¹ thou know'st Sir John cannot endure an apple-john.

Sec. Draw. Mass, thou say'st true. The prince once set a dish of apple-johns before him, and told him there were five more Sir Johns, and, putting off his hat, said "I will now take my leave of these six dry, round, old, wither'd knights." It anger'd him to the heart; but he hath forgot that. 10

First Draw. Why, then, cover,² and set them down; and see if thou canst find out Sneak's noise;³ Mistress Tearsheet would fain hear some music.

Sec. Draw. Sirrah, here will be the prince and Master Poinson; and they will put on two of our jerkins and aprons, and Sir John must not know of it: Bardolph hath brought word. 20

First Draw. By the mass, here will be old utis;⁴ it will be an excellent sport.⁵

Sec. Draw. I'll see if I can find out Sneak. [*Exit.*]

Enter Hostess and DOLL TEARSHEET.

Host. P' faith, sweetheart, methinks now you are in an excellent good temperality; your pudsidge heats as extraordinarily as heart would desire, and your colour, I warrant you, is as red as any rose, in good truth, ha! But, i' faith, you have drunk too much canaries;⁶ and that's a marvellous searching

wine, and it perfumes the blood ere one can say: "What's this?"—How do you now? 3

Doll. Better than I was; hem!

Host. Why, that's well said; a good heart's worth gold. Lo, here comes Sir John.

Enter FALSTAFF.

Fal. [*Singing*] "When Arthur first in court—
[*Empty the jordan.* [*Singing*]] And was a worthy king." [*Exit First Drawer.*—How now, Mistress Doll!

Host. Sick of a calm;⁶ yea, good faith. 40

Fal. So is all her sect; an they be once in a calm, they are sick. [*Sits.*]

Doll. You muddy rascal, is that all the comfort you give me?

Fal. You make fat rascals, Mistress Doll.

Doll. I make them! gluttony and diseases make them; I make them not.

[*Fal.* If the cook help to make the gluttony, you help to make the diseases, Doll; we catch of you, Doll, we catch of you: grant that, my poor virtue, grant that. 51

Doll. Ay, marry; our chains and our jewels.

Fal. Your brooches, pearls, and ovelches:—for to serve bravely is to come halting off, you know; to come off the breach with his pill-bent bravely, and to surgery bravely; to venture upon the charg'd chambers bravely—

Doll. Hang yourself, you muddy conger, hang yourself. 59

Host. By my troth, this is the old fashion; you two never meet but you fall to some discord; you are both, i' good truth, as rheumatic⁷ as two dry toasts; you cannot one bear with another's confirmities. What the good-year! one must bear, and that must be you; [*To Doll*] you are the weaker vessel, as they say, the emptier vessel.

Doll. [Can a weak empty vessel bear such a huge full hog'shead? there's a whole merchant's venture of Bourdeaux stuff in him; you have not seen a hulk better stuff'd in the hold.—] Come, I'll be friends with thee, Jack; thou art going to the wars; and whether I shall ever see thee again or no, there is nobody cares. [*Embraces him.*] 73

¹ *Apple-johns*, a kind of apple.

² *Cover*, lay the table. ³ *Noise*, band of musicians.

⁴ *Old utis*, rare sport. ⁵ *Canaries*, Canary wine.

⁶ *Calm*, quail.

⁷ *Rheumatic*, a blunder for *splenetic* (probably)

blood ere one can do you now?—
hem!
aid: a good heart's
s Sir John.

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Drover.]—How

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or no, there is no

73

Genetic (probably)

[*Re-enter [First] Drawer.*

[*First*] *Drover*, Sir, Ancient Pistol bid you and speak with you.

Doll. Hang him, swaggering rascal! let him not come hither; it is the foul-mouthed'st rogue in England.

Host. If he swagger, let him not come here; no, by my faith; I must live among my neighbours; I'll no swaggerers. I am in good name and fame with the very best. Shut the door;—there comes no swaggerers here. I have not liv'd all this while, to have swaggering now. Shut the door, I pray you.

Fal. Dost thou hear, hostess?

Host. Pray ye, pacify yourself, Sir John; there comes no swaggerers here.

Fal. Dost thou hear? it is mine ancient.

Host. Tilly-fally, Sir John, ne'er tell me; your ancient swaggerer comes not in my doors. I was before Master Tisick, the deputy, t'other day; and, as he said to me—"t was no longer ago than Wednesday last—"I' good faith, neighbour Quickly," says he—"Master Dumbe, our minister, was by then—"neighbour Quickly," says he, "receive those that are civil; for," said he, "you are in an ill name." Now a' said so, I can tell where-upon; "for," says he, "you are an honest woman, and well thought on; therefore take heed what guests you receive; receive," says he, "no swaggering companions." There comes none here;—you would bless you to hear what he said.—No, I'll no swaggerers.

Fal. He's no swaggerer, hostess; a tunc cheater;² i' faith; you may stroke him as gently as a puppy greyhound; he'll not swagger with a Barbary hen, if her feathers turn black in any show of resistance.—Call him up, drawer. [*Exit [First] Drover.*

Host. Cheater, call you him? I will bar no honest man my house, nor no cheater; but I do not love swaggering, by my troth; I am the worse, when one says swagger.—Feel, masters, how I shake; look you, I warrant you.

Doll. So you do, hostess. [*Giving her drink.*

Host. Do I? yea, in very truth, do I, an't were an aspen leaf. I cannot abide swaggerers.

¹ Ancient, ensign.

² Tunc cheater, petty rogue.

Enter PISTOL, BARBOLPH, and Page.

Pist. God save you, Sir John! 119

Fal. Welcome, Ancient Pistol. Here, Pistol, I charge you with a cup of sack; [*Pistol drinks*] do you discharge upon mine hostess,



Pist. God save you, Sir John!—(Act ii. 4. 119.)

Pist. I will discharge upon her, Sir John, with two bullets.

Fal. She is pistol-proof, sir; you shall hardly offend her.

Host. Come, I'll drink no proofs nor no bullets; I'll drink no more than will do me good, for no man's pleasure, I.]

Pist. Then to you, Mistress Dorothy; I will charge you. 121

Doll. Charge me! I scorn you, scurvy companion. What! you poor, base, rascally,



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cheating, lack-linen mate! Away, you mouldy rogue, away! I am meat for your master.

Pist. I know you, Mistress Dorothy. 136

Doll. Away, you cut-purse rascal! [you filthy bung,¹ away! by this wine, I'll thrust my knife in your mouldy chaps, an you play the saucy cuttle² with me.] Away, you bottle-ale rascal! you basket-hilt stale juggler, you! Since when, I pray you, sir? [God's light, with two points on your shoulder! much!]

Pist. [God let me not live, but] I will murder your ruff for this.

Fal. No more, Pistol; I would not have you go off here: discharge yourself of our company, Pistol.

Host. No, good Captain Pistol; not here, sweet captain. 150

Doll. Captain! thou abominable damn'd cheater, art thou not ashamed to be call'd captain? An captains were of my mind, they would truncheon you out, for taking their names upon you before you have earn'd them. [You a captain! you slave, for what? for tearing a poor whore's ruff in a lawdy-house?] He a captain! hang him, rogue! he lives upon mouldy stew'd prunes and dried cakes. [A captain! God's light, these villains will make the word as odious as the word *occupy*, which was an excellent good word before it was ill sorted; therefore captains had need look to 't.] 163

Bard. Pray thee, go down, good ancient.

Fal. Hark thee hither, Mistress Doll.

Pist. Not I: I tell thee what, Corporal Bardolph, I could tear her; I'll be reveng'd of her.

Page. Pray thee, go down.

Pist. I'll see her damn'd first; to Pluto's damned lake, by this hand, to the infernal deep, with Erebus and tortures vile also. Hold hook and line, say I. Down, down, dogs! down, fatiors! Have we not Hiren here? [Half draws his sword.]

Host. Good Captain Peesel, be quiet; 't is very late, i' faith: I beseech³ you now, aggravate your cholera.

Pist. These be good humours, indeed! Shall pack-horses

And hollow pumper'd jades of Asia, 178
Which cannot go but thirty miles a-day,
Compare with Cesars, and with Cannibals,⁴

And Trojan Greeks? nay, rather damn them with

King Cerberus; and let the welkin roar.
Shall we fall foul for toys?

Host. By my troth, captain, these are very bitter words.

[*Bard.* Be gone, good ancient; this will grow to a brawl anon.]

Pist. Die men like dogs! give crowns like pins! Have we not Hiren here? 189

Host. O' my word, captain, there 's none such here. What the good-year! do you think I would deny her? For God's sake, be quiet.

Pist. Then feed, and be fat, my fair Calipolis.

Come, give 's some sack.

Se fortuna mi tormenta, lo sperare mi contenta.
Fear we broadsides? no, let the fiend give fire.
Give me some sack; and, sweetheart, lie thou there. [Laying down his sword.]

Come we to full points here, and are et ceteras nothing!

Fal. [Seated] Pistol, I would be quiet.

Pist. Sweet knight, I kiss thy neif.⁵ What! we have seen the seven stars. 201

Doll. For God's sake, thrust him down stairs; I cannot endure such a fustian rascal.

Pist. Thrust him down stairs! know we not Galloway nags?

Fal. Quoit him down, Bardolph, like a shove-groat shilling; nay, an a' do nothing but speak nothing, a' shall be nothing here.

Bard. Come, get you down stairs. 209

Pist. What! shall we have incision? shall we imbrue!— [Snatching up his sword.]
Then death rock me asleep, abridge my doleful days!

Why, then, let grievous, ghastly, gaping wounds

Untwine the Sisters Three! Come, Atropos, I say!

Host. Here 's goodly stuff toward!⁶

Fal. Give me my rapier, boy.

Doll. I pray thee, Jack, I pray thee, do not draw. 217

¹ Bung, sharper. ² Cuttle, cutpurse. ³ Beseech, beseech.

⁴ Cannibals, Hamibals. ⁵ Neif, fist. ⁶ Toward, at hand.

es of Asia, 178
ty miles a-day,
d with Cannibals,⁴
, rather damn them

he welkin roar.
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s, ghastly, gaping
ee! Come, Atropos,

uff toward!⁶
er, boy.

, I pray thee, do not
217

list. ⁶ Toward, at hand.

Fal. [*Drawing his sword*] Get you down
stairs. [*Bardolph and Page drive Pistol out.*

Host. Here 's a goodly tumult! I 'll forswear
keeping house, afore I 'll be in these terrors¹
and frights. So; murder, I warrant now.—
Alas, alas! [*put up your naked weapons, put
up your naked weapons.*

Doll. I pray thee, Jack, be quiet; the rascal 's

gone. Ah, you whoreson little valiant villain,
yeu! 226

Host. Are you not hurt i' the groin? me-
thought a' made a shrewd thrust at your
belly.]

Re-enter BARDOLPH.

Fal. Have you turn'd him out o' doors?



Fal. Get you down stairs.—(Act II. 4. 218.)

Bard. Yea, sir. The rascal 's drunk. You
have hurt him, sir, i' the shoulder. 231

Fal. A rascal! to brave me!

Doll. Ah, you sweet little rogue, you!
[*Alas, poor ape, how thou sweat'st! come, let
me wipe thy face;—come on, you whoreson
chops.—Ah, rogue!*] i' faith, I love thee; thou
art as valorous as Hector of Troy, worth
five of Agamemnon, and ten times better
than the Nine Worthies. Ah, villain!

Fal. A rascally slave! [*I will toss the rogue
in a blanket.* 241

Doll. Do, if thou dar'st for thy heart: if

thou dost, I 'll canvas thee betwixt a pair o'f
sheets.] 244

Enter Music.

Page. The music is come, sir.

Fal. Let them play.—Play, sirs.—Sit on my
knee, Doll. A rascal bragging slave! the
rogue fled from me like quicksilver.

Doll. [*I' faith, and thou follow'dst him like
a church. Thou whoreson little tidy Bar-
tholomew boar-pig,*] when wilt thou leave fight-
ing o' days [*and foining² o' nights,*] and begin
to patch up thine old body for heaven? 253

¹ *Terrors*, terrors (probably).

² *Foining*, thrusting.

Enter, behind, PRINCE HENRY and POINS, disguised like Drawers.

Fal. Peace, good Doll! do not speak like a death's-head; do not bid me remember mine end.

Doll. Sirrah, what humour's the prince of?

Fal. A good shallow young fellow; a' would have made a good pantler,¹ a' would ha' chipp'd bread well.

Doll. They say Poins has a good wit. 260

Fal. He a good wit! hang him, baboon! his wit's as thick as Tewksbury mustard; there's no more conceit in him than is in a mallet.

Doll. Why does the prince love him so, then?

Fal. Because their legs are both of a bigness, and a' plays at quoits well, and eats conger² and fennel, and drinks off candles' ends for flap-dragons, and rides the wild-mare with the boys, and jumps upon joint-stools, and swears with a good grace, [and wears his boots very smooth, like unto the sign of the leg, and breeds no bate³ with telling of discreet stories;] and such other gambol faculties a' has, that show a weak mind and an able body, for the which the prince admits him: for the prince himself is such another; the weight of a hair will turn the scales between their avoirdupois.

Prince. [*Aside to Poins*] Would not this nave of a wheel have his ears cut off? 270

Poins. [*Aside to Prince*] Let's beat him before his whore.

Prince. [*Aside to Poins*] Look, whether the wither'd elder hath not his poll claw'd like a parrot.

[*Poins.* [*Aside*] Is it not strange that desire should so many years outlive performance?]

Fal. Kiss me, Doll.

[*Prince.* [*Aside*] Saturn and Venus this year in conjunction! what says the almanac to that?]

Poins. [*Aside*] And, look, whether the fiery Trigon, his man, be not lisping to his master's oild tables, his note-book, his counsel-keeper.

Fal. Thou dost give me flattering busses.]

Doll. By my troth, I kiss thee with a most constant heart.

Fal. I am old, I am old.

Doll. I love thee better than I love e'er a scurvey young boy of them all.

Fal. What stuff wilt have a kirtle o'⁴ I shall receive money o' Thursday; thou shalt have a cap to-morrow. [A merry song, come! it grows late. We'll to bed.] Thou 'lt forget me when I am gone. 290

Doll. By my troth, thou 'lt set me a-weeping, an thou say'st so: prove that ever I dress myself handsome till thy return.—Well, hearken⁵ the end.

Fal. Some sack, Francis.

Prince. } Anon, anon, sir. [*Coming forward.*]

Fal. Ha! a bastard son of the king's?—And art not thou Poins his brother?

Prince. Why, thou globe of sinful continents, what a life dost thou lead! 210

Fal. A better than thou; I am a gentleman, thou art a drawer.

Prince. Very true, sir; and I come to draw you out by the ears.

[*They throw off their disguises—Falstaff rises.*]

Host. O, the Lord preserve thy good grace! by my troth, welcome to London.—Now, the Lord bless that sweet face of thine! O Jesu, are you come from Wales?

Fal. Thou whoreson mad compound of majesty, by this light flesh and corrupt blood, thou art welcome. 321

[*Leaning his hand upon Doll.*]

Doll. How, you fat fool! I scorn you.

Poins. My lord, he will drive you out of your revenge and turn all to a merriment, if you take not the heat.

Prince. You whoreson candle-mine,⁵ you, how vilely did you speak of me even now before this honest, virtuous, civil gentlewoman!

Host. God's blessing of your good heart! and so she is, by my troth. 330

Fal. Didst thou hear me?

Prince. Yea, you knew me, as you did when you ran away by Gadshill; you knew I was at your back, and spoke it on purpose to try my patience.

¹ *Pantler*, pantry-keeper.

² *Conger*, a kind of eel.

³ *Breeds no bate*, causes no trouble.

⁴ *Hearken*, await.

⁵ *Candle-mine*, tallow magazine.

Fal. No, no, no, not so; I did not think thou wast within hearing.

Prince. I shall drive you then to confess the wilful abuse; and then I know how to handle you.

Fal. No abuse, Hal, o' mine honour; no abuse. 340

Prince. Not to dispraise me, and call me—pantler and bread-chipper, and I know not what?

Fal. No abuse, Hal.

Poins. No abuse?

Fal. No abuse, Ned, i' the world; honest Ned, none. I disprais'd him before the wicked, that the wicked might not fall in love with him; in which doing, I have done the part of a careful friend and a true subject, and thy father is to give me thanks for it. No abuse, Hal;—none, Ned, none:—no, faith, boys, none. 351

Prince. See now, whether pure fear and entire cowardice doth not make thee wrong this virtuous gentlewoman to close with¹ us? is she of the wicked? is thine hostess here of the wicked? or is thy boy of the wicked? or honest Bardolph, whose zeal burns in his nose, of the wicked?

Poins. Answer, thou deaf² elm, answer.

Fal. The fiend hath prick'd² down Bardolph irrecoverable; and his face is Lucifer's privy-kitchen, where he doth nothing but roast malt-worms.³ For the boy, there is a good angel about him; but the devil outbids him too.

Prince. For the women?

Fal. For one of them, she is in hell already, and burns, poor soul. For the other, I owe her money; and whether she be damn'd for that, I know not.

Host. No, I warrant you. 369

Fal. No, I think thou art not; I think thou art quit for that. Marry, there is another indictment upon thee, for suffering flesh to be eaten in thy house, contrary to the law; for the which I think thou wilt howl.

Host. All victuallers do so; what 's a joint of mutton or two in a whole Lent?

¹ To close with, i. e. to pacify.

² Prick'd, marked.

³ Malt-worms, ale-tippers.

Prince. You, gentlewoman,—

Doll. What says your grace?

Fal. His grace says that which his flesh rebels against. [*Loud knocking without.*]

Host. Who knocks so loud at door?—Look to the door there, Francis. 382

Enter PETO.

Prince. Peto, how now! what news?

Peto. The king your father is at Westminster;

And there are twenty weak and wearied posts Come from the north; and, as I came along, I met and overtook a dozen captains, Bare-headed, sweating, knocking at the taverns,

And asking every one for Sir John Falstaff.

Prince. By heaven, Poins, I feel me much to blame, 390

So idly to profane the precious time, When tempest of commotion, like the south⁴ Borne⁵ with black vapour, doth begin to melt And drop upon our bare unarmed heads.

Give me my sword and cloak.—Falstaff, good night. [*Exeunt Prince Henry, Poins,*

Peto, and Bardolph.]

Fal. Now comes in the sweetest morsel of the night, and we must hence and leave it unprick'd.—[*Knocking without*] More knocking at 'the door!—

Re-enter BARDOLPH.

How now! what 's the matter? 400

Bard. You must away to court, sir, presently; A dozen captains stay at door for you.

Fal. [*To the Page*] Pay the musicians, sirrah. —Farewell, hostess;—farewell, Doll. You see, my good wenches, how men of merit are sought after; the undeserver may sleep, when the man of action is call'd on. Farewell, good wenches; if I be not sent away post, I will see you again ere I go.

Doll. I cannot speak; if my heart be not ready to burst,—well, sweet Jack, have a care of thyself. [*Hugging him.*] 410

Fal. Farewell, farewell.

[*Exeunt Falstaff and Bardolph.*]

Host. Well, fare thee well. I have known

⁴ South, south wind.

⁵ Borne, laden.

thee these twenty-nine years, come peascod-time; but an honest and truer-hearted man,—well, fare thee well.

Bard. [*Without*] Mistress Tearsheet!
Host. What's the matter!

Bard. [*Without*] Bid Mistress Tearsheet come to my master. ⁴¹⁹

Host. O, run, Doll, run; run, good Doll; come. [*She comes blubbered.*] Yea, will you come, Doll? [*Exeunt.*]

ACT III.

SCENE I. *Westminster. The Palace.*

Enter the KING in his nightgown, with a Page.

King. Go call the Earls of Surrey and of Warwick;
But, ere they come, bid them o'er-read these letters,
And well consider of them. Make good speed.
[*Exit Page.*]

How many thousand of my poorest subjects
Are at this hour asleep! O sleep, O gentle sleep,

Nature's soft nurse, how have I frighted thee,
That thou no more wilt weigh my eyelids down
And steep my senses in forgetfulness?
Why rather, sleep, list thou in smoky cribs,
Upon uneasy pallets stretching thee, ¹⁰
And lull'd with buzzing night-flies to thy slumber,

Than in the perfum'd chambers of the great,
Under the canopies of costly state,
And lull'd with sound of sweetest melody?
O thou dull god, why list thou with the vile
In loathsome beds, and leav'st the kingly couch

A watch-case¹ or a common lute-bell?
Wilt thou upon the high and giddy mast
Seal up the ship-boy's eyes, and rock his brains
In cradle of the rude imperious surge ²⁰
And in the visitation of the winds,
Who take the ruffian billows by the top,
Curling their monstrous heads, and hanging them

With deafening clamour in the slippery clouds,
That, with the hurly,² death itself awakes?
Canst thou, O partial sleep, give thy repose
To the wet sea-boy in an hour so rude,

And in the calmest and most stillest night,
With all appliances and means to boot,
Deny it to a king! Then, happy low, lie down!
Uneasy lies the head that wears a crown. ³¹

Enter WARWICK and SURREY.

War. Many good morrows to your majesty!

King. Is it good morrow, lords?

War. 'Tis one o'clock, and past.

King. Why, then, good morrow to you all,
my lords.

Have you read o'er the letters that I sent you?
War. We have, my liege.

King. Then you perceive the body of our
kingdom ³⁵

How foul it is; what rank diseases grow,
And with what danger, near the heart of it.

War. It is but as a body yet distemper'd,
Which to his former strength may be restor'd
With good advice and little medicine.

My Lord Northumberland will soon be cool'd.

King. O God! that one might read the book
of fate,

And see the revolution of the times
Make mountains level, [and the continent,
Weary of solid firmness, melt itself
Into the sea! and, other times, to see
The beauly girdle of the ocean³ ⁵⁰
Too wide for Neptune's hips; how chances
mock,

And changes fill the cup of alteration
With divers liquors!] O, if this were seen,
The happiest youth, viewing his progress
through,

What perils past, what crosses to ensue,
Would shut the book, and sit him down and die.

'Tis not ten years gone

³ Ocean, metrically a trisyllable.

¹ Watch-case, sentry-box.

² Hurly, tumult

ress Tearsheet
419
run, good Doll:
Yea, will you
[*Exeunt.*]

t stillest night,
uns to boot,
opy low, lie down!
eas a crown. 31

SURREY.
s to your majesty!
ords?
d past.
morrow to you all,
rs that I sent you?
e the body of our
38

diseases grow,
ar the heart of it.
yet distemper'd,
th may be restor'd
e medicine.
will soon be cool'd.
ight read the book

the times
nd the continent,
melt itself
imes, to see
cean?
hips; how chances
of alteration
y, if this were seen,
wing his progress
osses to ensue,
I sit him down and

a trisyllable.

Since Richard and Northumberland, great
friends,
Did feast together, and in two years after
Were y at wars; it is but eight years since
This Percy was the man nearest my soul, 61
[Who like a brother toild in my affairs
And laid his love and life under my foot,]
Yea, for my sake, even to the eyes of Richard

Gave him defiance. But which of you was by—
[You, cousin Nevil, as I may remember—
[*To Warwick.*]
When Richard, with his eye brimful of tears,
Then check'd and rated by Northumberland,
Did speak these words, now prov'd a prophecy?
"Northumberland, thou ladder by the which
My cousin Bolingbroke ascends my throne;"—



King. O sleep, O gentle sleep
Nature's soft nurse, how have I frighted thee,
That thou no more wilt weigh my eyelids down
And steep my senses in forgetfulness?—(Act iii. 1. 5-8.)

Though then, God knows, I had no such intent,
[But that necessity so bow'd the state 73
That I and greatness were compell'd to kiss.]
"The time shall come," thus did he follow it,
"The time will come, that foul sin, gathering
head,
Shall break into corruption;"—so went on,
Foretelling this same time's condition²
And the division of our amity. 79
War. There is a history in all men's lives,
Figuring the nature of the times deceas'd;
[The which observ'd, a man may prophesy,
With a near aim, of the main chance of things

As yet not come to life, which in their seeds
And weak beginnings lie intrasured.³
Such things become the hatch and brood of
time;]
And by the necessary form of this
King Richard might create a perfect guess
That great Northumberland, then false to him,
Would of that seed grow to a greater false-
ness, 90
Which should not find a ground to root upon,
Unless on you.
King. Are these things then necessities?
Then let us meet them like necessities:
And that same word even now cries out on us.

¹ Check'd, reproved.
² Condition, metrically four syllables.

³ Intrasured, treasured up.
451

They say the bishop and Northumberland
Are fifty thousand strong.

War. It cannot be, my lord;
Rumour doth double, like the voice and echo,
The numbers of the fear'd.—Please it your
grace

To go to bed. Upon my soul, my lord,
The powers that you already have sent forth
Shall bring this prize in very easily. 101

To comfort you the more, I have receiv'd
A certain instance¹ that Glendower is dead.
Your majesty hath been this fortnight ill,
And these unseason'd² hours performe must
add

Unto your sickness.

King. I will take your counsel;
And were these inward wars once out of hand,
We would, dear lords, unto the Holy Land.

[*Exeunt.*]

SCENE II. Gloucestershire. Before Justice
Shallow's House.

Enter SHALLOW and SILENCE, meeting; MOULDY, SHADOW, WART, FEEBLE, BELLCALF, discovered at back of scene.

Shal. Come on, come on, come on, sir; give me your hand, sir, give me your hand, sir: an early stirrer, by the rood!³ And how doth my good cousin Silence?

Sil. Good morrow, good cousin Shallow.

Shal. And how doth my cousin, your bed-fellow? and your fairest daughter and mine, my god-daughter Ellen?

Sil. Alas, a black ousel,⁴ cousin Shallow!

Shal. By yea and nay, sir, I dare say my cousin William is become a good scholar; he is at Oxford still, is he not?

Sil. Indeed, sir, to my cost.

Shal. He must, then, to the inns o' court shortly. I was once of Clement's Inn, where I think they will talk of mad Shallow yet.

Sil. You were call'd lusty Shallow then, cousin. 18

Shal. By the mass, I was call'd any thing; and I would have done any thing indeed too, and roundly too. There was I, and little

John Doit of Staffordshire, and black George Barnes, and Francis Pickbe⁵, and Will Squele, a Cotswold man; you had not four such swinge-bucklers⁶ in all the inns o' court again; and, I may say to you, we knew where the bona-robas⁶ were, and had the best of them all at commandment. Then was Jack Falstaff, now Sir John, a boy, and page to Thomas Mowbray, Duke of Norfolk. 29

Sil. This Sir John, cousin, that comes hither anon about soldiers?

Shal. The same Sir John, the very same. I saw him break Skogan's head at the court-gate, when a' was a crack⁷ not thus high; and the very same day did I fight with one Sampson Stockfish, a fruiterer, behind Gray's Inn. Jesu, Jesu, the mad days that I have spent! and to see how many of my old acquaintance are dead!

Sil. We shall all follow, cousin. 39

Shal. Certain, 't is certain; very sure, very sure: death, as the Psalmist saith, is certain to all; all shall die. How⁸ a good yoke of bullocks at Stamford fair?

Sil. By my troth, I was not there.

Shal. Death is certain. Is old Double of your town living yet?

Sil. Dead, sir. 47

Shal. Jesu, Jesu, dead! a' drew a good bow; and dead! a' shot a fine shoot: John o' Gaunt lov'd him well, and betted much money on his head. Dead! a' would have clapp'd⁹ i' the clout⁹ at twelve score; and carried you a forehand shaft at fourteen and fourteen and a half, that it would have done a man's heart good to see. How⁸ a score of ewes now?

Sil. Thereafter as they be; a score of good ewes may be worth ten pounds.

Shal. And is old Double dead?

Sil. Here come two of Sir John Falstaff's men, as I think. 60

Enter BARDOLPH and Page.

Bard. Good morrow, honest gentlemen. I beseech you, which is Justice Shallow?

Shal. I am Robert Shallow, sir; a poor

⁵ Swinge-bucklers, roisterers.

⁶ Bona-robas, handsome wenches

⁷ Crack, urechin ⁸ How, i. e. what price.

⁹ Clapp'd i' the clout, hit the mark

¹ Instance, proof.

² Unseason'd, unseasonable

³ Rood, cross.

⁴ Ousel, blackbird

and black George
and Will
did not four
the limbs o' court
we knew where
the best of them
was Jack Fal-
staff, and page to
Norfolk. 29
that comes hither

the very same.
lead at the court-
not thus high; and
with one Samp-
kind Gray's Inn.
that I have spent!
old acquaintance

cousin. 30
very sure, very
t' south, is certain
a good yoke of

not there.
Is old Double of

47
a' drew a good
me shoot: John o'
t' much money
ould have clapp'd
; and carried you
een and fourteen
ave done a man's
score of ewes now!
e; a score of good
hinds.

dead?
Sir John Falstaff's
60

and Page.
nest gentlemen. I
vice Shallow?
allow, sir; a poor

thes.
one, i.e. what price.
mark.

esquire of this county, and one of the king's
justices of the peace. What is your good
pleasure with me?

Bard. My captain, sir, commends him to
you; my captain, Sir John Falstaff, a tall
gentleman, by heaven, and a most gallant
leader.

Shal. He greets me well, sir. I knew him
a good backword man. How doth the good
knight? may I ask how my lady his wife
doth? 71

Bard. Sir, pardon; a soldier is better ac-
commodated than with a wife.

Shal. It is well said, in faith, sir; and it is
well said indeed too. Better accommodated!
it is good; yea, indeed, is it: good phrases are
surely, and ever were, very commendable.
Accommodated! it comes of *accommodo*: very
good; a good phrase. 79

Bard. Pardon me, sir; I have heard the
word. Phrase call you it! by this good day,
I know not the phrase; but I will maintain
the word with my sword to be a soldier-like
word, and a word of exceeding good command,
by heaven. Accommodated; that is, when a
man is, as they say, accommodated; or when
a man is, being, whereby a' may be thought
to be accommodated; which is an excellent
thing. 89

Shal. It is very just.—

Enter FALSTAFF.

Look, here comes good Sir John.—Give me
your good hand, give me your worship's good
hand. By my troth, you look well and bear
your years very well; welcome, good Sir John.

Fal. I am glad to see you well, good Mas-
ter Robert Shallow.—Master Surcard, as I
think?

Shal. No, Sir John; it is my cousin Silence,
in commission with me.

Fal. Good Master Silence, it well befits
you should be of the peace.

Sil. Your good worship is welcome. 100

Fal. Fie! this is hot weather, gentlemen.—
Have you provided me here half a dozen
sufficient men?

Shal. Marry, have we, sir. Will you sit?

Fal. Let me see them, I beseech you.

[*They sit.*]

Shal. Where's the roll? where's the roll?
where's the roll? Let me see, let me see, let
me see. So, so, so, so, so, so, so, so; yea, marry,
sir.—Ralph Mouldy!—Let them appear as I
call; let them do so, let them do so.—Let me
see; where is Mouldy? 111

Moul. [*Coming forward*] Here, an't please
you.

Shal. What think you, Sir John? a good-
limb'd fellow; young, strong, and of good
friends.

Fal. Is thy name Mouldy?

Moul. Yea, an't please you.

Fal. 'Tis the more time thou wert us'd.

Shal. Ha, ha, ha! most excellent, 't' faith!
things that are mouldy lack use; very singu-
lar good!—In faith, well said, Sir John, very
well said.

Fal. Prick² him. 121

Moul. I was prick'd well enough before,
an you could have let me alone; my old dame
will be undone now for one to do her hus-
bandry and her drudgery. You need not to
have prick'd me; there are other men fitter
to go out than I.

Fal. Go to; peace, Mouldy! you shall go.
Mouldy, it is time you were spent.

Moul. Spent! 129

Shal. Peace, fellow, peace! stand aside;
know you where you are? [*Bardolph puts
him on one side*].—For the other, Sir John; let
me see.—Simon Shadow!

Fal. Yea, marry, let me have him to sit
under; he's like to be a cold soldier.

Shal. Where's Shadow?

Shal. [*Coming forward*] Here, sir.

Fal. Shadow, whose son art thou?

Shal. My mother's son, sir. 138

Fal. Thy mother's son! like enough, and
thy father's shadow; so the son of the female
is the shadow of the male. It is often so,
indeed; but much of the father's sub-
stance!

Shal. Do you 't'ke him, Sir John?

Fal. Shadow, serve for summer; prick
him, [*Bardolph puts him with Mouldy*], for we

¹ Tall, stout, valiant.

² Prick, mark.

have a number of shadows to fill up the muster-book.

Shal. [*Calling*] Thomas Wart!

Fal. Whore's he!

Wart. [*Coming forward*] Here, sir.

Fal. Is thy name Wart? 150

Wart. Yea, sir.

Fal. Thou art a very ragged wart.

Shal. Shall I prick him down, Sir John?

Fal. It were superfluous; for his apparel is built upon his back and the whole frame stands upon pins: prick him no more.

[*Bardolph puts him on one side with the others.*]

Shal. Ha, ha, ha! you can do it, sir, you can do it; I commend you well. [*Calling*]
—Francis Feeble!

Fee. Here, sir.

Fal. What trade art thou, Feeble? 160

Fee. A woman's tailor, sir.

Shal. Shall I prick him, sir?

Fal. You may; but if he had been a man's tailor, he'd ha' prick'd you.—Wilt thou make as many holes in an enemy's battle¹ as thou hast done in a woman's petticoat?

Fee. I will do my good will, sir; you can have no more. 168

Fal. Well said, good woman's tailor! well said, courageous Feeble! thou wilt be as valiant as the wrathful dove or most magnanimous mouse.—Prick the woman's tailor well, Master Shallow; deep, Master Shallow.

Fee. I would Wart might have gone, sir.

Fal. I would thou wert a man's tailor, that thou mightst mend him and make him fit to go.—I cannot put him to a private soldier that is the leader of so many thousands; let that suffice, most forcible Feeble.

Fee. It shall suffice, sir. 180

Fal. I am bound to thee, reverend Feeble.—
[*Bardolph puts him on one side with the others.*]
Who is next?

Shal. Peter Bullealf o' the green!

Fal. Yea, marry, let's see Bullealf.

Bull. [*Coming forward*] Here, sir.

Fal. Fore God, a likely fellow!—Come, prick me Bullealf till he roar again.

Bull. O Lord! good my lord captain,—

Fal. What, dost thou roar before thou art prick'd! 190

Bull. O Lord, sir! I am a diseas'd man.

Fal. What disease hast thou?

Bull. A whoreson cold, sir, a cough, sir, which I caught with ringing in the king's affairs upon his coronation-day, sir.

Fal. Come, thou shalt go to the wars in a gown; we will have away thy cold; and I will take such order that thy friends shall ring for thee. [*Bardolph puts him with the others*]
—Is here all? 199

Shal. Here is two more call'd than your number; you must have but four here, sir; and so, I pray you, go in with me to dinner.

[*They rise.*]

Fal. Come, I will go drink with you, but I cannot tarry dinner. I am glad to see you, by my troth, Master Shallow.

Shal. O, Sir John, do you remember since we lay all night in the windmill in Saint George's field?

Fal. No more of that, good Master Shallow, no more of that.

Shal. Ha! 't was a merry night. [And is Jane Nightwork alive? 211

Fal. She lives, Master Shallow.

Shal. She never could away with² me.

Fal. Never, never; she would always say she could not abide Master Shallow.

Shal. By the mass, I could anger her to the heart. She was then a boum-roba. Doth she hold her own well?

Fal. Old, old, Master Shallow. 219

Shal. Nay, she must be old; she cannot choose but be old; certain she's old; and had Robin Nightwork by old Nightwork before I came to Clement's Inn.

Sil. That's fifty-five year ago.

Shal.] Ha, cousin Silence, that thou hadst seen that that this knight and I have seen!—Ha, Sir John, said I well?

Fal. We have heard the chimes at midnight, Master Shallow. 229

Shal. That we have, that we have, that we have; in faith, Sir John, we have: our watchword was 'Hem, boys!'—Come, let's to din-

¹ Battle, battalion.

² Could away with, could endure.

old captain,—
before thou art

190

fisher's man.

you!
er, a cough, sir,
g in the king's
y, sir,

to the wars in a
cold; and I will
tends shall ring
with the others]—

199

would than your
t four here, sir:
h me to dinner.

[They rise,
k with you, but
glad to see you,

remember since
ndmill in Saint

Master Shallow,

night. [And is

211

allow.

ay with² me.

ould always say
Shallow.

ould anger her to
ona-roba. Doth

allow.

219

old; she cannot
he's old; and had
ightwork before

ago.

, that thou hadst
nd I have seen!—

e chimes at mid-

229

we have, that we
have: our watch-
ome, let's to din-

ould endure.



ACT III. SCENE 2. Hal, Poins, Shallow, and Katherine.

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ner; come, let's to dinner.—Jesu, the days that we have seen!—Come, come.

[*Exeunt Shallow, Falstaff, Silence, and Page.*]

Bull. Good Master Corporate! Bardolph, stand my friend; and here's four Harry ten shillings in French crowns for you. In very truth, sir, I had as lief be hang'd, sir, as go; and yet, for mine own part, sir, I do not care; but rather, because I am unwilling, and, for mine own part, have a desire to stay with my friends; [else, sir, I did not care, for mine own part, so much.] 242

Bard. Go to; [*Taking the money*] stand aside.

Moul. And, good master corporal captain, for my old dame's sake, stand my friend; she has nobody to do anything about her when I am gone; and she is old, and cannot help herself. You shall have forty, sir.

Bard. Go to; [*Taking the money*] stand aside.

Fee. By my troth, I care not; a man can die but once: we owe God a death. I'll ne'er bear a base mind: an't be my destiny, so; an't be not, so. No man is too good to serve's prince; and let it go which way it will, he that dies this year is quit for the next.

Bard. Well said; thou'rt a good fellow.

Fee. Faith, I'll bear no base mind.

Re-enter FALSTAFF, SHALLOW, SILENCE, and Page.

Fal. Come, sir, which men shall I have?

Shal. Four of which you please.

Bard. Sir, a word with you. [*Takes Falstaff aside*].—I have three pound to free Mouldy and Bullcalf. 261

Fal. Go to; well.

Shal. Come, Sir John, which four will you have?

Fal. Do you choose for me.

Shal. Marry, then, Mouldy, Bullcalf, Feeble, and Shadow.

Fal. Mouldy and Bullcalf.—For you, Mouldy, stay at home till you are past service;—and for your part, Bullcalf, grow till you come unto it: I will none of you. 271

Shal. Sir John, Sir John, do not yourself wrong; they are your likeliest men, and I would have you served with the best. 271

Fal. Will you tell me, Master Shallow, how to choose a man? Chere I for the limb, the thews,² the stature, bulk, and big assemblance³ of a man! Give me the spirit, Master



Bull. Good Master Corporate Bardolph, stand my friend, and here's four Harry ten shillings in French crowns for you.—[Act III. 2. 243-236.]

Shallow.—Here's Wart; you see what a ragged appearance it is: a'shall charge you and discharge you with the motion of a pewterer's hammer, come off and on swifter than he that gibbets on the brewer's bucket.—And this same half-fac'd fellow, Shadow; give me this man: he presents no mark to the enemy; the foeman may with as great aim level at the edge of a penknife. And for a retreat,—how swiftly will this Feeble the woman's tailor run off! O, give me the spare

² *Thews*, muscle.

³ *Assemblance*, aggregate, tout ensemble.

¹ *Corporate*, corporal.

men, and spare me the great ones.—Put me a caliver¹ into Wart's hand, Bardolph. 290

Bard. Hold, Wart, traverse;² thus, thus, thus.

Fal. Come, manage me your caliver. So: very well, go to; very good, exceeding good. O, give me always a little, lean, old, chopt, bald shot.—Well said, i' faith, Wart; [thou'rt a good scab: hold, there's a tester³ for thee.]

Shal. He is not his craft's master; he doth not do it right. I remember at Mile-end Green, when I lay at Clement's Inn,—I was then Sir Dagonet in Arthur's show,—there was a little quiver⁴ fellow, and a' would manage you his piece thus; and a' would about and about, and come you in and come you in: "rah, tah, tah," would a' say; "bounce"⁵ would a' say; and away again would a' go, and again would a' come.—I shall ne'er see such a fellow.

Fal. These fellows will do well, Master Shallow.—Farewell, Master Silence; I will not use many words with you.—Fare you well, gentlemen both: I thank you; I must a dozen mile to-night.—Bardolph, give the soldiers coats. 311

Shal. Sir John, the Lord bless you! God prosper your affairs! God send us peace! At your return visit our house; let our old acquaintance be renew'd: peradventure I will with ye to the court.

Fal. Fore God, I would you would, Master Shallow.

Shal. Go to; I have spoke at a word.⁶ God keep you. 320

Fal. Fare you well, gentle gentleman. [*Exeunt Shallow and Silence.*]—On, Bardolph; lead the men away. [*Exeunt Bardolph, Recruits, and Page.*] As I return, I will fetch off⁷ these

justices; I do see the bottom of Justice Shallow. Lord, Lord, how subject we old men are to this vice of lying! This same starv'd justice hath done nothing but prate to me of the wildness of his youth, and the feats he hath done about Turnbull Street; and every third word a lie, duer paid to the hearer than the Turk's tribute. I do remember him at Clement's Inn like a man made after supper of a cheese-paring; [when a' was naked, he was, for all the world, like a fork'd radish, with a head fantastically curv'd upon it with a knife; a' was so forlorn that his dimensions to any thick sight were invincible;] a' was, the very genius of famine, yet lecherous as a monkey, [and the whores called him mandrake. A' came ever in the rearward of the fashion, and sung those tunes to the over-scutch'd⁸ housewives that he heard the carmen whistle, and swear they were his fancies or his good-nights.] And now is this Vice's dagger become a squire, and talks as familiarly of John o' Gaunt as if he had been sworn brother to him; and I'll be sworn a' ne'er saw him since in the Tilt-yard, and then he burst⁹ his head for crowding among the marshal's men. I saw it, and told John o' Gaunt he beat his own name; for you might have thrust him and all his apparel into an eel-skin; the case of a treble hautboy was a mansion for him, a court; and now has he land and beefs. Well, I'll be acquainted with him, if I return; [and it shall go hard but I will make him a philosopher's two stones to me.] If the young dace be a bait for the old pike, I see no reason in the law of nature but I may snap at him. Let time shape, and there an end. [*Exit.* 335

ACT IV.

SCENE I. *Yorkshire. Gaultree Forest.*

A March: enter the ARCHBISHOP OF YORK, MOWBRAY, HASTINGS, and others, all armed.

Arch. What is this forest call'd?

¹ Caliver, musket

² Traverse, march.

³ Tester, sixpence. ⁴ Quiver, umbrella. ⁵ Bounce, bang.

⁶ At a word, in a word, briefly.

⁷ Fetch off, fleece.

Hast. 'Tis Gaultree Forest, an't shall please your grace.

Arch. Here stand, my lords; and set your covers¹⁰ forth

To know the numbers of our enemies.

⁸ Over-scutch'd, perhaps=overwhipp'd.

⁹ Burst, broke.

¹⁰ Discoverers, scouts.

Justice Shallow,
old men are to
e starv'd justice
e to me of the
e feats he hath
and every third
hearer than the
ber him at Cle
after supper of
s naked, he was,
k'd radish, with
upon it with a
his dimensions
ineible;] a' was,
et lecherous as
called him man-
rearward of the
nes to the over-
e heard the ear-
were his fancies
ow is this Vice's
l talks as famil-
if he had been
I'll be sworn a'
he Tilt-yard, and
crowding among
and told John
name; for you
d all his apparel
a treble hautboy
urt; and now has
'll be acquainted
l it shall go hard
philosopher's two
ng dace be a bait
eason in the law
t him. Let time
[Exit. 358

, an't shall please
ls; and ser
r enemies.

hipp'd.
discovers, scents.

Hast. We have sent forth already.
Arch. ['T is well done.—
My friends and brethren in these great affairs,
I must acquaint you that I have receiv'd
New-dated¹ letters from Northumberland;
Their cold intent, tenour and substance, thus:
Here doth he wish his person, with such
powers²
As might hold sortance³ with his quality,
The which he could not levy; whereupon
He is retir'd, to ripe³ his growing fortunes,
To Scotland; and concludes in hearty prayers
That your attempts may overlive the hazard
And fearful meeting of their opposite.⁴

Morb. Thus do the hopes we have in him
touch ground,
And dash themselves to pieces.]

Enter a Messenger.

Hast. Now, what news?
Mess. West of this forest, scarcely off a mile,
In goodly form comes on the enemy;⁵
And, by the ground they hide, I judge their
number
Upon or near the rate of thirty thousand.

Morb. The just proportion that we gave
them out.⁵

Let us sway on and face them in the field.

[A parley sounds.

Arch. What well-appointed leader fronts
us here?

Morb. I think it is my Lord of Westmoreland.

Enter WESTMORELAND.

West. Health and fair greeting from our
general,

The prince, Lord John and Duke of Lancaster.

Arch. Say on, my Lord of Westmoreland,
in peace:⁶

What doth concern your coming?

West. Then, my lord,
Unto your grace do I in chief address
The substance of my speech. If that rebellion
Came like itself, in base and abject routs,
Led on by bloody youth, guarded⁶ with rags,

And countenanc'd by boys and beggary,—
I say, if damn'd commotion so appear'd,
In his true, native, and most proper shape,
You, reverend father, and these noble lords
Had not been here, to dress the ugly form
Of base and bloody insurrection⁷
With your fair honours.—You, lord arch-
bishop,

Whose see is by a civil peace maintain'd,
Whose beard the silver hand of peace hath
touch'd,

Whose learning and good letters peace hath
tutor'd,

[Whose white investments figure innocence,
The dove and very blessed spirit of peace,]

Wherefore do you so ill translate yourself
Out of the speech of peace that bears such
grace,

Into the harsh and boisterous tongue of war;
[Turning your books to grave, your ink to
blood,⁸

Your pens to lances, and your tongue divine
To a loud trumpet and a point⁸ of war?]

Arch. [Wherefore do I this? so the question
stands.

Briefly, to this end: we are all diseas'd,
And with our surfeiting and wanton hours
Have brought ourselves into a burning fever,

And we must bleed⁹ for it; of which disease
Our late king, Richard, being infected, died.

But, my most noble Lord of Westmoreland,
I take not on me here as a physician,

Nor do I as an enemy to peace
Troop in the throngs of military men;

But rather show awhile like fearful war,
To diet rank minds, sick of happiness,

And purge the obstructions which begin to
stop

Our very veins of life. Hear me more plainly.]
I have in equal balance justly weigh'd

What wrongs our arms may do, what wrongs
we suffer,¹⁰

And find our griefs¹⁰ heavier than our offences.
We [see which way the stream of time doth run,

And are enforc'd from our most quiet sphere
By the rough torrent of occasion;¹¹

¹ New-dated, recent.

² Hold sortance, be in accordance.

³ Ripe, mature.

⁴ Opposite, adversary.

⁵ Gave them out, described them.

⁶ Guarded, trimmed, decked.

⁷ Insurrection, metrically five syllables.

⁸ Point, signal (by trumpet).

⁹ Bleed, be bled.

¹⁰ Griefs, grievances.

¹¹ Occasion, metrically four syllables.

And] have the summary of all our griefs, 73
 When time shall serve, to show in articles,
 Which long ere this we offer'd to the king,
 And might by no suit gain our audience.
 When we are wrong'd and would unfold our
 griefs,
 We are deny'd access unto his person
 Even by those men that most have done us
 wrong. 79

[The dangers of the days but newly gone,
 Whose memory is written on the earth
 With yet appearing blood, and the examples
 Of every minute's instance, present now,
 Hath put us in these ill-beseeming arms,
 Not to break peace or any branch of it,
 But to establish here a peace indeed,
 Concurring both in name and quality.]

West. When ever yet was your appeal deny'd?
 Wherein have you been galled by the king?

[What peer hath been suborn'd to grate on¹
 you, 90

That you should seal this lawless bloody book
 Of forg'd rebellion with a seal divine,
 And consecrate commotion's² bitter edge?

Arch. My brother general, the common-
 wealth,

To brother born an household cruelty,
 I make my quarrel in particular.

West. There is no need of any such redress;
 Or if there were, it not belongs to you.

Morb. Why not to him in part, and to us all
 That feel the bruises of the days before, 100
 And suffer the condition of these times
 To lay a heavy and unequal hand
 Upon our honours!

West. O, my good Lord Mowbray,
 Construe the times to their necessities,
 And you shall say indeed, it is the time,
 And not the king, that doth you injuries.
 Yet for your part, it not appears to me,
 Either from the king or in the present time,
 That you should have an inch of any ground
 To build a grief³ on. Were you not restor'd
 To all the Duke of Norfolk's signories, 111
 Your noble and right well remember'd father's!

Morb. What thing, in honour, had my
 father lost,

¹ Grate on, vex, harass.

² Commotion's, rebellion's.

³ Grief, grievance.

That need to be reviv'd and breath'd in me?
 The king that lov'd him, as the state stood then,
 Was force perforce⁴ compell'd to banish him;
 And then that Henry Bolingbroke and he,
 Being mounted and both roused in their seats,
 Their neighing coursers daring of the spur,
 Their armed staves in charge,⁵ their heaves⁶
 down, 120

Their eyes of fire sparkling through sights⁷
 of steel,

And the loud trumpet blowing them together,
 Then, then, when there was nothing could
 have stay'd

My father from the breast of Bolingbroke,—
 O, when the king did throw his warder⁸ down,
 His own life hung upon the staff he threw;
 Then threw he down himself and all their
 lives

That by indictment and by dint of sword
 Have since miscarri'd⁹ under Bolingbroke.

West. You speak, Lord Mowbray, now you
 know not what. 130

The Earl of Hereford was reputed then
 In England the most valiant gentleman.
 Who knows on whom fortune would then
 have smil'd?

But if your father had been victor there,
 He ne'er had borne it out of Coventry:
 For all the country in a general voice
 Cri'd hate upon him; and all their prayers
 and love

Were set on Hereford, whom they doted on
 And bless'd and grac'd indeed, more than the
 king. 139

But this is mere digression from my purpose.]
 Here come I from our princely general
 To know your griefs; to tell you from his
 grace

That he will give you audience; and wherein
 It shall appear that your demands are just.
 You shall enjoy them, every thing set off
 That might so much as think you enemies.

Morb. But he hath forc'd us to compel this
 offer;

And it proceeds from policy, not love.

⁴ Force perforce, of necessity.

⁵ In charge, ready for the charge.

⁶ Heaves, movable fronts of helmets.

⁷ Sights, eye-holes.

⁸ Warder, truncheon.

⁹ Miscarri'd, perished.

breath'd in me?
 state stood then,
 I to banish him;
 broke and he,
 ed in their seats,
 ng of the spur,
 y⁵ their beavers⁶;
 120
 through sights⁷
 g them together,
 s nothing could
 f Bolingbroke,—
 his warder⁸ down,
 staff he threw;
 elf and all their
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 r Bolingbroke.
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 nk you enemies.
 I us to compel this

ey, not love.

y.
 nage.
 f he-hets.
 s Warder, truncheon.

West. Mowbray, you overween¹ to take it so.
 This offer comes from mercy, not from fear;
 For, lo! within a ken² our army lies, 151
 Upon mine honour, all too confident
 To give admittance to a thought of fear.
 Our battle³ is more full of names than yours,
 Our men more perfect in the use of arms,
 Our armour all as strong, our cause the best;
 Then reason will our hearts should be as good;
 Say you not that this offer is compell'd.

Mowb. Well, Henry, will we shall admit no
 parley.

West. That argues but the shame of your
 offence; 160

A rotten case abides no handling.⁴

Hast. Hath the Prince John a full com-
 mission,⁵

In very ample virtue of his father,
 To hear and absolutely to determine
 Of what conditions we shall stand upon?

West. That is intended in the general's
 name;

I muse⁶ you make so slight a question.⁷

Arch. Then take, my Lord of Westmore-
 land, this schedule,

For this contains our general grievances.
 Each several article herein redress'd, 170
 All members of our cause, both here and hence,
 That are insinew'd⁸ to this action,⁹
 Acquitted by a true substantial form,
 And present execution of our wills
 To us and to our purposes confin'd,
 We come within our awful banks again,
 And knit our powers to the arm of peace.

West. This will I show the general. Please
 you, lords, 178

In sight of both our battles¹⁰ we may meet;
 And either end in peace—which God so
 frame!—

Or to the place of difference call the swords
 Which must decide it.

Arch. My lord, we will do so.
 [Exit Westmoreland.]

¹ *Overween*, are presumptuous.

² *Within a ken*, in sight. ³ *Battle*, army.

⁴ *Handling*, metrically a trisyllable.

⁵ *Commission*, metrically a quadrisyllable.

⁶ *Muse*, wonder. ⁷ *Question*, here a trisyllable.

⁸ *Insinew'd*, allied.

⁹ *Action*, a metrical trisyllable, as in 192 below

¹⁰ *Battles*, armies.

Mowb. There is a thing within my bosom
 tells me 183
 That no conditions of our peace can stand.

Hast. Fear you not that; if we can make
 our peace

Upon such large terms and so absolute
 As our conditions shall consist upon,
 Our peace shall stand as firm as rocky moun-
 tains.

Mowb. Yea, but our valuation shall be such
 That every slight and false-derived cause,
 Yea, every idle, nice,¹¹ and wanton reason
 Shall to the king taste of this action; 192
 That,¹² were our royal faiths martyrs in love,
 We shall be winnow'd with so rough a wind
 That even our corn shall seem as light as chaff,
 And good from bad find no partition.¹³

Arch. No, no, my lord. Note this: the king
 is weary

Of dainty and such picking¹⁴ grievances;
 [For he hath found to end one doubt by death¹⁵
 Revives two greater in the heirs of life, 200
 And therefore will he wipe his tables¹⁶ clean,
 And keep no tell-tale to his memory
 That may repeat and history¹⁶ his loss
 To new remembrance; for full well he knows
 He cannot so precisely weed this land
 As his misdoubts¹⁷ present occasion.¹⁵]
 His foes are so enroated with his friends
 That, plucking to unfix an enemy,
 He doth unfasten so and shake a friend;
 [So that this land, like an offensive wife 210
 That hath enrag'd him on to offer strokes,
 As he is striking, holds his infant up,
 And hangs¹⁹ resolv'd²⁰ correction in the arm
 That was uprear'd to execution.²¹]

Hast. Besides, the king hath wasted all his
 rods

On late offenders, that²² he now doth lack
 The very instruments of chastisement;
 So that his power, like to a fangless lion,
 May offer,²³ but not hold.

¹¹ *Nice*, trivial. ¹² *That*, so that.

¹³ *Partition*, metrically four syllables.

¹⁴ *Picking*, petty. ¹⁵ *Tables*, tablets, note-book.

¹⁶ *History*, relate, expound.

¹⁷ *Misdoubts*, suspicious.

¹⁸ *Occasion*, here a quadrisyllable.

¹⁹ *Hangs*, suspends, interrupts. ²⁰ *Resolv'd*, purposed.

²¹ *Execution*, metrically five syllables.

²² *That*, so that. ²³ *Offer*, threaten, menace.

Arch. 'T is very true;
And therefore be assur'd, my good lord
marshal, 220
If we do now make our atonement¹ well,
Our peace will, like a broken limb united,
(Grow stronger for the breaking.
Mowb. Be it so.
Here is return'd my Lord of Westmoreland.

Re-enter WESTMORELAND.

West. The prince is here at hand; pleaseth
your lordship 225
To meet his grace just distance 'tween our
armies?
Mowb. Your grace of York, in God's name,
then, set forward.



Lan. Good day to you, gentle lord archbishop.—(Act iv. 2. 2.)

Arch. Before,² and greet his grace; my lord,
we come. [Exeunt.]

SCENE II. *Another Part of the Forest.*

The trumpets sound a parley; then enter, from one side, MOWBRAY, the ARCHBISHOP, HASTINGS, and others: from the other side, PRINCE JOHN OF LANCASTER, and WESTMORELAND; Officers, and others with them.

Lan. You are well encounter'd here, my
cousin Mowbray.—
Good day to you, gentle lord archbishop:—

And so to you, Lord Hastings,—and to all.—
My Lord of York, it better show'd with you
When that your flock, assembl'd by the bell,
Encircled you to hear with reverence
Your exposition on the holy text,
Than now to see you here an iron³ man,
(Cheering a rout of rebels with your drum,
Turning the word to sword and life to death.
That man that sits within a monarch's heart,
And ripens in the sunshine of his favour, ¹²
Would he abuse the countenance of the king,
Alack, what mischiefs might he set abroad
In shadow of such greatness! With you, lord
bishop,

¹ Atonement, reconciliation.

² Before, i.e. go you before.

³ Iron, armoured.

ELAND.

hand; pleaseth
225
ance 'tween our
s, in God's name,



gs,—and to all—
show'd with you
mb'd by the bell,
reverence
y text,
in iron³ man,
with your drum,
and life to death.
a monarch's heart,
of his favour, 12
mance of the king,
at he set aloach
s! With you, lord

It is even so. Who hath not heard it spoken
How deep you were within the books of God?
To us the speaker in his parliament;
To us the imagin'd voice of God himself;
The very opener and intelligencer¹ 20
Between the grace, the sanctities, of heaven
And our dull workings. O, who shall believe
But you misuse the reverence of your place,
Employ the countenance and grace of heaven,
As a false favourite doth his prince's name,
In deeds dishonourable? You have ta'en up,²
Under the counterfeited zeal of God,
The subjects of his substitute, my father,
And both against the peace of heaven and him
Have here up-swarm'd them.

Arch. Good my Lord of Lancaster,
I am not here against your father's peace; 31
But, as I told my Lord of Westmoreland,
The time misorder'd³ doth, in common sense,
Crowd us and crush us to this monstrous
form,

To hold our safety up. I sent your grace
The parcels⁴ and particulars of our grief,
The which hath been with scorn shov'd from
the court,

Whereon this Hydra son of war is born;
Whose dangerous eyes may well be charm'd
asleep 39
With grant of our most just and right desires,
And true obedience, of this madness cur'd,
Stoop tamely to the foot of majesty.

Mowb. If not, we ready are to try our fortunes
To the last man.

[*Hast.* And though we here fall down,
We have supplies⁵ to second our attempt:
If they miscarry, theirs shall second them;
And so success⁶ of mischief shall be born,
And heir from heir shall hold this quarrel up
Whiles England shall have generation.⁷

Lan. You are too shallow, Hastings, much
too shallow, 50
[To sound the bottom of the after-times.]

West. Pleaseth your grace to answer them
directly
How far forth⁸ you do like their articles.

¹ *Intelligencer*, mediator. ² *Ta'en up*, levied.

³ *Misorder'd*, disordered. ⁴ *Parcels*, items, details.

⁵ *Supplies*, reserves. ⁶ *Success*, succession.

⁷ *Generation*, metrically five syllables.

⁸ *How far forth*, i. e. to what degree?

Lan. I like them all, and do allow⁹ them
well,

And swear here, by the honour of my blood,
My father's purposes have been mistook,
And some about him have too lavishly
Wrested his meaning and authority.—
My lord, these griefs shall be with speed red-
dress'd;

Upon my soul, they shall. If this may please you,
Discharge your powers¹⁰ unto their several
counties, 61

As we will ours; and here between the armies
Let's drink together friendly, and embrace,
That all their eyes may bear those tokens home
Of our restored love and amity.

[*Soldiers bring forward a flagon
of wine and tankards.*

Arch. I take your princely word for these
redresses.

Lan. I give it you, and I will maintain my
word; [Takes a tankard of wine.

And thereupon I drink unto your grace.

Hast. [To an officer] Go, captain, and deliver
to the army

This news of peace; let them have pay, and
part: 11 70

I know it will well please them. Hie thee,
captain. [Exit Officer.

Arch. [Drinking] To you, my noble Lord of
Westmoreland.

West. [Drinking] I pledge your grace; and,
if you knew what pains

I have bestow'd to breed this present peace,
You would drink freely; but my love to ye
Shall show itself more openly hereafter.

Arch. I do not doubt you.

West. I am glad of it.—
Health to my lord and gentle cousin, Mow-
bray.

Mowb. You wish me health in very happy
season;

For I am, on the sudden, something ill. 80

Arch. Against¹² ill chances men are ever
merry;

But heaviness foreruns the good event.

West. Therefore be merry, coz; since sudden
sorrow

⁹ *Allow*, approve.

¹⁰ *Powers*, forces, soldiers.

¹¹ *Part*, depart.

¹² *Against*, before.

Serves to say thus,—some good thing comes to-morrow. ⁸⁴

Arch. Believe me, I am passing light in spirit.

Morb. So much the worse, if your own rule be true. [*Shouts within.*]

Lan. The word of peace is render'd; hark, how they shout!

Morb. This had been cheerful after victory.

Arch. A peace is of the nature of a conquest; For then both parties nobly are subdu'd, ⁹⁰ And neither party loser.

Lan. Go, my lord, And let our army be discharged too.—

[*Exit Westmoreland.*]

And, good my lord, so please you, let our trains March by us, that we may peruse¹ the men We should have cop'd withal.

Arch. Go, good Lord Hastings, And, ere they be dismiss'd, let them march by.

[*Exit Hastings.*]

Lan. I trust, lords, we shall lie² to-night together.—

Re-enter WESTMORELAND.

Now cousin, wherefore stands our army still?

West. The leaders, having charge from you to stand,

Will not go off until they hear you speak. ¹⁰⁰

Lan. They know their duties.

Re-enter HASTINGS.

Hast. My lord, our army is dispers'd already. Like youthful steers unyok'd, they take their courses

East, west, north, south; or, like a school broke up,

Each hurries toward his home and sporting-place.

West. Good tidings, my Lord Hastings; for the which

I do arrest thee, traitor, of high treason:

And you, lord archbishop, and you, Lord Mowbray,

Of capital treason I attach³ you both.

[*Soldiers surround and disarm them.*]

Morb. Is this proceeding just and honourable? ¹¹⁰

West. Is your assembly so?

Arch. Will you thus break your faith?

Lan. I pawn'd⁴ thee none, I promis'd you redress of these same grievances ¹¹³

Whereof you did complain; which, by mine honour,

I will perform with a most Christian care.

But for you, rebels, look to taste the due

Meet for rebellion and such acts as yours.

[*Most shallowly did you these arms commence, Fondly⁵ brought here and foolishly sent hence.—*]

Strike up our drums, pursue the scatter'd stray; ¹²⁰

God, and not we, hath safely fought to-day.—] Some guard these traitors to the block of death,

Treason's true bed and yielder up of breath.

[*Exeunt.*]

SCENE III. *Another Part of the Forest.*

Alarum. Excursions. Enter FALSTAFF and COLEVILLE, meeting.

Fal. What's your name, sir? of what condition are you, and of what place, I pray?

Col. I am a knight, sir; and my name is Coleville of the Dale.

[*Fal.* Well, then, Coleville is your name, a knight is your degree, and your place the dale: Coleville shall be still your name, a traitor your degree, and the dungeon your place, a place deep enough; so shall you be still Coleville of the dale. ¹⁰]

Col. Are not you Sir John Falstaff?

Fal. As good a man as he, sir, whoe'er I am. Do ye yield, sir? or shall I sweat for you? [If I do sweat, they are the drops of thy lovers, and they weep for thy death; therefore rouse up fear and trembling, and do observance⁶ to my mercy.]

Col. I think you are Sir John Falstaff, and in that thought yield me. ¹⁹

Fal. [I have a whole school of tongues in this belly of mine, and not a tongue of them; all speaks any other word but my name. An I had but a belly of any indifferency, I were

⁴ Pawn'd, pledged.

⁵ Fondly, foolishly.

⁶ Observance, homage.

¹ Peruse, inspect. ² Lie, lodge. ³ Attach, arrest.

your faith?
wou'd¹ thee none,
these same griev-

113

which, by mine

Christian care,
taste the due
acts as yours.
e armscommence,
I foolishly sent

sue the scatter'd

120

fought to-day.—
to the block of

ler up of breath.

[*Exeunt.*]

rt of the Forest.

er FALSTAFF and
ing.

sir! of what con-
place, I pray!
and my name is

le is your name, a
d your place the
ill your name, a
he dungeon your
; so shall you be

10

ohn Falstaff?

he, sir, whoe'er I
shall I sweat for
y are the drops of
p for thy death;
did trembling, and
y.]

John Falstaff, and

19

chool of tongues in
e a tongue of them;
but my name. An
ndifferency, I were

simply the most active fellow in Europe; my
womb,¹ my womb, my womb undoes me.—
Here comes our general.

Enter PRINCE JOHN OF LANCASTER, WEST-
MORELAND, BLUNT, and others.

Lan. The heat² is past; follow no further
now.—

Call in the powers, good cousin Westmore-
land.— [*Exit Westmoreland.*]

Now, Falstaff, where have you been all this
while?

29

When every thing is ended, then you come.
These tardy tricks of yours will, on my life,
One time or other break some gallows' back.

Fal. I would be sorry, my lord, but it
should be thus; I never knew yet but rebuke
and check³ was the reward of valour. Do
you think me a swallow, an arrow, or a bullet?
have I, in my poor and old motion, the ex-
pedition of thought? I have speeded hither
with the very extremest inch of possibility;
I have founder'd nine score and odd posts;
and here, travel-tainted as I am, have, in my
pure and immaculate valour, taken Sir John
Coleville of the Dale, a most furious knight
and valorous enemy. But what of that? he
saw me, and yielded; that I may justly say,
with the hook-nos'd fellow of Rome, I came,
saw, and overcame.

46

Lan. It was more of his courtesy than your
deserving.

Fal. I know not; here he is, and here I
yield him: and I beseech your grace, let it be
book'd with the rest of this day's deeds; or,
by the Lord, I will have it in a particular
ballad else, with mine own picture on the top
on't, Coleville kissing my foot. [To the which
course if I be enforc'd, if you do not all show
like gilt two-pences to me, and I in the clear
sky of fame o'ershine you as much as the full
moon doth the cinders of the element,⁴ which
show like pins' heads to her, believe not the
word of the noble. Therefore let me have
right, and let desert mount.

61

Lan. Thine's too heavy to mount.

Fal. Let it shine, then.

Lan. Thine's too thick to shine.

Fal. Let it do something, my good lord,
that may do me good, and call it what you
will.

Lan. Is thy name Coleville?

Col. It is, my lord.

Lan. A famous rebel art thou, Coleville.



Col. I think you are Sir John Falstaff, and in that thought
yield me.—[*Act iv. 3. 18, 19.*]

Fal. And a famous true subject took him.

Col. I am, my lord, but as my betters are.
That led me hither: had they been rul'd by me,
You should have won them dearer than you
have.

Fal. I know not how they sold themselves,
but thou, like a kind fellow, gavest thyself
away gratis; and I thank thee for thee.]

Re-enter WESTMORELAND.

Lan. Now, have you left pursuit?

West. Retreat is made, and execution stay'd.

¹ *Foolishly, foolishly.*
² *Image.*

¹ *Womb, belly.*
³ *Check, reproof.*

² *Heat, race, pursuit.*
⁴ *Element, sky, heaven.*

Lan. Send Coleville with his confederates
To York, to present execution,¹—⁸⁰
Blunt, lead him hence, and see you guard him
sure.—

[*Exeunt Blunt and others with Coleville.*
And now dispatch we toward the court, my
lords.

I hear the king my father is sore sick;
Our news shall go before us to his majesty,—
Which, cousin, you shall bear to comfort him,
And we with sober speed will follow you.

Fal. My lord, I beseech you, give me leave
to go
Through Gloucestershire; and, when you come
to court,

Stand my good lord, pray, in your good report.

Lan. Fare you well, Falstaff; I, in my
condition,²⁹⁰
Shall better speak of you than you deserve.

[*Exeunt all but Falstaff.*

Fal. I would you had but the wit; 't were
better than your dukedom. Good faith, this
same young sober-blooded boy doth not love
me; nor a man cannot make him laugh; but
that's no marvel, he drinks no wine. There's
never none of these demure boys come to any
proof; for thin drink doth so over-cool their
blood, and making many fish-meals, that they
fall into a kind of male green-sickness; [and
then, when they marry, they get wenches; they
are generally fools and cowards; which some of
us should be too, but for inflammation.] A good
sherris-sack hath a two-fold operation in it.
It ascends me into the brain; dries me there
all the foolish and dull and crudy vapours
which environ it; makes it apprehensive,
quick, forgetive,³ full of nimble, fiery, and
delectable shapes; which, deliver'd o'er to the
voice, the tongue, which is the birth, becomes
excellent wit. The second property of your
excellent sherris is the warming of the blood;
[which, before cold and settled, left the liver
white and pale, which is the badge of pusil-
lanimity and cowardice; but the sherris warms
it and makes it course from the inwards to
the parts extreme.] It illumineth the face,
which as a beacon gives warning to all the rest

of this little kingdom, man, to arm; and then
the vital commoners and inland petty spirits
muster me all to their captain, the heart, who,
great and puff'd up with this retinue, doth
any deed of courage; and this valour comes
of sherris. [So that skill in the weapon is
nothing without sack, for that sets it a-work;
and learning a mere hoard of gold kept by a
devil, till sack commences⁴ it and sets it in
act and use.] Hereof comes it that Prince
Harry is valiant; for the cold blood he did
naturally inherit of his father, he hath, like
lean, sterile, and bare land, mann'd, hus-
banded, and till'd with excellent endeavour
of drinking good and good store of fertile
sherris, that⁵ he is become very hot and
valiant. If I had a thousand sons, the first
humane principle I would teach them should
be, to forswear thin potations and to addict
themselves to sack.—¹³⁵

Enter BARDOLPH.

How now, Bardolph!

Bard. The army is discharg'd all and gone.

Fal. Let them go. I'll through Gloucestershire; and there will I visit Master Robert Shallow, esquire. I have him already tempering between my finger and my thumb, and shortly will I seal with him. Come away.

[*Exeunt.*

[SCENE IV. *Westminster. The Jerusalem Chamber.*

Enter the KING, the PRINCES THOMAS OF CLARENCE and HUMPHREY OF GLOUCESTER, WARWICK, and others.

King. Now lords, if God doth give successful end

To this debate,⁶ that bleedeth at our doors,
We will our youth lead on to higher fields,
And draw no swords but what are sanctified.
Our navy is address'd,⁷ our power collected,
Our substitutes in absence well invested,⁸
And every thing lies level to our wish:
Only, we want a little personal strength,

⁴ Commences, starts.

⁵ That, so that.

⁶ Debate, dissension.

⁷ Address'd, prepared.

⁸ Invested, installed in office.

¹ Execution, metrically five syllables.

² Condition, official capacity.

³ Forgetive, inventive.

And pause us, till these rebels, now afoot,
Come underneath the yoke of government.

War. Both which we doubt not but your
majesty 11
Sho'¹ soon enjoy.

War. Humphrey, my son of Gloucester,
Where is the prince your brother?

Glo. I think he's gone to hunt, my lord,
at Windsor.

King. And how accompani'd?

Glo. I do not know, my lord.

King. Is not his brother, Thomas of Clarence,
with him?

Glo. No, my good lord; he is in presence
here.

Clar. What would my lord and father?

King. Nothing but well to thee, Thomas of
Clarence.

How chance thou art not with the prince thy
brother? 20

He loves thee, and thou dost neglect him,
Thomas.

Thou hast a better place in his affection
Than all thy brothers; cherish it, my boy,
And noble offices thou mayst effect
Of mediation, after I am dead,
Between his greatness and thy other brethren.
Therefore omit¹ him not; blunt not his love,
Nor lose the good advantage of his grace
By seeming cold or careless of his will.

For he is gracious, if he be observ'd;² 30
He hath a tear for pity, and a hand
Open as day for melting charity;

Yet notwithstanding, being incens'd, he's flint,
As humorous³ as winter, and as sudden
As flaws congeal'd in the spring of day.

His temper, therefore, must be well observ'd.
Chide him for faults, and do it reverently,

When you perceive his blood inclin'd to mirth;
But, being moody, give him line and scope,
Till that his passions, like a whale on ground,
Confound themselves with working. Learn

this, Thomas, 41
And thou shalt prove a shelter to thy friends,
A hoop of gold to bind thy brothers in,
That⁴ the united vessel of their blood,
Mingled with venom of suggestion⁵—

As, force perforce,⁶ the age will pour it in—
Shall never leak, though it do work as strong
As acenitum⁷ or rash gunpowder.

Clar. I shall observe him with all care and
love.

King. Why art thou not at Windsor with
him, Thomas? 50

Clar. He is not there to-day; he dines in
London.

King. And how accompani'd? canst thou
tell that?

Clar. With Poins, and other his continual
followers.

King. Most subject is the fattest soil to
weeds,

And he, the noble image of my youth,
Is overspread with them; therefore my grief
Stretches itself beyond the hour of death.

The blood weeps from my heart when I do
shape

In forms imaginary the unguided days 59
And rotten times that you shall look upon
When I am sleeping with my ancestors.

For when his headstrong riot hath no curb,
When rage and hot blood are his counsellors,
When means and lavish manners meet to-
gether,

O, with what wings shall his affections⁸ fly
Towards fronting peril and oppos'd decay!

War. My gracious lord, you look beyond⁹
him quite.

The prince but studies his companions¹⁰
Like a strange tongue, wherein, to gain the
language, 69

'T is needful that the most immodest word
Be look'd upon and learn'd; which once at-
tain'd,

Your highness knows, comes to no further use
But to be known and hated. So, like gross
terms,

The prince will in the perfectness of time
Cast off his followers; and their memory
Shall as a pattern or a measure live,
By which his grace must mete the lives of
others,

Turning past evils to advantages.

⁶ Force perforce, of necessity.

⁷ Aconitum, aconite. ⁸ Affections, propensities.

⁹ Look beyond, misjudge.

¹⁰ Companions, metrically a quadrisyllable.

¹ Omit, neglect. ² Observ'd, deferred to.

³ Humorous, capricious. ⁴ That, so that.

⁵ Suggestion, temptation; here a quadrisyllable.

King. 'T is seldom when the bee doth leave
her comb
In the dead carrion.—

Enter WESTMORELAND.

Who's here? Westmoreland! so
West. Health to my sovereign, and new
happiness

Added to that that I am to deliver!
Prince John your son doth kiss your grace's
hand;

Mowbray, the Bishop Scroop, Hastings, and all
Are brought to the correction of your law.
There is not now a rebel's sword unsheath'd,
But Peace puts forth her olive everywhere.
The manner how this action hath been borne
Hereat more leisure may your highness read,
With every course in his¹ particular. 90

King. O Westmoreland, thou art a summer
bird,

Which ever in the haunch² of winter sings
The lifting up of day.—

Enter HARCOURT.

Look, here's more news.

Hor. From enemies heaven keep your ma-
jesty;
And, when they stand against you, may they
fall

As those that I am come to tell you of!
The Earl Northumberland and the Lord
Bardolph,

With a great power of English and of Scots,
Are by the sheriff of Yorkshire overthrown.
The manner and true order of the fight 100
This packet, please it you, contains at large.

King. And wherefore should these good
news make me sick?

Will Fortune never come with both hands full,
But write her fair words still in foulest
letters?

She either gives a stomach³ and no food,—
Such are the poor, in health; or else a feast
And takes away the stomach,—such are the
rich,

That have abundance and enjoy it not.
I should rejoice now at this happy news;

¹ His, it's

² Haunch, hinder part, latter part.

³ Stomach, appetite.

And now my sight fails, and my brain is
giddy.— 110

O me! come near me, now I am much ill.

Glow. Comfort, your majesty!

Clar. O my royal father!

West. My sovereign lord, cheer up your-
self, look up.

War. Be patient, princes; you do know,
these fits

Are with his highness very ordinary.
Stand from him, give him air; he'll straight
be well.

Clar. No, no, he cannot long hold out these
pangs.

The incessant care and labour of his mind
Hath wrought the mure,⁴ that should confine
it in,

So thin that life looks through, and will break
out. 120

Glow. The people fear⁵ me; for they do observe
Unfather'd heirs and loathly⁶ births of nature:
The seasons change their manners, as⁷ the year
Had found some months asleep, and leapt
them over.

Clar. The river hath thrice flow'd, no ebb
between;

And the old folk, time's doting chronicles,
Say it did so a little time before
That our great-grandsire, Edward, sick'd and
died.

War. Speak lower, princes, for the king
recovers. 125

Glow. This apoplexy will certain be his end.

King. I pray you, take me up, and bear me
hence

Into some other chamber; softly, pray.

[*Exeunt.*]

SCENE V. *Another Chamber.*

*The KING lying on a bed: CLARENCE, GLOU-
CESTER, WARWICK, and others standing
around him; Pages, Attendants.*

King. Let there be no noise made, my
gentle friends;

Unless some dull⁸ and favourable hand
Will whisper music to my weary spirit.

⁴ Wrought the mure, worn the wall

⁵ Fear, alarm, frighten. ⁶ Loathly, loathsome.

⁷ As, as if. ⁸ Dull, soothing, soporific.

and my brain is
110
am much ill.
sty!
royal father!
cheer up your-
; you do know,

ordinary.
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or they doobserve.
¹⁰ Births of nature;
umers, as⁷ the year
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ice flow'd, no ebb;

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efore
dward, sick'd and

ees, for the king
129

certain be his end.
e up, and bear me

softly, pray.
[*Exeunt.*]

Chamber.

CLARENCE, GLOU-
d others standing
endants.

noise made, my

urable hand
weary spirit.

well
Lethaly, loathsome.
soothing, soporific.

War. Call for the music in the other room.

[*Exeunt two Pages.*]

King. Set me the crown upon my pillow here.

Clar. His eye is hollow, and he changes much.

War. Less noise, less noise! [*Music within.*]

Enter PRINCE HENRY.

Prince. Who saw the Duke of Clarence?

Clar. I am here, brother, full of heaviness.

Prince. How now! rain within doors, and none abroad!

How doth the king? 10

Glou. Exceeding ill.

Prince. Heard he the good news yet? Tell it him.



Prince. My due from thee is this imperial crown,
Which, as immediate from thy place and blood,

Derives itself to me. Lo, here it sits,
Which God shall guard.—(Act iv. 5. 41-44)

Glou. He alter'd much upon the hearing it.

Prince. If he be sick
With joy, he will recover without physic.

War. Not so much noise, my lords.—Sweet prince, speak low;

The king your father is dispos'd to sleep.

Clar. Let us withdraw into the other room.

War. Will't please your grace to go along with us? 19

Prince. No; I will sit and watch here by the king.—

[*Exeunt all but the Prince. Music ceases.*]

Why doth the crown lie there upon his pillow,
Being so troublesome a bedfellow?
O foolish'd perturbation! golden care!

That keep'st the ports¹ of slumber open wide
To many a watchful night! sleep with it now!
Yet not so sound and half so deeply sweet
As he whose brow with homely biggen² bound
Snores out the watch of night. O majesty!
When thou dost pinch thy bearer, thou dost sit
Like a rich armour worn in heat of day, 30
That scalds with safety. By his gates of breath
There lies a downy feather which stirs not;
Did he suspire,³ that light and weightless
down

Perforce⁴ must move. [*Goes behind bed.*]— My gracious lord! my father!—

¹ Ports, portals.

² Biggen, nightcap.

³ Suspire, breathe.

⁴ Perforce, of necessity.

This sleep is sound indeed; this is a sleep
That from this golden rigol¹ hath divorc'd
So many English kings. Thy due from me
Is tears and heavy sorrows of the blood,
Which nature, love, and filial tenderness
Shall, O dear father, pay thee plenteously; 40
My due from thee is this imperial crown,
Which, as thou'rt dead, is from thy place and
blood,

Deriv'd itself to me.—Lo, here it sits,

[*Prince Henry crown on his head.*]

Which God shall guard; and put the world's
whole strength

In to one potent arm, it shall not force
This lineal honour from me; this from thee
Will I to mine leave, as 't is is left to me.

[*Exit.*]

King. [*Awakes*] Warwick! Gloucester!
Clarence!

*Re-enter WARWICK, GLOUCESTER, CLARENCE,
and the rest.*

Clar. Doth the king call?

War. What would your majesty? How
fares your grace? 50

King. Why did you leave me here alone,
my lords?

Clar. We left the prince my brother here,
my liege,

Who undertook to sit and watch by you.

King. The Prince of Wales! Where is he?
let me see him;

He is not here.

War. The door is open; he is gone this way.
Glouc. He came not through the chamber
where we stay'd.

King. Where is the crown? who took it
from my pillow?

War. When we withdrew, my liege, we
left it here.

King. The prince hath ta'en it hence; go,
seek him out. 60

Is he so hasty that he doth suppose

My sleep my death?—

Find him, my Lord of Warwick; chide him
hither. [*Exit Warwick.*]

This part³ of his conjoins with my disease,

And helps to end me.—See, sons, what things
you are!

How quickly nature falls into revolt
When gold becomes her object!

For this the foolish over-careful fathers
Have broke their sleep with thoughts, their
brains with care,

Their bones with industry; 70

For this they have engrossed and pill'd up
The canker'd heaps of strange-achieved gold;

For this they have been thoughtful to invest
Their sons with arts and martial exercises:

When, like the bee, culling from every flower
The virtuous¹ sweets,

Our thighs pack'd with wax, our mouths with
honey,

We bring it to the hive, and, like the bees,
Are murder'd for our pains. This bitter
taste

Yield his engrossments² to the ending fa-
ther.— 80

Re-enter WARWICK.

Now, where is he that will not stay so long
Till his friend sickness hath determin'd³ me?

War. My lord, I found the prince in the
next room,

Washing with kindly tears his gentle cheeks,
With such a deep demeanour in great sorrow
That tyranny, which never quell'd but blood,
Would, by beholding him, have wash'd his
knife

With gentle eye-drops. He is coming hither.

King. But wherefore did he take away the
crown?

Re-enter PRINCE HENRY.

Lo, where he comes.—Come hither to me,
Harry.— 90

Depart the chamber; leave us here alone.

[*Exeunt Warwick and the rest.*]

Prince. I never thought to hear you speak
again.

King. Thy wish was father, Harry, to that
thought;

I stay too long by thee, I weary thee.

Dost thou so hunger for mine empty chair

¹ Rigol, crelet.

² Immaculate, directly hereditary.

³ Part, action.

¹ Virtuous, powerful.

² Engrossments, accumulations.

³ Determin'd, ended, finished.

That thou wilt needs invest thee with my honours

Before thy hour be ripe? O foolish youth! Thou seek'st the greatness that will overwhelm thee.

Stay but a little; for my cloud of dignity Is held from falling with so weak a wind 100 That it will quickly drop; my day is dim. Thou hast stol'n that which after some few hours

Were thine without offence, and at my death Thou hast seal'd up¹ my expectation; Thy life did manifest thou lov'dst me not, And thou wilt have me die assur'd of it.

[Thou hid'st a thousand daggers in thy thoughts,

Which thou hast whetted on thy stony heart, To stab at half an hour² of my life. 109

What! canst thou not forbear me half an hour? Then get thee gone and dig my grave thyself, And bid the merry bells ring to thine ear That thou art crowned, not that I am dead.

Let all the tears that should bedew my hearse Be drops of balm to sanctify thy head; Only compound³ me with forgotten dust;

[Give that which gave thee life into the worms.] Pluck down my officers, break my decrees;

For now a time is come to mock at form. Harry the Fifth is crown'd! up, vanity! 120 Down, royal state! all you sage counsellors, hence!

And to the English court assemble now, From every region, apes of idleness! Now, neighbour confines, purge you of your scum!

Have you a ruffian that will swear, drink, dance,

Revel the night, rob, murder, and commit The oldest sins the newest kind of ways?

Be happy, he will trouble you no more; 128 England shall double gild his treble guilt,

England shall give him office, honour, might; For the fifth Harry from emb'd license plucks

The muzzle of restraint, and the wild dog Shall flesh his tooth on every innocent.

O my poor kingdom, sick with civil blows!

¹ Seal'd up, confirmed.

² Expectation, metrically five syllables.

³ Hour, pronounced as a dissyllable.

⁴ Compound, mingle.

When that my care could not withhold thy riots,

What wilt thou do when riot is thy care?

[O, thou wilt be a wilderness again, Peopled with wolves, thy old inhabitants!]

Prise, O, pardon me, my liege! but for my tears,

The moist remediments unto my speech, 140 I had fore-sall'd 'tis dear⁵ and deep rebuke

Ere you with grief had spoke and I had heard The course of it so far. There is your crown;

And He that wears the crown immortally Long guard it yours! [Kneels] If I affect⁶ it more

Than as your honour and as your renown, Let me no more from this obedience rise,

Which my most inward time and duties spirit Teacheth,⁷ this prostrate and exterior bending.

God witness with me, when I here came in, And found no course of breath within your majesty, 151

How cold it struck my heart! If I do feign, O, let me in my present wildness die,

And never live to show the incredulous world The noble change that I have purposed!

Coming to look on you, thinking you dead, And dead almost, my liege, to think you were,

I spake unto this crown as having sense, And thus upbraided it: "The care on thee

depending Hath fed upon the body of my father; 160 Therefore, thou best of gold art worst of gold.

Other, less fine in carat, is more precious, Preserving life in medicine potable;

But thou, most fine, most honour'd, most renown'd,

Hast eat thy bearer up." Thus, my most royal liege,

Accusing it, I put it on my head, To try with it, as with an enemy

That had before my face murder'd my father, The quarrel of a true inheritance.

But if it did infect my blood with joy, 170 Or swell my thoughts to any strain of pride,

If any rebel or vain spirit of mine Did with the least affection of welcome

Give entertainment to the might of it, Let God for ever keep it from my head,

⁵ Dear, earnest. ⁶ Affect, love. ⁷ Teacheth, prompts.

And make me as the poorest vassal is
That doth with awe and terror kneel to it!

King. O my son,
God put it in thy mind to take it hence,
That thou mightst win the more thy father's
love, 180

Pleading so wisely in excuse of it!
Come hither, Harry, [*He rises, the King
embraces him*], sit thou by my bed;
And hear, I think, the very latest counsel
That ever I shall breathe. [*The Prince sits by
the King.*] God knows, my son,

By what by-paths and indirect crook'd ways
I met¹ this crown; and I myself know well
How troublesome it sat upon my head.
To thee it shall descend with better quiet,
Better opinion,² better confirmation;
For all the soil of the achievement goes 190
With me into the earth. It seem'd in me
But as an honour snatch'd with boisterous
hand,

And I had many living to upbraid
My gain of it by their assistances;
Which daily grew to quarrel and to bloodshed,
Wounding supposed³ peace. All these bold
fears

Thou see'st with peril I have answered;
For all my reign hath been but as a scene
Acting that argument: and now my death
Changes the mode; for what in me was pur-
chas'd, 200

Falls upon thee in a more fairer sort;
So thou the garland wear'st successively,⁴
Yet, though thou stand'st more sure than I
could do,

Thou art not firm enough, since griefs⁵ are
green;⁶

And all my friends, which thou must make
thy friends,
Have but their stings and teeth newly ta'en
out;

[*By whose fell working I was first advanc'd
And by whose power I well might lodge a fear*

¹ Met, obtained. ² Opinion, reputation.

³ Supposed, imaginary.

⁴ Successively, by right of succession.

⁵ Grievs, grievances.

⁶ Green, fresh.

To be again displac'd; which to avoid,
I cut them off, and had a purpose now 210
To lead out many to the Holy Land,
Lest rest and lying still might make them look
Too near unto my state.] Therefore, my Harry,
Be it thy course to busy giddy⁷ minds
With foreign quarrels, that action, hence borne
out,

May waste the memory of the former days.
More would I, but my lungs are wasted so
That strength of speech is utterly deny'd me.—
How I came by the crown, O God forgive;
And grant it may with thee in true peace live!

Prince. My gracious liege, 221
You won it, wore it, kept it, gave it me:
Then plain and right must my possession be;
Which I with more than with a common pain
'Gainst all the world will rightfully maintain.

Enter PRINCE JOHN OF LANCASTER.

King. Look, look, here comes my John of
Lancaster.

Lan. Health, peace, and happiness to my
royal father!

King. Thou bring'st me happiness and
peace, son John;

But health, alack, with youthful wings is
flown

From this bare wither'd trunk: upon thy
sight 230

My wordly business makes a period.
Where is my Lord of Warwick?

Prince. My Lord of Warwick!

Enter WARWICK, and others.

King. Doth any name particular belong
Unto the lodging where I first did swoon?

War. 'T is call'd Jerusalem, my noble lord.

King. Land be to God! even there my life
must end.

It hath been prophes'd to me many years,
I should not die but in Jerusalem, 238
Which vainly I suppos'd the Holy Land.—
But bear me to that chamber: there I'll lie;
In that Jerusalem shall Harry die. [*Exeunt.*

⁷ Giddy, excitable.

ACT V.

SCENE I. Gloucestershire. A room in Shallow's House.

Enter SHALLOW, FALSTAFF, BARDOLPH,
and Page.

Shal. By cock and pie, sir, you shall not away to-night.—What, Davy, I say!

Fal. You must excuse me, Master Robert Shallow.

Shal. I will not excuse you; you shall not be excus'd; excuses shall not be admitted; there is no excuse shall serve; you shall not be excens'd.—[*Culling*] Why, Davy!

Enter DAVY with papers.

Davy. Here, sir. 9

Shal. Davy, Davy, Davy, Davy, let me see, Davy; let me see, Davy; let me see: yea, marry, William cook, bid him come hither.—Sir John, you shall not be excus'd.

Davy. Marry, sir, thus; those precepts¹ cannot be serv'd: and, again, sir, shall we sow the headland with wheat?

Shal. With red wheat, Davy. But for William cook;—are there no young pigeons?

Davy. Yes, sir.—Here is now the smith's note for shoeing and plough-irons. 20

Shal. Let it be east² and paid.—Sir John, you shall not be excus'd.

Davy. Now, sir, a new link to the bucket must needs be had;—and, sir, do you mean to stop any of William's wages, about the sack he lost the other day at Hinekley fair?

Shal. A' shall answer it.—Some pigeons, Davy, a couple of short-legg'd hens, a joint of mutton, and any pretty little tiny kick-shaws, tell William cook. 30

Davy. Doth the man of war stay all night, sir?

Shal. Yea, Davy. I will use him well; a friend i' the court is better than a penny in purse. Use his men well, Davy; for they are arrant knaves, and will backbite.

¹ Precepts, warrants.

² East, reckoned up.

Davy. No worse than they are backbitten, sir; for they have marvellous foul linen.

Shal. Well conceited, Davy. About thy business, Davy. 40

Davy. I beseech you, sir, to countenance William Visor of Woncot against Clement Perkes of the hill.

Shal. There is many complaints, Davy,



Shal. Use his men well, Davy; for they are arrant knaves, and will backbite.—[Act v. 1. 35, 36.]

against that Visor; that Visor is an arrant knave, on my knowledge. 46

Davy. I grant your worship that he is a knave, sir; but yet, God forbid, sir, but a knave should have some countenance at his friend's request. An honest man, sir, is able to speak for himself, when a knave is not. I have serv'd your worship truly, sir, this eight years; and if I cannot once or twice in a quarter bear out a knave against an honest man, I have but a very little credit with your worship. The knave is mine honest friend, sir;

therefore, I beseech your worship, let him be countenanc'd.

Shal. Go to; I say he shall have no wrong. Look about, Davy.—[*Exit Davy.*] Where are you, Sir John? Come, come, come, off with your boots.—Give me your hand, Master Bardolph.

Bard. I am glad to see your worship.

Shal. I thank thee with all my heart, kind Master Bardolph:—and welcome, my tall fellow [*to the Page*].—Come, Sir John.

Fal. I'll follow you, good Master Robert Shallow.—[*Exit Shallow.*] Bardolph, look to our horses.—[*Exit Bardolph and Page.*] If I were saw'd into quantities,¹ I should make four dozen of such bearded hermits' staves as Master Shallow. It is a wonderful thing to see the semblable² coherence of his men's spirits and his: they, by observing of him, do bear themselves like foolish justices; he, by conversing with them, is turned into a justice-like serving-man. Their spirits are so married in conjunction with the participation of society that they flock together in consent,³ like so many wild-geese. If I had a suit to Master Shallow, I would humour his men with the imputation of being near their master; if to his men, I would curry with Master Shallow that no man could better command his servants. It is certain that either wise hearing or ignorant carriage is caught, as men take diseases, one of another; therefore let men take heed of their company. I will devise matter enough out of this Shallow to keep Prince Harry in continual laughter the wearing out of six fashions, which is four terms, or two actions, and a' shall laugh without *intercollams*.⁴ O, it is much that a lie with a slight oath and a jest with a sad⁵ brow will do with a fellow that never had the ache in his shoulders! O, you shall see him laugh till his face be like a wet cloak ill laid up! 95

Shal. [*Within*] Sir John!

Fal. I come, Master Shallow; I come, Master Shallow. [*Exit.*]

SCENE II. Westminster. The Palace.

Enter WARWICK and the LORD CHIEF JUSTICE, meeting.

War. How now, my lord chief justice! whither away?

Ch. Just. How doth the king?

War. Exceeding well; his cares are now all ended.

Ch. Just. I hope, not dead.

War. He's walk'd the way of nature, And to our purposes he lives no more.

Ch. Just. I would his majesty had call'd me with him;

The service that I truly did his life Hath left me open to all injuries.

War. Indeed I think the young king loves you not.

Ch. Just. I know he doth not, and do arm myself

To welcome the condition of the time, Which cannot look more hideously upon me Than I have drawn it in my fantasy.⁶

War. Here come the heavy issue of dead Harry.

O that the living Harry had the temper Of him, the worst of these three gentlemen! How many nobles then should hold their places,

That must strike sail to spirits of vile sort!

Ch. Just. O God, I fear all will be overturn'd!

Enter LANCASTER, CLARENCE, GLOUCESTER, WESTMORELAND, and others.

Lon. Good morrow, cousin Warwick, good morrow.

Glou. } Good morrow, cousin.

Lon. } We meet like men that had forgot to speak.

War. We do remember; but our argument⁷

Is all too heavy to admit much talk.

Lon. Well, peace be with him that hath made us heavy!

¹ *Quantities*, small pieces.

² *Semblable*, similar.

³ *Consent*, agreement.

⁴ *Intercollams*, intervals.

⁵ *Sad*, serious.

⁶ *Fantasy*, imagination.

⁷ *Argument*, subject, theme.

The Palace.

CHIEF JUSTICE,

Chief justice!

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Ch. Just. Peace be with us, lest we be
heavier!

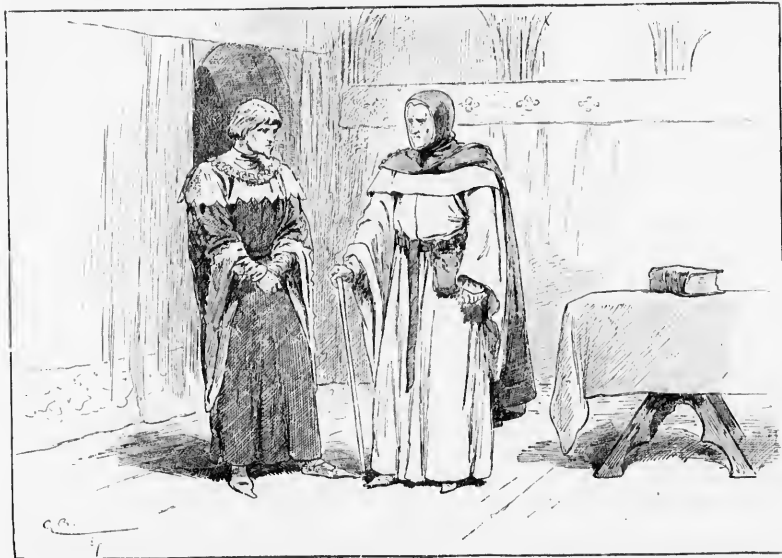
Glou. O, good my lord, you have lost a
friend indeed!

And I dare swear you borrow not that face
Of seeming sorrow, it is sure your own. 29

Lon. Though no man be assur'd what grace
to find, 30

You stand in coldest¹ expectation,²
I am the sorer; would 't were otherwise.

Chor. Well, you must now speak Sir John
Falstaff fair;



War. He's walk'd the way of nature,
And t' our purposes he lives no more.—(Act v. 2, 4, 5.)

Which swims against your stream of qua-
lity. 34

Ch. Just. Sweet princes, what I did, I did
in honour;

Led by the impartial conduct of my soul;
And never shall you see that I will beg
A ragged³ and forestall'd remission.⁴

If truth and upright innocency fail me,
I 'll to the king my master that is dead, 40
And tell him who hath sent me after him.

War. Here comes the prince.

Enter KING HENRY THE FIFTH, attended.

Ch. Just. Good morrow; and God save your
majesty!

King. This new and gorgeous garment,
majesty,

Sits not so easy on me as you think.—

Brothers, you mix your sadness with some fear:

[This is the English, not the Turkish court;

Not Amurath an Amurath succeeds,

But Harry Harry. Yet be sad, good brothers,

For, by my faith, it very well becomes you.

Sorrow so royally in you appears 51

That I will deeply put the fashion on

And wear it in my heart. Why then, be sad;]

¹ *Coldest*, most hopeless.

² *Expectation*, metrically five syllables.

³ *Ragged*, beggarly, contemptible.

⁴ *Remission*, a quadrisyllable metrically.

But entertain no more of it, good brothers,
Than a joint burden laid upon us all. 55
For me, by heaven, I bid you be assur'd,
I'll be your father and your brother too;
Let me but bear your love, I'll bear your cares.
[Yet weep that Harry's dead, and so will I;
But Harry lives, that shall convert those tears
By number into hours of happiness.] 61

Princes. We hope no other from your majesty.

King. You all look strangely on me, [To
Lord Chief Justice—and you most;
You are, I think, assur'd I love you not.

Ch. Just. I am assur'd, if I be measur'd
rightly,

Your majesty hath no just cause to hate me.

King. No!

How might a prince of my great hopes forget
So great indignities you laid upon me?

What! rate, rebuke, and roughly send to
prison 70

The immediate heir of England! Was this
easy?

May this be wash'd in Lethe, and forgotten?

Ch. Just. I then did use the person of your
father;

The image of his power lay then in me;
And, in the administration of his law,
Whiles I was busy for the commonwealth,
Your highness pleased to forget my place,
The majesty and power of law and justice,
The image of the king whom I presented,²

And struck me in my very seat of judgment;
Whereon, as an offender to your father, 81

I gave bold way to my authority
And did commit you. If the deed were ill,

Be you contented, wearing now the garland,³
To have a son set your decrees at nought,

To pluck down justice from your awful bench,
To trip the course of law, and blunt the sword
That guards the peace and safety of your
person;

[Nay, more, to spurn at your most royal image
And mock your workings in a second body.

Question your royal thoughts, make the ease
yours; 91

Be now the father and propose⁴ a son,

¹ *Easy*, endurable.

² *Presented*, represented.

³ *Garland*, crown.

⁴ *Propose*, suppose.

Hear your own dignity so much profan'd,
See your most dreadful laws so loosely slighted,
Behold yourself so by a son disclaim'd; 95
And then imagine me taking your part,
And in your power soft⁵ silencing your son.
After this cold⁶ consideration,⁷ sentence me;]
And, as you are a king, speak in your state⁸
What I have done that misbecame my place,
My person, or my liege's sovereignty. 101

King. You are right, justice, and you weigh
this well;

Therefore still bear the balance and the sword:
And I do wish your honours may increase,
Till you do live to see a son of mine

Offend you and obey you, as I did.

[So shall I live to speak my father's words:

"Happy am I, that have a man so bold,
That dares do justice on my proper⁹ son;

And not less happy, having such a son, 110
That would deliver up his greatness so
Into the hands of justice." You did com-

mit me:

For which, I do commit into your hand
Th' unstained sword that you have us'd to bear;

With this remembrance,¹⁰—that you use the
same

With the like bold, just, and impartial spirit
As you have done 'gainst me.] There is my
hand.

You shall be as a father to my youth;
My voice shall sound as you do prompt mine
ear,

And I will stoop and humble my intents
To your well-practis'd wise directions,¹¹— 121

[And, princes all, believe me, I beseech you;
My father is gone wild into his grave,

For in his tomb lie my affections,
And with his spirit sadly¹² I survive,

To mock the expectation of the world,
To frustrate prophecies, and to raze out

Rotten opinion, who hath writ me down
After my seeming. The tide of blood in me

Hath proudly flow'd in vanity till now; 130
Now doth it turn and ebb back to the sea,
Where it shall mingle with the state of floods,

⁵ *Soft*, gently.

⁶ *Cold*, calm.

⁷ *Considerance*, reflection.

⁸ *State*, regal character.

⁹ *Proper*, own.

¹⁰ *Remembrance*, alms-donation.

¹¹ *Directions*, a quadrisyllable here, like *affections* in 124.

¹² *Sadly*, soberly.

ch profan'd,
loosely slighted,
[sdain'd; 95
your part,
cing your son.
entence me;]
in your state⁸
eame my place,
reignty. 101
, and you weigh

e and the sword;
may increase,
f mine
I did.
father's words;
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uch a son, 110
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have us'd to bear;
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directions,¹¹— 121
e, I beseech you;
his grave,
tions,
I survive,
the world,
to raze out
rit me down
le of blood in me
ity till now; 130
ack to the sea,
the state of floods,

Exit. calm.

State, regal character.
Revenge, admonition.
Love, like *affections* in 124.

And flow henceforth in formal majesty. 133
Now call we our high court of parliament,
And let us choose such limbs of noble counsel,
That the great body of our state may go
In equal rank with the best govern'd nation;
That war, or peace, or both at once, may be
As things acquainted and familiar to us;—

In which you, father, shall have foremost
hand.—] 140

Our coronation done, we will accite,¹
As I before remember'd,² all our state;
And, God consigning to³ my good intents,
No prince nor peer shall have just cause to
say,



Shal. Nay, you shall see my orchard, where, in an arbour, we will eat a last year's pippin of my own grafting, with a dish of caraways, and so forth.—(Act v. 3. 1-4.)

God shorten Harry's happy life one day!

[*Exeunt.*]

SCENE III. *Gloucestershire. Shallow's Orchard.*¹

Enter FALSTAFF, SHALLOW, SILENCE, DAVY, BARDOLPH, and the Page.

Shal. Nay, you shall see my orchard, where, in an arbour, we will eat a last year's pippin of my own grafting,⁵ with a dish of caraways, and so forth;—come, cousin Silence;—and then to bed.

Fal. Fore God, you have here a goodly dwelling and a rich.

Shal. Barren, barren, barren; beggars all, beggars all, Sir John: marry, good air.—Spread, Davy; spread, Davy; well said, Davy.

Fal. This Davy serves you for good uses; he is your serving-man and your husband.⁶

Shal. A good varlet, a good varlet, a very good varlet, Sir John—by the mass, I have drunk too much sack at supper!—a good varlet.—Now sit down, now sit down.—Come, cousin. [*They sit at the table.*]

Sil. Ah, sirrah! quoth-a, we shall [*Sings*]

¹ *Accite*, summon.

² *Remember'd*, reminded you.

³ *Consigning to*, confirming.

⁴ *Orchard*, garden.

⁵ *Grafting*, grafting.

⁶ *Husband*, husbandman.

Do nothing but eat, and make good cheer,
And praise God for the merry year;
When flesh is cheap and females dear, 20
And lusty lads roam here and there
So merrily,
And ever among so merrily.

Fal. There's a merry heart!—Good Master
Silence, I'll give you a health for that anon.

Shal. Give Master Bardolph some wine,
Davy. 27

Davy. Sweet sir, sit; I'll be with you anon;
most sweet sir, sit.—Master page, good mas-
ter page, sit. [*Bardolph and Page sit at
another table*] [Proface! What you want in
meat, we'll have in drink. But you must
bear; the heart's all.] [*Exit.*]

Shal. Be merry, Master Bardolph;—and,
[*To Page*] my little soldier there, be merry.

Sil. [*Sings*]

Be merry, be merry, my wife has all;
For women are shrews, both short and tall:
'T is merry in hall when beards wag all,
And welcome merry Shrove-tide.
I'm merry, be merry.

Fal. I did not think Master Silence had
been a man of this mettle. 41

Sil. Who, I? I have been merry twice and
once ere now.

Re-enter DAVY.

Davy. There's a dish of leather-coats¹ for
you. [*To Bardolph.*]

Shal. Davy!

Davy. Your worship!—I'll be with you
straight [*to Bardolph*].—A cup of wine, sir!

Sil. [*Sings*]

A cup of wine that's brisk and fine,
And drink unto the leman² mine;
And a merry heart lives long-a. 50

Fal. Well said, Master Silence.

Sil. And we shall be merry, now comes in
the sweet o' the night.

Fal. Health and long life to you, Master
Silence.

Sil. [*Sings*]

Fill the cup, and let it come;
I'll pledge you a mile to the bottom.

Shal. Honest Bardolph, welcome; if thou

wantest any thing, and will not call, beshrew
thy heart.—Welcome, my little tiny thief [*to
the Page*], and welcome indeed too.—I'll drink
to Master Bardolph, and to all the cavaleros³
about London. 63

Davy. I hope to see London once ere I die.

Bard. An I might see you there, Davy,—

Shal. By the mass, you'll crack a quart
together, ha! will you not, Master Bardolph?

Bard. Yea, sir, in a pottle-pot.⁴

Shal. By God's liggens, I thank thee.—
The knave will stick by thee, I can assure thee
that. A' will not out; he is true bred. 71

Bard. And I'll stick by him, sir.

Shal. Why, there spoke a king. Lack
nothing; be merry.—[*Knocking within.*] Look
who's at door there.—Ho! who knocks?

[*Exit Davy.*]

Fal. Why, now you have done me right.

[*To Silence, seeing him take off a bumper.*]

Sil. [*Sings*]

Do me right,
And dub me knight;
Samingo.

Is't not so? 80

Fal. 'T is so.

Sil. Is't so? Why then, say an old man
can do somewhat.

Re-enter DAVY.

Davy. An't please your worship, there's
one Pistol come from the court with news.

Fal. From the court! [*They rise*] let him
come in.—

Enter PISTOL.

How now, Pistol!

Pist. Sir John, God save you! 88

Fal. What wind blew you hither, Pistol?

Pist. Not the ill wind which blows no man
to good. Sweet knight, thou art now one of
the greatest men in this realm.

Sil. By'r lady, I think a' be, but⁵ Goodman
Puff of Barson.

Pist. Puff!

Puff in thy teeth, most recreant coward
base!—

³ Cavaleros, cavaliers.

⁴ Pottle-pot, a two-quart tankard.

⁵ But, except.

¹ Leather-coats, brown russets, a kind of apple.

² Lemman, mistress, sweetheart.

Sir John, I am thy Pistol and thy friend,
And helter-skelter have I rode to thee,
And tidings do I bring, and lucky joys, 99
And golden times, and happy news of price.

Fal. I pray thee now, deliver them like a
man of this world.

Pist. A foutra for the world and worldings
base!

I speak of Africa and golden joys.

Fal. O base Assyrian knight, what is thy
news?
Let King Cophetua know the truth thereof.

Sil. [*Sings*]

And Robin Hood, Scarlet, and John.

Pist. Shall dunghill curs confront the Heli-
cons!

And shall good news be baffled?

Then, Pistol, lay thy head in Furies' lap. 110



Doll. Nut-hook, nut-hook, you lie.—(Act v. 4. 8.)

Sil. Honest gentleman, I know not your
breeding.

Pist. Why then, lament therefore.

Shal. Give me pardon, sir.—If, sir, you
come with news from the court, I take it
there's but two ways,—either to utter them,
or to conceal them. I am, sir, under the king
in some authority.

Pist. Under which king, Bezonian?¹ speak,
or die. 119

Shal. Under King Harry.

Pist. Harry the Fourth? or Fifth?

Shal. Harry the Fourth.

Pist. A foutra for thine office!—
Sir John, thy tender lambkin now is king;
Harry the Fifth's the man. I speak the truth;
When Pistol lies, do this; and fig me, like
The bragging Spaniard.

Fal. What, is the old king dead?

Pist. As nail in door; the things I speak
are just.

¹ *Bezonian*, beggar.

Fal. Away, Bardolph! saddle my horse.—
Master Robert Shallow, choose what office
thou wilt in the land, 't is thine.—Pistol, I
will double-charge thee with dignities. 131

Bard. O joyful day!—I would not take a
knighthood for my fortune.

Pist. What! I do bring good news?

[*Silence falls off his chair.*]

Fal. Carry Master Silence to bed. [*Davy
and Servants carry Silence away*].—Master
Shallow, my Lord Shallow,—be what thou
wilt; I am fortune's steward—get on thy
boots; we'll ride all night.—O sweet Pistol!
—Away, Bardolph!—[*Exit Bardolph.*] Come,
Pistol, utter more to me; and withal devise
something to do thyself good.—Boot, boot,
Master Shallow; I know the young king is
sick for me. Let us take any man's horses;
the laws of England are at my commandment.
Blessed are they that have been my friends,
and woe to my lord chief justice! 145

Pist. Let vultures vile seize on his lungs also!

"Where is the life that late I led?" say they;
Why, here it is; welcome these pleasant days!
[*Exeunt.*]

SCENE IV. London. A Street.

Enter Bealles dragging in HOSTESS QUICKLY
and DOLL TEARSHEET.

Host. No, thou arrant knave; I would to God that I might die, that I might have thee hang'd; thou hast drawn my shoulder out of joint.

First Beal. The constables have deliver'd her over to me; and she shall have whipping-cheer¹ enough, I warrant her; there hath been a man or two lately kill'd about her. 7

Doll. Nut-hook, nut-hook, you lie. Come on; I'll tell thee what. [thou damn'd tripe-visaged rascal; an the child I now go with do miscarry,] thou hadst better thou hadst struck thy mother, thou paper-fac'd villain.

Host. O the Lord, that Sir John were come! he would make this a bloody day to somebody. [But I pray God the fruit of her womb miscarry!]

First Beal. [If it do, you shall have a dozen of cushions again; you have but eleven now.] Come, I charge you both go with me; for the man is dead that you and Pistol beat amongst you. 19

Doll. I'll tell you what, you thin man in a censer, I will have you as soundly swing'd for this,—you blue-bottle rogue, you filthy famish'd correctioner, if you be not swing'd, I'll forswear half-kirtles.

First Beal. Come, come, you she knight-errant, come.

Host. O God, that right should thus overcome might! Well, of sufferance² comes ease.

Doll. Come, you rogue, come; bring me to a justice. 30

Host. Ay, come, you starv'd blood-hound.

Doll. Goodman death, goodman bones!

Host. Thou atomy,³ thou!

Doll. Come, you thin thing; come, you rascal.

First Beal. Very well. [*Exeunt.*]

¹ Whipping-cheer, whipping fare or treatment.

² Sufferance, suffering.

³ Atomy, "anatomy" (the reading of Fl.), or skeleton.

SCENE V. A Public Place near Westminster Abbey; a concourse of people.

[*Enter two Grooms, strewing rushes.*]

First Groom. More rushes, more rushes.

Sec. Groom. The trumpets have sounded twice.

First Groom. 'T will be two o'clock ere they come from the coronation. Dispatch, dispatch. [*Exeunt.*]

Enter FALSTAFF, SHALLOW, PISTOL, BARDOLPH, and Page.

Fal. Stand here by me, Master Robert Shallow; I will make the king do you grace. I will leer upon him as a' comes by; and do but mark the countenance that he will give me.

Pist. God bless thy lungs, good knight! a

Fal. Come here, Pistol; stand behind me.—O, if I had had time to have made new liveries, I would have be-low'd¹ the thousand pound I borrow'd of you. But, 'tis no matter; this poor show doth better: this doth infer² the zeal I had to see him.

Shal. It doth so.

Fal. It shows my earnestness of affection,—

Shal. It doth so.

Fal. My devotion,—

Shal. It doth, it doth, it doth. 20

Fal. As it were, to ride day and night; and not to deliberate, not to remember, not to have patience to shift me,—

Shal. It is best, certain.

Fal. But to stand stain'd with travel, and sweating with desire to see him; thinking of nothing else, putting all affairs else in oblivion, as if there were nothing else to be done but to see him. 29

Pist. 'T is *semper idem*, for *absque hoc nihil est*: 't is all in every part.

Shal. 'T is so, indeed.

Pist. My knight, I will inflame thy noble liver, And make thee rage. Thy Doll, and Helen of thy noble thoughts, Is in base durance and contagious prison;

¹ Bestow'd, spent.

² Infer, suggest

Hal'd¹ thither

By most mechanical and dirty hand.—

Rouse up revenge from chon den with fell
Alecto's snake,

For Doll is in. Pistol speaks nought but truth.

Fal. I will deliver her. 41

[*Shouts within, and the trumpets sound.*

Pist. There roar'd the sea, and trumpet-
clangor sounds.

*Enter the KING, the PRINCES, the EARL of
WESTMORELAND, the LORD CHIEF JUSTICE,
and others of the King's train,*

Fal. God save thy grace, King Hal! my
royal Hal!

Pist. The heavens thee guard and keep,
most royal imp² of fame!

Fal. God save thee, my sweet boy!



Fal. Stand here by me, Master Robert Shallow.—(Act v. 5. 5, 6.)

King. My lord chief justice, speak to that
vain man.

Ch. Just. Have you your wits? know you
what 't is you speak?

Fal. My king! my Jove! I speak to thee,
my heart! 50

King. I know thee not, old man: fall to
thy prayers;

How ill white hairs become a fool and
jester!

I have long dream'd of such a kind of man,

So surfeit-swell'd, so old, and so profane;

But, being awak'd, I do despise my dream.

[*Make less thy body hence,³ and more thy
grace;*

Leave gormandizing; know the grave doth
gape

For thee thrice wider than for other men.]

Reply not to me with a fool-born jest:

Presume not that I am the thing I was; 60

For God doth know, so shall the world
perceive,

That I have turn'd away my former self;

So will I those that keep me company.

When thou dost hear I am as I have been,
Approach me, and thou shalt be as thou
wast,

The tutor and the feeder of my riots;

Till then, I banish thee, on pain of death,

As I have done the rest of my misleaders,

Not to come near our person by ten mile.

For competence of life I will allow you, 70

That lack of means enforce you not to evil;

And, as we hear you do reform yourselves,

We will, according to your strengths and
qualities,

Give you advancement.—Be it your charge,
my lord,

To see perform'd the tenour of our word.—

Set on.⁴ [*Exeunt King, &c.*

Fal. Master Shallow, I owe you a thousand
pound.

Shal. Yea, marry, Sir John; which I be-
seech you to let me have home with me. 80

Fal. Th' can hardly be, Master Shallow.
Do not you grieve at this; I shall be sent for

¹ Hal'd, dragged. ² Imp, offspring. ³ Hence, henceforth

⁴ Set on, go on

in private to him. Look you, he must seem thus to the world: fear not your advancements; I will be the man yet that shall make you great.

Shal. I cannot well perceive how, unless you should give me your doublet and stuff me out with straw. I beseech you, good Sir John, let me have five hundred of my thousand.

Fal. Sir, I will be as good as my word; this that you heard was but a colour.¹ 91

Shal. A colour that I fear you will die in, Sir John.

Fal. Fear no colours; go with me to dinner.—Come, Lieutenant Pistol;—come, Bardolph.—I shall be sent for soon at night.

Re-enter PRINCE JOHN, the LORD CHIEF JUSTICE; Officers with them.

Ch. Just. Go carry Sir John Falstaff to the Fleet.

Take all his company along with him.

Fal. My lord, my lord,—

Ch. Just. I cannot now speak; I will hear you soon. 100

Take them away.

Pist. *Se fortuna mi tormenta, lo sperare mi contenta.*

[*Exeunt all but Prince John and the Chief Justice.*]

Lan. I like this fair proceeding of the king's. He hath intent his wonted followers Shall all be very well provided for; But all are banish'd till their conversations² Appear more wise and modest to the world.

Ch. Just. And so they are.

Lan. The king hath call'd his parliament, my lord.

Ch. Just. He hath. 110

Lan. I will lay odds, that, ere this year expire,

We bear our civil swords and native fire
As far as France. I heard a bird so sing,
Whose music, to my thinking, pleas'd the king.
[*Come, will you hence?*] [*Exeunt.*]

[EPILOGUE.

Spoken by a Dancer.

First my fear, then my courtesy, last my speech. My fear is your displeasure, my courtesy my duty, and my speech to beg your pardons. If you look for a good speech now, you undo me; for what I have to say is of mine own making, and what indeed I should say will, I doubt, prove mine own marring. But to the purpose, and so to the venture. Be it known to you, as it is very well, I was lately here in the end of a displeasing play, to pray your patience for it and to promise you a better. I meant indeed to pay you with this; which, if like an ill venture it come unluckily home, I break,³ and you, my gentle creditors, lose. Here I promis'd you I would be, and here I commit my body to your mercies; bate⁴ me some and I will pay you some, and, as most debtors do, promise you infinitely. 17

If my tongue cannot entreat you to acquit me, will you command me to use my legs? and yet that were but light payment, to dance out of your debt. But a good conscience will make any possible satisfaction, and so would I. All the gentlewomen here have forgiven me; if the gentlemen will not, then the gentlemen do not agree with the gentlewomen, which was never seen before in such an assembly. 26

One word more, I beseech you. If you be not too much cloy'd with fat meat, our humble author will continue the story, with Sir John in it, and make you merry with fair Katherine of France: where for any thing I know, Falstaff shall die of a sweat, unless already a' be kill'd with your hard opinions; for Oldcastle died a martyr, and this is not the man. My tongue is weary; when my legs are too, I will bid you good night: and so kneel down before you; but, indeed, to pray for the queen.] 37

¹ Colour, pretence.

² Conversations, habits.

³ Break, am bankrupt.

⁴ Bate, remit.

Warwicke,	} of the Kings Partie.
Westmerland,	
Surrey,	
Gowre,	
Hatescourt,	
Lord Chief Justice,	} Country Soldiers
Shallow, 1 Both Country	
Silence, 1 Justices,	
Danie, Servant to Shallow.	
Plang, and Suro, 2, Sericants	
Moultie,	}
Shallow,	
Wart,	
Fecble	
Bullenaffe.	

Pointz,	} Irregular Humorists.
Falstaffe,	
Bardolphie,	
Pistol,	
Peto,	
Page,	

Drawers	}
Bentles,	
Groomes	

Northumberland's Wife,
Ferdies Widow,
Hosesse Quickly,
Boil Tenre-sheete,
Epilogue.

2 KING HENRY IV.—For the history of the king, see note 1 of preceding play. His chronic lack of money was the cause of disagreements with several successive parliaments. After the assassination in 1407 of Orleans, his chief enemy in France, and the capture of James, the Scotch heir apparent, external opposition ceased. The commons, however, obliged the king to name a council, by whose advice softly he was to be guided, and for whose conduct they laid down rules. The Prince of Wales was set at the head of the council, and, when Henry had become too ill for business, ruled, with the king's brothers, the Beauforts, for his father. Civil war had broken out in France between Burgundy's followers and the Armagnacs, the party of the young Duke of Orleans; and in 1411 the Earl of Arundel and Kyme, and Prince Henry's friend, Sir John Oldenstie, were sent over to help the Burgundians, and gained a victory at St. Cloud. The king's health for a while improving, he removed the Beauforts, who had proposed his resigning the crown to the Prince of Wales, from their offices. Archbishop Arundel returned to the chancellorship, and Prince Henry at the same time was succeeded in the presidency of the council by Prince Thomas of Clarence. The alliance in France was shifted to the side of Orleans, to whose help Clarence led an expedition. Henry fell ill again in 1412, and the next year, while praying at the shrine of Edward the Confessor in Westminster Abbey, he was seized with a fit, and, being carried to the Jerusalem Chamber, died there, as represented in the play.

3 HENRY, PRINCE OF WALES, was for some years fully occupied with the insurgents in his principality of Wales. It was reduced piece by piece, till, after the overthrow in 1409 of Rhys Iblur and Philpot Sendamour, only the fastnesses about Snowdon remained unconquered. From 1407 to 1411 the prince was at the head of the royal council, and performed many of the duties of government. It was he, Hardyng says, who in 1411 sent aid to the Duke of Burgundy. (See Hardyng, Chronicle, pp. 347-369.) It has been supposed that the sudden change of foreign policy in 1412, together with the prince's removal at the same time from the council, marks a determination on the king's part to assert his own authority, which the prince's popularity seemed to him to have weakened. A reconciliation between father and son appears afterwards to have taken place. The only contem-

porary intimation of the prince's supposed wildness of life is the statement of various chroniclers that from the hour of his coronation he became a new man. (Compare notes 230, 253 *infra*.)

4 THOMAS, DUKE OF CLARENCE, was born in 1388, and created by his father, in July, 1411, Earl of Albemarle and Duke of Clarence. He was chosen president of the council when Prince Henry was removed from that position. He did good service in the wars, and was killed at the battle of Beaugé in Anjou, March 23, 1421. Stow writes that he and Prince John were feasting in Eastcheap at midnight, on St. John Baptist's Eve, 1410, when "a great debate lapsed betweene their men, and men of the court, lasting an houre, till the Maior and Sherues with other citizens censured the same" (*Annales*, 1592, p. 540). This riot is mentioned also in the *Chronicle of London* (p. 93), printed by Tyrrel in 1827 from Harleian MS. No. 565. Shakespeare, however, represents these princes as free from all such reproach.

5 PRINCE JOHN OF LANCASTER. See note 3 of the preceding play. His history will be continued in connection with the play of Henry V.

6 PRINCE HUMPHREY OF GLOUCESTER was the fourth and youngest son of Henry IV. He is not represented in history as implicated in the disorderly behaviour of his brothers. He has little to do in this play, but has a prominent part, as Duke of Gloucester, in the following plays.

7 THE EARL OF WARWICK. Richard Beauchamp was born in 1381, being descended from Hugh de Beauchamp, who received large grants from the Conqueror. He was a famous warrior, and distinguished himself at Shrewsbury and elsewhere. In the ninth year of the reign of Henry IV. he made a pilgrimage to the Holy Land, where he gained additional laurels at various tournaments. In the last year of Henry IV. he was sent to Scotland to make terms of peace with the Regent Albany. At the coronation of Henry V. he acted as Lord High Steward of England. He appears again in Henry V., and in I. Henry VI.—note 8 on the latter play.

8 THE EARL OF WESTMORELAND. See note 4 of the preceding play. He was the nephew of Northumberland's first wife, but was always faithful to the king's cause. In 1399 Henry conferred on him the office of Earl Marshal,

which had formerly been hereditary in the Mowbray family. The stratagem by which the Archbishop of York and Mowbray were overreached at Baintree was entirely Westmoreland's. He reappears in Henry V.

9. The EARL OF SURREY. Of this character French remarks: "Doubtless the poet intended Surrey, who does not utter a word, for THOMAS FITZ ALLAN, eleventh Earl of Arundel, descended from the Earls of Warren and Surrey, and who, according to Sir N. Harris Nicolas, was Earl of Arundel and Surrey. But the earldom of Surrey as an only dignity is not known until it was so created by Richard III. in favour of the gallant Thomas Howard, son of 'Jockey of Norfolk.'" Thomas Fitz-Allan held various offices under Henry IV. and Henry V. He died in 1415.

10. GOWER. The person intended may, French thinks, be Thomas Gower, son of Sir Thomas Gower, of Stittenham, Yorkshire. He was one of the commissioners of assay in the North Riding of Yorkshire under Henry IV., and afterwards served with Henry V. in France, where he was made governor of Mans.

11. HARECOURT. Perhaps Sir Thomas Harecourt of Stanton, Oxfordshire, who was Sheriff of Berkshire in 1407. He died in 1417.

12. BLUNT, who is a *personnè mite* in the play, is probably Sir John Blunt, a son of Sir Walter Blunt, concerning whom see I. Henry IV., note 5. The stage-direction in some copies of Q. which contain the first scene of act iii. of the present play, makes *Sir John Blunt* enter (at line 31) with Warwick and Surrey; but this will hardly fit with act iv. sc. 3. In 1412, being besieged in a fortress in Guienne by the Lord of Helle, one of the marshals of France, with a large army, Blunt with a few hundred men defeated the assailants and captured the marshal (Holinshed, vol. iii. pl. 56). Blunt served at Harboure with Henry V. in 1415, was made a K. G. in 1417, and died in 1418.

13. LORD CHIEF JUSTICE OF THE KING'S BENCH.—This was Sir William Gascoigne, born at Gawthorp, in the parish of Harewood, near Leeds, about 1350. He was appointed Chief Justice Nov. 15, 1400. The story of Prince Henry's insulter, and his commitment to prison by the Chief Justice, rests on the authority of Sir Thomas Elyot. On Henry V.'s accession Gascoigne was removed from the office of Chief Justice. The appointment of his successor, Sir William Hankford, is dated March 29, 1413. Sir William Gascoigne is buried in the parish church of Harewood, and the mutilated inscription on his monument states that he died on Sunday, the 17th of December. The year has been torn off, but it was doubtless 1419. For his will is dated December 15, 1419, and probate of it was granted at York on the 23rd of the same month.

14. The EARL OF NORTHUMBERLAND. See note 7 of the preceding play. Westmoreland prevented him from bringing up his troops to the help of his followers after the battle of Shrewsbury. Fearing to be cut off from his

path he retreated northwards. In August, 1406, he yielded himself to the king at York, and for a time was kept under guard at Coventry. The parliament in 1401 refused to convict him of treason. It then renewed his oath of allegiance. In company with Lord Bardolph, Mowbray, and Archbishop Scrope he took up arms again in 1405. Mowbray and the Archbishop paid for their presumpency with their heads, and Northumberland thereupon fled to Scotland, whence, through fear of treachery, he and Bardolph afterwards betook themselves to Wales. In 1408 he made another rebellious inroad into Yorkshire. The sheriff met him on February 18th at Bannham Moor, near Tadeaster, and the earl was defeated and slain.

15. SCROPE, ARCHBISHOP OF YORK. See note 10 of the preceding play, and notes 58, 257, 251, 289 *infra*. His army was much larger than the royal forces arrayed against him, and this led Westmoreland to betray him as represented in the play. His execution, or "martyrdom" as it was afterwards called, took place June 8, 1405.

16. LORD MOWBRAY. This was Thomas Mowbray, eldest son of the Duke of Norfolk in the play of Richard II. He was only fourteen when his father died, and never became Duke of Norfolk. Holinshed calls him Earl of Nottingham, but he never had that title, though his brother had. He was beheaded at York after the scattering of the rebel forces, as described in the play.

17. LORD HASTINGS. The person meant is Sir Ralph Hastings, who was never "Lord Hastings," though that is the name by which the chroniclers speak of him, as, for example, in the passages from Holinshed quoted below, notes 101, 289. He was beheaded at Durham in June, 1405.

18. LORD BARDOLPH. Thomas Bardolph, fifth baron of the name, joined in the insurrection against Henry, but was defeated and mortally wounded at Bramham Moor, and died soon after.

19. SIR JOHN COLEYILE. According to the chroniclers (see note 289 *infra*) he was executed along with Hastings. Nothing further appears to be known of him.

20. TRAVERS and MORTON. "Both the names of good families, such as would send their sons to learn the duties of chivalry as pages and esquires, before they could attain the dignity of knighthood, in the establishments of great barons and prelates, some of whom kept up a state of almost royal dignity" (French).

21. PISTOL. According to Halliwell-Phillipps, "the names of Bardouff and Pistail are found in the muster-roll of artillerymen serving under Humphrey Fitz-Allan, Earl of Arundel, at the siege of St. Laurent des Mortiers, Nov. 11, 1435." French, however, says that this nobleman was only seven years old in 1435.

22. LADY NORTHUMBERLAND. This lady was not the mother of Hotspur, being the earl's second wife, by whom he had no issue. She was the widow of Gilbert de Unghreville, Earl of Angus, when Northumberland married her.

23. LADY PERCY. See note 16 of the preceding play.

1 The page references to Holinshed in the notes in this play are to the third volume of Sir H. Ellis's reprint, unless otherwise stated.

INDUCTION.

24.—There is no division into acts and scenes in Q. The heading in F. 1 is "*Actus Primus. Secunda Prima. Inductio.*" The stage-direction in the former is "*Enter Rumour, painted full of tongues;*" in the latter, "*Enter Rumour.*" Holinshed (quoted by Warton), describing a pageant performed at the court of Henry VIII., says: "Then entered a person called *Report*, apparelled in criu-shin satten full of tongues" (vol. iii. p. 634). The same device is found in other old pageants; and also in Chaucer's House of Fame, book iii. lines 298-300:

And, sothe to tellen, also shee
Had also fele 1 up stondyng eres
And *tonges*, as on bestes heres.

It was evidently suggested by Virgil's description of *Fama*, or Rumour, in the fourth book of the *Æneid*, lines 173-188:

Rolle remarks here: "Judge Holmes, in his *Authorship of Shakespeare*, among his 'parallels' between Bacon and Shakespeare, cites this description of Rumour and the following from Bacon's *Essay of Fame*: 'The poets make fame a *monster*. They describe her in part finely and elegantly, and in part gravely and sententiously. They say, look how many feathers she hath, so many eyes she hath underneath; so many tongues; so many voices; she pricks up so many ears. This is a flourish. There follow excellent parables; as that she gathereth strength in going; that she goeth upon the ground, and yet hideth her head in the clouds; that in the daytime she sitteth in a watch-tower, and flieth most by night; that she minglith things done with things not done, and that she is a terror to great cities.'

"It will be seen that this is almost a literal translation of Virgil's description, even the word *monster*, which the judge italicizes as parallel to the blunt *monster* with uncounted heads, being directly suggested by the '*monstrum horrendum*' of the Latin. And yet it is quoted as one of the instances of *striking resemblances*, in particular words and phrases, *lying beyond the range of accidental coincidence*, &c.!"

25. Line 6: *Upon my TONGUES continual slanders ride.*—So in Q. The reading of Ff. is *tongue*.

26. Line 17: *and so plain a stop.*—The stops of a pipe were the finger-holes. Compare Hamlet, iii. 2. 75, 76:
That they are not a pipe for Fortune's finger
To sound what stop she please.

See also the dialogue between Hamlet and Guildenstern in the latter part of the same scene.

27. Line 33: *the peasant towns.*—That is, the provincial towns. Collier's MS. Corrector reads *pleasant*.

28. Line 35: *worm-eaten hold of ragged stone.*—The Q. and Ff. misprint *hole*, which was corrected by Theobald.

ACT I. SCENE I.

29. The action of this scene is continuous with that of the last scene of I. Henry IV., following closely upon the

1. *It's*—*it's* as many.

2. This unfinished essay was posthumously published by Dr. W. Rawley, *Reconstituta*, 1657, p. 291.

battle of Shrewsbury, July 21, 1403, news of which here reaches Northumberland. The play ignores the events which actually followed that battle, and carries us at once to that new rising which was concerted by Bardolph and Northumberland, together with the Archbishop of York (see lines 189, 190) and others, in the spring of 1405. On May 29 of that year Westmoreland, with Prince John, met the insurgents at Galtree and deluded them into laying down their arms, just as is shown in act iv. scenes 1 and 2. The beheading of Mowbray and the archbishop, which is announced in iv. 4. 81, took place on June 8, 1405. Northumberland's final overthrow and death at Bramham Moor, news of which follows immediately in the scene last referred to, did not happen till Feb. 18, 1406, during the eighth year of Henry's reign. The events of the first four acts of this play are plainly to be regarded as passing within a short period of that year, which is fixed as their date by the words of the king in iii. 1. 60-71. The events of the rest of the play, so far as they are historical, belong to the year 1413, but dramatically they follow on what has preceded without any interval.

30. Enter LORD BARDOLPH.—The Q. has "*Enter the Lord Bardolfe at one doore;*" the Ff. "*Enter Lord Bardolfe and the Enter.*"

31. Line 2: *some STRATAGEM.*—The word is used, as in certain other passages, in a more general sense than now. Schmidt declines it as "a dreadful deed, anything amazing and appalling." Compare Merchant of Venice, v. 1. 82-85:

The man that hath no music in himself,
Is fit for treasons, stratagems, and spoils.

32. Line 13: *an God will.*—The Ff. change *God* to *heaven*, as in many other passages.

33. Line 19: *And Harry Monmouth's beaven, the holk Sir John.*—A sneer at Falstaff which reminds us of Prince Hal's own i. Henry IV. ii. 4. 123, where he calls Jack "that damned brown."

34. Line 33: *what good tidings comes WITH you!*—So Q. Ff. read *from* instead of *with*.

35. Line 44: *his ARMED heels.*—This is the reading of the Q. The Ff. instead of *armed* have *able*, accidentally repeated by the compositor from the preceding line.

36. Line 45: *Against the panting sides of his poor JADE.*—As Stevens remarks, the expression is used "not in contempt, but in compassion."

37. Line 47: *He seem'd in running to devour the way.*—The figure is as old as Catullus, who has (Ad Pap. 7) "*viam vorabit*." Stevens cites Job xxxix. 24: "He swalloweth the ground with fierceness and race;" and Ben Jonson's Sejanus, v. 10: "they greedily devour the way" (*Works*, vol. iii. p. 151).

38. Lines 60, 61:

Yea, this man's brow, like to a title-leaf,
Foretells the nature of a tragic volume.

Stevens may be right in seeing here an allusion to the Elizabethan fancy of making the title-page of an elegy entirely black; but the reference is perhaps only to the title-page as giving the key to the character of the book.

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39. Line 62: *So looks the strand whereon, &c.*—For *whereon* the Ff. have *when*. All the early editions have the old spelling *strand*. Compare I. Henry IV. note 21.

40. Line 63: *Hath left a witness'd usurpation*.—That is, as Stevens notes, "an attestation of its ravage."

41. Line 71: *so true-begone*.—The compound, which is used by Shakespeare only here, appears to have been an unfamiliar one to Warburton and Stevens, who define it as "far gone in woe," and cite examples of it from earlier writers. Dr. Bentley thought the passage corrupt, and proposed the extravagant emendation:

*So dead, so dull in look, Caligou
Drew Priam's curtain, &c.*

42. Line 86: *Hath by INSTINCT knowledge from others' eyes*.—The accent of *instinct* is on the last syllable, as regularly in Shakespeare.

43. Line 93: *Yet, for all this, say not that Percy's dead*.—Johnson wished to transfer this line to Bardolph. He says: "The contradiction in the first part of this speech might be imputed to the distraction of Northumberland's mind; but the emphasis of the reflection contained in the last lines seems not much to countenance such a supposition." He also assigns lines 100-103 to Morton as "a proper preparation for the tale which he is unwilling to tell." But, as Rolfe remarks, "the old text may well enough stand if we assume a pause after this first line. Northumberland is not willing to accept the intimation expressed in the preceding speech. 'And yet,' he says, 'don't tell me that he is dead.' But his appealing words and look meet with no encouraging response in Morton's face, and he goes on, 'I see a strange confession,' &c."

44. Line 95: *hold't it FEAR, or sin*.—*Fear*, as Warburton notices, is here used for *danger*, or an object of fear.

45. Line 103: *KNOLLING a departing friend*.—For *knolling*, which is the reading of the Ff, the Q. has *tolling*. For *knolling* compare As You Like It, ii. 7. 114: "If ever been where bells have *knoll'd* to church;" and Macbeth, v. 8. 50: "And so, his knell is *knoll'd*."

Departing is not equivalent to *departed*, as Malone supposed; the reference being, as Stevens pointed out, to "the *passing* bell, i. e. the bell that solicited prayers for the soul *passing* into another world" (Var. Ed. vol. xvii. p. 15).

46. Lines 116-118:

*For from his metal was his party steel'd,
Which once in him ABATED, all the rest
Turn'd on themselves, like dull and heavy lead.*

Dr. Johnson remarks: "*Abated* is not here put for the general idea of *diminished*, nor for the notion of *blunted*, as applied to a single edge. *Abated* means *reduced to a lower temper*, or, as the workmen call it, *let down*."

47. Line 129: *Can rail his stomach*—Reed quotes Tanning of the Shrew, v. 2. 176: "Then *rail your stomachs*, for it is no boot."

48. Line 128: *Having been well, that would have made me sick*.—"That is, that would, had I been well, have made me sick" (Malone, Var. Ed. vol. xvii. p. 17).

49. Line 151: *The RAGGED'ST hour*.—Theobald changed *ragged'st* to *ragged'st*; but *ragged* and *ragged* are used interchangeably by Shakespeare. Compare Lucrece, 802: "Thy smoothing titles to a *ragged* name;" and Sonnet VI 1: "winter's *ragged* hand." So in Isaiah, ii. 21 we read, "the tops of the *ragged* rocks."

50. Line 160: *And darkness be the burier of the dead*.—"The conclusion of this noble speech is extremely striking. There is no need to suppose it exactly philosophical; *darkness*, in poetry, may be *absence of eyes*, as well as privation of light. Yet we may remark that by an ancient opinion it has been held that if the human race, for whom the world was made, were extirpated, the whole system of sublunary nature would cease" (Johnson, Var. Ed. vol. xvii. p. 19).

Vaughan remarks: "Johnson did not fully apprehend the imagery of this passage, in which there is no want of perfect and literal fidelity to the truth. *Darkness* here means objective darkness. . . . The metaphor is one drawn from the stage on which tragedies were exhibited, as the words *stage*, *act*, and *scene* intimate; and it is perfectly sustained from beginning to end. He prays that the world may become a stage for the exhibition, not of a prolonged contention, but of such a truculent and furious death-struggle as will quickly culminate in the catastrophe of a vast slaughter, and that the dead lying on the ground may be buried out of sight by a darkness which will envelop everything. It is certain that during the performance the stage was artificially lighted, and the rest of the theatre also; and it is probable that these lights were extinguished immediately on the close of the performance. The parallelism of the actual atrocity wished for to the tragical representation by which it is illustrated is sustained into the *darkness* which ends both."

51. Line 161: *This strained passion doth you wrong, my lord*.—The Q. assigns this speech to Umfreville, who (as we learn from line 34 above) is not present. The Ff. omit the line. Capell was the first to give it to Travers. Pope joined it to the next speech (Bardolph's).

Mr. Herbert A. Evans remarks: "Prof. Hagena has pointed out¹ that the part now played by Lord Bardolph in this scene in all probability belonged originally to Sir John Umfreville; and that to save the necessity of an additional actor, it was afterwards made over to Lord Bardolph, who appears in the third scene of the same act. The change, however, at least as far as the Quarto is concerned, was not completed; for in line 34, Travers says:

My lord, sir John Umfreville turnd me backe
With ioyfull tidings,

when consistently with lines 30-32:

Bar. My lord, I over-rode him on the way,
And he is furnisht with no certainties,
More then he haply may relate from me—

he should have said: "Lord Bardolph turnd me back;" and in line 161 the prefix *myfr* has been left unchanged. Prof. Hagena further argues that, according to the origi-

¹ See his paper, and Mr. P. A. Daniel's comment in the N. S. S. Transactions for 1877-78, p. 347, &c.

nal scheme of the play, Lord Bardolph could not have been present at all during this scene; for if he had been, he would have heard Morton inform the Earl of Northumberland that the king's forces were advancing against him under the command of Prince John of Lancaster and the Earl of Westmorland (lines 131-135); but in sc. iii. line 51, he asks,

Who is it like should lead his forces hither?

and receives the same information from Hastings in reply. Under these circumstances, whether the change was made for theatrical convenience, or, as Mr. Daniel suggests, to bring the play more into agreement with the Chronicles, where Umfreville is always on the king's party, and not on the Earl's,—an editor might well be tempted to restore consistency to the scene by deciding finally in favour either of Sir John Umfreville or of Lord Bardolph; but in either case," Mr. Evans thinks, "there can be no hesitation in adopting Mr. Daniel's suggestion that line 161 should be given to the actor who now takes Bardolph's part, and that the next line should be the first line of Morton's speech" (Shakspeare-Quarto Facsimiles, II. Henry IV. Introduction, p. 8).

52. Line 165: *To stormy passion, must perforce decay.*—In the Q the speech ends with this line, 166-179 being omitted.

53. Line 170: *You know he walk'd o'er perils, on an edge.*—Compare I. Henry IV. i. 3. 191-193:

As full of peril and adventurous spirit
As to o'er-walk a current roaring loud
On the unsteadfast footing of a spear.

54. Line 178: *what hath this bold enterprise BROUGHT forth.*—For brought F. 1 reads bring, corrected in F. 2.

55. Line 180: ENGAGED to this loss.—That is, involved in it.

56. Line 182: *If we wrought out life 'T WAS ten to one.*—So Q. For 't was Ff. read was.

57. Line 184: *Chok'd the respect of likely perit fear'd.*—Made us indifferent to the probable danger to be apprehended.

58. Lines 189-200: *The gentle Archbishop of York is up,* &c.—These twenty-one lines appear first in F. 1.

The assertion is unhistorical. It was in consequence of the deliberations depicted in scene 3 that "the archbishop accompanied with the earle marshall, devised certeine articles of such matters, as it was supposed that not onelie the commonaltie of the Realme, but also the nobilitie found themselves greued with: which articles they shewed first unto such of their adherents as were neere about them, and after sent them abroad to their freends further off . . . The archbishop not meaning to staie after he saw himself accompanied with a great number of men, that came flocking to Yorke to take his part in this quarrell, forthwith discovered his enterprise, causing the articles aforesaid to be set vp in the publike streets of the cite of Yorke, and vpon the gates of the monasteries. . . . Not onelie all the citizens of Yorke, but all other in the countreies about, that were able to beare weapon, came to the archbishop, and the earle marshall. In deed the respect that men had to the arch-

bishop, caused them to like the better of the cause, since the granitie of his age, his integritie of life, and incomparable learning, with the reverend aspect of his amiable personage, moov'd all men to have him in no small estimation" (Holinshed, pp. 36, 37).

59. Line 207: *Tells them he doth BESTRIDE a bleeding land.*—As a warrior stands over a comrade fallen in battle to defend him. Compare I. Henry IV. v. i. 121: "Hail, if thou see me down in the battle and *bestride* me, so;" and Comedy of Errors. v. i. 192, 193:

When I *bestrid* thee in the wars, and took
Deep scars to save thy life.

60. Line 209: *And MORE AND LESS do flock to follow him.*—Compare I. Henry IV. iv. 3. 68: "The *more and less* came in with cap and knee."

ACT I. SCENE 2.

61. Lines 1, 2: *what says the doctor to my water?*—"The method of investigating diseases by the inspection of urine only was once so much the fashion that Linacre, the founder of the College of Physicians, formed a statute to restrain apothecaries from carrying the water of their patients to a doctor, and afterwards giving medicines in consequence of the opinions they received concerning it" (Steevens). The practice was revived in the last quarter of the eighteenth century, and Boswell says that it was not entirely obsolete even in his day.

62. Lines 16, 17: *Thou whoreson MANDRAKE.*—The plant *Mandragora* (it is so called in Othello, iii. 3. 339, and Antony and Cleopatra, I. 5. 4) has a root which was thought to resemble the human figure, and a kind of human nature was popularly ascribed to it. Falstaff, jesting at the page's smallness of stature, likens him to the plant. See I. Henry VI. iii. 2. 310, and note 207 thereon. William Coles, in his Art of Simpling, 1656, chap. xxii., says that witches "take likewise the roots of mandrake, . . . and make thereof an ugly image, by which they represent the person on whom they intend to exercise their witchcraft" (p. 66). For its reputed sepiorific effect, see notes on the passages in Othello and Antony and Cleopatra referred to above.

63. Lines 16-18: *I was never manned with an AGATE till now; but I will INSET you neither in gold nor silver.*—The allusion, as Malone notes, is to the figures cut in agates used for seals or ornaments. Compare Much Ado, iii. 1. 65: "If low, an *agate* very vilely cut."

In-set is the reading of the Q., that of the Ff. being *sette*.

64. Line 28: *he may keep it still at a FACE-ROYAL.*—Johnson explained this as "a face exempt from the touch of vulgar hands," comparing *stay-royal*, one not to be hunted, and *mine-royal*, one not to be dug; but, as Steevens says, there is a quibble on the double sense of a king's face and that stamped on the coin called a *royal*. He adds: "The poet seems to mean that a barber can no more earn sixpence by his *face-royal* than by the face stamped on the coin, the one requiring as little shaving as the other." Possibly, however, Mason is right in explaining it thus: "If nothing be taken from a *royal*, it

will remain a *royal* as it was." The value of the coin, which is the subject of many a contemporaneous pun, was ten shillings.

65 Line 33: *Master Dumbleton*.—This is the reading of the Ff. The Q. has *Donnelton*. Some modern editions read *Dumbleton*.

66 Lines 39-41: *Let him be damned, like the GLEETON! PRAY GOD his tongue be hotter! A whoreson ACHITOPHEL!*—Alluding, as it may be observed, to the parable of the rich man and Lazarus (Luke xvi.). Ff. have *may* instead of *pray God!*

For *Achitophel*, see 2 Samuel xv. 31.

67 Line 41: a *raseally* YEA-FORSOOTH *knave*.—That is, a vulgar Puritan, who does not swear, but emphasizes his asperities with the ungentle *forsooth*. *Smooth-pates*, just below, is equivalent to the later *roundheads*.

68 Lines 45, 46: *if a man is THROUGH with them in honest TAKING UP*—“If a man by taking up goods is in their debt.” *Take up* is often found in the sense of obtaining on credit. Compare the quibble in II. Henry VI. iv. 7. 133, 134: “My lord, when shall we go to Chesapeake and take up commodities upon our bills?” Pope changed *through* to *thorough*.

69 Lines 52, 53: *he hath the horn of abundance, and the lightness of his wife shines through it, &c.*—He is rich, but a cuckold. The play upon *horn* and *lightness* (“a light wife doth make a heavy husband,” as Fortia says in The Merchant of Venice, v. 1. 130) is sufficiently obvious. As Stevens notes, the same quibble occurs in Armin, The Two Maids of Moreclacke, 1699:

your wrongs
Shine through the horn as candles in the eve,
To light out others.

Horn was used for the sides of lanterns instead of glass, and the spelling *lanthorn* arose from the notion that the latter part of the name denoted this material.

70 Line 58: *I bought him in PAUL'S*.—In St. Paul's Cathedral, “at that time the resort of idle people, cheats, and knights of the post” (Warburton). Reed quotes The Choice of Change, 1598: “a man must not make choyce of three things in three places. Of a wife in Westminster; of a servant in *Pauls*; of a horse in Smithfield; lest he chuse a queane, a knave, or a jade.” Malone cites Osborne, Memoirs of James I.: “It was the fashion in those times . . . for the principal gentry, lords, courtiers, and men of all professions, not merely mechanics, to meet in *St. Paul's* church by eleven, and walk in the middle isle till twelve, and after dinner from three to six; during which time some discoursed of business, others of news. Now, in regard of the universal commerce—there happened little that did not first or last arrive here” (Var. Ed. vol. xvii. p. 28).

71. Line 61: Enter the LORD CHIEF JUSTICE.—See note 13 above.

72. Line 84: *a young knave, and BEGGING!*—This is the reading of the Q., that of the Ff. being *beg*.

73. Line 86: *do not the rebels NEED soldiers!*—For *need*, the reading of Q., Ff. have *want*.

74. Lines 99, 100: *I lay aside that which GROWS TO ME!*—That which is inherent in me, or an essential part of my nature.

75. Line 102: *You hunt counter*.—The metaphor is taken from hunting, and means “You are on the wrong scent.” Turberville, in his Book of Hunting, 1575, says: “When a hound hunteth backwards the same way that the chase is come, then we say he *hunteth counter*” (p. 243). Compare Haulet, iv. 5. 110: “O, this is *counter*, you false Danish dogs!”

76. Lines 107, 108: *God give your lordship good time of day*.—This is the reading of Q. Ff. omit *God*, and read *good time of the day* instead of *good time of day*.

77. Line 115: *I sent FOR you*.—So Q. Ff. omit *for*.

78. Lines 122, 123: *his highness is fall'n into this game whoreson APOPLEXY*.—Historically this is somewhat out of place in the present connexion. Henry's illness is chronicled by Otterbourne in 1408. Holinshed first speaks of it in 1412. It was said by some that, at the hour when Archbishop Scrope was put to death, Henry was stricken with leprosy. Hall stigmatizes this statement as a falsehood. He and Holinshed call the king's ailment an apoplexy. Other accounts say that Henry, in his later years, was subject to epilepsy. He suffered, too, from eruptions on the face. The sickness of the king is put prominently before us throughout the present play.

79. Lines 126-128: *This apoplexy is, as I take it, a kind of lethargy, an't please your lordship; a kind of sleeping in the blood, a whoreson tingling*.—The Ff. omit *an't please your lordship* and *kind of*.

80. Line 131: *It hath ITS original*.—We follow Dyce and the later Ff. in reading *its*. The reading of the Q. and F. 1, F. 2 is *it*. The old possessive *it* occurs fourteen times in F. 1, six of which are in the combination *it own*. In the only passage in the Authorized Version of the Bible where *its* now appears (“that which groweth of *its* own accord,” Leviticus, xxv. 5) the edition of 1611 has *it*.

81. Line 137: *Fal. Very well, my lord*.—In Q. this speech has the prefix *Old*, an important item of evidence that *Oldcastle* was the original name of *Falstaff* in the play. Stevens took *Old* to be the abbreviation of an actor's name, but none such is to be found in the lists of that day which have come down to us.

82. Line 141: *To punish you by the heels*.—Lord Campbell (quoted by Clarke) says: “To *lay by the heels* was the technical expression for committing to prison, and I could produce from the Reports various instances of its being so used by distinguished judges from the bench.” The reply of Falstaff proves that imprisonment is referred to; but Schmidt makes the phrase mean “to set in the stocks.”

83. Lines 142, 143: *I care not if I do become your physician*.—So in the Q. The Ff. have *if I be*.

84. Lines 159, 160: *your means ARE very slender, and your waste IS great*.—So Q. For are Ff. read *is*, and they omit *is* before *great*.

85. Lines 164, 165: *I am the fellow with the great belly*,

and *he my dog*.—As Talbot remarks, the allusion is probably to some well-known character of the time. He adds that Ben Jonson, in his *Discoveries*, has an anecdote of a notorious thief of the day, who was remarkable for his great belly; and he suggests that this may possibly be the person. (See *Var. Ed.* vol. xvii. p. 33.)

86. Lines 179-181: *A WASSAIL CANDLE, my lord, all tallow; if I did say of WAX, my growth would approve the truth*.—A *wassail candle* denotes "a large candle, lighted up at a feast. There is a poor quibble upon the word *wax*, which signifies increase as well as the matter of the honey-comb" (Johnson). Shakespeare had used the same pun in *Love's Labour's Lost*, v. 2. 10: "That was the way to make his godhead *wax*."

87. Line 184: *His effect of gravity, gravity, gravity*.—Grant White remarks: "Falstaff's reply has an interest beside its wuggishness, as showing that *gravity* was pronounced *grace-ity*, preserving the sound of its root; else his joke would have been no joke at all." It is possible, however, that *gravity* was pronounced *grah-ty*.

88. Lines 185-187:

You follow the young prince up and down, like his ill angel.

Fal. *Not so, my lord; your ill ANGEL is light.*

The *Ff.* have *euill* (evil) for *ill* in line 186.

In *angel* there is the familiar play on the name of the coin. Falstaff indulges in it again in the *Merry Wives*, i. 3. 58-60: "Now the report goes she has all the rule of her husband's purse; he hath a legion of *angels*."

89. Line 190: *I cannot go, I cannot TELL*.—"I cannot be taken in a reckoning; I cannot pass current" (Johnson). Gifford denies that there is any pun in *go* and *tell*; but Boswell sides with Johnson, and is probably right.

90. Line 191: *these costermonger times*.—"These times when the prevalence of trade has produced that meanness that rates the merit of every thing by money" (Johnson, *Var. Ed.* vol. xvii. p. 35).

The reading is Capell's. *Q.* has *costar-mongers times*. *F. 1, F. 2* read *costermongers*, and they omit *times*.

91. Lines 199, 200: *in the VAWARD of our youth*.—For the figure compare *Midsummer Night's Dream*, iv. 1. 110: "And since we have the *eward* of the day."

92. Lines 206, 207: *your chin double?*—Omitted in *Ff.*

93. Line 207: *your wit SINGLE?*—Simple, a use of the word found only in quibbles. Rolfe quotes Clarke: "That the Chief Justice should use the epithet *single* here to express *simple* affords a notable instance of Falstaff's being 'the cause that wit is in other men;' and that his lordship should apply the epithet *single* to Falstaff's *wit* is as notable a token of how thoroughly the knight's imperturbable humour has power to put him out of humour; just as, later in the play, he loses his temper so utterly as to call Falstaff 'a great fool!'"

94. Lines 210, 211: *about three of the clock in the afternoon*.—*Ff.* omit this.

95. Line 217: *the box of the ear that the prince gave you*.—See note 327 *infra*.

96. Lines 221, 222: *not in ashes and sackcloth, but in new silk and old sack*.—Compare Sir John Harrington, *Epigrams*, lii. 17:

Sackcloth and cinclers they advise to use;
Sack, cloves, and sugar thou wouldst have to chuse.

97. Line 237: *I would I might never SPIT WHITE again*.—Perhaps the best explanation of this puzzling allusion is found in *Batavian upon Bartholome*, book vii. ch. 30, fol. 97, quoted by Furnivall: "The white spettle not knottie, signifieth health." Other passages in old writers indicate that it was regarded as a sign of thirst. In Dekker and Massinger's *Virgin Martyr*, iii. 3, Spanglius says: "Had I been a pagan still, I should not have *spit white* for want of drink" (*Works*, p. 20). This interpretation seems to be supported by the expression, which is not uncommon in Scotland, of "spitting sixpences" the next morning after a bout of drinking; this being understood as the accompaniment of a considerable amount of "drouth."

98. Lines 239, 240: *well, I cannot last ever*.—The *Ff.* omit the rest of the speech.

99. Lines 252, 253: *you are too impatient to BEAR CROSSES*.—Here we catch the Chief Justice in another quibble, the indirect allusion being to the coin called a *cross* from the device upon it. Compare *As You Like It*, ii. 4. 12-14, where Touchstone makes the same pun: "I should *bear no cross* if I did bear you; for I think ye have no money in your purse."

100. Line 255: *flip me with a three-man beetle*.—According to Steevens, it was a sport with boys in Warwickshire to put a toad on one end of a small board placed across a log, and then to throw the animal high up in the air by striking the other end of the board with a bat. A *three-man beetle* was a kind of pile-driver wielded by three men. It had three handles, two of which were long and one short.

ACT I. SCENE 3.

101.—In 1405, according to Holinshed (p. 36), "the king was minded to have gone into Wales against the Welsh rebels. . . . But at the same time . . . there was a conspracie put in practise against him at home by the earle of Northumberland, who had conspired with Richard Scroope archbishop of Yorke Thomas Mowbray earle marshall some to Thomas dnke of Norfolk, . . . the lords Hastings, Fauconbridge, Berdolfo, and diverse others. It was appoynted that they should meet altogether with their whole power, vpon Yorkeswolde, at a daie assigned, and that the earle of Northumberland should be cheefcaine, promising to bring with him a great number of Scots." This passage immediately precedes that given in note 58 *supra*.

102. Line 1: *Thus have you heard our cause and KNOWN our means*.—So *Q.* The reading of *F. 1*, and, substantially, of the others, is:

Thus haue you heard our causes, & kno our Means.

103. Line 2: *Eating the air on promise of supply*.—Compare *Hamlet*, iii. 2. 3r: "I eat the air, promise-crammed."

104. Line 29: *Fluttering himself IS project of a power*.—*Ff.* read *weth* for *in*.

sackcloth, but in John Harrington,

use;
leave to chuse.

SPLIT WHITE AGAIN.—A puzzling allusion in book vii. ch. 30, where white spittle not pages in old writers sign of thirst. In *Er,* iii. 3, Spunglus could not have *split* (p. 10). This interpretation, which is not expences" the next being understood as amount of "drouth."

last ever.—The Ff.

nt to BEAR CROSSES.—In another quibble, called a *eros* from Like It, li. 4 12-14, an: "I should bear ye have no money

man beetle.—According to boys in Warwick small board played final high up in the bat with a bat. A over wickled by three which were long and

3.
ed (p. 36). "the king against the Welsh . . . there was a him at home by the inspired with Richard Mowbray earle mar- like, . . . the lords and diverse others. It altogether with their a daie assigned, and could be cheefcaine, and number of Scots." hat given in note 58

re cause and KNOWN 4, and, substantially.

know our Means.

use of supply.—Com- promise-erammed."

project of a power

105. Lines 36-55.—These lines are omitted in Q. In the Ff. lines 36-38 stand as follows:

Yes, if this present quality of warre,
Indeed the instant action: a cause on foot,
Lives so in hope.

Of the many emendations of this obviously corrupt passage I adopt Malone's, as do Dyce, Grant White, Rolfe, and others. Grant White paraphrases the opening lines thus: "Yes, in this present quality, function, or business of war, it is harmful to lay down likelihoods, &c. Indeed this very action or affair—a cause on foot—is no more hopeful of fruition than the birds of an unseasonably early spring." In lines 36, 37, Pope gave:

Yes, if this present quality of war
Impede the instant act;

Johnson proposed

Yes, in this present quality of war,
Indeed of instant action.

Mason would read

Yes, if this present quality of war
Indeed the instant action.

Knight points thus:

Yes,—if this present quality of war,—
(Indeed the instant action, a cause on foot)

Collier follows his MS. Corrector:

Yes, in this present quality of war:
Indeed, the instant act and cause on foot
Lives so in hope.

106. Lines 53-55:

*know our own estate,
How able such a work to undergo,
To weigh against his opposite.*

Vaughan (quoted by Rolfe) remarks: "Two constructions are admissible. First, 'how far *such a property* is able to bear a work that will counterpoise the work opposed to it, or the opposition to be brought against it.' *Such* frequently refers in Shakespeare to the party, person, or quality last spoken of. The second construction is, 'how far our estate is able to bear the expense of *such a work* as will counterpoise that which is opposed to it.' The ellipse of *us* under such circumstances is not rare." I prefer, as he does, the latter explanation. Cf. I. Henry IV. li. 3. 14, 15: "and your whole plot too light for the counterpoise of so great an opposition."

107. Line 71: *one power against the French*.—The French made several attacks on the English coast during the earlier part of Henry IV.'s reign. The reference here is, most likely, to the year 1405, when a French force landed at Milford Haven and besieged Carnarthen, which surrendered. They made a junction with Glendower at Denbigh, and advanced inland as far as Worcester, when, having exented Mowbray and the Archbishop, Henry returned from Berwick and hastened against them, whereupon they retreated. No decisive action followed, but failure of provisions soon compelled both sides to withdraw their forces.

There does not seem to have been any separate or special "power against the French" on any of these occasions.

108. Lines 78-80:

*If he should do so,
He leaves his back unarm'd, the French and Welsh
Baying him at the heels; never fear that.*

The Q. confuses the passage thus: "If he should do so, French and Welch he leaves his back unarmed, he baying him at the heels neuer feare that." The correction was made in F. 1.

109. Line 82: *The DUKE OF LANCASTER and Westmoreland*.—*Duke of Lancaster* is an incorrect designation. Prince John of Lancaster is the person meant. He did not receive any other style until after Henry V.'s accession, when he was created Duke of Bedford. The mistake comes from Stow, who says that the "articles" which the Archbishop had promulgated "caused great number of people to resort to them; but Ralph Neulle Earle of Westmerland that was not far off, together with John duke of Lancaster, the kings some, being enforced of these things, gathered an armie with speed to go against the Archbishops company" (Annales, 1502, p. 520).

110. Lines 85-108: *Let us on, &c.*—The entire speech is omitted in the Q.

111. Line 94: *And being now trimm'd in thine own desires*.—Furnished with what you desired. F. 2, F. 3, F. 4 have *trimm'd up*. Vaughan suggests *eramm'd* as more in keeping with the figure in the rest of the passage.

ACT II. SCENE 1.

112. Line 4: *Where's your YEOMAN?*—"A ballif's follower was, in our author's time, called a sergeant's yeoman" (Malone).

113. Lines 34, 35: *A hundred mark is a long one*.—"The hostess means to say that a hundred mark is a long *mark*, that is, *score, reckoning*, for her to bear. The use of *mark* in the singular number in familiar language [cf. *found* in i. 2. 251 above] admits very well of this equivocal" (Douce). Theobald changed *one* to *loan*, and Grant White reads *ow'n*, a contraction of *owin*, or *owing*; but no alteration is called for.

114. Line 44: *that arrant malinsey-nose KNAVE*.—Ff. omit *knave*.

115. Lines 53, 54: *I'll throw thee IN THE CHANNEL*.—Ff. read *He throw thee there*.

116. Line 62: *bring a rescue* OR TWO.—Ff. omit *or two*.

117. Line 63: *Thou woo't, woo't thou? thou woo't, woo't thou?*—The Q. has *Thou wot, wot thou, thou wot, wot ta*. The Ff. read: *Thou wilt not? thou wilt not?* For the provincial *woo't*, compare Hamlet, v. 1. 238: "Woo't weep? woo't fight?"

118. Line 66: *Away, you scullion!* &c.—The Q. gives this speech to *Boy*, and F. 1, F. 2 to *Page*. F. 3 transfers it to *Falstaff*.

119. Lines 65, 66: *you rampallian! you fustilarian!* *I'll tickle your catastrophe*.—*Rampallian* is a term of abuse in many dramatic writers of the time; but *fustilarian* has not been found elsewhere. *Fustilugs* was applied

contemptuously to a fat person. Ff. read *tuck* for *tickle*. The expression *tickle your catastrophe* occurs several times in *The Merry Devil of Edmonton*, 1608.

120. Line 87: *what man of good temper*.—Ff. read *what a man* instead of *what man*.

121. Line 94: *a parcel-gilt goblet*.—Steevens interprets this "A golden gilt only on such parts of it as are enclosed;" and he quotes from the books of the Stationers' Company, in an inventory of their plate, dated 1560, the following entry: 'Item, nine spoynes of silver, whereof vii gylte and ii *parcel-gylte*.' It would seem that of these spoons the silver or other ornament on the handle was the only part gilt. He compares Ben Jonson, *Alchemist*, iii. 2:

or changing
His *parcelgilt* to massy gold:
—Works, vol. iv. p. 95.

and Holinshed, who, describing Wolsey's plate, says: "in the counsell chamber was all white and parcel gilt plate" (Vol. iii. p. 711).

122. Line 95: *my Dolphin-chamber*.—For the naming of rooms in taverns compare 1. Henry IV. ii. 4. 29, 30: "Score a pint of bastard in the Half-moon;" and see note 115 on that passage.

123. Lines 96, 97: *upon Wednesday in Wheeson week*.—So, Q. Ff. read *on for upon*, and correct Dame Quickly's *Wheeson* to *Whitson*.

124. Lines 97, 98: *for LIKING HIS FATHER to a singing-woman of Windsor*.—The reading of the Q. The Ff. have *lik'ning him*.

125. Line 101: *goodwife KEECH*.—The word *keech* meant a lump of fat rolled up by the butcher for the chandler. Compare 1. Henry IV. note 161.

126. Lines 107, 108: *desire me to be no more so FAMILIARITY with such poor people*.—The Ff. correct the dame's English as given in the Q., changing *familiarity* to *familiar*.

127. Line 124: *you have, as it appears to me*.—Ff. read *I know you ha'*.

128. Lines 126, 127: *and made her serve your uses both in purse and in person*.—The Ff. omit this. Just below the Q. has *done with her for done her*.

129. Lines 131, 132: *the one you may do with STERLING money, and the other with CURRENT repentance*.—Again the Chief Justice gets to punning, in his opposition of *current* to *sterling*.

130. Line 135: *if a man will make COURTESY*.—The obsequance which we call a *courtesy* or *courtesy* was formerly used by both sexes. Compare Lucretia, 1333:

The homely villain *courtsies* to her low.

131. Lines 138-140: *I do desire deliverance from these officers, being upon hasty employment in the king's affairs*.—*I do desire* is the reading of the Q. Ff. omit *do*. Knight remarks: "Falstaff claimed the protection legally called *quia profecturus* (see Coke upon Littleton, 130 a). This is one of the many examples of Shakespeare's

somewhat intimate acquaintance with legal forms and phrases."

132. Line 142: *answer* IN THE EFFECT of *your reputation*.—The meaning is, let your reply (to the hostess's suit) be in the sense which your position requires, or in a manner suitable to your character.

133. Line 155: *GLASSES, glasses, is the only drinking*.—"Mrs. Quickly is here in the same state as the Earl of Shrewsbury, who, not having been paid for the diet, &c., of Mary Queen of Scots, while she was in his custody, in 1580, writes as follows to Thomas Lawdowyn: 'I wold have you bye me *glasses to drink in*: Send me word what olde plat yeldes the ounce, for I will not love me a cuppe of sylvare to drink in, but I will see the next terme my creditors payde' (Steevens, in *Var. Ed.* vol. xvii. p. 54).

Harrison writes, *Description of England*, 2nd edition, 1587, bk. ii. ch. 6: "It is a world to see in these our daies, wherein gold and silver most aboundeth, how that our gentillie as lothing those mettals (because of the plenty) do now generallie choose rather the Venice glasses, both for our wine and beere, than anie of those mettals or stone wherein beforetime we have bene accustomed to drinke . . . & such is the estimation of this stuffe, that manie become rich onlie with their new trade vnto Murana (a towne nere to Venice situate on the Adriatique sea), from whence the verie best are dailie to be had. . . . And as this is seeme in the gentillie, so in the wealthy communitie the like desire of glasse is not neglected. . . . The poorest also will haue glasse if they may; but sith the Venecian is somewhat too deere for them, they content themselves with such as are made at home of ferne and burned stone" (Reprint, *New Shaks. Soc.*, pt. i. p. 147). This passage does not occur in his previous edition, in 1577.

134. Line 156: *a pretty slight DROLLERY*.—Probably the meaning of *drollery* here is, as Dyce says, "a picture of some scene of low humour." Compare Dekker and Massinger's *Virgin Martyr*, v. 1:

a curious painter,
When he has made some honourable piece,
Stands off, and with a searching eye examines
Each colour, how 'tis sweeten'd; and then bugs
Himself for his rare workmanship—so here
Will I my *drolleries*, and bloody landscapes,
Long past wrapt up, unfold, to make me merry.
—Massinger, Works (Gifford's edn.), vol. i. p. 97.

The only other place where Shakespeare uses the word is *The Tempest*, iii. 3. 21, where Sebastian calls the Shapes who waited upon him and his companions "A living *drollery*." In this passage the word probably means "puppet-show," as it does in Jonson, *Bartholomew Fair*, *Induction*: "he is loth to make nature afraid in his plays, like those that beget talcs, tempests, and such like *drolleries*; . . . yet if the puppets will please any body, they shall be entreated to come in" (Works, vol. iv. pp. 371-373). In *Valentinian*, ii. 2, where Claudia says:

I had rather make a *drollery* till I die;
—Beaumont and Fletcher's Works, vol. i. p. 444.

she means that she would prefer to work a puppet-show all her youth.

135. Lines 157-159: *the German hunting in water-work*,

legal forms and

of your reputa-
(to the hostess's
n requires, or in

only drinking—
te as the Earl of
for the diet, &c.,
in his custody, in
wyn: 'I wold have
e word what olde
ve me a cuppe of
et terme my credi-
xvii. p. 54).

and, 2nd edition,
see in these our
undeth, how that
is (because of the
rather the Venice
him anie of those
have beene accus-
the estimation of
dle with their new
ence situnt on the
best are dalitie to
in the gentillite, so
sire of glasse is not
will have glasse if
ome what too deere
h such as are made
eprint, New Shaks.
s not occur in his

ERY.—Probably the
says, "a picture of
e Dekker and Mas-

ter,
e piece,
e examines
ad then hugs
so here
scapes,
e me merry.
rd's edn.), vol. i. p. 97.

are uses the word is
ian calls the Shapes
ions "A living drol-
puppet-
lome Fair, Indene-
id in his plays, like
such like droleries;
any body, they shall
vol. iv. pp. 371-373).
says:

till thirty:
's Works, vol. i. p. 444
work a puppet-show

nting in water-work,

is worth a thousand of these bed-hangings.—Falstaff calls the tapestries *bed-hangings* in contempt, "as fitter to make curtains than to hang walls" (Johnson); but Warburton wanted to read *dead* (that is, faded) *hangings*.

The *German hunting* is supposed to mean the chase of the wild boar, one of the subjects of the *water-work*, which, Falstaff's words imply, could be bought ready-made. Harrison, in his Description of England, says that when the inner walls of houses were not wainscotted or whitened, they were generally hung with "tapisterie, arras worke, or painted cloths" (bk. ii. ch. 12.)¹ The painting on the cloth or canvas would be in the nature of oil painting, and we conclude that it is some cheap substitute which Falstaff describes as *water-work*, i. e. painting in distemper, the colours being perhaps dissolved with gum-water. We learn that water-work was applied to canvas or linen from Hall's account (p. 543) of the siege of Tournaine, where, besides "a howse of tynder with a chimney of yron" for himself, Henry VIII. had "great and goodlie tentes of blew water worke garnyshed wth yelow & white."

136. Line 161: *dost not knowe me? come, come.*—Ff. omit this, all but *come*.

137. Line 1s2: *At BASTING-LOXE, my lord.*—The Q. reads *Billingsgate*.

ACT II. SCENE 2.

138. Line 1: BEFORE GOD, I am exceeding weary.—The Ff. have *Trust me*, &c. So they omit *Faith* in line 4.

139. Lines 2s-2s: *and God knows whether those that bavel out the ruins of thy lien shall inherit his kingdom.*—This passage also is omitted in the Ff. as profane according to the statute.

140. line 42: MARRY, I tell thee.—The Q. spells it *Mary* (the real origin of the oath, though it was probably forgotten in Shakespeare's day), and the Ff. substitute *Why*.

141. Line 63: *By this light.*—Changed in the Ff. to *Nay*.

142. Line 72: *a proper fellow of my hands.*—"A handsome fellow of my size; or of my inches, as we should now express it" (Mason). Vaughan (quoted by Rolfe) remarks: "Possibly a *proper man of his hands* was a phrase often made use of to introduce qualifications discreditable to the object of them; as in Holinshed, for instance: 'a good man of his hands (as we call him) but perverse of mind, and very deceitful'.

143. Line 73: *By the mass.*—The reading of Q., altered in the Ff. to *Looke, looke*.

144. Lines 85, 86: *through a RED LATTICE.*—For this designation of an alehouse, compare *Merry Wives*, ii. 2. 2s: "your *red-lattice* phrases," that is, your alehouse talk. Compare Marston, *Antonio and Mellida*, v.: "as well known by my wit as an alehouse by a *red lattice*." Steevens cites Wilkins, *The Miseries of Inford's Marriage*, 1607: "Be mild in a tavern! 'tis treason to the *red lattice*,

¹ Painted cloths are among the things enumerated as commonly, in Henry VIII.'s time, brought over to London and sold by the Dutch (Hall, p. 587). Hence the *German hunting*, as a subject for the painting, might easily have become common.

enemy to the signpost" (Dodsley, vol. ix. p. 310); Malone adds Brathwaite, who addresses the first poem in his *Strappado* to the Divell, 1615, p. 1, to "Monsieur Bacchus, . . . master gunner of the pottle-pot ornaunce, prime founder of *red-lattices*;" and Douce quotes from The Last Will and Testament of Lawrence Lucifer, In The Blacke Booke, 1604: "watched sometimes ten houres together in an ale-house, ever and anon peeping forth, and sampling thy nose with the *red Lattis*."

145. Line 93: *Away, you rascally Althea's dream, away!*—As Johnson notes, the boy here confounds Althea's firebrand with Ilecuba's.

146. Lines 100, 110: *And how doth the MARTEMAS, your master!*—"That is, the autumn, or, rather the latter spring—the old fellow with juvenile passions" (Johnson). St. Martin's day is November 11. Compare I. Henry IV. i. 2. 177, 178: "Farewell, thou latter spring! farewell, All-hallow's summer!" Blakeway sees a hit at Falstaff's compulsion, as Martinmas was then the chief time for killing hogs and fat cattle for winter eating. Compare Marlowe, *Faustus*, ii. 2: "My godfathers were these, Peter Pickle-herring and Martin *Martlemas-beef*."

147. Lines 115, 116: *I do allow this WEX to be as familiar with me as my dog.*—This wex means "this swollen excrecence of a man," as Johnson says.

148. Lines 124, 125: *as ready as a borrower's cap.*—Both Q. and Ff. have *borrowed cap*. Warburton made the correction. He says: "A man that goes to borrow money is of all others the most complaisant; his cap is always at hand." Steevens compares Timon of Athens, ii. 1. 16-20:

Importune him for my moneys; he not ceas'd
With slight denial, nor then silenc'd when—
'Commend me to your master'—and the cap
Flies in the right hand, thus: but tell him,
My uses cry to me.

149. Lines 131, 135: "I will imitate the honourable Romans in brevity."—Warburton changed *Romans* to *Roman*, assuming that Marcus Brutus is meant; but Heath believed that Falstaff alludes to Julius Cesar, the "hook-nosed fellow of Rome," whose words he quotes in iv. 3. 45, 46, *infra*.

150. Line 164: EPHESIANS, my lord.—Johnson quotes *Merry Wives*, iv. 5. 18, 19: "it is thine host, thine *Ephesian*, calls."

151. Lines 192, 193: *a beavy DECENSION!*—The Q. has *decension*, a word not used elsewhere by Shakespeare. The allusion to the story of Europa is obvious enough.

ACT II. SCENE 3.

152. Line 12: *when my heart's dear Harry.*—The Q. reads *hearts deere Harry*, the Ff. *heart-deere Harry*.

153. Line 17: *the God of heaven brighten it!*—For this reading of the Q. the Ff. substitute *may heavenly glory brighten it!*

154. Lines 21, 22:
*He was indeed the glass
Wherein the noble youth did dress themselves.*

Compare Hamlet, iii. 1. 161: "The glass of fashion and the mould of form."

155. Lines 23-45: *He had no brags that practis'd not his gait*, &c.—These lines are not in the Q.

156. Line 26: *For those that could speak low and tardily*—Seymour conjectures *slow for low*; but *tardily* would then be mere tautology. Perhaps the poet associated a high tone with Hotspur's rapid and impetuous utterance.

157. Lines 31, 32:

*He was the mark and glass, copy and book,
That fashion'd others.*

A continuation of the figure in lines 21, 22. Compare Lucrece, 615, 616:

For princes are the glass, the school, the book,
Where subjects' eyes do learn, do read, do look.

158. Line 59: *To rain upon REMEMBRANCE with mine eye*—Alluding to the plant *rosemary*, so called, and used at funerals. Thus in the *Winter's Tale* (iv. 4. 74-76):

For you there's rosemary and rue; these keep
Scenting and savour all the winter long;
Grace and remembrance be to you both.

For as rue was called *herb of grace*, from its being used in exorcisms, so rosemary was called *remembrance*, from its being a cephalic" (Warburton). There may, however, be nothing more in the passage than the comparison of Lady Percy's memory of her husband to a plant which she will foster and cherish.

159. Line 67: *I will resolve for Scoll and*—Shakespeare's delineation of Northumberland's conduct differs considerably from that of history. Holished says that after the dispersal of the rebel forces by Westmorland's stratagem at Galtree, and the consequent executions, "the earle of Northumberland, hearing that his counsell was bewrayed . . . fled with the lord Berdolle into Scotland" (p. 35).

ACT II. SCENE 4.

160. Lines 1, 2: *What the devil hast thou brought there?*—The Ff. delete *the devil*, as they do *Mass* in line 4.

161. Line 5: *a dish of APPLE-JOHN*.—Compare I. Henry IV. iii. 3. 4, 5: "withred like an old *apple-john*," and note 230 thereon.

162. Lines 13, 14: *Mistress Tearsheet would fain hear some music*.—The Q. here gives the following speech to the other Drawer: "Dispatch, the room where they supt is too hot; theile come in straight;" and some modern editors retain this.

163. Lines 21, 22: *here will be OLD UTIS*.—This use of *old* as a "colloquial intensive" is said to be a Warwickshire peculiarity. Mr. J. R. Wise (Shakespeare: His Birthplace, &c., p. 100) says: "Whenever there has been an unusual disturbance or ado, the lower orders round Stratford-on-Avon invariably characterize it by the phrase 'There has been *old* work to-day.'"

Cowell, in his *Interpreter*, *sub voce*, says: "'*Utas* (*Octave*) is the eight day following any terme or feast . . . And any day betweene the feast and the eighth day, is

sp^l to be within the *etas*." It is the old French *huitaines* or *octaves*, for which *octave* (in the singular number) is now used both in French and English. Certain church festivals are, especially by Roman Catholics, celebrated until the eighth day, and hence *etas*, or *utis*, signifying the period of a festival, came to mean festivity or merriment in general. It is used by Shakespeare only here. Malone says that, according to the Rev. Mr. Sharp, *utis* also is a Warwickshire word for "what is called a *roir*, a scene of noisy turbulence."

164. Line 36: "*When Arthur first in court*"—This is from the ballad of Sir Lancelot du Lake, which may be seen in Percy's *Reliques*. The lines sung by Falstaff there read:

When Arthur first in court began,
And was approved king;

165. Line 41: *So is all her sect*.—Johnson thought that *sect* should be *sex*; but, according to Steevens, the former word was often used for the latter. He quotes, among other examples, Middleton, *A Mad World My Masters*, 1608, li. 6: "'Tis the easiest art and cunning for our *sect* to counterfeit sick, that are always full of fits when we are well" (*Works*, vol. ii. p. 359). Douce, however, thinks that *sect* is used in its ordinary sense of class. "Falstaff means to say that all *courtesans*, when their trade is at a stand, are apt to be sick."

166. Line 45: *You make FATRASCALS*.—"Falstaff alludes to a phrase of the forest. *Lean* deer are called *rascal* deer. He tells her she calls him wrong; being *fat*, he cannot be a *rascal*" (Johnson).

167. Line 53: *Your brooches, pearls, and owerkes*.—"With brooches, rings, and owerkes" is a line in the old ballad of *The Boy and the Mantle* in Percy's *Reliques*. *Owerkes* were bosses of gold set with diamonds" (Pope).

168. Lines 56, 57: *to venture upon the charg'd chambers*.—"To understand this quibble, it is necessary to say that *chamber* signifies not only an apartment, but a *piece of ordnance*" (Steevens).

169. Line 58, 59: *Hang yourself, you muddy conger, hang yourself*.—The Ff. omit this speech.

170. Line 110: *CHEATER, call you him?*—The dame confounds *cheater* with *eschator*, an officer of the exchequer.

171. Lines 142, 143: *God's light, with two points on your shoulder?*—The Ff. read *if hat*, instead of *God's light*, and omit *God let me not live below*. The *points*, Johnson observed, are the mark of Pistol's commission. They are perhaps the same as the *aguillettes* or shoulder-knots worn by soldiers and livery servants. See *Planché*, *Cyclopaedia of Costume*, vol. i. p. 3.

172. Lines 146-148: *No more, Pistol; I would not have you go off here: discharge yourself of our company, Pistol*.—This speech is omitted in the Ff.

173. Lines 158, 159: *he Ures upon mouldy ster'd prunes and dried cakes*.—"That is, upon the refuse provisions of bawly-houses and pastry-cooks' shops" (Steevens).

174. Line 160-163: *these villains will make the world as odious as the word OCTAVY, which was an excellent*

good word before it was ill sorted.—The history of this word *occupy* is not very clear. Dal's reference to the degradation of the verb goes very near to the truth. Its common significance was that of "to use," "to employ." In the *Fardle of Fables*, 1556 (Goldsmid's Reprint, 1888, vol. I), in chap. 4, which treats "Of Ethlope, and the ancient manners of that nation," on p. 36 we find: "Thel *occupie* bowes of woode seasoned in the fire;" and on p. 42: "Lawes written thei *occupy* none." In the next chapter, which treats "Of Aegipte, and the ancient manners of that people," we have "Their women in old tyme, had all the trade of *occupyng*, and brokage abroad." The editor seems to think that *brokage* here is used with reference to matters of an amorous nature; but it may be doubted whether *occupyng* and *brokage* do not here mean simply out-door *occupations* and trading; the author's meaning being that in this nation the women did all the mercantile business, while the men, as he says in the next sentence, "satte at home spinning," &c. That the word *occupy*, in the passage quoted above, does not in any way refer to sexual intercourse seems to be confirmed by another passage in the same chapter, p. 58: "The Lawes that apperteyned to the trade and *occupyng* of men one with another."

175. Lines 172, 173: *down, FAITORS! Have we not HIEN here?*—For *faitors* the Q. has *faitors*, and the V. *Fates*. The *Promptorium Parvulorum, sub voce*, interprets *Faitours* as "Fictor, simulator, simulatrix;" as Way explains it, "a conjurer, or a quack-salver, so called from the French *faïteur*, or *faïturier*, a sorcerer; and thence the name was applied to itinerant pretenders to such skill, to mendicants, and generally to idle livers." He quotes from Lacombe, "*Faitours, faïteur, un parresseux*."

Have we not Hiren here? is probably from the lost play of George Peele's entitled *The Turkish Mahomet* and *Hiren the Fair Greek*. *Hiren* is a corruption of the Greek *Irene*. In Bay's *Law Tricks*, 1608, iv. 1 (Buller's Reprint, p. 54), Polymetes, speaking of a lady whom he supposes to be a courtesan, uses these same words. Quicksilver, the roistering apprentice in Chapman, Jonson, and Marston's *Eastward Ho*, 1605 (act. ii. sc. 1), repeats this and other passages from tragedies of the ranting sort. Steevens quotes also Dekker, *Satiricomicus*, 1602, where Tuca, having stabbed at Horace with a blunt weapon, and threatened him that he shall be tossed in a blanket, says, "therefore we hane *Hiren* here" (Works, vol. 1. p. 215). As Douce observes, the word *Hiren* was purposely designed by Shakespeare to be ambiguous, though used by Pistol with reference only to his sword.

176. Line 178: *And hollow pauper'd jades of Asia.*—Pistol's perversion of a line in Marlowe, *The Second Part of Tamburlaine*, iv. 4:

Holla, ye pauper'd jades of Asia!
What! can ye draw but twenty miles a day?

the "jades" being the kings by whom Tamburlaine's chariot is drawn. This line also is repeated by Quicksilver in *Eastward Ho*, *ut supra*.

177. Line 182: *and let the welkin roar.*—This expression is found in several ballads and plays of the time.

178. Line 183: *Then feel, and be fat, my fair Callipolis.*—This is a burlesque on speeches in the *Battel of Alcazar*, 1591, ii. 3, in which Mulay Mahomet enters to his wife with flesh on his sword, and says: "Hold thee, Callipolis: feel, and faint no more;" and again, "Feed them, and faint not, fair Callipolis;" and again, "Feed and be fat, that we may meet the foe" (Peele's Works, p. 128).

179. Line 195: *Se fortuna mi tormenta, lo sperare mi contenta.*—Q. and F. 1 give this passage thus:

Si fortuna me tormenta,
Sperare me contenta.

Compare v. 5. 162 *infra*. Farmer remarks: "Pistol is only a copy of Hannibal Gonsaga, who vaunted on yielding himself a prisoner, as yet may read in an old collection of tales, called *Wits, Fits, and Fancies*:

Si fortuna me tormenta,
Il speranza me contenta."

The meaning of the *complet* is, "If fortune torments me, hope contents me."

180. Line 198: *Come we to full points here, and are ceteras nothing!*—"That is, shall we stop here, shall we have no further entertainment?" (Johnson).

181. Line 205: *Galloway ways.*—The Galloway horses were regarded as an inferior breed.

182. Lines 204, 207: *like a shore-grout shilling.*—The game of *shore-grout* was merely that of *shovel-board* on a smaller scale. It was played on a board three or four feet long and about a foot wide, with a diagram on one end divided into nine partitions marked with the nine digits. The coin (at first the silver *grout*, afterwards the *shilling*) was *shoveled* or slid, by a stroke with the palm of the hand, from the other end of the board, the aim being to land it in one of the numbered spaces. See Johnson, *Every Man in his Humour*, iii. 2: "run as smooth off the tongue as a *shore-grout shilling*" (Works, vol. 1. p. 85); and Dekker and Middleton, *The Roaring Girl*, v. 1: "and away slid I my man, like a *shovel-board shilling*" (Middleton's Works, vol. II. p. 531); also *Merry Wives*, i. 1. 158-160: "and two Edward *shovel-boards*, that cost me two shillings and twopenne apiece." Taylor the Water Poet, *Tranels of Twopence*, 1622, calls the game *shore-board*, and makes one of the Edward VI. shillings used in it say:

You see my face is beate lesse, smooth, and plaine,
Because my *shore-board* was a child 'tis knowne,
When as he did not on the English crowne;
But had my stamp beate heard, as with haire,
Long before this it had beene worne out haire;
For why with me the vittrifs en-ry day,
With my face downwards do at *shore-board* play.

—Works, 1659, pt. 1. p. 68.

183. Line 211: *Then sleath rock me as sleep, abridge my toleful days!*—These are the opening words of a song formerly attributed to Anne Bolcan. Sir J. Hawkins, *Hist. of Music*, vol. iii. p. 31, gives the first lines of the song thus:

O death, rocke me on slepe,
Bringe me on quiet reste.

Reed adds, from Arnold Cosbie's *Ultimum Vale* to the *Vaine World*, an elegie written by himselfe in the Mar-

shutsden, after his condemnation, for murdering Lord Brooke, 1501:

O death, rock me asleep! Father of heaven,
Thou hast sole power to pardon sinners of men,
Forgive the faults and follies of my youth.

184. Line 213: *Untrain the Sisters Three!*—Come, Atropos, I say!—Compare Midsummer Night's Dream, v. 1. 343-345:

O Sisters Three,
Come, come to me,
With heads as pale as milk;
Lay them in gore,
Since you have share
With shears his thread of silk.

Atropos was the Fate that cut the thread of human destiny with "the abhorred shears."

185. Lines 235, 236: *you whoreson chops*. Compare I. Henry IV. 1. 2. 151: "You will, chops?" (Poins's speech to Falstaff).

186. Line 238: *the Nine Worthies*.—See Love's Labour's Lost, note 160.

187. Lines 250, 251: *Thou whoreson little TIDY* BARTHOLOMEW BOAR-PIG. There has been some discussion concerning *tidy*, which Hamner changed to *ting*. Stevens says it "has two significations, *finely* and *neat*." Reed believes that it means only *fat*; and in that sense it was certainly sometimes used, as he proves by quotations. Coles, in his Dictionary, interprets the word by *stupper*, which in turn he defines by the Latin *agilis* and *animosus*; and this Maloué takes to be the sense here. Dell, he says, "meant to praise Falstaff's nimbleness and agility in fighting o' days and foining o' nights."

Johnson explains *Bartholomew boar-pig* as "a little pig made of paste, sold at Bartholomew Fair, and given to children for a fairing;" but the reference here is more probably to the practice of roasting pigs at Bartholomew Fair—a custom which, as Reed tells us, was kept up until the beginning of the eighteenth century, if not later.

188. Lines 254, 255: *do not speak like a DEATH'S-HEAD*.—As to the custom of bawds wearing a *death's-head* in a ring see Love's Labour's Lost, note 209; but it is doubtful whether there is any allusion to the fact here.

189. Line 258: *a good PANTLER*.—For *pantler* (the servant who had the care of the pantry) compare Winter's Tale, iv. 4. 56: "This day she was both *pantler*, butler, cook."

190. Line 262: *as thick as Tewksbury mustard*.—According to Dr. Grey, Tewksbury, in Gloucestershire, was "formerly noted for mustard-balls, made there and sent into other parts."

191. Lines 266, 267: *and eats conger and fennel*.—Conger with fennel was formerly regarded as a provocative. It is mentioned by Ben Jonson, Bartholomew Fair, ii. 1: "like a long faced *conger* . . . and a green feather, like *fennel*, in the joll on 't" (Works, vol. iv. p. 423). And, in Philister, ii. 2. Galatea tells Pharamond, the wanton Spanish prince, to abstain from this article of luxury (Beaumont and Fletcher's Works, vol. i. p. 33).

192. Lines 267, 268: *drinks of stilled' ends for flap-dragons*.—"A *flap-dragon* is some small combustible body, fired at one end and put along in a glass of liquor. It is an act of a toper's dexterity to toss off the glass in such a manner as to prevent the *flap-dragon* from doing mischief" (Johnson). Poins is supposed to drink off candle-ends for flap-dragons merely to amuse the prince, who likes him for his readiness to make sport in this and other ways. See Love's Labour's Lost, note 162.

193. Line 268: *rides the wild mare with the boys*.—To *ride the wild mare*, as Douce explains, was only another name for "the childish sport of see-saw."

194. Line 271: *like unto the sign of the leg*.—Alluding to the sign of a bootmaker.

195. Lines 274, 275: *breeds in hate with telling of discreet stories*.—Warburton says we should read *indiscreet*; but the statement is probably sarcastic, and so Douce understands it: "he creates no disturbance by telling discreet stories;" the inference being, as Clarke says, that, in the company frequented by the prince and Poins, indiscreet stories would be preferred, and discreet ones resented as inappropriate.

196. Lines 273, 279: *this nave of a wheel*.—There is an obvious play on *nave* and *knave*, with a hit at Falstaff's rotundity in *wheel*.

197. Lines 286, 287: *Saturn and Venus this year in conjunction*.—Dr. Johnson observes: "This was indeed a prodigy. The astrologers, says Flechus, remark that Saturn and Venus are never conjoined." It is absurd, however, to say that they cannot be *in conjunction* in the ordinary astronomical sense.

198. Line 288: *the fiery Trigon*.—According to astrological science, the zodiacal signs were divided into four *trigons* or *triplicities*: one consisting of the three *fiery* signs (Aries, Leo, and Sagittarius); the others, respectively, of three airy, three watery, and three earthy signs. When the three superior planets were in the three fiery signs they formed a *fiery trigon*; when in Cancer, Scorpio, and Pisces, a *watery* one, &c.

199. Line 289: *lipping to his master's old tables*.—"Making love to his master's old mistress." Stevens remarks: "Bardolph was very probably drunk, and might *lisp* a little in his courtship; or he might assume an affected softness of speech."—See Chancer's Friar:

Somewhat he lipped for his wantonness,
To make his English sweet as on his tongue.

—Canterbury Tales, Prologue, lines 266, 267.

Maloué explains *lipping* as "saying soft things," and compares Merry Wives, iii. 3. 76-80: "Come, I cannot cog and say thou art this and that, like a many of these lipping hawthorn-buds, that come like women in men's apparel, and smell like fucklersbury in simple time; I cannot; but I love thee." Various emendations of *lipping to have* been proposed; as Hamner's *clipping too*, Farmer's *licking too*, and Collier's *clipping to*; but the old text is as intelligible as any of them. If a change were called for, *lipping* (that is, kissing) *too*, could be plausibly defended.

200. Line 303: *art not thou Poins his brother?*—Ritson

explains this as equivalent to *Poins's brother*, which is probably the meaning; but Rolfe thinks that "there is quite as humorous a sarcasm in calling Poins the Prince's brother."

201. Line 321: *Leaning his hand upon Doll*.—This stage-direction was inserted by Rowe, and is favoured by Doll's angry exclamation; though a significant look or gesture on the part of Falstaff would have made the reference to the frail body equally clear.

202. Lines 321, 325: *If you take not THE HEAT*.—Alluding, as Steevens explains it, to the proverb, "Strike while the iron is hot." He compares Lear, l. 1. 312: "We must do something, and 't' the heat."

203. Line 341: *Not to dispraise me*, &c.—That is, do you say there is no abuse in dispraising me, &c. Some editors read *Not to dispraise me*; and others point thus: *Not to dispraise me*, &c.

204. Line 358: *A waver, thou DEAD ELM*.—Withered elder is the Prince's name for Falstaff in line 258 *supra*, where doubtless a pun is intended. It is not clear what the point is in *dead elm*. Schmidt suggests that he is called so "on account of the weak support he had given to Doll." Compare the use of *elm* in Comedy of Errors, ii. 2. 170: "Thou art an elm, my husband, I a vine;" and *Mids. Night's Dream*, note 224.

205. Line 369: *and burns, poor soul*.—That is, with disease. The Q. and Ff. have *and burns poor souls*, which admits of explanation, to be sure, and is retained by Collier and the Cambridge editors. On the whole, however, Hamer's emendation in the text is to be preferred.

206. Line 373: *contrary to the law*.—As Douce explains, there were several statutes of Elizabeth and James I. forbidding victuallers to furnish flesh during Lent; and, as Steevens says, brothels often shielded themselves under the name of "victualling-houses and taverns."

207. Line 413: *peasecod-time*.—The time of year when pease are in pod.

208. Lines 411, 422: *come*. [She comes blubbered.] *Yea, will you come, Doll?*—The Q. has: "Come, shee comes blubbered, yea? will you come Doll?" The Ff. omit the words. Dyce recognized that a stage-direction had got into the text, an accident of no rare occurrence. Collier follows the Q., assuming that *she comes blubbered* is addressed to Bardolph as an explanation why Doll does not come at once.

ACT III. SCENE I.

209.—This scene is omitted in some copies of the Q.

210. Line 17: *A WATCH-CASE or a COMMON ALARM-BELL*.—Haumer says: "This alludes to the watchman set in garrison towns on some eminence, attending upon an alarm-bell, which was to ring out in case of fire or any approaching danger." Holt White makes it refer to an alarm-watch or clock.

211. Line 24: *in the slippery CLOUDS*.—Pope changed *clouds* to *shrouds*. Steevens says: "A moderate tempest

would hang the waves in the shrouds of a ship; a great one might poetically be said to suspend them on the clouds, which were too *slippery* to retain them."

212. Line 30: *Then, happy low, lie down*.—The Q. reading is "Then (happy) low lie downe;" that of the Ff. "Then happy Lowe, lye downe." Warburton conjectured "Then happy lowly clown," which was approved by Johnson. Steevens says: "The sense of the old reading appears to be, 'You who are happy in your humble situations, lay down your heads to rest! The head that wears a crown lies too uneasy to expect such a blessing.'"

213. Line 33: *Is it good morrow?*—Is it morning? *good morrow* being used only between midnight and noon.

214. Line 41: *It is but as a body yet distemper'd*.—That is, it is yet but as a distemper'd or disordered body. For the transposition of *yet* (which is common) compare Henry VIII. ii. 4. 293, 294:

I meant to rectify my conscience, which
I then did feel full sick and yet not well

(*yet*, and is not yet well), a passage which at first seems very like a "bail" to a modern ear.

215. Line 50: *The beachy girdle of the OCEAN*.—For the tri-syllabic *ocean*, compare Merchant of Venice, l. 1. 8: "Your mind is tossing on the ocean." We have another reference to the encroachments of the sea on the land in Sonnet lxxiv. Critics have wondered that Shakespeare should know about such phenomena; but they had become familiar on the east coast of England before his day.

216. Lines 53-56.—The Ff. omit all of these lines after *dirers liquors*. Grant White remarks of the lines: "If Shakespeare ever wrote them, I believe that he omitted them because of their weakness; but I more than doubt that he did write this feeble whine, which seems all the feebler because it is made the needless sequent of the manly and majestic aspiration that precedes it. . . . It is a square block of pulling commonplace let into a grand and vigorous passage." It may be added that the rhyme in lines 54, 55, is against the authenticity of the passage.

217. Line 66: *You, cousin Nevil, as I may remember*.—"He refers to Richard II. iv. 2: but whether the king's or the author's memory fails him, so it was that Warwick was not present at that conversation" (Johnson).

Steevens pointed out that Shakespeare is mistaken as regards the earl's name. The earlson of Warwick was at this time in the family of Beauchamp, and did not come into that of the Nevilles till many years after. See 1. Henry VI. note 8, and note 7 *supra*.

218. Line 72: *I had no such intent*, &c.—Malone remarks: "He means 'I should have had no such intent, but that necessity,' &c.; or Shakespeare has here forgotten his former play, or has chosen to make Henry forget his situation at the time mentioned. He had then actually accepted the crown." In Richard II. iv. 1. 113 he says: "In God's name, I'll ascend the regal throne."

219. Line 75: *"The time SHALL COME"*.—Johnson reads *will come*, as in the next line. Clarke (quoted by Rolfe) remarks: "The present forms a notable instance of that purposed variation in repeated phrases that Shakespeare

occasionally gives with so much naturalness of effect. Here the variation occurs in a repeated sentence uttered by the self same speaker, and one following immediately upon the other; but in repeating it he varies one word of it, just as persons do in actual life, and just as Shakespeare's people do.

220 Lines 87, 88:

*And by the necessary form of this
King Richard might create a perfect guess.*

This means "this history of the times deceased," which Warwick has described. Johnson's proposed change of *this* to *things* was unnecessary.

221 Lines 102, 103:

I have receiv'd

A certain instance that Glendower is dead.

The death of Glendower happened, according to Hollihed, in the tenth year of Henry's reign. See I. Henry IV. note 12.

ACT III. SCENE 2.

222. Enter SHALLOW.—Justice Shallow is thought to be a caricature of Sir Thomas Lucy, of Charlecote, who, according to tradition, had Shakespeare imprisoned when a youth for deer-stealing, and was hanged by Shakespeare in return. His coat of arms is thus given by French: "Gules three lances (or pikes) haurient Argent," and this is parodied in *The Merry Wives of Windsor*, I. 1. 16, where "They may give the dozen white lances in their coat," is part of Slender's account of the Shallow family.

223. Line 9: *Thus, a black OUSEL*.—The Q. spells the word *woodcock*, as all the early editions do in *Midsummer's Night's Dream*, iii. 1. 125: "The *ousel* cock so black of hue." See note 15s of that play.

224 Lines 23, 24: a COTSWOLD man.—The Q. has *Cotsole man* and F. 1 *Cot-sol man*, which are simply phonetic spellings (see Richard II. note 168). *Cotswold* was celebrated for athletic games and sports in the times of Shakespeare, and a *Cotswold* man would be likely to be expert in such exercises.

225 Line 24: *four such SWINGE-BECKLERS*.—The word *swinge-becklers* is synonymous with *swash-becklers*, and *swashers* (Henry V. iii. 2. 30). Stevens quotes Nash, who, addressing Gabriel Harvey, in 1598, writes: "*Turpe senex miles*, 'tis time for such an old fool to leave playing the *swash-beckler*."

226. Lines 32, 33: *I saw him break Skogan's head*.—Several pages in the Variorum of 1821 are filled with a discussion, whether Skogan the poet, or Scogan the jester, is here alluded to. It was probably the latter; but we have no means of settling the question beyond a doubt. In *The Fortunate Isles*, Ben Jonson refers to Henry Scogan, the poet, thus:

a fine gentleman, and master of arts
Of Henry the Fourth's times, that made disguises
For the king's sons, and writ in ballad-royal
Daintily well. —Works, vol. vii. p. 74

John Scogan, the jester, is described by Warton, as "an excellent mimic, and of great pleasantry in conversa-

tion," who "became the favourite buffoon of the court of King Edward IV." A book entitled *Skogan's Jestes* was published in 1565, and was probably known to Shakespeare.

227 Lines 51, 52: *at would have clapp'd i' the elbort at twelve score*.—He would have hit the point in the centre of the target at 240 yards—well called "a true shoot."

228. Lines 52-54: *and carried you a FOREHAND shaft at fourteen and fourteen and a half*.—Ascham in his *Exercitium* (book ii.), describes a *forehand shaft* thus: "The bygg brested shafte is fyfte for hym which shoteth right afore him, or els the brest, being weke, should never wythstande that strong piththy kinde of shootyng; thus the underhande must have a small breste, to go cleene awaye out of the bowe, the *forehande* must have a bigge breste, to here the great myghte of the bowe." Malone remarks: "The utmost distance that the archers of ancient times reached is supposed to have been about three hundred yards. Old Double therefore certainly drew a good bow" (*Vir. Ed.* vol. xvii. p. 129).

229. Line 56: *Thereafter as they be*.—According to their quality; the following *good* being emphatic.

230 Lines 72, 73: *a soldier is better ACCOMMODATED than with a wife*.—The word was considered a fashionable allusion in the poet's time; as we learn from Ben Jonson's *Discoveries*, De Stylo Ipi-tolari: "You are not to cast a ring for the perfumed terms of the time, as *accommodation*, complement, spirit, &c., but use them properly in their place, as others" (*Works*, vol. ix. p. 222). See also *Every Man in his Humour*, iv. 1: "Hostess, *accommodate* us with another bed-stuff here quickly. Lead us another bed-stuff—the woman does not understand the words of action."

231. Line 92: *you LOOK well*.—This is the reading; of the Ft., that of the Q. being *like*. Collier retains the latter, comparing I. Henry IV. iii. 3. 6: "while I am in some *liking*." Compare Love's Labour's Lost, note 184.

232. Line 95: *Master Sorceard*.—The Q. has *Sorceard*. Malone tells us that "Sorceard was used as a term for a *boon companion* as lately as the latter end of the last century."

233. Line 122: *I was prick'd u. ll. enough before*.—For the quibble compare Sonnet xx. 13:

But since she prick'd thee out for women's pleasure.

234 Lines 141, 142: *but SUCH of the father's substance!*—The *much* of the Q. must be understood as ironical. The Ft. have *but not of the father's substance*, and the Variorum of 1821 combines the two readings in *not much, &c.*

235. Lines 145, 146: *we have a number of shadows to fill up the muster-book*.—That is, as Johnson explains, "we have in the muster-book many names for which we receive pay, though we have not the men." Barnabas Rich, in his pamphlet, *A Soldiers Wish to Britons Welfare*, 1694, says: "One speciall meane that a shifting captaine hath to deceive his prince, is in his number, to take pay for a whole company, when he hath not halfe."

236 Line 161: *A woman's tailor*.—Like the one who figures in *The Taming of the Shrew*, iv. 3. The making of

women's gowns by men is being revived in our day, so that the expression is no longer a mere archaism.

237. Lines 177, 178: *the leader of so many thousands.*—Clarke remarks: "In several instances where his contemporary playwrights would have made occasion for coarse expression, Shakespeare has managed to word allusions with comparative decency; as witness Falstaff's hint at the swarming condition of Wart's ragged garments."

238. Lines 200, 201: *Here is two more call'd than your number; you must have but four here, sir.*—"Five only have been called, and the number required is four." The restoration of the sixth man would solve the difficulty that occurs below; for when Mouldy and Bulleaff are set aside Falstaff gets but three recruits" (Malone). For another instance of Shakespeare's carelessness in numbers, see the Merchant of Venice, l. 2, where, after Portia has descried six suitors, they are spoken of at the close of the scene as "the four strangers." See Merchant of Venice, note 65.

239. Line 224: *That's fifty-five year ago.*—If Shilence is right in his reckoning, and Falstaff was then a page of Mowbray's, the fat knight must now be at least three-score and ten.

240. Line 236: *here's four Henry ten shillings.*—Douce points out an anachronism here. "There were no coins of ten shillings value in the reign of Henry IV. Shakespeare's Henry ten shillings were those of Henry VII. or VIII." (p. 283)

241. Lines 209, 261: *I have three pound to free Mouldy and Bulleaff.*—Johnson notes that he had four pounds, or forty shillings for each. "This is probably not a blunder in computation, like those mentioned in note 238 above. Bardolph meant to keep a part of the plunder for himself.

242. Lines 282, 283: *swifter than he that gibbets on the brewer's bucket.*—That is, quicker than the brewer's man in putting the buckets on the gibbet, or yoke by which they were carried from the vat to the barrel.

243. Lines 294, 295: *a little, lean, odd, chopt, bald shot.*—It is not necessary to change the old *chopt* (still used in vulgar speech) to *chopt* or *chapped*, as some editors have done. "*Shot* is used for *shooter*," as Johnson says. Steevens quotes The Exercise of Arms, 1619: "First of all is in this figure showed to every shot how he shall stand and marche, and carry his caliver."

244. Lines 295, 296: *Well said, I' faith, Wot't thou 't a good scab.*—There is a play upon Wart's name. Compare Much Ado, iii. 3. 106, 107: "Methinks my elbow itch'd; I thought there would a scab come."

245. Line 298: *Mile-end Green.*—This was the place for military drill in the poet's day. On the 27th of October, 1599, Stow says, "3000 citizens, householders, and subsidie men, shewed on the Miles end, where they trayned all that day, and other dayes vnder their captaynes" (Annals, 1615, p. 788). Barnabie Rich, Soldiers Wish to Britons Welfare, or Captain Skill and Captain Pill, 1604 (quoted by Steevens), speaks slightly of the man "that hath no better experience than what hee hath atteney-

nto at the fetching home of a Maypole, at a Mildsoamer slighte, or from a trayning at *Mile-end-green.*"

Lay, in the same line, is equivalent to lodged, or resided. Compare iv. 2. 97 of the present play.

246. Lines 299, 300: *I was then Sir Dagonet in Arthur's show.*—In the story of Tristan and Lyonesse, Sir Dagonet is Arthur's fool, whom King Arthur loved passing well, and had made knight with his own hands (see Morte d'Arthur, books viii. x.). *Arthur's show* was an exhibition of archery by a society styled by Richard Molester, in his Positions concerning the Training up of Children, 1681 (quoted by Malone), "the fellowship of Prince Arthur's Knights." Prince Arthur's name was borne by Maister Thomas Smith, chief customer to her majesty in the port of London, to whom Richard Robinson dedicated his book entitled "The Antient Order, Society, and Title laudable of Prince Arthur and his Knightly Armory of the Round Table," 1583. "The members, fifty-eight in number, took the names of the knights in the old romance, and their place of meeting was Mile-end Green. Other shows of archery were held by various bodies of citizens in Holborn Fields, in Smithfield, and elsewhere, as Douce has shown, pp. 282-285.

247. Line 329: *Turnbull Street.*—"Turnbull or Turnmill Street is near Cow-Cross, West Smithfield." Steevens adds several quotations to show the disreputable and disorderly character of the locality in the olden time.

248. Lines 336, 337: *his dimensions to any thick sight were invisible.*—Rowe was perhaps right in changing *invisible* to *invisibler*; but the former word may be equivalent to "not to be evinced, not to be made out, indeterminate," as Schmidt interprets it.

249. Lines 340, 341: *the overscutch'd housewives.*—According to Ray, an *over-scutched housewife* is a strumpet; and *overscutched* is explained by some as *over-scotched* or whipped. This is probably the meaning here, though Johnson defined it as "dirty or grimed." *Huswife* is often equivalent to *hussy* or harlot. Compare Othello, ii. 1. 113: "Players in your housewifery, and housewives in your beds."

250. Lines 341, 343: *his fancies or his good-nights.*—Steevens says: "*Fancies* and *Good nights* were the common titles of little poems. One of Gascoigne's *good-nights* is intitled among his *Flowers*." The titles to such pieces would no doubt have the same names. See Taming of Shrew, note 113.

251. Line 343: *this Vice's dagger.*—An allusion to the wooden dagger of the Vice in the old moral plays. See Richard III. note 305, and 1 Henry IV. note 154, on a *dagger of lath*.

252. Line 345: *as if he had been SWORN BROTHER to him.*—Compare Richard II. v. 1. 20, and see note 283 of that play.

253. Line 347: *BURST his head.*—That is, broke it; but there is no occasion for changing *burst* to *broke*, as some editors have done. Compare Taming of the Shrew, Ind. 1. 7, 8: "the glasses you have burst."

254. Lines 348, 349: *I saw it, and told John o' Gaunt he*

beat his own name.—“That is, a fellow so slender that his name might have been *gaunt*” (Johnson).

255. Line 355: a philosopher's two stones.—“One of which was an universal medicine, the other a transmuter of base metals into gold” (Warburton); but the expression may be merely a jocular way of referring to the philosopher's stone, with a coarse quibble, like that in the *Two Gentlemen of Verona*, i. 1. 148, 149: “Give her no token but *stones*,” &c. According to Gower, *Confessio Amantis*, book iv.:

These olde philosophres wise
By wey of kinde in sondry wise
Three stones made through clergy.

—Pauli's edition, vol. ii. p. 86.

In the margin they are described as “*lapis vegetabilis, qui sanitatem conservat, lapis animalis, qui membra et virtutes sensibiles fortificat, lapis mineralis, qui omnia metalla purificat.*” Malone explains the present passage thus: “I will make him of twice the value of the philosopher's stone.”

256. Lines 355-357: *If the young dace be a bait for the old pike, I see no reason in the law of nature but I may snap at him.*—“That is, if the pike may prey upon the dace, if it be the law of nature that the stronger may seize upon the weaker, Falstaff may, with great propriety, devour Shallow” (Johnson). Vaughan (quoted by Rolfe) remarks: “The piscatorial metaphor of Falstaff seems peculiarly natural to one born on the banks of the Avon, where probably the best kind of angling was trolling for pike with dace or gudgeon for bait.”

ACT IV. SCENE I.

257.—Holinshed's account of Northumberland's insurrection, part of which has been given in notes 101 and 53 *supra*, continues as follows: “The king, advertised of these matters, meaning to prevent them, left his lounie into Wales, and marched with all speed towards the north parts. Also Rafe Nevill, earle of Westmerland, that was not farre off, together with the lord Iohn of Lancaster the kings some, being informed of this rebellions attempt, assembled together such power as they might make, and together with those which were appointed to attend on the said lord Iohn to defend the borders against the Scots, as the lord Henrie Fitzhugh, the lord Rafe Eurers, the lord Robert Umfravill, & others, made forward against the rebels, and coming into a plaine within the Forrest of Galtree, caused their standards to be pitched downe in like sort as the archbishop had pitched his, ouer against them, being farre stronger in number of people than the other, for (as some write) there were of the rebels at the least twentie thousand men.

“When the earle of Westmerland perceived the force of the aduersaries, and that they lie still and attempted not to come forward vpon him, he subtilly deuised how to quail their purpose, and forthwith dispatched messengers vnto the archbishop to vnderstand the cause as it were of that great assemble, and for what cause (contrarie to the kings peace) they came so in armour. The archbishop answered, that he tooke nothing in hand against the kings peace, but that whatsoever he did,

tended rather to aduance the peace and quiet of the common-wealth, than otherwise; and where he and his companie were in armes, it was for feare of the king, to whom he could haue no free access, by reason of such a multitude of flatterers as were about him; and therefore he maintained that his purpose to be good & profitable, as well for the king himselfe, as for the realme, if men were willing to vnderstand a truth: & herewith he shewed fourth a scroll, in which the articles were written wherof before ye haue heard.

“The messengers returning to the earle of Westmerland, shewed him what they had heard & brought from the archbishop. When he had read the articles, he shewed in word and countenance outwardly that he liked of the archbishops holie and vertuous intent and purpose, promising that he and his would prosecute the same in assisting the archbishop, who reioising hereat gaue credit to the earle, and persuaded the earle marshal (against his will as it were) to go with him to a place appointed for them to commette together” (p. 37).

“Others,” says Holinshed (p. 38), “write somewhat otherwise of this matter, affirming that the earle of Westmerland in deed, and the lord Rafe Eurers, procured the archbishop & the earle marshal, to come to a communication with them, vpon a ground lust in the midwaie betwixt both the armies, where the earle of Westmerland in talke declared to them how perillous an enterprise they had taken in hand, so to raise the people, and to mooue warre against the king, aduising them therefore to submit themselves without further debate vnto the kings merite, and his some the lord Iohn, who was present there in the field with banners spread, redie to trie the matter by dint of sword if they refused this counsel: and therefore he willed them to remember themselves well: & if they would not yeeld and craue the kings pardon, he had them doo their best to defend themselves.”

It will be seen that Shakespear has made use of both accounts, though neither has been very closely followed.

258. Line 2: *'Tis Galtree Forest.*—The great forest of Galtree (or *Gualtree*, as the name is spelt in the Ft.) lay to the north of the city of York, and covered nearly a hundred thousand acres. It was a royal forest until 1670, when it was divided and inclosed. Geoffrey of Monmouth refers to it as the *Calaterium Nemus*, and makes it the scene of the story of Archibald and Ellidure.

259. Line 10: *Here doth he wish his person.*—He wishes that he could haue been here in person.

260. Line 24: *Let us sway and face them in the field.*—*Sway* has been suspected by certain critics, Warburton reading “Let us way,” and Collier's MS. Corrector “Let's a way.” Johnson defends the word as “intended to express the uniform and forcible motion of a compact body.”

261. Line 34. *Led on by BLOODY youth, guarded with RAGS.*—*Bloody*, as Johnson explains, is “sanguine, or full of blood and of those passions which blood is supposed to incite or nourish.”

For *rags* the Q. and Ft. have *rage*, which did not trouble the critics until recently, when Walker suggested *rage*,

a happy emendation accepted by nearly all the more recent editors.

262. Line 45: *Whose WHITE INVESTMENTS figure innocence.*—Formerly, according to Dr. Hooy, *History of Conventions* (quoted by Grey), all bishops wore *white*, even when they travelled; and Tollet adds that the *white investment* was the episcopal *rochet*.

263. Line 50: *Turning your books to GREAVES.*—The Q and Ff. have *graves*, which has been defended. *Greaves* was the conjecture of Stevens, and is to be preferred to Warburton's *glaves*.

264. Lines 55-79: *And with our surfeit and wanton hours,* &c.—These lines are not found in the Q.

265. Line 60: *I take not on me here as a physician.*—I do not pretend to be a physician. Compare *Comedy of Errors*, v. 1. 241, 242:

this pernicious slave,
Forsooth, look on him as a conjurer.

266. Line 71: *And are enforce'd from our most quiet spheres*—The Ff. have *there*, which was corrected by Warburton. Stanunon retains *there*, making *quiet* a substantive, and taking *there* as referring to the *stream of life*.

267. Line 93: *And consecrate commotion's bitter edge.*—Neither this line nor 95 is to be found in the Ff., and they are omitted in some copies of the Q. Other lines may have been lost here, and those that remain may have become disarranged.

268. Lines 94-96:

*My brother general, the commonwealth,
To brother born an household cruelty,
I make my quarrel in particular.*

The obscurity of this passage may be due to the possible loss or corruption just mentioned. Various attempts have been made to explain it as it stands, of which Clarke's (adopted by Rolfe) is perhaps as plausible as any: "The grievances of my brother general, the commonwealth, and the home cruelty to my born brother, cause me to make this quarrel my own." Concerning the archbishop's brother, compare I. Henry IV. i. 3. 270, 271:

who bears hard
His brother's death at Bristol, the Lord Scroop;

and see note 10 on that play. As Clarke remarks, the use of the word *redress* in the first line of Westmoreland's reply favours the supposition that something has been lost in the present speech. It implies that *redress* had been one of the words used by the archbishop.

269. Lines 103-109: *O, my good Lord Mowbray, &c.*—This passage is not found in Q.

270. Lines 107-110:

*Yet for your part, it not appears to me,
Either from the King or in the present time,
That you should have an inch of any ground
To build a grief on.*

"Whether the faults of government be imputed to the *time* or the *king*, it appears not that you have, for your part, been injured either by the *king* or the *time*" (Johnson).

271. Line 117: *And THEN THAT Henry Bolingbroke.*—Possibly we should read *when that* with Rowe, or *then when* with Pope and others. It may, however, be merely an example of Shakespeare's loose constructions.

For the events to which Mowbray refers, see Richard II. i. 3.

272. Line 127: *Then threw he down himself and all their lives.*—Compare Julius Caesar, iii. 2. 105:

Then I, and you, and all of us fell down.

273. Line 131: *The EARL of Hereford.*—As Malone notes, he was *Duke of Hereford*. See Richard II. note 4.

274. Line 139: *And bless'd and grac'd INDEED, more than the king.*—For *indeed* the Ff. have *and did*. The correction was suggested by Thirlby. The Cambridge editors conjecture *and eyed*.

275. Line 161: *A rotten case abides no HANDLING.*—"It and liquids, in dissyllables, are frequently pronounced as though an extra vowel were introduced between them and the preceding consonant" (Abbott). Compare *Mids. Night's Dream*, iii. 2. 282:

O me!—you juggler! you canker-blossom!

and *Coriolanus*, i. 1. 159:

You, the great toe of this assembly.

276. Line 173: *Arguitted by a true substantial form.*—"That is," as Johnson observes, "by a pardon of due form and legal validity."

277. Line 175: *To us and to our PURPOSES CONFIND.*—"What they demand is, a speedy execution of their wills, so far as they relate to themselves, and to the grievances which they proposed to redress" (Mason). Johnson conjectured *consign'd*, making it equivalent to "declared;" Malone following him, but interpreting it as "sealed, ratified, confirmed." Warburton read *properties confin'd*, and Hanmer *properties confirm'd*. Sundry other changes have been proposed, but are hardly worth enumerating.

278. Line 176: *We come within our AWFUL banks again.*—That is, "within the proper limits of reverence," as Johnson paraphrases it. Warburton changed *awful* to *lawful*; but compare Richard II. iii. 3. 76:

To pay their *awful* duty to our presence.

279. Line 187: *As our conditions shall CONSIST upon.*—Probably meaning *stand or rest upon*, as Malone explained it. Rowe substituted *insist*, which has the sense of *consist* in Pericles, i. 4. 83:

Welcome is peace, if he on peace *consist*.

280. Line 211: *That hath enrag'd HIM ON to offer strokes.*—Collier's MS. Corrector changes *him on* to *her man*, which Rolfe calls "an emendation more Hibernian than Shakespearian." Rolfe also quotes Clarke: "It is precisely in Shakespeare's condensed expressive style to use *him* in this figurative sentence so as to give the double effect of the husband who is implied in the word *wife*, and the king who was mentioned at the beginning of the speech."

ACT IV. SCENE 2.

281.—Of the two accounts which Holinshed gives of the parley with the rebel leaders, the former concludes thus:

"When they were met with like number on either part, the articles were read over, and without any more ado, the earle of Westmerland and those that were with him, agreed to doo their best, to see that a reformation might be had, according to the same.

"The earle of Westmerland vsing more policie then the rest: 'Well (said he) then our trauell is come to the wished end: and where our people haue bene long in armoir, let them depart home to their woonted trades and occupations: in the meane time let vs drinke togith'r in signe of agreement, that the people on both sides maie see it, and know that it is true, that we be light at a point.' They had no sooner shaken hands together, but that a knight was sent streight waies from the archbishop, to bring word to the people that there was peace concluded, commanding ech man to laie aside his armes, and to resort home to their houses. The people beholding such tokens of peace, as shaking of hands and drinking togither of the loris in louing manner, they being already wearied with the vnaacustomed trauell of warre, brake vp their field and returned homewards: but in the meane time, whilst the people of the archbishops side withdrew awaie, the number of the contrarie part increased, according to order giuen by the earle of Westmerland; and yet the archbishop perceived not that he was deceived, vntill the earle of Westmerland arrested both him and the earle marshall with diuerse other. Thus saith Walsingham" (pp. 37, 38).

The second account given by Holinshed merely says: "as well the archbishop as the earle marshall submitted themselves vnto the king, and to his some the lord Iohn that was there present, and returned not to their armie. Wherevpon their troops sealed and fled their waies; but being pursued, manie were taken, manie taken, and manie spoiled of that they had about them, & so permitted to go their waies" (p. 39).

282. Line 27: *Under the counterfeitd ZEAL of God*.—Capell conjectured *zeal for zeal*; but *zeal of God* is simply *zeal* in behalf of God, or religious zeal.

283. Line 81: *Against all chauceis men are ever merry*.—"Thus the poet describes Romeo as feeling an unaccustomed degree of cheerfulness just before he hears the news of the death of Juliet" (Steevens).

284. Lines 93-95:

*And, good my lord, so please you, let our trains
March by us, that we may peruse the men
We should have cry'd wathal.*

Capell changed *our* to *your*. Clarke defends the old reading thus: "It is just one of those fair-sounding proposals that this perfidious son of tricking Bolingbroke makes; he proposes to let the forces on each side march by, that each party may see those that were to have contended with them, well knowing that no such thing will take place, having evidently had an understanding with Westmoreland as to what was to be really done."

285. Line 121: *God, and not we, hath safely fought to-day*.—Johnson remarks: "It cannot but raise some indignation, to find this horrid violation of faith passed over thus slightly by the poet, without any note of cen-

sure or detestation." Verplanck adds: "In this indignation most commentators have joined. I do not see why. Chief-justice Marshall is said to have observed to a prolix counsel, who had entered upon a demonstration of some familiar elementary doctrine, that 'he ought to presume that the court knew *something*.' Shakespeare always presumes his readers to have the first principles of morals and human feelings in their hearts, and does not enter into declamatory demonstration to show the baseness or guilt of the deeds he represents in his scenes. Here he portrays the political craft of Bolingbroke and his cold-blooded son, whom he has thought fit, for his dramatic purpose, with little warrant from history, to place in contrast with his nobler brother. He took it for granted that, when Shallow asks, 'Is this proceeding just and honourable?' his audience would find an unhesitating and unanimous negative and indignant reply in their own hearts, without hearing a sermon upon it from the deceived archbishop, or a lecture from some by-stander."

ACT IV. SCENE 3.

286. Line 8: *and the dungeon your place*.—Collier changes *place* to *dale*. Tyrwhitt wished to change *place*, in the next line, to *dale*; but Johnson remarks: "The sense of *dale* is included in *deep*: a *dale* is a deep place; a *dungeon* is a *deep* place; he that is in a *dungeon* may therefore be said to be in a *dale*." Vaughan says: "In Falstaff's reasoning, the major premiss—that is, 'all places deep enough are dales'—is understood without being expressed; the minor premiss, 'a *dungeon* is a place deep enough,' is expressed. From the two combined follows logically and strictly the conclusion, 'You, being in a *dungeon* and of a *dungeon*, are in a *dale* and of a *dale*!'"

287. Lines 24, 25: *my womb, my womb, my womb undoes me*.—As Rolfe remarks, *womb* is used jocosely by Falstaff; but in Old English it is equivalent to *belly*. Compare Wiclif's Bible, Luke xv. 16: "he comitide to ille his *wombe* of the coddis that the hoggis eten." So, in Scotch, *wame* is used in the same sense.

288. Line 45: *the hook-nosed fellow of Rome*.—That is, Julius Cesar. The Q. adds the words *there* *cosin* after *Rome*. They are the first words on the page, and the catch-word on the foregoing page is *their*. Johnson supposed the words to be a corruption of *there, Cesar*. Capell proposed *your cousin*, and Collier's MS. Corrector *my cousin*.

289. Lines 79, 80:

*Send Coleville with his confederates
To York, to present execution.*

Holinshed says (p. 28): "the archbishop and the earle marshall were brought to Pomfret to the king who in this meane while was advanced thither with his power, and from thence he went to Yorke, whither the prisoners were also brought, and there behended the morrow after Whitesundaie in a place without the citie, that is to understand, the archbishop himselfe, the earle marshall, sir Iohn Lampleie, and sir Robert Plumpton." After punishing the citizens of Yorke, the king marched northwards againe to Northumberland. "At his coming to Durham, the lord

adds: "In this indignation. I do not see why. I have observed to a prolix demonstration of some that he ought to presume." Shakespeare always first principles of morals parts, and does not enter into the buseness of his scenes. Here he Bolingbroke and his cold-night fit, for his dramatic history, to place in come took it for granted that, according just and honour-an unwhistating and man-reply in their own hearts, it from the deceived arch-by-stander."

SCENE 3.

Collier wished to change *place*, Johnson remarks: "The *deep*: a *dale* is a deep place; that is in a *dungeon* may *dale*." Vaughan says: "In for premiss— that is, 'all s'—is understood without miss, 'a *dungeon* is a place from the two combined fol-conclusion, 'You, being in re in a *dale* and of a *dale*!"

my wrough, my wrough undoes is used jocosely by Falstaff; *ivalent to belly*. Compare "the conceit to fill his oggis eeten." So, in Scotch, se.

fellow of Rome.—That is, the words *there* *cosin* after words on the page, and the page is *their*. Johnson sup- plication of *there, Cesar*. *Can* Collier's MS. Corrector *my*

his confederates *ent execution*.

the archbishop and the earl- imfret to the king who in this (thither with his power, and e, whether the prisoners were aded the morrow after Whit-e cite, that is to understand, the earl marshal, sir John hampton." After punishin- marched northwards again: c- coming to Durham, the lord

Hastings, the lord Fauconbridge, sir John Colleulle of the Dale, and sir Iohn Griffith, being coniected of the conspiracy, were there beheaded." This account, which is based on that of Hall, agrees closely with that given by Harlyng (Chronicles, chap. 205, p. 263). Hence, therefore (Hist. of England, chap. xviii., quoted by French), probably erred in supposing that Hastings and the others taken at Durham were pardoned.

Shakespeare has departed from history in representing the king as absent III. See note 29 *supra*.

290. Line 89: *Stand my good lord*.—That is, be my good patron and benefactor. *Be my good lord*, according to Percy, "was the old court phrase used by a person who asked a favour of a man of high rank."

291. Line 104: *sherris-sack*.—White wine of Xeres. (See I. Henry IV. note 41.) Verplanck (quoted by Rolfe) suggests that Shakespeare got the hint of this eulogy on wine from Ben Jonson. He adds: "It seems, from lately discovered manuscripts of old Ben's, that he had precisely this opinion of excellent 'sherris,' in making the brain 'apprehensive, quick, forgetive, full of nimble, fiery, and delectable shapes,' &c. In an unpublished sort of diary of Ben Jonson's, preserved at Dulwich College, quoted by Inglish (History of London), he says:

"*Merr*. I laid the plot of my *Volpone*, and wrote most of it, after a present of ten doz. of *Palm sack*, from my very good lord T—; that play, I am positive, will last to posterity, when I and Envy are friends with applause."

"Afterwards he speaks of his Catiline in a similar way, but adds that he thinks one of its scenes flat; and thereupon resolves to drink no more water with his wine. The Alchemist and Silent Woman he describes as the product of much and good wine; but he adds that his comedy The Devil is an Ass 'was written when I and my boys drank bad wine.'"

292. Line 107: *forgetive*.—The word is derived from *forge*, but is apparently Shakespeare's own, as no other example of it has been found.

293. Lines 121-125: *a mere hoard of gold kept by a devil*.—Mines of *the*, were supposed to be guarded by evil spirits. Compare Fenton's *Secrete Wonders of Nature*, 1560: "There appeare at this day many strange visions and wicked sprites in the metal mines of the Great Turke;" and again: "In the mine at Anneburg was a mettall sprite which killed twelve workmen; the same causing the rest to forsake the mine, albeit it was very riche."

294. Lines 125, 126: *till sack commences it and sets it in act and use*.—Tyrwhitt may be right in seeing an allusion here "to the Cambridge Commencement and the Oxford Act; for by those different names the two universities have long distinguished the season at which each gives to her respective students a complete authority to use those *hoards of learning* which have entitiled them to their several degrees" (Var. Ed. vol. xvii. p. 173).

295. Line 133: *the first humane principle*.—The Fl. omitt *humane*, which Johnson changed to *human*. The only form of the word in the early editions is *humane*, with the accent on the first syllable.

296. Lines 140, 141: *I have him already* TEMPERING *between my finger and my thumb*.—An allusion, as Warburton notes, to the old use of soft wax for sealing. Compare Middleton, *Any Thing for a Quiet Life*, IV. 1: "You must temper him like wax, or he'll not seal" (Works, vol. iv. p. 474).

ACT IV. SCENE 4.

297. Lines 5, 8-10:

Our navy is address'd, our power collected,

Only, we want a little personal strength,

And pause us, till these rebels, now afoot,

Come underneath the yoke of government.

In this scene we have reached the last days of Henry IV.'s life. The crusade alluded to in the opening of the king's speech was determined upon in 1412-13, the "fourteenth and last year of King Henries reign." See I. Henry IV. note 19. Concerning the king's illness, to which line 8 refers, see note 78 *supra*. Lines 9 and 10 relate to the risings of 1405 and 1403. News of the rebels' earlier defeat is brought in lines 84-90, and Northumberland's final overthrow is announced in lines 97-101. Shakespeare has pretty fairly observed the chronological order of the various events, but the intervals of time, by which they were separated, he has completely disregarded.

298. Line 32: *Open as day for* MELTING *charity*.—This is the reading of the Fl. The Q. misprints *meeting*.

299. Line 33: *being incens'd, he's* FLINT.—That is, if provoked, his hasty and transient anger is like sparks from a *flint*. Compare Julius Cesar, IV. 3. 111:

That carries anger as the flint bears fire.

300. Line 35: *As* FLAWS *congealed in the spring of day*.—"Alluding to the opinion of some philosophers that the vapours being congealed in the air by cold (which is most intense towards the morning, and being afterwards rarefied and let loose by the warmth of the sun, occasion those sudden and impetuous gusts of wind which are called *flaws*" (Warburton). Edwards, according to Malone, says that "*flaws* are small blades of ice which are struck on the edges of the water in winter mornings" (Var. Ed. vol. xvii. p. 177). Rolfe suggests that this may be the meaning here.

301. Lines 45-48:

Mingled with venom of suggestion—

As, force perforce, the age will pour it in—

. . . though it do work as strong

As acornium or rash gunpowder.

Malone explains the first three lines thus: "Though their blood be inflamed by the temptations to which youth is peculiarly subject." Vaughan is perhaps nearer right in his interpretation: "Even although that blood shall be mingled with the venomous infusion of all such provocatives of discord as the persons and circumstances of the age in which we live are certain to pour into it despite of every precaution, and although, further, that infusion work like acornite or gunpowder."

302. Lines 79, 80:

'Tis seldom when the bee doth leave her comb

To the dead carrion.

"As the bee, having once placed her comb in a carcass, stings by her honey, so he that has once taken pleasure in bad company will continue to associate with those that have the art of pleasing him" (John 30).

303. Lines 97-99:

*The Earl Northumberland and the Lord Bardolph,
With a great power of English and of Scots,
Are by the sheriff of Yorkshire overthrown.*

Northumberland had withdrawn towards the Border directly the news reached him of his confederates' ill fortune, and, when Henry advanced against him, he fell back with Bardolph upon his Scottish allies. Henry did not pursue them beyond Berwick, which he forced to surrender. The two took refuge next in Wales. They are said to have sought aid in France and in Flanders. In *Ties*, Holinshed writes: "whilst the king held a council of the nobilitie at London, the said earle of Northumberland and lord Bardolfe, in a dismall houre, with a great power of Scots returned into England, recovering diverse of the earles castles and seignories, for the people in great numbers resorted vnto them . . . at their coming to Threske, they published a proclamation. . . . The king advertised hereof, caused a great armie to be assembled, and came forward with the same toward his chibales; but yer the king came to Nottingham, sir Thomas, et (as other copies haue) Rafe Rokeshie shiriffe of Yorkshire, assembled the forces of the countrie to resist the earle and his power . . . but they returning aside, got to Weatherbie, and so to Tadenster, and finally came forward vnto Bramham more . . . There was a sore encounter and cruell conflict between the parties, but in the end the victorie fell to the shiriffe. The lord Bardolfe was taken, but sore wounded, so that he shortly after died of the hurts. As for the earle of Northumberland, he was slaine outright. . . . This battell was fought the nineteenth day of Februarie" (pp. 44, 45).

324. Lines 119, 120:

*He hath wrought the MYRE, that should confine it in,
So thin that life looks through, and will break out.*

The word *myre* is not found elsewhere in Shakespeare, but Stevens cites several examples of it from writers of the time. Rolfe notes that Spenser uses it as a verb (meaning to shut up) in the *Faerie Queene*, vi. 12, 34:

he took a muzzel strong
Of sarest crab, made with many a flucke:
Therewith he *muzzed* up his mouth along,
And thereto shut up his blasphemous tong.

The same thought occurs in Daniel's *Civil Wars*, book ii stanza 116, referring, as here, to the sickness of Henry IV.:

And paine and griefe, enforcing more and more,
Besiegd the Hold, that could not long defend;
And so consumed that embold'ning store
Of hot gaine-striving blood that did contend,
Wearing the wall so thin, that now the mind
Might well booke throw, and his frailty fade.

The first four books of the *Civil Wars* were printed in 1565 and 1599, and Shakespeare had probably read them. In the later editions the passage is stanza 84 of book iv. (—Grosart's edition, vol. ii. pp. 166, 167).

305. Line 122: *Unfather'd heirs and loathly births of*

nature.—Creatures born without parents, and non-trestics. Stanniton says: that the *unfather'd heirs* were certain *prophets*, who pretended to have been conceived by miracle, like Merlin. Compare Spenser, *Faerie Queene*, fil 3. 13:

And, sooth, men say that he [*i.e.* Merlin] was net the sonne
Of mortall Syre or other living wight,
But wondrously begotten, and begonne
By false illusion of a gullefull Spright
On a faire Lady Nounne, that whilome bright
Maiden, daughter to Pabidus,
Who was the lord of Mathiraval by right,
And coosen unto King Ambrosius;
Whence he indued was with skill so merveilous.

—Works, vol. ii. p. 162.

And Montaigne, An Apology of Raymond Sebond: "In *Mahomet's* religion, by the easie beleefe of that people are many *Merlins* found; That is to say, *fatherles children*; Spiritual children, conceived and borne divinely in the wombs of virgins" (*Essays* . . . done into English by . . . John Florio, 1603, book ii. chap. 12. Reprint, 1886, p. 279).

306. Line 125: *The river hath thrice flow'd, no ebb between*.—On the 12th of October, 1411, there were, says Holinshed, on the authority of Falynn, "three floods in the Thames, the one following upon the other, & no ebbing betweene" (p. 55). According to the continuator of the *Englischm Historiarum*, the river flowed and ebbed thrice in the day (edn. Haydon, *Rolls Series*, vol. iii. p. 418). The occurrence of this phenomenon in the year of Edward III's death seems to be invented by Shakespeare.

ACT IV. SCENE 5.

307. Rolfe remarks: "There is no new scene here in the early editions, and the modern ones generally follow Capell in directing that the king be 'conveyed into an inner part of the room and laid upon a bed.' Dyce has the following stage-direction: '*They place the King on a bed; a change of scene being supposed here.*' In a note he says: 'The audience of Shakespeare's time were to suppose that a change of scene took place as soon as the King was laid on the bed.' The Cambridge editors, who begin a new scene here, remark: 'Capell's stage-direction is not satisfactory, for it implies a change of scene, though none is indicated in the text. The king's couch would not be placed in a recess at the back of the stage, because he has to make speeches from it of considerable length. He must therefore be lying in front of the stage, where he could be seen and heard by the audience.' To our mind it is perfectly clear that the king is now carried to another room. At the close of the scene (see 233 below) he asks what was the name of the chamber in which he 'first did . . . woen' (see iv. 4. 116 above), and, being told that it is the Jerusalem Chamber, he asks to be borne to it; but if there is no change of scene here, he is already in the Jerusalem Chamber. No commentator, so far as we are aware, refers to this. Collier, who does not make a change of scene, but simply directs that the king be placed upon a bed 'in an inner part of the room,' says: 'Of course, Henry remains in the same apartment until after the interview with his son, and then he retires to the Jeru-

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—Works, vol. ii. p. 165.

Raymond Sebond: "In
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is to say, *Fatherles chil-*
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done into English by
chap. 12. Reprint, 1885,

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the room," says: "Of course,
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salem Chamber; and yet he has referred to the swooning
of the king in a note on in iv. 4. 111 above, where he in-
serts from his MS. (corrector the stage-direction '*Falls*
back.' The Jerusalem Chamber is *not* a bed-room. The
king is holding a council there when he swoons; and when
he asks to be taken to 'some other chamber' (that is, to
a bed-room), he is of course obeyed, and the scene shifts
to that chamber, where he remains until he asks to be
borne back to the Jerusalem Chamber, on account of the
prophecy concerning his death."

That a change of scene was here intended is further
shown by the following account, which Holinshed takes
from Elyan, and which Shakespeare followed: "While
he was making his prayers at saint Edwards shrine, there
as it were to take his leave, and so to proceed forth on
his journey: he was so suddenlie and grievouslie taken,
that such as were about him, feared lest he would have
died presently, wherefore to releive him (if it were possi-
ble) they bare him into a chamber that was next at
hand, belonging to the abbat of Westmüster, where they
laid him on a pallet before the fire, and used all remedies
to revive him" (p. 58).

"During this his last sickness," says Holinshed, copy-
ing Hall, "he caused his crowne (as some write) to be
set on a pillow at his beds head, and suddenlie his paiges
so sore troubled him, that he lie as though all his vitall
spirits had bene from him departed. . . . The prince his
son being hereof advertised, entered into the chamber,
tooke awaie the crowne, and departed. The father being
suddenlie reviv'd out of that trance, quicklie perceiv'd
the lacke of his crowne; and having knowledge that the
prince his some had taken it awaie, caused him to come
before his presence, requiring of him what he meant so
to misuse himselfe. The prince with a good audacious
answered: 'Sir, to mine and all mens indignations you
seem'd dead in this world, wherefore I as your next heire
apparent tooke that as mine owne, and not as yours."
"Well faire some (said the king with a great sigh) what
right I had to it, God knoweth." "Well (said the prince)
if you die king, I will have the garland, and trust to keepe
it with the sword against all mine enemies as you have
doone." Then said the king, "I commit all to God, and
remember you to doo well" (p. 57).

303 Line 2: *some* DULL and *favouurable* hand.—Pope
changed *dull* to *slow*, and Warburton substituted *doleing*
for *dull* and; but *dull*, as Malone notes, means "produc-
ing dullness or heaviness, and consequently sleep."

309 Lines 9, 10, 14, 15:

How now! rain within doors, and none abroad!

How doth the king?

If he be sick

With joy, he will recover without physick.

The Q prints lines 9, 10 as verse, and 14, 15 as prose. On
the other hand F. 1 prints the former as prose and the
latter as verse, thus:

If hee be sicke with Joy,

He'll recover without Physicke

Grant White arranges lines 14, 15 as follows:

If he be sicke with joy, he will recover

Without physick.

310. Line 36: *this golden RIGOL*.—The word is found

only here and in Lucrece, 1715: "a watery *rigol*." Accord-
ing to Nares it is from the Italian *rigolo*, a small wheel.
Grant White changes it to *ringol*, a word which is used
by Nash in his *Leuten Stulle* (quoted by Malone: "the
ringoll or ringed circle was compast and cha[ll]kt out."

311. Lines 60-65:

The prince hath ta'en it hence; go, seek him out.

Is he so hasty that he doth suppose

My sleep my death?—

Find him, my Lord of Warwick; chide him hither

This part of his conjoints with my disease,

And helps to end me.—See, sons, what things you are!

The arrangement of the lines is due to Capell. The Q
has five lines, ending with *out, death, hither, disease, and*
are; the Ff have seven lines, ending with *hence, out, sup-*
pose, Warwick, conjoints, me, and are. Lines 60, 70 are
arranged as by Pope. In both Q and Ff line 69 ends with
thoughts, which Rowe changed to *thought*.

312. Line 72: STRANGE-ACHIEVED *gold*.—Gained in
foreign lands. Schmidt explains it as "gained and yet
not enjoyed."

313. Lines 75-80:

When, like the bee, CULLING from every flower

The virtuous sweets,

Our thighs pack'd with wax, our mouths with honey.

We bring it to the hire, and, like the bees,

Are murder'd for our pains. This bitter taste

Yield his engrossments to the eating father.

Line 76 is omitted in Q, which reads *taking* for *cutting*.
The arrangement of the lines is that of Q and Capell.
Ff have six lines ending with *flower, wax, hire, pains,*
engrossments, father. In line 77 Capell reads *Packing*
our thighs, &c. Hamner has *Our thighs all pack'd*. Dyce
suggests *Our thighs with wax, our mouths with honey*
pack'd. It is easy enough to rectify the irregular measure
in these ways: but this portion of the scene is either
corrupt, or was carelessly finished by Shakespeare.

314. Line 80: *Yield his ENGROSSMENTS*.—It is pretty cer-
tain that *engrossments* is the subject, and not, as Singer
assumes, the object, though the early editions all have
Yields or *Yields*. With Singer's interpretation *his* is
equivalent to *its*.

315. Lines 105, 106:

Thy life did manifest thou wast not me,

And thou wilt have me die assur'd of it.

The prince's estrangement from his father, as well as the
wildness of his conduct alluded to in this and the pre-
ceding scene, have been already noticed in I. Henry IV.
iii. 2. In that place history is anticipated by several
years. See note 3 *supra*, and *infra* 327.

316. Line 108: *Which thou hast whetted on thy stony*
heart.—Compare Merchant of Venice, iv. 1. 123, 124:

Not on thy sole, but on thy soul, harsh Jew,

Thou mak'st thy knife keen.

317. Line 115: *Be drops of BALM to sanctify thy head*.
—The *balm* is the oil used in the coronation rite. Cf.
Henry V. iv. 1. 277: "T is not the *balm*, the sceptre and
the ball."

318 Line 129: *England shall double gild his treble guilt.*—Pope deleted this line, which Warburton declares to be "evidently the nonsense of some foolish player;" but there are too many such quibbles in Shakespeare, due to the fashion of the time. We find this very pun in Henry V. ii. Chor. 26: "*the gilt of France,—O guilt indeed!*" Malone cites a parallel from Nicholson's *Acolastus*, 1600:

O sacred thurst of golde, what canst thou not?
Some terms thee *gilt*, that every soule might reade,
Even in thy name, thy *guilt* is great indeede.

319. Line 163: *Preserving life in medicine potable.*—The *aurion potable*, or potable gold, of alchemy. Johnson observes: "There has long prevailed an opinion that a solution of gold has great medicinal virtues, and that the incorruptibility of gold might be communicated to the body impregnated with it."

320. Line 209. *for what in me was PURCHAS'D.*—*Purchased*, Malone says, is here used in its legal sense, denoting something *acquired by a man's own act (perquisitum)* as opposed to an acquisition by descent. Some explain it as "purloined," a sense akin to that which the noun has in I. Henry IV. ii. 1. 100, 101: "thou shalt have a share in our *purchase*." See note 107 on that play.

321. Line 205: *And all MY friends, which thou must make thy friends.*—For my the Q. and F. have thy; corrected by Tyrwhitt. Dyce reads *my foes*. Clarke defends the original text thus: "By the first *thy friends* the king means those who are friendly inclined to the prince, and who, he goes on to say, must be made securely friends."

322. Lines 237, 238:

*It hath been prophesied to me many years,
I should not die but in Jerusalem.*

Steevens cites, from the Chronicle of Scotland by Andrew of Wyntown, the same equivocal prediction concerning Pope Sylvester II. (died 1003), who, having sold himself to the devil, is told that he shall live to enjoy his honours until he sees Jerusalem. Soon afterwards his duties call him into a church which he had never visited before; and on his inquiring what the church is called, he is told that it is "Jerusalem in Vy Laterane." Thereupon the prophecy is completed by his death. Boswell adds that the same story of Pope Sylvester is told in Lodge's *Devil Conjured*, where, however, his Holiness manages to out-wit the devil.

"The Jerusalem Chamber, which adjoins the south-west tower of Westminster Abbey, was built by Abbot Littleington between 1376 and 1386 as a guest-chamber, and probably derived its name from the tapestries of the history of Jerusalem with which it was afterwards hung. Later it was used as a council-chamber, as it now is for the meetings of Convocation. The Westminster Assembly met here in 1643, having found the Chapel of Henry VII. too cold. The existing decorations of the room are of the time of James I., but the stained glass is older" (R. I. I.).

Hollinshed records Fabyan's story that when the king recovered out of his swoon (see note 307 *supra*) "understanding and perceining himselfe in a strange place which he knew not, he willed to know if the chamber had any

particular name, wherevnto answer was made, that it was called Jerusalem. Then said the king, 'Lands be given to the father of heaven, for now I know that I shall die here in this chamber, according to the prophesie of me declared, that I should depart this life in Jerusalem'" (p. 68).

ACT V. SCENE I.

323 Line 1: *By cock and pie.*—In this petty oath of Shakespeare's time *cock* is probably a corruption of *God*, as in *Cock's passion*, *Cock's body*, *Cock's wounds*, and similar oaths found in plays of that day. The *pie* may refer to the Roman Catholic Ordinal or service-book, which was sometimes so called. Properly the name *pie*, or *pica*, is applied to a table or index in the office-book showing how to find out the service to be read upon each day. The preface to the English Prayer-Book refers to "the number and hardness of the rules called the *Pie*, and the manifold changings of the service." On the other hand, *The Cock and Pie* (with pictures of the cock and the magpie was a common sign for taverns and ale-houses. Boswell quotes A Catechisme, by George Giffard, 1583, which shows that *cock and pie* was supposed to refer only to the birds or to the tavern-sign: "Men suppose that they do not offend when they do not swear falsely; and because they will not take the name of God to abuse it, they swear by *small things*, as by *cocke and pye*, by the *mouse foote*, and many other such like." Dyce considers that the oath had its origin in the grand feasts of the days of chivalry, when a roasted *peacock* was presented to each knight, who then made the particular vow he had chosen. When this custom had fallen into disuse, the peacock still continued to be a favourite dish at the feast, and was served up in a *pie*. "The recollection of the old peacock vows might occasion the less serious, or even burlesque, imitation of swearing not only by the bird itself, but also by the *pie*." Rolfe adds: "Even if the oath referred at first to God and the service-book, this was doubtless forgotten in Shakespeare's time (like the connection of *marry!* with the Virgin Mary), and the *cock* and the *pie* came to be associated in the popular mind with the birds. Not a few such 'illusive etymologies' have found pictorial illustration in the old tavern-signs."

324 Lines 14-17:

*shall we sow the headland with wheat?
Shal. With RED WHEAT, Davy.*

Vanhan says: "This accords with an old practice of sowing a later wheat on the headland than in the rest of the field, because the headland, being used for turning the plough, naturally came into condition for sowing a later wheat than the rest of the field. It is still common in some parts to see *red wheat*—that is, a spring wheat—on the headland, together with white wheat—that is, winter wheat—in the field."

325. Line 42: *William Visor of WONOOT.*—Edwards (*Var. Ed.* vol. xvii. p. 233) thought *Wonoot* might be Woodmanecote, in Berkeley hundred, Gloucestershire. Tollet, Steevens says, believed it to be "Wolpmanecote, vulgarly *Owencote*," in Warwickshire. *Wonoot* is probably not *Wilinecote*, a village near Stratford-on-Avon, referred

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ford-on-Avon, referred

to as *Wolcot* in *Taming of the Shrew*, Ind. 2. 23: "the fat
ale-wife of *Wolcot*." (See note 13 of that play.)

326. Lines 89, 90: *which is four terms, or two actions*—
Johnson remarks: "There is something humorous in
making a spendthrift compute time by the operation of
an action for debt."

ACT V. SCENE 2.

327.—The much-disputed incident of Prince Henry's
commitment by Gascoigne has been already referred to,
vide supra, l. 2. 62-64. It occurs in *The Famous Victories*
of Henry the Fifth, scene 4, where Cuthbert Cutler
is the name of the robber on whose behalf the prince in-
tervenes. Stow, *Annales* (edn. 1592, p. 548), takes from
Sir Thomas Elyot's Governor a long relation of the story.
The prince, he says, came to the bar of the King's Bench,
where one of his servants had been arraigned for felony,
ordered him to be set at liberty, and, on being answered
by the Chief-justice that this was illegal, endeavoured
himself to take away his servant. The judge "com-
manded the prince upon his allegiance to leave the pris-
oner, and to depart his way: with which commandment,
the prince being set all in a fury, all chafed, & in a ter-
rible manner came up to the place of judgement, men
thinking that he would have slain the judge." Hollushed,
who makes only a brief mention of the story, says the
prince "had with his fist striken the chief justice" (p.
61). In the old play there is the stage-direction, "He
grieth him a boxe on the eare." "The Judge," Stow con-
tinues, "with an assured bold countenance, had to the
prince these words following: 'Sir, remember your selfe,
I keep here the place of the king your soneraigne lord
and father, to whom you owe double obeisance, wherefore
oftsoones in his name I charge you desist off your wilful-
nes and vnlawful enterprise, and from henceforth give
good example to those which hereafter shall be your
proper subjects: and now for your contempt and disobe-
dience, go you to the prison of the kings bench, where-
unto I commit you, and remain you there prisoner vntill
the pleasure of the king your father be further known.'"
The prince obeyed. The king, Stow continues, being in-
formed of the matter, "abraid with a lowde voice: 'O
merciful God! how much an I bound to thy Infinit
goodnes, especially for that thou hast given me a Iudge,
who feareth not to minister iustice, and also a sonne, who
can suffer semblably and obey iustice.'"

Shakespeare, in representing Gascoigne to have been
continued in his office by Henry V., followed *The Famous*
Victories. In scene 9 of that play occurs the following
passage:

Hen. 5. O my Lord, you remember you sent me to the Fleete, did
you not?

Iust. I trust your grace haue forgotten that.

Hen. 5. I truly my Lord, and for reuengement,
I haue chosen you to be my Protector ouer my Realme,
vntill it shall please God to giue me speedie returne
out of France.

Iust. And if it please your Maiestie, I am far vnworthie
of so high a dignitie.

1 Exclaimed.

Hen. 5. Tut my Lord, you are not vnworthie,
For cause I thinke you wortie; I
For you that would not spare me,
I thinke will not spare an-other.

—Shakspeare Quarto Facsimiles, no. 39, p. 37.

328. Line 33: *A ragged and forestalled remission*.—
Perhaps a *forestalled remission* means "a pardon the terms
of which have been settled before my defence has been
heard." Monck Mason explains it "a remission that is
predetermined shall not be granted, or will be rendered
uncertain." Malone thinks that *forestalled* means only
"asked before it is granted," "obtained by previous sup-
plication."

329. Line 48: *Not Amurath an Amurath succeeds*.—
Amurath or Mourad the Third, sixth sultan of the Turks,
succeeded his father Selim II. in 1574. Immediately upon
his accession he caused his brothers to be strangled. He
died in 1595, leaving several sons. Mahomet the eldest,
on his arrival at Constantinople, invited his brothers to a
feast, where he had them all strangled before announc-
ing his father's death, so as to prevent any inconvenient
disputes concerning the succession. Previous sultans are
recorded as having done the same on their accession.

330. Lines 123-125:

*My father is gone wild into his grave,
For in his tomb lie my affections,
And with his spirit sully I surriue.*

"My wild dispositions having ceased on my father's
death, and being now as it were buried in his tomb, he
and wildness are interred in the same grave" (Malone).
Compare Henry V. i. l. 25-27:

The breath no sooner left his father's body,
But that his wildness, mortified in him,
Seem'd to the too.

"After his fathers decease," says Stow, "was neuer no
youth or wildness that might haue place in him, but all
his acts were suddenly changed into grauitie and discre-
tion" (*Annales*, 1592, p. 549).

331. Line 132: *the state of floods*.—The majesty of the
ocean. Hamner stupidly transposed the expression into
the floods of state.

ACT V. SCENE 3.

332. Line 3: *a dish of caraways*.—It is probable, on the
whole, that Warburton was right in explaining this as
"a comfit or confection," in which caraway seeds were
a prominent ingredient. Goldsmith, on the other hand,
thought that "a dish of apples of that name" was meant.
Malone quotes Florio's *Second Fruits*, 1591 (p. 63), where,
after a dinner, a servant is ordered to bring in "apples,
pears, . . . biscuits, and *carawates*, with those other com-
fects;" compare also the *Booke of Carvying*: "Serve after
meat, peres, nuts, strawberries, hurtleberies and hard
cheese: also blaudrels or pipins, with *caraway* in comfects."
Steevens cites Coguin's *Haven of Health*, 1595: "Howbeit
we are wont to eate *carawates* or biscuits, or some other
kind of comfits or seedes together with apples, thereby to
breake winde ingendred by them: and surely it is a very
good way for students." Compare Parkinson (quoted by

Ellacombe, Plant Lore of Shakespeare, p. 37): "The seed [of caraway] is also made into comfits and put into Tragoas or (as we call them in English) Dredges, that are taken for cold or wind in the body, as also are served to the table with fruit."

333 Line 12: *your serving-man and your husband* — Rowe, followed by some other editors, changed *your husband* to *husbandman*; but the former was used for the latter. Rolfe quotes Spenser, *Faerie Queene*, iv. 3. 29:

Like as a withered tree, through his *lands* toyle,
Is often scene full freshly to have florish'd,
As fruitful apples to have borne awhile,
As fresh as when it first was planted in the soyle;
—Works, vol. iii. p. 11.

and Mother Hubbard's Tale, 266: "For *husbands* life is labourous and hard."

334 Line 30: *Profane!* — For this expression of good wishes compare John Heywood, *Dial-gie* containing the chiefestall Proverbes in the English Tongue, part ii. chap. 7:

I came to be merry, where with mostly
Pro fane! I have among you I have hapens, &c. &c.
—Works, 1595, f.

The word came into English from abroad. The old French *profane* is explained by Roquefort, *Glossaire de la Langue Romaine*: "Souhait qui vent dire, bien vous fasse; *propiciat*." A similar form is found in Italian. Thus Florio, *Second Frutes*, 1591, chap. iv., gives: "Mangiamo, beuiamo, & il tutto da Dio riconosciamo, il buon pro faccia alle signorie vostre," which he renders, "Let vs eat and drinke, and acknowledge all things from God, much good may it doo unto all your worships" (pp. 48, 30). Singer cites the word from Guazzo, *The Civile Conversation* (translated by George Pettie), 1574, p. 200: "giving them all *profane*," where the Italian has "disse il buon pro faccia." Stevens quotes Taylor the Water Poet, who calls a poem prefixed to his Praise of Hempseed, 1623: "A preamble, preatrod, pregallop, precrack, prepace, or preface; and *profane* my masters, if your stomackes serue" (Works, 1630, pt. iii. p. 61); and Springes for Woodcocks, 1606, Epigram 119: "*Profane* quoth Fulvius, fill us t'other quart."

335 Line 71: *A' will not out.* — He will not give out or fail you. Stannott cites Turberville, *Booke of Hunting*: "If they run it endways orderly and make it good, then when they *hold* in together merrily, we say, They are in crie."

336 Lines 77-80:

*Do me right,
And dub me knight;
Sawingo.*

Nash, *Summer's Last Will and Testament*, 1600, has the following song for Bacchus's companions:

Monsieur Minge for quaffing doth surpasse
In cup, in can, or glass;
God Bacchus, *do me right,
And dub me knight,
Domingo.* —Dodsley, vol. viii. p. 55.

In Marston, *Antonio and Mellida*, v. 1, Balardo says:

I appeal to your neighbours that heard my song,
Do me right, and dub me knight, Balardo.
—Works, vol. i. p. 59.

To do a man right and to do him wrong were formerly. Stevens says, the usual expressions in pledging healths. Compare Massinger, *The Bondman*, II. 3:

These glasses contain nothing. *To me right
As ere you hope for liberty.*

—Works, Cotton's edn. vol. ii. p. 48.

Malone tells us that it was a custom in Shakespeare's day to drink a bumper kneeling to the health of one's mistress. He who performed this exploit was *dubbed a knight* for the evening. Compare A Yorkshire Tragedy, 1608: "They call it *knighthood* in London when they drink upon their knees. Come follow me; I'll give you all the degrees of it in order" (Supplement to Shakespeare, 1780, vol. ii. p. 659).

Sawingo is a corruption of or blunder for *San Domingo* who seems to have been regarded as a patron of toppers.

337. Lines 93, 94: *gentleman Poof of Barsou* — French observes that there is here "no doubt an allusion to some individual of remarkable talk, whose identity would be recognized at the time, and as belonging to a place not far from Stratford, viz. *Barchestan*, pronounced *Barsou*, as in the play" (pp. 326, 327).

338 Line 103: *King Cophetua*. Alluding to the ballad of King Cophetua and the Beggar-Maid, which is to be found in Percy's *Reliques*. Compare Love's Labour's Lost, note 24.

339 Line 119: *Under which king, BEZONIAN?* — For *Bezonia* (from the Italian *bisogna*, need), compare II. Henry VI. iv. 1. 134: "Great men off die by vile *bezonian*;" and Nash's *Piece Penultesse*, 1595: "Pond lords do tumble from the towers of their high descents, and he trod under feet of every inferior *Bezonian*."

340. Line 124: *and for me* — To *fig*, in Spanish *hijas dar*, is to insult by putting the thumb between the fore and middle finger" (Johnson).

341 Line 127: *As nail in door.* — Stevens remarks: "This proverbial expression is oftener used than understood. The *door nail* is the *nail* on which in ancient doors the knocker strikes. It is therefore used as a comparison to any one irrecoverably dead, one who has fallen (as Virgil says) *intra morte*, that is, with abundant death, such as iteration of strokes on the head would naturally produce."

342 Line 147: "If *there is the life that late I led!*" — A quotation from an old ballad. We find it again in the Taming of the Shrew, iv. 1. 143.

ACT V, SCENE 4.

343. Line 8: *Net-hook*. — "A name of reproach for a *catchpole*" (Johnson). Compare Merry Wives, I. 1. 170, 171: "if you run the *net-hook's* humour on me."

344 Lines 20, 21: *you thin witu in a ceuser*. — "The old censers of thin metal had generally at the bottom the figure of some saint raised up with a hammer," says Warburton; but Stevens states, more correctly, that the embossed or *repoussé* figure was in the middle of the pierced *ceuser* of the ceuser. Grant White believes "that the thin officer wore some kind of a cap which she likened

or were formerly,
pledging healths
;

right

Shakespeare's day
of one's mistress
had a knight for
gely, 1608: "They
think upon their
of all the degrees
peare, 1789, vol. ii

for *San Domingo*
patron of toper.

BARSON — French
in allusion to some
identity would be
sing to a place not
renowned *Barson*.

alluding to the ballad
and, which is to be
the Love's Labour's

BEZONTIAN? — For *Be-*
compare 11 Henry
by vile *bezontius*;
e. "Proud lords do
ch descents, and be
niant."

fig, in Spanish *higas*
tab between the fore

— Steevens remarks:
er used than under-
one which in mean-
efore used as a com-
d, one who has fallen
with abundant death,
end would naturally

that late I told"—
e find it again in the

4.
e of reproach for a
erry Wives, i. 1. 170,
our on me."

u a *causer*.—"The old
ly at the bottom the
ith a hammer," says
ore correctly, that the
in the middle of the
White believes "that
cap which she likened

to a *causer*;" and this may be the meaning. For *causer*,
i.e. fire-pan for burning perfumes, compare Taming of
the Shrew, note 170.

345 Line 22: *you BLUE-BOTTLE rogue*.—Alluding, as
Johnson suggests, to the colour of the head's livery.

345. Lines 23, 24: *I'll forswear HALF-KIRTLES*.—Whether
the *kirtle* was a gown, a petticoat, or a kind of cloak the
commentators cannot decide; but the former is more
probable. The *half-kirtle* would therefore seem to be
either a short petticoat or a short gown

ACT V. SCENE 5.

347 Line 1: *More rushes, more rushes*.—The rushes are
for strewing the path of the royal procession. Compare
1. Henry IV. note 200.

348. Line 16: *It doth so*.—The Q. gives this speech, and
the repetitions of it, to Pistol. The error is corrected by
the Ff in this first instance but not in the others.

349 Lines 30, 31: '*T*' is scemper idem, for *absque hoc nihil*
est: Usall in every part.—Pistol uses a Latin expression,
'Ever the same, for without this there is nothing,' and
then goes on to allude to an English proverbial phrase,
'All in all, and all in every part,' which he seems to give as
his free rendering" (Clarke). The Q and F. 1 have *obscure*,
which is corrected in F. 2 to *absque*; but it may have been
meant as a blunder of Pistol's. Warburton thought that
the words belonged to Falstaff's speech.

350 Line 39: *fell ALECTO'S snake*.—Alecto was one of
the three Furies.

351. Lines 45, 46: *most royal IMP of fame*.—Shake-
speare seems to have regarded *imp* in this sense, as an
archaism, for he puts it only in the mouths of Armado,
Holofernes, and Pistol; but it is found occasionally in
later writers.

352 Line 59: *Reply not to me with a fool-born jest*.—
Warburton says: "Nature is highly touched in this pas-
sage. The king, having shaken off his vanities, schools
his old companion for his follies with great severity: he
assumes the air of a preacher, bids him fall to his prayers,
seek grace, and leave gormandizing. But that word un-
luckily presenting him with a pleasant idea, he cannot
forbear pursuing it.—'Know, the grave doth gape for thee
thrice wider,' &c.—and is just falling back into Hal, by a
humorous allusion to Falstaff's bulk. But he perceives
it immediately, and fearing Sir John should take the
advantage of it, checks both himself and the knight with

Reply not to me with a fool-born jest;

and so resumes the thread of his discourse, and goes
moralizing on to the end of the chapter. Thus the poet
copies nature with great skill, and shows us how apt men
are to fall back into their old customs, when the change
is not made by degrees and brought into a habit, but
determined of at once, on the motives of honour, interest,
or reason."

353 Lines 61-71 — Holinshed says: "this king enen at
first appointing with himselfe, to shew that in his person

princelie honours should change poldike hummers" (com-
pare iv. 5. 155, and 1. Henry IV. 1. 2. 232-241), "he de-
termined to put on him the shape of a new man. For
whereas aforetime he had made himselfe a companion
vnto mis-rulle mates of absolute order and life, he now
banished them all from his presence (but not vnrwarded,
or else vnpreferred) inhibiting them vpon a great paine,
not once to approach, lodge, or solourne within ten miles
of his court or presence" (p. 61).

354 Line 97: *Go carry Sir John Falstaff to the Fleet*.—
That is, to the Fleet Prison, which, like Fleet Street, took
its name from the Fleet River, which used to flow through
the valley now bridged by the Holborn Viaduct.

Rolfe remarks on this passage: "This is evidently the
Justice's sentence, and he should be held responsible for
it, not the King, who has left the stage, and who had
simply ordered that Falstaff should not come near him
'by ten mile.' He had, moreover, promised that the
knight should have 'competence of life,' and had even
held out the hope of 'advancement' in case he should
reform. The Chief Justice, looking at the matter from
a judicial point of view, naturally felt that the fat old
reprobate had been let off too easily, and took the responsi-
bility of punishing him more according to his deserts.
The king, whom the critics generally have been disposed
to blame here, doubtless reversed the hard sentence after-
wards; for we find Falstaff and his friends all at liberty
in the opening scenes of Henry V. Sir John, however,
does not rally from the disappointment he has met in
being turned away by his 'royal Hal.' His heart, as Pistol
expresses it, 'is fractured and corroborate;' but it is a com-
fort to know that he dies in his old quarters at the Bear's
Head, with his faithful old friend Dame Quickly to care
for him in his last hours, and not in the Fleet Prison."

355. Line 102: *Se fortuna mi tormenta, &c.*—See note
179 above.

356 Lines 163-165:

*I like this, fair proceeding of the king's.
He hath intent his wonted followers
Shall all be very well provided for.*

Here Rolfe remarks: "Even the cold-blooded John of
Lancaster seems to endorse the merciful policy of the
king, and to assume that the orders to carry Falstaff and
his company to the Fleet are not to interfere with it.
Possibly they were put in prison only until arrangements
should be made for carrying on the king's purposes con-
cerning them. But Clarke may be right in his opinion
that Prince John, like the Chief Justice, rejoices at the
disgrace of Falstaff, 'but he puts a demure face on the
affair, and applauds the *fairness* of the proceeding, while
saying nothing about the extreme manner in which the
king's orders are carried out."

357. Line 113: *I heard a bird so sing*.—This was a pro-
verbial expression. Steevens quotes The Rising in the
North, an ancient ballad:

*I heare a bird sing in mine ear.
That I must either fight or flee.*

EPILOGUE.

358.—The authorship of this epilogue is doubtful. Grant White calls it "a manifest and poor imitation of the epilogue to *As You Like It*."

359 Lines 33, 31: *for Oldcastle died a martyr, and this is not the man*.—This appears to have been written before the name of Oldenstern was changed to Falstaff, though after the use of the name had been criticised. These criticisms subsequently led to dropping the name, which here is declared to have no reference to the martyr.

360 Lines 35-37: *and so kneel down before you; but, indeed, to pray for the queen*.—In the Q these words occur at the end of the first paragraph (after *promise you oft*).

nitely) Grant White believes that the epilogue originally ended there, and that the transposition was overlooked when the other two paragraphs were added.

In Shakespeare's time a prayer for the sovereign was offered by the players at the close of a theatrical performance, and Steevens quotes the forms of prayer given at the end of the epilogue in several old plays. Compare, for instance, Preaton's *Cambyses* (before 1570):

As duty binds us, for our noble queene let us pray,

And for her honourable council, the truth that they may use,

To practise justice, and defend her grace eche day;

To maintaine Gods word they may not refuse,

To correct all those that would her grace and graces laws abuse:

Beseeching God over us she may reign long,

To be guideth by truth and defendeth from wrong.

Act. ii. q. Thomas Preston.

WORDS OCCURRING ONLY IN KING HENRY IV.

PART II.

NOTE.—The addition of sub., adj., verb, adv. in brackets immediately after a word indicates that the word is used as a substantive, adjective, verb, or adverb only in the passage or passages cited.

The compound words marked with an asterisk (*) are printed as two separate words in F. 1.

Act Sc. Line	Act Sc. Line	Act Sc. Line	Act Sc. Line
Accites..... ii. 2 64	*Bloody-faced. i. 3 22	Chief Justice... { v. 2 1	Erection ¹⁹ i. 3 44
Account..... iv. 4 48	Blue-bottle (adj.) v. 4 22	{ v. 3 145	Extraordinarily { i. 2 236
Administration v. 2 75	Bear-pig..... ii. 4 251	{ v. 5 48	{ ii. 4 26
After-times..... iv. 2 51	Body ⁶ i. 3 66	Coherence..... v. 1 73	Eye-drops..... iv. 5 88
Aids ¹ i. 3 24	Bona-fidus..... iii. 2 26	Comb ¹⁹ iv. 4 79	Face-royal..... i. 2 25, 27
Allow ² { i. 3 5	Book-oath..... ii. 1 111	Competence... v. 5 70	Faltors..... ii. 4 172
{ iv. 2 54	Boot ⁷ v. 3 140	Conger..... ii. 4 58, 266	False-derived... iv. 1 190
Among (adverbially) v. 3 23	Bread-chipper. ii. 4 342	Considerance... v. 2 98	Fanless..... iv. 1 218
Appearance ³ ... i. 1 128	Brighten..... ii. 3 17	Correctioner... v. 4 23	Fever-weakened i. 1 140
Assemblance... iii. 2 277	Brisk ⁸ v. 3 48	Cost ¹⁴ i. 3 60	Flne ²⁰ (adj.)... { iv. 5 102, 104
Avoldupois... ii. 4 277	Broadsides... ii. 4 196	Costermonger... i. 2 189	{ v. 3 48
Backbite..... v. 1 36	Buckle ⁹ i. 1 141	Counsel-keeper ii. 4 289	Firmness ²¹ ... iii. 1 48
Backsword (man) iii. 2 69	Bung..... ii. 4 138	*Crafty-sick... Ind. 3 67	Fish-meals.... iv. 3 99
Barony..... i. 1 54	Burier..... i. 1 160	Cribs ¹⁶ iii. 1 9	Fleet ²² v. 5 97
Basket-hilt (adj.) ii. 4 141	Bussea (sub.)... ii. 4 290	Cruy..... iv. 3 106	Fly-bitten..... ii. 1 159
Bastardly (adj.) ii. 1 55	By-paths..... iv. 5 185	Curry..... v. 1 81	*Foolish-compomped 1 2 8
Bate (sub.).... ii. 4 271	Candle-mine... ii. 4 320	Cuttle..... ii. 4 140	Forgetive..... iv. 3 108
Beachy..... iii. 1 50	Carat ¹⁰ iv. 5 162	Dace..... iii. 2 355	Fontre..... v. 3 103, 121
Bed-hangings... ii. 1 159	Caraways..... v. 3 3	Discordant... Ind. 19	Frank (sub.)... ii. 2 160
Bettle ⁴ i. 2 256	Catnastrophe ¹¹ ii. 1 67	Discovers..... iv. 1 3	Frutber..... iii. 2 35
*Best-tempered i. 1 115	Certhicate..... ii. 2 131	Divisions ¹⁷ ... i. 3 70	Fubbed..... ii. 1 38
Betted ⁵ iii. 2 50	Chambers ¹² ... ii. 4 57	*Double-charge { v. 3 131	Fustilarian... ii. 1 67
Bigger..... iv. 5 27	Cheese-parling. iii. 2 334	(verb)..... v. 3 131	Galloway (nags) ii. 4 205
Bigness..... ii. 4 265		Drudgery..... iii. 2 125	Gibbets (verb). iii. 2 283
Black-hound... v. 4 31		Easy-yielding... ii. 1 125	Glove (verb)... i. 1 147

¹ Used frequently in singular, but only in plural here = rich fragments, and in *Lover's Complaint*, 117.

² In the first passage—to admit, as in *Lucrece*, 1846; in the second passage = to approve. Used frequently in various other senses.

³ = semblance. ⁴ = a rammer.

⁵ Used as it is, verb; intransitively in *Henry V.* ii. 1. 99, 111.

⁶ Off troop.

⁷ = to put on boots. Used frequently in the sense of "to avail."

⁸ Used of wine. ⁹ = to bend.

¹⁰ Used here = quality of gold. The word, in its primary sense of a goldsmith's weight, occurs only once elsewhere, viz. in *Comedy of Errors*, iv. 1. 28.

¹¹ Used figuratively; occurs three times in its ordinary sense. ¹² = pieces of ordnance.

¹³ = honey-comb.

¹⁴ e. g. the subject of much cost.

¹⁵ A slang term = to drink.

¹⁶ = heels. ¹⁷ Of an army.

¹⁸ Venus and Adonis, 948.

¹⁹ = the act of building.

²⁰ = pure (used of wine and gold).

²¹ = fixeness, stability.

²² i. e. the prison so called.

²³ Venus and Adonis, 399.

the epilogue originally
position was overlooked
re added
for the sovereign was
one of a theoretical per-
forms of prayer given
of old plays. Compare,
before 1570):

as pray,
with that they may use,
eche day;
refuse,
and grace's laws abuse;
ong,
om wrong.

Y IV.

es that the word is
eided.
s in F. I.

	Act Sc. Line
ion ¹⁹	i 3 44
ordinarily	i. 2 230
rops	iv. 5 88
royal	i. 2 25, 27
rs	ii. 4 172
-derived	iv. 1 190
less	iv. 1 218
-weakened	i. 1 140
²⁰ (adj.)	(iv. 5 162, 164 v. 3 48
ness ²¹	iii. 1 48
meals	iv. 3 99
²²	v. 5 97
itten	ii. 1 159
ish-compounded	i. 2 8
itive	iv. 3 108
²³	v. 3 103, 121
er	iii. 2 35
ed	ii. 1 38
arian	ii. 1 67
away (angs)	ii. 4 205
ets (verb)	iii. 2 253
e (verb)	i. 1 147
on ²³ (adj.)	i. 3 98
ion	ii. 4 46, 48

s the act of building.
pure (used of wine and
fixedness, stability.
the prison so called.
enus and Adonis, 399.

WORDS PECULIAR TO KING HENRY IV. — PART II.

God-daughter	Act Sc. Line iii. 2 8	Loosely	Act Sc. Line v. 2 94	Point, 17	Act Sc. Line ii. 4 148	Sortance	Act Sc. Line iv. 1 11
*Good-limb'd	iii. 2 114	Mallet	ii. 4 263	Polished ¹⁸	iv. 5 23	Spiritless	iv. 1 70
Good-nights ¹	iii. 2 345	Madamey-nose	ii. 1 44	Potable	iv. 5 103	*Sporting-place	iv. 2 105
Gooseberry	i. 2 195	Manned	i. 2 19, 69	Pottle-pot	ii. 2 84	Sprout (verb)	ii. 3 60
Gravy	i. 2 184	Man-queller	ii. 1 59	Prawns	v. 3 68	Stiff-borne	i. 1 177
Grenves	iv. 1 58	Mare ¹¹	ii. 1 84	Pregnancy	i. 2 191	Stiff-stand	ii. 3 64
Groin ²	ii. 4 227	Martennas	ii. 2 110	Presumise	i. 1 198	Strange-believed	iv. 5 72
*Half kirtles	v. 4 23	Misordered	iv. 2 33	Pricked ¹⁹ (verb)	iii. 2 122, 155, 164	Surfeit-swelled	v. 5 54
Hamthoy	iii. 2 359	Made	iv. 5 290	Princely (adverbially)	ii. 2 12	Swinge-luckiers	iii. 2 24
Hendland	v. 1 10	Mure	iv. 4 119	Private ²⁰ (adj.)	iii. 2 177	Tap (sub)	ii. 1 208
Helter-skelter	v. 3 98	Minster-book	iii. 2 140	Profane	v. 3 31	Tarfilly	ii. 3 26
*Hemp-seed	ii. 1 64	New dated	iv. 1 8	Psalmist	iii. 2 41	Thereafter	iii. 2 50
History	iv. 1 203	*Night-fles	iii. 1 11	Pushanimity	v. 3 114	Thoughtful	iv. 5 73
Hold ³	ii. 4 70	Noise ¹² (sub)	ii. 4 13	Quarter ²¹	v. 1 53	Tidy	ii. 4 250
Hook-nosed	iv. 3 45	Obduracy	ii. 2 61	Quasiness	i. 1 136	Tilled	iv. 3 129
Horsed ⁴	i. 1 35	*Overposting	i. 2 170	Quiver (adj.)	iii. 2 391	Trimling	i. 2 128
Husband ⁵	v. 3 13	*Oershine	i. 1 185	Quidd (verb)	ii. 4 286	Tit-leaf	i. 1 69
Husbandly ⁶	iv. 3 125	Offensive ¹³	iv. 1 210	Quoits (sub)	ii. 4 260	Trains ²³ (sub)	iv. 2 93
Immortally	iv. 5 144	Opener	iv. 2 20	Rage ²² (sub)	iv. 4 63	Travel-fainted	iv. 3 49
Incredulous ⁷	iv. 5 154	Orient ¹⁴ (sub)	Ind. 3	Rampallian	ii. 1 66	Trigon	ii. 4 288
Inhilitive	ii. 1 29	Outblids	ii. 1 304	Rightfully	iv. 5 225	Trunpet-clangor	v. 5 42
Inflammation	iv. 3 103	Out-breathed	i. 1 108	Rigid ²³	iv. 5 301	*Trunpet-clangor (verb)	iv. 4 154
Inset	i. 2 17	Out-rod	i. 1 30	Road-way	ii. 2 63	Two-pences	iv. 3 58
Inshewed	iv. 1 172	Over-careful	iv. 5 68	*Rowel-head	i. 1 46	Uncounted	Ind. 10
Intervallous	v. 1 91	Over-cool (verb)	iv. 3 95	Sadness	i. 2 112	Unfasten	iv. 1 209
Intrensured	iii. 1 85	Over-greedy	i. 3 88	Scaly	i. 1 146	Unfathered ²⁶	iv. 4 122
Invincible ⁸	iii. 2 338	Overlive	iv. 1 15	Sen-boy	iii. 1 27	Upay	ii. 1 139
Irrecoverable	ii. 4 361	Over-rod	i. 1 30	Shallowly	iv. 2 118	Upicked	ii. 4 398
Justice-like (adj.)	v. 1 77	Over-scutched	iii. 2 342	Sherris	iv. 3 112, 115, 121, 131	Unseconded	ii. 3 34
Kirtle ⁹	ii. 4 290	Oversights	ii. 3 47	Sherris sack	iv. 3 104	Upswarmed	iv. 2 30
Kulight-errant	v. 4 25	Overspread	iv. 4 53	Short-legged	v. 1 28	U'tis	ii. 4 22
Lack-linen (adj.)	ii. 4 134	Owched	ii. 4 53	Shove-grunt	ii. 4 207	Victuallers	ii. 4 373
Eavishly	iv. 2 57	Pallets	iii. 1 10	Shrove tide	v. 3 38	Viz	ii. 2 19
Lenther-coats	v. 3 44	Paper-faced	v. 4 12	Sicked (verb)	iv. 4 128	Watch-ease	iii. 1 17
Liggins ¹⁰	v. 3 69	*Parcel-gilt	ii. 1 94	Sights ²⁴	iv. 1 121	Water work	ii. 1 158
Lone	ii. 1 36	Part-created	i. 3 60	Silkman	ii. 1 32	Weekly	i. 2 270
		Penknife	iii. 2 287	*Singing-man	ii. 1 98	Welkthless	iv. 5 33
		Persistence	ii. 2 50	Smooth-pates	i. 2 43	Well-known	Ind. 21
		Pewterer	iii. 2 281	Sneap	ii. 1 13	Well-hibon, ting	i. 1 127
		Pike ¹⁰	iii. 2 350	Sober-blooded	iv. 3 94	Well-practised	v. 2 121
		Pistol-proof	ii. 4 125			Wen	ii. 2 115
		Plenteously	iv. 5 40			*Whipping-cheer	v. 4 6
		Plough-irons	v. 1 20			Wild-mare	ii. 4 268
						Woe-begone	i. 1 71
						Woman-queller	ii. 1 59
						Yea forsooth (adj.)	i. 2 41

1 = little poems.
2 Venus and Adonis, 1110.
3 Of a ship.
4 mounted. Used figuratively in Winter's Tale, i. 2, 288.
5 = husbandman.
6 = cultivated.
7 = unbelieving. In the sense of "inprobable" in Twelfth Night, iii. 4, 88.
8 = indeterminable, not to be made out.
9 Pilegrim, 363.
10 In the expression "By God's liggins."

11 = nightmare.
12 = a company of musicians.
13 = provoking, causing offence, quarrelsome.
14 Sonn. vii. 1. 15 Sonn. iv. 5.
16 = the fish so called.

17 In punctuation.
18 Sonn. lxxxv. 8.
19 = to dress up, to trim.
20 = common (soldier).
21 of a year.
22 = vehement desire. Also Laurens, 424, 408.
23 Laurens, 1745.
24 = apertures for the eyes in a helmet.

25 = troops, army.
26 Sonn. xcvi. 19, xciv. 2.





