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THE LIFE OF

KING HENRY THE FIFTH.



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The Life of King Henry the Fifth

By

William Shakespeare

WITH AN INTRODUCTION AND NOTES BY

K. Deighton

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CONTENTS.

PAGE

INTRODUCTION, ... xi *to* xxxvi

KING HENRY THE FIFTH, ... 1

NOTES, ... 99

INDEX TO NOTES, ... 230

APPENDIX, ... 234

Glossary, ... 301

INTRODUCTION.

THE order in which Shakespeare's Historical Dramas were written shows that he probably did not at the outset contemplate the full-length picture of the Civil Wars which he ultimately painted.

Having, as his first effort in this direction, touched up the play now known as the *First Part of Henry the Sixth*, and subsequently joined in re-casting two dramas entitled respectively "*The First Part of the Contention betwixt the two famous Houses of Yorke and Lancaster*," etc., and "*The true Tragedie of Richard Duke of Yorke, and the death of good King Henry the Sixt*," etc., he completed in *Richard the Third* the tetralogy of the House of York. Whether *Richard the Second* preceded or followed *Richard the Third* is still doubtful. Both were probably written in the year 1593-4, and Shakespeare had no doubt by that time determined upon the Lancastrian tetralogy, made up of *Richard the Second*, the two parts of *Henry the Fourth*, and *Henry the Fifth*. The connection between these four plays is so close that they must be read together in order to understand Shakespeare's treatment of the usurpation by Henry the Fourth, and the consequences to which it gave birth. As the Greek tragedy generally brought out the inexorable vengeance of destiny, so in this dramatic cycle the poet seems to

foreshadow the retribution impending over the kingdom of Henry the Sixth for the sin committed by his grandfather. Like the Greek "irony," it is implied rather than expressed. This irony ("contrast between the agent's real position as known to the spectators and his own conception of that position"—Tyrell, Introd. to Euripides, *Bacchæ*, p. xxxii.) is possible in the English Historical Play as in the Greek Tragedy, and for the same reason: the *dénouement* is already known to the audience. Hence, not having the novelty of the situation to depend on for exciting interest, the poet in the Historical Play is thrown back upon the development of character and interpretation of the inner significance of the outward facts of history: he has to vindicate eternal Providence: to trace consequence to cause, showing how

> "Our acts still follow on us from afar,
> And what we have been makes us what we are."

He has an Até like the Greek poet: the Até of commission and omission. Henry the Fourth has seated himself strongly on the throne, but his usurpation is "an Até stirring" the world about him "to blood and strife." The throes, near and far-off, destined to convulse "this other Eden, demi-paradise," are first foreshadowed in the speech of the Bishop of Carlisle, *R. II.*, iv. 1. 132-149:—

> "I speak to subjects, and a subject speaks,
> Stirr'd up by God, thus boldly for his king.
> My Lord of Hereford here, whom you call king,
> Is a foul traitor to proud Hereford's king:
> And if you crown him, let me prophesy:
> The blood of English shall manure the ground,
> And future ages groan for this foul act;

Peace shall go sleep with Turks and infidels,
And in this seat of peace tumultuous wars
Shall kin with kin and kind with kind confound;
Disorder, horror, fear and mutiny
Shall here inhabit, and this land be call'd
The field of Golgotha and dead men's skulls.
O, if you raise this house against this house,
It will the woefullest division prove
That ever fell upon this cursed earth.
Prevent, resist it, let it not be so,
Lest child, child's children, cry against you 'woe'!"

In the two parts of *Henry IV.*, we see the immediate fulfilment of this prophecy. Though the King's introductory words (Part i., i. 1. 1-33) speak of intestine wars as having come to an end, and of his armies as about to be employed in the recovery of the Holy Land, he has hardly finished when Westmoreland comes in to announce the capture of the 'noble Mortimer' in his endeavour to subdue the 'irregular and wild Glendower.' He goes on to recount the fight between 'young Harry Percy and brave Archibald, That ever-valiant and approved Scot.' This is again followed by the conspiracy of Hotspur, Worcester, Mortimer, Glendower and Douglas, which is crushed at the battle of Shrewsbury. In the Second Part we have the Earl of Northumberland concerting measures of insurrection, the Archbishop of York, Mowbray and Hastings in open defiance of the King, their capture by a stratagem, and the death of Henry the Fourth shortly after. In both Parts, the King is haunted with the dread of retribution hanging over him on account of his forcible seizure of the crown. In the First Part (iii. 2. 4-11), addressing his son, Prince Henry he says:—

> "I know not whether God will have it so,
> For some displeasing service I have done,
> That, in his secret doom, out of my blood
> He 'll breed revengement and a scourge for me;
> But thou dost in thy passages of life
> Make me believe that thou art only mark'd
> For the hot vengeance and the rod of heaven
> To punish my mistreadings."

In Part ii. (iii. 1. 45-79), the King bemoans the 'time's condition,' and tries to make excuses for his usurpation. Shortly afterwards (iv. 4. 54-66), he anticipates the evil days which will follow when Prince Henry succeeds to the crown, his heart being still filled with the fears expressed in the passage quoted above. These gloomy anticipations are again eloquently recited in Act iv. 5. 119-138; and when the Prince, defending himself against the charge of desiring the King's death in order that he may ascend the throne, speaks of the 'noble change' that he has 'purposed,' the King (iv. 5. 184-220) reverts to the 'by-paths and indirect crook'd ways' by which he 'met' his 'crown,' tells the Prince 'how troublesome it sat upon' his 'head,' how that he hopes it 'shall descend' to him 'with better quiet, better opinion, better confirmation,' and, finally, still conscious of the likelihood of intestine troubles, advises him

> "to busy giddy minds
> With foreign quarrels; that action, hence borne out,
> May waste the memory of the former days."

In *Henry V.* we are shown the newly-crowned King ready to follow his father's advice by making war upon France. Just before starting on his expedition, he discovers the plot of Cambridge, Scroop, and Grey, and

persuades himself that this discovery is an indication of Heaven's satisfaction with the war he is undertaking:—

> "We doubt not of a fair and lucky war,
> Since God so graciously hath brought to light
> This dangerous treason lurking in our way
> To hinder our beginnings."

On the eve of the battle of Agincourt the remembrance of his father's usurpation finds expression in an appeal to God not on that day to think

> "upon the fault
> My father made in compassing the crown;"

he pleads,

> "I Richard's body have interred new,
> And on it have bestowed more contrite tears
> Than from it issued forcèd drops of blood;
> Five hundred poor I have in yearly pay,
> Who twice a day their wither'd hands hold up
> Toward heaven, to pardon blood; and I have built
> Two chantries where the sad and solemn priests
> Sing still for Richard's soul;"

and finally vows,

> "More will I do;
> Though all that I can do is nothing worth,
> Since that my penitence comes after all,
> Imploring pardon."

After the battle his anxiety to ascribe everything to God's help seems to indicate the constantly present thought that sooner or later retribution will be exacted for the crime by which, though not guilty of it himself, he still profits. "O God," he says,

> "Thy arm was here;
> And not to us, but to thy arm alone,
> Ascribe we all! When, without stratagem,

> But in plain shock and even play of battle,
> Was ever known so great and little loss
> On one part and on the other? Take it, God,
> For it is none but thine."

And again,

> "And be it death proclaimed through the host
> To boast of this or take that praise from God
> Which is his only."

As regards the character of the motives by which Henry is actuated in his invasion of France, two distinctly opposite theories have found supporters. There are those on the one hand who hold that Henry believed in the justice of his claim, and did not undertake its vindication from the politic motives suggested by his father. Nowhere, they argue, does he allude to this advice, nor is its secret influence on his mind pointed out in the play. Prince John, it is true, regarded the French war as a politic step, and judging another by himself probably inferred that for the same reason it "pleased the King." But Henry's request that Chicheley should set forth his title to the French crown was, we may believe, dictated partly by an anxious scrupulousness natural at such a crisis, partly by a desire that the nation also should understand the merits of the question. There are others, and Mr. Swinburne is among them, who believe Henry to have been well aware that the French war, though practically expedient, was morally unjustifiable. "Gain, 'commodity,' the principle of self-interest," says Mr. Swinburne, "which never but in word and jest could become the principle of action with Faulconbridge—himself already far more 'a man of this world' than a Launcelot or a Hotspur—is as evidently

the mainspring of Henry's enterprise and life as of the contract between King Philip and King John. The supple and shameless egotism of the churchmen on whose political sophistries he relies for external support, is needed rather to varnish his project than to reassure his conscience. Like Frederic the Great before his first Silesian war, the future conqueror of Agincourt has practically made up his mind before he seeks to find as good reason or as plausible excuse as were likewise to suffice the future conqueror of Rossbach" . . . . (*A Study of Shakespeare*, pp. 112-3). Those who hold the former view and see in Henry's appeals to God nothing but the sincerest piety, also hold that if the latter view were tenable such appeals could be inspired by nothing else than sheer calculating hypocrisy or an almost inseparable mixture of hypocrisy and self-delusion. I do not know that it is necessary to adopt either view in its completeness. That Henry's piety, so far as it went, was sincere, I have no doubt; but that it was not always logical, that it was sometimes sophistical, must, I think, be admitted. In regard to his readiness to rely upon the "political sophistries" of the churchmen, it must be remembered that in those days the layman gave his conscience into the clerk's care with a trustfulness which would no longer seem rational to us; and though we may perceive the hollowness of the Archbishop's contention that the French crown belonged *de jure* to the English sovereign, it is quite possible that Henry may have been more or less honestly satisfied with its general validity. But it was his title to the English rather than the French crown that caused his fears. He was English king *de facto*, though hardly

de jure in the sense that satisfied his conscience. Success in an undertaking which he has been persuaded is justifiable, will give him a title sufficiently indefeasible. He believes strongly in the direct intervention of God in human affairs. He believes that the exploit he is meditating will prosper if it has God's approval, will fail if it has not. Under such belief, his pleadings, vows and expressions of gratitude, may be genuine enough; though in the motives that prompted them there lie concealed a considerable admixture of selfishness and perhaps something of self-delusion.

Whatever the morality of Henry's conduct in his French undertaking, the immediate effect of his rule at home is one about which there can be no doubt. So long as there sits on the throne a vigorous King, able not only to curb his people at home, but by his military powers to win glory abroad, all goes well. The questionable character of his title to the crown is forgotten, or forgiven, not merely in consequence of the manner in which he busies men's minds and finds occupation for their restless energies, but because of the contented pride with which a King so thoroughly English is regarded by a nation which he has raised to a pitch of greatness never hitherto attained. But Henry is an exceptional King, and it is by exceptional virtues alone that such a position as he inherited could be maintained. The moment his strong arm is withdrawn, and the people have no one to look to but a prince like Henry the Sixth, feeble alike in mind and body, the contentious passions of the nobles burst forth again in all their violence; the right derived from Henry the Fourth goes for nothing; Edward the Fourth, the nearest lineal

descendant of Edward the Third, succeeds to the throne; and Henry the Fourth's usurpation is, so to speak, avenged. The expiation of the murder of Richard the Second by the fall of Henry the Sixth is, as Gervinus points out, expressly intimated in 2 *H. VI.*, iv. i. 94 *et seqq.*

II.

Apart from the general gist of the play of *Henry the Fifth*, we must refer back to *Richard the Second* and the two parts of *Henry the Fourth* in order to grasp Shakespeare's conception of the character of Henry the Fifth. "The central element in the character of Henry," says Professor Dowden, "is his noble realization of fact." Or, as Gervinus puts it in slightly different language, "It belongs to his nature and essence to be everything when occasion calls him and necessity claims him." The first reference we have to him is in *Richard the Second*, v. 3. 1-22; the next, in 1 *H. IV.*, i. 1. 78-91, where the King, his father, compares him unfavourably with Hotspur. The first time he is actually presented to us is in 1 *Henry the Fourth*, i. 2. His light-hearted disposition, fond of excitement and adventure, finding no outlet in more serious enterprise, had led him into an unwise intimacy with the witty but debauched old knight, Sir John Falstaff. With Sir John are his low associates, Pointz, Peto, Gadshill and Bardolph, who on the first scene in which the Prince comes before us, have arranged a robbery of some travellers during the night. Pointz persuades the Prince to pretend that he will join in the exploit, disclosing to him at the same time an underplot of his own by which he and the Prince

are to separate themselves from Falstaff and his companions, and in disguise to rush upon them after the robbery and make them disgorge their booty. This adventure is followed by two scenes at the Boar's Head Tavern in Eastcheap, where the Prince joins in all the revelry of his boon-companions, makes friends with the drawers, and altogether behaves himself as a roistering madcap. In these low haunts of dissipation he is roused by the news of the insurrection of the rebels. At once leaving his associates, he joins the King, excuses himself for his former irregularities (iii. 2. 18-28) and in answer to his father's reproof promises amendment (iii. 2. 92, 93, and 130-159). Again, just before the battle of Shrewsbury (v. 1. 83-100), he confesses that he has hitherto been a 'truant to chivalry'; and to show the reality of his repentance, proposes a single combat with Hotspur to decide the question at issue, and so avoid the bloodshed of a general battle between the two forces. The noble modesty with which the challenge is made is eloquently set forth by Sir R. Vernon, who worthily appreciates the Prince's character (v. 2. 51-68). It is, however, declined. The armies engage at Shrewsbury, the Prince fights with splendid courage, and encountering Hotspur, kills him. The rebels being overcome and the necessity for showing himself in his nobler and truer colours being past, the hero of Shrewsbury sinks again into the rake of Eastcheap. There we find him at the Boar's Head Tavern with his former wild companions. But the circumstances around him have changed, and he has changed with them. What in his earlier days seemed to him, conscious of the depths of his own character, to be pardonable frivolity, now takes a different colouring

from the gloomy aspect of the events in which he has played a part and those which are clearly not far distant. "Here for the first time," says Gervinus, "he is ashamed of this low taste, and reproaches himself for associating with Pointz and his friends, and for becoming initiated into all their meanest secrets. The thought of his father's sickness and possible death has softened him; he is sad even to weeping. His heart bleeds inwardly, but intercourse with his frivolous companions has unaccustomed him to the demeanour of sorrow and sadness. Pointz construes this change into hypocrisy, and looks upon his former hilarity at the prospect of the crown as his natural mood. The princely blood in Henry is roused. 'Thou think'st me,' he says to Pointz, 'as far in the devil's book as thou and Falstaff for obduracy and persistency: let the end try the man.' He receives letters from Falstaff in the old familiar tone, but in the manner in which he receives them, in the manner in which he converses with Pointz, a separation of feeling is perceptible. The seriousness of circumstances, the sickness of his father, the approach of the period of his high vocation, have roused him, and the resolutions of that first soliloquy which we heard from him begin to ripen into action. He can no longer with that irresistible humour resign himself as before to the frivolities of his old friends; he remembers his dignity at every moment between the promptings of his old vein. 'We play the fools with the time,' he says, 'and the spirits of the wise sit in the clouds and mock us.'" Nor is his return to this kind of life long continued. Hearing that fresh rebels are in arms against his father, he exclaims (Part 2, ii. 4. 390-95),

> " By heaven, Pointz, I feel me much to blame,
> So idly to profane the precious time,
> When tempest of commotion, like the south
> Borne with black vapour, doth begin to melt
> And drop upon our bare unarmed heads.
> Give me my sword and cloak."

With these words he at once quits his companions, and repairs to Westminster, where, shortly before his coming, the King had again expressed to Warwick his fears of what would happen on his coming to the throne, and had been assured by Warwick that he had mistaken his character (2, iv. 4. 20-80). Here the Prince finds the King lying asleep on his death-bed with the crown upon his pillow. Taking the crown up, he puts it on, declaring to himself that he will wear it worthily (iv. 5. 43-7). The King, awaking, finds the crown gone, assumes that the Prince, who he learns has been in the room, has taken it away, and on the Prince's return reproaches him with longing for his death, and grieves for the future of England when his son shall have succeeded him (iv. 5. 93-138). The Prince indignantly repudiates the charge, and endeavours to quiet his father's fears for the welfare of the country (iv. 5. 139-155). The King dies almost immediately after this interview, and the time has come for the Prince, now Henry the Fifth, to show that his assurances to his father were not mere boasting, but that he is really worthy of the fortunes which have fallen upon him. In the first scene in which he appears in his new position, we find him trying to comfort his brothers with the assurance of his sympathy and protection (v. 2. 57-61). He then turns to the Chief Justice, who had committed him for contempt of Court

when in his youthful days he had struck him in his 'very seat of judgment.' Pretending that such an indignity to his royalty can never be forgotten, he gives the Chief Justice the opportunity of justifying himself, which he does in noble language (v. 2. 73-101). To this, Henry, never having seriously borne any malice towards the Chief Justice, replies in the fine speech which concludes the Second Scene of the Fifth Act (v. 2. 102-145).

The sincerity of his professions of amendment is shown by his treatment of Falstaff, who supposes that he is now to be made a great man (v. 4. 42-75). This winds up the play of *Henry IV.*, and we next meet the newly-crowned King in the opening of *Henry V.*, where the Archbishop pronounces upon him an eulogy which, though somewhat extravagant, is in a large measure justified by his subsequent behaviour. We now find him thoughtful, sober, merciful; on fire with martial ardour, but ardour tempered by prudence; anxious to do what is right; ready to listen to good advice; and in every respect fully upholding his kingly dignity. The virtues which he now displays were of course always inherent in his character, though hidden for a time by the wild exuberant spirits of his youth. The difference in his behaviour is due to the difference of his position. How deeply he is sobered by events is shown in everything he does; in the care with which he makes preparations for invading France while providing at the same time for the safety of his own kingdom; in the dignity with which he receives the French ambassador; in his treatment of the conspirators; in his behaviour before Harfleur; in his deep consideration for

the well-being of his soldiers; and no less in the reflections we find him making upon his own position after conversing in disguise with the common soldiers Bates and Williams on the eve of the battle. Yet that the homely instincts which led him into his youthful follies are not dead, is evident in the familiarity with which, as in this conversation, he mixes with his inferiors; while his plainness of speech and love of fun betray themselves in his courtship of Katharine, and he even condescends to bandy not very delicate jests with the coarse-minded Duke of Burgundy.

I have already referred to the question of Henry's religious feelings so far as their sincerity is concerned. But whatever the truth in that matter, I certainly do not believe that Shakespeare intended to invest him with that profound modesty, religious composure, severe conscientiousness and pronounced piety, which Gervinus and others discover in his character. His pious utterances may be perfectly genuine, though not those of a more than ordinarily religious temperament; for in the times with which Shakespeare is dealing the language of religion would mean less than if employed at the present day. And while I admit that his piety is to some extent bottomed in fear and distrust, I do not think there is anything more ignoble in it than in much of the piety we find in the Old Testament and in Greek literature. The presence and the workings of the Deity were nearer to men even in Henry's day than they are now, and their sense of this nearness found expression in language to which I think we may easily attribute more than it really conveyed. Shakespeare in his estimate of Henry would allow for this while meaning

merely to paint a man of robust, muscular Christianity. That his conception of Henry's character differed on this point from that to be found in the Chronicles, may, I think, be clearly shown. To Mr. Stone I owe it that I am able to quote the passages to which I more especially refer. In the Introduction to his edition of the play,—an edition which it would be impertinent in me to praise,—he has drawn attention to the difference in tone of Henry's answer to the wish,

> "O that we now had here
> But one ten thousand of those men in England
> That do no work to-day,"

as that answer is given by Holinshed and by Shakespeare. According to the former, Henry replied, "I would not wish a man more here than I have, we are indeed in comparison of the enimies but a few, but if God of his clemencie doo fauour vs, and our just cause (as I trust he will) we shall speed well inough. But let no man ascribe victorie to our owne strength and might, but onelie to God's assistance, to whome I have no doubt we shall worthilie have cause to give thanks therefore. And if so be that for our offenses sakes we shall be delivered into the hands of our enemies, *the lesse number we be, the lesse damage shall the realme of England susteine:* but if we should fight in trust of multitude of men, and so get the victorie (our minds being prone to pride) we should therefore peradventure ascribe the victorie not so much to the gift of God, as to our owne puissance, and thereby prouoke his high indignation and displeasure against vs; and if the enimie get the vpper hand, then should our realme and countrie suffer more damage and stand in further danger. But be you of good comfort,

and shew your selues valiant, God and our just quarrell shall defend vs, and deliuer these our proud aduersaries with all the multitude of them which you see (or at least the most of them) into our hands." On this Mr. Stone remarks, "The passage italicized, which corresponds with—

> 'If we are mark'd to die, we are enow
> To do our country loss,'

forms the sum of Shakespere's borrowings here. The contrast between the tone of this speech and Shakespere's is remarkable. . . . . The key-note of the Holinshed speech is the sentence 'let no man ascribe victorie to our owne strength and might, but onelie to God's assistance'; of Shakespere's, 'the fewer men the greater share of honour.' Yet Henry's piety is often brought forward in this play, and but a short time had passed since the King had humbled himself before God in terms which would befit the most devout saint. The difficulty, I think, may be thus explained. The Holinshed speech seems to me to resemble some sermons, the sentiments are pious, but do not rouse a spirit of religious enthusiasm. Finding the speech wanted energy enough to produce this state of feeling, Shakespere laid it aside entirely, and constructed one which appealed to other influences,—the love of hard fighting, the point of honour, and the spirit of chivalrous self-devotion. We must remember also, that Henry V., unlike him 'Whose church-like humours fits not for a crown,' had the chivalric as well as the religious element in his character. The former was likely to come uppermost whenever his heart was stirred by the immediate prospect of battle. Thus Henry addresses his soldiers in the same

way at the assault on Harfleur. In calmer moments, —for he was not always striving after honour, like Hotspur,—in seasons of anxiety, as on the night before the final struggle,—in the outburst of thankfulness, after all was won, Henry's natural piety again shines forth. But amid the clang of arms, he speaks in a rapture of martial ardour, which sweeps every other thought from his mind." . . . . This supposition of Mr. Stone's does not seem to me a satisfactory one. I am ready to concede that in nearly all the cases in which Shakespeare leaves his authorities, he does so for the sake of dramatic effect; in all cases, I mean, of omission or amplification. But in the present instance, where his account differs from them so diametrically, he must, I think, have had some other strong reason. To suppose that he could not have effectively worked into Henry's appeal to motives of honour the pious sentiments which the Chronicles put into his mouth, seems to me an escape from a difficulty that we are hardly justified in resorting to. Again, there is an incident, quoted on p. xxxvi of Mr. Stone's Introduction, the omission of which, if Shakespeare was cognizant of it, strikes me as important. Describing Henry's behaviour on the morning of the battle, Caxton writes, "And than oure kyng beholdyng and seyng the multitude and nombre of his enemyes to withstonde | and yeue hym batayll | Than the kyng with a meke hert and a good spirite lyft vp his handes to almyghty god and besought hym of his helpe and socour | and that day to saue his brewe seruantes . . . . And whan they were redy | he asked | what tyme of the day it was, and they sayd pryme | Than sayd our kynge | Nowe is good tyme | For al England praith for

us | and therfor be of good chere | and lete vs goo to our Iourneye | And than he sayd with an high voys | In the name of Almyghty god | and of seynt George a vaunt Bauer and seynt George this day thyne helpe." Shakespeare of course may not have known of this narrative; but if he did, and had wished to bring out Henry's piety in a marked manner, it seems to me that such an incident, eminently capable of dramatic handling, is precisely one on which he would have seized. Bearing in mind, then, the extreme closeness with which Shakespeare follows his authorities not merely as to incidents and details, but also as to traits of character, I cannot help thinking that he deliberately chose to show Henry as less pronouncedly pious than the Chronicles make him out, and that in doing so he probably read his nature all the more correctly. He may have felt that such sudden fervour of piety was not true to life, and therefore not fit for dramatic representation; and, with all my reverence for Shakespeare, I even doubt whether he would have made "his typical English hero" a man of the emotional enthusiasm which some historians and more critics have depicted.

As Gervinus, in the sentence already quoted, points out, it is the essence of Henry's character to be everything when occasion calls him. Seen in this light, his solemn thoughts before the battle, his reverential thankfulness after it, are only what might be expected in the presence of such mighty issues. Moreover, as has been before noticed, he is haunted throughout by the conviction that sooner or later the sins of the father will be visited upon the son, and that the guilt of usurpation has by no means been washed away. He has, therefore,

ample reason to be serious and sober. Yet his strong character is neither unduly depressed by the dangers with which he is beset, nor unduly elated when those dangers are so triumphantly overcome. From first to last, he is a man of sterling virtues, bold, honest, simple-hearted, loving towards his friends, just towards his enemies, and, though inclined in his earlier days to let his talents run to waste, yet ready, when the right hour has struck, to lay aside frivolity, and show himself equal to the demands made upon him.

III.

The disturbed condition of France, in which country the rival factions of the Burgundians and Armagnacs were battling for supremacy, gave Henry an early opportunity of following his father's counsel to 'busy giddy minds with foreign quarrels.' In the first year of his reign an appeal is made to him by the King of France for aid against the rebels he is unable to restrain without assistance. Henry, seeing his own advantage in the divided state of the country, negotiates with both parties at one and the same time.

"He even sent and received embassies to and from both parties on the subject of his own marriage, proposing on the one hand to ally himself with a daughter of the Duke of Burgundy, on the other, with a daughter of the King of France. At length he suddenly revived the claim made by Edward III., asserted his own right to the French crown, and required Charles at once to yield up possession of his kingdom, or at least to make immediate surrender of all that had been ceded to England by the treaty of Bretigni, together with the duchy of Normandy, Anjou, Maine, and a number of other provinces.

"The claim made by Edward III. to the French crown had

been questionable enough. That of Henry was certainly most unreasonable. Edward had maintained that though the Salic law, which governed the succession in France, excluded females from the throne, it did not exclude their male descendants. On this theory Edward himself was doubtless the true heir to the French monarchy. But even admitting the claims of Edward, his rights had certainly not descended to Henry V., seeing that even in England neither he nor his father was true heir to the throne by lineal right. A war with France, however, was sure to be popular with his subjects, and the weakness of that country from civil discord seemed a favourable opportunity for urging the most extreme pretensions."

Nothing having come of the negotiations entered into with the French King, but conducted on the side of the English in a manner which showed that no abatement of their demands was seriously contemplated, Henry prepared to invade France in the summer of 1415, and was on the point of embarkation when the conspiracy related by Shakespeare was discovered. Having punished the conspirators, Henry with a fleet of 1,500 sail,

"crossed the sea and landed without opposition at Chef de Caux, near Harfleur, at the mouth of the Seine. The force that he brought with him was about 30,000 men, and he immediately employed it in laying siege to Harfleur. The place was strong, so far as walls and bulwarks could make it, but it was not well victualled, and after a five weeks' siege it was obliged to capitulate. But the forces of the besiegers were thinned by disease as well as actual fighting. Dysentery had broken out in the camp, and though it was only September, they suffered bitterly from the coldness of the nights; so that when the town had been won and garrisoned, the force available for further operations amounted to less than half the original strength of the invading army. Under the circumstances it was hopeless to expect to do much before the winter set in, and many counselled the King to return to England. But Henry could not tolerate the idea of

retreat or even of apparent inaction. He sent a challenge to the Dauphin, offering to refer their difference to a single combat; and when no notice was taken of this proposal, he determined to cut his way, if possible, through the country to Calais, along with the remainder of his forces.

"It was a difficult and hazardous march. Hunger, dysentery, and fever had already reduced the little band to no less than 9,000 men, or, as good authorities say, to little more than 6,000. The country people were unfriendly, their supplies were cut off on all sides, and the scanty stock of provisions with which they set out was soon exhausted. For want of bread many were driven to feed on nuts, while the enemy harassed them upon the way and broke down the bridges in advance of them. On one or two occasions, having repulsed an attack from a garrisoned town, Henry demanded and obtained from the governor a safe-conduct and a certain quantity of bread and wine, under threat of setting fire to the place if refused. In this manner he and his army gradually approached the river Somme at Blanche Tache, where there was a ford by which King Edward III. had crossed before the battle of Cressy. But while yet some distance from it, they received information from a prisoner that the ford was guarded by 6,000 fighting men, and though the intelligence was untrue, it deterred him from attempting the passage. They accordingly turned to the right and went up the river as far as Amiens, but were still unable to cross, till, after following the course of the river about fifty miles further, they fortunately came upon an undefended ford and passed over before their enemies were aware.

"Hitherto their progress had not been without adventures and skirmishes in many places. But the main army of the French only overtook them when they had arrived within about forty-five miles of Calais. On the night of the 24th of October they were posted at the village of Maisoncelles, with an enemy before them five or six times their number, who had resolved to stop their further progress. Both sides prepared for battle on the following morning. The English, besides being so much inferior in numbers, were wasted by disease and famine, while their adversaries were fresh and vigorous, with a plentiful com-

missariat. But the latter were over-confident. They spent the evening in dice-playing and making wagers about the prisoners they should take; while the English, on the contrary, confessed themselves and received the sacrament. Heavy rain fell during the night, from which both armies suffered; but Henry availed himself of a brief period of moonlight to have the ground thoroughly surveyed. His position was an admirable one. His forces occupied a narrow field hemmed in on either side by hedges and thickets, so that they could only be attacked in front, and were in no fear of being surrounded. Early on the following morning Henry rose and heard mass; but the two armies stood facing each other for some hours, each waiting for the other to begin. The English archers were drawn up in front in the form of a wedge, and each man was provided with a stake shod with iron at both ends, which being fixed into the ground before him, the whole line formed a kind of hedge bristling with sharp points, to defend them from being ridden down by the enemy's cavalry. At length, however, Henry gave orders to commence the attack, and the archers advanced, leaving their stakes behind them fixed in the ground. The French cavalry on either side endeavoured to close them in, but were soon obliged to retire before the thick showers of arrows poured in upon them, which destroyed four-fifths of their numbers. Their horses then became unmanageable, being plagued with a multitude of wounds, and the whole army was thrown into confusion. Never was a more brilliant victory won against more overwhelming odds.

"One sad piece of cruelty alone tarnished the glory of that day's action, but it seems to have been dictated by fear as a means of self-preservation. After the enemy had been completely routed in front and a multitude of prisoners taken, the King, hearing that some detachments had got round to his rear and were endeavouring to plunder his baggage, gave orders to the whole army to put their prisoners to death. The order was executed in the most relentless fashion. One or two distinguished prisoners were afterwards taken from under heaps of slain, among whom were the Dukes of Orleans and Bourbon. Altogether the slaughter of the French was enormous. There is a general agree-

ment that it was upwards of 10,000 men, and among them were the flower of the French nobility. That of the English was disproportionately small. Their own writers reckon it not more than 100 altogether, some absurdly stating it as low as twenty or thirty, while the French authorities estimate it variously from 300 to 1,000. Henry called his victory the battle of Agincourt from the name of a neighbouring castle. The army proceeded in excellent order to Calais, where they were triumphantly received, and after resting there awhile recrossed to England. The news of such a splendid victory caused them to be welcomed with an enthusiasm that knew no bounds. At Dover the people rushed into the sea to meet the conquerors, and carried the King in their arms in triumph from his vessel to the shore. From thence to London his progress was like one continued triumphal procession, and the capital itself received him with every demonstration of joy."

In the Prologue to the fifth Act of *Henry V.* mention is made of the Emperor's coming "in behalf of France" to arrange peace between the two Kings. This was Sigismund, King of the Romans and Emperor elect. Whether he was at any time sincere in the intention ascribed to him, "he very soon became convinced that a firm peace between the two countries was hopeless, and as his stay in England was protracted he ceased to be a mediator, and became more and more a partizan of Henry." Ultimately he "entered into an offensive and defensive league with him against France. On the conclusion of his visit Henry accompanied him over to Calais." Meanwhile the dissensions in France continued, and Henry, taking advantage of them, again invaded the country, and in the course of a few months made himself master of the greater part of Normandy. Rouen, the capital still held out, but on its surrender (Jan. 19, 1419) the few places in the duchy that remained unconquered

"opened their gates to Henry; others in Maine and the Isle of France did the same, and the English troops entered Picardy on a further career of conquest.

"Both the rival factions were now seriously anxious to stop the progress of the English, either by coming at once to terms with Henry, or by uniting together against him; and each in turn tried the former course. The Dauphin offered to treat with the King of England, but as Henry demanded the whole of those large possessions in the north and south of France which had been secured to Edward III. by the treaty of Bretigni, he felt that it was impossible to prolong the negotiation. The Duke of Burgundy then arranged a personal interview at Meulan between Henry on the one side, and himself and the French Queen on behalf of Charles, at which terms of peace were to be adjusted. The Queen brought with her the Princess Katherine, her daughter, whose hand Henry himself had formerly demanded as one of the conditions on which he would have consented to forbear from invading France. It was now hoped that if he would take her in marriage, he would moderate his other demands. But Henry, for his part, was altogether unyielding. He insisted on the terms of the treaty of Bretigni, and on keeping his own conquests besides, with Anjou, Maine, Touraine, and the sovereignty over Brittany.

"Demands so exorbitant the Duke of Burgundy did not dare accept, and as a last resource, he and the Dauphin agreed to be reconciled, and unite in the defence of their country against the enemy."

The compact was, however, quickly violated by the murder of the Duke of Burgundy with the complicity of the Dauphin, and the state of anarchy which then ensued compelled "the acceptance of Henry's most exorbitant demands. He was to have the Princess Katherine in marriage, and, the Dauphin being disinherited, to succeed to the crown of France on her father's death. He was also to be regent during King Charles's life; and all who held honours or offices of

any kind in France were at once to swear allegiance to him as their future sovereign. Henry, for his part, was to use his utmost power to reduce to obedience those towns and places within the realm which adhered to the Dauphin or the Armagnacs.

"A treaty on this basis was at length concluded at Troyes in Champagne on May 21, 1420, and on Trinity Sunday, June 2, Henry was married to the Princess Katherine."

Beyond this point Shakespeare's play does not go: it stops short, in fact, of the actual marriage. Henry's triumphal entry into Paris at the end of the year, his joyous return to his own country, his pilgrimages to various famous shrines, his third invasion of France, his final illness and death, do not come within the scope of Shakespeare's design. He has shown us his hero in the wild excesses of high-spirited youth and in the sudden reformation which altered circumstances brought about; he has displayed to us 'the brilliant achievements in arms and foreign conquest' which 'made the world forget the original weakness of the Lancastrian title,' and he leaves him in the zenith of his glory.

IV.

"A passage of the Chorus before Act V. evidently refers to Essex:—

> 'Where now the General of our Gracious Empress—
> As in good time he may—from Ireland coming, etc.;'

and Malone remarks: 'Lord Essex went to Ireland April 15, 1599, and returned to London on the 28th of September in the same year. So that this play (unless

the passage relative to him was inserted after the piece was finished), must have been composed between April and September, 1599. Supposing that passage a subsequent insertion, the play was probably not written *long* before; for it is not mentioned by Meres [in his *Palladis Tamia*, etc.] in 1598.' *Life of Shakespeare*, p. 360. It was printed in 1600, 4to, with a text wretchedly disfigured and incomplete; nor did it appear in its genuine form till the publication of the folio of 1623." *Dyce.* Hudson (vol. II., p. 108) is inclined to think that not only this Chorus, but all the Choruses were added in the summer of 1599. This may be so. But the play, as Ulrici says, representing a great struggle between two chivalrous nations, is more an epic than a historical drama. Hence the preponderance of description (noticed by Hartley Coleridge), and the introduction of the Chorus due to the necessity for that description. The contending elements of the drama are so gigantic, so heroic, that the stage cannot represent them, and so the imagination, guided by the Chorus, has to "piece out" the actor's "imperfections." From the older anonymous play of "The Famous Victories of Henry the Fift, containing the honourable Battle of Agincourt," Shakespeare seems to have taken some hints, but his chief authorities are Holinshed and Hall.

THE LIFE OF

KING HENRY THE FIFTH.

DRAMATIS PERSONÆ.

KING HENRY the Fifth.

DUKE OF GLOUCESTER, } brothers to the King.
DUKE OF BEDFORD, }

DUKE OF EXETER, uncle to the King.

DUKE OF YORK, cousin to the King.

EARLS OF SALISBURY, WESTMORELAND, and WARWICK.

ARCHBISHOP OF CANTERBURY.

BISHOP OF ELY.

EARL OF CAMBRIDGE.

LORD SCROOP.

SIR THOMAS GREY.

SIR THOMAS ERPINGHAM, GOWER, FLUELLEN, MACMORRIS, JAMY, officers in King Henry's army.

BATES, COURT, WILLIAMS, soldiers in the same.

PISTOL, NYM, BARDOLPH.

Boy.

A Herald.

CHARLES the Sixth, King of France.

LEWIS, the Dauphin.

DUKES OF BURGUNDY, ORLEANS, and BOURBON.

The Constable of France.

RAMBURES and GRANDPRÉ, French Lords.

Governor of Harfleur.

MONTJOY, a French Herald.

Ambassadors to the King of England.

ISABEL, Queen of France.

KATHARINE, daughter to Charles and Isabel.

ALICE, a lady attending on her.

Hostess of a tavern in Eastcheap, formerly Mistress Quickly, and now married to Pistol.

Lords, Ladies, Officers, Soldiers, Citizens, Messengers, and Attendants.

Chorus.

SCENE: *England; afterwards France.*

THE LIFE OF

KING HENRY THE FIFTH.

PROLOGUE.

Enter Chorus.

Chor. O for a Muse of fire, that would ascend
The brightest heaven of invention,
A kingdom for a stage, princes to act
And monarchs to behold the swelling scene!
Then should the warlike Harry, like himself,
Assume the port of Mars; and at his heels,
Leash'd in like hounds, should famine, sword and fire
Crouch for employment. But pardon, gentles all,
The flat unraised spirits that have dared
On this unworthy scaffold to bring forth
So great an object: can this cockpit hold
The vasty fields of France? or may we cram
Within this wooden O the very casques
That did affright the air at Agincourt?
O, pardon! since a crooked figure may
Attest in little place a million;
And let us, ciphers to this great accompt,
On your imaginary forces work.
Suppose within the girdle of these walls
Are now confined two mighty monarchies,
Whose high upreared and abutting fronts

The perilous narrow ocean parts asunder:
Piece out our imperfections with your thoughts;
Into a thousand parts divide one man,
And make imaginary puissance:
Think, when we talk of horses, that you see them
Printing their proud hoofs i' the receiving earth;
For 'tis your thoughts that now must deck our kings,
Carry them here and there; jumping o'er times,
Turning the accomplishment of many years
Into an hour-glass: for the which supply,
Admit me Chorus to this history;
Who prologue-like your humble patience pray,
Gently to hear, kindly to judge, our play. [*Exit.*

ACT I.

SCENE I. *London. An ante-chamber in the* KING'S *palace.*

Enter the ARCHBISHOP OF CANTERBURY *and the* BISHOP OF ELY.

Cant. My lord, I 'll tell you; that self bill is urged,
Which in the eleventh year of the last king's reign
Was like, and had indeed against us pass'd,
But that the scambling and unquiet time
Did push it out of farther question.

Ely. But how, my lord, shall we resist it now?

Cant. It must be thought on. If it pass against us,
We lose the better half of our possessions:
For all the temporal lands which men devout
By testament have given to the church
Would they strip from us; being valued thus:
As much as would maintain to the king's honour,
Full fifteen earls and fifteen hundred knights,
Six thousand and two hundred good esquires;
And, to relief of lazars and weak age,
Of indigent faint souls past corporal toil,

A hundred almshouses right well supplied;
And to the coffers of the king beside,
A thousand pounds by the year: thus runs the bill.
Ely. This would drink deep.
Cant. 'Twould drink the cup and all.
Ely. But what prevention?
Cant. The king is full of grace and fair regard.
Ely. And a true lover of the holy church.
Cant. The courses of his youth promised it not.
The breath no sooner left his father's body,
But that his wildness, mortified in him,
Seem'd to die too; yea, at that very moment
Consideration, like an angel, came
And whipp'd the offending Adam out of him,
Leaving his body as a paradise,
To envelope and contain celestial spirits.
Never was such a sudden scholar made;
Never came reformation in a flood,
With such a heady current, scouring faults;
Nor never Hydra-headed wilfulness
So soon did lose his seat and all at once
As in this king.
Ely. We are blessed in the change.
Cant. Hear him but reason in divinity,
And all-admiring with an inward wish
You would desire the king were made a prelate:
Hear him debate of commonwealth affairs,
You would say it hath been all-in-all his study:
List his discourse of war, and you shall hear
A fearful battle render'd you in music:
Turn him to any cause of policy,
The Gordian knot of it he will unloose,
Familiar as his garter: that, when he speaks,
The air, a charter'd libertine, is still,
And the mute wonder lurketh in men's ears,
To steal his sweet and honey'd sentences;

So that the art and practic part of life
Must be the mistress to this theoric :
Which is a wonder how his grace should glean it,
Since his addiction was to courses vain,
His companies unletter'd, rude and shallow,
His hours fill'd up with riots, banquets, sports,
And never noted in him any study,
Any retirement, any sequestration
From open haunts and popularity.

Ely. The strawberry grows underneath the nettle
And wholesome berries thrive and ripen best
Neighbour'd by fruit of baser quality :
And so the prince obscured his contemplation
Under the veil of wildness ; which, no doubt,
Grew like the summer grass, fastest by night,
Unseen, yet crescive in his faculty.

Cant. It must be so ; for miracles are ceased ;
And therefore we must needs admit the means
How things are perfected.

Ely. But, my good lord,
How now for mitigation of this bill
Urged by the commons ? Doth his majesty
Incline to it, or no ?

Cant. He seems indifferent,
Or rather swaying more upon our part
Than cherishing the exhibiters against us ;
For I have made an offer to his majesty,
Upon our spiritual convocation
And in regard of causes now in hand,
Which I have open'd to his grace at large,
As touching France, to give a greater sum
Than ever at one time the clergy yet
Did to his predecessors part withal.

Ely. How did this offer seem received, my lord ?

Cant. With good acceptance of his majesty ;
Save that there was not time enough to hear,

As I perceived his grace would fain have done,
The severals and unhidden passages
Of his true titles to some certain dukedoms
And generally to the crown and seat of France
Derived from Edward, his great-grandfather.
Ely. What was the impediment that broke this off? 90
Cant. The French ambassador upon that instant
Craved audience; and the hour, I think, is come
To give him hearing: is it four o'clock?
Ely. It is.
Cant. Then go we in, to know his embassy;
Which I could with a ready guess declare,
Before the Frenchman speak a word of it.
Ely. I'll wait upon you, and I long to hear it. [*Exeunt.*

SCENE II. *The same. The Presence chamber.*

Enter KING HENRY, GLOUCESTER, BEDFORD, EXETER, WARWICK, WESTMORELAND, *and* Attendants.

K. Hen. Where is my gracious Lord of Canterbury?
Exe. Not here in presence.
K. Hen. Send for him, good uncle.
West. Shall we call in the ambassador, my liege?
K. Hen. Not yet, my cousin: we would be resolved,
Before we hear him, of some things of weight
That task our thoughts, concerning us and France.

Enter the ARCHBISHOP OF CANTERBURY, *and the* BISHOP OF ELY.

Cant. God and his angels guard your sacred throne
And make you long become it!
K. Hen. Sure, we thank you.
My learned lord, we pray you to proceed
And justly and religiously unfold 10
Why the law Salique that they have in France
Or should, or should not, bar us in our claim:

And God forbid, my dear and faithful lord,
That you should fashion, wrest, or bow your reading,
Or nicely charge your understanding soul
With opening titles miscreate, whose right
Suits not in native colours with the truth;
For God doth know how many now in health
Shall drop their blood in approbation
Of what your reverence shall incite us to.
Therefore take heed how you impawn our person,
How you awake our sleeping sword of war:
We charge you, in the name of God, take heed;
For never two such kingdoms did contend
Without much fall of blood; whose guiltless drops
Are every one a woe, a sore complaint
'Gainst him whose wrong gives edge unto the swords
That make such waste in brief mortality.
Under this conjuration speak, my lord;
For we will hear, note and believe in heart
That what you speak is in your conscience wash'd
As pure as sin with baptism.

Cant. Then hear me, gracious sovereign, and you peers,
That owe yourselves, your lives and services
To this imperial throne. There is no bar
To make against your highness' claim to France
But this, which they produce from Pharamond,
'In terram Salicam mulieres ne succedant:'
'No woman shall succeed in Salique land:'
Which Salique land the French unjustly gloze
To be the realm of France, and Pharamond
The founder of this law and female bar.
Yet their own authors faithfully affirm
That the land Salique is in Germany,
Between the floods of Sala and of Elbe;
Where Charles the Great, having subdued the Saxons,
There left behind and settled certain French;
Who, holding in disdain the German women

For some dishonest manners of their life,
Establish'd then this law ; to wit, no female
Should be inheritrix in Salique land :
Which Salique, as I said, 'twixt Elbe and Sala,
Is at this day in Germany call'd Meisen.
Then doth it well appear the Salique law
Was not devised for the realm of France ;
Nor did the French possess the Salique land
Until four hundred one and twenty years
After defunction of King Pharamond,
Idly supposed the founder of this law ;
Who died within the year of our redemption
Four hundred twenty-six ; and Charles the Great
Subdued the Saxons, and did seat the French
Beyond the river Sala, in the year
Eight hundred five. Besides, their writers say,
King Pepin, which deposed Childeric,
Did, as heir general, being descended
Of Blithild, which was daughter to King Clothair,
Make claim and title to the crown of France.
Hugh Capet also, who usurp'd the crown
Of Charles the duke of Lorraine, sole heir male
Of the true line and stock of Charles the Great,
To fine his title with some shows of truth,
Though, in pure truth, it was corrupt and naught,
Convey'd himself as heir to the Lady Lingare,
Daughter to Charlemain, who was the son
To Lewis the emperor, and Lewis the son
Of Charles the Great. Also King Lewis the Tenth,
Who was sole heir to the usurper Capet,
Could not keep quiet in his conscience,
Wearing the crown of France, till satisfied
That fair Queen Isabel, his grandmother,
Was lineal of the Lady Ermengare,
Daughter to Charles the foresaid duke of Lorraine :
By the which marriage the line of Charles the Great

Was re-united to the crown of France.
So that, as clear as is the summer's sun,
King Pepin's title and Hugh Capet's claim,
King Lewis his satisfaction, all appear
To hold in right and title of the female:
So do the kings of France unto this day;
Howbeit they would hold up this Salique law
To bar your highness claiming from the female,
And rather choose to hide them in a net
Than amply to imbare their crooked titles
Usurp'd from you and your progenitors.

K. Hen. May I with right and conscience make this claim?

Cant. The sin upon my head, dread sovereign!
For in the book of Numbers is it writ,
When the man dies, let the inheritance
Descend unto the daughter. Gracious lord,
Stand for your own; unwind your bloody flag;
Look back into your mighty ancestors:
Go, my dread lord, to your great-grandsire's tomb,
From whom you claim; invoke his warlike spirit,
And your great-uncle's, Edward the Black Prince,
Who on the French ground play'd a tragedy,
Making defeat on the full power of France,
Whiles his most mighty father on a hill
Stood smiling to behold his lion's whelp
Forage in blood of French nobility.
O noble English, that could entertain
With half their forces the full pride of France
And let another half stand laughing by,
All out of work and cold for action!

Ely. Awake remembrance of these valiant dead
And with your puissant arm renew their feats:
You are their heir; you sit upon their throne;
The blood and courage that renowned them
Runs in your veins; and my thrice-puissant liege
Is in the very May-morn of his youth,

Ripe for exploits and mighty enterprises.

Exe. Your brother kings and monarchs of the earth
Do all expect that you should rouse yourself,
As did the former lions of your blood.

West. They know your grace hath cause and means and might;
So hath your highness; never king of England
Had nobles richer and more loyal subjects,
Whose hearts have left their bodies here in England
And lie pavilion'd in the fields of France.

Cant. O, let their bodies follow, my dear liege, 130
With blood and sword and fire to win your right;
In aid whereof we of the spiritualty
Will raise your highness such a mighty sum
As never did the clergy at one time
Bring in to any of your ancestors.

K. Hen. We must not only arm to invade the French,
But lay down our proportions to defend
Against the Scot, who will make road upon us
With all advantages.

Cant. They of those marches, gracious sovereign, 140
Shall be a wall sufficient to defend
Our inland from the pilfering borderers.

K. Hen. We do not mean the coursing snatchers only,
But fear the main intendment of the Scot,
Who hath been still a giddy neighbour to us;
For you shall read that my great-grandfather
Never went with his forces into France
But that the Scot on his unfurnish'd kingdom
Came pouring, like the tide into a breach,
With ample and brimfulness of his force, 150
Galling the gleaned land with hot assays,
Girding with grievous siege castles and towns,
That England, being empty of defence,
Hath shook and trembled at the ill neighbourhood.

Cant. She hath been then more fear'd than harm'd, my liege:

For hear her but exampled by herself:
When all her chivalry hath been in France
And she a mourning widow of her nobles,
She hath herself not only well defended
But taken and impounded as a stray
The King of Scots; whom she did send to France
To fill King Edward's fame with prisoner kings
And make her chronicle as rich with praise
As is the ooze and bottom of the sea
With sunken wreck and sumless treasuries.

West. But there's a saying very old and true,
'If that you will France win,
Then with Scotland first begin:'
For once the eagle England being in prey,
To her unguarded nest the weasel Scot
Comes sneaking and so sucks her princely eggs,
Playing the mouse in absence of the cat,
To spoil and havoc more than she can eat.

Exe. It follows then the cat must stay at home:
Yet that is but a crush'd necessity,
Since we have locks to safeguard necessaries,
And pretty traps to catch the petty thieves.
While that the armed hand doth fight abroad,
The advised head defends itself at home;
For government, though high and low and lower,
Put into parts, doth keep in one consent,
Congreeing in a full and natural close,
Like music.

Cant. True: therefore doth heaven divide
The state of man in divers functions,
Setting endeavour in continual motion;
To which is fixed, as an aim or butt,
Obedience: for so work the honey-bees,
Creatures that by a rule in nature teach
The act of order to a peopled kingdom.
They have a king and officers of sorts;

Where some, like magistrates, correct at home,
Others, like merchants, venture trade abroad,
Others, like soldiers, armed in their stings,
Make boot upon the summer's velvet buds,
Which pillage they with merry march bring home
To the tent-royal of their emperor;
Who, busied in his majesty, surveys
The singing masons building roofs of gold,
The civil citizens kneading up the honey,
The poor mechanic porters crowding in
Their heavy burdens at his narrow gate,
The sad-eyed justice, with his surly hum,
Delivering o'er to executors pale
The lazy yawning drone. I thus infer,
That many things, having full reference
To one consent, may work contrariously:
As many arrows, loosed several ways,
Fly to one mark;
As many several ways run in one town;
As many fresh streams meet in one self sea;
As many lines close in the dial's centre;
So may a thousand actions, once afoot,
End in one purpose, and be all well borne
Without defeat. Therefore to France, my liege.
Divide your happy England into four;
Whereof take you one quarter into France,
And you withal shall make all Gallia shake.
If we, with thrice such powers left at home,
Cannot defend our own doors from the dog,
Let us be worried and our nation lose
The name of hardiness and policy.

K. Hen. Call in the messengers sent from the Dauphin.

[*Exeunt some Attendants.*

Now are we well resolved; and, by God's help,
And yours, the noble sinews of our power,
France being ours, we'll bend it to our awe,

Or break it all to pieces : there we'll sit,
Ruling in large and ample empery
O'er France and all her almost kingly dukedoms,
Or lay these bones in an unworthy urn,
Tombless, with no remembrance over them :
Either our history shall with full mouth
Speak freely of our acts, or else our grave,
Like Turkish mute, shall have a tongueless mouth,
Not worshipp'd with a waxen epitaph.

Enter Ambassadors *of France.*

Now are we well prepared to know the pleasure
Of our fair cousin Dauphin ; for we hear
Your greeting is from him, not from the king.

First Amb. May 't please your majesty to give us leave
Freely to render what we have in charge ;
Or shall we sparingly show you far off
The Dauphin's meaning and our embassy ?

K. Hen. We are no tyrant, but a Christian king ;
Unto whose grace our passion is as subject
As are our wretches fetter'd in our prisons :
Therefore with frank and with uncurbed plainness
Tell us the Dauphin's mind.

First Amb. Thus, then, in few.
Your highness, lately sending into France,
Did claim some certain dukedoms, in the right
Of your great predecessor, King Edward the Third.
In answer of which claim, the prince our master
Says that you savour too much of your youth,
And bids you be advised there's nought in France
That can be with a nimble galliard won ;
You cannot revel into dukedoms there.
He therefore sends you, meeter for your spirit,
This tun of treasure ; and, in lieu of this,
Desires you let the dukedoms that you claim
Hear no more of you. This the Dauphin speaks.

K. Hen. What treasure, uncle?
Exe. Tennis-balls, my liege.
K. Hen. We are glad the Dauphin is so pleasant with us;
His present and your pains we thank you for:
When we have match'd our rackets to these balls
We will, in France, by God's grace, play a set
Shall strike his father's crown into the hazard.
Tell him he hath made a match with such a wrangler
That all the courts of France will be disturb'd
With chaces. And we understand him well,
How he comes o'er us with our wilder days,
Not measuring what use we made of them.
We never valued this poor seat of England;
And therefore, living hence, did give ourself
To barbarous license; as 'tis ever common
That men are merriest when they are from home.
But tell the Dauphin I will keep my state,
Be like a king and show my sail of greatness
When I do rouse me in my throne of France:
For that I have laid by my majesty
And plodded like a man for working-days,
But I will rise there with so full a glory
That I will dazzle all the eyes of France,
Yea, strike the Dauphin blind to look on us.
And tell the pleasant prince this mock of his
Hath turn'd his balls to gun-stones; and his soul
Shall stand sore charged for the wasteful vengeance
That shall fly with them: for many a thousand widows
Shall this his mock mock out of their dear husbands;
Mock mothers from their sons, mock castles down;
And some are yet ungotten and unborn
That shall have cause to curse the Dauphin's scorn.
But this lies all within the will of God,
To whom I do appeal; and in whose name
Tell you the Dauphin I am coming on,
To venge me as I may and to put forth

My rightful hand in a well-hallow'd cause.
So get you hence in peace; and tell the Dauphin
His jest will savour but of shallow wit,
When thousands weep more than did laugh at it.
Convey them with safe conduct. Fare you well.
[*Exeunt Ambassadors.*

Exe. This was a merry message.

K. Hen. We hope to make the sender blush at it.
Therefore, my lords, omit no happy hour
That may give furtherance to our expedition;
For we have now no thought in us but France,
Save those to God, that run before our business.
Therefore let our proportions for these wars
Be soon collected and all things thought upon
That may with reasonable swiftness add
More feathers to our wings; for, God before,
We'll chide this Dauphin at his father's door.
Therefore let every man now task his thought,
That this fair action may on foot be brought.
[*Exeunt. Flourish.*

ACT II.

PROLOGUE.

Flourish. Enter Chorus.

Chor. Now all the youth of England are on fire,
And silken dalliance in the wardrobe lies:
Now thrive the armourers, and honour's thought
Reigns solely in the breast of every man:
They sell the pasture now to buy the horse,
Following the mirror of all Christian kings,
With winged heels, as English Mercuries.
For now sits Expectation in the air,
And hides a sword from hilts unto the point
With crowns imperial, crowns and coronets,
Promised to Harry and his followers.

The French, advised by good intelligence
Of this most dreadful preparation,
Shake in their fear and with pale policy
Seek to divert the English purposes.
O England ! model to thy inward greatness,
Like little body with a mighty heart,
What mightst thou do, that honour would thee do,
Were all thy children kind and natural !
But see thy fault ! France hath in thee found out
A nest of hollow bosoms, which he fills
With treacherous crowns ; and three corrupted men,
One, Richard Earl of Cambridge, and the second,
Henry Lord Scroop of Masham, and the third,
Sir Thomas Grey, knight, of Northumberland,
Have, for the gilt of France,—O guilt indeed !—
Confirm'd conspiracy with fearful France ;
And by their hands this grace of kings must die,
If hell and treason hold their promises,
Ere he take ship for France, and in Southampton.
Linger your patience on ; and well digest
The abuse of distance, while we force a play.
The sum is paid ; the traitors are agreed ;
The king is set from London ; and the scene
Is now transported, gentles, to Southampton ;
There is the playhouse now, there must you sit :
And thence to France shall we convey you safe,
And bring you back, charming the narrow seas
To give you gentle pass ; for, if we may,
We 'll not offend one stomach with our play.
But, till the king come forth, and not till then,
Unto Southampton do we shift our scene. [*Exit.*

SCENE I. *London. A street.*

Enter Corporal NYM *and* Lieutenant BARDOLPH.

Bard. Well met, Corporal Nym.

Nym. Good morrow, Lieutenant Bardolph.

Bard. What, are Ancient Pistol and you friends yet?

Nym. For my part, I care not: I say little; but when time shall serve, there shall be smites; but that shall be as it may. I dare not fight; but I will wink and hold out mine iron: it is a simple one; but what though? it will toast cheese, and it will endure cold as another man's sword will: and there's an end. 9

Bard. I will bestow a breakfast to make you friends; and we'll be all three sworn brothers to France: let it be so, good Corporal Nym.

Nym. Faith, I will live so long as I may, that's the certain of it; and when I cannot live any longer, I will die as I may: that is my rest, that is the rendezvous of it.

Bard. It is certain, corporal, that he is married to Nell Quickly: and certainly she did you wrong; for you were troth-plight to her. 18

Nym. I cannot tell: things must be as they may: men may sleep, and they may have their throats about them at that time; and some say knives have edges. It must be as it may: though patience be a tired mare, yet she will plod. There must be conclusions. Well, I cannot tell.

Enter PISTOL *and* Hostess.

Bard. Here comes Ancient Pistol and his wife: good corporal, be patient here. How now, mine host Pistol!

Pist. Base tike, call'st thou me host?
Now, by this hand, I swear, I scorn the term;
Nor shall my Nell keep lodgers. 28

Host. No, by my troth, not long; for we cannot lodge and board a dozen or fourteen gentlewomen that live honestly by the prick of their needles, but it will be thought we keep a bawdy house straight. [*Nym draws.*] O well-a-day, Lady, if he be not drawn! [*Pistol also draws his sword.*] Now we shall see wilful adultery and murder committed.

Bard. Good lieutenant! good corporal! offer nothing here.

Nym. Pish!

Pist. Pish for thee, Iceland dog! thou prick-ear'd cur of Iceland!

Host. Good Corporal Nym, show thy valour, and put up your sword.

Nym. Will you shog off? I would have you solus. [*Sheathing his sword.*

Pist. 'Solus,' egregious dog? O viper vile!
The 'solus' in thy most mervailous face;
The 'solus' in thy teeth, and in thy throat,
And in thy hateful lungs, yea, in thy maw, perdy,
And, which is worse, within thy nasty mouth!
I do retort the 'solus' in thy bowels;
For I can take, and Pistol's cock is up,
And flashing fire will follow.

Nym. I am not Barbason; you cannot conjure me. I have an humour to knock you indifferently well. If you grow foul with me, Pistol, I will scour you with my rapier, as I may, in fair terms: if you would walk off, I would prick your guts a little, in good terms, as I may: and that's the humour of it.

Pist. O braggart vile and damned furious wight!
The grave doth gape, and doting death is near;
Therefore exhale. [*Nym draws his sword.*

Bard. Hear me, hear me what I say: he that strikes the first stroke, I'll run him up to the hilts, as I am a soldier. [*Draws.*

Pist. An oath of mickle might; and fury shall abate.
Give me thy fist, thy fore-foot to me give:
Thy spirits are most tall. [*They sheathe their swords.*

Nym. I will cut thy throat, one time or other, in fair terms: that is the humour of it.

Pist. 'Couple a gorge!'
That is the word. I thee defy again.
O hound of Crete, think'st thou my spouse to get?
No; to the spital go,
And from the powdering tub of infamy
Fetch forth the lazar kite of Cressid's kind,
Doll Tearsheet she by name, and her espouse:

I have, and I will hold, the quondam Quickly
For the only she; and—pauca, there's enough.
Go to.

Enter the Boy.

Boy. Mine host Pistol, you must come to my master, and you, hostess: he is very sick, and would to bed. Good Bardolph, put thy face between his sheets, and do the office of a warming-pan. Faith, he's very ill.

Bard. Away, you rogue!

Host. By my troth, he'll yield the crow a pudding one of these days. The king has killed his heart. Good husband, come home presently. [*Exeunt Hostess and Boy.*

Bard. Come, shall I make you two friends? We must to France together: why the devil should we keep knives to cut one another's throats?

Pist. Let floods o'erswell, and fiends for food howl on!

Nym. You ll pay me the eight shillings I won of you at betting?

Pist. Base is the slave that pays.

Nym. That now I will have: that's the humour of it.

Pist. As manhood shall compound: push home. [*They draw.*

Bard. By this sword, he that makes the first thrust, I 'll kill him; by this sword, I will.

Pist. Sword is an oath, and oaths must have their course.

Bard. Corporal Nym, an thou wilt be friends, be friends: an thou wilt not, why, then, be enemies with me too. Prithee, put up.

Nym. I shall have my eight shillings I won of you at betting?

Pist. A noble shalt thou have, and present pay;
And liquor likewise will I give to thee,
And friendship shall combine, and brotherhood:
I'll live by Nym, and Nym shall live by me;
Is not this just? for I shall sutler be

Unto the camp, and profits will accrue.
Give me thy hand.
Nym. I shall have my noble?
Pist. In cash most justly paid.
Nym. Well, then, that 's the humour of 't.

Re-enter Hostess.

Host. As ever you came of women, come in quickly to Sir John. Ah, poor heart! he is so shaked of a burning quotidian tertian, that it is most lamentable to behold Sweet men, come to him.
Nym. The king hath run bad humours on the knight that 's the even of it.
Pist. Nym, thou hast spoke the right;
His heart is fracted and corroborate.
Nym. The king is a good king: but it must be as it may; he passes some humours and careers.
Pist. Let us condole the knight; for lambkins we will live.

SCENE II. *Southampton. A council-chamber.*

Enter EXETER, BEDFORD, *and* WESTMORELAND.

Bed. 'Fore God, his grace is bold, to trust these traitors.
Exe. They shall be apprehended by and by.
West. How smooth and even they do bear themselves!
As if allegiance in their bosoms sat,
Crowned with faith and constant loyalty.
Bed. The king hath note of all that they intend,
By interception which they dream not of.
Exe. Nay, but the man that was his bedfellow,
Whom he hath dull'd and cloy'd with gracious favours,
That he should, for a foreign purse, so sell
His sovereign's life to death and treachery.

Trumpets sound. *Enter* KING HENRY, SCROOP, CAMBRIDGE, GREY, *and* Attendants.

K. Hen. Now sits the wind fair, and we will aboard.
My Lord of Cambridge, and my kind Lord of Masham,
And you, my gentle knight, give me your thoughts :
Think you not that the powers we bear with us
Will cut their passage through the force of France,
Doing the execution and the act
For which we have in head assembled them ?

Scroop. No doubt, my liege, if each man do his best.

K. Hen. I doubt not that ; since we are well persuaded
We carry not a heart with us from hence
That grows not in a fair consent with ours,
Nor leave not one behind that doth not wish
Success and conquest to attend on us.

Cam. Never was monarch better fear'd and loved
Than is your majesty : there's not, I think, a subject
That sits in heart-grief and uneasiness
Under the sweet shade of your government.

Grey. True : those that were your father's enemies
Have steep'd their galls in honey and do serve you
With hearts create of duty and of zeal.

K. Hen. We therefore have great cause of thankfulness ;
And shall forget the office of our hand,
Sooner than quittance of desert and merit
According to the weight and worthiness.

Scroop. So service shall with steeled sinews toil,
And labour shall refresh itself with hope,
To do your grace incessant services.

K. Hen. We judge no less. Uncle of Exeter,
Enlarge the man committed yesterday,
That rail'd against our person : we consider
It was excess of wine that set him on ;
And on our more advice we pardon him.

Scroop. That's mercy, but too much security :

Let him be punish'd, sovereign, lest example
Breed, by his sufferance, more of such a kind.
K. Hen. O, let us yet be merciful.
Cam. So may your highness, and yet punish too.
Grey. Sir,
You show great mercy, if you give him life,
After the taste of much correction.
K. Hen. Alas, your too much love and care of me
Are heavy orisons 'gainst this poor wretch!
If little faults, proceeding on distemper,
Shall not be wink'd at, how shall we stretch our eye
When capital crimes, chew'd, swallow'd and digested,
Appear before us? We 'll yet enlarge that man,
Though Cambridge, Scroop and Grey, in their dear care
And tender preservation of our person,
Would have him punish'd. And now to our French causes:
Who are the late commissioners?
Cam. I one, my lord:
Your highness bade me ask for it to-day.
Scroop. So did you me, my liege.
Grey. And me, my royal sovereign.
K. Hen. Then, Richard Earl of Cambridge, there is yours;
There yours, Lord Scroop of Masham; and, sir knight,
Grey of Northumberland, this same is yours:
Read them; and know, I know your worthiness.
My Lord of Westmoreland, and uncle Exeter,
We will aboard to-night. Why, how now, gentlemen!
What see you in those papers that you lose
So much complexion? Look ye, how they change!
Their cheeks are paper. Why, what read you there,
That hath so cowarded and chased your blood
Out of appearance?
Cam. I do confess my fault;
And do submit me to your highness' mercy.
Grey. } To which we all appeal.
Scroop. }

K. Hen. The mercy that was quick in us but late,
By your own counsel is suppress'd and kill'd:
You must not dare, for shame, to talk of mercy;
For your own reasons turn into your bosoms,
As dogs upon their masters, worrying you.
See you, my princes and my noble peers,
These English monsters! My Lord of Cambridge here,
You know how apt our love was to accord
To furnish him with all appertinents
Belonging to his honour; and this man
Hath, for a few light crowns, lightly conspired,
And sworn unto the practices of France,
To kill us here in Hampton: to the which
This knight, no less for bounty bound to us
Than Cambridge is, hath likewise sworn. But, O,
What shall I say to thee, Lord Scroop? thou cruel,
Ingrateful, savage and inhuman creature!
Thou that didst bear the key of all my counsels,
That knew'st the very bottom of my soul,
That almost mightst have coin'd me into gold,
Wouldst thou have practised on me for thy use!
May it be possible, that foreign hire
Could out of thee extract one spark of evil
That might annoy my finger? 'tis so strange,
That, though the truth of it stands off as gross
As black from white, my eye will scarcely see it.
Treason and murder ever kept together,
As two yoke-devils sworn to either's purpose,
Working so grossly in a natural cause,
That admiration did not whoop at them:
But thou, 'gainst all proportion, didst bring in
Wonder to wait on treason and on murder:
And whatsoever cunning fiend it was
That wrought upon thee so preposterously
Hath got the voice in hell for excellence:
All other devils that suggest by treasons

Do botch and bungle up damnation
With patches, colours, and with forms being fetch'd
From glistering semblances of piety ;
But he that tempted thee bade thee stand up,
Gave thee no instance why thou shouldst do treason,
Unless to dub thee with the name of traitor.
If that same demon that hath gull'd thee thus
Should with his lion gait walk the whole world,
He might return to vasty Tartar back,
And tell the legions 'I can never win
A soul so easy as that Englishman's.'
O, how hast thou with jealousy infected
The sweetness of affiance ! Show men dutiful ?
Why, so didst thou : seem they grave and learned ?
Why, so didst thou : come they of noble family ?
Why, so didst thou : seem they religious ?
Why, so didst thou : or are they spare in diet,
Free from gross passion or of mirth or anger,
Constant in spirit, not swerving with the blood,
Garnish'd and deck'd in modest complement,
Not working with the eye without the ear,
And but in purged judgement trusting neither ?
Such and so finely bolted didst thou seem :
And thus thy fall hath left a kind of blot,
To mark the full-fraught man and best indued
With some suspicion. I will weep for thee ;
For this revolt of thine, methinks, is like
Another fall of man. Their faults are open :
Arrest them to the answer of the law ;
And God acquit them of their practices !

Exe. I arrest thee of high treason, by the name of Richard Earl of Cambridge.

I arrest thee of high treason, by the name of Henry Lord Scroop of Masham.

I arrest thee of high treason, by the name of Thomas Grey, knight, of Northumberland

Scroop. Our purposes God justly hath discover'd ;
And I repent my fault more than my death ;
Which I beseech your highness to forgive,
Although my body pay the price of it.
Cam. For me, the gold of France did not seduce ;
Although I did admit it as a motive
The sooner to effect what I intended :
But God be thanked for prevention ;
Which I in sufferance heartily will rejoice,
Beseeching God and you to pardon me.
Grey. Never did faithful subject more rejoice
At the discovery of most dangerous treason
Than I do at this hour joy o'er myself,
Prevented from a damned enterprise :
My fault, but not my body, pardon, sovereign.
K. Hen. God quit you in his mercy ! Hear your sentence.
You have conspired against our royal person,
Join'd with an enemy proclaim'd and from his coffers
Received the golden earnest of our death ;
Wherein you would have sold your king to slaughter,
His princes and his peers to servitude,
His subjects to oppression and contempt
And his whole kingdom into desolation.
Touching our person seek we no revenge ;
But we our kingdom's safety must so tender,
Whose ruin you have sought, that to her laws
We do deliver you. Get you therefore hence,
Poor miserable wretches, to your death :
The taste whereof, God of his mercy give
You patience to endure, and true repentance
Of all your dear offences ! Bear them hence.
[*Exeunt Cambridge, Scroop and Grey, guarded.*
Now, lords, for France : the enterprise whereof
Shall be to you, as us, like glorious.
We doubt not of a fair and lucky war,
Since God so graciously hath brought to light

This dangerous treason lurking in our way
To hinder our beginnings. We doubt not now
But every rub is smoothed on our way.
Then forth, dear countrymen: let us deliver
Our puissance into the hand of God,
Putting it straight in expedition.
Cheerly to sea; the signs of war advance:
No king of England, if not king of France. [*Exeunt.*

SCENE III. *London. Before the Boar's Head Tavern, Eastcheap.*

Enter PISTOL, Hostess, NYM, BARDOLPH, *and* Boy.

Host. Prithee, honey-sweet husband, let me bring thee to Staines.

Pist. No; for my manly heart doth yearn.
Bardolph, be blithe: Nym, rouse thy vaunting veins:
Boy, bristle thy courage up; for Falstaff he is dead,
And we must yearn therefore.

Bard. Would I were with him, wheresome'er he is, either in heaven or in hell!

Host. Nay, sure, he's not in hell: he's in Arthur's bosom, if ever man went to Arthur's bosom. 'A made a finer end and went away an it had been any christom child; 'a parted even just between twelve and one, even at the turning o' the tide: for after I saw him fumble with the sheets and play with flowers and smile upon his fingers' ends, I knew there was but one way; for his nose was as sharp as a pen, and 'a babbled of green fields. 'How now, Sir John!' quoth I: 'what, man! be o' good cheer.' So 'a cried out 'God, God, God!' three or four times. Now I, to comfort him, bid him 'a should not think of God; I hoped there was no need to trouble himself with any such thoughts yet. So 'a bade me lay more clothes on his feet: I put my hand into the bed and felt them, and they were as cold as any stone; then I felt to his knees, and they were as cold as any stone, and so upward and upward, and all was as cold as any stone.

Nym. They say he cried out of sack.

Host. Ay, that 'a did.

Bard. And of women.

Host. Nay, that 'a did not.

Boy. Yes, that 'a did ; and said they were devils incarnate.

Host. 'A could never abide carnation ; 'twas a colour he never liked.

Boy. 'A said once, the devil would have him about women.

Host. 'A did in some sort, indeed, handle women ; but then he was rheumatic, and talked of the whore of Babylon.

Boy. Do you not remember, 'a saw a flea stick upon Bardolph's nose, and 'a said it was a black soul burning in hell-fire ?

Bard. Well, the fuel is gone that maintained that fire : that 's all the riches I got in his service.

Nym. Shall we shog ? the king will be gone from Southampton.

Pist. Come, let 's away. My love, give me thy lips.
Look to my chattels and my movables :
Let senses rule ; the word is 'Pitch and Pay :'
Trust none ;
For oaths are straws, men's faiths are wafer-cakes,
And hold-fast is the only dog, my duck :
Therefore, Caveto be thy counsellor.
Go, clear thy crystals. Yoke-fellows in arms,
Let us to France ; like horse-leeches, my boys,
To suck, to suck, the very blood to suck !

Boy. And that 's but unwholesome food, they say.

Pist. Touch her soft mouth, and march.

Bard. Farewell, hostess. [*Kissing her.*

Nym. I cannot kiss, that is the humour of it ; but, adieu.

Pist. Let housewifery appear : keep close I thee command.

Host. Farewell ; adieu. [*Exeunt.*

SCENE IV. *France. A room in the* French King's *palace.*

Flourish. Enter the FRENCH KING *attended, the* DAUPHIN, *the* DUKE OF BURGUNDY, *the* CONSTABLE, *and others.*

Fr. King. Thus come the English with full power upon us;
And more than carefully it us concerns
To answer royally in our defences.
Therefore the Dukes of Berri and of Bretagne,
Of Brabant and of Orleans, shall make forth,
And you, Prince Dauphin, with all swift dispatch,
To line and new repair our towns of war
With men of courage and with means defendant;
For England his approaches makes as fierce
As waters to the sucking of a gulf.
It fits us then to be as provident
As fear may teach us out of late examples
Left by the fatal and neglected English
Upon our fields.
Dau. My most redoubted father,
It is most meet we arm us 'gainst the foe;
For peace itself should not so dull a kingdom,
Though war nor no known quarrel were in question,
But that defences, musters, preparations,
Should be maintain'd, assembled and collected,
As were a war in expectation
Therefore, I say 'tis meet we all go forth
To view the sick and feeble parts of France:
And let us do it with no show of fear;
No with no more than if we heard that England
Were busied with a Whitsun morris-dance:
For, my good liege, she is so idly king'd,
Her sceptre so fantastically borne
By a vain, giddy, shallow, humorous youth,
That fear attends her not.
Con. O peace, Prince Dauphin!

You are too much mistaken in this king:
Question your grace the late ambassadors,
With what great state he heard their embassy,
How well supplied with noble counsellors,
How modest in exception, and withal
How terrible in constant resolution,
And you shall find his vanities forespent
Were but the outside of the Roman Brutus,
Covering discretion with a coat of folly;
As gardeners do with ordure hide those roots
That shall first spring and be most delicate.

Dau. Well, 'tis not so, my lord high constable;
But though we think it so, it is no matter:
In cases of defence 'tis best to weigh
The enemy more mighty than he seems:
So the proportions of defence are fill'd;
Which of a weak and niggardly projection
Doth, like a miser, spoil his coat with scanting
A little cloth.

Fr. King. Think we King Harry strong;
And, princes, look you strongly arm to meet him.
The kindred of him hath been flesh'd upon us;
And he is bred out of that bloody strain
That haunted us in our familiar paths:
Witness our too much memorable shame
When Cressy battle fatally was struck,
And all our princes captived by the hand
Of that black name, Edward, Black Prince of Wales;
Whiles that his mountain sire, on mountain standing,
Up in the air, crown'd with the golden sun,
Saw his heroical seed, and smiled to see him,
Mangle the work of nature and deface
The patterns that by God and by French fathers
Had twenty years been made. This is a stem
Of that victorious stock; and let us fear
The native mightiness and fate of him.

Enter a Messenger.

Mess. Ambassadors from Harry King of England
Do crave admittance to your majesty.

Fr. King. We'll give them present audience. Go, and bring them. [*Exeunt Messenger and certain Lords.*

You see this chase is hotly follow'd, friends.

Dau. Turn head, and stop pursuit; for coward dogs
Most spend their mouths when what they seem to threaten
Runs far before them. Good my sovereign,
Take up the English short, and let them know
Of what a monarchy you are the head:
Self-love, my liege, is not so vile a sin
As self-neglecting.

Re-enter Lords, *with* EXETER *and train.*

Fr. King. From our brother England?

Exe. From him; and thus he greets your majesty.
He wills you, in the name of God Almighty,
That you divest yourself, and lay apart
The borrow'd glories that by gift of heaven,
By law of nature and of nations, 'long
To him and to his heirs; namely, the crown
And all wide stretched honours that pertain
By custom and the ordinance of times
Unto the crown of France. That you may know
'Tis no sinister nor no awkward claim,
Pick'd from the worm-holes of long-vanish'd days,
Nor from the dust of old oblivion raked,
He sends you this most memorable line,
In every branch truly demonstrative;
Willing you overlook this pedigree:
And when you find him evenly derived
From his most famed of famous ancestors,
Edward the Third, he bids you then resign
Your crown and kingdom, indirectly held
From him the native and true challenger.

Fr. King. Or else what follows?
Exe. Bloody constraint; for if you hide the crown
Even in your hearts, there will he rake for it:
Therefore in fiery tempest is he coming,
In thunder and in earthquake, like a Jove,
That, if requiring fail, he will compel;
And bids you, in the bowels of the Lord,
Deliver up the crown, and to take mercy
On the poor souls for whom this hungry war
Opens his vasty jaws; and on your head
Turning the widows' tears, the orphans' cries,
The dead men's blood, the pining maidens' groans,
For husbands, fathers and betrothed lovers,
That shall be swallow'd in this controversy
This is his claim, his threatening and my message;
Unless the Dauphin be in presence here,
To whom expressly I bring greeting too.
Fr. King. For us, we will consider of this further:
To-morrow shall you bear our full intent
Back to our brother England.
Dau. For the Dauphin,
I stand here for him: what to him from England?
Exe. Scorn and defiance; slight regard, contempt,
And any thing that may not misbecome
The mighty sender, doth he prize you at.
Thus says my king; an if your father's highness
Do not, in grant of all demands at large,
Sweeten the bitter mock you sent his majesty,
He'll call you to so hot an answer of it,
That caves and womby vaultages of France
Shall chide your trespass and return your mock
In second accent of his ordnance.
Dau. Say, if my father render fair return,
It is against my will; for I desire
Nothing but odds with England: to that end,
As matching to his youth and vanity,

I did present him with the Paris balls.

Exe. He 'll make your Paris Louvre shake for it,
Were it the mistress-court of mighty Europe :
And, be assured, you 'll find a difference,
As we his subjects have in wonder found,
Between the promise of his greener days
And these he masters now : now he weighs time
Even to the utmost grain : that you shall read
In your own losses, if he stay in France.

Fr. King. To-morrow shall you know our mind at full.

Exe. Dispatch us with all speed, lest that our king
Come here himself to question our delay ;
For he is footed in this land already.

Fr. King. You shall be soon dispatch'd with fair conditions :
A night is but small breath and little pause
To answer matters of this consequence. [*Flourish. Exeunt.*

ACT III.

PROLOGUE.

Enter Chorus.

Chor. Thus with imagin'd wing our swift scene flies
In motion of no less celerity
Than that of thought. Suppose that you have seen
The well-appointed king at Hampton pier
Embark his royalty ; and his brave fleet
With silken streamers the young Phœbus fanning :
Play with your fancies, and in them behold
Upon the hempen tackle ship-boys climbing ;
Hear the shrill whistle which doth order give
To sounds confused ; behold the threaden sails,
Borne with the invisible and creeping wind,
Draw the huge bottoms through the furrow'd sea,
Breasting the lofty surge : O, do but think
You stand upon the rivage and behold

A city on the inconstant billows dancing;
For so appears this fleet majestical,
Holding due course to Harfleur. Follow, follow:
Grapple your minds to sternage of this navy,
And leave your England, as dead midnight still,
Guarded with grandsires, babies and old women,
Either past or not arrived to pith and puissance;
For who is he, whose chin is but enrich'd
With one appearing hair, that will not follow
These cull'd and choice-drawn cavaliers to France?
Work, work your thoughts, and therein see a siege;
Behold the ordnance on their carriages,
With fatal mouths gaping on girded Harfleur.
Suppose the ambassador from the French comes back;
Tells Harry that the king doth offer him
Katharine his daughter, and with her, to dowry,
Some petty and unprofitable dukedoms.
The offer likes not: and the nimble gunner
With linstock now the devilish cannon touches,
[*Alarum, and chambers go off within.*
And down goes all before them. Still be kind,
And eke out our performance with your mind. [*Exit.*

SCENE I. *France. Before Harfleur.*

Alarum. *Enter* KING HENRY, EXETER, BEDFORD, GLOUCESTER, *and* Soldiers, *with scaling-ladders.*

K. Hen. Once more unto the breach, dear friends, once more;
Or close the wall up with our English dead.
In peace there's nothing so becomes a man
As modest stillness and humility:
But when the blast of war blows in our ears,
Then imitate the action of the tiger;
Stiffen the sinews, summon up the blood,
Disguise fair nature with hard favour'd rage;

Then lend the eye a terrible aspect ;
Let it pry through the portage of the head
Like the brass cannon ; let the brow o'erwhelm it
As fearfully as doth a galled rock
O'erhang and jutty his confounded base,
Swill'd with the wild and wasteful ocean.
Now set the teeth and stretch the nostril wide,
Hold hard the breath and bend up every spirit
To his full height. On, on, you noble English,
Whose blood is fet from fathers of war-proof !
Fathers that, like so many Alexanders,
Have in these parts from morn till even fought
And sheathed their swords for lack of argument :
Dishonour not your mothers ; now attest
That those whom you call'd fathers did beget you.
Be copy now to men of grosser blood,
And teach them how to war. And you, good yeomen,
Whose limbs were made in England, show us here
The mettle of your pasture ; let us swear
That you are worth your breeding ; which I doubt not ;
For there is none of you so mean and base,
That hath not noble lustre in your eyes.
I see you stand like greyhounds in the slips,
Straining upon the start. The game's afoot :
Follow your spirit, and upon this charge
Cry 'God for Harry, England, and Saint George !'

[*Exeunt. Alarum, and chambers go off within.*

SCENE II. *The same.*

Enter NYM, BARDOLPH, PISTOL, *and* Boy.

Bard. On, on, on, on, on ! to the breach, to the breach !

Nym. Pray thee, corporal, stay : the knocks are too hot ; and, for mine own part, I have not a case of lives : the humour of it is too hot, that is the very plain-song of it.

Pist. The plain-song is most just; for humours do abound:
Knocks go and come; God's vassals drop and die;
And sword and shield,
In bloody field,
Doth win immortal fame.

Boy. Would I were in an alehouse in London! I would give all my fame for a pot of ale and safety.

Pist. And I:
If wishes would prevail with me,
My purpose should not fail with me,
But thither would I hie.

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

Enter FLUELLEN.

Flu. Got's plood! Up to the preaches, you rascals! will you not up to the preaches? [*Driving them forward.*

Pist. Be merciful, great duke, to men of mould.
Abate thy rage, abate thy manly rage,
Abate thy rage, great duke!
Good bawcock, bate thy rage; use lenity, sweet chuck!

Nym. These be good humours! your honour wins bad humours. [*Exeunt all but Boy.*

Boy. As young as I am, I have observed these three swashers. I am boy to them all three: but all they three, though they would serve me, could not be man to me; for indeed three such antics do not amount to a man. For Bardolph, he is white-livered and red-faced; by the means whereof 'a faces it out, but fights not. For Pistol, he hath a killing tongue and a quiet sword; by the means whereof 'a breaks words, and keeps whole weapons. For Nym, he hath heard that men of few words are the best men; and therefore he scorns to say his prayers, lest 'a should be thought a coward: but his few bad words are matched with as few good deeds; for 'a never broke any man's head but his own, and that was against a post when he was drunk. They will

steal anything, and call it purchase. Bardolph stole a lute-case, bore it twelve leagues, and sold it for three half-pence. Nym and Bardolph are sworn brothers in filching, and in Calais they stole a fire-shovel: I knew by that piece of service the men would carry coals. They would have me as familiar with men's pockets as their gloves or their handkerchers: which makes much against my manhood, if I should take from another's pocket to put into mine; for it is plain pocketing up of wrongs. I must leave them, and seek some better service: their villany goes against my weak stomach, and therefore I must cast it up. [*Exit.*

Re-enter FLUELLEN, GOWER *following.*

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

Flu. To the mines! tell you the duke, it is not so goot to come to the mines; for, look you, the mines is not according to the disciplines of the war: the concavities of it is not sufficient; for, look you, th' athversary, you may discuss unto the duke, look you, is digt himself four yard under the countermines: by Cheshu, I think 'a will plow up all, if there is not better directions.

Gow. The Duke of Gloucester, to whom the order of the siege is given, is altogether directed by an Irishman, a very valiant gentleman, i' faith.

Flu. It is Captain Macmorris, is it not?

Gow. I think it be.

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

Enter MACMORRIS *and* Captain JAMY.

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

Flu. Captain Jamy is a marvellous falorous gentleman,

that is certain; and of great expedition and knowledge in th' auncient wars, upon my particular knowledge of his directions: by Cheshu, he will maintain his argument as well as any military man in the world, in the disciplines of the pristine wars of the Romans.

Jamy. I say gud-day, Captain Fluellen.

Flu. Got-den to your worship, good Captain James.

Gow. How now, Captain Macmorris! have you quit the mines? have the pioners given o'er? 79

Mac. By Chrish, la! tish ill done: the work ish give over, the trompet sound the retreat. By my hand, I swear, and my father's soul, the work ish ill done; it ish give over: I would have blowed up the town, so Chrish save me, la! in an hour: O, tish ill done, tish ill done; by my hand, tish ill done!

Flu. Captain Macmorris, I beseech you now, will you voutchsafe me, look you, a few disputations with you, as partly touching or concerning the disciplines of the war, the Roman wars, in the way of argument, look you, and friendly communication; partly to satisfy my opinion, and partly for the satisfaction, look you, of my mind, as touching the direction of the military discipline; that is the point. 92

Jamy. It sall be vary gud, gud feith, gud captains bath: and I shall quit you with gud leve, as I may pick occasion; that sall I, marry.

Mac. It is no time to discourse, so Chrish save me: the day is hot, and the weather, and the wars, and the king, and the dukes: it is no time to discourse. The town is beseeched, and the trumpet call us to the breach; and we talk, and, be Chrish, do nothing: 'tis shame for us all: so God sa' me, 'tis shame to stand still; it is shame, by my hand: and there is throats to be cut, and works to be done; and there ish nothing done, so Chrish sa' me, la! 103

Jamy. By the mess, ere theise eyes of mine take themselves to slomber, ay'll de gud service, or ay'll lig i' the grund for it; ay, or go to death; and ay'll pay 't as valorously as I may,

that sall I suerly do, that is the breff and the long. Marry, I wad full fain hear some question 'tween you tway.

Flu. Captain Macmorris, I think, look you, under your correction, there is not many of your nation— 110

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

Flu. Look you, if you take the matter otherwise than is meant, Captain Macmorris, peradventure I shall think you do not use me with that affability as in discretion you ought to use me, look you; being as goot a man as yourself, both in the disciplines of war, and in the derivation of my birth, and in other particularities.

Mac. I do not know you so good a man as myself: so Chrish save me, I will cut off your head. 121

Gow. Gentlemen both, you will mistake each other.

Jamy. A! that's a foul fault. [*A parley sounded.*

Gow. The town sounds a parley.

Flu. Captain Macmorris, when there is more petter opportunity to be required, look you, I will be so bold as to tell you I know the disciplines of war; and there is an end.

[*Exeunt.*

SCENE III. *The same. Before the gates of Harfleur.*

The Governor *and some* Citizens *on the walls; the English forces below. Enter* KING HENRY *and his train.*

K. Hen. How yet resolves the governor of the town?
This is the latest parle we will admit:
Therefore to our best mercy give yourselves;
Or like to men proud of destruction
Defy us to our worst: for, as I am a soldier,
A name that in my thoughts becomes me best,
If I begin the battery once again,
I will not leave the half-achieved Harfleur
Till in her ashes she lie buried.

The gates of mercy shall be all shut up,
And the flesh'd soldier, rough and hard of heart,
In liberty of bloody hand shall range
With conscience wide as hell, mowing like grass
Your fresh-fair virgins and your flowering infants.
What is it then to me, if impious war,
Array'd in flames like to the prince of fiends,
Do, with his smirch'd complexion, all fell feats
Enlink'd to waste and desolation?
What is 't to me, when you yourselves are cause,
If your pure maidens fall into the hand
Of hot and forcing violation?
What rein can hold licentious wickedness
When down the hill he holds his fierce career?
We may as bootless spend our vain command
Upon the enraged soldiers in their spoil
As send precepts to the leviathan
To come ashore. Therefore, you men of Harfleur,
Take pity of your town and of your people,
Whiles yet my soldiers are in my command;
Whiles yet the cool and temperate wind of grace
O'erblows the filthy and contagious clouds
Of heady murder, spoil and villany.
If not, why, in a moment look to see
The blind and bloody soldier with foul hand
Defile the locks of your shrill-shrieking daughters;
Your fathers taken by the silver beards,
And their most reverend heads dash'd to the walls,
Your naked infants spitted upon pikes,
Whiles the mad mothers with their howls confused
Do break the clouds, as did the wives of Jewry
At Herod's bloody-hunting slaughtermen.
What say you? will you yield, and this avoid,
Or, guilty in defence, be thus destroy'd?

Gov. Our expectation hath this day an end:
The Dauphin, whom of succours we entreated,

Returns us that his powers are yet not ready
To raise so great a siege. Therefore, dread king,
We yield our town and lives to thy soft mercy.
Enter our gates ; dispose of us and ours ;
For we no longer are defensible.

K. Hen. Open your gates. Come, uncle Exeter,
Go you and enter Harfleur ; there remain,
And fortify it strongly 'gainst the French :
Use mercy to them all. For us, dear uncle,
The winter coming on and sickness growing
Upon our soldiers, we will retire to Calais.
To-night in Harfleur will we be your guest ;
To-morrow for the march are we addrest.

[*Flourish. The King and his train enter the town.*

SCENE IV. ROUEN. *A room in the palace.*

Enter KATHARINE *and* ALICE.

Kath. Alice, tu as été en Angleterre, et tu parles bien le langage.

Alice. Un peu, madame.

Kath. Je te prie, m'enseignez ; il faut que j'apprenne à parler. Comment appelez-vous la main en Anglois ?

Alice. La main ? elle est appelée de hand.

Kath. De hand. Et les doigts ?

Alice. Les doigts ? ma foi, j'oublie les doigts ; mais je me souviendrai. Les doigts ? je pense qu'ils sont appelés de fingres ; oui, de fingres.

Kath. La main, de hand ; les doigts, de fingres. Je pense que je suis le bon écolier ; j'ai gagné deux mots d'Anglois vîtement. Comment appelez-vous les ongles ?

Alice. Les ongles ? nous les appelons de nails.

Kath. De nails. Écoutez ; dites-moi, si je parle bien : de hand, de fingres, et de nails.

Alice. C'est bien dit, madame ; il est fort bon Anglois.

Kath. Dites-moi l'Anglois pour le bras.

Alice. De arm, madame.

Kath. Et le coude ?

Alice. De elbow.

Kath. De elbow. Je m'en fais la répétition de tous les mots que vous m'avez appris dès à présent.

Alice. Il est trop difficile, madame, comme je pense.

Kath. Excusez-moi, Alice ; écoutez : de hand, de fingres, de nails, de arma, de bilbow.

Alice. De elbow, madame.

Kath. O Seigneur Dieu, je m'en oublie ! de elbow. Comment appelez-vous le col ?

Alice. De neck, madame.

Kath. De nick. Et le menton ?

Alice. De chin.

Kath. De sin. Le col, de nick ; le menton, de sin.

Alice. Oui. Sauf votre honneur, en vérité, vous prononcez les mots aussi droit que les natifs d'Angleterre.

Kath. Je ne doute point d'apprendre, par la grace de Dieu, et en peu de temps.

Alice. N'avez vous pas déjà oublié ce que je vous ai enseigné ?

Kath. Non, je reciterai à vous promptement : de hand, de fingres, de mails,—

Alice. De nails, madame.

Kath. De nails, de arm, de ilbow.

Alice. Sauf votre honneur, de elbow.

Kath. Ainsi dis-je ; de elbow, de nick, et de sin. Comment appelez-vous le pied et la robe ?

Alice. De foot, madame ; et de coun.

Kath. De foot et de coun ! O Seigneur Dieu ! ce sont mots de son mauvais, corruptible, gros, et impudique, et non pour les dames d'honneur d'user : je ne voudrais prononcer ces mots devant les seigneurs de France pour tout le monde. Foh ! le foot et le coun ! Néanmoins, je reciterai une autre fois ma leçon ensemble : de hand, de fingres, de nails, de arm, de elbow, de nick, de sin, de foot, de coun.

Alice. Excellent, madame!

Kath. C'est assez pour une fois: allons-nous à dîner.

[*Exeunt.*

SCENE V. *The same. Another room in the same.*

Enter the KING OF FRANCE, *the* DAUPHIN, *the* DUKE OF BOURBON, *the* CONSTABLE OF FRANCE, *and others.*

Fr. King. 'Tis certain he hath pass'd the river Somme.

Con. And if he be not fought withal, my lord,
Let us not live in France; let us quit all
And give our vineyards to a barbarous people.

Dau. O Dieu vivant! shall a few sprays of us,
The emptying of our fathers' luxury,
Our scions, put in wild and savage stock,
Spirt up so suddenly into the clouds,
And overlook their grafters?

Bour. Normans, but bastard Normans, Norman bastards!
Mort de ma vie! if they march along
Unfought withal, but I will sell my dukedom,
To buy a slobbery and a dirty farm
In that nook-shotten isle of Albion.

Con. Dieu de batailles! whence have they this mettle?
Is not their climate foggy, raw and dull,
On whom, as in despite, the sun looks pale,
Killing their fruit with frowns? Can sodden water,
A drench for sur-rein'd jades, their barley-broth,
Decoct their cold blood to such valiant heat?
And shall our quick blood, spirited with wine,
Seem frosty? O, for honour of our land,
Let us hang like roping icicles
Upon our houses' thatch, whiles a more frosty people
Sweat drops of gallant youth in our rich fields!
Poor we may call them in their native lords.

Dau. By faith and honour,
Our madams mock at us, and plainly say

Our mettle is bred out and they will give
Their bodies to the lust of English youth
To new-store France with bastard warriors.
Bour. They bid us to the English dancing-schools,
And teach lavoltas high and swift corantos ;
Saying our grace is only in our heels,
And that we are most lofty runaways.
Fr. King. Where is Montjoy the herald? speed him hence:
Let him greet England with our sharp defiance.
Up, princes ! and, with spirit of honour edged
More sharper than your swords, hie to the field :
Charles Delabreth, high constable of France ;
You Dukes of Orleans, Bourbon, and of Berri,
Alençon, Brabant, Bar, and Burgundy ;
Jaques Chatillon, Rambures, Vaudemont,
Beaumont, Grandpré, Roussi, and Fauconberg,
Foix, Lestrale, Bouciqualt, and Charolois ;
High dukes, great princes, barons, lords and knights,
For your great seats now quit you of great shames.
Bar Harry England, that sweeps through our land
With pennons painted in the blood of Harfleur :
Rush on his host, as doth the melted snow
Upon the valleys, whose low vassal seat
The Alps doth spit and void his rheum upon :
Go down upon him, you have power enough,
And in a captive chariot into Rouen
Bring him our prisoner.
Con. This becomes the great.
Sorry am I his numbers are so few,
His soldiers sick and famish'd in their march,
For I am sure, when he shall see our army,
He'll drop his heart into the sink of fear
And for achievement offer us his ransom.
Fr. King. Therefore, lord constable, hasten on Montjoy,
And let him say to England that we send
To know what willing ransom he will give.

Prince Dauphin, you shall stay with us in Rouen.

Dau. Not so, I do beseech your majesty.

Fr. King. Be patient, for you shall remain with us.
Now forth, lord constable and princes all,
And quickly bring us word of England's fall. [*Exeunt.*

SCENE VI. *The English camp in Picardy.*

Enter GOWER *and* FLUELLEN, *meeting.*

Gow. How now, Captain Fluellen! come you from the pridge?

Flu. I assure you, there is very excellent services committed at the pridge.

Gow. Is the Duke of Exeter safe?

Flu. The Duke of Exeter is as magnanimous as Agamemnon; and a man that I love and honour with my soul, and my heart, and my duty, and my life, and my living, and my uttermost power: he is not—Got be praised and plessed! – any hurt in the 'orld; but keeps the pridge most valiantly, with excellent discipline. There is an auncient there at the pridge, I think in my very conscience he is as valiant a man as Mark Antony; and he is a man of no estimation in the 'orld; but I did see him do gallant service.

Gow. What do you call him?

Flu. He is called Auncient Pistol.

Gow. I know him not.

Enter PISTOL.

Flu. Here is the man.

Pist. Captain, I thee beseech to do me favours: 20
The Duke of Exeter doth love thee well.

Flu. Ay, I praise Got; and I have merited some love at his hands.

Pist. Bardolph, a soldier, firm and sound of heart,
And of buxom valour, hath, by cruel fate,

And giddy Fortune's furious fickle wheel,
That goddess blind,
That stands upon the rolling restless stone—

Flu. By your patience, Auncient Pistol. Fortune is painted plind, with a muffler afore her eyes, to signify to you that Fortune is plind; and she is painted also with a wheel, to signify to you, which is the moral of it, that she is turning, and inconstant, and mutability, and variation: and her foot, look you, is fixed upon a spherical stone, which rolls, and rolls, and rolls: in good truth, the poet makes a most excellent description of it: Fortune is an excellent moral.

Pist. Fortune is Bardolph's foe, and frowns on him;
For he hath stolen a pax, and hanged must a' be:
A damned death!
Let gallows gape for dog; let man go free
And let not hemp his wind-pipe suffocate:
But Exeter hath given the doom of death
For pax of little price.
Therefore, go speak; the duke will hear thy voice;
And let not Bardolph's vital thread be cut
With edge of penny cord and vile reproach:
Speak, captain, for his life, and I will thee requite.

Flu. Auncient Pistol, I do partly understand your meaning.

Pist. Why then, rejoice therefore.

Flu. Certainly, auncient, it is not a thing to rejoice at: for if, look you, he were my prother, I would desire the duke to use his goot pleasure, and put him to execution; for discipline ought to be used.

Pist. Die and be damn'd! and fico for thy friendship!

Flu. It is well.

Pist. The fig of Spain! [*Exit.*

Flu. Very goot.

Gow. Why, this is an arrant counterfeit rascal; I remember him now; a bawd, a cutpurse.

Flu. I'll assure you, 'a uttered as prave 'ords at the pridge

as you shall see in a summer's day. But it is very well; what he has spoke to me, that is well, I warrant you, when time is serve.

Gow. Why, 't is a gull, a fool, a rogue, that now and then goes to the wars, to grace himself at his return into London under the form of a soldier. And such fellows are perfect in the great commanders' names: and they will learn you by rote where services were done; at such and such a sconce, at such a breach, at such a convoy; who came off bravely, who was shot, who disgraced, what terms the enemy stood on; and this they con perfectly in the phrase of war, which they trick up with new-tuned oaths: and what a beard of the general's cut and a horrid suit of the camp will do among foaming bottles and ale-washed wits, is wonderful to be thought on. But you must learn to know such slanders of the age, or else you may be marvellously mistook. 77

Flu. I tell you what, Captain Gower; I do perceive he is not the man that he would gladly make show to the 'orld he is: if I find a hole in his coat, I will tell him my mind. [*Drum within.*] Hark you, the king is coming, and I must speak with him from the pridge.

Drum and colours. *Enter* KING HENRY, GLOUCESTER *and* Soldiers.

God pless your majesty!

K. Hen. How now, Fluellen! camest thou from the bridge?

Flu. Ay, so please your majesty. The Duke of Exeter has very gallantly maintained the pridge; the French is gone off, look you; and there is gallant and most prave passages; marry, th' athversary was have possession of the pridge; but he is enforced to retire, and the Duke of Exeter is master of the pridge: I can tell your majesty, the duke is a prave man. 91

K. Hen. What men have you lost, Fluellen?

Flu. The perdition of th' athversary hath been very great,

reasonable great: marry, for my part, I think the duke hath lost never a man, but one that is like to be executed for robbing a church, one Bardolph, if your majesty know the man: his face is all bubukles, and whelks, and knobs, and flames o' fire: and his lips plows at his nose, and it is like a coal of fire, sometimes plue and sometimes red; but his nose is executed, and his fire's out.

K. Hen. We would have all such offenders so cut off; and we give express charge, that in our marches through the country, there be nothing compelled from the villages, nothing taken but paid for, none of the French upbraided or abused in disdainful language; for when lenity and cruelty play for a kingdom, the gentler gamester is the soonest winner.

Tucket. Enter MONTJOY.

Mont. You know me by my habit.

K. Hen. Well then I know thee: what shall I know of thee?

Mont. My master's mind.

K. Hen. Unfold it.

Mont. Thus says my king: Say thou to Harry of England: Though we seemed dead, we did but sleep: advantage is a better soldier than rashness. Tell him we could have rebuked him at Harfleur, but that we thought not good to bruise an injury till it were full ripe: now we speak upon our cue, and our voice is imperial: England shall repent his folly, see his weakness, and admire our sufferance. Bid him therefore consider of his ransom; which must proportion the losses we have borne, the subjects we have lost, the disgrace we have digested; which in weight to re-answer, his pettiness would bow under. For our losses, his exchequer is too poor; for the effusion of our blood, the muster of his kingdom too faint a number; and for our disgrace, his own person, kneeling at our feet, but a weak and worthless satisfaction. To this add defiance: and tell him, for conclusion, he hath

betrayed his followers, whose condemnation is pronounced.
So far my king and master ; so much my office.
K. Hen. What is thy name ? I know thy quality.
Mont. Montjoy.
K. Hen. Thou dost thy office fairly. Turn thee back,
And tell thy king I do not seek him now ;
But could be willing to march on to Calais
Without impeachment : for, to say the sooth,
Though 'tis no wisdom to confess so much
Unto an enemy of craft and vantage,
My people are with sickness much enfeebled,
My numbers lessened, and those few I have
Almost no better than so many French ;
Who when they were in health, I tell thee, herald,
I thought upon one pair of English legs
Did march three Frenchmen. Yet, forgive me, God,
That I do brag thus ! This your air of France
Hath blown that vice in me ; I must repent.
Go therefore, tell thy master here I am ;
My ransom is this frail and worthless trunk,
My army but a weak and sickly guard ;
Yet, God before, tell him we will come on,
Though France himself and such another neighbour
Stand in our way. There 's for thy labour, Montjoy.
Go, bid thy master well advise himself :
If we may pass, we will ; if we be hinder'd,
We shall your tawny ground with your red blood
Discolour : and so, Montjoy, fare you well.
The sum of all our answer is but this :
We would not seek a battle, as we are ;
Nor, as we are, we say we will not shun it :
So tell your master.
Mont. I shall deliver so. Thanks to your highness. [*Exit.*
Glou. I hope they will not come upon us now.
K. Hen. We are in God's hand, brother, not in theirs.
March to the bridge ; it now draws toward night :

Beyond the river we'll encamp ourselves,
And on to-morrow bid them march away. [*Exeunt.*

SCENE VII. *The French camp, near Agincourt.*

Enter the CONSTABLE OF FRANCE, *the* LORD RAMBURES, *the* DUKE OF ORLEANS, *the* DAUPHIN, *and others.*

Con. Tut! I have the best armour of the world. Would it were day!

Orl. You have an excellent armour; but let my horse have his due.

Con. It is the best horse of Europe.

Orl. Will it never be morning?

Dau. My Lord of Orleans, and my lord high constable, you talk of horse and armour.

Orl. You are as well provided of both as any prince in the world.

Dau. What a long night is this! I will not change my horse with any that treads but on four pasterns. Ca, ha! he bounds from the earth, as if his entrails were hairs; le cheval volant, the Pegasus, qui a les narines de feu! When I bestride him, I soar, I am a hawk: he trots the air; the earth sings when he touches it; the basest horn of his hoof is more musical than the pipe of Hermes.

Orl. He 's of the colour of the nutmeg.

Dau. And of the heat of the ginger. It is a beast for Perseus: he is pure air and fire; and the dull elements of earth and water never appear in him, but only in patient stillness while his rider mounts him: he is indeed a horse; and all other jades you may call beasts.

Con. Indeed, my lord, it is a most absolute and excellent horse.

Dau. It is the prince of palfreys; his neigh is like the bidding of a monarch and his countenance enforces homage.

Orl. No more, cousin.

Dau. Nay, the man hath no wit that cannot, from the ris-

ing of the lark to the lodging of the lamb, vary deserved praise on my palfrey: it is a theme as fluent as the sea: turn the sands into eloquent tongues, and my horse is argument for them all: 'tis a subject for a sovereign to reason on, and for a sovereign's sovereign to ride on; and for the world, familiar to us and unknown, to lay apart their particular functions and wonder at him. I once writ a sonnet in his praise and began thus: 'Wonder of nature,'—

Orl. I have heard a sonnet begin so to one's mistress.

Dau. Then did they imitate that which I composed to my courser, for my horse is my mistress.

Orl. Your mistress bears well.

Dau. Me well; which is the prescript praise and perfection of a good and particular mistress.

Con. Ma foi, methought yesterday your mistress shrewdly shook your back.

Dau. So perhaps did yours.

Con. Mine was not bridled.

Dau. O then belike she was old and gentle; and you rode, like a kern of Ireland, your French hose off, and in your strait strossers.

Con. You have good judgement in horsemanship.

Dau. Be warned by me, then: they that ride so and ride not warily, fall into foul bogs. I had rather have my horse to my mistress.

Con. I had as lief have my mistress a jade.

Dau. I tell thee, constable, my mistress wears her own hair.

Con. I could make as true a boast as that, if I had a sow to my mistress.

Dau. 'Le chien est retourné à son propre vomissement, et la truie lavée au bourbier:' thou makest use of any thing.

Con. Yet do I not use my horse for my mistress, or any such proverb so little kin to the purpose.

Ram. My lord constable, the armour that I saw in your tent to-night, are those stars or suns upon it?

Con. Stars, my lord.

Dau. Some of them will fall to-morrow, I hope.

Con. And yet my sky shall not want.

Dau. That may be, for you bear a many superfluously, and 'twere more honour some were away.

Con. Even as your horse bears your praises; who would trot as well, were some of your brags dismounted.

Dau. Would I were able to load him with his desert! Will it never be day? I will trot to-morrow a mile, and my way shall be paved with English faces.

Con. I will not say so, for fear I should be faced out of my way: but I would it were morning; for I would fain be about the ears of the English.

Ram. Who will go to hazard with me for twenty prisoners?

Con. You must first go yourself to hazard, ere you have them.

Dau. 'Tis midnight; I'll go arm myself. [*Exit.*

Orl. The Dauphin longs for morning.

Ram. He longs to eat the English.

Con. I think he will eat all he kills.

Orl. By the white hand of my lady, he 's a gallant prince.

Con. Swear by her foot, that she may tread out the oath.

Orl. He is simply the most active gentleman of France.

Con. Doing is activity; and he will still be doing.

Orl. He never did harm, that I heard of.

Con. Nor will do none to-morrow: he will keep that good name still.

Orl. I know him to be valiant.

Con. I was told that by one that knows him better than you.

Orl. What 's he?

Con. Marry, he told me so himself; and he said he cared not who knew it.

Orl. He needs not; it is no hidden virtue in him.

Con. By my faith, sir, but it is; never any body saw it but his lackey: 'tis a hooded valour; and when it appears, it will bate.

Orl. Ill will never said well.

Con. I will cap that proverb with 'There is flattery in friendship.'

Orl. And I will take up that with 'Give the devil his due.'

Con. Well placed: there stands your friend for the devil: have at the very eye of that proverb with 'A pox of the devil.'

Orl. You are the better at proverbs, by how much 'A fool's bolt is soon shot.'

Con. You have shot over.

Orl. 'Tis not the first time you were overshot.

Enter a Messenger.

Mess. My lord high constable, the English lie within fifteen hundred paces of your tents.

Con. Who hath measured the ground?

Mess. The Lord Grandpré.

Con. A valiant and most expert gentleman. Would it were day! Alas, poor Harry of England! he longs not for the dawning as we do.

Orl. What a wretched and peevish fellow is this king of England, to mope with his fat-brained followers so far out of his knowledge!

Con. If the English had any apprehension, they would run away.

Orl. That they lack; for if their heads had any intellectual armour, they could never wear such heavy head-pieces.

Ram. That island of England breeds very valiant creatures; their mastiffs are of unmatchable courage.

Orl. Foolish curs, that run winking into the mouth of a Russian bear and have their heads crushed like rotten apples! You may as well say, that 's a valiant flea that dare eat his breakfast on the lip of a lion.

Con. Just, just; and the men do sympathize with the mastiffs in robustious and rough coming on, leaving their wits with their wives: and then give them great meals of beef

and iron and steel, they will eat like wolves and fight like devils.

Orl. Ay, but these English are shrewdly out of beef.

Con. Then shall we find to-morrow they have only stomachs to eat and none to fight. Now is it time to arm: come, shall we about it?

Orl. It is now two o'clock: but, let me see, by ten
We shall have each a hundred Englishmen. [*Exeunt.*

ACT IV.

PROLOGUE.

Enter Chorus.

Chor. Now entertain conjecture of a time
When creeping murmur and the poring dark
Fills the wide vessel of the universe.
From camp to camp through the foul womb of night
The hum of either army stilly sounds,
That the fix'd sentinels almost receive
The secret whispers of each other's watch:
Fire answers fire, and through their paly flames
Each battle sees the other's umber'd face;
Steed threatens steed, in high and boastful neighs
Piercing the night's dull ear; and from the tents
The armourers, accomplishing the knights,
With busy hammers closing rivets up,
Give dreadful note of preparation:
The country cocks do crow, the clocks do toll,
And the third hour of drowsy morning name.
Proud of their numbers and secure in soul,
The confident and over-lusty French
Do the low rated English play at dice;
And chide the cripple tardy-gaited night
Who, like a foul and ugly witch, doth limp
So tediously away. The poor condemned English,

Like sacrifices, by their watchful fires
Sit patiently and inly ruminate
The morning's danger, and their gesture sad
Investing lank-lean cheeks and war-worn coats
Presenteth them unto the gazing moon
So many horrid ghosts. O now, who will behold
The royal captain of this ruin'd band
Walking from watch to watch, from tent to tent.
Let him cry 'Praise and glory on his head!'
For forth he goes and visits all his host,
Bids them good morrow with a modest smile
And calls them brothers, friends and countrymen.
Upon his royal face there is no note
How dread an army hath enrounded him;
Nor doth he dedicate one jot of colour
Unto the weary and all-watched night,
But freshly looks and over-bears attaint
With cheerful semblance and sweet majesty;
That every wretch, pining and pale before,
Beholding him, plucks comfort from his looks:
A largess universal like the sun
His liberal eye doth give to every one,
Thawing cold fear. Then mean and gentle all,
Behold, as may unworthiness define,
A little touch of Harry in the night.
And so our scene must to the battle fly;
Where—O for pity!—we shall much disgrace
With four or five most vile and ragged foils,
Right ill-disposed in brawl ridiculous,
The name of Agincourt. Yet sit and see,
Minding true things by what their mockeries be. [*Exit.*

SCENE I. *The English camp at Agincourt.*

Enter KING HENRY, BEDFORD, *and* GLOUCESTER.

K. Hen. Gloucester, 'tis true that we are in great danger;
The greater therefore should our courage be.

Good morrow, brother Bedford. God Almighty!
There is some soul of goodness in things evil,
Would men observingly distil it out.
For our bad neighbour makes us early stirrers,
Which is both healthful and good husbandry:
Besides, they are our outward consciences,
And preachers to us all, admonishing
That we should dress us fairly for our end.
Thus may we gather honey from the weed,
And make a moral of the devil himself.

Enter ERPINGHAM.

Good morrow, old Sir Thomas Erpingham:
A good soft pillow for that good white head
Were better than a churlish turf of France.
Erp. Not so, my liege: this lodging likes me better
Since I may say 'Now lie I like a king.'
K. Hen. 'Tis good for men to love their present pains
Upon example; so the spirit is eased:
And when the mind is quicken'd, out of doubt,
The organs, though defunct and dead before,
Break up their drowsy grave and newly move,
With casted slough and fresh legerity.
Lend me thy cloak, Sir Thomas. Brothers both,
Commend me to the princes in our camp;
Do my good morrow to them, and anon
Desire them all to my pavilion.
Glou. We shall, my liege.
Erp. Shall I attend your grace?
K. Hen. No, my good knight;
Go with my brothers to my lords of England:
I and my bosom must debate a while,
And then I would no other company.
Erp. The Lord in heaven bless thee, noble Harry!
[*Exeunt all but King.*
K. Hen. God-a-mercy, old heart! thou speak'st cheerfully.

Enter PISTOL.

Pist. Qui va là?

K. Hen. A friend.

Pist. Discuss unto me; art thou officer?
Or art thou base, common and popular?

K. Hen. I am a gentleman of a company.

Pist. Trail'st thou the puissant pike? 40

K. Hen. Even so. What are you?

Pist. As good a gentleman as the emperor.

K. Hen. Then you are a better than the king.

Pist. The king's a bawcock, and a heart of gold,
A lad of life, an imp of fame;
Of parents good, of fist most valiant.
I kiss his dirty shoe, and from heart-string
I love the lovely bully. What is thy name?

K. Hen. Harry le Roy.

Pist. Le Roy! a Cornish name: art thou of Cornish crew?

K. Hen. No, I am a Welshman. 51

Pist. Know'st thou Fluellen?

K. Hen. Yes.

Pist. Tell him, I'll knock his leek about his pate
Upon Saint Davy's day.

K. Hen. Do not you wear your dagger in your cap that day, lest he knock that about yours.

Pist. Art thou his friend?

K. Hen. And his kinsman too.

Pist. The fico for thee, then! 60

K. Hen. I thank you: God be with you!

Pist. My name is Pistol call'd. [*Exit.*

K. Hen. It sorts well with your fierceness.

Enter FLUELLEN *and* GOWER.

Gow. Captain Fluellen!

Flu. So! in the name of Chesu Christ, speak lower. It is the greatest admiration in the universal 'orld, when the true and auncient prerogatifs and laws of the wars is not

kept: if you would take the pains but to examine the wars of Pompey the Great, you shall find, I warrant you, that there is no tiddle-taddle nor pibble-pabble in Pompey's camp; I warrant you, you shall find the ceremonies of the wars, and the cares of it, and the forms of it, and the sobriety of it, and the modesty of it, to be otherwise.

Gow. Why, the enemy is loud; you heard him all night.

Flu. If the enemy is an ass and a fool and a prating coxcomb, is it meet, think you, that we should also, look you, be an ass and a fool and a prating coxcomb? in your own conscience, now?

Gow. I will speak lower.

Flu. I pray you and beseech you that you will. 80

[*Exeunt Gower and Fluellen.*

K. Hen. Though it appear a little out of fashion,
There is much care and valour in this Welshman.

Enter three soldiers, JOHN BATES, ALEXANDER COURT, *and* MICHAEL WILLIAMS.

Court. Brother John Bates, is not that the morning which breaks yonder?

Bates. I think it be: but we have no great cause to desire the approach of day.

Will. We see yonder the beginning of the day, but I think we shall never see the end of it. Who goes there?

K. Hen. A friend.

Will. Under what captain serve you? 90

K. Hen. Under Sir Thomas Erpingham.

Will. A good old commander and a most kind gentleman: I pray you, what thinks he of our estate?

K. Hen. Even as men wrecked upon a sand, that look to be washed off the next tide.

Bates. He hath not told his thought to the king?

K. Hen. No; nor it is not meet he should. For, though I speak it to you, I think the king is but a man, as I am: the

violet smells to him as it doth to me; the element shows to him as it doth to me; all his senses have but human conditions: his ceremonies laid by, in his nakedness he appears but a man; and though his affections are higher mounted than ours, yet, when they stoop, they stoop with the like wing. Therefore when he sees reason of fears, as we do, his fears, out of doubt, be of the same relish as ours are: yet, in reason, no man should possess him with any appearance of fear, lest he, by showing it, should dishearten his army.

Bates. He may show what outward courage he will; but I believe, as cold a night as 'tis, he could wish himself in Thames up to the neck; and so I would he were, and I by him, at all adventures, so we were quit here.

K. Hen. By my troth, I will speak my conscience of the king: I think he would not wish himself any where but where he is.

Bates. Then I would he were here alone; so should he be sure to be ransomed, and a many poor men's lives saved.

K. Hen. I dare say you love him not so ill, to wish him here alone, howsoever you speak this to feel other men's minds: methinks I could not die any where so contented as in the king's company; his cause being just and his quarrel honourable.

Will. That's more than we know.

Bates. Ay, or more than we should seek after; for we know enough, if we know we are the king's subjects: if his cause be wrong, our obedience to the king wipes the crime of it out of us.

Will. But if the cause be not good, the king himself hath a heavy reckoning to make, when all those legs and arms and heads, chopped off in battle, shall join together at the latter day and cry all 'We died at such a place;' some swearing, some crying for a surgeon, some upon their wives left poor behind them, some upon the debts they owe, some upon their children rawly left. I am afeard there are few die well that die in a battle; for how can they charitably dis-

pose of any thing, when blood is their argument? Now, if these men do not die well, it will be a black matter for the king that led them to it; whom to disobey were against all proportion of subjection. 138

K. Hen. So, if a son that is by his father sent about merchandise do sinfully miscarry upon the sea, the imputation of his wickedness, by your rule, should be imposed upon his father that sent him: or if a servant, under his master's command transporting a sum of money, be assailed by robbers and die in many irreconciled iniquities, you may call the business of the master the author of the servant's damnation: but this is not so: the king is not bound to answer the particular endings of his soldiers, the father of his son, nor the master of his servant; for they purpose not their death, when they purpose their services. Besides, there is no king, be his cause never so spotless, if it come to the arbitrament of swords, can try it out with all unspotted soldiers: some peradventure have on them the guilt of premeditated and contrived murder; some, of beguiling virgins with the broken seals of perjury; some, making the wars their bulwark, that have before gored the gentle bosom of peace with pillage and robbery. Now, if these men have defeated the law and outrun native punishment, though they can outstrip men, they have no wings to fly from God: war is his beadle, war is his vengeance; so that here men are punished for before-breach of the king's laws in now the king's quarrel: where they feared the death, they have borne life away; and where they would be safe, they perish: then if they die unprovided, no more is the king guilty of their damnation than he was before guilty of those impieties for the which they are now visited. Every subject's duty is the king's; but every subject's soul is his own. Therefore should every soldier in the wars do as every sick man in his bed, wash every mote out of his conscience: and dying so, death is to him advantage; or not dying, the time was blessedly lost wherein such preparation was gained: and in

him that escapes, it were not sin to think that, making God so free an offer, He let him outlive that day to see His greatness and to teach others how they should prepare. 173

Will. 'Tis certain, every man that dies ill, the ill is upon his own head, the king is not to answer it.

Bates. I do not desire he should answer for me; and yet I determine to fight lustily for him.

K. Hen. I myself heard the king say he would not be ransomed.

Will. Ay, he said so, to make us fight cheerfully: but when our throats are cut, he may be ransomed, and we ne'er the wiser.

K. Hen. If I live to see it, I will never trust his word after.

Will. 'Mass, you'll pay him then. That's a perilous shot out of an elder-gun, that a poor and a private displeasure can do against a monarch! you may as well go about to turn the sun to ice with fanning in his face with a peacock's feather You'll never trust his word after! come, 'tis a foolish saying.

K. Hen. Your reproof is something too round: I should be angry with you, if the time were convenient. 190

Will. Let it be a quarrel between us, if you live.

K. Hen. I embrace it.

Will. How shall I know thee again?

K. Hen. Give me any gage of thine, and I will wear it in my bonnet: then, if ever thou darest acknowledge it, I will make it my quarrel.

Will. Here's my glove: give me another of thine.

K. Hen. There.

Will. This will I also wear in my cap: if ever thou come to me and say, after to-morrow, 'This is my glove,' by this hand, I will take thee a box on the ear. 201

K. Hen. If ever I live to see it, I will challenge it.

Will. Thou darest as well be hanged.

K. Hen. Well, I will do it, though I take thee in the king's company.

Will. Keep thy word: fare thee well.

Bates. Be friends, you English fools, be friends: we have French quarrels enow, if you could tell how to reckon.

K. Hen. Indeed, the French may lay twenty French crowns to one, they will beat us; for they bear them on their shoulders: but it is no English treason to cut French crowns, and to-morrow the king himself will be a clipper.

[*Exeunt soldiers.*

Upon the king! let us our lives, our souls,
Our debts, our careful wives,
Our children and our sins lay on the king!
We must bear all. O hard condition,
Twin-born with greatness, subject to the breath
Of every fool, whose sense no more can feel
But his own wringing! What infinite heart's-ease
Must kings neglect, that private men enjoy!
And what have kings, that privates have not too,
Save ceremony, save general ceremony?
And what art thou, thou idol ceremony?
What kind of god art thou, that suffer'st more
Of mortal griefs than do thy worshippers?
What are thy rents? what are thy comings in?
O ceremony, show me but thy worth!
What is thy soul, O adoration?
Art thou aught else but place, degree and form,
Creating awe and fear in other men?
Wherein thou art less happy, being fear'd,
Than they in fearing.
What drink'st thou oft, instead of homage sweet,
But poison'd flattery? O, be sick, great greatness,
And bid thy ceremony give thee cure!
Think'st thou the fiery fever will go out
With titles blown from adulation?
Will it give place to flexure and low bending?
Canst thou, when thou command'st the beggar's knee,
Command the health of it? No, thou proud dream,
That play'st so subtly with a king's repose;

I am a king that find thee, and I know
'Tis not the balm, the sceptre and the ball,
The sword, the mace, the crown imperial,
The inter-tissued robe of gold and pearl,
The farced title running 'fore the king,
The throne he sits on, nor the tide of pomp
That beats upon the high shore of this world,
No, not all these, thrice-gorgeous ceremony,
Not all these, laid in bed majestical,
Can sleep so soundly as the wretched slave,
Who with a body fill'd and vacant mind
Gets him to rest, cramm'd with distressful bread;
Never sees horrid night, the child of hell,
But, like a lackey, from the rise to set
Sweats in the eye of Phœbus and all night
Sleeps in Elysium; next day after dawn,
Doth rise and help Hyperion to his horse,
And follows so the ever-running year,
With profitable labour, to his grave:
And, but for ceremony, such a wretch,
Winding up days with toil and nights with sleep,
Had the fore-hand and vantage of a king.
The slave, a member of the country's peace,
Enjoys it; but in gross brain little wots
What watch the king keeps to maintain the peace,
Whose hours the peasant best advantages.

Enter ERPINGHAM.

Erp. My lord, your nobles, jealous of your absence,
Seek through your camp to find you.
K. Hen. Good old knight,
Collect them all together at my tent:
I'll be before thee.
Erp. I shall do't, my lord. [*Exit.*
K. Hen. O God of battles! steel my soldiers' hearts;
Possess them not with fear; take from them now

The sense of reckoning, if the opposed numbers
Pluck their hearts from them. Not to-day, O Lord,
O, not to-day, think not upon the fault
My father made in compassing the crown!
I Richard's body have interred new;
And on it have bestow'd more contrite tears
Than from it issued forced drops of blood: 280
Five hundred poor I have in yearly pay,
Who twice a-day their wither'd hands hold up
Toward heaven, to pardon blood; and I have built
Two chantries, where the sad and solemn priests
Sing still for Richard's soul. More will I do;
Though all that I can do is nothing worth,
Since that my penitence comes after all,
Imploring pardon.

Enter GLOUCESTER.

Glou. My liege!

K. Hen. My brother Gloucester's voice? Ay;
I know thy errand, I will go with thee:
The day, my friends and all things stay for me. [*Exeunt.*

SCENE II. *The French camp.*

Enter the DAUPHIN, ORLEANS, RAMBURES, *and others.*

Orl. The sun doth gild our armour; up, my lords!

Dau. Montez à cheval! My horse! varlet! lacquais! ha!

Orl. O brave spirit!

Dau. Via! les eaux et la terre.

Orl. Rien puis? l'air et le feu.

Dau. Ciel, cousin Orleans.

Enter CONSTABLE.

Now, my lord constable!

Con. Hark, how our steeds for present service neigh!

Dau. Mount them, and make incision in their hides, 10

That their hot blood may spin in English eyes,
And dout them with superfluous courage, ha!

Ram. What, will you have them weep our horses' blood?
How shall we, then, behold their natural tears?

Enter Messenger.

Mess. The English are embattled, you French peers.

Con. To horse, you gallant princes! straight to horse!
Do but behold yon poor and starved band,
And your fair show shall suck away their souls,
Leaving them but the shales and husks of men.
There is not work enough for all our hands;
Scarce blood enough in all their sickly veins
To give each naked curtle-axe a stain,
That our French gallants shall to-day draw out,
And sheathe for lack of sport: let us but blow on them,
The vapour of our valour will o'erturn them.
'Tis positive 'gainst all exceptions, lords,
That our superfluous lackeys and our peasants
Who in unnecessary action swarm
About our squares of battle, were enough
To purge this field of such a hilding foe,
Though we upon this mountain's basis by
Took stand for idle speculation:
But that our honours must not. What 's to say?
A very little little let us do,
And all is done. Then let the trumpets sound
The tucket sonance and the note to mount;
For our approach shall so much dare the field
That England shall couch down in fear and yield.

Enter GRANDPRÉ.

Grand. Why do you stay so long, my lords of France?
Yon island carrions, desperate of their bones,
Ill-favouredly become the morning field:
Their ragged curtains poorly are let loose,

And our air shakes them passing scornfully :
Big Mars seems bankrupt in their beggar'd host
And faintly through a rusty beaver peeps :
Their horsemen sit like fixed candlesticks,
With torch-staves in their hand ; and their poor jades
Lob down their heads, dropping the hides and hips,
The gum down-roping from their pale-dead eyes,
And in their pale dull mouths the gimmal bit
Lies foul with chew'd grass, still and motionless ;
And their executors, the knavish crows,
Fly o'er them, all impatient for their hour.
Description cannot suit itself in words
To demonstrate the life of such a battle
In life so lifeless as it shows itself.

Con. They have said their prayers, and they stay for death.

Dau. Shall we go send them dinners and fresh suits
And give their fasting horses provender,
And after fight with them ?

Con. I stay but for my guidon : to the field !
I will the banner from a trumpet take,
And use it for my haste. Come, come, away !
The sun is high, and we outwear the day. [*Exeunt.*

SCENE III. *The English camp.*

Enter GLOUCESTER, BEDFORD, EXETER, ERPINGHAM, *with all his host :* SALISBURY *and* WESTMORELAND.

Glou. Where is the king ?

Bed. The king himself is rode to view their battle.

West. Of fighting men they have full three score thousand.

Exe. There 's five to one ; besides, they all are fresh.

Sal. God's arm strike with us ! 'tis a fearful odds.
God be wi' you, princes all ; I 'll to my charge :
If we no more meet till we meet in heaven,
Then, joyfully, my noble Lord of Bedford,

My dear Lord Gloucester, and my good Lord Exeter,
And my kind kinsman, warriors all, adieu!
Bed. Farewell, good Salisbury; and good luck go with thee!
Exe. Farewell, kind lord; fight valiantly to-day:
And yet I do thee wrong to mind thee of it,
For thou art framed of the firm truth of valour.
[*Exit Salisbury*
Bed. He is as full of valour as of kindness;
Princely in both.

Enter the KING.

West. O that we now had here
But one ten thousand of those men in England
That do no work to-day!
K. Hen. What's he that wishes so?
My cousin Westmoreland? No, my fair cousin:
If we are marked to die, we are enow
To do our country loss; and if to live,
The fewer men, the greater share of honour.
God's will! I pray thee, wish not one man more
By Jove, I am not covetous for gold,
Nor care I who doth feed upon my cost;
It yearns me not if men my garments wear;
Such outward things dwell not in my desires:
But if it be a sin to covet honour,
I am the most offending soul alive.
No, faith, my coz, wish not a man from England:
God's peace! I would not lose so great an honour
As one man more, methinks, would share from me
For the best hope I have. O, do not wish one more!
Rather proclaim it, Westmoreland, through my host,
That he which hath no stomach to this fight,
Let him depart; his passport shall be made
And crowns for convoy put into his purse:
We would not die in that man's company

That fears his fellowship to die with us.
This day is call'd the feast of Crispian:
He that outlives this day, and comes safe home,
Will stand a tip-toe when this day is named,
And rouse him at the name of Crispian.
He that shall live this day, and see old age,
Will yearly on the vigil feast his neighbours,
And say 'To-morrow is Saint Crispian:'
Then will he strip his sleeve and show his scars,
And say 'These wounds I had on Crispin's day.'
Old men forget; yet all shall be forgot,
But he'll remember with advantages
What feats he did that day: then shall our names,
Familiar in their mouths as household words,
Harry the king, Bedford and Exeter,
Warwick and Talbot, Salisbury and Gloucester,
Be in their flowing cups freshly remember'd.
This story shall the good man teach his son;
And Crispin Crispian shall ne'er go by,
From this day to the ending of the world,
But we in it shall be remembered;
We few, we happy few, we band of brothers;
For he to-day that sheds his blood with me
Shall be my brother; be he ne'er so vile,
This day shall gentle his condition:
And gentlemen in England now a-bed
Shall think themselves accursed they were not here,
And hold their manhoods cheap whiles any speaks
That fought with us upon Saint Crispin's day.

Re-enter SALISBURY.

Sal. My sovereign lord, bestow yourself with speed:
The French are bravely in their battles set,
And will with all expedience charge on us.

K. Hen. All things are ready, if our minds be so.

West. Perish the man whose mind is backward now!

K. Hen. Thou dost not wish more help from England, coz?
West. God's will! my liege, would you and I alone,
Without more help, might fight this battle out!
K. Hen. Why, now thou hast unwish'd five thousand men;
Which likes me better than to wish us one.
You know your places: God be with you all!

Tucket. Enter MONTJOY.

Mont. Once more I come to know of thee, King Harry,
If for thy ransom thou wilt now compound,
Before thy most assured overthrow:
For certainly thou art so near the gulf,
Thou needs must be englutted. Besides, in mercy,
The constable desires thee thou wilt mind
Thy followers of repentance; that their souls
May make a peaceful and a sweet retire
From off these fields, where, wretches, their poor bodies
Must lie and fester.
K. Hen. Who hath sent thee now?
Mont. The Constable of France.
K. Hen. I pray thee, bear my former answer back:
Bid them achieve me and then sell my bones.
Good God! why should they mock poor fellows thus?
The man that once did sell the lion's skin
While the beast lived, was killed with hunting him.
A many of our bodies shall no doubt
Find native graves; upon the which, I trust.
Shall witness live in brass of this day's work:
And those that leave their valiant bones in France,
Dying like men, though buried in your dunghills,
They shall be famed; for there the sun shall greet them,
And draw their honours reeking up to heaven;
Leaving their earthly parts to choke your clime,
The smell whereof shall breed a plague in France.
Mark, then, abounding valour in our English,
That being dead, like to the bullet's grazing,

Break out into a second course of mischief,
Killing in relapse of mortality.
Let me speak proudly : tell the constable
We are but warriors for the working-day ;
Our gayness and our gilt are all besmirch'd
With rainy marching in the painful field ;
There's not a piece of feather in our host—
Good argument, I hope, we will not fly—
And time hath worn us into slovenry :
But, by the mass, our hearts are in the trim ;
And my poor soldiers tell me, yet ere night
They 'll be in fresher robes, or they will pluck
The gay new coats o'er the French soldiers' heads
And turn them out of service. If they do this,—
As, if God please, they shall,—my ransom then
Will soon be levied. Herald, save thou thy labour ;
Come thou no more for ransom, gentle herald :
They shall have none, I swear, but these my joints ;
Which if they have as I will leave 'em them,
Shall yield them little, tell the constable.

Mont. I shall, King Harry. And so fare thee well :
Thou never shalt hear herald any more. [*Exit.*

K Hen. I fear thou 'lt once more come again for ransom.

Enter YORK.

York. My lord, most humbly on my knee I beg
The leading of the vaward.

K. Hen. Take it, brave York. Now, soldiers, march away :
And how thou pleasest, God, dispose the day ! [*Exeunt.*

SCENE IV. *The field of battle.*

Alarum. Excursions. Enter PISTOL, French Soldier, *and* Boy.

Pist. Yield, cur !

Fr. Sol. Je pense que vous êtes gentilhomme de bonne qualité.

Pist. Quality ! callino castore me ! Art thou a gentleman ? what is thy name ? discuss.

Fr. Sol. O Seigneur Dieu !

Pist. O, Signieur Dew should be a gentleman :
Perpend my words, O Signieur Dew, and mark ;
O Signieur Dew, thou diest on point of fox,
Except, O signieur, thou do give to me
Egregious ransom.

Fr. Sol. O, prenez miséricorde ! ayez pitié de moi !

Pist. Moy shall not serve ; I will have forty moys ;
Or I will fetch thy rim out at thy throat
In drops of crimson blood.

Fr. Sol. Est-il impossible d'échapper la force de ton bras ?

Pist. Brass, cur !
Thou damned and luxurious mountain goat,
Offer'st me brass ?

Fr. Sol. O pardonnez moi !

Pist. Say'st thou me so ? is that a ton of moys ?
Come hither, boy : ask me this slave in French
What is his name.

Boy. Écoutez : comment êtes-vous appelé ?

Fr. Sol. Monsieur le Fer

Boy. He says his name is Master Fer.

Pist. Master Fer ! I'll fer him, and firk him, and ferret him : discuss the same in French unto him.

Boy. I do not know the French for fer, and ferret, and firk.

Pist. Bid him prepare ; for I will cut his throat.

Fr. Sol. Que dit-il, monsieur ?

Boy. Il me commande de vous dire que vous faites vous prêt ; car ce soldat ici est disposé tout à cette heure de couper votre gorge.

Pist. Owy, cuppele gorge, permafoy,
Unless thou give me crowns, brave crowns ;
Or mangled shalt thou be by this my sword.

Fr. Sol. O, je vous supplie, pour l'amour de Dieu, me pardonner ! Je suis gentilhomme de bonne maison : gardez ma vie, et je vous donnerai deux cents écus. 42

Pist. What are his words ?

Boy. He prays you to save his life : he is a gentleman of a good house ; and for his ransom he will give you two hundred crowns.

Pist. Tell him my fury shall abate, and I
The crowns will take.

Fr. Sol. Petit monsieur, que dit-il ?

Boy. Encore qu'il est contre son jurement de pardonner aucun prisonnier, néanmoins, pour les écus que vous l'avez promis, il est content de vous donner la liberté, le franchisement. 53

Fr. Sol. Sur mes genoux je vous donne mille remercîmens ; et je m'estime heureux que je suis tombé entre les mains d'un chevalier, je pense, le plus brave, valiant, et très distingué seigneur d'Angleterre.

Pist. Expound unto me, boy.

Boy. He gives you, upon his knees, a thousand thanks ; and he esteems himself happy that he hath fallen into the hands of one, as he thinks, the most brave, valorous, and thrice-worthy signieur of England. 62

Pist. As I suck blood, I will some mercy show. Follow me !

Boy. Suivez-vous le grand capitaine. [*Exeunt Pistol, and French Soldier.*] I did never know so full a voice issue from so empty a heart : but the saying is true, 'The empty vessel makes the greatest sound.' Bardolph and Nym had ten times more valour than this roaring devil i' the old play, that every one may pare his nails with a wooden dagger ; and they are both hanged ; and so would this be, if he durst steal any thing adventurously. I must stay with the lackeys, with the luggage of our camp ; the French might have a good prey of us, if he knew of it ; for there is none to guard it but boys. [*Exit.*

SCENE V. *Another part of the field.*

Enter CONSTABLE, ORLEANS, BOURBON, DAUPHIN, *and* RAMBURES.

Con. O diable.

Orl. O seigneur ! le jour est perdu, tout est perdu !

Dau. Mort de ma vie ! all is confounded, all !
Reproach and everlasting shame
Sits mocking in our plumes. O méchante fortune !
Do not run away. [*A short alarum.*

Con. Why, all our ranks are broke.

Dau. O perdurable shame ! let's stab ourselves.
Be these the wretches that we play'd at dice for ?

Orl. Is this the king we sent to for his ransom ?

Bour. Shame and eternal shame, nothing but shame !
Let's die in honour : once more back again ;
And he that will not follow Bourbon now,
Let him go hence, and with his cap in hand,
Like a base pander, hold the chamber-door
Whilst by a slave, no gentler than my dog,
His fairest daughter is contaminate.

Con. Disorder, thou hast spoil'd us, friend us now !
Let us on heaps go offer up our lives.

Orl. We are enow yet living in the field
To smother up the English in our throngs,
If any order might be thought upon.

Bour. The devil take order now ! I'll to the throng :
Let life be short ; else shame will be too long. [*Exeunt.*

SCENE VI. *Another part of the field.*

Alarums. Enter KING HENRY *and forces*, EXETER, *and others.*

K. Hen. Well have we done, thrice valiant countrymen :
But all's not done ; yet keep the French the field.

Exe. The Duke of York commends him to your majesty.

K. Hen. Lives he, good uncle ? thrice within this hour

I saw him down ; thrice up again, and fighting ;
From helmet to the spur all blood he was.
Exe. In which array, brave soldier, doth he lie,
Larding the plain ; and by his bloody side,
Yoke-fellow to his honour-owing wounds,
The noble Earl of Suffolk also lies.
Suffolk first died : and York, all haggled over,
Comes to him, where in gore he lay insteep'd,
And takes him by the beard ; kisses the gashes
That bloodily did yawn upon his face ;
And cries aloud 'Tarry, dear cousin Suffolk !
My soul shall thine keep company to heaven ;
Tarry, sweet soul, for mine, then fly abreast,
As in this glorious and well-foughten field
We kept together in our chivalry !'
Upon these words I came and cheer'd him up :
He smiled me in the face, raught me his hand,
And, with a feeble gripe, says 'Dear my lord,
Commend my service to my sovereign.'
So did he turn and over Suffolk's neck
He threw his wounded arm and kiss'd his lips ;
And so espoused to death, with blood he seal'd
A testament of noble-ending love.
The pretty and sweet manner of it forced
Those waters from me which I would have stopp'd :
But I had not so much of man in me,
And all my mother came into mine eyes
And gave me up to tears.
K. Hen. I blame you not ;
For, hearing this, I must perforce compound
With mistful eyes, or they will issue too. [*Alarum.*
But, hark ! what new alarum is this same ?
The French have reinforced their scatter'd men
Then every soldier kill his prisoners :
Give the word through.

SCENE VII. *Another part of the field.*

Enter FLUELLEN *and* GOWER.

Flu. Kill the poys and the luggage! 'tis expressly against the law of arms: 'tis as arrant a piece of knavery, mark you now, as can be offered; in your conscience, now, is it not?

Gow. 'Tis certain there's not a boy left alive; and the cowardly rascals that ran from the battle ha' done this slaughter: besides, they have burned and carried away all that was in the king's tent; wherefore the king, most worthily, hath caused every soldier to cut his prisoner's throat. O, 'tis a gallant king! 9

Flu. Ay, he was porn at Monmouth, Captain Gower. What call you the town's name where Alexander the Pig was born!

Gow. Alexander the Great.

Flu. Why, I pray you, is not pig great? the pig, or the great, or the mighty, or the huge, or the magnanimous, are all one reckonings, save the phrase is a little variations.

Gow. I think Alexander the Great was born in Macedon: his father was called Philip of Macedon, as I take it. 17

Flu. I think it is in Macedon where Alexander is porn. I tell you, captain, if you look in the maps of the 'orld, I warrant you sall find, in the comparisons between Macedon and Monmouth, that the situations, look you, is both alike. There is a river in Macedon; and there is also moreover a river at Monmouth: it is called Wye at Monmouth: but it is out of my prains what is the name of the other river; but 'tis all one, 'tis alike as my fingers is to my fingers, and there is salmons in both. If you mark Alexander's life well, Harry of Monmouth's life is come after it indifferent well; for there is figures in all things. Alexander, God knows, and you know, in his rages, and his furies, and his wraths, and his cholers, and his moods, and his displeasures, and his indignations, and also being a little intoxicates in his prains, did, in his ales and his angers, look you, kill his best friend, Cleitus. 33

Gow. Our king is not like him in that: he never killed any of his friends.

Flu. It is not well done, mark you now, to take the tales out of my mouth, ere it is made and finished. I speak but in the figures and comparisons of it: as Alexander killed his friend Cleitus, being in his ales and his cups; so also Harry Monmouth, being in his right wits and his good judgements, turned away the fat knight with the great-pelly doublet: he was full of jests, and gipes, and knaveries, and mocks; I have forgot his name.

Gow. Sir John Falstaff.

Flu. That is he: I 'll tell you there is goot men porn at Monmouth.

Gow. Here comes his majesty.

Alarum. Enter KING HENRY, *with a part of the English forces;* WARWICK, GLOUCESTER, EXETER, *and others.*

K. Hen. I was not angry since I came to France
Until this instant. Take a trumpet, herald;
Ride thou unto the horsemen on yond hill:
If they will fight with us, bid them come down,
Or void the field; they do offend our sight:
If they 'll do neither, we will come to them,
And make them skirr away, as swift as stones
Enforced from the old Assyrian slings:
Besides, we 'll cut the throats of those we have,
And not a man of them that we shall take
Shall taste our mercy. Go and tell them so.

Enter MONTJOY.

Exe. Here comes the herald of the French, my liege.

Glo. His eyes are humbler than they used to be.

K. Hen. How now! what means this, herald? know'st thou not
That I have fined these bones of mine for ransom?
Comest thou again for ransom?

Mont. No, great king:

I come to thee for charitable license,
That we may wander o'er this bloody field
To look our dead, and then to bury them;
To sort our nobles from our common men.
For many of our princes—woe the while!—
Lie drown'd and soak'd in mercenary blood;
So do our vulgar drench their peasant limbs
In blood of princes; and their wounded steeds
Fret fetlock deep in gore and with wild rage
Yerk out their armed heels at their dead masters,
Killing them twice. O, give us leave, great king,
To view the field in safety and dispose
Of their dead bodies!

K. Hen. I tell thee truly, herald,
I know not if the day be ours or no;
For yet a many of your horsemen peer
And gallop o'er the field.

Mont. The day is yours.

K. Hen. Praised be God, and not our strength, for it!
What is this castle call'd that stands hard by?

Mont. They call it Agincourt.

K. Hen. Then call we this the field of Agincourt,
Fought on the day of Crispin Crispianus.

Flu. Your grandfather of famous memory, an't please your majesty, and your great-uncle Edward the Plack Prince of Wales, as I have read in the chronicles, fought a most prave pattle here in France.

K. Hen. They did, Fluellen.

Flu. Your majesty says very true: if your majesty is remembered of it, the Welshmen did goot service in a garden where leeks did grow, wearing leeks in their Monmouth caps; which, your majesty knows, to this hour is an honourable padge of the service; and I do pelieve your majesty takes no scorn to wear the leek upon Saint Tavy's day.

K. Hen. I wear it for a memorable honour;
For I am Welsh, you know, good countryman.

Flu. All the water in Wye cannot wash your majesty's Welsh plood out of your pody, I can tell you that: Got pless it and preserve it, as long as it pleases his grace, and his majesty too!

K. Hen. Thanks, good my countryman.

Flu. By Cheshu, I am your majesty's countryman, I care not who know it; I will confess it to all the 'orld: I need not to be ashamed of your majesty, praised be Got, so long as your majesty is an honest man.

K. Hen. God keep me so! Our heralds go with him:
Bring me just notice of the numbers dead
On both our parts. Call yonder fellow hither.

[*Points to Williams. Exeunt Heralds with Montjoy.*

Exe. Soldier, you must come to the king.

K. Hen. Soldier, why wearest thou that glove in thy cap?

Will. An't please your majesty, 'tis the gage of one that I should fight withal, if he be alive.

K. Hen. An Englishman?

Will. An't pleasure your majesty, a rascal that swaggered with me last night: who, if 'a live and ever dare to challenge this glove, I have sworn to take him a box o' th' ear: or if I can see my glove in his cap, which he swore, as he was a soldier, he would wear if alive, I will strike it out soundly.

K. Hen. What think you, Captain Fluellen? is it fit this soldier keep his oath?

Flu. He is a craven and a villain else, an't please your majesty, in my conscience.

K. Hen. It may be his enemy is a gentleman of great sort, quite from the answer of his degree.

Flu. Though he be as goot a gentleman as the tevil is, as Lucifer and Belzebub himself, it is necessary, look your grace, that he keep his vow and his oath: if he be perjured, see you now, his reputation is as arrant a villain and a Jack-sauce, as ever his black shoe trod upon Got's ground and his earth, in my conscience, la!

K. Hen. Then keep thy vow, sirrah, when thou meetest the fellow.

Will. So I will, my liege, as I live.

K. Hen. Who servest thou under?

Will. Under Captain Gower, my liege.

Flu. Gower is a goot captain, and is goot knowledge and literatured in the wars.

K. Hen. Call him hither to me, soldier. 140

Will. I will, my liege. [*Exit.*

K. Hen. Here, Fluellen; wear thou this favour for me and stick it in thy cap: when Alençon and myself were down together, I plucked this glove from his helm: if any man challenge this, he is a friend to Alençon, and an enemy to our person; if thou encounter any such, apprehend him, an thou dost me love.

Flu. Your grace does me as great honours as can be desired in the hearts of his subjects: I would fain see the man, that has but two legs, that shall find himself aggriefed at this glove; that is all, but I would fain see it once, an please God of his grace that I might see. 152

K. Hen Knowest thou Gower?

Flu. He is my dear friend, an please you.

K. Hen. Pray thee, go seek him, and bring him to my tent.

Flu. I will fetch him. [*Exit.*

K. Hen. My Lord of Warwick, and my brother Gloucester,
Follow Fluellen closely at the heels:
The glove which I have given him for a favour 160
May haply purchase him a box o' th' ear;
It is the soldier's; I by bargain should
Wear it myself. Follow, good cousin Warwick:
If that the soldier strike him, as I judge
By his blunt bearing he will keep his word,
Some sudden mischief may arise of it;
For I do know Fluellen valiant
And, touched with choler, hot as gunpowder,

And quickly will return an injury:
Follow, and see there be no harm between them.
Go you with me, uncle of Exeter. [*Exeunt.*

SCENE VIII. *Before* KING HENRY'S *pavilion.*

Enter GOWER *and* WILLIAMS.

Will. I warrant it is to knight you, captain.

Enter FLUELLEN.

Flu. Got's will and his pleasure, captain, I peseech you now, come apace to the king: there is more goot toward you peradventure than is in your knowledge to dream of.

Will. Sir, know you this glove?

Flu. Know the glove! I know the glove is a glove.

Will. I know this; and thus I challenge it. [*Strikes him.*

Flu. 'Sblood! an arrant traitor as any is in the universal 'orld, or in France, or in England!

Gow. How now, sir! you villain!

Will. Do you think I'll be forsworn?

Flu. Stand away, Captain Gower; I will give treason his payment into plows, I warrant you.

Will. I am no traitor.

Flu. That's a lie in thy throat. I charge you in his majesty's name, apprehend him: he's a friend of the Duke Alençon's.

Enter WARWICK *and* GLOUCESTER.

War. How now, how now! what's the matter?

Flu. My Lord of Warwick, here is—praised be Got for it!—a most contagious treason come to light, look you, as you shall desire in a summer's day. Here is his majesty.

Enter KING HENRY *and* EXETER.

K. Hen. How now! what's the matter?

Flu. My liege, here is a villain and a traitor, that, look your grace, has struck the glove which your majesty is take out of the helmet of Alençon.

Will. My liege, this was my glove; here is the fellow of it; and he that I gave it to in change promised to wear it in his cap: I promised to strike him, if he did: I met this man with my glove in his cap, and I have been as good as my word.

Flu. Your majesty hear now, saving your majesty's manhood, what an arrant, rascally, beggarly, lousy knave it is: I hope your majesty is pear me testimony and witness, and avouchment, that this is the glove of Alençon, that your majesty is give me; in your conscience, now.

K. Hen. Give me thy glove, soldier: look, here is the fellow of it.

'Twas I, indeed, thou promised'st to strike;
And thou hast given me most bitter terms.

Flu. And please your majesty, let his neck answer for it, if there is any martial law in the world.

K. Hen. How canst thou make me satisfaction?

Will. All offences, my lord, come from the heart: never came any from mine that might offend your majesty.

K. Hen. It was ourself thou didst abuse.

Will. Your majesty came not like yourself: you appeared to me but as a common man; witness the night, your garments, your lowliness; and what your highness suffered under that shape, I beseech you take it for your own fault and not mine: for had you been as I took you for, I made no offence; therefore, I beseech your highness, pardon me.

K. Hen. Here, uncle Exeter, fill this glove with crowns,
And give it to this fellow. Keep it, fellow;
And wear it for an honour in thy cap
Till I do challenge it. Give him the crowns:
And, captain, you must needs be friends with him.

Flu. By this day and this light, the fellow has mettle enough in his pelly. Hold, there is twelve pence for you; and I pray you to serve Got, and keep you out of prawls, and prabbles, and quarrels, and dissensions, and, I warrant you, it is the petter for you.

Will. I will none of your money.

Flu. It is with a goot will; I can tell you, it will serve you to mend your shoes: come, wherefore should you be so pashful? your shoes is not so good: 'tis a good silling, I warrant you, or I will change it.

Enter an English Herald.

K. Hen. Now, herald, are the dead number'd?

Her. Here is the number of the slaughter'd French.

[*Delivers a paper.*

K. Hen. What prisoners of good sort are taken, uncle?

Exe. Charles Duke of Orleans, nephew to the king;
John Duke of Bourbon, and Lord Bouciqualt:
Of other lords and barons, knights and squires,
Full fifteen hundred, besides common men.

K. Hen. This note doth tell me of ten thousand French
That in the field lie slain: of princes, in this number,
And nobles bearing banners, there lie dead
One hundred twenty six: added to these,
Of knights, esquires, and gallant gentlemen,
Eight thousand and four hundred; of the which,
Five hundred were but yesterday dubb'd knights:
So that, in these ten thousand they have lost,
There are but sixteen hundred mercenaries;
The rest are princes, barons, lords, knights, squires,
And gentlemen of blood and quality.
The names of those their nobles that lie dead:
Charles Delabreth, high constable of France;
Jacques of Chatillon, admiral of France;
The master of the cross-bows, Lord Rambures;
Great master of France, the brave Sir Guichard Dolphin,
John Duke of Alençon, Anthony Duke of Brabant,
The brother to the Duke of Burgundy,
And Edward Duke of Bar: of lusty earls,
Grandpré and Roussi, Fauconberg and Foix,
Beaumont and Marle, Vaudemont and Lestral.

Here was a royal fellowship of death!
Where is the number of our English dead?
[*Herald presents another paper.*
Edward the Duke of York, the Earl of Suffolk,
Sir Richard Ketly, Davy Gam, esquire:
None else of name; and of all other men
But five and twenty. O God, thy arm was here;
And not to us, but to thy arm alone,
Ascribe we all! When, without stratagem,
But in plain shock and even play of battle,
Was ever known so great and little loss
On one part and on the other? Take it, God,
For it is none but thine!

Exe. 'Tis wonderful!

K. Hen. Come, go we in procession to the village:
And be it death proclaimed through our host
To boast of this or take that praise from God
Which is his only.

Flu. Is it not lawful, an please your majesty, to tell how many is killed?

K. Hen. Yes, captain; but with this acknowledgement,
That God fought for us.

Flu. Yes, my conscience, he did us great good.

K. Hen. Do we all holy rites;
Let there be sung 'Non nobis' and 'Te Deum';
The dead with charity enclosed in clay:
And then to Calais; and to England then;
When ne'er from France arrived more happy men. [*Exeunt.*

ACT V.

PROLOGUE.

Enter Chorus.

Chor. Vouchsafe to those that have not read the story,
That I may prompt them: and of such as have,
I humbly pray them to admit the excuse

Of time, of numbers and due course of things,
Which cannot in their huge and proper life
Be here presented. Now we bear the king
Toward Calais: grant him there; there seen,
Heave him away upon your winged thoughts
Athwart the sea. Behold, the English beach
Pales in the flood with men, with wives and boys,
Whose shouts and claps out-voice the deep-mouth'd sea,
Which like a mighty whiffler 'fore the king
Seems to prepare his way: so let him land,
And solemnly see him set on to London.
So swift a pace hath thought that even now
You may imagine him upon Blackheath;
Where that his lords desire him to have borne
His bruised helmet and his bended sword
Before him through the city: he forbids it,
Being free from vainness and self-glorious pride;
Giving full trophy, signal and ostent
Quite from himself to God. But now behold,
In the quick forge and working-house of thought,
How London doth pour out her citizens!
The mayor and all his brethren in best sort,
Like to the senators of th' antique Rome,
With the plebeians swarming at their heels,
Go forth and fetch their conquering Cæsar in:
As, by a lower but loving likelihood,
Were now the general of our gracious empress,
As in good time he may, from Ireland coming,
Bringing rebellion broached on his sword,
How many would the peaceful city quit,
To welcome him! much more, and much more cause,
Did they this Harry. Now in London place him;
As yet the lamentation of the French
Invites the King of England's stay at home;
The emperor's coming in behalf of France,
To order peace between them; and omit

All the occurrences, whatever chanced,
Till Harry's back-return again to France:
There must we bring him; and myself have play'd
The interim, by remembering you 'tis past.
Then brook abridgement, and your eyes advance,
After your thoughts, straight back again to France. [*Exit.*

SCENE I. *France. An English court of guard.*

Enter FLUELLEN *and* GOWER.

Gow. Nay, that's right; but why wear you your leek to-day? Saint Davy's day is past.

Flu. There is occasions and causes why and wherefore in all things: I will tell you, as my friend, Captain Gower: the rascally, scald, peggarly, lousy, pragging knave, Pistol, which you and yourself and all the world know to be no petter than a fellow, look you now, of no merits, he is come to me and prings me pread and salt yesterday, look you, and pid me eat my leek: it was in a place where I could not preed no contention with him; but I will be so pold as to wear it in my cap till I see him once again, and then I will tell him a little piece of my desires.

Enter PISTOL.

Gow. Why, here he comes, swelling like a turkey-cock.

Flu. 'Tis no matter for his swellings nor his turkey-cocks. Got pless you, Auncient Pistol! you scurvy, lousy knave, Got pless you!

Pist. Ha! art thou bedlam? dost thou thirst, base Trojan,
To have me fold up Parca's fatal web?
Hence! I am qualmish at the smell of leek.

Flu. I peseech you heartily, scurvy, lousy knave, at my desires, and at my requests, and my petitions, to eat, look you, this leek: because, look you, you do not love it, nor your affections and your appetites and your digestions does not agree with it, I would desire you to eat it

Pist. Not for Cadwallader and all his goats.

Flu. There is one goat for you. [*Strikes him.*
Will you be so good, scald knave, as eat it?

Pist. Base Trojan, thou shalt die.

Flu. You say very true, scald knave, when Got's will is: I will desire you to live in the mean time, and eat your victuals: come, there is sauce for it. [*Strikes him.*] You called me yesterday mountain-squire; but I will make you to-day a squire of low degree. I pray you, fall to: if you can mock a leek, you can eat a leek.

Gow. Enough, captain: you have astonished him.

Flu. I say, I will make him eat some part of my leek, or I will peat his pate four days. Pite, I pray you; it is good for your green wound and your ploody coxcomb.

Pist. Must I bite?

Flu. Yes, certainly, and out of doubt and out of question too, and ambiguities.

Pist. By this leek, I will most horribly revenge: I eat and eat, I swear—

Flu. Eat, I pray you: will you have some more sauce to your leek? there is not enough leek to swear by.

Pist. Quiet thy cudgel; thou dost see I eat.

Flu. Much goot do you, scauld knave, heartily. Nay, pray you, throw none away; the skin is goot for your proken coxcomb. When you take occasions to see leeks hereafter, I pray you, mock at 'em; that is all.

Pist. Good.

Flu. Ay, leeks is good: hold you, there is a groat to heal your pate.

Pist. Me a groat!

Flu. Yes, verily and in truth, you shall take it; or I have another leek in my pocket, which you shall eat.

Pist. I take thy groat in earnest of revenge.

Flu. If I owe you anything, I will pay you in cudgels: you shall be a woodmonger, and buy nothing of me but cudgels. God b' wi' you, and keep you, and heal your pate. [*Exit.*

Pist. All hell shall stir for this. 61

Gow. Go, go; you are a counterfeit cowardly knave. Will you mock at an ancient tradition, begun upon an honourable respect, and worn as a memorable trophy of predeceased valour and dare not avouch in your deeds any of your words? I have seen you gleeking and galling at this gentleman twice or thrice. You thought, because he could not speak English in the native garb, he could not therefore handle an English cudgel: you find it otherwise; and henceforth let a Welsh correction teach you a good English condition. Fare ye well. [*Exit.*

Pist. Doth Fortune play the huswife with me now? 72
News have I, that my Nell is dead i' the spital
Of malady of France;
And there my rendezvous is quite cut off.
Old I do wax; and from my weary limbs
Honour is cudgelled. Well, bawd I'll turn,
And something lean to cutpurse of quick hand.
To England will I steal, and there I'll steal:
And patches will I get unto these scars, 80
And swear I got them in the Gallia wars. [*Exit.*

SCENE II. *France. A royal palace.*

Enter, from one side, KING HENRY, EXETER, BEDFORD, GLOUCESTER, WARWICK, WESTMORELAND, *and other* Lords; *from the other side, the* FRENCH KING, QUEEN ISABEL, *the* PRINCESS KATHARINE, ALICE *and other* Ladies; *the* DUKE OF BURGUNDY, *and his train.*

K. Hen. Peace to this meeting, wherefore we are met!
Unto our brother France, and to our sister,
Health and fair time of day; joy and good wishes
To our most fair and princely cousin Katharine;
And, as a branch and member of this royalty,
By whom this great assembly is contrived,
We do salute you, Duke of Burgundy;

And, princes French, and peers, health to you all!
Fr. King. Right joyous are we to behold your face,
Most worthy brother England; fairly met:
So are you, princes English, every one.
Q. Isa. So happy be the issue, brother England,
Of this good day and of this gracious meeting,
As we are now glad to behold your eyes;
Your eyes, which hitherto have borne in them
Against the French, that met them in their bent,
The fatal balls of murdering basilisks:
The venom of such looks, we fairly hope,
Have lost their quality, and that this day
Shall change all griefs and quarrels into love.
K. Hen. To cry amen to that, thus we appear.
Q Isa. You English princes all, I do salute you.
Bur. My duty to you both, on equal love,
Great Kings of France and England! That I have labour'd,
With all my wits, my pains and strong endeavours,
To bring your most imperial majesties
Unto this bar and royal interview,
Your mightiness on both parts best can witness.
Since then my office hath so far prevail'd
That, face to face and royal eye to eye,
You have congreeted, let it not disgrace me,
If I demand, before this royal view,
What rub or what impediment there is,
Why that the naked, poor and mangled Peace,
Dear nurse of arts, plenties and joyful births,
Should not in this best garden of the world
Our fertile France, put up her lovely visage?
Alas, she hath from France too long been chased,
And all her husbandry doth lie on heaps,
Corrupting in its own fertility.
Her vine, the merry cheerer of the heart,
Unpruned dies; her hedges even-pleach'd,
Like prisoners wildly overgrown with hair,

Put forth disorder'd twigs ; her fallow leas
The darnel, hemlock and rank fumitory
Do root upon, while that the coulter rusts
That should deracinate such savagery ;
The even mead, that erst brought sweetly forth
The freckled cowslip, burnet and green clover,
Wanting the scythe, all uncorrected, rank,
Conceives by idleness and nothing teems
But hateful docks, rough thistles, kecksies, burs,
Losing both beauty and utility.
And as our vineyards, fallows, meads and hedges,
Defective in their natures, grow to wildness,
Even so our houses and ourselves and children
Have lost, or do not learn for want of time,
The sciences that should become our country ;
But grow to savages,—as soldiers will
That nothing do but meditate on blood,—
To swearing and stern looks, diffused attire
And every thing that seems unnatural.
Which to reduce into our former favour
You are assembled : and my speech entreats
That I may know the let, why gentle Peace
Should not expel these inconveniences
And bless us with her former qualities.

K. Hen. If, Duke of Burgundy, you would the peace,
Whose want gives growth to the imperfections
Which you have cited, you must buy that peace
With full accord to all our just demands ;
Whose tenours and particular effects
You have enscheduled briefly in your hands.

Bur. The king hath heard them ; to the which as yet
There is no answer made.

K. Hen. Well then the peace,
Which you before so urged, lies in his answer.

Fr. King. I have but with a cursorary eye
O'erglanced the articles : pleaseth your grace

To appoint some of your council presently
To sit with us once more, with better heed
To re-survey them, we will suddenly
Pass our accept and peremptory answer.

K. Hen. Brother, we shall. Go, uncle Exeter,
And brother Clarence, and you, brother Gloucester,
Warwick and Huntingdon, go with the king;
And take with you free power to ratify,
Augment, or alter, as your wisdoms best
Shall see advantageable for our dignity,
Any thing in or out of our demands,
And we'll consign thereto. Will you, fair sister,
Go with the princes, or stay here with us?

Q. Isa. Our gracious brother, I will go with them:
Haply a woman's voice may do some good,
When articles too nicely urged be stood on.

K. Hen. Yet leave our cousin Katharine here with us:
She is our capital demand, comprised
Within the fore-rank of our articles.

Q. Isa. She hath good leave.

[*Exeunt all except Henry, Katharine, and Alice.*

K. Hen. Fair Katharine, and most fair,
Will you vouchsafe to teach a soldier terms
Such as will enter at a lady's ear
And plead his love-suit to her gentle heart?

Kath. Your majesty shall mock at me; I cannot speak your England.

K. Hen. O fair Katharine, if you will love me soundly with your French heart, I will be glad to hear you confess it brokenly with your English tongue. Do you like me, Kate?

Kath. Pardonnez-moi, I cannot tell vat is 'like me.'

K. Hen. An angel is like you, Kate, and you are like an angel.

Kath. Que dit-il? que je suis semblable à les anges?

Alice. Oui, vraiment, sauf votre grace, ainsi dit-il.

K. Hen. I said so, dear Katharine; and I must not blush to affirm it.

Kath. O bon Dieu! les langues des hommes sont pleines de tromperies.

K. Hen. What says she, fair one? that the tongues of men are full of deceits?

Alice. Oui, dat de tongues of de mans is be full of deceits: dat is de princess.

K. Hen. The princess is the better Englishwoman. I' faith, Kate, my wooing is fit for thy understanding: I am glad thou canst speak no better English; for, if thou couldst, thou wouldst find me such a plain king that thou wouldst think I had sold my farm to buy my crown. I know no ways to mince it in love, but directly to say 'I love you': then if you urge me farther than to say 'do you in faith?' I wear out my suit. Give me your answer; i' faith, do: and so clap hands and a bargain: how say you, lady?

Kath. Sauf votre honneur, me understand vell.

K. Hen. Marry, if you would put me to verses or to dance for your sake, Kate, why you undid me: for the one, I have neither words nor measure, and for the other, I have no strength in measure, yet a reasonable measure in strength. If I could win a lady at leap-frog, or by vaulting into my saddle with my armour on my back, under the correction of bragging be it spoken, I should quickly leap into a wife. Or if I might buffet for my love, or bound my horse for her favours, I could lay on like a butcher and sit like a jack-an-apes, never off. But, before God, Kate, I cannot look greenly nor gasp out my eloquence, nor I have no cunning in protestation; only downright oaths, which I never use till urged, nor never break for urging. If thou canst love a fellow of this temper, Kate, whose face is not worth sunburning, that never looks in his glass for love of any thing he sees there, let thine eye be thy cook. I speak to thee plain soldier: if thou canst love me for this, take me; if not, to say to thee that I shall die, is true; but for thy love, by

the Lord, no; yet I love thee too. And while thou livest, dear Kate, take a fellow of plain and uncoined constancy; for he perforce must do thee right, because he hath not the gift to woo in other places: for these fellows of infinite tongue, that can rhyme themselves into ladies' favours, they do always reason themselves out again. What! a speaker is but a prater; a rhyme is but a ballad. A good leg will fall; a straight back will stoop; a black beard will turn white; a curled pate will grow bald; a fair face will wither; a full eye will wax hollow; but a good heart, Kate, is the sun and the moon; or rather the sun and not the moon; for it shines bright and never changes, but keeps his course truly. If thou would have such a one, take me; and take me, take a soldier; take a soldier, take a king. And what sayest thou then to my love? speak, my fair, and fairly, I pray thee.

Kath. Is it possible dat I sould love de enemy of France?

K. Hen. No; it is not possible you should love the enemy of France, Kate: but, in loving me, you should love the friend of France; for I love France so well that I will not part with a village of it; I will have it all mine: and, Kate, when France is mine and I am yours, then yours is France and you are mine.

Kath. I cannot tell vat is dat.

K. Hen. No, Kate? I will tell thee in French: which I am sure will hang upon my tongue like a new-married wife about her husband's neck, hardly to be shook off. Quand j'ay le possession de France, et quand vous avez le possession de moi,—let me see, what then? Saint Denis be my speed! —donc votre est France et vous êtes mienne. It is as easy for me, Kate, to conquer the kingdom as to speak so much more French: I shall never move thee in French, unless it be to laugh at me.

Kath. Sauf votre honneur, le François que vous parlez, il est meilleur que l'Anglois lequel je parle

K. Hen. No, faith, is't not, Kate: but thy speaking of my tongue, and I thine, most truly-falsely, must needs be

granted to be much at one. But, Kate, dost thou understand thus much English, canst thou love me?

Kath. I cannot tell.

K. Hen. Can any of your neighbours tell, Kate? I'll ask them. Come, I know thou lovest me: and at night, when you come into your closet, you'll question this gentlewoman about me; and I know, Kate, you will to her dispraise those parts in me that you love with your heart: but, good Kate, mock me mercifully; the rather, gentle princess, because I love thee cruelly. If ever thou beest mine, Kate, as I have a saving faith within me tells me thou shalt, I get thee with scambling, and thou must therefore needs prove a good soldier-breeder: shall not thou and I, between Saint Denis and Saint George, compound a boy, half French, half English, that shall go to Constantinople and take the Turk by the beard? shall we not? what sayest thou, my fair flower-de-luce? 201

Kath. I do not know dat.

K. Hen. No; 'tis hereafter to know, but now to promise: do but now promise, Kate, you will endeavour for your French part of such a boy; and for my English moiety take the word of a king and a bachelor. How answer you, la plus belle Katharine du monde, mon très cher et devin déesse?

Kath. Your majestee ave fausse French enough to deceive de most sage demoiselle dat is en France. 209

K. Hen. Now, fie upon my false French! By mine honour, in true English, I love thee, Kate: by which honour I dare not swear thou lovest me; yet my blood begins to flatter me that thou dost, notwithstanding the poor and untempering effect of my visage. Now, beshrew my father's ambition! he was thinking of civil wars when he got me: therefore was I created with a stubborn outside, with an aspect of iron, that, when I come to woo ladies, I fright them. But, in faith, Kate, the elder I wax, the better I shall appear: my comfort is, that old age, that ill layer up of beauty, can do no more spoil upon my face: thou hast me, if thou hast

me, at the worst; and thou shalt wear me, if thou wear me, better and better: and therefore tell me, most fair Katharine, will you have me? Put off your maiden blushes; avouch the thoughts of your heart with the looks of an empress; take me by the hand, and say 'Harry of England, I am thine': which word thou shalt no sooner bless mine ear withal, but I will tell thee aloud 'England is thine, Ireland is thine, France is thine, and Henry Plantagenet is thine'; who, though I speak it before his face, if he be not fellow with the best king, thou shalt find the best king of good fellows. Come, your answer in broken music; for thy voice is music and thy English broken; therefore, queen of all Katharines, break thy mind to me in broken English; wilt thou have me?

Kath. Dat is as it sall please de roi mon père.

K. Hen. Nay, it will please him well, Kate; it shall please him, Kate.

Kath. Den it sall also content me.

K. Hen. Upon that I kiss your hand, and I call you my queen.

Kath. Laissez, mon seigneur, laissez, laissez: ma foi, je ne veux point que vous abaissiez votre grandeur en baisant la main d'une de votre seigneurie indigne serviteur; excusez-moi, je vous supplie, mon très-puissant seigneur.

K. Hen. Then I will kiss your lips, Kate.

Kath. Les dames et demoiselles pour être baisées devant leur noces, il n'est pas la coutume de France.

K. Hen. Madam, my interpreter, what says she?

Alice. Dat it is not be de fashion pour les ladies of France,—I cannot tell vat is baiser en Anglish.

K. Hen. To kiss.

Alice. Your majesty entendre bettre que moi.

K. Hen. It is not a fashion for the maids in France to kiss before they are married, would she say?

Alice. Oui, vraiment.

K. Hen. O Kate, nice customs curtsy to great kings. Dear

Kate, you and I cannot be confined within the weak list of a country's fashion: we are the makers of manners, Kate; and the liberty that follows our places stops the mouth of all find-faults; as I will do yours, for upholding the nice fashion of your country in denying me a kiss: therefore, patiently and yielding. [*Kissing her.*] You have witchcraft in your lips, Kate: there is more eloquence in a sugar touch of them than in the tongues of the French council; and they should sooner persuade Harry of England than a general petition of monarchs. Here comes your father.

Re-enter the FRENCH KING *and his* QUEEN, BURGUNDY, *and other* Lords.

Bur. God save your majesty! my royal cousin, teach you our princess English?

K. Hen. I would have her learn, my fair cousin, how perfectly I love her; and that is good English.

Bur. Is she not apt?

K. Hen. Our tongue is rough, coz, and my condition is not smooth; so that, having neither the voice nor the heart of flattery about me, I cannot so conjure up the spirit of love in her, that he will appear in his true likeness.

Bur. Pardon the frankness of my mirth, if I answer you for that. If you would conjure in her, you must make a circle; if conjure up love in her in his true likeness, he must appear naked and blind. Can you blame her then, being a maid yet rosed over with the virgin crimson of modesty, if she deny the appearance of a naked blind boy in her naked seeing self? It were, my lord, a hard condition for a maid to consign to.

K. Hen. Yet they do wink and yield, as love is blind and enforces.

Bur. They are then excused, my lord, when they see not what they do.

K. Hen. Then, good my lord, teach your cousin to consent winking.

Bur. I will wink on her to consent, my lord, if you will teach her to know my meaning: for maids, well summered and warm kept, are like flies at Bartholomew-tide, blind, though they have their eyes; and then they will endure handling, which before would not abide looking on.

K. Hen. This moral ties me over to time and a hot summer; and so I shall catch the fly, your cousin, in the latter end and she must be blind too.

Bur. As love is, my lord, before it loves.

K. Hen. It is so: and you may, some of you, thank love for my blindness, who cannot see many a fair French city for one fair French maid that stands in my way.

Fr. King. Yes, my lord, you see them perspectively, the cities turned into a maid; for they are all girdled with maiden walls that war hath never entered.

K. Hen. Shall Kate be my wife?

Fr. King. So please you.

K. Hen. I am content; so the maiden cities you talk of may wait on her: so the maid that stood in the way for my wish shall show me the way to my will.

Fr. King. We have consented to all terms of reason.

K. Hen. Is't so, my lords of England?

West. The king hath granted every article:
His daughter first, and then in sequel all,
According to their firm proposed natures.

Exe. Only he hath not yet subscribed this:
Where your majesty demands, that the King of France, having any occasion to write for matter of grant, shall name your highness in this form and with this addition, in French, Notre très-cher fils Henri, Roi d'Angleterre, Héritier de France; and thus in Latin, Præclarissimus filius noster Henricus, Rex Angliæ, et Hæres Franciæ.

Fr. King. Nor this I have not, brother, so denied,
But your request shall make me let it pass.

K. Hen. I pray you then, in love and dear alliance,
Let that one article rank with the rest;

And thereupon give me your daughter.

Fr. King. Take her, fair son, and from her blood raise up
Issue to me; that the contending kingdoms
Of France and England, whose very shores look pale
With envy of each other's happiness,
May cease their hatred, and this dear conjunction
Plant neighbourhood and Christian-like accord
In their sweet bosoms, that never war advance
His bleeding sword 'twixt England and fair France.

All. Amen!

K. Hen. Now, welcome, Kate: and bear me witness all,
That here I kiss her as my sovereign queen. [*Flourish.*

Q. Isa. God, the best maker of all marriages,
Combine your hearts in one, your realms in one!
As man and wife, being two, are one in love,
So be there 'twixt your kingdoms such a spousal,
That never may ill office, or fell jealousy,
Which troubles oft the bed of blessed marriage,
Thrust in between the paction of these kingdoms,
To make divorce of their incorporate league;
That English may as French, French Englishmen,
Receive each other. God speak this Amen!

All. Amen!

K. Hen. Prepare we for our marriage: on which day,
My Lord of Burgundy, we'll take your oath,
And all the peers', for surety of our league.
Then shall I swear to Kate, and you to me;
And may our oaths well kept and prosperous be!

[*Sennet. Exeunt.*

EPILOGUE.

Enter CHORUS.

Chor. **Thus far, with rough and all-unable pen,**
Our bending author hath pursued the story,

In little room confining mighty men,
Mangling by starts the full course of their glory.
Small time, but in that small most greatly lived
This star of England : Fortune made his sword ;
By which the world's best garden he achieved,
And of it left his son imperial lord.
Henry the Sixth, in infant bands crown'd King
Of France and England, did this king succeed ;
Whose state so many had the managing,
That they lost France and made his England bleed :
Which oft our stage hath shown ; and, for their sake,
In your fair minds let this acceptance take. [*Exit.*

NOTES.

PROLOGUE.

1, 2. Warburton here sees a reference to the Peripatetic system which imagines several heavens one above the other, the last and highest of which was one of fire. This is possible, for Shakespeare abounds with allusions to the astronomical beliefs of his day. The whole subject is well illustrated by Mr. Furnivall in his paper on the "moon's sphere," *M. N. D.*, ii. 1. 7, printed in the *Transactions of the N. S. S.* for 1877-9, pp. 431-50. Cp. Heywood, prologue to the *Royal King and Loyal Subject*, ll. 13-17 :—

> "Nay, 'tis knowne
> That when our chronicles have barren growne
> Of story, we have all *invention* stretcht
> Div'd low as to the center, and then reacht
> Unto the *Primum Mobile* above."

For *invention*, cp. also *M. M.*, ii. 4. 3.

4. **swelling scene**, "gradually increasing in interest and grandeur. Cp. *Macb.* i. 3. 128" (Wright).

5. **like himself**, as he was wont to show himself when in the flesh. Delius compares the stage direction in i. 2, of *Timon of Athens*, "Then comes, dropping after all, Apemantus, discontentedly, *like himself.*"

6. **port**, lofty carriage, dignity of appearance. Cp. *A. C.*, iv. 14. 52.

7. **Leash'd in.** On the words *leash* and *lym* or *lyam*, a writer in the *Ed. Review* for October 1872 quotes from the old 'Art of Venerie': "We finde some difference of termes betwene hounds and greyhounds. As of greyhounds two make a brase, and of hounds a couple. Of greyhounds three make a *lease*, and of hounds a couple and a halfe. We let slippe a greyhound, and we cast off a hound. The string wherewith we leade a greyhound is called a *lease*, and for a hound a *lyame.*" *Leash* then came to be used in a more general sense for three things taken together, especially for three birds, a brace and a half. Though Middleton, *Blurt, Master Constable*, i. 2. 31, uses it as equivalent to *two*.

Compare 1 *Henry IV.*, ii. 4. 9 (where the Prince has been making friends with the drawers), "Sirrah, I am sworn brother to a *leash* of drawers, and can call them all by their Christian names, as Tom, Dick, and Francis." Delius quotes from Holinshed, "He declared that the goddess of battle, called Bellona, had three hand-maidens, ever of necessity attending upon her, as blood, fire, and famine." Massinger, *The Roman Actor*, i. 4. 41, and again in *The Picture*, ii. 2, speaks of "*famine*, *blood* and death" as "Bellona's pages." Webster, *A. V.*, v. 3. 119, writes—

"I have not dreaded *famine*, *fire* nor strage."

Cp. also 1 *H. VI.*, iv. 2. 11—

"You tempt the fury of my three attendants,
Lean famine, quartering steel, and climbing fire."

8. **Crouch for employment**, submissively ask for employment, as dogs crouching at their master's heels and waiting to be let loose upon their prey.

9. **flat unraised spirits**, spirits which cannot of themselves rise to the height which the subject demands.

11. **cockpit.** Originally a small inclosure in which cocks were put to fight; and, according to Nares, used for the pit of a theatre, probably because cock-fighting was once carried on there. The Phœnix theatre in Drury Lane was commonly known as "the Cockpit." Dekker applies the term to an ordinary or tavern, "for," says he "none come into it, but those that have spurs" (with a play upon the word "spurs").

12. **vasty.** Abbott, wrongly, I think, supposes this adjective to be formed from the noun *vast*, *Tempest*, i. 2. 327, *Hamlet*, i. 2. 198. Cp. *crudy*, 2 *H. IV.*, iv. 3. 106, and *hugy*, used by both Peele and Marlowe. **may we**, is it possible for us? On the modified sense of *may*, see Abbott, § 307.

13. **this wooden O.** The Globe theatre on the Bankside, which was circular within. In *Ant. and Cleo.*, v. 2. 81, we have, "The little *O*, the earth," in *M. N. D.*, iii. 2. 188, "yon fiery *O's*" (*i.e.*, stars), and in *L. L. L.*, v. 2. 45, "O that your face were not so full of *O's*" (*i.e.* marks of the small-pox). Cp. the prologue to Dekker's play of *The Whore of Babylon*, l. 1,

"The charms of silence through this square be thrown,"

where *Square* means the Fortune Theatre in Golden or Golding Lane, Cripplegate, which was square both externally and internally. **the very casques**, the actual helmets; Schmidt takes **very as** = mere.

14. **affright the air.** Wright compares *R. III.* v. 3. 341,

"Amaze the welkin with your broken staves."

15-18. **O, pardon**, etc. Pardon our presumption in attempting with such poor means to represent such mighty events; and as a

cipher, in itself nothing, and owing its value in numerical notation to its position in respect to some other figure, can produce a mighty result, can, for instance, turn a hundred thousand into a million, in the same way let us who in ourselves are but as ciphers to a matter of such vast import as that we deal with, stimulate your powers of imagination so that, though by ourselves alone little or nothing can be done, by alliance with those powers we may yet effect great things (*i.e.* worthily represent King Henry's deeds).

little place; Lettsom would read "little *space*" but cp. *W. T.*, i. 2. 6-9—

> "And therefore like a cipher,
> Yet standing in rich *place*, I multiply
> With one we-thank-you many thousands more
> That go before it:"

the difference between the two expressions being that in "*little* place" the idea is of the humble position of the cipher, it being, as it were, in the background (and yet adding to the value of the sum), while in "*rich* place" the reference is more especially to the value which a cipher acquires by being to the right hand, and not to the left as in decimal notation, with a reference also to the position of the speaker, the King.

So, in Peele's *Edward I.*, "'Tis but a cipher in agrum (arithmetic), and it hath made of ten thousand pounds a hundred thousand pounds." And *Lear*, i. 4. 212, "Now thou art an *O* without a figure."

18. **imaginary**, for imaginative, or powers of imagination.

19. Cp. v. 2. 302, 3.

21. **abutting**. "Probably," says Wedgwood, "not a mere adoption of N. *aboutir*" [to touch at the extremities], "but direct from the verb to *butt*, to strike with the head as a goat or a ram. It is clear that the full force of the metaphor is felt by Shakespeare when he speaks of France and England as—

> 'Two mighty monarchies
> Whose high upreared and *abutting fronts*
> The perilous narrow ocean parts asunder.'

In the same way the G. *stössen* to thrust, to butt, push aside with the horns, etc., is also applied to the abutting of lands." *Dict. s. v. abut.* Cp. Marlowe, *Dido*, iii., p. 264, ed. Dyce—

> "Whenas he *butts* his beams on Flora's bed."

22. **perilous narrow**, Mr. Stone takes this "to be a compound phrase, not two distinct epithets; *perilous* having either an adverbial force, or being, as Steevens supposed, equivalent to *very*." He quotes such expressions as *perilous crook'd*, *perilous crafty*, *per'lous shrewd*, in support of his view. But does not the

force of the phrase consist in this that, narrow as the seas were, they were so full of peril that the "high upreared and abutting fronts" (*i.e.* the countries for their inhabitants) were kept apart by that peril. Cp. *M. V.*, ii. 8. 28, 9.

23. **Piece out**, cp. *J. C.*, ii. 1. 51.

25. **puissance**, usually two syllables only.

27. **the receiving earth.** The idea is of the earth being so ready to receive the foot-prints, being, so to speak, almost glad to be trodden upon.

28-31. **For 'tis**, etc. It is impossible for us in so short a time and with such scant means worthily to represent the characters in our play, the lapse of time, etc., and therefore we must leave it to your imagination to deck our kings as they ought to be decked, to transport them from one place to another, and, overleaping periods of time, to crowd into the space of an hour events which it took years to accomplish. Cp. the prologue to Dekker's *Old Fortunatus*, 15-20—

> "And for this small circumference must stand
> For the imagin'd surface of much land,
> For many kingdoms, and since many a mile
> Should here be measur'd out; our muse intreats
> Your thoughts to help poor Art, and so allow
> That I may serve as Chorus to her scenes."

Malone, Steevens, and others, believe that the prologue to Ben Jonson's play of *Every Man in his Humour* was intended as a sneer at several of Shakespeare's plays, and that the chorus in *H. V.* was pointed at in the lines—

> "He rather prays you will be pleas'd to see
> One such to-day, as other plays should be;
> *Where neither chorus wafts you o'er the seas*," etc.

28. **our kings**, the Kings of France and England.

31. **for the which**, etc., to help you in getting over which difficulties, accept the aid of me as Chorus: for *the which*, see Abbott, § 270. Cp. the Chorus to Act iv. of *The Prophetess*, by Beaumont and Fletcher.

ACT I. SCENE I.

STAGE DIRECTION. **Archbishop of Canterbury.** "This personage was HENRY CHICHELEY, called by Fuller, 'that skilful state-fencer,' and by Southey, in his *Joan of Arc*—

'The proud prelate, the blood-guilty man,
Who, trembling for the church's ill-got wealth,
Made our fifth Henry claim the crown of France.'

He was born, about 1362, at Higham Ferrars, where he afterwards, in 1415, built and endowed a college for secular priests. He became a monk of the Carthusian order, then Archdeacon of Salisbury, Bishop of St. David's in 1408, and Archbishop of Canterbury, in succession to Arundel, in 1414.... " *Shakespeareana Genealogica.*

Bishop of Ely. "Mr. T. P. Courtenay says of this character,—'I do not know why Shakespeare selected him.' In *The Chronicle Historie of Henry the Fift*, the 'two bishops' are introduced without any names assigned to them. In the folio of 1623, the stage direction is, '*Enter the two Bishops of Canterbury and Ely.*' JOHN FORDHAM, Dean of Wells, was appointed in 1381 to the see of Durham, and translated to Ely in 1388; he died in 1425. It was Beaufort, Bishop of Winchester, who opened the proceedings in Parliament, and announced the king's intention to invade France." *S. G.*

1. **self bill**, **self** = same, see Abbott, § 20.

3. **Was like**, etc., was likely to pass, nay, would certainly have passed but that, etc. The bill when brought forward in the previous reign actually did pass the Commons, but was rejected by the Lords mainly owing to the opposition of Prince Henry.

4. **scambling**. Skeat derives *scamble* (put for *scamp-le*) and *scamper* from *scamp*, originally meaning 'fugitive' or vagabond—O. F. *escamper*, or rather *s'escamper*, to escape. In v. 2. 218 we have "I got thee with *scambling.*" The same form is used in *K. John*, iv. 3. 146, and in *M. A.*, v. 1. 94. Also by Marlowe, *Jew of Malta*, i. 1. 122; Ford, *Love's Sacrifice*, v. 1, *The Fancies*, etc., i. 3. "Shuffling" is, perhaps, our nearest modern equivalent.

5. **question**, debate, discussion, conversation, as frequently in Shakespeare.

8. **possessions**, this is Hanmer's emendation for *possession.*

11-19. **being valued** ... **year**: which possessions were estimated as being equal to the maintaining of, etc., etc., and to the keeping well supplied, etc., for the relief of diseased and aged persons too weak and too poor to maintain themselves, besides furnishing the King's coffers with, etc., annually. Singer thinks that this passage was "intended to be read by the Archbishop, as it bears a tone of approval that was not his."

15, 16. Mr. Stone follows the Folio in putting a comma after "lazars" and leaving *age* unpunctuated, on the grounds that the ordinary punctuation would seem to give us three classes of people to be relieved, the "lazars," those of "weak age," and

the "indigent ... toil." I understand l. 18 merely as explanatory of the words "weak age."

20. **This would**, etc. This, says Ely, would consume a large proportion of our wealth; not that only, rejoins Canterbury, but also would ruin the Church itself which possesses that wealth.

22. **fair regard**, just consideration for others.

25-7. "The same thought occurs in the preceding play, where King Henry V. says—

> 'My father has gone wild into his grave,
> For in his tomb lie my affections.'"

Singer: in which passage, 2 *H. IV.*, v. 2. 123, 4, *affections* = *wild inclinations, dispositions.*

26. **mortified**, cp. *Lear*, ii. 3. 15, *Macb.*, v. 2. 25, and *J. C.*, ii. 1. 324.

28. **Consideration**, reflection, prudence, *like an angel*, with a reference, as Delius points out, to the expulsion of Adam from Paradise: see *Gen.* iii. 23, 24.

29. **the offending Adam**, his unruly propensities. The 'old Adam' is often used for the unregenerate state of a man's heart.

34. **current**, "So the second Folio. The first Folio has 'currance.'—This is not in the quartos. Knight and Grant White derive *currance* from the old French *courance*, but this (see Cotgrave) means a *flux;* and though Macbeth talks of *scouring* the English out of Scotland with purgative drugs [*Macbeth*, v. 3. 55], it is plain from the context that in our passage *the scouring of a river* is meant; '*current*,' therefore, seems much the safer reading. W. N. Lettsom." *Dyce.* It is also borne out by a line in 1 *H. IV.*, ii. 3. 58—

> "And all the *currents* of a *heady* fight."

For *heady* in the sense of *impetuous*, cp. *Lear*, ii. 4. 111—

> "And am fallen out with my more *headier* will."

35. **Nor never**, for the emphatic double negative, see Abb., § 406.

36. **his seat**, its occupation of the King's mind: *his* = its; see Abbott, § 228. *And all at once*, a phrase common enough with our old dramatists, but which to us has lost a good deal of its original force: cp. *A. Y.*, iii. 5. 36—

> "Who might be your mother
> That you insult, exult, *and all at once*,
> Over the wretched?"

39. **all-admiring**, the two words should be hyphened as in Dyce and the Globe edition. Singer reads "all admiring."

42. **all-in-all his study**: his whole study.

44. **A fearful battle**, etc., he will describe to you a terrible battle in language the most appropriate to the subject.

45. any course of policy, "that is, any political question" (Wright).

46. Gordian knot: Beaumont and Fletcher, *The Bl. Brother*, i. 1, use the expression "the *gordian* of your sophistry," without the usual addition of "knot."

47. Familiar as his garter: as easily as he would untie his garter.

48. charter'd libertine, one who is privileged to be a libertine: 'as free as air' is a common expression. Cp. *A. Y.*, ii. 7. 47-49—

> "I must have liberty
> Withal, as large a charter as the wind
> To blow on whom I please."

Also, St. John's Gospel, iii. 8, "*The wind bloweth where it listeth*, and thou hearest the sound thereof, but canst not tell whence it cometh and whither it goeth." *R. III.*, i. 4. 39—

> "To seek the empty, vast, and *wandering* air:"

and *T. C.*, i. 3. 253—

> "Speak *frankly* as the *wind*."

49, 50. And the mute ... sentences; that is, dropping metaphor, Men stood wrapt in wonder, and silent lest they might lose the words which so charmed them.

51, 2. So that ... theoric: "He discourses with so much skill on all subjects, that this theoretic knowledge must have been taught him by art and practice, which is strange, since he could see little of the true art or practice amongst his loose companions, nor ever retired to digest his practice into theory. *Practick* and *theorick*, or rather *practique* and *theorique*, were the old orthography of practice and theory." *Singer*. Cp. *O.*, i. 1. 24—

> "Unless the bookish *theoric*
> Wherein the toged consuls," etc.

Walker is inclined to read '*his* theoric,' with the third folio.

53. Which ... it, may be taken either as equivalent to, with regard to which it is a wonder how he should glean it, or as an instance of the supplementary pronoun, as in the *Tempest*, iii. 3. 53-56—

> "You are three men of sin *whom* Destiny
> (That hath to instrument this lower world,
> And what is in't) the never surfeited sea
> Hath caused to belch up *you*."

55. companies, *i. q.* companions, as in *M. N. D.*, i. 1. 219, "To seek new friends and stranger *companies*."

57. And never noted, for the ellipse see Abbott, § 403.

59. popularity, familiarity with people of the lower orders, such characters, for instance, as are delineated in the two parts of *Henry IV.* See the King's speech in 1 *H. IV.*, iii. 2. 39-91.

62. Neighbour'd by, cp. *Ham.*, ii. 2. 12.

63. **obscured his contemplation,** hid his serious observation of things around him under the mask of, etc.

64. **which,** referring to *contemplation.*

66. **crescive in his faculty.** "Increasing in its proper power." *Johnson.* *His* for *its.* Steevens quotes from Drant's paraphrase of Horace (1567), "lusty youths of *cresciue* age."

67-9. **for miracles ... perfected.** As miracles have ceased to be wrought, we must recognize means in the attainment of every end.

70. **for,** as to.

72. For the scansion of this line see Abbott, § 458.

73. **swaying,** inclining.

74. **the exhibiters against us**: those who present bills against us.

76-9. **Upon our ... France,** in accordance with resolutions at which we arrived when meeting in spiritual conclave, and with regard to certain matters in connection with France which I have fully laid before his majesty. *Upon,* from meaning superposition passes into the sense of close connection and so accordance with, or in consequence of, something else. Cf. *M. of V.*, iv. 1. 104—"*Upon* my power I may dismiss this court." **convocation,** the ecclesiastical parliament, consisting, like the political parliament, of an Upper and a Lower House, in the former of which sit the Bishops only, in the latter the inferior clergy.

81. **withal** = with, as nearly always in Shakespeare: see Abb. § 196.

86. **The severals,** etc. The particulars and clear, manifest, steps by which his claims to certain French dukedoms may be made out: see Abbott, § 433.

87. **some certain,** little more than *some* or *certain;* cp. *R. III.*, i. 4. 129, *Per.* iii. 4. 1.

95. **embassy,** commission to be delivered by him; cp. *K. J.*, i. 1. 6.

SCENE II.

STAGE DIRECTION. **Gloucester.** "Prince HUMPHREY PLANTAGENET was in reality the only one of King Henry's brothers present at Agincourt, ... where he behaved with the greatest valour, and being wounded and thrown down, his kingly brother bestrode his body, and bravely defended him until he was carried in safety from the field. Prince Humphrey had fought with distinguished courage at Harfleur, as he did in other parts of France during the reign of his warlike brother. He was present at the meeting of the English and French princes at Troyes,

1420. He was created Duke of Gloucester, 1 Henry V., September 26, 1414...." *S. G.*

Bedford. "This is the 'Prince John of Lancaster' of the preceding play, who was created by his brother, May 6, 1414, Earl of Kendal, and Duke of Bedford, and was also appointed to act during the King's absence in France, as 'Lieutenant of the whole realm of England'; his presence therefore before Harfleur, and at Agincourt, as in the play, is out of place, since he remained at home, whilst his brother was at those two celebrated scenes of his glory...." *S. G.*

Exeter. "This personage was THOMAS BEAUFORT, third son of John of *Gaunt* and Catharine Swynford, and therefore half-brother to Henry IV.... At the time of the siege of Harfleur, and of the battle of Agincourt, both in 1415, he was still only Earl of Dorset, the poet giving him his higher rank by anticipation. He was *not present* at Agincourt, though nearly all writers have fallen into the mistake, followed by Shakespeare, of giving him a chief command there, that of the rear-guard, which in fact was held by the Lord Camoys; and it is remarkable that the poet himself has assigned a sufficient reason for Beaufort's absence from that famous field, for he makes King Henry confide Harfleur, after its capture, to his uncle's care; Act iii., Scene 3, telling him—

'Come, Uncle Exeter,
Go you and enter Harfleur; there remain,
And fortify it strongly 'gainst the French.'

.... In the latter part of this play Beaufort would be rightly styled Duke of Exeter, and he was present at Troyes, being one of the Ambassadors on the part of Henry V. to negotiate his marriage." *S. G.*

Warwick. "This is the distinguished character in the preceding play, RICHARD BEAUCHAMP, who, though much engaged in the French Wars, and serving at Harfleur, was not present at Agincourt. Walsingham states that he returned to England immediately after the capture of Harfleur."... *S. G.*

Westmoreland. "This is the same nobleman who is a character in the two preceding plays, the great Earl RALPH NEVILL. He, however, was not the person who uttered the wish for more men from England,* but Sir WALTER HUNGERFORD, a most valiant knight, who was present at Agincourt, with a train of '17 lances and 55 archers,' and was much engaged in the wars of Henry V., who made him a K.G."... *S. G.*

2. **in presence.** In the presence chamber of the palace.

* "In *The Chronicle Historie of Henry the Fift*, it is Warwick who desires more men, and Westmoreland is omitted from the play." *S. G.*

4. **my cousin.** Here the title is little more than one of courtesy, for the cousinship between Henry and Westmoreland was merely a remote connection by marriage, Westmoreland having married (secondly) the Lady Joan Beaufort, only daughter of John of Gaunt (Henry the Fifth's grandfather) and Catherine Swynford, his third wife. An earl is now addressed by his sovereign as "trusty and well-beloved *cousin*," and the term has been so used since the days of Henry IV., who introduced the practice of thus addressing his nobility in order to curry favour with them by making out that they were his blood-relations. **we would be resolved,** we wish to have our doubts set at rest. Cp. *J. C.*, iii. 1. 131, *Lear*, ii. 4. 25.

6. **task our thoughts**, seriously engage, occupy our thoughts. Cp. below, i. 2. 310—"Therefore let every man now *task his thoughts*." **Task** is only another form of *tax*, commonly used in such expressions as 'to *tax* one's memory,' 'to *tax* another's patience.'

8. **become it!** Adorn it.

10. **religiously**, in accordance with the dictates of religion, scrupulously.

11. **law Salique**, law in force among the Salic tribes of the Franks, whereby females were excluded from succession to the throne.

12. **Or should, or should not**, see Abbott, § 136.

14. **bow your reading**, bend from the truth your interpretation of the law.

15-17. **Or nicely ... truth**; or with wire-drawn arguments lay upon your soul, that knows the actual facts of the case, the guilt of inventing unfounded titles, titles which when seen without any false colouring do not harmonize with the truth. He is not only not to misinterpret ('fashion ... reading'), but also not to introduce into the record what does not already exist there. *Nicely* here = speciously. On the form of the participle *miscreate*, see Abbott, § 342.

19. **in approbation**, in proving, in establishing or maintaining. Cp. *Cymb.*, i. 4. 134, "on the *approbation* of what I have spoke." So commonly in Elizabethan English, *approve* and *approof*, for *prove* and *proof*.

21. **impawn**, pledge, engage: cp. *Lear*, i. 1. 157—

> "My life I never held but as a *pawn*
> To wage against thy enemies."

On the prefix *en-*, *in-*, *im-*, see Abbott, § 440.

22. **our sleeping sword of war**: the sword of war which now sleeps with us; that in our case is now at rest. Compare Richard's speech in *Richard II.*, i. 3. 119 *et seqq.*

27. **whose wrong**, trespass, offence.

28. **brief mortality.** The lives of mortal men which without any forcible shortening are naturally short enough. Abbott would retain the reading 'the sword that makes': see § 247.

29. **Under this conjuration**, bearing in mind this our solemn adjuration, as we should now say: cp. *R. II.*, iii. 2. 23—

"Mock not thy senseless *conjuration*, lords."

31, 2. **That what you speak**, etc., that what you are about to speak is, having been washed in your conscience, as free from stain as the soul of an infant newly washed in the consecrated waters of baptism.

36. **To make against**, to hinder, withstand.

40. **gloze**, expound, with the idea of unfairness. Cp. *R. II.*, ii. 1. 10.

42. **female bar**, this bar by which females are excluded.

49. **dishonest**, unchaste, immodest, cp. *A. Y. L.*, v. 3. 4.

57. Mr. Stone says, "Mr. Rolfe, in a note on this line in his edition of *Henry V.*, has drawn attention to the fact, hitherto unnoticed, that 426 subtracted from 805 leaves 379, not 421. Shakespeare quoted Holinshed, the latter followed Hall. Dr. Nicholson remarked: 'The error evidently arose from seeing that the hundreds gave a difference of 400, and then taking the odd 5 from 26 instead of 26 from 5.'"

58. **defunction**, death, a rare word. *Defunct*, which literally means one who has discharged a function, is now commonly used as a synonym for *dead*, so *defunctus* in Lat. Cp. *demise*, which, however, is inaccurately used except when applied to such persons as kings.

67. **which was**, see Abbott, § 268.

72. **To fine**, if *fine* is the right reading, probably means to embellish his title with that which will give it the appearance of justice. Delius and many editors retain *find*, the reading of the Folio, which Johnson explains "to determine in favour of his title with some show of truth."

73. **naught**, bad, worthless, as elsewhere in Shakespeare.

74. **Convey'd himself**, etc. "Shakespeare found this expression in Holinshed; and though it sounds odd to modern ears, it is classical. Its true meaning is, 'He passed himself off as heir, etc.' These fictitious personages and pedigrees (as Ritson remarks) seem to have been devised by the English heralds to 'fine a title with some show of truth' which 'in pure truth was corrupt and naught.' It was manifestly impossible that Henry, who had no title to his own dominions, could derive one, by the same colour, to another person's. He merely proposed

the invasion and conquest of France in prosecution of the dying advice of his father—

'To busy giddy minds
In foreign quarrels; that action, thence borne out,
Might waste the memory of former days.'

The zeal and eloquence of the Archbishop are owing to similar motives." *Singer.*

75. **Charlemain.** "By Charles the Great is meant the Emperor Charlemagne, son of Pepin: Charlemain is Charlechauve, or Charles the Bald, who, as well as Charles le Gros, assumed the title of Magnus . . . But then Charlechauve had only one daughter, named Judith, married, or, as some say, only betrothed, to our King Ethelwulf, and carried off, after his death, by Baldwin the Forester, afterwards Earl of Flanders, whom it is very certain Hugh Capet was neither heir to, nor any way descended from. This Judith, indeed, had a great grand-daughter, called Luitgarde, married to a Count Wichman, of whom nothing further is known. It was likewise the name of Charlemagne's fifth wife; but no such female as Lingare is to be met with in any French historian. In fact, these fictitious personages and pedigrees seem to have been devised by the English heralds 'to fine a title with some show of truth,' which 'in pure truth was corrupt and naught. . . .'" *Ritson* quoted by *Staunton.*

77. **the Tenth,** this should be 'the Ninth': Shakespeare repeated Holinshed's error.

82. **Was lineal of,** was lineally descended from. For *lineal* with a preposition, cp. Heywood, 2 *Ed. IV.*—

"Knowing your title to be *lineal*
From the great Edward of that name the Third.'

88. **Lewis his satisfaction,** cp. ll. 79, 80, above. *Lewis his*= Lewis': for this archaism and for the scansion of the line, see Abbott, § 217.

89. **To hold in right,** etc., are based upon a right and title derived from a female ancestor.

93-5. **And rather choose ... progenitors.** And prefer showing themselves (*i.e.* their claims) only partially (as anything enclosed in a net is shown), to displaying for all to see, fully (amply) laying bare, those titles which they know to be crooked, not straightforward, honest titles. *Imbare*, proposed by Warburton and adopted by Theobald, Dyce, and Delius, among others, seems the best reading here. In the first place, it is improbable that any compound of *bar* would be used immediately after 'to *bar* your highness,' etc., two lines above, and secondly, 'amply to imbare' is exactly the antithesis needed to the words 'hide in a net.' Cp. *The Lover's Progress*, iii. 6—

"Wench do not lie; 'twill but proclaim thee guilty:
Lies hide our sins like nets."

Also *Lear*, i. 2. 283, "*plaited* cunning." The first two quartos have, "Then amply to *imbace*," from which no meaning whatever can be extracted; the third quarto, "Then amply to *embrace*," which is only so far better that the word *embrace* exists, while *imbace* is a *vox nihili*. The Folio has, "Then amply to *imbarre*."

98-100. **For in the ... daughter.** The quartos, which are followed by some modern editors, read, "When the *son* dies," etc., but this is evidently wrong, for, as Dyce points out, "there is not a word in Scripture about the contingency *of the son dying*; and the law was declared in consequence of a claim put in by the daughters of Zelophehad, 'who had no sons.'" The reference is to *Numbers*, xxvii. 8. On the form *writ*, see Abbott, § 343.

101. **Stand for your own**; stand up for, make a stand for, as we should now say. **bloody flag**, emblem of war. Cp. *Cor.* ii. 1. 84, and *J. C.*, v. 1. 14.

102. **Look back into**, *into* is no doubt used by Shakespeare in several passages where we should now write *unto*, but in the present case the meaning is rather, Let your mind go back to your ancestors, look into their mighty deeds.

104. **From whom you claim**; Edward III., from whom Henry V. derived his claim, such as it was, to the thrones of England and France.

107. **defeat**, from the Fr. *défaire*, to undo.

108. **Whiles**, see Abbott, § 137. Cp. 'needs,' etc.

110. **Forage**, for the derivation of the word see Skeat (*Dict. s.v.*), who gives "fodder, chiefly as obtained by pillage." In *K. J.*, v. 1. 59, it seems to have merely the sense of going forth, abroad, which, according to Florio (*It. Dict.*), *foragio* anciently had. Here 'to forage in blood of French nobility,' means to go about slaying French nobles. So in *L. L. L.*, iv. 1. 93, Boyet, comparing Don Adriano to 'the Nemean lion' and Jaquenetta to a lamb, says—"Submissive fall his princely feet before, And he from *forage* will incline to play." Cp. *Knight of Malta*, v. 2—

"Oh, what a tiger is resisted lust!
How it doth *forage* all!"

111. **entertain**, keep fully employed.

113. **another**, the other; cp. *Winter's Tale*, iii. 3. 20, v. 2. 82.

114. **cold for action.** Cold *for want* of action. See Abbott, § 154, and cp. *Macbeth*, i. 5. 37, "Almost dead *for* breath:" and *A. W.*, i. 2. 16, 7—

"Our gentry, who are sick
For breathing and exploit."

So, *T. of S.*, iv. 3, 9, "Am starved *for* meat," and *The Alchemist*, v. 3. 5, "Yes, two or three *for* failing," *i.e.* for fear of failing.

118. **renowned them**, made them renowned.

120. **May-morn**, cp. *M. Ado*, v. 1. 76, "His *May of youth.*"

126. **So hath**, etc. And this is true, for you really have, etc. *Hath* is to be read emphatically. Dyce, following Walker, gives this line to Exeter.

129. **lie pavilion'd**, their thoughts have gone before them, and they imagine themselves already in tents, ready for war.

132. For the scansion of this line, see Abbott, § 463.

137. **lay down our proportions**, make fitting preparations, preparations commensurate to the danger, set aside or appoint a due proportion of our forces, etc. : cp. below, l. 304.

138. **road**, inroad, cp. *Coriolanus*, iii. 1. 5, 6—

"Ready when time shall prompt them to *make road*
Upon's again."

The word in this sense is common among the earlier dramatists. See Wright's note on this passage in *Coriolanus*.

140. **marches**, the frontiers of a country. A. S. *mearc*, bound, border, Latin *margo*, margin.

142. **Our inland**, the interior of the country. *Inland*, which was used by our old writers in opposition to *upland*, is commonly an adj., and often had the sense of *civilized :* cp. *A. Y. L.*, ii. 7. 96, iii. 2. 363.

143-5. **We do not .. us** ; we do not speak only of those borderers who are always making raids upon the counties in their neighbourhood and carrying off booty, but we fear that the Scot will bend his whole force against us, for he has never been a neighbour on whose friendship or peaceful disposition we could rely. *Coursing snatchers*, freebooters, cattle-lifters who drop down on one spot to-day and are heard of miles away the next. 'Main intendment' is explained by Steevens as 'exertion in a body,' *i.e.* a general invasion. For *intendment*, cp. *A. Y. L.*, i. 1. 140. 'The Scot' used collectively. For 'still,' see Abbott, § 69. For *giddy*, cp. *M. A.*, iii. 3. 150, v. 4. 109, and below, iii. 6. 28.

148. **unfurnish'd**, without troops, unprotected. In 1 *H. IV.*, iv. 1. 97, Shakespeare speaks of the Prince and his companions as "All *furnish'd*, all in arms."

150. **ample and brimfulness**, probably equivalent to ampleness and brimfulness : see Abbott on Ellipsis, § 397, 398. Mr. Stone, who reads with the folios, 'brim fulnesse,' says, "The

O. Eng. 'brim,' *fierce*, suits the metaphor well, for it adds the idea of *fury* to that of *volume*, expressed by 'ample' and 'fulness.' *Brim* in this sense was not obsolete in Shakespeare's time."

151. **the gleaned land**, the land as bare of men capable of defending it as a field of corn is bare of ears after the gleaners have worked through it. *Assays* = attacks.

152. **Girding**, surrounding and shutting in.

155. **fear'd**, frightened : as frequently in Shakespeare.

156. **For hear her**, etc. For if you think of the examples, proofs, which she has given of her power, you will see that she was but little harmed by the incursions to which you have referred.

158. **a mourning widow of her nobles**, deprived of her nobles, and mourning their loss as a widow mourns the loss of her husband. 'Of' being the preposition which follows the verb to 'widow,' Shakespeare uses it after the substantive.

160. **impounded as a stray**, the 'pound' is an enclosure common in villages in which animals straying from their owners' land are shut up until a fine is paid for their recovery. The word 'pound' is usually derived from the A. S. *pyndan*, to shut in. Massinger, *The Fatal Dowry*, iv. 1, has the participial form "poun'd."

163. **her chronicle**, England's: 'her' seems better than either 'your' of the quartos, or 'their' of the Folio. The latter would mean King Edward and England the mourning widow of her nobles.

164. **ooze**, generally the wet mud left by the tide, but here the muddy bottom of the sea. A. S. *wos*, juice, *wosig*, moist.

165. **sumless**, invaluable: see Abb. § 446. **treasuries**, treasures.

167. **France**, must be scanned as if it were written *Farance*.

169. **in prey**, engaged in hunting its prey.

170. Cp. More's *Utopia*, pp. 66, 67 (Arber's edition), "Whiles they all staye at the chiefeste doubte of all, what to do in the meane time with Englande, and yet agree all in this to make peace with the Englishmen, and with moost suer and stronge bandes to bynde that weake and feable frendeshippe, so that they muste be called frendes, and hadde in suspicion as enemyes. *And that therfore the Scottes muste be hadde in a readines, as it were in a standynge, readie at all occasions, in awnters the Englishmen shoulde sturre never so lytle, incontinent to set upon them.*"

173. **havoc**, despoil, lay waste: A. S. *havog*, destruction; cp. Heywood, *The English Traveller*, i. 2, 27—

> "All that mass of wealth
> Got by my master's sweat and thrifty care
> *Havock* in prodigal uses."

And Massinger, *Edward II.*, iv. 5. 28—

"We may remove these flatterers from the King,
That *havock* England's wealth and treasury."

Milton also, *P. L.*, x. 617, uses the word as a verb—

"To waste and *havock* yonder world."

spoil is the reading of the quartos. The folios read *tame*, which has been altered to *fear* by some, to *taint* by others, the weasel being "a very filthy beast."

175. **a crush'd necessity.** This, the reading of the Folio, is retained by Delius and Singer, the latter of whom says, "*a crush'd necessity* signifies a forced inference—a strained or forced conclusion from premises that do not naturally make it a necessity. Exeter would say, 'Your drift is, that it is necessary for the cat to stay at home, but such a necessity only follows from a crushing of the argument, since the cat is not our only protection; we can lock her up, and set traps, and do without her.'" Cp. *T. N.*, ii. 5. 152, "And yet to *crush* this a little it would," etc.; *Cymb.*, i. 1. 26—

"*Sec. Gent.* You speak him far.
First Gent. I do extend him, sir, within himself,
Crush him together rather than unfold
His measure duly."

Dyce follows Walker, who proposes *curst*, *i.e.* froward, *perverse*, *ill-natured*, quoting several passages in which the word is used (none of them, however, very apposite).

176. **to safeguard**, so in *Richard II.*, i. 2. 35—

"To *safeguard* thine own life,
The best way is to venge my Gloucester's death."

177. **pretty**, traps that will do the work nicely. Steevens proposes *petty*.

179. **advised**, well-counselled, acting with due deliberation.

180. **though high**, etc. "Keightley proposed *through*. But *though parts* is parenthetical, and may be thus explained. Though government, being 'put into parts,' that is, analyzed, can be resolved into 'high, and low, and lower,' yet, viewed as a whole, it doth keep in one consent. Further, Dr. Nicholson suggested to me that '*high*, and *low*, and *lower*,' answers to *alto*, *tenor*, and *bass*. This completes the comparison of a well-ordered state to harmonious music. . . ." (Stone.)

181. **consent**, of which *concent* is the true spelling, Lat. *concentio*, *concentus*, means consonance of harmony, accord, union. Mr. Stone shows by various quotations that *consent* was "an accepted spelling" of the period, and, he suspects, a commoner one.

182. **Congreeing in**, etc., ending like music in one complete and natural harmony. *Close* or *cadence* is a musical term. Cp. Bacon, *Adv. of Learning*, bk. ii. v. 3, 33, Wright's ed., "Is not the trope of music, to avoid or slide from the *close* or *cadence*, common with the trope of rhetoric of deceiving expectation?" and *Richard II.*, ii. 1. 12—

> "The setting sun, and music at the *close*,
> As the last taste of sweets, is sweetest last."

And *Sonnet* viii. 9. 10—

> "Mark how one string, sweet husband to another,
> Strikes each in each by mutual ordering."

Cp. also Milton *On the Morning of Christ's Nativity*, l. 100—

> "With thousand echoes still prolongs each heavenly *close*."

184. **in** = into.

186, 187. **To which** ... **Obedience.** Obedience is the mark at which endeavour aims. Action does everything with a reference to obedience, *i.e.* always keeps obedience in sight.

187, etc. For this description of the bees, cp. Chester's *Love's Martyr*, pp. 114, 5, *N. S. S.* Reprints—

> "The fruitful pretty *Bee* lives in the Hive,
> Which unto him is like a *peopled City*,
> And by their daily labour there they thrive,
> Bringing home honied wax continually;
> They are reputed *civil* and *have kings*
> And guides for to direct them in proceedings."

189. "For *act*, Pope substituted *art*, a reading often followed. 'The Act of Order' means *the accomplishment of order*. Cp. *Troilus and Cressida*, iii. 2. 96. And the other examples of the like sense in Schmidt's *Sh. Lex.*, *s. v.* 'Act (2).'" (Stone.) Notice the *rule in nature*, the law prevailing in this portion of the natural world, teaching the "act of order" to civilized human beings.

190. **of sorts**, of various degrees.

192. **venture trade**, engage in ventures of trade.

193. **armed in their stings**, with stings for arms.

194. **boot**, profit; A. S. *bót*, advantage, profit; cp. *A. C.*, iv. 1. 9.

197. **busied in his majesty**, busily engaged in his kingly duties.

199. **civil**, sober, grave, industrious. Cp. *T. N.*, iii. 4. 5; and see Trench, *Study of Words*.

200. **crowding in**, etc., with difficulty, owing to the throng of them, bringing into the hive the honey they have collected.

202. **sad-eyed**, severe, serious-looking.

203. **executors**, executioners. "Of course all that the name

means is one who fulfils or carries out the doom pronounced by the judge. Langland speaks of 'assisours and executors.'" Hales, *Areopagitica*, p. 151. The word is now-a-days kept for those who execute or carry out the provisions of a will. '*Pale*,' *i.e.* with horror of their task.

205. **having full reference**, ... consent, striving with complete harmony after one and the same end. **contrariously**, "by contrary means or in different directions" (Wright).

207-11. The text given here is that of the quartos with the alteration of "Lyall" into "dial's." **loosed**, discharged; a technical term in archery. **several**, distinct, separate, its older and more proper meaning.

210. **in** for into, see Abbott, § 159.

211. **dial**, sun-dial: the word is also used by Shakespeare for a watch, *e.g. A. Y.*, ii. 7. 20—

> "And then he drew a *dial* from his poke,
> And looking on it with lack-lustre eye,
> Says very wisely, 'It is ten o'clock.'"

217. **withal** = therewith.

221. **the name of**, our reputation for.

225. **France being**, etc. France being rightfully ours, we will make it fear us: *our awe*, obj. gen.

227. **empery**, sovereignty, dominion.

229. **unworthy urn**, a poor, mean, grave.

230. **remembrance**, memorial.

232. **freely**, in ample terms.

234. **a waxen epitaph.** Dyce quotes from Gifford's note on *Jonson's Works*, vol. ix. p. 58 [*Underwoods*, ci]: "In many parts of the continent it is customary, upon the decease of an eminent person, for his friends to compose short laudatory poems, epitaphs, etc., and affix them to the herse, or grave, with pins, wax, paste, etc. Of this practice, which was once prevalent here also, I had collected many notices. . . . To this practice Shakespeare alludes. He had, at first, written *paper* epitaph, which he judiciously changed to *waxen*, as less ambiguous, and altogether as familiar to his audience. Henry's meaning therefore is, 'I will either have my full history recorded with glory, or lie in an undistinguished grave; not merely without an inscription sculptured in stone, but unworshipped (unhonoured) even by a waxen epitaph, *i.e.* by the shortlived compliment of a paper fastened to it." Mr. Stone says, "I incline to accept Steevens's explanation; that 'waxen' is a metaphorical synonym for *transient, perishable*. We may, perhaps, compare *Henry V.*, iv. 3. 97. In that case Henry does not, I apprehend, merely hope for a memorial tablet in brass, but for fame, durable as brass." Cp. *M. A.*, v. 1. 293, and v. 3. 1.

238-41. **May't please ... embassy?** Will your majesty permit us to tell you in plain language the message with which we have been entrusted, or shall we only indicate vaguely, without using the precise insulting terms employed by him who sent us, the purport of the Dauphin's greeting, the object of our embassy? Cp. *R. III.*, iii. 5. 93, where Gloucester is instigating Buckingham to speak disrespectfully of his (Gloucester's) mother—

"But touch this *sparingly*, as 't were far off":

and iii. 7. 194. Also, *The Old Law*, v. 2—

"Ha! 'tis—is't not the duke?—look *sparingly*."

243-44. **Unto whose ... prisons**: And our passions are as completely under the control of our gracious mind as the wretches confined in our prisons are under the control of their jailers.

246. **in few**, shortly.

251. **Says that you**, etc., says that your present claim has in it too much of that levity which characterized your youthful days.

252. **be advised**, know well, be assured.

253. **a nimble galliard**, "a quick and lively dance, 'with lofty turnes and capriols in the ayre' (Sir John Davies; *Orchestra, etc.*, st. 68)." *Dyce.* Cp. Heywood, *An Humorous Day's Mirth*, 1599, "I fetcht me two or three fine capers aloft, and took my leave of them as men do of their mistresses at the ending of a *galliard*." But the word was in very common use.

254. **revel into**, win by revelry. We still use such phrases as 'danced himself into a large fortune,' *i.e.* won a wealthy wife by his skill in dancing.

256. **This tun of treasure.** A writer in the *Edinburgh Review* for October, 1872, has shown that the word *tun* had in Shakespeare's day two distinct meanings; that while, as now, it meant a large cask containing a certain measure of liquids and solids, it also meant, as it does here, *goblet, chalice*, or *drinking-cup*, more commonly *a silver-gilt* goblet. In the older play, the '*Famous Victories of Henry the Fift*,' the tun is spoken of as 'gilded,' and from the way in which it is delivered, it is plain that it could not have been any thing bulky. So, in Middleton's *A Game at Chess*, v. 3, the Black Knight having said—

"Did you but view the vaults within our monasteries,
You'd swear then Plutus, whom the fiction calls
The lord of riches, were entombèd there,"

on which the White Knight asks, "Is't possible?" and the Black Duke replies, "You cannot walk for *tuns*," the context showing that they must have been goblets of the precious metals.

in lieu of this, in return for this: cp. *M. of V.*, v. 1. 262, and *T. G.*, ii. 7. 88.

257. **Desires you let**, see Abbott, § 349, and Craik's *English of Shakespeare*, § 1.

260. **so pleasant**, so merry, facetious, as below, l. 281.

262. **When we have match'd**, etc., when we have made our necessary preparations.

263. **a set**, a technical term in tennis, as well as in cards: cp. *K. J.*, v. 2. 107—

> " 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?*"

It meant any number of games previously agreed upon between the players: in *L. L. L.*, v. 2. 29, the term is used metaphorically—

> " Well bandied both; a *set* of wit well play'd."

264. **the hazard**. The two end walls of a tennis court are called respectively the 'service' end wall and the 'hazard' end wall. 'Chases' are lines marked on the floor to indicate the spot on which the ball falls at the second bound. On the 'hazard' side of the net or line which divides the court into two equal portions, there are four large 'chases,' and the meaning of the term 'hazard' is that while where there are 'chases' the ball may be allowed to fall untouched, where there are no 'chases' marked the ball must be 'returned' (hit back), or the stroke lost. The mention of tennis is common in our old dramatists, the game being more commonly played than it is now-a-days. Thus, in Webster's *White Devil*, p. 36, ed. Dyce—

> " To have poisoned his prayer-book, or a pair of beads,
> The pummel of his saddle, his looking-glass,
> Or the handle of his racket,—O, that, that!
> *That while he had been bandying at tennis,*
> He might have sworn himself to hell, *and strook*
> *His soul into the hazard.*"

With the French, tennis was a particularly favourite game, and Beaumont and Fletcher speak of being in France and playing tennis as almost synonymous. Thus, in *The Scornful Lady*, i. 1, where the elder Loveless is commanded by his mistress to go to France for a year, the lady says, " And after your whole year spent in *tennis* and broken speech to stand to the *hazard* of being laugh'd at, at your return, and have tales made on you by the chamber-maids," where there is the same pun as in Webster and Shakespeare. Cp. also *H. VIII.*, i. 3. 30, and *Ham.*, ii. 1. 59, and *The Passionate Morrice*, 1593, p. 94, *N. S. S.* Reprints, " Love shall be *banded* away with the *racket* of dissimulation, and beaten at last into the *hazard* Despaire by his sporting enemie."

265. **such a wrangler**, one who will contest the game with him so warmly.

268. **How he comes o'er us**, how he banters, or twits, us with reference to the wild courses of our youth. Schmidt, *Shakespeare Lexicon*, renders the phrase, not very happily, "Wakes us to sad remembrance." Colloquially it still is in use, and means 'to get the better of a person' by flattery, wiles, etc.

270-2. **We never valued ... license**; we never cared much about this poor throne of England, and therefore passing our time away from it, gave ourselves up to wild ways. This assertion that he did not value the throne of England is ironically made with reference to the value he places on the throne of France, l. 276. Dyce, following Hanmer, reads *here* for *hence*, which he agrees with Mason in thinking "cannot be reconciled to sense." "Henry," observes Mr. W. N. Lettsom, "means that poor beggarly England was not his home, but that France was." But surely the words, 'That men are merriest when they are from home,' show that *hence* is the right reading, and that the meaning is 'away from this poor throne (seat) of England,' *i.e.* away from the court. Cp. *K. J.*, v. 4. 29—"Why should I then be false, since it is true That I must die here, and live *hence* by truth?"

274. **I will keep my state**; appear in all my splendour, with an allusion to *state* in the sense of kingly seat, cp. *J. C.*, i. 2. 160, "to keep his *state* in Rome."

275. **show my sail of greatness**, will spread the sails of my greatness, display it in all its fulness. Collier's MS. Corrector substitutes '*soul* of greatness,' on which Dyce remarks, "may not the metaphorical use of sail in the present line be defended by the following passage concerning another royal personage in *Henry VI., Part Third*, iii. 3. [5]—

> 'Now Margaret
> Must *strike her sail*, and learn awhile to serve
> Where kings command'?"

Moreover, it is less likely that the easier reading *soul* should have been altered by the copyists into *sail*, than that *sail* should have been substituted for *soul*. Massinger, *The Picture*, ii. 2, and Beaumont and Fletcher, *Thierry and Theodoret*, ii. 1, use the expression "*full-sailed* confidence."

277, 8. **For that ... working-days**, with that object I have laid aside the grandeur of my position, and laboured hard like a working-man at his daily toil: 'a man for working-days,' seems to mean a man made for working days, a working man. "The primitive sense," says Wedgwood, "of *plad* or *plod* is to tramp through the wet, and thence figuratively to proceed painfully and laboriously."

283. **gun-stones**; "'when ordnance was first used, they discharged balls not of iron but of stone' (Johnson): Even after the introduction of iron shot for heavy artillery, the term *gun-stone*

was retained in the sense of bullet." *Dyce.* To this day the Turks have heavy cannon which discharge huge balls of stone.

286. **Shall this his mock,** etc., this mock of his shall deprive many women of their husbands, and thus make them widows. *Widows* in l. 284 is used proleptically.

290. **lies all within,** depends entirely upon God's will.

293. **To venge me,** to avenge myself: see Abbott, s. v. *self.*

297. **When thousands,** etc., when thousands weep, these thousands being many more in number than the courtiers who may have laughed at it. The grief would be general over the country, the joke was limited to the court.

301. **omit no happy hour,** etc., do not lose a single hour that can be turned to good account: so in *L. L. L.*, iv. 3. 381—

> "Away, away! no time shall be *omitted*,
> That will be time, and may by us be fitted."

303, 4. **For we ... business.** Singer puts a semicolon after 'France,' but a comma is better, and the sentence means, Except our thoughts of God, which thoughts engage our attention before our business, we have no thought but of France.

305. **our proportions,** the forces adequate to these wars, as in l. 137 above.

307. **reasonable swiftness,** 'seasonable' has been proposed for 'reasonable,' but unnecessarily: Dyce compares *Troilus and Cressida*, ii. 2. 44, "Who marvels then when Helenus beholds A Grecian and his sword, if he do set The very *wings of reason* to his heels."

308. **God before,** *i.e.* God leading, as in iii. 6. 148. Cp. the pillar of fire before the Israelites coming out of Egypt. Others take the phrase as = by God.

310. **task his thought,** cp. above, l. 6.

311. **fair action,** 'just enterprise,' 'righteous undertaking.'

ACT II. CHORUS.

2. **And silken ... lies;** the gay clothes of those who spent their days in revelry, love-making, etc., are now laid aside, and exchanged for armour. Schmidt (*Lex.*, p. 1417) explains "silken dalliance" by "dallying silks." This seems rather unhappy, as liable to be misunderstood. For, though silken flags, streamers, etc., might dally with the wind, here the dalliance is that of the richly-attired youths with the ladies. Cp. *K. J.*, ii. 1. 66-71, and Heywood, *The Four Prentises of London*—

> "But our soft Beaver Felts we have turn'd to iron,
> Our gownes to armour, and our shels to plumes,
> Our walking staves we have chang'd to Cemytars," etc.

'Wardrobe,' Fr. *garde-robe*, was originally used of the room in which clothes were kept, especially in palaces, and later of the cabinet used for the same purpose.

3. **honour's thought**, the thought of honour (to be gained): obj. gen.

4. **Reigns solely**, has undivided rule over, is monarch in the literal sense of the word.

6. **the mirror of**, etc., him (*i.e.* Henry V.) in whom all the virtues of Christian kings are seen reflected.

7. Cp. 1 *H. IV.*, iv. 1. 106, *Hamlet*, iii. 4. 58.

9-11. **And hides ... followers.** "In ancient representations of trophies, etc., it is common to see swords encircled with crowns. Shakespeare's image is supposed to be taken from a woodcut in the first edition of Holinshed." *Singer.* On the clock-tower of the chapel of Trinity College, Cambridge, there is a figure of Edward III. with a sword in his right hand, encircling the blade of which are three crowns, one a little above the hilt, one about the middle of the blade, and one near the point. These crowns are emblematical of his sovereignty over England, France, and Ireland. *Hilts:* this word is commonly explained in dictionaries as the *handle* of the sword. It is, however, not the handle itself, but the protection of the handle. Now-a-days the form of the hilt is that of a steel covering, so shaped as to enclose and guard the fingers and back of the hand. Formerly it consisted of a steel bar projecting at right angles to the blade on each side. The change in form is due to the fact that the most dangerous blow with a sword is now the thrust, whereas in former days the blow most practised was the downward and upward cut, against which the old form of hilt gave fair protection. This form of the two transverse projections explains the use of the plural, which is commoner in Shakespeare than the singular: *e.g. infra*, ii. 1. 58, "I'll run him up to the hilts:" so, 1 *H. IV.*, ii. 4. 229, "Seven, by *these* hilts, or I am a villain else:" and again, *J. C.*, v. 3. 43, and v. 5. 29.

crowns imperial, crowns, and coronets, *i.e.* crowns such as are worn by emperors, by inferior sovereigns, and by peers. In *A. C.*, iv. 12, 27, and v. 2. 91, we have the form "crownets." In Marlowe's *Edward II.*, i. 1. 62, the word is used in the sense of *bracelets*.

12. **advised by good intelligence**, warned by trustworthy information.

14. **pale policy**, cowardly, timid policy. For *policy* used in a bad sense, cp. 1 *H. IV.*, i. 3. 108, 241, Milton, *S. A.*, 1195, and Bacon's use of the word. The effect produced upon their countenance by fear is extended to their policy. In *Richard II.*, iii.

3. 98, 'peace' is spoken of as 'maid-pale,' *i.e.* as pale as a frightened maiden.

16. **model** is used in Shakespeare both for *copy* and for *pattern* or *plan;* it is properly a representation *in small* of something great: the *small* here is England physically considered: the something great is the spirit, the daring of the people. This idea is further enlarged by what follows, 'like little body,' etc. Cp. *R. II.*, iii. 2. 153.

18. **that honour ... do**, that honour would wish you to do, that is in accordance with honour: see Abbott, § 349. We should now rather say, 'What mightst thou *not* do,' etc.

19. **kind**, having the feelings of kin, *i.e.* here of Englishmen. *Natural* = not unnatural.

20. **France**, *i.e.* the King of France.

21, 2. **A nest of hollow bosoms.** The idea is of a nest of noxious creatures, wasps, traitors, etc. Cp. "A *nest* of traitors," *W. T.*, ii. 3. 81. In *B. Fair*, Induction, Jonson speaks of a "*Nest* of antiques." *Hollow*, used in a double sense. He satisfies the avaricious desires of their bosoms emptied of all patriotic feelings. *Treacherous*, which are the incentives to, and reward of, treachery.

23. **Richard Earl of Cambridge**; "This character was RICHARD PLANTAGENET, brother of the Duke of York in this play, and second son of Edmund of *Langley*, the 'Duke of York' in *King Richard II.* . . . For the part he took in the conspiracy against Henry V. at Southampton, the Earl of Cambridge was beheaded there, August 5, 1415, and attainted. His intention was to place his brother-in-law, Edmund Mortimer, fifth Earl of March, on the throne, but the latter, far from wishing success to the scheme, disclosed the plot to his intimate friend, the king, whom he accompanied in his French wars. . . ." *S. G.*

24. **Henry Lord Scroop of Masham** "was the eldest son of the loyal 'Sir Stephen Scroop,' the character in *King Richard II.*, who was *only* brother to that monarch's favourite, the Earl of Wiltshire. This HENRY SCROPE was greatly trusted by Henry V. in embassies to Denmark and France; but whilst in the latter country he allowed himself to be corrupted by the promise of an immense bribe, as John Lydgate says—

'For a million of golde, as I herde say,'

to compass the destruction of Henry V. and his brothers at Southampton, and he induced the Earl of Cambridge and Sir Thomas Grey to join him; he was condemned after a hasty trial, and beheaded August 5, 1415. . . ." *Ib.*

25. **Sir Thomas Grey**; "This associate of Cambridge and Scroop was the second son of Sir Thomas Grey of Berwick, Con-

stable of Norham Castle, by his wife Catherine, daughter of John, fourth Lord Mowbray of Axholme." . . . He "was executed at Southampton three days before Cambridge and Scroop suffered." *Ib.*

26. **gilt**, this pun is frequent in Shakespeare, *e.g. Macbeth*, ii. 2. 56. 7—

> "If he do bleed,
> I'll *gild* the faces of the grooms withal,
> For it must seem their *guilt*."

27. **Confirm'd conspiracy**, entered into a close compact with, etc.

28. **this grace of kings**, this ornament of the kingly order, this sovereign who possesses in so large measure all kingly graces.

31, 32. **Linger your ... play.** With this reading (Pope's) the meaning will be, Continue to be patient with us, and reconcile your minds to the abuse we are obliged to put upon them in regard to distance of place, while we urge on the action of the play. The Chorus is again asking the same kind of indulgence as at the outset. Mr. W. N. Lettsom, quoted by Dyce, remarks, "These two lines are corrupt and unintelligible, but they appear to have formed a portion of the close of this Chorus, and to have been replaced by the eight lines beginning with 'The sum is paid.'" Mr. Stone retains "wee'l digest" (*i.e.* we will) of the first and second folios. His valuable note is too long for quotation here.

34. **is set**, has set out from.

39. **pass**, passage. Cp. *Haml.* ii. 2. 77, "to give quiet *pass* Through your dominions."

40. **one stomach**, the feelings of a single individual. 'Stomach' in Elizabethan English is used to express a variety of feelings and states of the mind, as anger, courage, resolution, pride, etc. But there is here a double meaning, sea-sickness being alluded to.

41. **But, till the king**, etc. "Hanmer printed, 'But *when* the king *comes* forth, and not till then.'—Malone proposes 'Not till the king come forth, and *but* till then.'—'This line, as it stands, involves a contradiction; but probably the scribbler gave it as it is given by Hanmer. It seems to me (with the next line) to be an awkward attempt (certainly not by Shakespeare) to account for the very next scene being laid in Eastcheap instead of Southampton. This Chorus, in fact, should be placed immediately after what is now the first scene of the second act, as Pope saw; and I do not see why Theobald's opinion should have been preferred.' *W. N. Lettsom.*" *Dyce.*

SCENE I.

STAGE DIRECTION. *Nym.* To *nim* or *nym* was to steal, to pilfer; whence this character's name.

3. **Ancient.** Here, as in *ancient* = old, "the *t* is excrescent, and *ancient* stands for *ancien*, probably a corruption of O.F. *enseigne*, 'an ensigne, auncient, standard-bearer.' Cot." Skeat: *Dicty.*, Cp. *T.* iii. 2. 18, "Thou shalt be my lieutenant, monster, or my *standard*": where Wright adds, *T. and C.*, iv. 5. 6, "Thou, *trumpet*, there's my purse." The modern 'Ensign' represents the word in both senses. For the characters of Nym and Pistol, see l. 56, below.

5. **smites.** The old reading *smiles* is retained by the majority of editors, and the passage has been explained to mean, I care not whether we are friends at present: however, when time shall serve, we shall be in good humour with each other, but be it as it may. This, however, seems a very forced explanation, and as the whole context suggests a quarrel, and the substantive was in use in Shakespeare's day, *smites* seems preferable. Cp. below, ll. 58, 71.

6-9. **but I will wink ... an end.** Though I dare not face an enemy boldly and thrust at him with my sword, yet I will stand opposite him with my eyes half-shut, and with my sword in my hands. It is but a plain, ordinary sword, but what does that matter? it will serve most of the purposes that other swords are used for; it will toast cheese and stand the cold just as well as a better: and so much for my sword. A sword was often ludicrously called 'a toasting-fork,' or 'a toasting-iron': cp. *King John*, iv. 3. 99—

> "Put up thy sword betime;
> Or I'll so maul you and your *toasting-iron*,
> That you shall think the devil is come from hell."

The humorous idea of a sword being affected by cold, being likely to take cold if exposed, is somewhat akin to Othello's sarcastic rebuke to Roderigo, Iago, etc., *Othello*, i. 2. 59—

> "Keep up your bright swords, *for the dew will rust them.*"

For 'what though?' see Abbott, § 64.

11. **sworn brothers to France**: "An expression originally derived from the *fratres jurati*, who in the days of chivalry mutually bound themselves by oath to share each other's fortune." *Dyce.* Cp. *M. A.*, i. 1. 73, 1 *H. IV.*, ii. 4. 7. For *to*, Dyce substitutes *in*, but unnecessarily, I think. The expression is a condensed one for, 'We will go to France together and be sworn brothers there.

13. **that's the certain of it**; merely an affectation of Nym's for 'that's the truth of it, that's the fact.'

15. **that is my rest**, that is my determination, "a metaphor taken from play, when the highest stake the parties were disposed to venture was called *the rest*. To appropriate this term to any particular game, as is sometimes done [Nares appropriates it to Primero, of which it is more frequently used in literature owing to the game being a very favourite one], is extremely incorrect." Gifford's note on *Massinger's Works*, quoted by Dyce, *Gloss. s. v.* Cp. Bacon's *Essays*, xxix. "But this is, when Princes or States, have *set up their rest*, upon the Battailes." In *Lear*, i. 2. 120, the phrase is "*set my rest*," and in *The Island Princess*, iii. 1. 69, we have, "Had he *set up at any rest* but this." Others suppose the origin of the phrase to have been a military one, the matchlock guns, owing to their make and mode of firing them, requiring a *rest*.

the rendezvous of it. The metaphorical sense of the word 'rest' having suggested its literal sense, Nym takes advantage of the opportunity for another piece of affectation.

18. **troth-plight**, bound by pre-contract to her. This explains the word *yet* in l. 3, above. "Ger. *pflicht*, Du. *pligt*, duty or obligation. The A. S. *pliht* corresponds to the other meaning of the word, which occurs in *Troilus and Cressida*, iii. 2, 168—

'To keep her constancy in *plight* and youth,' etc.

The verb is found in the Marriage Service, 'And thereto I *plight* thee my troth.' And *Lucrece*, 1690—

'Shall *plight* your honourable faith to me.'"

Note on *Lear*, i. 1. 103, *Cl. Pr. S.*

20. **their throats about them.** We talk of a man's having his sword, watch, wits, etc., *about* him, but the absurdity here consists in this, that whereas a man may or may not have his sword, watch, or even his wits, about him, he must necessarily have his throat about him. Beaumont and Fletcher, *The Scornful Lady*, ii. 1, speak of a butler who had struck a curate as having "all his drink *about* him," having as much liquor as he could carry, being tipsy: again, in *Philaster*, i. 1, "Having myself *about* me" = being quite myself; in *The Maid in the Mill*, ii. 2, "with all his hate *about* him"; and in the *Coxcomb*, ii. 1—

"You have *too much about you* of your own."

Cp. also *M. A.*, v. 1. 203, "What a pretty thing man is when he goes in his doublet and hose and *leaves off his wit*.

22. **though patience**, etc. I may have to wait some time before I take my revenge upon Pistol, but the hour will come at last.

23. **There must be conclusions.** The end will come sooner or later; there must be settlements of quarrels; but also with a reference to the sense in which Shakespeare elsewhere uses the

word, *viz. experiment; e.g. M. of V.*, ii. 2. 23, *A. and C.*, v. 2. 358, *Hamlet*, iii. 4. 195.

I cannot tell. I know not what to say or think about it: a very common expression in the old dramatists.

STAGE DIRECTION. *Enter Pistol and Hostess.* Singer thinks it "probable that the name Pistol may have been suggested to Shakespeare by the Italian word Pistolfo, which Florio translates 'a roguing beggar, a cantler, an upright man that liveth by cozenage.'" "Here the quartos have *Hostes* Quickly, his wife:' the Folio has 'Quickly.' Of course, '*Hostess*' is now the only proper appellation for 'the quondam Quickly.'" *Dyce.*

26. **tike** or *tyke*, properly a dog, generally of a large, coarse breed; then a contemptuous term for a low fellow; cp. *Lear*, iii. 6. 73.

31. **by the prick of their needles**, *i.e.* by needle-work, sewing.

32, 3. **O well-a-day ... drawn!** 'Well-a-day' is merely a corruption of *walawa*, an interjection (itself made up of two interjections *wa* and *la*) which was gradually modified into the feebler form '*well-away*,' and then into '*well-a-day*.' In *Pericles*, iv. 4. 49, the word is used as a noun-substantive. Dekker writes *wellada*, as well as *hoida* or *hoyda*. *Lady*, an adjuration of the Virgin Mary. "If he, etc."=see if he has not drawn his sword, *i.e.* he has drawn his sword, as I see to my horror. *Drawn* is Theobald's correction of 'hewne.' Dyce compares *R. and J.*, i. 1. 73—

"What, *art thou drawn* among these heartless hinds!"

[So l. 77 of the same scene, "What, *drawn*, and talk of peace."] And Beaumont and Fletcher's *Valentinian*, iv. 4. 98—

"*He's drawn;*
By heaven I dare not do it."

Cp. also *T.*, ii. 1. 308, *M. N. D.*, iii. 2. 402, and *Cymb.*, iii. 4. 111—

"Why hast thou gone so far,
To be unbent when thou hast ta'en thy stand,
The elected deer before thee?"

34. **adultery**, one of the Hostess's many blunders, just as shortly afterwards she uses *rheumatick* for *lunatick*, and *confirmities* for *infirmities*. Her mispronunciations are still more numerous, *e.g. pulsidge* for *pulse*, *debuty* for *deputy*, *beseek* for *beseech*, which last is the A. S. form of the word, and is used by Chaucer: *e.g. K. T.*, 60, where see Morris' note.

35. **Good lieutenant.** Dyce attributes the inconsistency in the text to Shakespeare himself. He points out that in the *Second Part of Henry IV.* [v. 5. 95], Pistol is addressed by Falstaff as

"Lieutenant Pistol," and again in iii. 1. 7 of the present play as "Corporal."

offer nothing = do not attempt any outrage, do not rush into a quarrel.

37. **Iceland dog**! "Harrison," says Knight, "in his description of England [Bk. iii. c. 7], speaking of our English dogs, says, 'The last sort of dogs consisteth of the currish . . . kind of which the whappet, or *prick-eared cur*, is one.' He adds, 'Besides these also we have sholts or curs, daily brought out of Iseland, and much made of among us because of their sauciness and quarrelling.' . . . The 'cur of Iceland' of Shakespeare is unquestionably 'the cur daily brought out of Iseland' of Harrison; and it is to be observed that the *prick-ears* are invariable indications of the half-reclaimed animal. The Esquimaux dog, the dog of the Mackenzie River, and the Australasian dog, or dingo—furnish striking examples of this characteristic. Pistol, in his abuse of Nym, uses an expression which was meant to convey the intimation that he was as quarrelsome and as savage as a half-civilized Iceland dog." . . . Massinger, *The Picture*, v. 1, and Beaumont and Fletcher, *The Queen of Corinth*, iv. 1, also speak of the "Iceland cur." Mr. Wise (*Shakespeare: his Birthplace and its Neighbourhood*, p. 111) says that the expression *prick-eared* is still in use in Stratford, "and is now applied not so much to an abusive as to a pert and upstart person." Ford, like Shakespeare, uses the word in an abusive sense, "Thou art a *prick-ear'd* foist," *The Fancies, Chaste and Noble*, i. 2, and in *E. M. O. H.*, i. 1, we have "*prick-ear'd* hind."

40. **shog**, to jog, which is used transitively and intransitively, Swiss, *schauggen*, *schaggen*; connected with *shag* and *shock*. A Lancashire word. Cp. Beaumont and Fletcher, *The Coxcomb*, ii. 2. 14—

> "Come, prythee, let's *shog* off;"

Massinger, *The Parliament of Love*, iv. 5—

> "Nay, you must quit my house; *shog on*, kind patient;"

and *Jack Drum's Entertainment*, ii. 77—

> "List to the music that corrupts the gods,
> Subverts even destiny, and thus it *shogs*."

41. **egregious**, *e grege*, separated or selected from the flock, is used to intensify whether in a good or bad sense, but more commonly now-a-days in the latter.

42. **mervailous**, the reading of two earlier folios, is retained in the Cambridge Shakespeare, and seems better than 'marvellous,' as the rhythm of the line shows that the accent must be placed strongly on the second syllable, while the affectation would be in keeping with Pistol's bombastic language: Fr. *merveilleux*.

44. **perdy**, par Dieu, by God.

45. **thy nasty mouth.** The word *solus*, which Pistol takes to be an abusive epithet, having already been cast by him in Nym's teeth, throat, lungs and maw, we have an amusing anti-climax in its being cast in his mouth. In *M. W.*, i. 1. 167, Pistol addresses Simple in similar bombast—

"Word of denial in thy labras here."

47. **I can take.** Mason says this "means, 'I can take fire.' Though Pistol's cock was up, yet if he did not take fire, no flashing would ensue. The whole sentence consists in allusions to his name." Cp. 2 *H. IV.*, ii. 4. 120-48. Also Marston, ii. *Antonio and Mellida*, ii. 1, where an absurd character, Dildo, says, "The match of fire is lighted, fastened to the linstock of rage, and will presently set fire to the touch-hole of intemperance, discharging the double culverin of my incensement in the face of thy opprobrious speech."

49. **Barbason.** "The name of a demon [mentioned again in the *M. W. of W.*, ii. 2. 311]: he would seem to be the same as 'Marbas, alias Barbas,' who, as Scot informs us, 'is a great president and appeareth in the form of a mightie lion; but at the commandment of a conjuror commeth up in the likeness of a man and answereth fully as touching anything which is hidden or secret.'" *The Discoverie of Witchcraft*, quoted by Dyce. Singer says that "the unmeaning tumour of Pistol's speech very naturally reminds Nym of the sounding nonsense uttered by conjurors."

50. **an humour**, inclination. "The use, or rather the abuse, of this word, in the time of Shakespeare and Jonson, was excessive: what are properly called the *manners* in real or fictitious characters being then denominated the *humours*. But it was applied on all occasions with little either of judgment or wit; every coxcomb had it in his mouth, and every particularity which he could affect was termed his humour. Shakespeare has abundantly ridiculed this in the foolish character of Nym; and Jonson has given it a serious attack in the induction to his play '*Every Man out of his Humour*,' the very title of which, as well as that of '*Every Man in his Humour*,' bears witness to the popularity of the term. Jonson says that he introduces the subject—

'To give these ignorant well-spoken days
Some taste of their abuse of this word humour.'

This, it is answered, cannot but be acceptable—

'Chiefly to such as have the happiness
Daily to see how the poor innocent word
Is rack'd and tortur'd.'

He then proceeds to a long and serious definition of the word,

which with a good deal of logical affectation, he rightly deduces from the original sense, moisture. . . . [So, in *Bartholomew Fair*, ii. 1, Knockem is made to use the word *vapour* much as Nym uses *humour*.] Shakespeare's attack is made in a pleasanter way, and is so much the more effectual, as, in such cases, ridicule is better than reproof. The following may serve as a specimen:

'And this is true: I like not the *humour* of lying: he hath wrong'd me in some *humours*: I should have borne the *humour'd* letter to her; but I have a sword and it shall bite upon necessity. Adieu, I have not the *humour* of bread and cheese: and there's the *humour* of it.'

On which curious harangue, Page exclaims, 'The humour of it! here's a fellow frights *humour* out of its wits.' *M. W. of W.*, ii. i. [132-143]. Shakespeare gives us here the key to his strange character of Nym, which was evidently meant to exemplify the absurd abuse of that word. Nym also affects sententious brevity of speech, which was another prevalent folly, and is attributed to him in *H. V.*, iii. 2. Without these particular objects, the character would have been, perhaps, too absurd. Pistol also should be considered not as a mere imaginary character, but as a fellow whose head is crammed with fragments of plays, and intended by the author as a vehicle for his ridicule of many absurd and bombastic passages in those of his predecessors."—*Nares* (*Glossary*).

indifferently, tolerably, used by a kind of litotes for *thoroughly*: cp. *Hamlet*, iii. 2. 41, "I hope we have reformed that *indifferently* with us."

51. **scour**, clean out, with a reference to the cleaning out of a foul pistol by thrusting a ramrod with a piece of sponge or cloth attached to it into the barrel and drawing it up and down. In Shakespeare's day this was called a scouring stick: so in Middleton's *Michaelmas Term*, iii. 1. 218, we have, "This Rhenish wine is like the *scouring-stick* to a gun, it makes the barrel clear." In *Monsieur Thomas*, iii. 1, physicians are spoken of as "*scow'ring-sticks*."

52. **fair terms**, as just below "in good terms," is merely a piece of Nym's affectation.

55. **doting death**: the word *doting* probably has no meaning here, being merely used for the sake of the alliteration: the quartos give '*groaning* death.'

56. **exhale**. Draw out, another piece of bombast. Steevens wrongly interprets it, "Breathe thy last." The word is used actively in *R. III.*, i. 2. 58, 166. So Ben Jonson, *The Poetaster*, iii. 1, makes Crispinus say when about to be arrested by the lictors, "Nay, I beseech you, gentlemen, do not *exhale* me thus."

57. **hear me, what I say.** A pleonasm similar to, "I know you what you are," *Lear*, i. 1. 272. See Abbott, § 414.

58. **I'll run him up**, etc. I will run him through with my sword right up to its hilt. For *hilts*, see note on ii. Prol. l. 9.

60. **fore-foot**, *i.e.* hand. Delius refers this to Pistol's having before called Nym "tike," "dog," "cur"; but he would scarcely wish, when professing peace, to recall the opprobrious epithets he had used.

61. **tall**, brave, courageous. The word in this sense is common in Elizabethan English. For illustrations of its various uses in Shakespeare, see Schmidt's *Lexicon*, *s.v.* Heywood, 2 *Edward IV.*, even writes—

"As *tall a skilful* navigator tried."

64. **Couple a gorge**: Dyce writes this "coupe la gorge," but it seems more consistent to make Pistol misuse his French words as he does his English. That Pistol knew little enough of French may be seen from his attempted conversation with his prisoner, iv. 4, when, though the Boy is made to say correctly '*couper votre gorge*,' Pistol's French is represented as *cuppele gorge*. The folios read 'couple a gorge,' the quartos, 'couple gorge.' The phrases 'coupe la gorge,' 'coupe de gorge' seem to have been common at the time. In Marlowe's *Jew of Malta*, iv. 5. 5, Barabas says, "But if I get him, *coup de gorge* for that."

66. **O hound of Crete**: allusion is again made to the hounds of Crete in *M. N. D.*, iv. 1. 131.

67. **spital** or *spittle*, hospital, lazar house.

68. **powdering tub** of, etc. "The discipline of sweating in a heated tub, for a considerable time, accompanied with strict abstinence, was formerly thought necessary for the cure of the venereal taint . . . and as beef was also usually salted down, or powdered, in a tub, the one process was by comic or satiric writers jocularly compared to the other; cp. *M. for M.*, iii. 2. [58, 9]." *Nares* (Glossary). Cp. also *T. of A.*, iv. 3. 85-7.

69. **the lazar kite of Cressid's kind.** "Steevens remarks that this expression is found in Gascoigne's *Dan Bartholomew of Bathe*, 1587—

'Nor seldom seene in *kites of Cressid's kinde*;'

and in Greene's *Card of Fancy*, 1601, 'What courtesy is [there] to be found in such *kites of Cressid's* kind?' This alludes to the punishment of Cressida for her falsehood to Troilus. She was afflicted with the leprosy, 'like a *Lazarous*,' and sent to the 'spittel hous.' See Chaucer's [Henryson's] *Testament of Creseide* (*Douce*, whom Grey has anticipated in pointing out this allusion)." *Dyce*. Cressida is a purely mythical character, whose name is not mentioned in classical literature.

72. **the only she**, the only woman in the world worth anything. Cp. "*Shes* of Italy," *Cym.*, i. 3. 29, and Ford, *The Lady's Trial*, iv. 2, "On *the her* comes next."

74. **would to bed**, for the omission of verb of motion, see Abb. § 405.

76. **Good Bardolph**, etc. So Dekker, *The Honest Whore*, Pt. i., i. 1, speaks of 'base rogues that maintain a Saint Anthony's fire in their noses by nothing but two-penny ale': see Fluellen's description of Bardolph, iii. 5. 108, 1 *H. IV.*, iii. 3. 29, 30.

79. **he'll yield the crow**, etc., he will not live much longer, he will soon become carrion.

80. Cp. *W. T.*, iv. 3. 88. Swinburne, *A Study of Shakespeare*, p. 106, notices "the deep tenderness of this supreme and subtlest touch. . . ."

85. **Let floods**, etc. Probably from some old play, as are many of Pistol's bombastic expressions. For 'Base is the slave that pays,' Steevens quotes Heywood's *Fair Maid of the West* [Pt. ii.], "My motto shall be, 'Base is the man that pays.'"

90. **As manhood .. home.** That will be according as may be settled by our combat; it depends upon which of us shows himself to be the better man. Cp. *M. N. D.*, iii. 2. 412—

93. **oaths must have their course.** Cp. Dekker and Middleton's *Roaring Girl*, ii. 1, "I'm sorry I made such a rash oath, *but foolish oaths must stand.*"

95. **be enemies with me too.** This expression is of course suggested by the previous line, "Corporal Nym, an thou wilt *be friends, be friends.*" On the line "Friends am I with you all," *J. C.*, iii. 1. 220, Craik writes, "'This grammatical impropriety,' Henley very well remarks, 'is still so prevalent, as that the omission of the anomalous *s* would give some uncouthness to the sound of an otherwise familiar expression.' We could not, indeed, say '*Friend* am I with you all;' we should have to turn the expression in some other way. In *Troilus and Cressida*, iv. 4. 71, however, we have 'And I'll grow *friend* with danger.' Nor does the pluralism of *friends* depend upon that of *you all*: 'I am friends with you' is equally the phrase in addressing a single person. *I with you am* is felt to be equivalent to *I and you are*:" cp. also *Lear*, iv. 1. 35—

"And yet my mind
Was then scarce *friends* with him."

In 2 *H. IV.*, ii. 2. 154, we have the expression 'We play the fools with the time,' where in spite of the plural *we*, we should now write 'we play the fool with the time,' regarding 'play the fool' as a single many-worded term. Cp. *R. II.*, iii. 3. 164, *J. C.*, ii. 1. 148, *M. V.*, iv. 1. 368.

99. **and present pay**, and that you shall have at once. **A noble**, a coin worth six and eightpence.

101. **And friendship**, etc. And we will be friends and brothers.

102. **I'll live**, etc., we will live as companions and share and share alike.

103. **sutler**. "G. *sudeln*, to dabble in the wet, to do dirty work, to handle a thing in a slovenly manner; sudler, a dabbler, dauber in painting, a scullion; Du. *soetelen*, to do dirty work, to carry on a petty trade, to huckster; *soetelaar*, a camp huckster or sutler." *Wedgwood.*

110. **As ever you came of women.** If you have any pity, any tenderness in you, any of the milk of human kindness. So, in Dekker's *Honest Whore*, Pt. ii., v. 2, "If you be gentlemen, if you be men, or *ever came of a woman*, pity my case." *Jonson, E. M. O. H.*, iv. 2, varies the phrase, writing, "as ever you came of Christian creature."

111. **burning quotidian**, etc., another of our Hostess's blunders, *quotidian* meaning a fever that recurs daily, *tertian*, every third day: for *shaked*, cp. *A. Y.*, iii. 2. 385—

"I am he that is so love-*shaked.*"

114, 5. **The king ... of it.** The king has treated him badly, that 's the truth of it.

117. **corroborate.** Dyce says that here Pistol's magniloquence is beyond his comprehension; but the word seems merely a blunder due to Pistol's striving after grandeur of expression. Delius supposes that 'corrodiate' was what Pistol had in his mind: cp. *directitude, Cor.*, iv. 5. 223. *Corroborate* continued to be used in its literal sense in Shakespeare's day, *e.g.* Bacon, *Adv. of L.*, iii. 3 (Cl. Pr. Series), "We see men are more curious . . . what mould they lay about a young plant than about a plant *corroborate*": cp., too, Stubbes's *Anatomie of Abuses*, 107, 21, "Meats (moderately taken) *corroborate* the body." In the fustian language of Shift (*E. M. O. H.*, iv. 4), who in many points resembles Pistol, we have, "If he had managed matters as they were *corroborated* to him," etc., and *Juniper*, the big-worded cobbler in *The Case is Altered*, ii. 2, misuses the word no less absurdly.

119. **he passes some**, etc. "To pass a carier (career)," observes Douce, "was the same as running or galloping a horse violently backwards and forwards, stopping him suddenly at the end of the career." In the *M. W. of W.*, i. 1. 170, Nym says, "Be avised, Sir, and *pass* good *humours*," and, a little further on, Bardolph tells us that Slender "had drunk himself out of his five senses," "and being fap, Sir, was, as they say, cashiered; and so conclusions *passed the carieres*," *i.e.* in the end he reeled about. Of course Nym's words here mean nothing more than that the King is of a capricious and fitful disposition, who instead

of rewarding and making much of his old boon companion, has disavowed him altogether, and so broken his heart.

120. **Let us ... live.** Let us go together and do what we can in the way of comforting the knight, for henceforth we will live together as amicably and peacefully as young lambs. Mr. Stone puts a comma before and after *lambkins*, the word in the folios being in brackets. In 2 *H. IV.*, v. 3. 121, Pistol says—

"Sir John, thy tender *lambkin* now is king."

Condole the knight is not mere Pistolese, but good Elizabethan English. In Marston's *Antonio and Mellida*, Pt. ii., v. 5, we have the stage direction, "Piero seems to *condole his son*," who is dead; and Heywood, *Fortune by Land and Sea*, ii. 1, uses the word absolutely, "My heart begins to *condole*." Bunyan, *Pilgrim's Progress*, has the phrase "To *condole* his own misery."

SCENE II.

2. **They shall**, see Abbott, § 315.

by and by. This phrase, like the word *presently*, has somewhat changed its meaning since Shakespeare's day. Then it meant 'almost immediately,' as *presently* meant 'immediately,' 'at the present moment.' Now both mean 'in a short time.'

3. **How smooth**, etc., how calm and free from the appearance of conscious guilt they are.

7. **By interception ... not of.** By the interception of their papers, messengers, etc., of which fact they are wholly ignorant.

8. **Nay, but**, etc. Nay, but to think that he who had shared his bed should have been guilty of such treachery! The particle *nay* intensifies the astonishment expressed. This is taken from Holinshed: "The said Lord Scroop was in such favour with the king that he admitted him sometime to be his *bedfellow*." So, in Peele's *Battle of Alcazar*, ii. 4, King Sebastian calls one of his knights, Christopher de Tavera,

"My good Hyphæstion and my *bedfellow*."

Cp. also *Cor.*, ii. 2. 69. "This custom," says Singer, "which now appears so strange and unseemly to us, continued to the middle of the seventeenth century. Cromwell obtained much of his intelligence during the civil wars from the mean men with whom he slept." He is probably referring to Clarendon's *History of the Rebellion*, xv. 133, where the historian, speaking of one Sexby, says, "He had been in the beginning a common soldier of Cromwell's troop . . . and had so great an interest in Cromwell, that he was frequently his bedfellow; a familiarity he frequently admitted those to, whom he employed in any great trust, and with whom he could not so freely converse as in those hours."

9. **Whom he hath .. favours.** Whose appetite for favours has become dull and cloyed by the profusion with which they have been showered upon him by the king, just as a man's appetite for delicacies becomes dull and cloyed by eating plentifully of them.

11. **to death and treachery.** As treacherously to sell his sovereign's life for foreign money: a hendiadys.

12. **sits,** cp. *Haml.*, i. 3. 56, *M. A.*, ii. 3. 102.

18. **in head,** in force. Cp. *Haml.*, iv. 5. 101.

22. **That grows not,** etc., that beats not in harmony with ours.

23. **Nor leave not,** for the double negative, see Abbott, § 406.

31. **create of duty,** etc., entirely made up of loyalty and zeal: for the form *create*, see Abbott, § 342.

33. **the office of our hand,** the use of our hand. Steevens quotes Psalm 137, "If I forget thee, O Jerusalem, let my right hand forget her cunning."

34. **quittance,** requital, reward. *Quit* and *quittance* are frequent in our old dramatists in the sense of requital, whether it be good or evil.

39. **We judge no less.** We fully expect that all this zeal in our service will be shown by you: we do not doubt your professions of love.

40. **Enlarge,** set free.

43. **on our more advice,** on thinking further upon the matter. *Our* seems a better reading than *his*, which is retained by Delius, Staunton, and Singer, the last of whom interprets, "on his better consideration or more circumspect behaviour." But the very passage which he quotes from *M. for M.*, v. 1. 467-9—

> "Pardon me, noble Lord.
> I thought it was a fault, but knew it not:
> Yet did repent me, *after more advice*,"

makes against his rendering. So, also, does the passage from the *T. G. of V.*, ii. 4. 207-8, which Delius adduces—

> "How shall I dote on her *with more advice*,
> That thus without advice began to love her."

Both passages are quoted by Mr. Lettsom in support of the explanation given above; cp. also *Cym.*, i. 1. 156—

> "Make yourself some comfort
> *Out of your best advice.*"

Mr. Staunton's version is "on his further representation," which is even more strained than Singer's. In *A King and No King*, iii. 3, "*on more advice*" means, on second thoughts, now that I think better of the matter.

44. **security,** want of due care for your own safety: cp. *Macbeth*, iii. 5. 32, 3.

46. **by his sufferance**, by his being allowed to go unpunished: obj. gen. In l. 159, below, "sufferance" is used for "suffering."

47. **us**, *i.e.* the king himself.

51. **After the taste**, etc., after he has been severely corrected, chastised. 53. **orisons**, prayers; cp. *R. J.*, iv. 3. 3.

54-7. **If little ... before us?** If we are to look at such faults with our eyes fully open, how shall we be able to stretch them wide enough when we have to behold the most heinous crimes, carefully meditated upon and planned with the utmost deliberation? 'Proceeding on distemper,' resulting from intemperance. For *distemper* in this euphemistic sense, cp. *Othello*, i. 1. 99, "Full of supper and *distempering* draughts"; and *Hamlet*, iii. 2. 312. Though euphemistic, Graccho, in Massinger's *Duke of Milan*, i. 1. 18, considers the term too harsh to be applied to so exalted a person as a duke, and says—

> "And the Duke himself, I dare not say *distemper'd*,
> But kind, and in his tottering chair carousing," etc.

Singer quotes from Holinshed, iii. p. 626, "gave him wine and strong drink in such excessive sort, that he was therewith *distempered* and reeled as he went."

61. **late commissioners**, *i.e.* lately appointed: cp. ii. 4. 31.

63. **it**, the commission.

65. **And me, my royal**, etc. Some editors read with the Folio, "And I, my," etc., explaining it by means of an ellipsis, And *I am one*, etc. Others suggest that *I* was sometimes inaccurately used for *me*. But, as Dyce points out, it is improbable that Shakespeare, after making Scroop say "So did you *me*," should change the construction in this way.

69. **your worthiness**, purposely ambiguous.

70. See Abbott, § 469.

72, 3. **What see you**, etc. What is it in those papers which causes you to change colour so much? "Those papers," of course, contained a revelation of the conspiracy. For *ye*, see Abbott, § 236.

74. **are paper**, *i.e.* white as paper. Cp. 2 *H. IV.*, v. 4. 12, where Doll Tearsheet calls the beadle "thou *paper-faced* villain": also *Macbeth*, v. 3. 16, "those *linen* cheeks."

75. **hath so cowarded**, etc., has frightened your blood and made it fly like a coward from your cheeks. Cp. *J. C.*, i. 2. 122—

> "His coward lips did from their colour fly."

79. **quick**, ready to show itself, alive.

81. **for shame**, very shame will prevent you from pleading for mercy.

85. **My Lord of**, etc., not speaking *to*, but *at*, him.

86, 7. **You know how**, etc. You know how ready I was, from the love I bore him, to assent to granting him everything which might conduce to his honour. **appertinents**, things pertaining to.

89. **light crowns, lightly**, etc., has for a few pieces of money of little value readily conspired and pledged his oath to take part in the treacherous designs of France to murder us. *Practise* (vb.) and *practice* (sb.) in the sense of plot are very common in Shakespeare, *e.g.* ll. 96 and 143 below.

91. **the which**, see Abbott, § 270.

92. **for bounty**, for the kind treatment he has received from us.

95. **Ingrateful**, see Abbott, § 442.

96-8. Cp. *Perkin Warbeck*, i. 2, where the King, on being told that Sir William Stanley was his secret enemy, exclaims—

> "Sir William Stanley! who? Sir William Stanley!
> My chamberlain, my counsellor, the love,
> The pleasure of my court, my bosom friend,
> The charge, and the controlment of my person;
> The keys and secrets of my treasury;
> The all of all I am!"

99. **Wouldst thou ... use.** Singer wrongly puts a note of interrogation after *use*, making the question end here. The construction is 'who almost mightst have coined me into gold *if* thou wouldst have practised,' etc., *i.e.* thou who couldst by thy influence with me have obtained almost any amount of money if thou hadst chosen to use that influence.

100. **May it**, for the change in meaning which *may* has undergone, see Abbott, § 309.

102. **That might**, etc., that might even so much as injure one of my fingers. For *annoy* in the sense of *injure*, cp. *J. C.*, i. 3. 22—

> "I met a lion
> Who glared upon me, and went surly by
> Without *annoying* me."

Marlowe, *Edward II.*, iv. 3. 18, uses the verb in the same strong sense—

> "But can my air of life continue long
> When all my senses are *annoyed* with stench?"

And in the same sense we find the substantive in *R. III.*, v. 3. 156, and in the *Faith. Shep.*, iv. 4. 20. The word is derived ultimately from *in odio; est mihi in odio*, it is hateful to me. Hence Sp. *enoyo, enojo*, anger, offence, injury; Prov. *ennei, enoi*.

103, 4. **stands off ... white**, is as plain and conspicuous as anything black on a white ground.

105. **my eye will scarcely see it**, can hardly be brought to see it, almost refuses to see it.

107, 8. **Working ... them**: so palpably working in a cause in which it was natural for them to be combined, that their union excited no surprise. **whoop**, call out; the initial *w* is unoriginal and the word should be spelt *hoop*.

109, 10. **But thou ... murder**: But thou, contrary to all that is natural and that might be expected, hast acted in such a way as to excite wonder at the combination of murder and treason in thy person.

112. **preposterously**: the literal meaning of 'preposterous' is having that first which ought to be last, hence *perverted, absurd, monstrous:* here, in a manner utterly unnatural. The word is used in its literal sense in *Bartholomew Fair*, Induction, "As you have *preposterously* put to your seals already, which is your money, you will now add the other part of your suffrage, your hands;" and in *Volpone*, iv. 1, meaning "out of the fashion."

113. **Hath got ... excellence**: is by acclamation recognized in hell as excelling all other devils in cunning and wickedness.

114. **suggest**, *i.e.* tempt, as usually in Shakespeare.

115-17. **Do botch ... piety**: Instead of showing in their native vileness the wickedness they suggest, beguile the victims of their temptation by giving to the deeds they would have them do some colour or look of virtue. *Being fetch'd*, which are brought from what looks like, etc. *Being*, here a monosyllable in scansion.

118. **But he that ... stand up**, bade thee stand up in all the nakedness of thy villainy, without any excuse for thy baseness. If *temper'd* is the right reading here, it does not mean 'he that *ruled* thee,' as Singer says, but he that *moulded* thee, fashioned thee to his purpose: cp. 2 *H. IV.*, iv. 3. 140, "I have him already *tempering* between my finger and my thumb, and shortly will I seal with him." Dyce, with great probability, reads *tempted*, Johnson's conjecture, which corresponds with *suggest* four lines above. The converse mistake occurs in *R. III.*, i. 1. 65, where the folios, and most of the quartos, read *tempts*.

119. **instance**, "a word used by Shakespeare with various shades of meaning which it is not always easy to distinguish—motive, inducement, cause, ground; symptom, prognostic; information, assurance; proof, example, indication." *Dyce*. Here the word is used in the sense of the first of these groups.

120. **to dub**, to *dub* is primarily to make a man a knight, thence to confer any kind of dignity or new character, name or nick-name. The derivation of the word is doubtful.

121. **gull'd**, deceived. The gull was thought to be a stupid bird.

123. **Tartar**, Delius points out that the same form is used in *T. N.*, ii. 5. 225, "To the gates of *Tartar*, thou most excellent devil of wit."

127. **The sweetness of affiance!** "Shakespeare uses this aggravation of the guilt of treachery with great judgment. One of the worst consequences of breach of trust is the diminution of that confidence which makes the happiness of life, and the dissemination of suspicion, which is the poison of society." *Johnson. Jealousy* = mistrust.

132. **gross passion**, exaggerated exhibitions of either mirth or anger. See *J. C.*, i. 2. 48, and Wright's note.

133. **not swerving ... blood**, not borne in one direction and another by passionate impulses.

134. **Garnish'd ... complement**; adorned with modesty and such accomplishments as become a man. Cp. *Othello*, i. 1. 63,

> "For when my outward action doth demonstrate
> The native act and figure of my heart
> In *complement extern.*"

"Compliment [complement], in Shakespeare's time, did not signify, at least did not only signify, verbal civility or phrases of courtesy, but, according to its original meaning, the trappings or ornamental appendages of a character; in the same manner, and on the same principles of speech, with *accomplishment. Complement* is, as Armado well expresses it, *the varnish of a complete man.*" *Johnson.*

135, 6. **Not working ... neither?** Not trusting to one sense only, but using another to correct its estimate of anything, and not trusting even the two together except in the case of judgments which had been very carefully sifted.

137. **bolted**, sifted, refined from all impurity. In *Cor.*, iii. 1. 322, Shakespeare speaks of "*bolted* language," and in *Lear*, ii. 2. 71, of an "*unbolted* villain," where Wright quotes *T. and C.*, iii. 2. 174—

> "Of such a *winnow'd purity* in love."

139. **To mark the full-fraught**, etc. To brand, or stain, the most highly gifted and most nobly endowed man. For this ellipsis of the superlative inflection, see Abbott, § 398. Shakespeare uses *fraught* as a substantive, as a verb, and as the participle of that verb. For the sentiment, cp. *Cymbeline*, iii. 4. 63-6—

> "So thou, Posthumus,
> Wilt lay the leaven on all proper men;
> Goodly and gallant shall be false and perjured
> From thy great fail."

And Webster, *The White Devil*, p. 22, ed. Dyce—

"Well, well, such counterfeit jewels
Make true ones oft suspected."

142. **open**, patent, clear.

143. **Arrest them ... law**; Arrest them and carry them off to answer for their crimes at the bar of justice. For *practices*, see above, l. 90. On the word *answer* in its legal sense, see Wright's note on *J. C.*, i. 3. 114.

145. **I arrest thee of**, etc. Shakespeare generally uses *of* to express the cause of seizure, as here; but in *M. for M.*, i. 4. 66, *C. of E.*, iv. 2. 49, and *Lear*, v. 3. 82, the preposition is *on*.

152. **repent**, regret.

159. **in sufferance**, while paying the penalty of my crime.

Which ... rejoice, = at which, etc.

165. **My fault ... sovereign**. Cp. Beaumont and Fletcher, *The Loyal Subject*, v. 7, "Your grace's mercy Not to my life applied, but to my fault, Sir." In *M. for M.*, ii. 2. 36, Isabella, pleading for her brother's life, says, "I have a brother is condemn'd to die; I do beseech you let it be his fault, And not my brother."

166. **quit you**, pardon you.

168. **proclaim'd**, open, avowed, enemy.

169. **earnest**, pledges; properly money paid in advance to clinch a bargain; Skeat compares Prov. Eng. *arles-penny*, where *arles* = *arnes* = *ernes*: from W. *ernes*, a pledge, the final *t* being excrescent.

172. **contempt**, indignities, unworthy treatment.

175. **tender**, regard, hold dear; as frequently in Shakespeare.

181. **dear offences**, heavy offences: cp. *Hamlet*, i. 2. 182—

"Would I had met my dearest foe in heaven."

183. **like glorious**. Cp. *T.*, iii. 3. 66; *C. E.*, i. 1. 83.

188. **rub**, obstacle, impediment. The metaphor is from the game of bowls, where when a ball was diverted from its course by an impediment, it was said to '*rub*.' Cp. *R. II.*, iii. 4. 4—

"'Twill make me think the world is full of *rubs*
And that my fortune runs against the bias."

And *K. J.*, iii. 4. 128—

"Shall blow each dust, each straw, each little *rub*,
Out of the path."

190. **puissance**, a trisyllable.

191. **Putting it ... expedition**. Setting out at once without delay: *expedition*, despatch.

192. **signs of war**, the ensigns of war, the flags. Cp. *J. C.*, v. 1. 14, and *R. II.*, ii. 2.

193. **No king .. France**. I will either win France as well as England, or I will perish in the attempt.

SCENE III.

STAGE DIRECTION. *Before the Boar's-head Tavern, Eastcheap.* "The name of the tavern in Southwark, which belonged to the historical Sir John Fastolfe, was the 'Boar's Head,' which Shakespeare would constantly pass on his way to the Globe Theatre. The name was selected in 1733 by Theobald, the first commentator who assigns the 'Boar's Head' as the resort of Falstaff, for Shakespeare does not actually give it a name, though he may be supposed to allude to it when Prince Hal questions Bardolph about the knight's proceedings, 'Doth the old Boar feed in the old frank?' to which Bardolph replies, 'At the old place, my lord, in Eastcheap': 2 *King Henry IV.*, ii. 2. The locality is well chosen for Prince Hal's revelries, as it was close to the mansion which Henry IV., in 1410, gave to his son, called 'Cold Harbour,' in Upper Thames Street, an ancient possession of the De Bohuns. It has been ascertained that a tenement, known as 'The Boar's Head in Eastchepe,' is mentioned in the will of William Warden, stock-fishmonger, in the time of Richard II., but it does not appear to have been then used as a tavern. . . . The 'Boar's Head Tavern' of Shakespeare's own time, which really did exist in Eastcheap, was destroyed in the Great Fire of 1666, and rebuilt two years afterwards, but taken down in 1831; and the sign of the 'Board's Head,' carved in stone, having the initials of the landlord, or mine host, J. T., and the date 1668, is preserved in the Museum of the corporation of London, attached to the Library, at Guildhall." *S. G.*

1, 2. **bring thee to Staines.** Conduct you, go with you, a very common use of the word in Elizabethan literature: *Staines*, a village (now almost a town) on the Thames, sixteen miles from Hyde Park Corner.

honey-sweet, cp. 1 *H. IV.*, i. 2. 179, and *T. and C.*, iii. 1. 71, 154.

3. **doth yearn**, is sorrowful. To *yearn* is now always used for to long eagerly or violently for anything: from A. S. *gyrnan*, to yearn, be desirous, from A. S. *georn*, desirous, eager. On this word, see a very interesting note in Wright's *J. C.*, ii. 3. 129. It was sometimes spelt *earn*. *Yearnful* is also used for *mournful* by our old dramatists. In the two next lines Pistol is indulging in his love of alliteration: *B*ardolph *be b*lithe; *v*aunting *v*eins; *b*oy *b*ristle.

5. **bristle thy courage up**, let thy courage bristle up, like the bristles of a porcupine which stand erect when it is excited: cp. 1 *H. IV.*, i. 1. 98—

"Which makes him prune himself, and *bristle up*
The crest of youth against your dignity."

7. **wheresome'er**, like *whatsome'er*, is a provincialism for wheresoever.

9. **Arthur s bosom**, the Hostess's blunder for *Abraham's* bosom, a phrase used in the Bible of those whose souls are in heaven with the great father of the Jewish race: "And it came to pass that the beggar died, and was carried by the angels into Abraham's bosom," *Luke* xvi. 22. Delius compares *R. III.*, iv. 3. 38—

"The sons of Edward sleep in *Abraham's bosom.*"

10. **'A made a finer end**; many modern editors and critics, *e.g.* Dyce, Collier, Walker, following Capell, read *fine* for *finer*. Delius, Singer, and Staunton retain the reading of the Folio, which seems more expressive: He made a finer end than you imagine; he has not by any means gone to hell as you suppose. *Went away*, like *parted* in the next line, is merely a euphemism for *died*. For *parted*, cp. *Macbeth*, v. 8. 52—

"They say he *parted* well and paid his score."

'A for *he* is common in our early dramas, and we even find *'am* for *them*, *e g. The Phœnix*, ii. 2, "Should still affect *'um*."

11. **christom child**. "The Hostess means *chrisom* child. On the line in *The Doubtful Heir*—

'You shall be as secure as *chrisom children*,'

Gifford remarks, 'Johnson says, *chrisom children* are those that die within the month. It may be so; but our old writers apply the expression to a child just christened.' . . . Nares (in his glossary) quotes what follows from Blount's *Glossography: Chrisome* (χρίω [*to anoint*—with the holy oil formerly used in baptism]) signifies properly the white cloth which is set by the minister of baptism upon the head of a child newly anointed with the chrisom after his baptism: now it is vulgarly taken for the white cloth put about or upon a child newly christened, in token of his baptism; wherewith the women used to shroud the child, if dying within the month; otherwise it is usually brought to church at the day of purification. *Chrisoms*, in the bills of mortality, were such children as die within the month of birth, because during that time they used to wear the chrisom-cloth.' (In the first edition of Blount's work, 1656, I do not find the concluding sentence of the above quotation.)" *Dyce*. In the *Coxcomb*, iv. 7, the word is spelt "*kirsome*."

12. **at the turning o' the tide**. It was an old belief, which even now is not altogether extinct among the lower classes, especially on the sea-coast, that the ebb and flow of the tide affected both births and deaths. Dickens refers to it in his *David Copperfield*, chap. xxx.: "'He's going out with the tide,'

said Mr. Peggotty to me, behind his hand. My eyes were dim, and so were Mr. Peggotty's; but I repeated in a whisper, 'With the tide?' 'People can't die, along the coast,' said Mr. Peggotty, 'except when the tide's pretty nigh out. They can't be born, unless it's pretty nigh in—not properly born, till flood. He's going out with the tide. It's ebb at half arter three, slack water half-an-hour. If he lives till it turns, he'll hold his own till past the flood, and go out with the next tide. . . .' Mr. Peggotty touched me, and whispered with much awe and reverence, 'They are both going out fast . . .' And it being low water, he went out with the tide." Lecky, *History of European Morals*, i. 394, notices the superstition, and says, "Aristotle, the greatest naturalist of Greece, had observed that it was a curious fact that on the sea-shore no animal ever dies except during the ebbing of the tide. Several centuries later, Pliny, the greatest naturalist of an empire that was washed by many tidal seas, directed his attention to this statement. He declared that after careful observation which had been made in Gaul, it had been found to be inaccurate, for what Aristotle stated of all animals, was in fact only true of man. It was in 1727 and the two following years that scientific observations made at Rochfort and at Brest finally dissipated the delusion." Buckle, *History of Civilization*, i. 2, has dwelt at some length on the superstitious character of the inhabitants of those countries in which the grander phenomena of the physical world are in frequent action; and it is, no doubt, owing to their experience of the mighty forces of the ocean that the dwellers on the sea-coast have built up this fanciful notion of the influence of the tides.

13. **for after**, etc. Flowers were often scattered about the room and on the beds of sick persons; and the "fumbling with the sheets," or picking at the sheets, as it is more commonly called, and the smiling at the fingers' ends, well describe the feeble movements of a dying man. Jacox, *Shakespeare Diversions*, i. 455-68, has some pleasant talk about Falstaff's death. Cp. *The Spanish Curate*, iv. 5—

"*Bar.* His colour fresh, and strong: his eyes are cheerful.
Lop. A glimmering before death; 'tis nothing else, sir."
Do you see how he fumbles with the sheet? do you note that?"

14. **there was but one way**, *i.e.* as we should say, there was no hope for him, it was all over with him. This phrase was common in our early writers, *e.g.* Marlowe, *Tamburlaine*, Pt. i., v. 2—

"The Soldan and the Arabian King together
March on us with such eager violence
As if there were *no way but one with us.*"

Middleton, *The Phœnix*, i. 6, "Newly deceased, I can assure your worship; the tobacco-pipe new dropt out of his mouth be-

fore I took horse; a shrewd sign; *I knew then there was no way but one with him.*" On the former passage Dyce points out that the phrase was still in use as late as Dryden's time, and quotes from the preface to his *All for Love.*

15. **his nose ... fields.** This is Theobald's celebrated emendation of the old text which ran, "his nose was as Sharpe as a Pen, and a Table of greene fields." Of the best modern editors, Delius alone retains the old reading.

18. **I ... bid him**, etc. In Marston's *Dutch Courtezan*, v. 1., Mistress Mullegrub, whose husband is about to be taken off to execution, says, "O husband! I little thought you should have come *to think on God thus soon.*"

23. **to his knees**, up to, as far as, his knees.

25. **of sack** = on, *i.e.* against, sack. Cp. *Cor.*, i. 1. 273. *Sack* was a Spanish wine generally of a dry character, though there were also sweet varieties. "They (*i.e.* the different kinds of Sack) probably first came into favour in consequence of their possessing greater strength and durability, and being more free from acidity, than the white wines of France and Germany: and owed their distinctive appellation to that peculiar subastringent taste which characterizes all wines prepared with gypsum.' Henderson's *Hist. of Anc. and Mod. Wines.*" *Dyce.* The derivation of the word is *Seco* or *Sec*, which in Spanish means *dry*, and the wine was formerly called *vin sec* by the French.

30. **carnation**: the word *incarnate* is too much for Mistress Quickly who supposes it has something to do with the colour called 'carnation.'

32, 3. **about women**, on account of his lewdness.

34. **handle**, talk about; we still speak of 'handling a subject' whether orally or in writing. Cp. *W. T.*, iv. 4. 207.

35. **rheumatic**, a blunder for *lunatic*, delirious.

the whore of Babylon, an opprobrious epithet occasionally applied by bigoted Protestants to Rome and the Roman Catholic religion.

39. **Well, the fuel**, etc. Well, he who provided that (*sc.* the wine) which made my nose so red, is dead: all that I have to thank him for is this redness of my nose. Cp. 1 *H. IV.*, iii. 3. 53.

44. **my chattels and my movables**: Pistol is here affecting legal phraseology: 'goods and chattels' are coupled together in that phraseology and belong to that kind of property which is called *moveable*, as distinguished from land, etc., which are called *immoveable* property.

45. **Let senses rule**: *i.e.* be prudent and careful.

45. **the word is**, etc., let your motto be 'pitch and pay.' "A proverbial expression equivalent to 'Pay down at once,' 'Pay on delivery,' ('One of the old laws of Blackwell-hall was that '*a penny be paid* by the owner of every bale of cloth for *pitching*.' *Farmer*; who, as Nares, in *Gloss.*, observes, seems to suggest, that the expression originated from *pitching* goods in a market, and paying immediately for their standing)." *Dyce*. So, in Middleton's *Blurt Master Constable*, i. 2, "But will you *pitch and pay*, or will your worship run—." Compare the term *bord-halfpenny*, which was money paid in fairs and markets for setting up tables, *bords*, and stalls, for sale of wares.

47. **wafer-cakes**, cakes as thin as wafers, and which therefore would break at the slightest touch.

48. **And hold-fast**, etc. A reference to the old proverb, '*Brag* is a good dog, but *Hold-fast* is a better.'

49. **Caveto ... counsellor.** Let *take care* be your guiding principle, your watch word.

50. **clear thy crystals**, dry your eyes.

57. **Let housewifery appear**: Be a careful housewife: do not waste money. *Keep close*, do not gad about, but stay at home and attend to business; cp. *Cym.*, iii. 5. 46, and *Cor.*, i. 3.

SCENE IV.

STAGE DIRECTION. *Enter the French King*, etc. Charles VI., "who succeeded his father Charles V., in 1380, married Isabel, daughter of Stephen II., Duke of Bavaria, by whom he had three sons, successively Dauphins; and five daughters. . . . This monarch is very properly not introduced on the stage in the scenes at Agincourt, for his uncle, the Duc de Berri, who served at Poitiers *sixty years before*, with a vivid recollection how fatal that field had been to the French royalty, persuaded his sovereign not to be present, observing that it was better to lose a battle, than a battle and a king also. Charles, however, was not at Troyes, v. 2, to witness the betrothal of his daughter, May 21, 1420, being 'otherwise occupied'; such was the court-phrase on the recurrence of one of those fits of insanity to which he had been subject since 1392. . . ." *S. G.*

the Dauphin. "Louis, the eldest son, was Dauphin at the commencement of this play; he died soon after the battle of Agincourt, viz., December 18, 1415, in his twentieth year. . . . Louis the Dauphin was not allowed to be present at the battle of Agincourt; he was a dissolute youth, of headstrong passions. . . ." *S. G.*

The Duke of Burgundy. "The duke, at the beginning of this play to Act ii., would be John *Sans-peur* or the *Fearless*,

who was basely assassinated at the bridge of Montereau, September 10, 1419, at the interview with the Dauphin Charles. His son, Philip Count of Charolois, mentioned under that title in the list of the great feudatories summoned to the field, iii. 5, is therefore the Duke of Burgundy in v. 2, since he was present at Troyes, acting as Deputy for Charles VI. . . ." *S. G.*

The Constable. "This personage, called in the play 'Charles-de-la-Bret, High Constable of France,' was a natural son of Charles *le Mauvais*, King of Navarre, and consequently half-brother to Henry the Fifth's step-mother, Queen Joan. . . . By virtue of his office, the Constable D'Albret had the supreme command of the French army at Agincourt, and led the van; he was wounded, and died the day after the battle. . . ." *S. G.*

1. **Thus come ... us**; the Globe edition retains 'comes,' the reading of the Folio: see Abbott, § 335. *With full power*, in all the might of a vast army.

3. **To answer ... defences.** To make preparations for defence befitting our dignity and power. Cp. *J. C.*, v. 1. 24, and *T. and C.*, i. 3. 171, quoted by Wright on the former passage.

5. **make forth**, set out, go forth.

7, 8. **To line ... defendant**, *i.e.* defensive; to *line*=to strengthen cp. 1 *H. IV.*, ii. 3. 86—

"And hath sent for you
To *line* his enterprise."

Also *Macbeth*, i. 3. 112—

"Whether he was combined
With those of Norway or did *line* the rebel
With hidden help and vantage."

And 2 *H. IV.*, i. 3. 27.

To line is to be construed with "men of courage," *to new repair*, with "means defendant."

10. **As waters ... gulf.** With the same fury as that of waters rushing down a gulf which sucks them in. Cp. *Hamlet*, iii. 3. 16—

"The cease of majesty
Dies not alone, but like a *gulf* doth draw
What's near it with it."

And *Cor.*, i. 1. 101.

13. **the fatal and**, etc., the English who have been so fatal to us owing to our having treated them with disdain and having neglected to arm ourselves against them: a hendiadys for 'fatally neglected.' *Our fields*, referring to the battles of Poitiers and Cressy.

16. **dull a kingdom**, render it lethargic, apathetic. Cp. *Hamlet*, i. 3. 64.

17. **in question**, talked about, thought about, anticipated. "If you desire peace, prepare for war," was an old saying. So "Weapons biddeth peace: and a good preparation maketh men to look or they leap." *Wriothesly to Cromwell.*

20. **As were a war**, as would be done were a war, etc. See Abbott, § 107.

25. **Whitsun morris-dance** "Morris-dance, *i.e.* Moorish dance, called also Morisco. These dances were used on festival occasions, and particularly on May-day, at which time they are not even now entirely disused in some parts of England.

'As fit as ten groats is for the hand of an attorney . . . a *morris* for May-day.' *A. W* ii. 2. [25] . . . It is difficult to trace any part of these dances clearly to Moorish origin, and the presumption is chiefly founded upon the names *Morris*, and *Morisco*." Nares, *Gloss.* Douce, in his *Illustrations of Shakespeare*, has a long description of the morris-dance, which is worth reading. Among other things he points out that the music to which the *fandango*, the modern form of the Spanish Morisco, is danced, is "undoubtedly Moorish." At Whitsuntide was held the festival called Whitsun Ale. Cp. *W. T.*, iv. 4. 134. For "*were* busied," see Abbott, § 301.

26. **liege**. On the meaning and derivation of this word, see Skeat, *Ety. Dict, s.v.*

she is so idly king'd, has such a frivolous empty-headed king over her. Delius compares *J. C.*, ii. 1. 297—

"Being so father'd and so husbanded";

And *Macbeth*, iv. 3. 104—

"O nation miserable,
With an untitled tyrant bloody-scepter'd."

27. **fantastically borne**, wielded in so foolish and absurd a way.

28. **humorous**, feather-brained, full of wild caprices.

29. **That fear . . not**. That there is nothing to be feared from her.

31. **Question your grace**, let your grace question; on the subj. used as an imp., see Abbott, § 364.

34. **modest in exception**, diffident in offering objections, in contradicting or expressing disapprobation: cp. *A. W.*, i. 2. 40—

"And his honour,
Clock to itself, knew the true minute when
Exception bid him speak."

26. **vanities forespent**, the wildness and extravagant follies of which he was guilty in his youth.

37. **Roman Brutus**, Delius quotes from the *Rape of Lucrece*, 1807-10—

> "Brutus, who pluck'd the knife from Lucrece' side,
> Seeing such emulation in their woe,
> Began to clothe his wit in state and pride,
> Burying in Lucrece' wound his folly's show."

Compare also 1 *H. IV.*, i. 2. 219 *et seqq.*

40. **shall**, *i.e.* are destined to.

41. **Well, 'tis not so**, I cannot admit that it is as you say, but there is no harm in our treating it as if it were.

43. **to weigh**, to estimate.

45. **So the proportions ... fill'd**; in this way preparations for defence proportionate to the necessities of the case will be made: see above, i. 2. 304.

46-8. **Which of ... cloth.** Malone conjectured, "While of," etc., and various other emendations have been proposed. But Singer's explanation seems a satisfactory one. "So the proportions of defence are filled; which *to contrive* in a weak and niggardly way, *is to do* like a miser who spoils his coat with scanting a little cloth." The construction is of course faulty, but not more faulty than in other passages to be found in Shakespeare. Abbott quotes several under the heading of construction changed by change of thought, and instances this as an example of the way in which a divergence can be made from the subject *to the thing compared with the subject*, § 415.

48. **Think we**, let us suppose.

50. **The kindred of him**, etc. See Abbott, § 225. A metaphor from the practice of encouraging young dogs with pieces of flesh: cp. *T. N.*, iv. 1. 43.

51. **strain**, lineage: cp. *M. A.*, ii. 1. 394, "He is of noble *strain*," and *J. C.*, v. 1. 59, "O if thou were the noblest of thy *strain*." The term is still used of animals.

52. **That haunted**, etc. That attacked and worried us in our native country. Fr. *hanter*, to frequent; Bret. *hent*, a way.

54. **When Cressy ... struck**, when the disastrous battle of Cressy was fought and won.

56. Cp. *A. W.*, iv. 5. 44, 45. "I have found so many intelligent persons in error upon the point that I am sure I shall be pardoned for mentioning that Edward of Woodstock was a fair, blue-eyed man, with light hair. It was his armour that was black." R. G. White, note on p. 309 of *England Without and Within*.

57, 8. **Whiles that ... sun**, while his father, whose spirit was of so lofty a nature, stood on a lofty hill, with the sun shining upon him like a crown of glory, to witness the battle. *Mountain sire* has been altered by Theobald into *mounting sire*, and by Collier's MS. Corrector into *mighty sire*. Neither alteration seems necessary. Steevens compares Drayton's *Polyolbion*—

> " Then he above them all, himself that sought to rise,
> Upon some *mountain top*, like a *pyramides* " :

and Spenser's *F. Q.*—

> " When stretch'd he lay upon the sunny side
> Of a great hill *himself like a great hill*."

60. **deface**, mangle, destroy.

61. **The patterns**, *pattern* like *model* used by Shakespeare both for the plan after which a thing is made, and for the copy from something already existing. Here the sons who were the 'images' of their fathers.

62, 3. **This is a stem ... stock** : This is a plant of the same root.

63, 4. **and let us ... of him.** And it will be wise in us not to despise him, but to be apprehensive of his natural powers and of the feats of valour which he may be destined to perform : *of him*, cp. 'kindred *of* him,' above : also *Lear*, v. 3. 214, and *R. II.*, v. 1. 44.

69. **Turn head**, turn round and face him instead of submitting to pursuit.

70. **spend their mouths**, "*i.e. bark* : the sportsman's term." (*Singer*). Cp. *T. C.*, v. 1. 98, "he will *spend his mouth* ... like Brabbler the hound."

72. **Take up ... short** ; meet them promptly and cut short their career of invasion. We say, colloquially, 'I *took* him up *short*,' meaning 'I stopped him before he could finish what he was saying.'

76. **our brother England.** The more common expression is 'our brother *of* England.' We have the same expression in l. 115. Cp. also *K. J.*, ii. 1. 414—

> " *Austria* and *France* shoot in each other's mouth.

80. **law of nature.** On the *Jus Naturale* or *Law of Nature* and the *Jus Gentium* or *Law of Nations*, which were in early Roman law expressions practically convertible, see Maine, *Ancient Law*, ch. iii. Cp. *K. J.*, ii. 1. 414.

82. **wide stretched**=widely stretching.

83. **ordinance of times**, what has been ordained by time, nearly the same as custom.

85. **sinister**, left-handed, irregular, illegitimate. The accent is on the penultimate. *Awkward*, clumsily contrived. The word

is nearly equivalent to sinister, meaning 'perverted, perverse, indirect, left-handed, unskilful.' Wedgwood quotes from Holland's translation of Pliny, 'That which we in Greek call ἀριστερόν, that is, to say, on the *awk* or left hand, they say in Latin, sinistrum.' He refers to 2 *H. VI.*, iii. 2. 83—

> "Was I for this nigh wrecked upon the sea,
> And twice by *awkward* wind from England's bank
> Drove back again unto my native clime?"

where *awkward* means indirect, unfavourable, as in Marlowe, *Edward II.*, iv. 6. 34—

> "With *awkward* winds and sore tempests driven."

Cp. also *Per.*, v. 1. 94—

> "And to the world and *awkward* casualties
> Bound me in servitude."

For the derivation of the word see Skeat, *Ety. Dict.*, *s. v.*

86, 7. **Pick'd from ... raked.** Not picked out from the worm-eaten documents of bygone ages, nor raked up from the dust and ashes of records that had long lain forgotten.

88. **most memorable line**, "this genealogy, this deduction of his lineage." *Johnson.* *Most memorable*, most trustworthy in what it records.

90. **Willing you**, etc., desiring you to look through it. On the omission of *to*, see Abbott, § 349. The derivation of *pedigree*, so far as the first element in the word is concerned, is uncertain. Hales suggests *pied*, and compares *pe* in *cap a pe*, *Hamlet*, i. 2, fol. 1623.

91. **evenly**, directly, in direct line.

94. **indirectly held**, unfairly, wrongfully, not by any direct title. Cp. *K. J.*, ii. 1. 49—

> "And then we shall repent each drop of blood
> That hot rash haste so *indirectly* shed."

95. **true challenger**, who rightfully claims it.

97. **constraint**, compulsion.

99. **fiery**, for *fierce* of the quartos and folios, is Walker's conjecture, adopted by Dyce: Rowe gave, "*And* therefore in fierce," etc. If *fierce* is retained, as it is by Mr. Stone, it must be scanned as a dissyllable.

101. **requiring**, asking; as frequently in Shakespeare. On **will**, see Abbott, §§ 311 and 348.

102. **in the bowels**, etc. The *bowels* as the seat of the merciful or tender emotions are frequently spoken of in the Bible, *e.g.* "His *bowels* did yearn upon his brother," *Gen.*, xliii. 30, "My *bowels* were moved for him," *Cant.*, v. 4, "I long after you all in the *bowels* of Christ," *Phil.*, i. 8, though in these passages the

word is wrongly translated.' Delius says that Shakespeare found in Holinshed, "nevertheless exhorted the French King, *in the bowels of Jesu Christ*, to render him, etc."

104. On the omission and subsequent insertion of *to* before the infinitive mood, see Abbott, § 350.

107. **pining.** This is the reading of the quartos. Mr. Stone retains that of the folios, *privy*, and writes, "Schmidt (*Sh. Lex.*, *s. v.* Privy) compares *Errors*, iii. 2. 146, and *Richard III.*, iii. 5. 106, where *privy* means 'not seen openly, secret.' He construes the sentence thus: 'The secret groans of maidens.' Rather 'the secret maidens' groans.'"

109. **controversy**, struggle, not of words only, as now-a-days, but of deeds. The word is used in much the same sense in *J. C.*, i. 2. 109—

"And stemming it with hearts of *controversy*."

Cp. the use of *debate* in 2 *H. IV.*, iv. 4. 2—

"To this *debate* that bleedeth at our doors";

and *M. N. D.*, ii. 1. 116—

"From our *debate*, from our dissension."

110. **my message**, the message entrusted to me.

113. **For us**, as regards ourself.

114. **full intent**, deliberate resolution, fully considered determination.

116. **I stand here for him**, I represent him, I am he.

119. **prize you at**, estimate, value.

120. **an if**, see Abbott, § 105.

121. **in grant ... large**, by granting all his demands.

124. **womby vaultages**, hollow vaults: see Abbott, § 450.

125. **chide** is frequently used in Shakespeare in the sense of *resounding*: here it has the double meaning of *resounding* and also of *rebuking*. Cp. *Pericles*, iii. 1. 32, and 1 *H. IV.*, iii. 1. 45.

126. **second accent**, reverberations: *ordnance* is here to be pronounced *ordinance*, or *ordonance*, as it was formerly written. Fr. *ordonner*, to ordain, array, equip. Cp. *T. C.*, i. 3. 53, 4—

"And with *an accent tuned in selfsame key*
Retorts to chiding fortune."

129. **odds**, enmity, 'at *odds*,' that is not on even, level, friendly terms. The primary idea is that of a point projecting beyond something else, and hence *odds* has the meaning of *advantage*, as well as of *diversity of feeling*. It of course means the former in "'tis a fearful *odds*," iv. 3. 5, where see note.

131. **the Paris balls**, the tennis balls mentioned before. Thomas

Elmham, Prior of Lenton, who records the incident in Latin verse, says—"*Parisias pilas* misit, quibus ille valeret | Ludere cum pueris, ut sua cura fuit." In the next line "your *Paris* Louvre" is said with great scorn.

132, 3. **He'll .. Were it.** Such sequences of tenses are common enough in our old dramatists, *e.g.* 1 *H. VI.*, ii. 4. 98, 9—

> "And that *I'll* prove on better men than Somerset
> *Were* growing time once ripened to my will."

133. **the mistress-court**, the queen or chief of all the courts of Europe; with a play upon the word *court*.

136. **greener days**, cp. *T. C.*, ii. 3. 265, and *A. and C.*, i. v. 73, where Cleopatra speaks of her "*salad* days" when she "was *green* in judgment."

137. **these he masters now**, probably not merely those he possesses but those over which he has now complete control, those which he thoroughly regulates now, with a reference to his want of self-control in his younger days. Cp. *Cym.*, i. 4. 152, 1 *H. IV.*, v. 2. 64, *Sonn.* cvi. 8.

138, 9. **that you ... France.** As you will find to your cost if he remains here any time.

142. **to question our delay**, to demand of us the reason of our delay in returning. 143. **footed**, landed.

144. **You shall . conditions:** I will shortly send you back to him with reasonable proposals.

145. **small breath**, short breathing-time: cp. *R. II.*, iii. 2. 164.

ACT III. PROLOGUE.

1. **imagined wing**, with the wings of imagination; cp. Prologue to Act I. l. 18, "your *imaginary* forces," and *M. of V.*, iii. 4. 52.

2, 3. **In motion ... thought.** In *Lear*, iii. 2. 4, Shakespeare calls the flashes of lightning "*thought-executing* fires," *i.e.* fires that act with the rapidity of thought.

4. **Hampton**, *i.e.* Southampton, Theobald's correction for *Dover*.

5. **Embark his royalty**, *i.e.* his royal person, go on board. *Well-appointed*, well furnished with all the necessaries of war. *Appointed*, in the sense of *equipped, dressed, furnished*, is in Shakespeare usually joined with *well* (*royally*, *W. T.*, iv. 3. 603), though in *The Two Noble Kinsmen*, by Shakespeare and Fletcher, iii. 6. 136, we have 'like knight *appointed*," without any qualifying adverb. Cp. also *appointment*, *T. N. K.*, iii. 1, 40, *to appoint*, *W. T.*, i. 2. 326. **brave**, "finely equipped" (Wright).

6. **With silken ... fanning**: with the flags waving in the early morning; cp. *A. C.*, ii. 2. 214, where even the tackle was silken.

7. **Play with your fancies**: give full play to your fancy, your "imaginary forces."

9, 10. **Hear the shrill ... confused**; the boatswain's whistle by which the sailors were directed to their duties. In the *Tempest*, i. 1. 8, we have, "Tend to the *master's* whistle," the *master* in a merchant vessel answering to the *captain* in a man-of-war.

10. **threaden**: in *silken*, *hempen*, *threaden*, we have a form which is now fast becoming obsolete.

11. **Borne with**, for *borne* Mr. Lettsom would read *blown*. He compares *Pericles*, v. 1. 256—

"Toward Ephesus
Turn our *blown* sails."

With = *by*, see Abbott, § 193. *Invisible and creeping* is a hendiadys for 'invisible creeping.'

12. **furrow'd**, the ridges of the waves which are like the furrows in a ploughed field: so, to *plough* the sea.

14. **rivage**, strand, shore, Fr. *rivage*. Delius quotes Spenser's *F. Q.*—

"Golden sand
The which Pactolus with his waters shere
Throws forth upon the *rivage* round about him near."

18. **Grapple your ... navy**: fasten your minds as with grappling hooks to, etc. Cp. *Ham.*, i. 6. 63, and *K. J.*, v. 2. 36. For *sternage* Malone proposed *steerage*, which Dyce gives as a synonym. Whether *sternage* is to be taken as the concrete 'stern' or 'rudder,' or as the abstract 'guidance' by the stern or rudder, seems doubtful. Cp. *Pericles*, iv. 4. 18, 9, where Gower, the prologist, says—

"Well-sailing ships and bounteous winds have brought
This king to Tarsus—think his *pilot* thought;
So with his *steerage* shall your thoughts grow on—
To fetch his daughter home."

Middleton, *The Phœnix*, i. 1, writes "I hold it a safer *stern* . . . to look into, etc.," where the meaning is, I hold it to be the safest course to steer.

19. **your England**, etc. The England you love so well, as quiet as a place is at the dead of night.

23. **appearing**, just sprouting; *i.e.* the merest youths will eagerly follow in the expedition to France, *but* belongs properly to "one appearing hair."

28. **Suppose ... comes back**, imagine that he has returned and

told the King, etc. Now-a-days in such a phrase as "suppose he comes back," the event would still be in the future.

30. **to dowry**, *for* or *as* her dowry: see Abbott, § 189.

32. **The offer likes not**, the offer does not satisfy the King of England: see Abbott, § 297.

33. **linstock**, "A short staff of wood split, which holds the match used by gunners in firing cannon." *Wedgwood.* Cp. *The Jew of Malta*, v.—

> "Till you shall hear a culverin discharg'd
> By him that bears the *linstock* kindled thus."

They are called *lint-staves* by Heywood, *A Challenge for Beauty*, iii. 1. By Middleton, *Blurt, Master Constable*, ii. 2. 289, the word is used in a metaphorical sense. *Chambers* were small pieces of ordnance.

35. **And eke out ... mind.** Supply from your imagination whatever is wanting in our representation. Delius compares *Pericles*, iii. Pro. 13.

SCENE I.

1, 2. **Once more ... dead.** Once more rush into the breach *and force your way through*, or die in the attempt, filling up the breach with your corpses.

4. **modest stillness**, quiet and modest behaviour.

7. **summon up the blood**, call up all your courage and determination; cp. *L. L. L.*, ii. 1—

> "Now, madam, *summon up* your dearest spirits."

8. **Disguise ... rage**: clothe your usually pleasant looks in stern fury.

10. **portage of the head**, through the sockets of your eyes, which he compares to the port-holes of a ship through which the guns peer out. Cp. *R. II.*, iii. 3. 34.

11. Cp. 1 *H. IV.*, i. 3. 19, "the moody frontier of a servant brow."

12. **galled rock**, a rock of which the base is galled, fretted away, by the action of the waves: cp. *O.*, ii. 1. 69, "the *gutter'd* rocks": *fearfully* = terribly; cp. *Lear*, iv. 1. 77.

13. **jutty**, to jut out beyond as does a jutty or jetty, "that part of a building which shoots forward beyond the rest." *Malone*, quoted by *Dyce*. The subs. is used in *Macbeth*, i. 6. 6, "No *jutty*, frieze, etc." Compare the word "to *jet*," and the note in Wright's edition of *R. III.*, ii. 4. 51. "*Confounded* is *vexed* or *troubled*. *Swill'd* anciently was used for *washed much* or *long*, drowned, surrounded by water." *Singer.* This scarcely gives the full force of *confounded*, which is, rather, *wasted* or *worn away*.

17. **his full height**, his=its. *Noble* English, the Folio has "*Noblish* English," a mistake, says Dyce, occasioned by the termination of the second word having caught the compositor's eye. Delius and other editors read *noblest*. "The expression 'noble English' is quite strong enough as opposed to *good yeomen*. (In *King John*, v. 4. [10], Melun says to the revolted *lords of England*, 'Fly, *noble English*, you are bought and sold')." *Dyce*.

18. **fet**, another form of *fetched*, common in Elizabethan literature in the expression 'far-*fet*.' In 2 *H. VI.*, ii. 4. 33, we have "hear my deep-*fet* groans."

21. **argument**, because there was nothing more for their swords to occupy themselves with; cp. *T. C.*, v. 5. 21—

> "Now here he fights on Galathe his horse,
> And *there lacks work*."

24. **copy**, pattern, example: cp. the use of *model*. *Grosser blood*, *i.e.* the yeomen, whom he proceeds to address.

27. **The mettle of your pasture**, your breeding, the courage, high spirit, which you have acquired by being bred up in England, which he calls 'their pasture.' With this passage a critic in the *Edin. Rev.* for Oct. 1872, No. 278, p. 342, compares *Cor.*, iv. 5. 236 *et seqq.*, and says that the phrase, "mettle of your pasture," is derived from the 'Noble Art of Venerie,' the colour of the stag, the size and texture of his antlers, his strength of wind and limb, and powers of endurance, depending very much upon the country in which he was reared, and especially upon the kind of pasture on which he browzed. *Mettle* and *metal* are the same word, and differ only in the one being used metaphorically and the other literally. *Let us swear*, enable us by your brave deeds to swear, etc.

30. **your eyes**; *your*, which should grammatically be *his*, is due to *you* in the preceding line.

31. **in the slips**. These contrivances for starting two dogs at the same time consist of two collars united by a hollow leather strap, through which runs a cord that on being pulled unfastens both the collars: used also in the sing., *e.g. Philaster*, iv. 1. 16. Cp. also *Cym.*, iv. 3. 23; *J. C.*, iii. 1. 273—

> "Cry 'havoc' and *let slip* the dogs of war."

32. **Straining upon the start**. Endeavouring to start off: *upon*, met. for the purpose of: literally the *strain* is *upon* that which prevents the starting.

33. **Follow your spirit**; act in accordance with the promptings of your spirit. Abbott, wrongly, I think, would make "*follow*" the subj. used in the optative sense, regarding *spirit* as the nominative: cp. above, "Work, work your thoughts," "Grapple

your minds," and "Cry," in the next line. *Upon this charge*, at this signal of attack.

34. **Cry 'God for,'** etc. Delius would couple "England and St. George!" (the English war cry) and apply the words "God for" to "Harry" only, which seems probable. In *Rich. III.*, v. 3. 271, the cry is "God and Saint George," and in Marlowe, *Edward II.*, iii. 3. 34, 5, "St. George for England."

SCENE II.

2. **corporal**, see note on ii. 1. 41.

3. **case of lives**, "a pair, a couple. Cp. 'this *case* of rapiers,' Marlowe's *Faustus:* 'two *case* of jewels,' Webster's *White Devil:* 'a *case* of pistols,' Middleton and W. Rowley's *Spanish Gipsy.*" *Dyce.* The word in this sense was, in fact, in common use with the Elizabethan dramatists, and is found in B. Jonson, Beaumont and Fletcher, Massinger, Dekker, Marston, etc. Jonson, *The Case is Altered*, ii. 3. 1, speaks even of a "*case* of matrons."

4. **the very plain-song**, merely Nym's affected way of saying, 'that is the plain truth of the matter, the long and the short of it, or, as Captain Jamy says later on in this scene, "the breff and the long." Cp. Chaucer, *K. T.*, 233, "the schort and pleyn." In Marston's *What you will*, iii. 1, Bydett, the lackey, exercises his wit in a similar way, "When in troth the plain troth is, the plain and the stand, or the plain stand and deliver, delivers them all their living." "*Plain-song* was the term used to express 'the uniform modulation or simplicity of the *chaunt* . . . in opposition to *pricksong* or variegated music sung by note.' *Warton.*" *Dyce.*

6. **God's vassals**, Pistol's bombast for 'men.'

8. **And sword**, etc. "This fragment, and the fragments which follow, belong to some ballad (or ballads) no longer extant." *Dyce.*

STAGE DIRECTION. *Enter Fluellen.* "This is only the Welsh pronunciation of Lluellyn. Thus also *Floyd* instead of Lloyd." *Steevens.*

18. **Got's plood! Up to the preaches**, etc. This, the reading of the quartos, is adopted by Dyce. The folios read, "Up to the breach, you dogs! avaunt, you cullions!" Walker points out that this speech does not seem particularly in Fluellen's manner, and that blank verse was not much in his way.

20. **Be merciful ... mould!** "Be merciful, great Commander, to men on earth, to poor mortal men. *Duke* is only a translation of the Lat. *dux* [a leader, a chief]. Sylvester in his Du Bartas calls Moses 'a great *duke*.'" *Singer.* So, in *M. N. D.*,

Theseus is called *duke* Theseus. Cp. "*dukes* of Edom," *Gen.*, xxxvi. 43, and see Trench, *English, Past and Present*, p. 284.

23. **bawcock**, "a burlesque term of endearment, said to be derived from the Fr. *beau coq* [fine cock]." *Dyce. Chuck*, a chicken, also a term of endearment.

24. **your honour**, this honour that is so much talked about, only results in blows and troubles. See Falstaff's soliloquy on Honour, 1 *Henry IV.*, v. 1. 128 *et seqq.*

26, 7. **As young ... swashers.** Young though I am, I have seen through these swaggering fellows, and know their real natures. *Swashers* and *Swash-bucklers* are terms common in our old dramatists. In *R. and J.*, i. 1. 70, Sampson bids Gregory remember his "*swashing* blow." *Swish* and *swash*, according to Wedgwood, represent the sound made by the collision of liquids or of divided solids.

27. **boy**, servant, with a reference to the difference of age between himself and his masters. Cp. *R. J.*, iii. 1. 54.

all they three, we should now say 'the whole three of them'; *a' they three* is still commonly used in Scotland: *would serve* = should serve.

28. **man to me**, used in a double sense, (1) servant to me, (2) man (*vir*) compared to me. Cp. *M. V.*, ii. 2. 131, "Not a poor *boy*, sir, but the rich Jew's *man*." *Antics*, 'scarecrows' would perhaps do as an equivalent for the word here. On Bacon, *Essay*, xxxviii., Abbott writes: "From Lat. 'antiquus,' 'ancient.' Hence, 1st, old-fashioned; 2nd, ridiculous; 3rd, a clown." Cp. *T. and C.*, v. 3. 86.

30. **white-livered**, cowardly, having no spirit in him. So, *lily-livered, Lear*, ii. 2. 18, *Macbeth*, v. 3. 15, and *milk-livered, Lear*, iv. 2. 50. Cp. also 2 *H. IV.*, iv. 3. 110-14, "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 pusillanimity and cowardice." The liver from very ancient days was credited with being the seat of various emotions. *Red-faced*, thanks to his red face he is supposed to be a man of daring. 'To *face* a thing out' means to meet it boldly, but here of course with a pun on 'red-*faced*.'

32. **killing tongue**, a sharp, cutting tongue.

34. **best**, bravest.

39. **purchase**, "a cant term for stolen goods, booty." *Dyce.* In this and kindred senses it is very common in the dramatists before and after Shakespeare. Cp. Spenser's "purchase criminal," *F. Q.*, I. iii. 16, where Kitchin (Gloss.) says, "Fr. *pourchasser*, It. *procacciare*, to hunt after, *chase*; thence to catch (the same word save that *chase* is from Fr. *chasser*, and *catch* from It.

cacciare), to seize, rob; thence, to obtain; thence, to buy . . . connected with Lat. *capio*, *capto*."

41. **sworn brothers**, see above, ii. 1. 13.

in Calais. This must be a slip of the poet's, as the army had not yet reached Calais, and Nym and Bardolph had never before been there, so far as we know. Mr. P. A. Daniel, in his Time Analysis, supposes that they did not accompany the King in his direct voyage to Harfleur. Yet, in ii. 3, they are setting out to join him at Southampton; and that they should have taken the circuitous route by Calais to Harfleur, abandoning the army, is improbable, both on account of the risk they would run, and the time it would take them.

43. **to carry coals**, "to put up with insults, to submit to any degradation. . . ." "From the mean nature of this occupation, it seems to have been somewhat hastily concluded, that a man who would *carry coals* would submit to any indignity. Hence to *carry coals* in the sense of tamely putting up with an affront, occurs perpetually in our old writers, both serious and comic." Gifford's note on *Jonson's Works*, quoted by Dyce, *Gloss.* on *R. J.*, i. 1. 1. Chapman, *May-Day*, iii., speaks of "an *un-cole-carrying* spirit."

They would have me, etc. They expect me to be always finding my way with my fingers into other people's pockets, *i.e.* to be always picking pockets.

47. **pocketing-up**, etc. The boy plays upon the words *pockets* and *pocketing*. To *pocket up one's wrongs* is the same as to put up with them tamely (cp. *Temp.*, ii. 1. 67), but a pun is intended in the use of the word *wrongs*, which here primarily means things wrongly got, *i.e.* stolen. Cp. 1 *H. IV.*, iii. 3. 183; *K. J.*, iii. 1. 200.

49. **cast it up**, used in a double sense. To *cast up* is to *vomit*, but of course the boy here means to *give up* his employ. The phrase is played upon in *Macbeth*, ii. 3. 46, though there the *double entendre* is between tripping a man up and vomiting, and, with other variations, is common in the old dramatists.

STAGE DIRECTION. *Re-enter Fluellen, Gower following.* "Shakespeare probably selected these names [Gower, Fluellen, Macmorris, Jamy] to represent the four nations which sent contingents to Henry's army in France. The Englishman, Captain Gower, does not appear to be the same as the character in the preceding play, and the name is not found on the 'roll of Agincourt.' In the valiant and choleric Welshman, some commentators see a caricature of Davy *Gam*, which means 'squint-eyed,' whose real name was Llwellyn, though it is worth notice that Fluellen, as the Welsh word is pronounced, is, as well as Bardolph, the name of a contemporary townsman of Shakespeare's at

Stratford-upon-Avon. The 'Irishman, Captain Macmorris,' who assists the duke of Gloucester in the 'order of the siege,' takes the place of 'Master Giles,' the engineer who really directed the mining operations upon Harfleur, and who is named as giving advice to the Duke of Clarence, in a narrative written in Latin by a priest, one of the chaplains to Henry V. . . ." *S. G.*

50. **presently**, immediately: see note on ii. 2. 2.

56. **is digt himself**, etc. Fluellen seems to mean that the mines not having been dug to a sufficient depth ("the concavities of it is not sufficient"), the enemy has been able to dig countermines four yards beneath them.

64, 5. **I will verify ... peard**: Fluellen's way of saying 'I will prove it to his face, in his presence.'

65. **directions in ... wars**, has no more acquaintance with, knowledge of, etc. Cp. *Th. and Theod.*, ii. 1—

> "By precepts and examples, not drawn from
> Worm-eaten precedents, *of the Roman wars.*"

71. **expedition**, experience, Fluellen probably meant.

72. **upon my particular knowledge**, as I can certify from my own personal knowledge of his skill in military matters.

77. **Got-den.** This salutation, which is Fluellen's pronunciation of 'God-den,' is an abbreviation of 'God give you a good evening.' It "was used by our ancestors as soon as noon was past, after which time 'good morrow' or 'good day' was esteemed improper." *Nares, Gloss.* Cp. *R. and J.*, ii. 4. 115-19.

79. **pioners**, this was the old form of *pioneers*. Cp. *ingener*, *O.*, ii. 1. 65.

80. **By Chrish, la, tish**, etc. This attempt to express the Irish brogue by the final *sh* for *s* and *ch* for *g* is employed by Jonson also in his Irish Masque. His four Irishmen talk in a dialect which somewhat resembles that of vulgar (English) Jews, but has nothing in common with any Irish brogue. Shakespeare in his character of Captain Jamy is more successful in imitating the North-Briton.

94. **I shall quit ... occasion**; "I shall with your permission requite you: that is, answer you or interpose with my arguments, as I shall find opportunity." *Johnson.*

97. **the wars and the king and the dukes**, that is, (probably) the contest is so fierce, and the king and the dukes so impatiently require our service, not our arguments.

104. **mess**, *i.e.* the mass; Lat. *missa*, A. S. *mæsse*. The service of the Romish Church at the celebration of the Eucharist; at first used for the dismission or sending away of the catechu-

mens after so much of the service as they were allowed to attend. The form of dismissal was, *Ite missa est*, you are discharged. The part of the service at which the catechumens were allowed to remain was called the *missa catecumenorum*, while the *missa fidelium* included the main part of the service in which the sacrifice of the mass was celebrated. See Wedgwood, *s.v.*

105. **lig**, lie, *Scotticè*.

106. **pay it as valorously**, etc., *i.e.* discharge my duty as bravely as, etc.

107. **the breff and the long.** The long and the short of it, as we should say. So, in *A. W.*, ii. 3. 34, the braggart Parolles says, "That is the *breff* and the tedious of it." Beaumont and Fletcher in *The Maid's Tragedy*, iv. 2, v. 3, use the expression, "The *short* is," and in Marston's *Antonio and Mellida*, ii., Catzo says, "The *breefe* and the *semiquaver* is," etc., where he is absurdly parodying the common expression by introducing musical terms.

112. In spite of Singer's contention that the humour of this speech consists in Macmorris calling his nation bad names, Knight seems right in supposing that the lines have got transposed, and that we ought to read as in the text. The question is very fully discussed in Mr. Stone's edition of the play.

122. **Gentlemen ... other.** *Still* has been proposed for *will*, *i.e.* you *continue* to, etc. If *will* is retained, it may be made emphatic, you *persist* in, etc.

125. **when there ... required**, Fluellen's English for 'when a better opportunity occurs, is to be found.'

SCENE III.

1. **How yet .. town?** Does he *still* persist in trying to hold out against us?

2. **parle**, parley; cp. *K. J.*, ii. 1. 205.

3. **to our best mercy**, to our mercy which will show itself in a generous way; or, perhaps, to such mercy as we may think fit to show you. Cp. *K. J.*, ii. 1. 328.

4. **proud of destruction**, who proudly invite destruction.

8. **half-achieved**, that is already half-won: *achieve*, Fr. *chef*, head, and thence the end of anything.

10. **The gates of mercy**, Delius quotes from 3 *H. VI.*, i. 4. 177, "Open thy *gate of mercy*, gracious God."

11. **flesh'd soldier**, the soldier who has been brutalized by tasting blood: cp. *R. III.*, iv. 3. 6, and see Wright's note; also *K. J.*, v. 1. 71. *Soldier* for the soldiery in general.

12, 13. **In liberty ... hell**; with no physical restraint upon his thirst for blood, and no moral scruples to check the perpetration of the most hellish outrages.

14. **flowering infants**, children in the first bloom of infancy.

17. **smirch'd complexion**, smutty, blackened with gunpowder, smoke, and dust: in *W. T.*, i. 2. 119, we have the word *smutch'd* in the same sense. Cp. *M. A.*; iii. 3. 145, and see Wright's note on *A. Y.*, i. 3. 109 (114 Gl. Ed.).

18. **Enlink'd to waste**, etc., that go with waste and desolation, their accompaniments: cp. Prol. to Act I. 7.

19, 20. **What is't to me**, etc. If you yourselves, by refusing the proffered terms of peace, choose to bring upon your maidens such horrors, I am not to blame for it.

21. **hot and forcing**, a hendiadys for 'hotly forcing.'

24-7. **We may as ... ashore**. It would be as useless for us to issue our command which would be a vain one as, etc. *Vain command* is used proleptically, but the line is tautological. Now-a-days we should invert the order of the comparison, and say 'We may as well send precepts to the leviathan as spend our,' etc. For *precepts* = injunctions, warrants, cp. 2 *H. IV.*, v. 1. 11, "Those *precepts* cannot be served." Also Middleton, *Blurt, Master-Constable*, i. 2, "I am to charge you not to keep a-soldiering in our city without a *precept*," and Jonson, *E. M. O. H.*, i. 1. 'Enragèd soldiers in their spoil,' means soldiers who, busy with, engaged in, their work of spoliation, are wild with fury.

28. **of your town**, for *of*, see Abbott, § 174.

29. **in my command**, within my control.

31. **O'erblows**, blows over, keeps away: *contagious*, as in 1 *H. IV.*, 1. 2. 222, and "*contagious* fogs," *M. N. D.*, ii. 1. 90, is pestilential. Cp. *Par. Lost*, i. 172.

32. **heady**, headlong, impetuous, unrestrained: Malone reads *deadly*, but, as Walker says, this is insufferably flat.

34. **blind**, met., blind in their fury.

40. **Do break the clouds**, utter cries which are borne upward with such violence that they pierce the clouds.

as did, etc., referring to Herod's slaughter of all infants under two years old, in the hopes that Christ might be among those who thus perished.

43. **guilty in defence**, guilty in attempting to defend a town which is no longer defensible and thereby bringing down upon its inhabitants miseries which they might have been spared.

45. **whom of**, see Abbott, § 174.

46. **yet not ready**, see Abbott, § 76. Cp. *Cor.*, i. 5. 18.

48. **soft mercy**, we still speak of 'tender mercy,' but use the phrase almost as if it were one word.

50. **defensible**, capable of offering any defence: cp. 2 *H. IV.*, ii. 3. 38.

55, 6. **growing upon**, increasing upon.

SCENE IV.

"Warburton and Farmer thought this scene an interpolation, and Hanmer rejected it. Upon which Johnson remarks, 'The scene is indeed mean enough when read, but the grimaces of the two French women, and the odd accent with which they uttered the English, might divert an audience more refined than could be found in the poet's time. . . .' The extraordinary circumstance of introducing a character speaking French in an English drama was no novelty to our early stage." *Singer.*

STAGE DIRECTION. **Katharine**, "Daughter of Charles and Isabel, was born in Paris, October 27, 1401; after her betrothal at Troyes, May 21, 1420, Henry V. committed the safe-keeping of his bride to his favourite knight, Sir Louis Robsert, who fought at Agincourt, for which service he was made a K.G., and who was the escort of the widowed Katharine during the long ceremony of her great husband's funeral, being always one mile in the rear of the stately procession.

Queen Katharine married secondly, OWEN TUDOR, a highly descended, but poor Welsh gentleman, who is said to have been one of Davy Gam's retinue at Agincourt, and to have saved the life of Henry V., who certainly made him one of his 'esquires of the body,' an office which he afterwards held to the infant King, Henry VI., on whom he attended at Windsor, and thus was brought to the notice of the Queen Mother." *S. G.*

SCENE V.

STAGE DIRECTION. **Duke of Bourbon.** "This Prince, JOHN, DUKE OF BOURBON, succeeded his father, Louis the *Good*, in 1410; he served at Agincourt in the van, under the Constable D'Albret, and being taken prisoner, was conveyed to England, where he died in 1433. . . ." *S. G.*

2. **And if he**, etc. If we are not to fight with him, it will be better for us to quit France altogether; no brave man would care to remain in a country which had yielded without a contest.

5. **sprays of us.** We talk of the '*branch* of a family,' of a 'genealogical *tree*,' of '*offshoots*,' etc., and *sprays* is used in a similar way: cp. iii. *H. VI.*, ii. 6. 50—

"From whence that tender *spray* did sweetly spring,
I mean our princely father, Duke of York."

So *slips*, ii. *H. VI.*, ii. 2. 58; and *scion* immediately below in this scene. So, in Chester's *Love's Martyr*, p. 71, *N. S. S.* Reprints—

"Yet Fortune's unseene immortalitie
Sometimes cuts downe *sprigs* of a monarchie."

6. **The emptying ... luxury.** 'Luxury' and 'luxurious' are always used by Shakespeare in the sense of lasciviousness and lascivious. The base-born descendants of our (Norman) ancestors who spent the lees of their lust upon the women of England when they conquered the country. Cp. *Bonduca*, i. 1. 37—

"You call the Romans 'fearful, fleeing Romans,
And Roman girls, *the lees of tainted pleasures.*'"

7. **scion**, Fr. *scion*, *sion*. The *c* properly has no place in the word. The radical meaning is a *sucker*, a shoot that sucks its sap from the parent tree. *Put in*, grafted upon the wild, uncultivated stock of Britons.

8. **spirt.** "The distinction between *spurt* as applied to the spouting or projection of liquids, and *sprout*, to the springing of vegetable life, appears to be a late refinement, the two forms being used by Cotgrave indifferently in either sense." *Wedgwood.*

9. **And overlook**, etc. And tower above us in their superiority of strength and valour.

11, 12. **Mort de ma vie! ... dukedom**, If they are to be allowed to march on unopposed, may I be cursed if I do not sell my dukedom, *i.e.* I will assuredly sell it; *but* not adversative, but depending upon *Mort de ma vie!* See Abbott, § 126. *Vie* must be read as a dissyllable, cp. *K. J.*, v. 2. 104—

"Have I not heard these islanders shout out
'*Vive le roi!*' when I have bank'd their towns?"

where the final *e* is sonant. So, too, in *R. II.*, v. 3. 119—

"Speak it in French, King: say 'Pardon*ne* moi,'"

though some editors there read 'Pardon*nez*.' Again, in l. 15 of the present scene, we have—

"Dieu de battail*les*! whence have they this metal?"

In one of Heywood's Epilogues we have the line—

"But *Vive, vive* le Roy, *vive* la Royne,"

where the final *e* must be sonant twice at all events: Marlowe, *The Massacre of Paris*, sc. xxi. l. 86 has—

"*Vive* la *messe!* perish the Huguenots,"

where again the final *e* appears to be sonant: he also repeatedly uses *parle* as a dissyllable. Abbott, § 489, gives other instances.

13. **slobbery**, referring to the extremely frequent downpour of rain in England, which makes the fields so muddy. Mr. Wise, *Shakspere: His Birthplace and its Neighbourhood*, p. 109, says that 'slobberly' or 'slobbery' is to this day applied to the wet, dirty Warwickshire by-roads. "The sound of dabbling in the wet, of the movement of air and liquid in a confined space, of supping or drawing up liquid into the mouth, is represented by the forms *slabber*, *slobber*, *slubber*, or the syllables *slab*, *slap*, *slob*" (*Wedgwood*); who goes on to show by a comparison of the cognate words in other languages how *slab* (*Macbeth*, iv. 1. 32) comes to mean *thick*, *stiff*.

14. **nook-shotten**. Warburton interprets this to mean "an isle that shoots out into capes, promontories, and necks of land, the very figure of Great Britain," and Dyce adopts the explanation: Knight, "an isle thrust or shot into a nook or corner," the word thus conveying the scorn with which the Dauphin spoke of England: Staunton, "an isle spawned in a corner" (comparing i. *H. IV.*, ii. 4. 143, "a *shotten* herring"), a meaning which Delius considers more exact than any other. "The compound word has been found, used by Randle Holme, in a passage from his 'Accedency of Armory'—'Querke, a *nook-shotten* pane' [of glass]; and if it were possible to ascertain the exact kind of pane of glass here meant, we should be able to guess more nearly at the intention of the poet in employing the epithet in this passage. It is probable that the 'querke' or nook-shotten pane was one of irregular form made to suit the peculiar nooks and odd angles of Gothic window-panes; and it is not unlikely that the irregularity of shape in the island of Great Britain, thus figuratively fleered at, might furnish the scoff of the Dauphin." *C. & N. Cowden Clarke.* In the *Taming of the Shrew*, iii. 2. 56, Shakespeare speaks of a horse "swayed in the back and shoulder-*shotten*," which is explained as sprained or dislocated as to the shoulder. The form *shotten* was common in Elizabethan English: Marlowe uses "blood-*shotten*"; Marston, "a *shotten* herring"; Dekker, "up*shotten*"; Beaumont and Fletcher, *W. P.*, ii. 4. 9, and *W. W. M.*, ii. 4. 2, "My *shotten* friend," and "You *shotten-soul'd*, slight fellows"; Cotgrave, s. v. *Yvre*, has "cup-*shotten*." For *nook*-shotten, cp. Browning, *Red Cotton Night-cap Country*, *Intr.*, "Best loved of sea-coast-nook-full Normandy."

18. **with frowns**, by not shining brightly upon it, by hiding himself behind clouds. **sodden water**. 'Sodden' is the p. p. of *seethe* (O. E. *seothe*, p. p. *soden*), a word said to be formed from the bubbling noise of boiling water. We now apply the term *sodden* chiefly to anything thoroughly soaked with moisture, and thus brought into a pulpy state. Here *sodden water* is water boiled (with malt). The word is twice used by Shakespeare in *T. and C.* in a metaphorical sense, ii. 1. 47, "Thou *sodden*-witted lord" (cp. *M. N.*

D., v. 1. 4, "*Seething* brains!") and iii. 1. 44, "*sodden* business," in answer to Pandarus' remark, "my business *seethes*." In *Pericles*, iv. 2. 21, "*sodden*" is equivalent to *rotten*. Besides the O. E. *soden*, and the later *sodden*, the form *sod* was in frequent use in Elizabethan literature both as a participle and as a past tense. For the latter, cp. *Genesis*, xxv. 29, "And Jacob *sod* pottage:" 2 *Chron.*, xxxv. 13, "The other holy offerings *sod* they in pots."

19. **A drench.** "Steevens," says Singer, "observes that it was common to give horses, over-ridden or feverish, ground malt or bran and hot water mixed, which is called a *mash*. To this the Constable compares the English malt liquor, the national beverage, as wine is that of the French." Shakespeare uses the word again in 1 *H. IV.*, ii. 4. 120, and "horse-*drench*" in *Cor.* ii. 1. 129. Similarly, in Massinger's *Great Duke of Florence*, ii. 3. 13-15, the Italian, Caponi, extolling the wines of his own country, speaks of the liquors drunk in England as—

> "French trash, made of rotten grapes,
> And dregs and lees of Spain, with Welsh metheglin,
> *A drench to kill a horse.*"

sur-rein'd. For this word Dyce gives "over-reined, overworked;" Singer, "probably over-ridden or over-strained;" Delius, "over-worked in the reins" (*i.e. renes*), quoting *Jack Drum's Entertainment* [Act iv.], (1601)—

> "A *sur-reined* jaded wit, but 'a rubs on."

In the *Unnatural Combat*, iv. 2. 6, we have—

> "And like a *hot-reined* horse
> 'Twill quickly tire itself."

their barley-broth, beer being made by fermenting a wort of barley and flavouring it with hops. So, in *The Pilgrim*, iii. 6. 23, 4—

> "These English are so *malt-mad*, there's no meddling with 'em;
> When they have a fruitful year of barley there."

20. **Decoct,** cause it to boil so hot.

21. Cp. *A. W.*, ii. 3. 105, "There's one grape yet; I am sure thy father drunk wine."

23. **roping icicles,** icicles which hang down from the eaves of houses, etc., like ropes: cp. below, iv. 2. 48—

> "The gum down-*roping* from their pale-dead eyes.

24. **houses' thatch,** Steevens, for the sake of the metre, suggests "house-thatch."

26. **Poor we may,** etc. Or rather, poor; for, having such cowards for their owners, they may well be so called.

29. **bred out**, exhausted by breeding, degenerated: cp. *T. of A.*, ii. 1. 259—

"The strain of man's *bred out*
Into baboon and monkey."

30. Cp. *A. W.*, ii. 3. 100-102, where Lafeu, reproaching the French youth for their *want* of fire, says they must be English bastards.

31. Cp. *Lear*, iv. 6. 119—

"To't *luxury* pell-mell! *for I lack soldiers.*"

32. **They bid us**, bid us betake ourselves.

33. **lavoltas ... corantos**; "The *lavolt* or *lavolta* [originally two words *la volta*, see Scot, *Discovery of Witchcraft*, p. 42] was a dance for two persons, consisting much in high bounds and whirls." *Dyce.* "*Coranto*, a very lively and rapid dance." *Id.* Both dances are frequently mentioned in our old dramatists. Dyce quotes Sir John Davies' description of the former—

"Yet is there one the most delightfull kind,
A lofty jumping, or a leaping round,
Where arme in arme two dauncers are entwind,
And whirle themselves, with strict embracements bound;
And still their feet an anapest do sound;
An anapest is all their musicks song
Whose first two feet are short, and third is long."
Orchestra, etc., St. 70.

Marston speaks of *running* a caranto, *leaping* a levalto.

34. **in our heels**, in our agility.

35. **are most lofty runaways**, that we are excellent performers in the art of running away; with a reference to the '*high* lavoltas' in l. 33, and to the meaning of lofty in such expressions as 'lofty deeds.'

36. **Montjoy.** "The principal King at Arms was taken prisoner at Agincourt, and it was from him that Henry V. learned that he had gained the field, and the name of the place, as stated in the play." . . . *S. G.*

39. **More sharper.** For the double comparative, see Abbott, § 11.

40. **Delabreth.** Shakespeare here follows Holinshed's Chronicle: see note on stage direction to ii. 4.

47. **For your great seats**, bearing in mind your high rank and position.

48. **Harry England**, Harry *of* England. So, prelates in England sign themselves not by their Christian and Surname, but by their Christian name prefixed to the name of the place from which they take their title, *e.g. Henry Cantuar.*

49. **pennons**, "were *flags* or *streamers* upon which the arms, device, and motto of a knight were painted." *Singer*. Cp. *guidon*, below, iv. 2. 60.

51. **low vassal seat.** "Vassal" from Low Latin *vassus*, *vasallus*, *varletus* (whence *varlet*), one who owes service to another; hence *subject*, *dependant;* here *lying far beneath*. Cp. *T. C.*, i. 2. 3—

"Up to the eastern tower,
Whose height *commands as subject all the vale.*"

52. **The Alps doth.** *Alps* is to be taken for the whole mountain chain.

54. **captive chariot**, a chariot such as those in which captives rode in a triumphal procession.

59. **sink of fear.** A *sink* is a drain into which dirty water is poured off; then, any place where filthy matter is accumulated. The meaning is, when he sees our army, his courage will evaporate, or, as we say, trickle out at his fingers' ends. "The Constable," says Delius, "purposely uses a vulgar and offensive figure, as in *A. and C.*, iv. 7, 9"—

"We'll beat 'em into bench-holes."

60. **And for achievement**, "'That is, *instead* of achieving a victory over us, make a proposal to pay us a certain sum as a ransom.' *Malone*. 'Should we not read, And *'fore* achievement? The import being, At sight of our army he will be so intimidated as to offer us his ransom *before* we have captured him.' *Staunton*." *Dyce*. See Abbott, § 148.

63. **what willing ransom**, what ransom he will offer of his own accord without waiting for us to fix it.

SCENE VI.

10. **but keeps the pridge.** "After Henry had passed the Somme, the French endeavoured to intercept him in his passage to Calais; and for that purpose attempted to break down the only bridge that there was over the small river of Ternois, at Blangi, over which it was necessary for Henry to pass. But Henry, having notice of their design, sent a part of his troops before him, who, attacking and putting the French to flight, preserved the bridge till the whole English army arrived and passed over it." *Singer*.

11. **auncient.** "The Folio has, 'There is an aunchient *Lieutenant* there,' etc.: but both titles cannot stand. The quartos have 'There is an *ensigne* there,' etc." *Dyce*. For *ancient*, see note on ii. 1. 3.

25. **buxom.** "A. S. *bocsam, buhsom*, obedient, from *bugan*, to bow, give way, submit. . . . This word exhibits a singular change of meaning, from the original notion of obedience to that of brisk, cheerful, healthy, in the confined application of modern times. . . . As pliableness and gentleness are the distinguishing features of woman, the word seems to have been mainly applied as a term of commendation to a young woman, and so to have passed on to designate other admired characteristics of female society, cheerfulness, liveliness, and what tends to produce it, vigorous health." *Wedgwood.*

26. **furious fickle wheel.** Notice Pistol's love of alliteration; "*f*urious *f*ickle wheel," "*r*olling *r*estless stone," and again a little further on, "Let *g*allows *g*ape," "*d*oom of *d*eath," "*p*ax of little *p*rice."

30. **muffler.** This was properly a bandage, generally made of linen, for covering the lower part of the face, and the term was sometimes used for a mask. It was also sometimes called a *chin-cloth* or *chinclout*. Middleton, *A Mad World, My Masters*, iii. 3, speaks of "a gentlewoman's gown, with a mask and a *chinclout*." In the *M. W.*, iv. 2. 204, Falstaff, disguised as a woman, is spoken of as wearing a 'muffler' to conceal his beard. In the present passage Fortune is represented as wearing the same kind of bandage over the eyes as that generally figured in statues and paintings of Justice. Douce, *Illustrations of Shakespeare*, p. 48, gives engravings of variously shaped 'mufflers' worn by both men and women.

36. **Fortune is an excellent,** etc. Fortune's character is well typified in the representations of her.

37. **Fortune is Bardolph's foe,** etc. "Conveys an allusion to the famous old ballad 'Fortune my foe'—

'*Fortune my foe*, why dost thou *frown on me.*'"

Staunton.

38. **A pax.** The theft here ascribed to Bardolph is related as an actual fact by both Hall and Holinshed. Both, however, speak of a *pix*, or *pyx*, not of a *pax*. The former is a vessel in which the Host, or consecrated wafer, is kept; the latter is "a small tablet or plate of gold, silver, or copper-gilt, sometimes of ivory, having usually upon it a representation of the Crucified Saviour between the Virgin Mary and St. John, with a handle at the back, by which it was carried round during the celebration of Mass for the communicants to give the 'kiss of peace,' whence its name, and hence it was also termed the 'osculatory.'" That the *pix* and not the *pax* was meant by Hall and Holinshed is shown by their statement that the 'foolish soldier' 'unreverently did eat the holy host within the same contained.' But the folios read *pax*, and the quartos *packs*. The mistake

may have been the compositor's, or Shakespeare, like Johnson, may have supposed that the *pix* and the *pax* were one and the same thing. By the second article of the *Ordinances des Battailes*, it was death even to touch the pix; "Item, que nul soit si hardy *de toucher* le corps de nostre Seigneur, *ni le vessel en quel il est, sur peyne d' estre trainez et pendu, et le teste avoir coupe.*"

46. **With edge ... cord.** Pistol's bombast for, Let him not be hung as a malefactor. The humour of course consists in his applying to a cord terms that would have been proper if used of a sharp instrument, and in his mixing up the poetical idea of the vital thread, which Atropos cuts in twain, with the more prosaic process of hanging a man by a rope. So, too, in *M. of V.*, ii. 2. 173, Launcelot absurdly talks of the "edge of a feather bed."

50. **therefore**, with the accent on the final syllable.

55. **fico for**, etc. An expression of contempt surviving in such phrase as, 'I do not care a fig what he says.' Cp. *M. W.*, i. 3. 33.

57. **The fig of Spain!** "Here 'Pistol, after spurting out his *figo* [fico] for thy friendship;' as if he were not satisfied with the *measure* of the contempt expressed, more emphatically adds, 'the fig of Spain.' This undoubtedly alludes to the poisoned figs mentioned in Mr. Steevens's note, because [as Steevens observes] the quartos read 'the fig of Spain *within thy jaw*,' and 'the fig within thy *bowels and thy dirty maw*.' Or, as in many other instances, the allusion may be twofold, for the *Spanish fig*, as a term of contempt only, must have been very familiar in England in Shakespeare's time (Douce). In the note to which Douce refers above, Steevens, to illustrate 'the custom of giving poisoned figs to those who were the objects either of Spanish or Italian revenge,' cites among other passages—

'I do now look for a *Spanish fig* or an Italian salad daily.'
Webster's *White Devil*, p. 30, ed. Dyce.

'I must *poison* him:
One *fig* sends him to Erebus.'

Shirley's *Brothers*, *Works*, vol. i. p. 231.—ed. Gifford and Dyce." *Dyce.*

59. **arrant.** "A variant of Errant, 'wandering, vagrant, vagabond,' which from its frequent use in such expressions as *arrant thief*, became an intensive, 'thorough, notorious, down-right,' especially, from its original associations, with opprobrious names ...." (Murray, *Eng. Dict.*) Wedgwood, Latham, and other lexicographers, say the word is *always* used in a bad sense; but though such is generally the force of the word, there are instances of its being used in a good sense, *e.g.* Ford, *The Fancies, Chaste and Noble*, iii. 2—

"'Tis scarcely possible
To distinguish one of these vile naughty packs
From true and *arrant* ladies."

It is also so used in *The Loyal Subject*, iii. 5, in *The Little French Lawyer*, iv. 4. 4, and in *Love's Sacrifice*, ii. 2.

62. Cp. *M. N. D.*, i. 2. 89.

65. **a gull**, lit. an unfledged nestling, in which sense it is still used in Warwickshire and Cheshire, and in the former of these counties more especially applied to goslings. Cp. "That ungentle *gull*," 1 *H. IV.*, v. 1. 60, and *T. N.*, iii. 2. 73. Hence ninny, simpleton, dupe, as here. Wedgwood compares the Fr. *niais*, which we have in the form *eyas*, *Ham.* ii. 2. 355.

67-69. **And such ... done.** Fellows of this kind are well up in the names of all the famous generals of the time, and will glibly recite to you a long list of famous actions done in the field of battle. In the "character of the persons" prefixed to *E. M. O. H.*, we are told of Shift the braggart, that "he waylays the reports of *services* and *cons them without book*, damning himself he came new from them, when all the while he was taking the diet in the bawdy-house, or lay pawned in his chamber for rent and victuals," where "services" is used as in the text. "*Rote*, routine, repetition of the same words .... O. F. *rote* .... Mod. F. *route*, a road, way, beaten track .... Hence *by rote* = along a beaten track, or with constant repetition ..." (Skeat, *Ety. Dict.*). Cp. *R. and J.*, ii. 3. 88. Craik, *English of Shakespeare*, derives the word from the Latin *rota*, a wheel, and says, "To *con by rote* is to commit to memory by an operation of the mind similar to the turning of a wheel or by frequent repetition." To get a thing by heart is sometimes used now-a-days for committing to memory in the same unintelligent way, but the two phrases were once contrasted together. Dekker, for instance, says—

"Th'ast found
A master who more villainy has *by heart*,
Than thou by *rote*."

Cp. also Chapman, *Bussy D'Amboix*, v. 1—

"And as illiterate men say Latin prayers,
By *rote of heart*, and daily iteration;
Not knowing what they say."

69. **sconce.** Du. *schantze*, a rampart made of trees and branches, parapet, outpost. Here a fortification, but also used by Shakespeare for *head*, and for any thing that covers or protects the head, as *castle* for helmet in *T. A.*, iii. 1. 170. By other writers for a lantern (as protecting the light inside), for a lampshade, for the socket in which a candle is stuck, etc.

71. **what terms .. on.** What terms the enemy demanded before capitulating.

72. **con perfectly ... war,** know and can describe in the proper technical terms.

73. **new-tuned.** For this, 'new-*turned*,' and 'new-*coined*,' have been proposed, but without much reason. 'New-tuned oaths' are simply 'oaths of a new tune,' such as our ears are not familiar with. In *T. G.*, iv. 4. 135, we have "*new-found* oaths," in *T. C.*, iv. 5. 178, "*untraded* oath"=unhackneyed, and in *A. Y.*, ii. 7. 150, the soldier is spoken of as "full of *strange* oaths." B. Jonson, in his character of Captain Bobadil, *E. M. I. H. H.*, iii. 1, ridicules this kind of affectation. This swaggerer there relates the story of "a most honourable piece of service," in which he pretends that he took part, and the oaths with which he garnishes his discourse excite the envious admiration of Master Stephen, the country gull, who exclaims, "So! I had as lief as an angel I could swear as well as that gentleman." Again, in Scene 2 of the same Act, Stephen says, "Oh he swears most admirably! By Pharaoh's foot! Body o' Cæsar!—I shall never do it, sure. . . . No, I have not the right grace." Cob, too, in whose house Bobadil lodges, is enraptured with his "dainty oaths."

and what, etc., and it is wonderful to think of the effect produced upon these half-tipsy boors in the ale-houses by a man with a beard such as a general would wear, and by a suit of uniform which looks as if it had become threadbare and ragged by hard service in some campaign. "Our ancestors," says Singer, "were very curious in the fashion of their beards: a certain *cut* was appropriated to certain professions and ranks. . . . The *spade* beard and the *stiletto* beard appear to have been appropriated to the soldier." In *M. W. of W.*, i. 4. 20, Quickly asks, "Does he not wear a *great round beard*, like a glover's paring knife?" Ford, *The Fancies Chaste and Noble*, iii. 1, speaks of a certain buffoon as—

> "The very quack of fashions, the very he that
> *Wears a stiletto on his chin.*"

In Marlowe's *Doctor Faustus*, the clown boasts of his *pickadevaunt*, *i.e.* beard cut to a point, or *bodkin-beard*, as it was also called; and Middleton, *The World Tost at Tennis*, speaks of "*sharp-needle-bearded* gallants." In Beaumont and Fletcher, *The Queen of Corinth*, iv. 1, Onos, the foolish traveller—

> "Strokes his beard,
> Which now he puts i' th' posture of a T,
> The Roman T; your T beard is the fashion."

In *Wit at Several Weapons*, ii. 3, Pompey Doodle, the clown, claims to have "as fair a *stampt* beard as a knight," and in the

same play, ii. 4, we have "beards of all sorts, from the worshipful magistrate to the under-watchman." Besides cutting the beard into fantastic forms, the wearer sometimes starched it: cp. *E. M. O. H.*, iv. 4, and *Volpone*, ii. 3. At Lincoln's Inn in Elizabeth's time the length of beards to be worn was regulated by statute.

74. **horrid**, rough, ragged, *i.e.* by being worn so long: Lat. *horridus*. Cp. "*outward hideousness*," *M. Ado*, iii. 6. 11.

75. **ale-washed wits**, fellows whose brains are sodden with drink; cp. "thou *sodden-witted* lord," *T. and C.*, ii. 1. 47.

76. **such slanders**, such disgraces of the times. **mistook**, deceived.

80. **if I find**, etc., if I find anything in his behaviour which I can take notice of, I will speak out plainly enough. 'To *pick* holes in a thing' is a common expression for to find fault with it. 'To tell a man your mind,' or 'to give him a bit of your mind,' is a colloquial phrase for to speak out plainly, and is used with a certain amount of bitterness.

82. **from the pridge.** "These words," says Singer, "are not in the quarto. If not a mistake of the compositor, who may have caught them from the King's speech, they must mean *about* the bridge or *concerning* it." And so Delius; but probably Fluellen means that having just come from the bridge, he must tell the King what is going on there: and the King seems to expect a report from him, for he at once says, "How now, Fluellen! camest thou from the bridge?" In *Cor.*, i. 3. 32, we have—

"Methinks *I hear hither* your husband's drum,"

where the meaning is, In imagination I hear the sound of your husband's drum *borne hither*; and *Lear*, iv. 2. 90, "I met him back again," *i.e.* on his way back. Cp. also *T. G.*, i. 1. 57.

87. **prave passages**: fierce struggles, brave fighting.

97. **all bubukles and whelks**, bubukle, a carbuncle, a botch; whelk, a pustule. Steevens remarks that "Chaucer's Sompnour may have afforded Shakespeare a hint for Bardolph's face. He also had

'A fyr-reed cherubimes face'

with '*whelkes* white' and '*knobbes* sitting on his cheekes.'" *Cant. Tales*, v. 628. Cp. *Lear*, iv. 6. 71—

"Horns *whelk'd* and waved like the enridged sea,"

where the meaning is "swollen as with whelks."

105, 6. **soonest winner**, we should say *quickest*, 'soonest' being now-a-days used only as the superlative adverb. Delius quotes *A. and C.*, iii. 4. 27, "Make your *soonest* haste."

108. **by my habit.** "That is, *by his herald's coat.* The person

of a herald being inviolable was distinguished by a richly emblazoned dress." *Singer.*

109. **of thee**, from thee: what have you got to tell?

113. **advantage is**, etc., *i.e.* to take an enemy at a disadvantage shows better generalship than to attack him rashly.

114. **rebuked**, could have given him a rebuff, could have read him a lesson for his temerity.

115, 6. **to bruise an injury ... ripe**; the language seems taken from the surgical art,—not to burst or cut a boil or carbuncle until it was ripe.

116. **upon our cue.** The derivation usually given is the Fr. *queue*, a tail. Wedgwood, however, says, "The last words of the preceding speech, prefixed to the speech of an actor in order to let him know when he is to come on the stage. From the letter Q, by which it was marked. 'Q, a note of entrance for actors, because it is the first letter of *quando*, when, showing when to enter and speak.'—*C. Butler*, Eng. Gram., 1634, in *N. and Q.*, Aug. 5, 1865. Minsheu explains it somewhat differently. 'A *qu*, a term used among stage players, *à* Lat. *qualis*, *i.e.* at what manner of word the actors are to begin to speak one after another hath done his speech.' . . . The Fr. term is *replique*." The meaning here is *in our turn*. The use of the word is common in Shakespeare, *e.g. Othello*, i. 2. 83—

> "Were it my *cue* to fight, I should have known it
> Without a prompter:"

where the first quarto spells the word *Qu*, while the Folios in this passage have merely *Q*.

117. **imperial.** Dyce remarks that "though Shakespeare and sundry of his contemporaries make no distinction between 'imperious' and 'imperial,' yet, as Mr. Singer has observed, "Bullokar carefully distinguishes them: '*imperial*, royal or chief, emperor-like: *imperious*, that commandeth with authority, lord-like, stately.'" It would, perhaps, be safer to say that though Shakespeare frequently uses *imperious* where we should use *imperial*, he rarely, if ever, uses *imperial* for *imperious*, in its modern sense of dictatorial, *tyrannical*. Here the meaning is, "We speak with the voice of a monarch, one whose voice does not fall to the ground without taking effect." Cp. *T C.*, i. 3. 93, 4—

> "Whose medicinable eye
> Corrects the ill aspects of planets evil,
> And posts, like the commandments of a king,
> Sans check, to good and bad."

118. **sufferance**, patience.

119. **must proportion**, must bear *some* proportion to.

121, 2. **which in weight ... under.** Which to repay fully would utterly crush one so weak as he is.

122, 5. **For our ... satisfaction.** It can bear only *some* proportion, for if he emptied his exchequer, he could not repay us for the waste he has caused, the expense he has put us to; if all his subjects were put to death, their number is so small that it could not make up for the blood of our subjects who have perished; if he were to kneel in humble submission at our feet, this would in no wise wipe out the dishonour he has done us.

127. **betrayed his followers,** led them on to destruction.

129. **quality,** rank and office.

134. **impeachment:** hindrance, Fr. *empêcher.* In technical language the word came to mean accuse, "because the first step in an accusation is to secure the personal attendance of the accused on the day of trial, thus impeding his free action." Note to *R. II.*, i. 1. 189, *Cl. P. Series.*

136. **an enemy of,** etc., an enemy who is so crafty and who sees that he has us at a disadvantage.

139. **Almost no better,** we should now say "hardly any better." Cp. *Lear*, ii. 1. 172—

> "*Nothing almost* sees miracles
> But misery:"

R. III., ii. 3. 39—

> "You *cannot* reason *almost* with a man:"

And Bacon, *Essay* xliii., "*Neither* is it *almost*," etc.

140. **Who when they,** see Abbott, § 249.

143. **this your air,** cp. *J. C.*, iii. 1. 112—

> "How many ages hence
> Shall *this our* lofty scene be acted over!"

And see Abbott, § 239.

144. **Hath blown ... me.** Has swelled, inflated, that vice in me, cp. *Lear*, iv. 4. 27, "*blown* ambition," and *T. N.*, ii. 5. 48. Conceit is a windy thing. Cp. *T. C.*, iv. 5. 258—

> "You wisest Grecians, pardon me this brag,
> His insolence draws folly from my lips."

148. **God before,** God leading me; cp. above, i. 2. 307.

151. **well advise himself,** cp. *Lear*, ii. 1. 29, where Wright quotes Chron. xxi. 12, "Now therefore, *advise thyself* what word I shall bring again to him that sent me." In *T. N.*, iv. 2. 102, we have the old reflexive use, "*Advise you* what you say."

153. **We shall your tawny,** etc. "This is from Holinshed. 'My desire is that none of you be *so vnadvised* as to be the occasion that I in my defence shall *colour* and make *red* your

tawny ground with the effusion of Christian blood. When he had thus answered the herauld, he gave him a great rewarde, and licensed him to depart." (Malone.) Steevens adds that it was always customary to give a reward, or largess, to the herald whether he brought a message of defiance or congratulation.

157. **Nor, ... not shun it.** For the double negative, see Abbott, § 406.

159. **Thanks to**, etc., *i.e.* for the reward.

164. **bid them**, ought, grammatically speaking, to refer to the French, but of course means Henry's own troops, those that will be encamped 'beyond the river.' *On to-morrow*: we still say '*till* to-morrow,' '*by* to-morrow,' '*for* to-morrow,' but not '*on* to-morrow.'

SCENE VII.

STAGE DIRECTION. **Duke of Orleans.** "This French Prince was the son of the Duke of Orleans (brother to Charles VI.), . . ." He was taken prison at Agincourt, "and after a captivity of twenty-five years in England, he was released on payment of 80,000 crowns, in part of the sum fixed for his ransom, April 1440. He died in 1465, and his son, by his third wife, became King of France, in 1498, as Louis XII., in succession to Charles VIII." *S. G.*

Rambures "was 'Master of the Crossbows,' and held a high command in the van. . . ." *S. G.*

1. **of the world,** = *out of* all the world, etc., *i.e.* the best armour in the world.

3. **armour**, suit of armour; cp. *M. A.*, ii. 3. 17.

8. **you talk of**, etc., said with scorn: you brag of horse and armour, but in comparison with me you have little to be proud of in that way.

9. **provided of**, see Abbott, § 171.

12. Cp. *Temp.*, ii. 2. 63.

13. **he bounds ... hairs**; alluding, as Warburton points out, to the bounding of tennis-balls stuffed with hair. Cp. *M. A.*, iii. 2. 46, 7, "The old ornament of his cheeck" (*i.e.* his whiskers) "hath already stuffed tennis-balls." So, too, in Dekker's *Shoemaker's Holiday*, published about the same date that *Henry the Fifth* was written, Simon Eyre says, "Yet I'll shave it" (*i.e.* his beard) "off, and stuff tennis-balls with it to please my bully King."

15. **he trots the air**; as we say, he treads the earth.

16, 17. **the basest ... Hermes.** There is a two-fold pun here between *base* as a term in music and *base* in the sense of *low*, and again between *horn* as a musical instrument, and the horny sub-

stance which forms the hoof. Middleton, *The Family of Love*, v. 3, has a similar pun, "Your wife makes you deaf with the shrill treble of her tongue,—and yours makes you *horn-mad* with the *tenor* of her tale." Hermes was reputed to be the inventor of the syrinx or pipe. Whether there was an instrument called the '*base* horn,' I do not know, but Marston speaks of a '*base* lute' as well as of a *base* viol, and Shakespeare of a '*treble* hautboy,' 2 *H. IV.*, iii. 2. 351.

18. **He's of the ... nutmeg**, etc. Walker questions whether this is not a part of the Dauphin's speech, and there certainly seems no great propriety in its coming from the Duke of Orleans. In the next line, we should say, now-a-days, 'the heat of ginger,' not 'of *the* ginger,' for while in '*the* nutmeg' the idea is of a single kernel, in 'ginger' we think of the substance generally. So, we speak of '*the* orange,' '*the* pear,' '*the* mango,' having in our minds the idea of a single orange, pear, mango, but of 'the durability of wood, of stone, of iron.' Of course if '*the* ginger,' '*the* nutmeg' here meant the ginger tree, the nutmeg tree, *the* would be correct, but neither is properly a tree, the one being a root, the other a kernel. Nor was Shakespeare likely to have known the colour of the tree (Myristica moschata) from which we derive the kernel, though it being of a reddish brown, a bay horse might not unfitly be compared to it. Elsewhere Shakespeare always speaks of 'ginger' without the article, *e.g.* "And *ginger* shall be hot in the mouth," *T. N.*, ii. 3. 126; "A race" (*i.e.* root) "or two of *ginger*," *W. T.*, iv. 3. 50, and possibly '*the* ginger' here is due to '*the* nutmeg' in the line above.

20. **Perseus.** Delius quotes *T. and C.*, i. 3. 42—

> "Bounding between the two moist elements
> Like *Perseus'* horse:"

And iv. 5. 186—

> "I have seen thee,
> As hot as *Perseus*, spur thy Phrygian steed."

20, 1. **he is ... water**: cp. *A. C.*, v. 2. 292—

> "I am *fire and air*, my other elements
> I give to baser life."

Singer also compares Sonnet xliv. 11—

> "But that so much of *earth* and *water* wrought
> I must attend time's leisure with my moan,"

and *T. N.*, iii. 3. 10, "Does not our life consist of the *four elements?*"

23. **jades.** Jade is properly a tired, panting, exhausted animal. Staunton and Singer say that the word is not always used in a contemptuous sense; but neither quotes any passage in proof, and Singer (note on 2 *H. IV.*, i. 1. 45) seems to admit that in

Shakespeare at all events it has no other sense. Knight quotes from Ford [*The Lover's Melancholy*, ii. 2. 122], but the "high-fed jades" (cp. "pampered jades," Marlowe, 2 *Tamburlaine*, iv. 3. 1) are even there spoken of with something of contempt as horses fed up for mere show on festive occasions. Nor does the passage from 2 *H. IV.*, i. 1. 45—

> "With that, he gave his able horse the head
> And, bending forward, struck his armed heels
> Against the panting sides of his poor jade,"

at all bear out his view. For the horse spoken of as "able," that is, naturally "able," has now become no better than a *jade*, an "unable," broken-down horse, which being "bloodied" (l. 38 above), his rider was obliged to stop "to breathe." "Beast," observes Singer, "is here used in the sense of the Latin *jumentum* contemptuously to signify an animal only fit for the cart or pack-saddle." Delius explains, The Dauphin's horse alone is worthy of the honourable name, all others are jades and may be indiscriminately called beasts. Cp. Macbeth's scornful words when those whom he had hired to murder Banquo claimed to be 'men,' *Macbeth*, iii. 1. 92 *et seqq.*—

> "Ay, in the catalogue ye go for men;
> As hounds and greyhounds, mongrels, spaniels, curs,
> Shoughs, water-rugs, and demi-wolves, are clept
> All by the name of dogs," etc.

24. **absolute**, perfect, free from all imperfections; as frequently in Shakespeare.

26. **palfreys**; a 'palfrey' is an easy-going horse for riding, and so frequently used for a lady's horse. Diez gives "It. *palafreno*, Sp. *palafren*, Pr. *palafrei*, Fr. *palefrei*, E. *palfrey*; from *para-veredus*, side horse, παρὰ and *veredus*, cp. παράσειρος [the horse fastened alongside of the regular pair by a rein or a trace, and which, not being under the yoke, had lighter work], L. L. *parafredus*. . . . *Palafreno* got its spelling from *frenum* [a bridle]." Ducange, quoted by Wedgwood, explains the term as an extra post-horse, a horse used in the military and by-roads, as *veredus* on the main roads.

27. **bidding**, as majestic as the command of a monarch.

30. **lodging**, the more common phrase is 'the lying down of the lamb.' To *lodge* is used transitively also by Shakespeare in the sense of *beating down, laying flat, e.g. R. II.*, iii. 3. 162—

> "Our sighs and they shall *lodge* the summer corn."

32. **argument**, a subject grand enough to occupy them all.

35. **familiar to us**, etc., all people, whether known or unknown to us.

35, 6. **to lay apart ... at him.** They might with advantage

lay aside all their usual occupations and spend their whole time in admiring him.

42. **prescript praise**, prescriptive; prescription is custom continued until it has the force of law.

43. **particular**, a mistress who keeps to one lover.

49. **kern**, 'kerns' were light-armed Irish troops in contradistinction to the *gallow-glasses* or heavy-armed troops. They are mentioned together in *Macbeth*, i. 2. 13, in 2 *H. VI.*, iv. 9. 26, and in the dramatists generally.

French hose. "Planché (History of British Costume, p. 266) quotes from Stubbs: 'The French hose are of two divers making; the common sort contain length, breadth, and sideness sufficient, and they are made very round.' Another reference to the dimensions of these round hose is found in *Macbeth*, ii. 3. 14: 'Faith, here's an English tailor come hither, for stealing out of a French hose.'" *Note to M. of V.*, i. 2. 65, *Cl. P. Series.*

49, 50. **strait strossers.** "In your tight close drawers. Theobald thought that here *strait strossers* meant naked skin, but he was certainly mistaken, for these Irish *strossers* (a form of *trossers*) are frequently mentioned." *Dyce.* Though this is true enough, surely the context shows that Theobald was right.

54. **to** = for.

55. **jade**, from meaning a broken-down, worthless horse, came to be applied as an opprobrious term to both men and women. Cp. *A. C.*, i. 2. 66.

56. **wears her own hair**, my mistress is my horse, not a creature like a woman wearing false hair. Shakespeare elsewhere refers to the wearing of false hair, *e.g. M. of V.*, iii. 2. 95, *T. of A.*, iv. 3. 144.

60. The Dauphin's quotation is from 2 *Peter*, ii. 22.

61. **thou makest**, etc., anything will do for you to use as a simile.

63. **so little kin**, so inapplicable; we should say *akin, i.e. of* kin.

67. **I hope**, I expect. Cp. *A. C.*, ii. 1. 38.

68. **shall not want**, will still have plenty left.

72. **were some of your**, etc., *i.e.* quite as well if you did not boast so much about him.

74, 5. **I will trot ... faces.** I will kill such a number of the English that their corpses shall strew the way for a whole mile.

76. **faced out**, etc., out-faced and turned out of my way: of course with a pun upon *faces.*

77. **I would fain**, etc. I will not, like you, boast of trotting a whole mile over their *faces*, but still I may say that I should

like to be about their *ears*, *i.e.* to be dealing blows on their heads.

79. **go to hazard with**, etc., bet with me about capturing twenty prisoners: cp. below, Prologue to Act iv. ll. 17-20.

85. **I think he will ... kills**, *i.e.* he is not likely to kill any. Cp. *M. A.*, i. 1. 45.

91. **Nor will do**, etc., of course with a play upon *harm*, he will do no mischief in the field of battle: another instance of the double negative.

95. **What's he?** Less definite than *who's he?* What sort of a person may he be?

98. **it is no hidden ... him.** It would be useless his caring whether his courage was known or not, for it is a fact patent to all.

100. **but his lackey**, *i.e.* he never dares to show his courage except by beating his lackey. Delius gives a different explanation: the Dauphin keeps his courage so well concealed that it is only his lackey, who dresses and undresses him, that is aware of its existence.

100, 1. **'tis a hooded ... bate.** "This pun depends upon the equivocal use of *bate*. When a hawk is unhooded, her first action is to *bate* (*i.e.* beat her wings, or flutter). The hawk wants no courage, but invariably bates upon the removal of her hood. The Constable would insinuate by his double entendre that the Dauphin's courage, when it appears (*i.e.* when he prepares for encounter) will *bate; i.e.* soon *abate*, diminish, evaporate." *Singer.*

103. **cap**, rival, out-do; familiar to school-boys in the expression 'capping verses.' *Take up*, immediately below, has the same meaning as *cap* here, though there is probably an allusion to *take up* in the sense of *trip up*.

107. **have at ... devil.** Let me send my arrow (*i.e.* his proverb, 'A pox of the devil,') right at the centre of the target which you have set up, *viz.* Orleans' proverb, the centre of which is the word *devil*, for whom the Constable has just said the Dauphin stands. *Eye* with a reference to aiming a blow at the eye as a very vulnerable part, but also with a reference to the innermost ring of the target, the 'white' in former days, the 'gold' now. Cp. Chapman, *An Humorous Day's Mirth*, "There's a proverb hit dead in the neck like a cony." In a similar contest of wit between Peter and the musicians, *R. and J.*, iv. 5. 125 *et seqq.*, the former says, "Then *have at* you *with my wit!* I will dry-beat you with an iron wit."

109, 10. **You are ... shot.** You are as much better at proverbs than I am, as a fool is readier with his words than a wise man:

which sarcasm he expresses by the proverb, 'A fool's bolt is soon shot.' On *M. A.*, i. 1. 39-42, Singer speaks of shooting with the bird-bolt as of 'an inferior kind of archery,' and says, "Whence the proverb, 'A fool's *bolt* is soon shot.'" But this is not quite the point. *Bolt*, though having the meaning in *bird-bolt* of a short, thick arrow without point, and so contrasted with the *flight*, a long and light-feathered arrow that went directly to the mark, was also used of arrows *generally*; and the gist of the proverb is the fool's readiness to fire *without taking time* to aim, to speak without reflection. Cp. *A. Y.*, v. 4. 67: "*Duke S.* By my faith, he is very *swift* and sententious. *Touch.* According to the *fool's bolt* and such dulcet diseases." So, too, when Greene, *Mourning Garment* (1587-90), says, "Fools will have bolts, and they will shoot as well at a bush as at a bird," the point lies in the *recklessness* of their archery.

111. **shot over**, *i.e.* beyond the mark.

112. **were overshot**, *i.e.* excelled, beaten in a contest. Mr. Stone points out to me that in Halliwell's Dict. to *overshoot* is explained "to get intoxicated," and the pun may be intended here.

115. **Who hath**, etc. This looks as if the Constable in his bantering humour meant to say, You seem to know the distance with a very wonderful accuracy, but Mr. Stone thinks the Constable speaks seriously as a general would.

120. **peevish**, foolish, blundering, as frequently in Shakespeare.

121, 2. **to mope ... knowledge**! to come moping here so much farther than he would have done if he had any sense in his thick head. For '*fat-brained* followers,' Delius compares i. *H. IV.*, i. 2. 2, where the Prince calls Falstaff "*fat-witted.*" To *mope*, Du. *moppen*, to make wry faces, to pull a long face, to be dispirited and stupid. We have the same word in *mop*, *Temp.*, iv. 1. 47—

> "Each one, tripping on his toe,
> Will be here with *mop* and mow:"

that is, with grimaces. For *mope* in the sense of *be stupid*, cp. *Haml.*, iii. 4. 81—

> "Eyes without feeling, feeling without sight,
> Ears without hands or eyes, smelling sans all,
> Or but a sickly part of one true sense
> Could not so *mope.*"

123. **apprehension**, sense, but probably with a reference to the word in the signification of fear. The first Napoleon is said to have complained of the stupidity of the English in never knowing when they were beaten.

125. **intellectual armour**, brains.

129. **winking**, blindly.

133. **do sympathize with**, are of the same nature with.

134. **robustious**, stout, sturdy, fierce. Cp. *Haml.*, iii. 2. 10.

135. **great meals of beef**, Delius refers to i. *H. VI.*, i. 2. 9, where the Duke of Alençon says of the English in the same spirit of scorn—

"They want their porridge and their *fat bull-beeves.*"

Cp. also *T. N.*, i. 3. 90, 91, "But I am *a great eater of beef*, and I believe that does harm to my wit," and *T. C.*, ii. 1. 14.

138. **shrewdly**, terribly, or, as we should say colloquially, 'confoundedly.' For the history of the word *shrewd*, see Craik, *Eng. of Sh.*, § 186.

139. **stomachs**, appetite, inclination.

ACT IV. PROLOGUE.

1. **entertain conjecture of**, etc., picture to yourselves.

2. **poring dark**, the darkness which looks intently upon (as a man pores over a book) the earth below. The 'universe,' by which is here meant the vast concavity from zenith to horizon, is compared to a hollow vessel filled with low murmuring sounds and darkness. Cp. *Mac.*, i. 5. 54, "the blanket of the dark"; and for "the wide vessel of the universe," "this huge rondure," *Sonn.* xxi. 8. Schmidt (*Lex. s. v.*) explains *poring* as "straining its eyes and yet seeing only the nearest things, purblind." *Fills*, not *fill*, because the 'creeping murmur' and the 'poring dark' are blended together to form one idea. Cp. *R. II.*, ii. 1. 258, and *M. V.*, ii. 9. 83.

4. Shakespeare's description of the two hosts is taken from Holinshed. The French chronicler, Monstrelet, quoted by Knight, gives a somewhat different account of certain particulars. "Great fires," he says, "were this night lighted near to the banner under which each person was to fight; but, although the French were full one hundred and fifty thousand 'chevauchers,' with a great number of waggons and carts, cannon, ribaudeguins, and all other military stores, they had but little music to cheer their spirits; and it was remarked with surprise that *scarcely any of their horses neighed during the night*, which was considered by many as a bad omen. *The English during the whole night played on their trumpets, insomuch that the whole neighbourhood resounded with their music.* . . ."

5. **stilly sounds**, making a low, whispering sound. Singer

illustrates this by the expression in the Bible, "a *still* small voice."

7. **secret whispers**, the whispered conversation, or, perhaps, the pass-words and commands given in a low voice.

8. **Fire answers fire**; the watch fires of each host are close enough to be descried by the other: Delius quotes from *Cym.*, iv., 4. 18—

"Behold their *quarter'd fires.*"

Paly, see Abbott, § 450.

9. **umber'd face**. Dyce and other commentators take this to mean "embrowned as if darkened with umber, and references to the colouring of the face with umber are not uncommon in the old dramatists, *e.g. The Wild Goose Chase*, iii. 1—

"Now I remember him,
All the whole cast on's face, though it were *umber'd*,
And mask'd with patches."

Singer believes that nothing more is meant than *shadow'd* face. "*Umber*," he says, "for shadow, is common in our older writers. Thus Cavendish, in his Metrical Visions, Prologue, p. 2:—

'Under the *umber* of an oke with bowes pendent.'"

12. **accomplishing the knights**. "This," says Douce, *Illustrations of Shakespeare*, p. 308, "does not solely refer to the business of riveting the plate armour before it was put on, but as to part when it was on. Thus the top of the cuirass had a projecting bit of iron, that passed through a hole pierced through the bottom of the casque. When both were put on, the smith or armourer presented himself, with his riveting hammer, *to close the rivet up*, so that the party's head should remain steady notwithstanding the force of any blow that might be given on the cuirass or helmet." Cp. *T. C.*, i. 2. 6—

"He chid Andromache and struck his *armourer*";

and *A. C.*, iv. 4. 7, where Antony says to Cleopatra, who wishes to help in buckling on his armour—

"Ah, let be, let be! thou art
The *armourer* of my heart";

and Chaucer, *The Knightes Tale*, 1649—

"And fast the *armurers* also
With fyle and hamer prikyng to and fro."

13. **closing rivets**, cp. *A. C.*, iv. 4. 21.

16. **drowsy**, cp. *M. A.*, v. 3. 27.

18. **over-lusty**, over-saucy, full of over-weening confidence.

19. **Do the low-rated ... at dice**; are so certain of victory and of taking many prisoners that in anticipation they set them as

stakes at games of chance. Delius quotes Holinshed, from whom Shakespeare took this: "The Frenchmen in the meanwhile, as though they had been sure of victory, made great triumph, for the captains had determined before how to divide the spoil, and the soldiers the night before had played the English at dice." So, in Dekker's *Whore of Babylon*, Time, relating that the fleet of the Empress of Babylon (under whom is figured Rome) had anticipated an easy victory over the fleet of Titania, Queen of the Fairies, *i.e.* Queen Elizabeth, says—

> "At dice they played for Fairies; at each cast
> A Knight at least was lost: what do you set?
> This Knight, cries one, and names him; no, a Lord,
> Or none; 'tis done; he throws and sweeps the board:
> His hat is full of Lords up to the brim;
> The sea threw next at all, won all and him,"

i.e. their fleet was destroyed by the English, and all on board perished.

20. **And chide**, etc. And chide her for being a cripple, likening her to a foul and ugly witch, for limping so tediously away. Compare the impatience of the French exhibited in the last scene. *Who* is almost equivalent to "in that she," etc.

22. **condemned**, who by the French are regarded as already doomed to destruction.

23. **sacrifices**, victims ready for the slaughter.

by their watchful fires. The epithet applied to "fires" belongs properly to those sitting round them. The soldiers sit watchful and patient, or patiently watchful, etc. To take *watchful fires* as equivalent to *watch fires* seems to me greatly to weaken the sense.

26. **Investing lank-lean**, etc. Numerous emendations of this line have been proposed, but probably without necessity. There should be a comma after 'cheeks,' and the meaning is, The sad looks in which their lank-lean cheeks are clothed, and their ragged, torn coats, make them appear in the moon-light like so many ghosts. 'Presenteth,' probably because Shakespeare was thinking chiefly of 'their gesture sad, investing lank-lean cheeks,' for it was that, and not their 'war-worn coats,' which gave them the look of ghosts. If so, the copulative *and* is to be regarded as equivalent to *with*. Nothing is commoner than such expressions as 'clothing' or 'dressing' the face in smiles or frowns, and there is no reason why cheeks should not be invested in sad gesture. For "*war-worn* coats," cp. "*war-overworn* habiliments," *The Lady's Trial*, ii. 1.

28. **who ... Let him.** See Abbott, § 251. Contrast the behaviour of the King in *Rich. III.*, v. 3. 221, 2, when fearing that his troops will fall away from him, he says—

"Under our tents I'll play the eaves-dropper,
To see if any mean to shrink from me."

29. **ruin'd band**, this army which seems in such poor plight.

30. Cp. *R. III.*, v. 3. 69-71.

33. **modest smile**, kind, free from all arrogance or haughtiness.

36. **enrounded.** See Abbott, § 440. Cp. *T. C.*, i. 3. 196.

37, 38. **Nor doth he ... night.** Nor, though he has kept watch all the night long, does he show by his paleness any signs of weariness. For *all-watched*, see Abbott, § 374. We speak of a *weary* day, a *weary* time of it, though the weariness is predicated rather of the person who has spent the time.

39, 40. **over-bears ... majesty.** With his cheerful countenance and sweet majestic grace, quite conquers all semblance, or taint, of distress.

43. **largess**, the free gift which kings and men in high positions bestowed on festive occasions. For the universality of the sun's beneficence, cp. *St. Matthew*, v. 45, "For He maketh His sun to rise on the evil and on the good, sendeth rain on the just and on the unjust."

45. **Thawing cold fear. Then mean**, etc. This is Theobald's emendation of the reading of the folio, "Thawing cold feare, *that* mean and, etc." "The poet," he says, "first expatiates on the real influence that Harry's eye had on his camp; and then addressing himself to every degree of his audience, he tells them, he'll show (as well as his unworthy pen and powers can describe it) a little touch or sketch of this hero in the night; a faint resemblance of that cheerfulness and resolution which this brave prince expressed in himself and inspired in his followers." He supports his emendation by quoting two passages from the Chorus in which the audience is addressed as 'gentles.' On this the Camb. Edd. remark that his having called the audience 'gentles' before does not justify us in supposing that he would call any of them 'mean.' "Mean," however, in Shakespeare's day would not necessarily imply contempt, or, coupled with "gentle," signify anything but "high and low," "rich and poor," "the upper classes and the middle classes," "the *mene* and the riche" of Piers Plowman. A quotation in the *Academy* for June 25, 1881, from Gilbert Dugdale, a contemporary of Shakespeare, shows that Shakespeare and his fellow-actors were classed among the "meane" or humble folk in 1604, and surely a large portion of the play-goers could not claim a higher rank. Speaking of the honours conferred by James I. on the English, Dugdale says, "Not only to the indifferent of worth and the worthy of honour did he [the king] freely deale about thiese causes, but to the *meane* gave grace; as taking to him the late Lord Chamberlaine's servants [Burbage, Shakespere, etc.], now

the King's Acters," etc. Compare also, in an epitaph on Sir Thomas Scott, given by Dr. B. Nicholson in Scot's *Discovery of Witchcraft*, Introduction, p. xvi.—

" His lyving *meane*, his charges greete,"

where Dr. Nicholson annotates, " meane," that is, " moderate, midway between the very rich and the poor." The Camb. Edd. believe that 'mean and gentle all' refers to the various ranks of the English army mentioned in the previous line, and think Delius' conjecture that a line has been lost after 'all' is very probable. But surely, to say nothing of the tautology involved in such an explanation, the parenthesis, 'as may unworthiness define' is an almost conclusive argument against the supposition that the reference is to the various ranks of the English army. For *touch*, cp. *H. VIII.*, v. 1. 13—

" Give your friend
Some *touch* of your late business."

48. **so.** See Abbott, § 66.

50. **ragged foils**, wretched, poor, mean.

51. **Right ill-dispos'd**, clumsily managed, wielded in an unskilful way.

53. **Minding ... be.** Calling to mind, representing to yourselves in thought the realities of which these shows are but imitations.

SCENE I.

4. **soul of goodness**, essence.

7. **Which**, the relative to 'stirring' involved in 'early stirrers.'

husbandry, economy, good management, thrift. Cp. *Macbeth*, ii. 1. 4—

" There's *husbandry* in heaven,
Their candles are all out,"

where the meaning is that the moon and stars have set: *T. C.* i. 2. 7—

" And like as there were *husbandry* in war,
Before the sun rose he was harnessed light."

Also *Per.*, iii. 2. 20, *Haml.* i. 3. 77.

8. **they**, referring to 'bad neighbour' which is used in its collective sense.

Outward consciences, who are the outward admonishers of us as our conscience is the inward admonisher.

10. **dress us**, prepare ourselves. See note on iii. 3. 58: *us*, reflexive.

11. Cp. 1 *H. IV.*, ii. 3. 10, where Hotspur is preparing for rebellion, "Out of this nettle, danger, we pluck this flower, safety."

12. **And make ... himself.** Turn the devil himself to purposes of morality.

16. **likes me better.** See Abbott, § 297.

17. **Now lie ... king.** Ordinarily, 'I lie like a king' would mean, 'I fare sumptuously,' 'my bed, with everything about it, is luxurious,' and on this meaning Erpingham plays, though here faring 'as well as a king' (that is, this particular king), is anything but faring sumptuously.

19. **Upon example.** By comparing their condition, as Erpingham has just done, with the condition of some one else: *upon* = basing their contentment upon.

21. **The organs,** etc., the bodily organs which have been in an inert state owing to the apathy of the mind. Cp. *J. C.*, ii. 1. 66, 7—

> "The genius and the mortal instruments
> Are then in council,"

where the 'genius' is the reasonable soul (or 'angel,' as Shakespeare calls it in *Macbeth*, v. 8. 14, and *A. C.*, ii. 3. 21,) the mortal instruments, the bodily powers through which it acts.

22. **drowsy grave,** grave of drowsiness. For "break-up" in this sense, cp. 2 *H. VI.*, i. 4. 22.

newly, once again.

23. **With casted ... legerity.** The *slough* is the cast-off skin of a snake, the skin which it sheds periodically. Cp. *T. N.* ii. 5. 161, "*Cast* thy humble *slough* and appear *fresh.*" *Legerity,* nimbleness, activity. Ben Jonson, *E. M. O. H. H.*, ii. 1, by putting this word into the mouth of Sogliardo, "an essential clown," seems to ridicule its use. *With* is here used by a kind of zeugma, 'having cast their slough and acquired fresh legerity.' With "casted," cp. "beated," *Sonn.* lxii. 10.

25. **Commend.** For this word, see Craik, *Eng. of Sh.*, § 279.

26. **Do my good-morrow,** wish them good-morrow for me: 'my good morrow' = my salutation of good-morrow. For *do*, Abbott, § 303.

anon, from "A. S. *on dn,* lit. in one moment . . . but in A. S. generally signifying 'once for all'; from A. S. *on* . . . often used with the sense of *in;* and A. S. *an,* old form of 'one.'" Skeat: *Dict. s. v.*

27. **Desire them all,** etc. Request them to come, etc.

32. **then,** whilst communing with my own heart.

37. **Discuss unto me.** Pistol's bombast for 'tell me.'

38. **popular?** one of the common soldiers.

39. **gentleman of a company**, a subordinate officer. Cp. 1 *H. IV.*, iv. 2. 26. In Whalley's note on the words "gentleman of the round" in *E. M. O. H. H.*, iii. 2, the following enumeration of military titles is given from *The Castle or Picture of Policy*, etc., 1851—"The general, high marshall with his provosts, serjeant general, serjeant of a regiment, corownel, captayne, lieutenant, auncient, serjeant of a company, corporall, *gentleman in a company* or of the rounde, launce-passado. These are special; the others that remain, private or common soldiers." That it was a post of small dignity and emolument is shown by the fact that La-Poop, "a foisting sea captain" in Fletcher's *Honest Man's Fortune*, ii. 2. 29, 30, says of himself, "I myself was but then *gentleman of a company, and had as much need as any man.*"

40. **Trail'st thou ... pike?** 'To trail a pike' was the same as to be a foot soldier, and the weapon being a long one was often 'trailed' on the ground; its chief use was in repelling charges of cavalry. So we say 'he carries a sword' for 'he is an officer,' this weapon being indicative of an officer as the bayonet is of the private.

43. **better**, because 'emperor' is looked upon as a higher title than king, and by usage, though not by derivation, means the sovereign of a number of aggregate states.

44. **bawcock**, see note on iii. 2. 23.

45. **A lad of ... fame**; 'lad of life' = a man of spirit: 'imp of fame' is again applied to Henry by Pistol in 2 *H. IV.*, v. 5. 46; an 'imp' is a shoot, a graft, a scion, and so an offspring or child. The word was used seriously as well as facetiously: *e.g.* in a letter of Thomas Churchyard's, quoted in Chester's *Love's Martyr*, p. xl., *N. S. S.* Reprints, Edward the Sixth is spoken of as "the renowmed *impe* of grace." Ford, *The Lady's Trial*, i. 1, speaks of "a *branch* of goodness."

54. **Tell him**, etc. The leek, the national emblem of the Welsh, as the rose is of England, the thistle of Scotland, the shamrock of Ireland, was and is still worn by Welshmen in their hats, etc., on St. David's day, their patron saint. Tradition states that on his birthday, A.D. 540, a great victory was obtained by the Welsh over their Saxon invaders; and that the Welsh soldiers were distinguished by order of St. David by a leek in their caps. Pistol absurdly threatens to snatch the leek out of Fluellen's cap and beat him about the head with it, as though it were a cudgel or something of weight.

59. **kinsman**, the king having been born in Wales calls himself Fluellen's kinsman.

60. **The fico**, see note on iii. 5. 60.

63. **It sorts well**, suits well, agrees with, a sense common in Elizabethan English.

65. **lower**, the reading of the third quarto. Some editors retain 'fewer,' the reading of the Folio, and suppose that the word was used to mark Fluellen's provincial speech. Steevens, says Singer, had heard the expression in provincial use.

66. **greatest admiration**, Fluellen means a wonderful disgrace.

70. **tiddle-taddle**, Fluellen's pronunciation of *tittle-tattle* (as *pibble-pabble* is of *bibble-babble*, which is formed on the same analogy): cp. *pribbles* and *prabbles*, *M. W.*, i. 1. 56, v. 5. 168. Marston speaks of "your *prittles* and your *prattles*, your *bibbles* and your *babbles*."

73. **to be otherwise**, to be very different from all such noise and chattering among solders.

77. **in your own**, etc. I ask you upon your conscience do you think, etc., *i.e.* do you really think, etc.

81. **a little out of fashion**, though he shows it in a somewhat quaint fashion.

85. **I think it be**, see Abb. § 299.

94. **Even as**, etc. His thoughts are like those of men who, etc.

98. **the king is but a man**, cp. Shylock's speech, *M. V.*, iii. 1. 61 *et seqq.*

99. **the element**, the air and sky around us, as frequently in Shakespeare. See Wright's note on *J. C.*, i. 3. 128.

100. **conditions**, properties, the same quality, nature, as mankind in general. Cp. *M. V.*, v. 1. 74.

laid by, laid aside.

101. **ceremonies**. On this word see a note in Wright's edition of *J. C.*, i. 1. 66.

103. **stoop** = swoop, a metaphor from hawking.

104. **reason of fears**, reason to fear.

105. **relish**, taste, are similar in character.

106. **possess him**, yet none of us should, by communicating our fear to him, cause in him any appearance of, etc. Cp. *K. J.*, iv. 2. 203.

109. **as cold a night as it is**, though the night be so cold.

111. **at all adventures**, at all hazards.

112. **conscience of**, thoughts about: the king may properly use the word 'conscience,' as he is speaking of himself.

116. **a many**, see Abbott, § 87.

118. **to feel**, to ascertain by indirect means.

120. **quarrel**, Lat. *querela*, 1st, complaint; 2nd, plea; 3rd, ground, pretext, as here. Delius quotes from the King's address to his soldiers, as given in Holinshed, "If they would remember the good cause and *quarrel* for the which they fought."

129. **the latter day**, the Day of Judgment.

131. **some upon**, etc., some crying out in grief about their wives whom they left widows with so little to live upon.

133. **rawly left.** Johnson interprets this 'hastily, suddenly, left,' as in *Macbeth*, iv. 3. 26—

"Why in that *rawness* left you wife and child?"

Others, 'left young and helpless.'

134. **how can they**, etc., how can they charitably settle anything, when their whole thoughts are of blood: *dispose*, with an allusion to its technical legal sense: *argument*, subject, *i.e.* of their thoughts.

137. **all proportion of subjection**, would be quite contrary to that adequate subjection which as subjects they owe to their sovereign.

139. The case put by Williams is that *if the King's cause is not a just one*, and those who die in it die, as the majority of men in battle do die, with their minds full of anger, tumultuous feelings, etc., the King will have a heavy reckoning to make with God at the last day. Henry answers by a sophism. He starts with the assumption that, *whatever his cause*, the King is in the same position towards his soldiers as the father towards his son, the master towards his servant, and so entirely begs the question. His further contention that no war can be waged with soldiers "all unspotted" is quite beside the matter.

140. **sinfully miscarry**, perish at sea without having repented of his sins. *The imputation of his wickedness*, the wickedness to be imputed to him should be laid to the account of, etc.

144. **irreconciled iniquities**, sins for the commission of which he has not obtained God's pardon.

147. **the father of**, etc., *i.e. nor* the father, etc.

151, 2. **can try it ... soldiers**: can decide the matter, etc. Some of the soldiers he has to employ are certain to be men of wicked lives. For the indefinite *it*, see Abbott, § 226.

153. **contrived murder**; murder committed of malice prepense as opposed to accidental manslaughter. Cp. *Othello*, i. 2. 3—

"Though in the trade of war I have slain men,
Yet do I hold it very stuff o' the conscience
To do no *contrived* murder."

154, **broken seals of perjury**, the seals of love (*i.e.* the oaths) broken by perjury. Singer quotes *M. M.*, iv. 1. 6—

"But my kisses bring again, bring again,
Seals of love, but *sealed* in vain, sealed in vain."

Cp. also *A. W.*, iv. 2. 30—

"Therefore your oaths
Are words and poor conditions, but *unseal'd*,
At least in my opinion."

155. **their bulwark**, their protection. By enlisting they have escaped the clutches of the law. Here, as in Falstaff's picture of the soldiers he had enlisted (1 *H. IV.*, iv. 2. 43-5, "The villains march wide betwixt the legs, as if they had gyves on; for indeed I had the most of them out of prison"), Shakespeare probably had in his mind the class of soldiers and sailors so frequently employed in the adventurous days of Elizabeth, the world's scum, the criminals who took service to escape from justice, and of whom even Raleigh had such good cause to complain.

gored the gentle bosom of peace, Delius quotes *Lear*, v. 3. 320, "the *gored* state sustain." So, too, in *T.C.*, iii. 228—

"My fame is shrewdly *gored*;"

and *Sonn.* cx. 2.

157. **native punishment**, the punishment due to them at home. Delius compares '*native* graves' in iv. 3. 96, *i.e.* graves in their native land.

158, 9. **war is his beadle**, so in *K. J.*, ii. 188—

"Her injury the *beadle* to her sin."

Cp. also *Hamlet*, v. 2. 347—

"Had I but time—as this fell *sergeant*, death,
Is strict in his *arrest*."

And *Sonn.* lxxiv. 1, 2.

160. **for before-breach**, Delius compares *after-meeting*, *Cor.*, ii. 2. 43. See Abbott, § 429.

in now the, etc., in the king's quarrel in which we are now engaged.

161. **the death**, *the* emphatic; the death which they had deserved. Cp. *R. III.*, i. 2. 178. In Chaucer "*the* death" or "*the* pain" = capital punishment, *e.g. K. T.*, 275. *Have borne life away*, have got away with their lives safe.

162. **would be safe**, hoped to be safe.

163. **unprovided**, is much the same as "disappointed," *Hamlet*, i. 5. 77, unprepared.

165. **visited**, cp. *K. J.*, ii. 179.

168. **mote**. Delius spells this *moth*. On the character *Moth* in *L. L. L.*, Mr. Grant White remarks, "I have not the least

doubt that the name of *Armado's* Page is not *Moth*, but *Mote*—a 'congruent epitheton' to one whose extremely diminutive person is frequently alluded to in the play by phrases which seem applicable only to Tom Thumb. That 'mote' was spelled *moth* we have evidence twice in one line of this play, which stands in the original, 'you found his *Moth*, the king your *Moth* did see;' also in the following from *K. J.*, iv. 1. 29: 'O heaven, that there were but a *moth* in yours;' and, in fact, in every case in which the word appears in the first folio, as well as in all the quartos. . . . But whether the name is *Moth* or *Mote*, it is plain that the pronunciation was Mote." On this Mr. Ellis, *Early English Pronunciation*, vol. iii. p. 971, observes, "There is no doubt that Mr. White has proved Moth in LL. to mean *Mote* or *Atomy*, *R. J.*, 1. 4. 23, and in all modernized editions the name should be so spelled, as well as in other passages where *moth* means *mote*."

168, 71. **dying** ... **dying** ... **making**: see Abbott, § 378.

170. **lost**, spent; for the sake of the antithesis with *gained*, in the next line.

171, 2. **making God so free**, etc., so unreservedly confessing his sins and putting himself in God's hands.

183. See Abbott, § 417.

184. **you'll pay him then**! "To *pay*, in old language, meant to *thrash* or *beat;* and here signifies to bring *to account, to punish.*" *Malone.* Delius points out the pun in *pay* with reference to *trust* in the line above.

184, 6. **That's a perilous** ... **monarch**! An 'elder-gun,' or pop-gun, is of course harmless; and the meaning here is, 'your threat never to trust the king's word again is as terrible as the discharge of a pop-gun.' In the quarto the passage stands, "It is a great displeasure that an elder gun can do against a cannon, or a subject against a monarch." Delius quotes *Philaster*, i. 1, "If he give not back his crown again upon the report of an *elder-gun*, I have no augury."

186. **go about**, endeavour, undertake.

fanning in his face, we say '*blowing in* his face,' but not '*fanning in*,' nor does Shakespeare use the phrase elsewhere. Heywood, *Love's Mistris*, i. 1, writes—

> "*Fanning through* all our easy
> Immortal times";

and again—

> "Shall *fan cool air upon* thee."

189. **too round**, plain-spoken, unceremonious. "*Round* was naturally used of that which is symmetrical and *complete* (as a circle is); then of anything *thorough*. Hence (paradoxically enough), 'I went *round* to work,' *Hamlet*, ii. 2. 139, means, I

went *straight* to the point." Abbott, *B. E.*, ii. p. 112. In *C. E.*, ii. 1. 82, 3, this sense of the word is thus played upon—

> " Am I *so round* with you as you with me,
> That like a football you do spurn me thus ? "

190. **convenient**, if we were not already too busy with fighting the French to have time for a private quarrel.

196. **make it my quarrel**, look upon it as a challenge which I am bound to take up.

197. " It was anciently the custom to wear gloves in the hat on three distinct occasions, viz. as the favour of a mistress, the memorial of a friend, and as a mark to be challenged by an enemy. . . ." Steevens on *Lear*, iii. 4. 88.

201. **I will take thee**, etc. So, *R. III.*, i. 4. 159, " *Take* him over the costard with the hilts of thy swords." *M. M.*, ii. 1. 189. To *take* in the sense of to *strike* is a very old phrase : Dyce quotes from the ballad of *Little John, the Beggar, and the Palmers*—

> " ' But one of them *tooke* little Iohn on his head,
> The blood ran over his eye.' Percy's folio MS."

Box meaning *blow* is from the Danish *bask*, a sounding blow ; for the interchange of *x* and *sk* Skeat compares *ask* and *axe*, a form still in use with rustics.

211, 12. **treason ... clipper.** A ' clipper ' is one who debases coin by cutting it, and to clip the current coin of the realm is a treasonable offence. Henry refers to this when he says, " it is no *English* treason to cut *French* crowns"; though here of course ' crowns ' primarily means ' heads.'

213. **Upon the king !** Referring to his conversation with Williams, Henry says, What, do they lay everything upon the king, do they when talking among themselves lay their lives, their souls, their debts, etc., upon the king ! Must we, forsooth, we kings, bear all ? Is none of the burthen to be borne by themselves ? Cp. *M. M.*, iv. 1. 60-5.

214. **careful**, anxious, full of cares.

217. **subject to the breath**, liable to be criticized and commented upon by, etc.

219. **But his own wringing !** Except his own individual sorrows and pains. Cp. *Ham.*, iii. 2. 253.

220. **neglect**, do without.

221. **privates**, this, the Lat. *privati*, is a word which having the technical meaning of *private soldiers*, as opposed to officers, is no longer used as in former times for *private persons*.

222. **general ceremony ?** ceremonial respect paid by all about him.

224. **What kind of god**, etc. You are a pretty sort of god, you who suffer more terrible griefs than your worshippers have to bear. The king or person who is the subject of all this ceremonious respect is here almost personified as ceremony itself.

228. **What is thy soul, O adoration?** This is Johnson's emendation for '*of* adoration'; but there is this objection to it, that *adoration* is thereby identified with *ceremony*. The meaning, with this reading, will be, 'O adoration, what is thy essential value?' Singer, who retains the old reading, explains, "O ceremony! show me what value thou art of? what is thy soul or essence of external worship or adoration." Others, again, explain, "What, how much, O ceremony, is thy soul worthy of adoration (that all men should worship thee)?" In *K. J.*, ii. 1. 434, for "complete of" many editors read "complete, O," etc: for a full discussion of the passage, Mr. Stone's valuable note should be consulted.

231. **Wherein**, in which respect.

233, 4. Cp. *Sonn.* cxiv. 1, 2—

"Or whether doth my mind, being crowned with you,
Drink up the monarch's plague, this flattery";

and ii. 9-14 of the same sonnet.

235. **thy ceremony**, that ceremony of which you are so proud.

237. **With titles ... adulation?** Do you fancy that titles which are merely the breath of adulation, will extinguish the burning fever from which you are suffering?

238. **give place to**, give way to, yield to. *Flexure*, Delius quotes *T. C.*, ii. 3. 115, "His legs are legs for necessity, not for *flexure*." Also, *E. M. O. H.*, ind. l. 26—

"The easy *flexure* of his supple hams."

239, 40. **Canst thou...of it?** You may by your command compel the beggar to bow his knee to you, but you cannot command, compel for your own enjoyment, that health which it (the knee, *i.e.* its owner) enjoys.

242. **I am a king**, etc. I who have tried you and found out what you are worth, am a king, that is one who has had plenty of opportunities of testing you. Cp. 1 *H. IV.*, i. 3. 3.

243. **'Tis not the balm**, etc. Cp. *R. III.*, i. 4. 79 *et seqq.* Marston seems to have imitated this passage in his *Antonio and Mellida*, Pt. i. Act iv.—

"'Tis not the barèd pate, the bended knees,
Gilt tipstaves, Tyrian purple, chairs of state,
Troops of pied butterflies, that flutter still
In greatness' summer, that confirm a prince:
'Tis not the unsavoury breath of multitudes,
Shouting and clapping with confused din,
That makes a prince."

243. **balm**, the unction with which kings are anointed: cp. *R. II.*, iii. 2. 55; the *ball*, which they carry in their left hands as a symbol of sovereignty, of their power over the earth. In *H. VIII.*, ii. 3. 47, we have, "In faith, for little England You'd venture an *emballing*," that is, 'you would be ready to be made queen,' said to Anne Bulleyn in answer to her words, "I would not be a queen For all the world."

244. **the mace**, an emblem of authority carried before the sovereign, and other dignitaries.

245. **inter-tissued robe**, the robe in which gold and pearls are mixed together. It was common to sew garments of state with small pearls called *seed* pearls: cp. Marlowe, *Edward the Second*, iv. 1. 414, and *M. A.*, iii. 4. 20—

> "He wears a short Italian hooded cloak
> *Larded with pearl.*"

For *pearl* used collectively, cp. *Macbeth*, v. 8. 56. Also Milton, *Sonn.* xii. 8. *Tissue* is cloth interwoven with gold or silver, or figured colours. 'Intertissued robe of gold and pearl,' looks like a transposition for 'robe of intertissued gold and pearl,' or 'robe intertissued of gold and pearl,' *i.e.* interwoven with gold and pearl.

246. **farced**, stuffed (Fr. *farcir* to stuff), and so swollen, tumid, bombastic, pompous: cp. *The Two Noble Kinsmen*, iv. 3. 7, "And what broken piece of matter soe'er she's about, the name Palamon lards it; that she *farces* every business withal, fits it to every question."

249. **No, not all these**, etc., *i.e.* not the possession of all these can enable their owner to, etc.

250. Cp. iii. *H. VI.*, ii. 5. 53, and the whole speech up to that point. Also, Ford, *The Broken Heart*, iii. 2—

> "The labourer doth eat his coarsest bread,
> Earn'd with his sweat, and lays him down to sleep;
> While every bit I touch turns in digestion
> To gall, as bitter as Penthea's curse."

253. **distressful bread**, bread earned in the sweat of the brow.

256. Cp. *T. N. K.*, i. 1. 46.

257. **help Hyperion ... horse**, *i.e.* rises before the sun, rises in time to help to harness the horses of the sun for their day's journey.

263. **Had the fore-hand**, etc. And with the exception that he has no ceremonial respect shown him, is better off than the king himself. *Had*, conditional, would have, etc., if it were not for the want of, etc.

264. **a member ... peace,** who shares in, has a part in, the peace of his country.

265. **gross,** cp. *R. III.*, iii. 6. 10.

267. **Whose hours ... advantages.** By the hours of which the peasant profits to the utmost, or more than anyone else; cp. *R. III.*, iv. 4. 323, "Advantaging their loan with interest," unless this is an instance of confusion from proximity, *peasant* being governed by *advantages*.

268. **jealous of,** alarmed at, anxious about. Cp. *Ham.*, iv. 5. 19.

273, 5. **take from them ... from them!** Cp. *R. III.*, v. 3. 108, etc. Nearly all the best editions now read, '*if* the,' etc., for '*of* the,' etc., the reading of the Folio: the quartos have—

"O god of battels steele my souldiers harts
Take from them now the sense of reckoning,
That the apposed multitudes which stand before them,
May not appall their courage."

Mason, says Dyce, "objected to Tyrwhitt's alteration that 'if the opposed numbers did actually pluck their hearts from them, it was no consequence whether they had or had not the sense of reckoning.' But, as Steevens observes, 'Mason forgot that if the sense of reckoning, in consequence of the King's petition, was taken from them, the numbers opposed to them would be no longer formidable: when they could no more count their enemies, they could no longer fear them.'" Singer arranges as follows:—

"Take from them now
The sense of reckoning of the opposed numbers:
Pluck their hearts from them not to-day, O Lord!
O not to-day, etc."

But "pluck their hearts from them not to-day," does not read like Shakespeare, and the first "not to-day" surely belongs to the sentence in which the King prays God not to remember his father's sin. Cp. *Cym.*, iv. 2. 109-12, and *T. N. K.*, v. 1. 37.

278. **I Richard's body ... new.** Transferring it, as Delius says, from its humble grave at Langley in Hertfordshire to a splendid tomb in Westminster Abbey, to which it was consigned with solemn ceremonies.

280. **forced drops,** the tears which Henry shed with such spontaneous remorse are contrasted with the drops of blood which were forced from Richard's body when he was murdered.

282, 3. **hold up ... to pardon,** who twice a day pray heaven to pardon.

284. **Two chantries.** A chantry was a church or chapel endowed with lands, or other yearly revenue, for the maintenance of one priest or more, to sing mass for the souls of the donors, and of such others as they appointed. Of these two chantries

one, says Singer, was for Carthusian monks, and was called *Bethlehem*; the other was for religious men and women of the order of Saint Bridget, and was named *Sion*. *Sad*, in the sense of *grave*, *serious*, is frequent in Shakespeare.

285. **still**, constantly.

287. **Since that my penitence**, etc. Cp. *Hamlet*, iii. 3. 51 *et seqq.*—

"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?"

291. **errand**, see Morris, *Hist. Outl.*, p. 216, and Wright on *R. III.*, i.

292. **my friends**, the nobles mentioned as being 'jealous' of his absence.

SCENE II.

2. **varlet.** "Most modern editors," says Dyce, "print, with the second folio, '*valet*,' forgetting that *varlet* was a synonym for 'page' in the days of our ancient chivalry." And though Shakespeare more frequently uses the word with some opprobrious epithet to it, there are passages in which it has the same sense as here, *e.g. T. C.*, i. 1. 1—

"Call here my *varlet*; I'll unarm again."

5-7. **Via** ... **Ciel!** The Dauphin in his eagerness for the battle says to his horse, 'Away, (over) water and land!' to which Orleans bantering him, replies, 'Nothing more, (only two of the elements)? not air and fire also? and the Dauphin answers, (yes) Heaven! Compare Antony's braggart speech in *A. C.*, iv. 10. 3, 4.

8. **how our steeds** ... **neigh!** how eager they are for the battle!

10. **make incision**, spur them on. 'Make incision' was a common phrase used especially of 'bleeding,' as we now call it. Cp. 2 *H. IV.*, ii. 4. 210.

11, 12. **may spin** ... **courage.** May shoot, spirt, into their eyes and put them out, extinguish them. A sufficiency of blood being an important condition of physical health, and physical health having so much to do with physical courage, blood is sometimes used almost as a synonym for courage. Here the Dauphin speaks of the French horse as having more than enough courage and as therefore being able to spare some of their blood to put out the eyes of the English. Delius quotes Drayton's *Nymphidia*—

'The blood out of their helmets *span*,
So sharp were their encounters."

Dout=do out, as *don*=do on, *doff*=do off. Most modern editors adopt this reading, though Collier, Knight, and Singer retain the 'doubt' of the Folio, explaining it, to alarm, to awe.

17. **Do but behold**, it will not be necessary to fight with them, a look will be enough.

19. **shales**, shells, outer cases. In *Lear*, i. 4. 219, the Fool, pointing to Lear, who has given away his kingdom between his two daughters and left himself nothing, says, "'that's a *shealed peascod*," the husk with the peas taken out of it.

22. **curtle-axe**, a corruption of cutlass, of which Skeat (Dict. s. v.) says, "a sort of sword (F.,—L.). The original sense was 'a little knife.' Better spelt *cutlas*, with one *s*.—F. *coutelas*, 'a cuttelas, or courtelas, or short sword for a man-at-arms'; Cot. Cf. Ital. *coltellaccio*, 'a curtleax, a hanger'; Florio . . . O. F. *coutel*, *cultel*, (Littré), whence F. *couteau*, a knife; Cf. Ital. *coltello*, a knife, dagger.—Lat. *cultellus*, a knife; dimin. of *culter*, a ploughshare. . . . The F. suffix *-as*, Ital. *-accio*, was suggested by the Lat. suffix *-aceus*; but was so little understood that it was confused with the E. *axe*. Hence the word was corrupted to *curtle-axe* as in Shakespeare's 'As you Like It,' i. 3. 119: 'a gallant curtle-axe upon my thigh.' Yet a *curtle-axe* was a sort of a sword."

24. **sport**, the fight with the English being regarded as mere play, nothing serious.

26. **'Tis positive**, etc. It is beyond a doubt, quite certain.

27. **superfluous lackeys**, the personal attendants, pages, grooms, not reckoned in the roll of the army.

28, 9. **Who in ... battle**, who swarm about our 'squares of battle,' our troops drawn up in battle array, without doing anything or being of any use.

30. **hilding**. This word has not been satisfactorily explained by any of the editors of Shakespeare. The following is taken from a paper in the *Edinburgh Review* for July 1869. "The term is in common use with the Elizabethan writers, and is no doubt employed with considerable latitude of meaning. But it has nevertheless two leading significations which are closely connected with each other and with the root. *Hilding* comes from the Saxon *healdan*, semi-Saxon *haelden*, to hold, keep, rule, thus meaning originally one who is held or kept, like *hireling*, from hire, *starveling* from starve, and many others, the earlier form of the word being *hilderling* or *hildling*. The central idea of the word is thus one of subjection, the *hilding* being essentially one in a state of servitude, a thrall or slave, and this explains the emphasis of degradation and contempt attached to the word.

But as these are two contrasted forms or conditions of servitude, so there are two kinds of hildings. The hilding may be a rustic or menial, may as a dependent subserve the pleasures and minister to the personal gratification, or be employed on the estate, of the superior, may be, that is, in Shakespeare's language, 'a hilding for a livery,' or a hind, a churl. . . . The hilding may thus lead a life of more or less profligate, insolent, pampered idleness, or pass his days in an abject slough of extreme and hopeless toil. As Mr. Dyce says, the term is used of both sexes, but it is in the former sense that it is commonly applied to women, thus carrying with it a sense not only of degradation but disgrace. . . . When applied to men, on the other hand, it usually emphasises the sordid characteristics and degrading associations connected with the servile state. As everything generous, spirited and noble is identified with freedom, so all that is abject, mean, and base is associated with slavery. The term *hilding* thus sharply contrasts the churl, and churlish ways, with the opposite state of gentle-birth, training and way of life. The term, moreover, not unfrequently expresses low moral qualities as well as hard material conditions. The servile state naturally tends to produce brutish manners and the slavish mind, and becomes associated with them. Skeat says this derivation is impossible, *hilding* being short for *hildering*, M. E. *hinderling*, base, degenerate, from A. S. *hinder*, behind, with suffix *-ling*.

32. **idle speculation**, observation merely, without taking any part in the combat. In *Macbeth*, iii. 1. 95, we have the word in much the same sense, "Thou hast no *speculation* in those eyes Which thou dost glare with." And in *Othello*, i. 3. 271, the eyes are called the "*speculative* instruments."

33. **But that ... not.** As we might do, were it not that our honour forbids our doing so: or, which thing, however, our honour, etc. *What's to say?* What remains to be said? *i.e.* nothing remains to be said. See Abbott, § 359.

34. **little little**, cp. *Ham.*, iii. 3. 9.

36-8. **The tucket ... yield.** "He uses the terms of the field as if they were going out only to chase for sport. 'To *dare the field* is a phrase in falconry. Birds are dared when by the falcon in the air they are terrified from rising so as to be taken by the hand. Such an easy capture the lords expected to make of the English. Cp. *M. M.*, ii. 4. 28, *J. C.*, i. 1. 73-6. The *tucket-sonance* was a *flourish on the trumpet* as a signal to prepare to march. The phrase is derived from the Italian *toccata*, a prelude or flourish, and *suonanza*, a sound, a resounding." *Singer.*

STAGE DIRECTION. **Grandpré.** "The lord of Grand-Pré was a leader in the main body with the Dukes of Bar and Alençon. He

is named as one of the twelve Great Peers of France, assembled in Parliament at Paris, held in 1223." *S. G.*

40, 1. **Yon island ... field**: These Englishmen who are already like corpses, and who have no hopes of laying their bones in their own native land, but are destined to rot upon this field, present a disgusting appearance in the fresh morning. Delius quotes *K. J.*, v. 1. 55, "Away and glister like the god of war, When he intended to *become* the field." For **carrions**, cp. *J. C.*, ii. 1. 130.

42. **ragged curtains**, their torn flags; cp. *K. J.*, v. 5. 7—

"And wound our *tattering colours* up."

43. **passing scornfully**, with the utmost scorn: *passing* as an adv. is very common in Shakespeare.

44. **Big Mars ... host.** In their wretched host the mighty God of War is bereft of all his usual grandeur.

45. **rusty beaver**, rusty, war-stained, helmet. The *beaver* was in reality the lower part of the front of the helmet, "adapted to the purpose of giving the wearer an opportunity of taking breath when oppressed with heat, or, without putting off the helmet, of taking his repast." *Douce*; who gives illustrations of the helmet with beaver and visor up and down. The word is derived by Cotgrave from the Fr. *baviere*, a bib, the beaver when down occupying the place of a child's bib: but see note in Cl. Pr. Ser. on *Ham.*, i. 2. 230, and the quotation from Spencer.

46, 7. **Their horsemen ... hand**: Looking as if they had no more life in them than fixed candlesticks. Ancient candlesticks, says Steevens, were often in the form of human figures, holding the socket, for the lights, in their extended hands. They are mentioned in [Webster's] *Vittoria Corombana* [Corombona] 1612, [p. 19, ed. Dyce], 'He showed like a pewter candlestick, fashioned like a man in armour, holding a tilting staff in his hand little bigger than a candle.' The fashion is common enough still.

48. **Lob down ... hips**, hang down their heads, with their skin falling loosely about them, and their limbs drooping. "Lob, looby, lubber, the radical image is of something not having strength to support itself, but hanging slack, dangling, drooping. To *lob*, to hang down, to droop; to *lob along*, to walk lazily, as one fatigued." *Wedgwood.*

49. **The gum ... eyes**; the rheum that falls in long strings from their eyes in which there is already the pallor of death. Cp. above, iii. 5. 23, and *Hamlet*, ii. 201, "Their eyes purging thick amber and plum-tree *gum*."

50, 1. **And in their pale ... motionless**; they do not champ their bits as more spirited animals would do; they have not life

and energy enough even for this. The picture of the general listlessness of man and beast is heightened by mention of the fact that the masters of the horses did not even take the trouble to remove the bits from their mouths when they were feeding, or to wipe away the chewed grass which clung about their lips. *Pale* in l. 50 is by some considered to be an error of the transcriber's, his eye being caught by the same word in the previous lines. The *gimmal* bit was "a sort of double bit, in which the parts were united as in a *gimmal ring* (derived by most from the Latin *gemellus*): 'There came into fashion, towards the sixteenth century, a class of rings which were called *gimmal rings*, or *gimmals*, and which, as the name implies, consisted at first of two rings united in one, and which were afterwards formed of three and sometimes even of four separate rings. . . .' *Wright.*" *Dyce.*

52. **executors**, executioners, as above, i. 2. 203, where see note. The accent here is on the second syllable, where we now place it in using the word in the technical sense of one who carries out the provisions of a will. Cp. *J. C.*, v. 1. 82, and *T. N. K.*, i. 1. 42.

knavish crows, the epithet is applied to birds like the crow, jackdaw, raven, on account of their thievish propensities. In *W. T.*, iv. 3. 23, the same propensity is ascribed to the kite, "when the kite builds, look to lesser linen."

53. **all impatient.** Most editors print, "Fly o'er them, all impatient for their hour," taking *all* as an adv. to intensify 'impatient'; Delius and Singer follow the folios, reading, "Fly o'er them all, impatient," etc., a reading which weakens the sense. *Their hour*, the appointed hour when they shall prey upon the corpses of the English. So St. John (vii. 30) says of Christ, "Then they sought to take him: but no man laid hands on him, because *his hour* was not yet come."

54-6. **Description ... itself.** Description cannot dress itself in words which will paint with sufficient vividness ('demonstrate the life,' paint *to the life* as we should now say, '*to life*,' as Bacon writes) a battle, *i.e.* an army, which is so wanting in life (spirit). The play upon the word *life* can hardly be kept up.

57. **prayers**, a dissyllable.

61. **guidon**, an emendation for *guard; on*, accepted by most modern editors, and almost made certain by the passage quoted by Dyce from Holinshed. Delius retains *guard*, explaining it as the personal attendant whose duty it was to carry his lord's banner, and quoting another passage from the same chronicler, "Henry having felled the Duke of Alanson, the King's *guard*, contrary to his mind, outrageously slew him." "The word *guidon*," says Dyce "(which Cotgrave explains 'a standard,

Ensigne or banner . . . also he that beares it') is frequently used by our old writers; and the passage of Holinshed, which Shakespeare certainly had in his thoughts, runs thus: 'They thought themselves so sure of victorie, that diverse of the noble men made such hast towards the battell, that they left manie of their servants and men of warre behind them, and some of them would not once *staie for their standards; as* amongst other the Duke of Brabant, when his *standard* was not come, caused *a baner to be taken from a trumpet*, and fastened to a speare, the which he commanded to be borne before him in steed of his standard.' *Chron.*, vol. iii., p. 80, edition 1808." Knight remarks, one cannot see how the banner taken from a trumpet would be a substitute for the constable's *guard*. The *guidon* was a leader's standard. In Drayton's *Polyolbion* we have—

> 'The King of England's self, and his renowned son
> Under his *guidon* marched.'

In the engraved roll of the funeral procession of Sir Philip Sydney, from the drawing of Thomas Lant, we have a representation of a standard half rolled round the end of a spear, with the words underneath, 'Guidon trailed.'" For the abrupt, "To the field!" cp. *A. C.*, iv. 11. 3, "To the vales!"

62. **trumpet**, trumpeter; cp. 3 *H. VI.*, v. 1. 16.

63. **for my haste**, on account of my haste: see Abbott, § 150.

64. **outwear**, wear out, waste.

SCENE III

STAGE DIRECTION. **Salisbury.** "This valiant noble was THOMAS DE MONTACUTE, the eldest son of the loyal Earl of Salisbury in *King Richard II.*, and who was restored to his father's forfeited title by Henry IV. He was one of the greatest captains in the French wars of Henry V., by whom he was made a K.G., and rewarded by the earldom of Perche. He does not appear in the list given by Sir N. Harris Nicolas, of those who fought at Agincourt, nor is he mentioned as being there by contemporary historians. He was one of the Ambassadors to treat of Henry's marriage with the Princess Katharine, and was his Lieutenant-General in Normandy." . . . *S. G.*

2. **rode**, see Abbott, § 343.

5. **a fearful odds.** Shakespeare uses the word *odds* both as a singular and as a plural, and the former more often, and this seems to have been the more general practice with Elizabethan writers. Now-a-days we say, "what are the odds?" "the odds are in his favour"; "those are very heavy odds to give"; but only in slang "what's the odds?" and certainly never "'tis *a* fearful odds." Cp. *A. C.*, iv. 15. 66, "The *odds is* gone"; and

L. L. L., i. 2. 183, *Cor.*, iii. 1. 245. The use of the word as a singular possibly arose from its having the sense of *an irregularity:* see note on ii. 4. 129, above, and Wright's note on *A. Y. L.*, i. 2. 144.

10 **my kind kinsman**, *i.e.* Westmoreland, with whom he was connected by marriage. 13. **mind**, put in mind, remind.

14. **framed of**, made up of, entirely composed of. *Firm truth of valour*, the firmest and most constant valour.

17. **one ten thousand**, 'ten thousand' being regarded as an aggregate: cp. "But *one* seven years," *Cor.*, iv. 1. 55, and see Abbott, § 87. "The foundation," says Knight, "of the great scene when Westmoreland wishes

> 'But one ten thousand of those men in England
> That do no work to-day!'

is in Holinshed. 'It is said that, as he heard one of the host utter his wish to another thus, "I would to God that there were with us now so many good soldiers as are at this hour within England!" the King answered, "I would not wish a man more here than I have; we are, indeed, in comparison to the enemies, but a few; but if God of His clemency do favour us and our just cause (as I trust He will), we shall speed well enough."' The circumstances, however, really occurred, not, as Holinshed described it, on the day of the battle, but when the French host was first seen by the English; and he who uttered the wish for some more men was Sir Walter Hungerford."

18. **What's he.** Abbott, § 254, says that "*what* is often used apparently with no sense of 'of what kind or quality' where we should use *who*, especially in the phrase *what* is he?" But more often than not the answer seems to show a measure of indefiniteness in the question.

20. **enow.** See Morris, *Eng. Acc.*, 147, § 235. Of the O.E. forms *genoh*, *ynough*, *ynow*, *enow*, *anow*, the second, fourth, and fifth are to be found in Elizabethan literature.

25. **upon my cost**, at my cost, as we should now say. Cp. *Par. R.*, ii. 421.

26. **It yearns me not**, it does not grieve me: see Abbott, § 297, and note on ii. 3. 2, above.

27. **dwell not**, find no abiding-place in.

32. **would share from me**, would take away from me by sharing it with me: connected with *shear*.

35, 6. **That he which ... Let him**, see Abbott, § 415. Cp. Heywood, *If You Know Not Me*, p. ii., where Elizabeth, preparing to meet the Spanish invaders, says—

"If there be any here that harbour fear,
We give them liberty to leave the camp,
And thank them for their absence."

For *passport*, cp. Bacon, *Essay* xxxi. *s.f.*, and Abbott's note there.

35. **stomach**, cp. *Haml.*, i. 1. 100.

37. **for convoy**, to help him on his way. Cp. *Haml.*, i. 3. 3, where the word signifies 'means of conveyance': also, *A. W.*, iv. 4. 10. The Lat. *via* was converted in Fr. into *veie*, and *voie*: from the former we have *convey*, from the latter *convoy*. In *The Roaring Girl*, iii. 1, we have *viage*, for *voyage*, excursion, and so too in the Paston Letters.

39. **That fears ... us.** That fears to die in company with us: 'fellowship to die'=his fellowship in dying.

40. **feast of Crispian.** "The battle of Agincourt was fought upon the 25th of October 1415. The saints who gave name to the day were Crispin and Crispianus, brethren, born at Rome, from whence they travelled to Soissons, in France, about the year 303, to propagate Christianity, but because they would not be chargeable to others for their maintenance, they exercised the trade of shoemakers; the governour of the town discovering them to be Christians ordered them to be beheaded. Hence they became the patron saints of shoemakers. The *vigil* is the evening before the feast." (*Singer*, from *Grey* and *Steevens*.)

42. **Will stand a tip-toe**, will be very proud, exult: see Abbott, § 24.

43. **rouse him**, *him* reflexive.

50. **But he'll**, etc., *i.e.* he will exaggerate the feats he performed on that day. *But* here is exceptive rather than adversative.

52. **Familiar in their mouths.** Some editors read with the folios, 'his mouth.' The reading of the quartos, '*their* mouths,' seems, however, preferable, meaning the mouths not only of the old man who has outlived the battle and come safe home, but of his friends and neighbours. "The *names* at least," says Dyce, "of the chief warriors who fought at Agincourt must have been quite as familiar to the veteran's 'neighbours' as to himself." He adds, "since the preceding note was written, Mr. John Forster has remarked to me 'that *the familiar utterance* and *the fresh remembrance* of the names constitute one and the same act, and that it is manifestly wrong to assign the former to a single person and the latter to many.'" Mr. Stone retains the reading of the ff., and his note should be consulted.

61. **For**=I say brothers, for, etc.

62. **vile**, low-born.

63. **This day shall gentle**, etc., "*i.e.*," says Singer, "shall *advance him to the rank of a gentleman*. King Henry V. inhibited any person but such as had a right by inheritance or grant, from bearing coats of arms, except those who fought with him at the battle of Agincourt; and these last were allowed the chief seats at all feasts and public meetings. Vide Anstis's Order of the Garter, vol. ii. p. 108." Cp. Peile's *Edward I.*, p. 378, ed. Dyce, where the king, speaking of his common soldiers who had returned with him from Palestine, says—

> "Embrace them, barons: these have got the name
> Of English gentlemen and knights-at-arms;
> Not one of these but in the champaign-field
> Hath won his crown, his collar and his spurs."

66. **hold their manhoods cheap**, be ashamed of themselves.

68. **bestow yourself**, take up your position.

69. **bravely**, in gallant trim; but also with the idea of their ostentatious defiance: *battles* = battalia, battle array.

70. **expedience**, expedition, haste: so, also, in *R. II.*, ii. 1. 287, *K. J.*, ii. 1. 60, and *expediently*, *A. Y.*, iii. 1. 18. In 1 *H. IV.*, i. 1. 33, *expedience* is generally explained *expedition, undertaking*, but the word *haste*, in l. 34, seems to show that *despatch* was meant here also. See Abbott, p. 13. We now say 'make' or 'deliver' a charge 'on' or 'upon.'

76. **hast unwish'd**, wished them away. "The poet," says Singer, "inattentive to numbers, puts *five* thousand, but in the last scene" [Singer means the earlier part of this same scene] "the French are said to be full *three-score* thousand, which Exeter declared to be five to one": the English, therefore, at that computation would be *twelve* thousand, which is not far from Holinshed's statement, *viz.*, *fifteen* thousand.

80. **compound**, enter into negociations for: cp. above, ii. 1. 101, and below, iv. 6. 33.

84. **mind**, remind, put them in mind of, as above, l. 13: see Abbott, § 348 and 414.

86. **retire**, retreat. Though, says the herald, if you persist in fighting and will not compound for your ransom, they must die and their bodies fester on the ground, yet there is no reason that their souls should quit their bodies in an unrepentant state.

89. **the constable**, he being in command of the army.

91. **achieve me**, capture me. *Achieve*, Fr. *chef*, Lat. *caput*, head, and hence the extremity or end of anything: *achever*, to bring to a head, accomplish.

93. **The man that once**, etc., the man who took the price of the lion's skin, like you anticipating an easy victory, was killed in the combat, and a like fate may be yours.

95. **A many**, see Abbott, § 87. *No doubt, i.e.* will certainly survive this day and be buried in their own country: the phrase here has none of that sense of making an admission, of granting something already urged or implied, which it frequently has.

97. **Shall witness**, etc., their names and exploits shall be recorded upon brazen tablets on their tombstones.

101. **reeking**, smoking, as the moisture of the soil is sucked up by the sun: *their earthly parts*, all that is mortal of them.

103. Cp. 1 *H. VI.*, iv. 7. 90.

104-7. **Mark, then ... mortality.** "Mark, then, how valour *abounds* in our English; that (who) being dead like an almost spent bullet glancing upon some object, break out into a second course of mischief, killing even in their mortal relapse to mother earth." *Singer.* Theobald changed *abounding* into *a bounding*, comparing the revival of the English valour to the *rebounding* of a cannon ball. Others read *rebounding*. *Relapse*, used now only in a metaphorical sense, and even here Shakespeare probably had in his mind the use of the word as a medical term. The accent is on the first syllable. Cp. *T. S.*, v. 2. 61, 2.

108. **Let me speak proudly**: It is no time for me to humble myself; it becomes me to send back a proud answer to the constable's proud message.

109. **warriors for the working day**, no holiday warriors, no knights "dubbed on carpet consideration," as Shakespeare says. *T. N.*, iii. 4. 258, or 'carpet-knights,' as we say now. Cp. above, i. 2. 277.

110. **besmirch'd**, cp. *Haml.*, i. 3. 15: *gayness and gilt, i.e.* our armour once so bright with gold and rich colouring.

113. **we will not fly**, see Abbott, § 319.

114. **slovenry**, slovenliness, untidiness: the word is used by Ford in *The Lover's Melancholy*, i. 2, "You are proud of your *slovenry*": and again in *The Fancies*, etc., v. 2.

115. **in the trim**, in the right trim, as they ought to be; cp. 1 *H. IV.*, iv. 1. 113.

117. **or they**, etc. *For* has been proposed in the place of *or*, since there was no other way in which they could get 'fresher robes' except by stripping the French of them. But there may be a sort of grim humour intended, 'They mean to find better clothes than they have at present, or, if the worst comes to the worst, they will strip, etc., rather than go without them, they will, if they are driven to it, strip,' etc.

119. **And turn ... service.** And turn them out of the service in which they now are, stripping them of the livery which indicates that service. Or *them* may refer to the coats which the English

soldiers will turn out of the service of the French. Cp. *A. Y. L.*, i. 3. 26.

120. **shall**, see Abbott, § 315. Cp. *R. III.*, v. 3. 265—

> "For me the *ransom* of my bold attempt
> Shall be this cold corpse on the earth's cold face."

124. **Which**, etc., I will fight till I am cut into pieces, and so my 'joints' will profit them little.

127. **Thou never**, etc. You shall never hear me or any other herald again, for you will not live through the day. This seems to be the secret meaning of the herald's words, though to Henry they would mean no more than that no further opportunity of ransoming himself would be given him.

128. **I fear ... ransom.** This looks as if it were said with irony, 'I am afraid you will have to come again about ransom, though it will then be about the ransom of your own countrymen.' Singer would amend the tautology of the line by reading 'I fear *that* thou *wilt* once more come for ransom,' but such tautology is not uncommon in Shakespeare.

STAGE DIRECTION. **The Duke of York.** "This prince is the 'Aumerle' in *King Richard II.*, and was restored by Henry IV. to his father's title in 1406, and made a K.G. He redeemed his early career of infamy by his glorious death at Agincourt . . . where he led the van. . . . He was very corpulent, and having been struck down by the Duke of Alençon, it was in stooping to assist his cousin that the King himself was assailed by that French prince, who smote off Henry's jewelled coronet. . ." *S. G.*

130. **vaward**, the vanguard, Fr. *avant*, before.

132. **dispose the day**, decide the fortune of the day. For *how*, see Abbott, 46.

SCENE IV.

4. **Quality! Callino castore me!** "The folio has, '*Qualtitie calmie custure* me.' This is not in the quartos. Malone first pointed out, in Clement Robinson's *Handful of Pleasant Delights*, 1584, 'A Sonet of a lover in praise of his Lady, to *Caleno custure me*, sung at every line's end:' and Boswell afterwards showed that '*Callino castore me*,' is an old Irish song preserved in Playford's *Musical Companion*, 1673, the words meaning 'Little girl of my heart for ever and ever.' Boswell adds, 'They [the words] have, it is true, no great connection with the poor Frenchman's supplications, nor were they meant to have any. Pistol, instead of attending to him, contemptuously hums a song.' Mr. Staunton pronounces all this to be 'too preposterous,' and adopts the reading of Warburton, 'Quality! *cality! construe* me.'" *Dyce.*

7. **should be**, *i.e.*, evidently must be, etc.

9. **on point of fox.** "This [fox] was a familiar and favourite expression for the old English weapon, the broadsword of Jonson's days, as distinguished from the small (foreign) sword.' Gifford's note on *Jonson's Works*, vol. iv. p. 429. . . . The name was given from the circumstance that Andrea Ferrara, and, since his time, other foreign sword-cutlers, adopted a fox as the blade-mark of their weapons. Swords with a running-fox rudely engraved on the blades, are still occasionally to be met with in the old curiosity shops of London." *Staunton.* So, Scott, in his novel of *Woodstock*, makes his Independent preacher say, "Ay, ye prick up your ears now, ye cutlers of Woodstock, as if you should know something of a good *fox* broadsword."

13. **Moy.** The meaning of this word is uncertain. Johnson thought it was only an abbreviation of *moidore*, which he wrongly derives from *moi-d' or* or *moi* of gold. Douce points out that *moidore* is an English corruption of the Portuguese *moeda d' auro*, or money of gold, and that there were no *moidores* in Shakespeare's time. He further says that *moyos* or *moy* was a measure of corn; in Fr. *muy*, or *muid*, Lat. *modius*, a bushel; but though his derivation be right, I think, with Knight, that Pistol believed the *moy* to be some kind of coin. Ellis, *Early English Pronunciation*, vol. iii. p. 923, notices, with reference to the pronunciation, that Pistol, l. 21, below, echoes *pardonnez-moi* as a *tun* of *moi*. He also considers that the continued pronunciation of the final *s* in French is probably indicated by Pistol's repetition of the word *bras* as *brass*. Walker, *Criticism on Shakespeare*, vol. iii. p. 146, remarks that the common people in Yorkshire call money in general by the name of brass. Staunton, in a note on *C. E.*, iv. 3. 84, shows by numerous quotations from Shakespeare and other authors that "forty" for "a great many" was formerly very common.

14. **rim**, the membrane inclosing the intestines. Massinger, *The Unnat. Comb.*, iii. 1, puns on the word—

> "And if the *rim* of his belly
> Were not made up of a much tougher stuff
> Than his buff jerkin, there were no defence
> Against the charge of his guts."

22. **Say'st thou me so?** See Abbott, § 201.

28. **I'll fer him**, etc. *Firk* is used in Elizabethan literature with a variety of meanings, the most common being that of beating. The name of the Frenchmen, *Fer*, suggests *firk*, and Pistol's love of alliteration prompts him to add *ferret*, the first syllable of which was in Shakespeare's day probably pronounced as *fur* now-a-days. Delius quotes *Cor.*, ii. 1. 144, "I would not have been so *fidiused* for all the chests in Corioli," where the

play is upon the name *Aufidius*, who had been soundly beaten by Coriolanus. Cp. also *M. W.*, iv. 2. 193—

"*Mrs. Page.* Come, Mother Prat: come give me your hand.
Ford. I'll *prat* her";

and *A. Y.*, iv. 3. 39, "She *Phebes* me." This form of wit was common among our old dramatists.

35. Here Dyce gives "Oui, couper la gorge, par ma foy," but the old reading "Owy, cuppele gorge, permafoy" (retained by the Camb. Edd.), seems preferable as expressing Pistol's ignorance of French. Cp. above, ii. 1. 75.

45. **of a good house**, of good family, a word still used in this sense.

63. **As I suck blood!** I swear as I live by blood, that, etc. Cp. above, ii. 3. 58, and *R. III.*, iii. 3. 6.

66-8. **I did never ... sound.** So in *Lear*, i. 1. 155, 156, Kent says with reference to Cordelia who will not make the same large promises as Goneril and Regan—

"Nor are those empty-hearted whose low sound
Reverbs no hollowness."

Cp. also 2 *H. IV.*, i. 3. 74, 75, and Lyly's *Euphues*, p. 45, Arber's Reprints, "The emptie vessell giueth a greater sound then the full barrell."

69. **this roaring devil**, etc. In the *Moralities* "the vice or fool, among other indignities, used to threaten to pare his nails with his dagger of lath; the devil being supposed from choice to keep his claws long and sharp." *Singer.* Gifford, in a note on *The Staple of News*, i. 2, quotes from *The Foot out of the Snare*, "It was wont when an enterlude was to be acted in a country town, the first question that an hob-nailed spectator made before he would pay his penny to goe in was, *Whether there* be a devile and a foole in the play? And if the foole get upon the divell's back and beat him with his coxcombe *till he rore*, the play is complete." Cp. *T. N.*, iv. 2. 130-41. Abbott, § 248, says, "that everyone . . . nails" probably means 'this (fellow, who is) a mere devil-in-the-play, so that everyone may beat him'; but it seems more simple to regard the passage as a case of the relative with supplementary pronoun, 'that everyone . . . his nails' being equivalent to, '*whose* nails everyone may pare.'

71. **this**, *i.e.* thief.

72. **adventurously**, boldly.

73. **luggage**, we should now say *baggage*, 'luggage' being used rather of the property of private individuals. Cp. *Par. R.*, iii. 401, "*Luggage* of war," used contemptuously. In 1 *H. IV.*, v. 4. 160, the corpse of Hotspur is called *luggage*, as borne on Falstaff's shoulders: cp. also *Temp.*, iv. 231, v. 299.

74. **of us**, see Abbott, § 172. **he**, *i.e.* the French collectively.

SCENE V.

4. **Reproach**, etc. Walker suspects that another substantive, *contempt*, for instance, or possibly some word beginning with *re* has dropt out after *reproach*. Capell repeats the word *reproach*.

7. **perdurable**. Cp. *O.*, i. 3. 343.

11. **Let's die**, etc. "The Folio has 'Let us dye in once more backe again?' I adopt the reading of Mr. Knight, which is probably the true one, since the words 'Let's die with honour' occur in the corresponding scene of the quartos." *Dyce*. This reading is also adopted by Staunton, Grant White, and the Cambridge Editors.

15. **no gentler than**, etc.: that has no more claim than my dog to be considered a gentleman.

17. **friend**, *i.e.* be friend; see Abbott, § 290.

18. **on heaps**, *i.e.* in heaps, in a mass. After this line Steevens inserts from the quartos the line—

"Unto these English, or else die with fame."

19. **enow**, see note on iv. 1. 240.

22. **The devil ... now!** Curse order now! it is far too late to think of order. Cp. 2 *H. IV.*, i. 1. 154. Walker objects to the word 'throng' here two lines after 'in our throngs,' as an anti-Shakespearian repetition. But Bourbon in his rage is merely treating Orleans' words with contemptuous reiteration: "Order, or no order," he says, "I'll to that throng you speak of."

SCENE VI.

8. **Larding the plain**: *i.e.* with his blood: to *lard* here means to fertilize, enrich, as manure does: cp. 1 *H. IV.*, ii. 2. 116—

"Falstaff sweats to death
And *lards* the lean earth as he walks along."

The word is also used by Shakespeare in a metaphorical sense, *e.g. Ham.* v. 2. 20, *M. W.*, iv. 6. 14.

9. **Yoke-fellow**: cp. ii. 3. 56, "*Yoke-fellows* in arms," and ii. 2. 106, "*yoke-devils* sworn to either's purpose." Also, "My *coach-fellow*, Nym," *M. W.*, ii. 2. 7, and "*coach-horse*," *Cyn. Rev.*, iv. 1. Middleton uses the phrase, "*fellow-yoked* with death and danger." *The World lost at Tennis.* '*Honour-owing*' = honour owning, honourable. "Owe (O.E. *âh*, Goth. *aih*, I have) no longer exists in the sense of *have*, possess. It is the past of an infinitive *eigan*, to labour, work; whence owe originally signified I have worked, I have earned, hence (*a*) I possess, have, (*b*) I have it as a duty, I ought. Own, to possess, has probably

arisen out of the derivative O.E. verb *âhnian* (= *âg-nian*), to possess; or from the old participle passive of *owe*, *âgen* (*awen*, *owen*)." Morris, *Historical Outlines*, pp. 188, 9, second edition. *Owe* for *own* is common not in Shakespeare only, but in Elizabethan literature generally.

11. **all haggled over**, hacked all over his body. To *hag*, with which *haggle* is connected, is to *chop* or *hack*.

14. **That bloodily**, etc. The construction is not 'did yawn upon his face,' but 'the gashes upon his face that bloodily did yawn.'

16. **My soul shall**, etc. Delius compares *R. J.*, iii. 1. 133—

> "Mercutio's soul
> Is but a little way above our heads,
> Staying for thine *to keep him company*."

Cp. also *A. C.*, iv. 14. 50, 1, and *R. III.*, ii. 2. 43. Walker would transpose 'thine' and 'keep.'

18. **well-foughten**, an archaic form, used also by Milton, *P. L.*, vi. 410—

> "On the *foughten* field
> Michael and his Angels prevalent
> Encamping."

19. **We kept ... chivalry!** We went hand in hand with one another in our chivalrous exploits, strove with one another in generous emulation: cp. above, ii. 2. 105.

21. **smiled me**, see Abbott, § 220: and Craik, *Eng. of Sh.*, 89: *raught*, reached, held out. This form of the past tense is used by Shakespeare four or five times.

22. **Dear my lord**: for this transposition, see Abbott, § 13, and Craik, *Eng. of Sh.*, 205, who quotes from 1 *Kings*, xviii. 7, "a remarkable instance, in another form of construction, of how completely the pronoun in such established modes of speech was formerly apt to be overlooked or treated as non-significant, "And as Obadiah was in the way, behold Elijah met him: and he knew him, and fell on his face, and said, Art thou *that my lord* Elijah?" He also quotes an instance 'still more extraordinary' from *T. C.*, v. 2. 109—

> "Ah, *poor our sex!* this fault in us I find,
> The error of our eye directs our mind."

24, **So**, see Abbott, § 66.

26, 7. **with blood ... love**: cp. *R. II.*, iii. 3. 94—

> "The purple *testament of bleeding* war."

Also *A. C.*, iv. 14. 49.

31. **And all my mother**, etc., all my tenderness, all that was womanly in me. **Reed** compares Dryden's *All for Love*, act i.—

"I have not wept these forty years: but now
My mother comes afresh into my eyes;
I cannot help her softness."

Delius, *Hamlet*, iv. 7. 190—

"When these are gone,
The woman will be out."

Cp. also *T. N.*, ii. 1. 41, 2, "My bosom is full of kindness, and I am yet so near the *manners of my mother*, that upon the least occasion more mine eyes will tell tales of me." And *Philaster*, i. 1—

"Shrink not, worthy sir,
But add *your father* to you."

33. **I must perforce compound**, etc. I must yield so far to, make such terms with, nature as to allow my eyes to become misty with tears, otherwise the tears themselves will fall. *Two*, like yours.

34. **alarum**. It. *all' arme*, to arms! the call to defence on being surprised by an enemy. Thence any signal that arouses, excites apprehension.

37. **kill**, see Abbott, § 364.

38. **through**, throughout the army, from one end to the other.

SCENE VII.

1. **Kill the poys and the luggage!** Kill the boys and *plunder* the baggage. For *luggage*, see above, 4. 79.

3. **offered**, so Dyce, Staunton, Knight (Singer *offer'd*): the folios give *offert*, which is probably Fluellen's pronunciation. Delius and the Camb. Edd. read *offer't*.

7, 8. **most worthily**, most deservedly, justly. "The king killed his prisoners (says Johnson) because he expected another battle, and he had not sufficient men to guard one army and fight another. Gower's reason is, as we see, different. Shakespeare followed Holinshed, who gives both reasons for Henry's conduct, but has chosen to make the king mention one of them and Gower the other." *Singer*.

11. **Alexander the Pig**, cp. *L. L. L.*, v. 2. 285.

28. **figures**, likenesses, symbolical resemblances; as we say, 'one thing is figured by another.'

32. **his ales**, *i.e.* in his cups, as Fluellen says just below.

41. **great-pelly doublet**, *i.e.* great-bellied doublet. On the words 'thin-belly doublet' in *L. L. L.*, iii. 1. 19, Dyce writes, "It is equally wrong to print here either (with the quarto) 'thin *belly's* doublet,' or 'thin belly-doublet'; see Mr. Staunton's note

where a passage from Stubbs is cited containing a mention of 'doublets with *great bellies* hanging down and stuffed, etc.' Cp. Marston, *Eastward Ho!* i. 1. 1, "This *satin-belly* and canvass-backt Touchstone." In the *Induction* to *Cynthia's Revels*, Jonson writes, "A third *great-bellied* juggler talks of twenty years since . . . and would enforce all wits to be of that fashion because his doublet is still so." Of course in the present passage there is an allusion to Falstaff's obesity, which made his doublet look as if it were stuffed. Cp. also 1 *H. IV.*, ii. 4. 497, "that stuffed cloak bag of guts."

48. **I was not angry since**, etc. On this use of the simple past for complete present, Abbott, § 347, remarks, "This is in accordance with the Greek use of the aorist, and it is as logical as our more modern use. The difference depends upon a difference of thought, the action being regarded *simply* as *past* without reference to the present or to *completion*."

54. **skirr away**: to *skir* (or skirr) and to *scour*, which are closely connected, are, according to Wedgwood, words formed from the noise made in motion over the ground, or some kindred action. In *Macbeth*, v. 3. 35, we have—

"*Skirr* the country round."

The word is also used by Beaumont and Fletcher, *Love's Cure*, ii., and *Bonduca*, i. 1. *N. and Q.* for November 5, 1881, quote the word *scurryers* as used by Polydore Vergil in a similar sense. Delius also quotes Arthur Hall's translation of Homer—

"It thee becomes with piercing gird to make thy arrow *skirr*."

55. **Besides, we'll**, etc. "This, of course," says Singer, "is an indirect intimation that the slaughter of prisoners had been countermanded in time, so that it was without reason that Johnson accused the poet of having made the king cut the throats of his prisoners twice over."

58. Cp. *Cymb.*, v. 5. 69, where the King, after his victory, says to Lucius, the Roman general, who had come to demand tribute—

"Thou comest not, Caius, now for tribute."

62. **That I have fined ... ransom?** That I have staked my bones for ransom, *i.e.* that I have already told you that I will offer no ransom but that of my bones: see above, iv. 3. 123.

66. **look our dead.** For this expression Dyce compares *M. W.*, iv. 2. 79, "Mistress Page and I will *look some linen* for your head," and *A. Y.*, ii. 5. 34, "He hath been all this day *to look you*": also two passages from Beaumont and Fletcher, from whose works numerous other instances might be cited. So, too, Middleton, *The Changeling*, iv. 1—

"I come hither, wench,
To look my lord."

See also Abbott, § 200. Mr. Grant White, quoted by Dyce, remarks that to "*book* our dead" is "a phrase entirely inconsistent with the customs and necessities of the field of battle, and which is due only to the easy mistaking of *l* for *b*." *Look* seems also to be borne out by "View the field in safety," and still more strongly by 1 *H. VI.*, iv. 7. 57, where after the fight Sir W. Lucy says—

> "I come to know what prisoners thou hast ta'en,
> And *to survey the bodies of the dead.*"

Mr. Stone prefers *book*, "because it was the herald's duty, after a battle, to make lists of the slain, in order that questions relating to succession and the extinction of titles might not afterwards arise." Delius and Singer retain the reading of the Folio, '*book* our dead'; the former quoting from Udal's Acts a passage which does not seem to me at all parallel.

67. **To sort**, *i.e.* to separate, putting nobles with nobles, and common men with common men.

68. **woe the while** ..., see Abbott, § 230; woe to the time, alas for the time!

69. **mercenary blood**, the blood of the *paid* soldiers as contrasted with the nobles, etc., in whose company they fought. In such expressions as 'mercenary troops' (where the opposition is to the native army) the frequent untrustworthiness of such troops has given to the expression a shade of contemptuousness different in character from that which is implied in the contrast here. 70. **our vulgar**, our common soldiers.

71. **In blood**, see Abbott, § 89.

72. **Fret**, chafe: this sense of the word of being in continual agitation or unrest is, according to Wedgwood, primarily applied to liquor in a slight state of fermentation, from direct imitation of the simmering sound made by the small bubbles rising and breaking.

73. **Yerk out**, jerk out, fling out: cp. *O.*, i. 2. 5; 'armed heels,' *i.e.* shod with iron. The word is used by Beaumont and Fletcher in *The Sea Voyage*, i. 1. 6, of the pitching of a vessel, and by Massinger in *The Bondman*, i. 3, of flogging.

92. Dyer, *Folk Lore of Shakespeare*, p. 214, says, "Much doubt exists as to the origin of this custom. According to the Welsh, it is because St. David ordered his Britons to place leeks in their caps that they might be distinguished in fight from their Saxon foes. . . ."

Monmouth caps; "Monmouth, according to Fuller, was celebrated for its caps, which were particularly worn by soldiers. . . ." *Singer.*

98. **in Wye**, *i.e.* the river which runs through the county in which Henry was born.

100. **his grace.** Delius points out that *grace* does not here mean *favour*, etc., but is used as a title, and that Fluellen, having given God a title due to a nobleman, adds the higher title of "majesty." Cp. *A. C.*, i. 2. 20, "Vex not *his prescience*," said sarcastically of a soothsayer.

107. **Our heralds go**, *i.e.* let our heralds go.

108. **just notice**, an exact account.

109. **On both our parts**, on both sides, the English and the French.

117. **who if 'a live**, etc. See Abbott, § 402, who agrees with Dyce in thinking we should read "*'a live*" for "*alive.*"

118. **take him a box**, etc., see above, iv. 7. 120.

123. **craven.** "One who is defeated, a recreant (E.), M.E. *crauand* (with *u* for *v*); also spelt *crauant*, *crauaund*. . . . The termination in *-en* is a mistaken one, and makes the word look like a past participle. The word is really *cravand*, where *-and* is the regular Northumbrian form of the present participle, equivalent to Mod. E. *-ing*. Thus *cravand* means *craving*, *i.e.* one who is begging quarter, one who sues for mercy. The word *crave*, being more Scandinavian than Anglo-Saxon, was no doubt best known in the Northern dialect. It must not be omitted that this word *cravand* was really a sort of translation or accommodation of the O.F. *creant*, M.E. *creant* or *creaunt*, which was very oddly used as we now use its compound *recreant.*"—Skeat (*Dict. s. v.*).

125. **a gentleman**, etc., a gentleman of high rank, and therefore not bound to answer the challenge of any one of low rank: for 'quite from,' see Abbott, § 158.

127. **as goot a gentleman**, etc. Delius quotes *Lear*, iii. 4. 148, "The *prince of darkness* is a *gentleman.*"

130. **a Jack-sauce**, a saucy villain, rascal: cp. *M. A.*, i. 1. 186, *Cymb.*, ii. 1. 22, *M. M.*, ii. 3. 65.

143. **when Alençon and myself**, etc. "Henry was felled to the ground by the Duke of Alençon, but recovered and slew two of the Duke's attendants. Alençon was afterwards killed by the king's *guard*, contrary to Henry's intention, who wished to have him saved.' *Malone.*

150. **that has but two legs**, *i.e.* an ordinary human being: cp. *Tempest*, ii. 2. 63, "For it hath been said, As proper a man *as ever went on four legs* cannot make him give ground."

160. **for a favour**, *i.e.* to wear in his cap as gloves, scarfs, etc., were worn by knights in their helmets as marks of the

favour in which they were held by the ladies by whom they were bestowed.

162. **the soldier's**, *i.e.* Williams.

164. **as I judge**, see Abbott, § 111.

168. **And touched**, etc., if, or when, touched: see Abbott, § 377.

169. **And quickly will**, etc., and that he will quickly, etc.: see Abbott, § 399.

SCENE VIII.

1. **I warrant**, etc., *i.e.*, the reason you are sent for is, etc.

7. **I know this**, *i.e.*, the glove. 8. **'s blood**, by God's blood.

13. **into plows**. "Altered by Capell to '*in* plows.' (Mr. Heath very plausibly reads '*in two* plows.' *Johnson.*)" *Dyce.*

20, 1. **a most contagious ... day**." 'Contagious' for 'outragious,' says Delius: as gross an act of treason as one could ever expect to see. 'In a summer's day' proverbial for 'in a long day.' Delius refers to *M. N. D.*, i. 2. 89, "A proper man as one shall see in a *summer's day*."

27. **in change**, *i.e.*, exchange.

29. **my glove**, the glove which he has in his cap, the glove which Henry had given him.

43. **All offences**, *i.e.*, all actions that deserve to be called offences.

47. **garments**, the cloak the King borrowed from Sir T. Erpingham to conceal his own dress.

48. **lowliness**, the condescension Henry showed in talking familiarly with common soldiers.

57. **By this day**, etc. A petty oath: cp. *Temp.* ii. 2. 147, *W. T.*, ii. 3. 182.

69. **of good sort**, of high rank.

80. **Five hundred ... knights**. "In ancient times the distribution of this honour appears to have been customary on the eve of a battle. Thus in Lawrence Minot's Sixth Poem on the successes of King Edward III., p. 28—

> '*Knightes* war thar well two score
> That war *new dubbed to that dance.*'" *Steevens.*

82. **mercenaries**. See above, iv. 7. 79.

95. **Here was a royal**, etc. What a number of noble souls have found companionship in death, have perished together.

98. **Davy Gam**. "This gentleman being sent out by Henry, before the battle, to reconnoitre the enemy, and to find out their

strength, made this report :—'May it please you, my liege, there are enough to be killed, enough to be taken prisoners, and enough to run away.' He saved the king's life in the field. Had the poet been apprised of this circumstance, the brave Welshman would probably have been more particularly noticed. and not have been merely a name in a muster roll." *Malone.*

100. **five-and-twenty.** The actual number was about twelve hundred.

102. **Ascribe we,** let us ascribe. Cp. Heywood, *If you know,* etc., when Elizabeth is giving thanks for the victory over the Spaniards—

> " As for those ensigns, let them be safely kept;
> And give commandment to the Dean of Paul's,
> He not forget in his next learned sermon,
> To celebrate the conquest at Paul's Cross
> *And to the audience in our name declare*
> *Our thanks to Heaven, in universal prayer ;*
> *For though our enemies be overthrown,*
> *'Tis by the hand of Heaven, and not our own.*"

103. **even play,** etc., fair, open, hand-to-hand contest.

105. **On one part, and,** etc., *i.e.*, so great loss on one side and so little on the other. Cp. *M. M.*, v. 1. 156—

> " To speak, as from his mouth, what he doth know
> Is true and false."

Also *W. T.*, iii. 2. 165, and *A. C.*, iv. 12. 8, 9. For the metre of the line, see Abbott, § 462.

116. **Do we all holy rites.** "The king," writes Holinshed, "when he saw no appearance of enemies, caused the retreate to be blowen; and, gathering his army together, gave thanks to Almighty God for so happy a victorie, causing his prelates and chapeleins to sing this psalme, *In exitu Israel de Egypto ;* and commanded every man to kneele down on the ground at this verse—*Non nobis, Domine, non nobis, sed nomini tuo da gloriam ;* which done, he caused *Te Deum* and certain anthems to be sung giving laud and praise to God, and not boasting of his own force or any humaine power."

118. **The dead,** etc. Let the dead be buried with all decency and propriety.

ACT V. PROLOGUE.

3-6. **I humbly ... presented.** I beg them to excuse us for our inadequate representation, seeing that it is impossible to show things as they really took place : I plead in excuse the length of time, the greatness of the numbers, and the succession of events,

which are too vast for actual representation: 'huge and proper life,' a hendiadys for their own (proper) huge life.

7. **grant him there**, suppose him there. Steevens to complete the metre would read 'there seen *a while*.' See Abbott, § 480.

10. **Pales in**, encloses, as pales or palisades do. Cp. 1 *H. VI.*, iv. 2. 45.

Mr. Stone, at Dr. Nicholson's suggestion, reads, "Men, Wives, [Maids,] and Boyes," the First Folio giving "Men, Wives, and Boyes."

12. **whiffler**. The origin and meaning of this word have been much disputed. Nares (*Gloss.*) has a long article on it, and the subject is fully discussed in *Notes and Queries*, vol. xii. pp. 284, 354, 397, 416, 525. The sense in which it seems to have been most commonly used is that of usher, one who heads a procession and clears the way, by brandishing his sword, etc. That it also meant a fifer is clear, and the sense of usher may have originated from the fact of fifers commonly heading processions, though it is by no means equally certain that such was its primary and radical signification. Again, Mr. W. H. Patterson has shown (*N. and Q.*, xii. 525) that it was sometimes equivalent to a flag or pendant; and it may be added that Middleton, *A Fair Quarrel*, iv. 1, uses it as a synonym of whiffer, *i.e.*, one who whiffs, or puffs, tobacco. As to the radical meaning of the verb to *whiffle*, Wedgwood (*N. and Q.*, xii. 354) writes, "To *whiffle* is to blow to and fro, to move to and fro through the air, and thus exactly corresponds to the Latin *ventilo*, which was specially used in the sense of brandishing arms. . . . It is in this sense, probably, that the word was understood in the time of Elizabeth, when those who taught the soldiers their exercise, according to Amyot, were called *wyfflers*."

14. **set on**, already on his way to London.

17. **Where that**. See Abbott, § 287. **desire him to have borne**, desire that his helmet and sword may be borne. According to Wright, the helmet hung up in Westminster Abbey, and said to be the one worn at Agincourt and to be marked by the blows of Alençon's battle-axe, is not a war-helmet but a tilting helmet. **bended sword**, bent by the blows it struck at Agincourt.

21. **Giving full trophy**, etc., *i.e.*, ascribing all the glory to God: taking none of the honours of victory to himself. *Trophy*, sign or token of victory. **signal and ostent**, "symbol and external show of victory" (Wright).

23. **forge**. Cp. *M. W.*, iv. 2. 239.

25. **in best sort**, in all the magnificence they could display. Singer thinks that the conjunction of ideas and expressions in ll. 23, 4, suggested to Milton his magnificent description of the

mental activity of London, in his Areopagitica. See Arber's Reprint, p. 69.

brethren, *i.e.*, the aldermen, town councillors, and municipal authorities.

26-8. **Like to ... in.** Cp. *J. C.*, i. 1. 35 *et seqq.*

29. **As by a lower**, etc. As in a similar, though less glorious way, the citizens would go out to welcome Essex returning, as we may expect he will, victorious from his campaign in Ireland. This reference helps to fix the date of Henry V. unless the passage was inserted after the play was first published. "Shakespeare," says Singer, "grounded his anticipation of such a reception for Essex on his return from Ireland, upon what had already occurred at his setting forth, when he was accompanied by an immense concourse of all ranks, showering blessings upon his head. The continuator of Stow's Chronicle gives us a long account of it. But how unfortunately different his return was from what the poet predicted, may be seen in the Sydney papers, vol. ii. p. 127."

30. **empress.** Delius thinks that the higher title of empress is here emphatically applied to the Queen, as it is in the dedication of Spenser's *Faerie Queene*. He also refers to *A. C.*, iii. [11. 33], where it does not seem to me that there is any intention of marking the distinction.

32. **broached**, transfixed. The primary meaning of this word is to *pierce*.

34. **much more**, etc., *i.e.*, much more did they welcome Henry, and with much more cause.

36-9. **As yet ... them.** As the French are still in such a state of humiliation at their defeat, the King has no reason as yet to leave England and go over to France again. This is Mason's emendation for *emperor's*, and is adopted by Dyce and Delius, the former of whom, however, thinks the passage is probably corrupt. To *order*, to arrange. *The emperor*, Sigismund, who was married to Henry's second cousin. Mr. Stone writes, "It seems to me that ll. 36-39 are parenthetical, and, moreover, that Malone's difficulty [the use of the present *is* by the Chorus when speaking of the past] vanishes if we regard 'The Emperours Comming,' *i.e.*, *the emperor is coming*, as an historical present. The Chorus uses the present tense repeatedly, from l. 6 downward."

39. **and omit**, etc. Singer would put a full stop at *them*, and read, 'We omit'; but '*and* omit' is only a continuation of 'Now in London place him.'

41. **Harry's back return.** Abbott, § 429, gives other instances of similar adverbial compounds. By the addition of 'again' the expression becomes doubly tautological.

42. **myself have**, etc. By telling you that these events are past, I have myself acted the part of the intervening occurrences.

44. **brook abridgement**, do not be vexed with us that we shorten or curtail events in this way. In *Hamlet*, ii. 2. 548, actors are called "the abstract and brief chronicles of the time." In ii. 2. 439 of the same play 'abridgement' is used for the actors who by entering 'abridge' or curtail Hamlet's speech, but probably with a reference to the technical sense of the word, a dramatic performance.

45. **After**, see Abbott, § 141.

SCENE I.

STAGE DIRECTION. **Court of Guard.** The main guard house; cp. *Othello*, ii. 1. 220, "The lieutenant to-night watches on the *court of guard.*"

5. **scald**, "properly," says Johnson, "*scabby*, but used as a word of contempt, implying poverty, disease and filth." Cp. Chaucer, *Prol.*, 627.

17. **art thou bedlam?** art thou mad? from Bedlam, a corruption of Bethlehem, the name given to a hospital for lunatics in London, and thence to mad-houses in general. So *K. J.*, ii. 183, "*Bedlam*, have done!" *Trojan*, "a cant term, used in various meanings, sometimes as a term of reproach, sometimes of commendation." *Dyce.*

18. **To have me ... web?** Pistolese for 'to kill.' The Parcæ were the Destinies, of whom Clotho held the distaff, Lachesis spun the web, and Atropos cut the thread, of human life. Cp. *M. V.*, v. 1. 39.

19. **I am qualmish**, etc. The smell of a leek makes me sick.

25. **Cadwallader**, "surnamed Bhendiged or the Blessed, the last king of Britain of the British race." *Dyce.*

31. In *Jack Juggler*, Dodsley's Old Plays, ed. Hazlitt, 1874, we have, p. 122—

> "Now, hands, bestir you about his lips and face,
> And strike out all his teeth without any grace!
> Gentlemen, are you disposed to eat any fist-meat?"

33. **fall to**, *i.e.* set about eating your leek. 'To eat a leek' has hence become proverbial for to confess oneself beaten, to humble oneself. For *fall to*, cp. *P. L.*, iv. 331.

35. **astonished him**, confounded him, struck him dumb with terror.

38. **green wound**, fresh wound, the wound just dealt him.

coxcomb, use jocularly for *head* in *Lear* also, ii. 4. 125.

42, 3. **I eat, and eat, I swear**—Johnson reads, "I eat, and *eke* I swear———"; Mr. Grant White, "I eat, and *yet* I swear———"; the Camb. Edd. suggest, "I eat! *an* I eat, I swear———." Delius thinks that possibly the true reading is, "I eat and——— *Flu.* Eat! *Pist.* I swear."

45. **there is not enough**, etc. 'Not enough to swear by' is a proverbial phrase for 'hardly any at all,' but of course is used by Fluellen in reference to Pistol's threat. The sauce which he pretends that Pistol needs in order to be able to swear is the cudgel sauce he threatens to give him as before.

46. **Quiet thy cudgel**, much as if he were telling him to quiet his dog.

47. **Much goot ... heartily.** Much good *may it* do you, I hope most heartily: said ironically.

49, 50. **I pray you ... all.** All I ask of you is that you will be so good as to mock at them. Of course the sarcasm means, I don't fancy you will ever be rash enough to mock at leeks in future.

63. **an ancient tradition**: see above, iv. 1. 55.

66. **gleeking**, jeering, scoffing "Sc. *glaiks*, reflection of the rays of light from a lucid body in motion; to cast the glaiks on one, to dazzle, confound; *glaik*, a deception, trick; *to play the glaiks*, *get the glaiks*, to cheat, be cheated. To *glaik*, to trifle, *glaiking*, folly, wantonness. O. N. *leika*, to play; O. E. to *lake*, to play; *lakin*, plaything." *Wedgwood.* See Wright's note on *M. N. D.* (Cl. Pr. Series), iii. 1. 134.

68. **garb.** Cp. *Lear*, ii. 2. 103, "Constrains the *garb*," where Wright interprets, "Assumes a forced manner, and thereby does violence to his own natural disposition; 'garb' denotes the outward address and manner especially of speech. Cp. *Cor.*, iv. 744." Cp. also *Hamlet*, ii. 2. 390.

70. **condition**, behaviour, disposition, temper, as frequently in Shakespeare.

72. **play the huswife**, jilt me: so in *A. C.*, iv. 15. 44—

"That the *false housewife Fortune* break her wheel;"

Cp. also *Hamlet*, ii. 2. 515, and *Macbeth*, i. 2. 13, 14.

75. **And there**, etc., *i.e.* I have no longer a safe retreat: cp. Nym's speech, ii. 1. 18.

76. **and from**, etc., and all thoughts of honour have been pretty well knocked out of me by the beating I have just received. After this there is no good in my pretending to honour. So in *A. W.*, iv. 3. 367, Parolles, when his cowardice has been found out, says—

"Captain I'll be no more;
But I will eat and drink, and sleep as soft
As captain shall."

78. **And something ... hand**, and I am somewhat inclined to combine the trade of pickpocket with that of bawd. Cp. Heywood, *The Rape of Lucrece*, where the Clown says, "I am now forsaking the world and the Devill, and *somewhat leaning* towards the flesh."

79. **To England ... I'll steal**: the first 'steal' of course means 'quietly make my way to': the habit of using the same word in different senses twice in the same line or in contiguous lines, being one to which Shakespeare was much given. Dyce (*A Few Notes*, etc., p. 129), Marsh (*Lectures on the Eng. Lang.* Sect. xxv.), and Ingleby (*The Still Lion*, pp. 26, 27), give numerous instances.

80. Delius, Knight, Singer, and the Camb. Edd. read with the folio "*cudgell'd* scars"; see Abbott, § 501.

81. **Gallia**, Pistol's bombast for 'France.'

Scene II.

1. **wherefore we are met**! peace, which is the object of this our meeting. Cp. 1 *H. IV.*, i. 1. 30, "*Therefore* we meet not now."

12. **So happy**, etc. Not, May the issue be *as* (in the same degree) fortunate as we are glad, but, According as we are glad, so may the issue be fortunate. The Queen is asseverating her gladness at beholding Henry, and makes her wishes for a successful issue to the conference conditional upon the sincerity of her welcome.

16. **in their bent**, when bent upon them; cp. *Cymb.*, i. 1. 13.

17. **basilisks** were serpents who were supposed to destroy by their mere looks, and also large pieces of ordnance. Both meanings are here alluded to, and there is also a play upon *ball*, *i.e.* bullet and eyeball.

19. **Have** is due to the plural *looks* having intervened between the nom. and its verb: see Abbott, § 412; and for *that* omitted and then inserted, § 285.

23. **on equal love.** I offer my duty to you both with like measure of affection. Mr. Stone says, "I think that 'on'= *from, on the score of.* Cp. ii. 2. 54 above, and *Richard III.*, iv. 1. 3, 4, 'Shee's wand'ring to the Tower, on pure heart's love, to greet the tender prince.' Other examples of this sense are cited in Schmidt's *Sh. Lex.*, *s. v.* on, p. 805, coll. 1, 2."

28. **Unto this bar**, "that is, this barrier, this place of congress. The Chronicles represent a former interview in a field near Melun, with a *barre* or barrier of separation between the pavilions of the French and English; but the treaty was then broken off. It was now renewed at Troyes, but the scene of con-

ference was St. Peter's Church in that town, a place inconvenient for Shakespeare's action: his editors have therefore laid it in a palace." *Johnson.*

28. See Abbott, § 471.

31. **congreeted**, met together in a friendly way: cp. i. 2, 182—

"*Congreeing* in a full and natural close."

Cp. *regreet, R. II.*, i. 3. 186.

33. **rub**, hindrance: see note on ii. 2. 188, above.

34. **Why that**, see Abbott, § 287.

37. **put up**, house, *i.e.* why she should not dwell there. Schmidt explains *hold up, raise*, but the next line seems to make against this interpretation.

39. **on heaps**, in heaps, in masses, there being no proper disposition of, or attention to, what is produced.

42. **even-pleach'd**, *i.e.* that *once were* even-pleached, as below, l. 48, '*even* mead,' the meadow which once was so well kept; *pleached*, interwoven, intertwined: so, *M. A.*, i. 2. 10, "a thick-*pleached* alley," and *A. C.*, iv. 14. 73, "*pleach'd* arms," *i.e.* folded arms.

45. **fumitory**, "the *fumaria officinalis*, a weed common in cornfields." *Dyce.* In *Lear*, iv. 4. 3, we have another form of the same word—

"Crown'd with rank *fumiter* and furrow-weeds."

For *darnel* and *fumitory* see Ellacombe's *Plant Lore*, pp. 59 and 75.

46. **root upon**, take root in; governing 'her fallow leas.'

47. **deracinate**, uproot, Fr. *déraciner*, Lat. *radix*, root. Cp. *T. C.*, i. 3. 99.

49. **freckled**, spotted: cp. *M. N. D.*, ii. 1. 13.

51. **nothing teems**, "nothing" obj. case; cp. *Macbeth*, iv. 3. 176—

"Each minute *teems* a new one."

A. C., iii. 7. 81—

"With news the time's with labour, and *throes* forth
Each minute some:"

and *The Double Marriage*, v. 3—

"That fertile earth, that *teem'd* so many children."

52. **kecksies**, "dry hollow stalks of hemlock or similar plants." *Dyce.* The word *kex* is used metaphorically in *A King and No King*, v. 2. of old, withered legs (cp. "*corky* arms," *Lear*, iii. 7. 29); in *The Coxcomb*, i. 2, of a foolish fellow; and Nares (*Gloss.* s.v. *kixy*) quotes from R. Barnard's *Terence* in English,

"But he hath a certaine covetous fellow to his father, miserly, and as dry as a *kixe*"; Tennyson, *The Princess*, p. 78, has the form *kex*—

"Tho' the rough *kex* break
The starv'd mosaic."

See Ellacombe, *P. L.*, p. 101.

55. **Defective in their natures.** "They are not," says Steevens "defective in their *crescive* nature, for they grew to wildness, but they were defective in their proper and favourable nature, which was to bring forth food for man."

59. **grow to**, become inclined towards, disposed to, etc. So, *M. of V.*, ii. 2. 18, Launcelot says, "For, indeed, my father did something smack, something *grow to*, he had a kind of taste." Or perhaps only in the same sense as in l. 55.

61. **diffus'd attire**, disordered, wild, irregular. In *Lear*, i. 4. 2, we have—

"If but as well I other accents borrow
That can my speech *diffuse*," etc.,

where Wright remarks, "Theobald's spelling '*diffuse*' has been adopted by many editors. But the other form is of common occurrence. See *R. III.*, i. 2. 78—

'Vouchsafe, *defus'd* infection of a man.'"

He also quotes Lyly's *Euphues*, p. 64 (Arber's Reprint), and Armin's *Nest of Ninnies*, p. 6 (Shaks. Soc. Ed.). Cp. *The Nice Valour*, iii. 3. 2—

"Think upon love, which makes all creatures handsome,
Seemly for eye-sight! go not *diffusedly*."

63. **our former favour**, the comeliness or decency which formerly prevailed among us.

65. **let.** "The old verb *let*, hinder, is of quite distinct origin from our common verb *let*, to permit. It is the A.-S. *latian*. (The other *let* is the A.-S. *lætan*.) See the glossary in Skeat's *Piers the Plowman*, Clarendon Press edition . . ." Hales, note on Milton's *Areopagitica*, p. 151. Wedgwood takes a different view.

67. **qualities.** All those blessings which we formerly enjoyed from the presence of peace among us.

68. **would.** See Abbott, § 329.

72, 3. **whose tenours ... hands.** The general purport and details of which are already fully set down in the schedule that you bear in your hands.

77. **cursorary**, cursory. The first folio has 'curselarie,' the second, third, and fourth folios 'curselary'; the first and second quartos, 'cursenary,' and the fourth, the reading given in the

text. *Some* lengthened form of *cursory* is necessary to the metre, and Shakespeare seems to have permitted himself the license of reduplicating syllables. In *W. T.*, ii. 1. 90, we have—

"And Camillo is
A *federary* with her."

Dyce there says that the true reading is *fedary* (a word used in *M. for M.*, ii. 4. 122, and in *Cymb.*, iii. 2. 21). But unless an undue emphasis is laid upon *her*, *fedary* would spoil the metre. In *Cor.*, ii. 1. 128, we find the word *empiricutic*, for which *empiric physic*, and other emendations have been proposed. To Dr. Ingleby (*The Still Lion*, pp. 36, 37), "It seems clear that *empirickqutick* belongs to a very definite class of misprints, which we may call *duplicative*," and he goes on to quote similar examples which he has observed. Anything is better than *empiric physic*, and, as we have no metre to guide us, Dr. Ingleby may be right. But the misprint theory will scarcely serve to explain away *federary*, and certainly not *cursorary*. Shakespeare also uses contracted forms of words, *e.g. ignomy* for *ignominy*, 1 *H. IV.*, v. 4. 100; *M. M.*, ii. 4. 111, though this form of the word is not peculiar to him: Peele, for instance, employs it twice.

78. **pleaseth**, see Abbott, § 361.

82. **Pass our accept ... answer.** We will signify our assent and give a final answer. Various emendations have been proposed, but none seem necessary. *Accept* is a substantive formed in the same way as *concept*. For *pass*, cp. *T. S.*, iv. 2. 117, iv. 4. 45.

88. **advantageable**, advantageous, though it should more properly mean capable of being turned to advantage: cp. *medicinable*, *T. C.*, i. 3. 91. Bacon, *Essay* xliv., *Deceivable* for *deceptive*.

90. **consign thereto**, join in signing.

94. **too nicely urged**, with too great preciseness, too scrupulously.

96. **capital**, chief.

97. **Within the fore-rank**, among the principal articles. In *H. IV.*, i. 2. 199, Falstaff uses 'the *vaward* of our youth,' for 'early youth.'

106. **brokenly**, *i.e.* in broken English, but also with a reference to the word *soundly* in the line above.

112. **I must not**, etc., it would ill become me to be ashamed to maintain it.

120. **dat is de princess**, that is what the princess means.

121. **The princess ... Englishwoman.** This seems to mean, the princess is all the better Englishwoman for her dislike of flattery. Delius interprets, The princess in the opinion of the King spoke

better English than her maid and therefore did not need an interpreter.

125. **I had sold ... crown.** That I had been a farmer before I was a King.

126. **to mince it in love,** to talk in a mincing, affected, manner in making love.

127. **than to say,** than by saying.

127, 8. **I wear out my suit,** I have no more words in which to plead my suit, with the pun on *suit* of which Shakespeare was so fond.

128, 9. **and so clap hands,** etc., and so let us join hands, and let the compact be considered made.

131, 2. **if you would ... undid me :** If you were to call upon me to make verses or to dance in order to win you, you would altogether baffle me : for this use of the subjunctive *undid,* cp. *Cor.,* ii. 2. 19, "If he did not care whether he had their love or no, he *waved* indifferently 'twixt doing them neither good nor harm": where *waved*=would have waved. Also, see Abbott, § 361, where other passages are quoted.

133. **measure,** here used for *metre, rhythm,* and in the next line but one for *dance* in the first instance, for *degree, amount* in the second. Cp. *M. A.,* ii. 1. 74.

136. **under the correction,** etc., if I may say so without being guilty of boasting.

137. **leap into a wife,** quickly win a wife ; with reference to the 'leap-frog' and 'vaulting' just above. Cp. i. 2. 253—

"You cannot *revel into* dukedoms there."

138. **my love,** the object of my love, my mistress.

bound my horse, cause it to bound, to caracole.

139. **lay on,** strike, give blows.

jack-an-apes. "In the compound *Jack-an-apes,* the *a* or *o* becomes *an* before a vowel, just as we find in O. E. *an* before vowels and the letter *h,* and *a* before consonants, as *an earthe* =in earth, *an hand*=in hand, etc." Morris, *Hist. Outl.,* p. 195. In the *Virgin Martyr,* ii. 1. 91, Massinger makes Hircius speak of "that *pink-an-eye jack-an-apes* boy," where 'pink-an-eye' is formed in the same way as 'jack-an-apes.' *A* and *an* in such cases are, of course, weakened forms of the prepositions *of, on, in,* and must not be confounded with the indefinite article. In *M. W.,* iii. 1. 85, Dr. Caius says, "By gar, you are a coward, de Jack dog, John ape." In *The Bondman,* iii. 3, we have even, "*Jane of apes.*"

140. **greenly,** awkwardly, novice-like.

143. **for urging,** however much I may be urged to do so.

144. **whose face**, etc., whose face is already so devoid of all beauty that the sun would not think it worth while to try and make it worse by tanning it with his fierce rays.

145. **that never looks**, etc., who is so little in love with himself that he never cares to look in the glass merely for the sake of seeing his own face.

146. **be thy cook**, season the dish, so to speak, to your taste, make me acceptable to you.

I speak ... soldier: My words are those of a plain soldier: cp. *Oth.*, ii. 3. 281, "Drunk? and *speak parrot?*" and *T. N.*, i. 5. 115, "He speaks nothing but madman."

150. **uncoined**, unadorned, plain, or perhaps with a reference to coining. Singer wrongly, it seems to me, interprets *constancy* as *courage, purpose*. The King says he cannot but behave like a true husband to her (do her right) for the simple reason that he has not the gift, like 'fellows of infinite tongue,' of winning the favours of a number of women.

153. **that can rhyme themselves**, etc., an allusion to the proverbial expression 'neither rhyme nor reason,' frequently said of poetry which is utterly bad: cp. *T. G.* ii. 1. 147-50. These fellows who with their verses and sweet-spoken words win their way into their mistresses' favour, soon find an excuse for deserting those mistresses; a picture of *in*constant men with whom the King contrasts himself.

154. **What!** why when all is said and done, a speaker is, etc.

155. **will fall**, fall off, lose its comely shape and become thin and skinny: cp. *Hamlet*, ii. 2. 203.

161, 2. **take me, take a soldier**, *i.e.* if you take me, you will be taking a soldier.

166. **you should**, you must, cannot help; but probably with an intentional repetition of the Princess' words.

173. **will hang**, etc., will cling to my tongue, *i.e.* I shall not be able to speak it fluently: cp. *Hamlet*, iii. 2. 2, "Speak the speech, I pray you, as I pronounced it to you, *trippingly on the tongue.*"

176. **Saint Denis be**, etc. He invokes the patron saint of the French to aid him in finishing his sentence.

178, 9. **so much more**, as much more as he has already managed to get out. N.B.—From l. 200, the numbering in the Globe edition is wrong.

184. **truly-falsely**, with good faith, but with bad idiom.

185. **much at one**, equally imperfect.

188. **Can any of your neighbours tell, Kate?** A jocular way of saying, 'If you can't, no one else can.'

194. **cruelly**, passionately, but used for the sake of the antithesis with *mercifully*, just above.

195. **a saving faith**, a theological expression for a faith sufficiently strong to ensure the salvation of the person so believing.

196. **scambling**, see note on i. 1. 4. Cp. *K. J.*, iv. 3. 146.

198, 9. **take the Turk**, etc. "This is one of the poet's anachronisms. The Turks had not possession of Constantinople until the year 1453; when Henry had been dead thirty-one years." (*Theobald.*)

200. **flower-de-luce**. That Shakespeare regarded the flower-de-luce as a lily is seen from *W. T.*, iv. 4. 127—

> "*Lilies* of all kinds,
> The *flower-de-luce* being one."

Other writers have also classed the flower among the lilies. Ellacombe, *P. L.*, pp. 73-5, discusses the question whether it was a lily or an iris, and concludes that it was the latter. Shakespeare here, of course, uses it as the English equivalent of fleur-de-lis, the armorial emblem of France, and sometimes used for France itself. So Massinger, *The Maid of Honour*, i. 1. 228, speaking of the terror with which England's sovereignty of the seas was regarded by Spain and France, says—

> "When the Iberian quaked, her worthies named,
> And the fair *flower-de-luce* grew pale, set by
> The red rose and the white,"

i.e. England, in whose sovereigns from Henry VII. the Houses of Lancaster and York were united. But it is probable that the heraldic fleur-de-lis has no real connection with *lis*, or, as it is more correctly spelt, *lys*, the lily. Recent investigations go to prove that the armorial emblem of France was a spear-head, and that fleur-de-lis, used of that emblem, is a corruption of some word in which the first element of the compound, fleur, was used in the sense of top. In *Bartholomew Fair*, ii. 1, the *flower-de-lis* is likened in shape to the Ace of Clubs. Spenser and Drayton spell the word *delice*.

213. **untempering**. Warburton's conjecture is *untempting*, adopted by Dyce and given by Mr. Collier's MS. Corrector. The old reading is interpreted by Singer "my face that has no power to *temper*, *i.e.* soften you to my purpose." Mr. Stone retains *untempering*, and quotes, among others, Dr. Nicholson's explanation: "To temper mortar or putty is still to mix or mingle it to a due consistence and oneness. The participle in *ing* is not unfrequently used by Shakespeare where we should use that in *ed*. Hence I take *untempering* to be features not adjusted to one another, or not forming an harmonious whole." He also refers to *R. J.*, iii. 5. 75, and *Lear*, iv. 6. 226.

218. **the elder**, older, we should now say. Morris (*Hist.*

Outl., p. 107) points out that the distinction between *older* and *elder*, and *oldest* and *eldest*, is recent.

219. **ill layer-up**, "Which stores up beauty till it becomes wrinkled, 'like a wet cloak ill laid up,' 2 *H. IV.*, v. 1. 93" (Wright).

221. **and thou shalt wear me**, etc., and if you wear me at all (*i.e.* if you take me as husband) you will make me grow better and better, find me improve with age. "Win me and *wear me*," is a proverbial expression used by Shakespeare in *M. A.*, v. 1. 82. B. Jonson, *The Alchemist*, iv. 1, has "Win her and *carry* her."

229. **fellow**, equal: in the next line 'good fellows' is used almost as a compound word.

231. **broken music**, "was first explained by Mr. Chappell (Popular Music of the Olden Time) as the music of a string band. But he has since altered his opinion, and has kindly favoured me with the following explanation. Some instruments, such as viols, violins, flutes, etc., were formerly made in sets of four, which, when played together, formed a consort. If one or more of the instruments of one set were substituted for the corresponding ones of another set, the result was no longer a 'consort,' but 'broken music.'" Wright's note on *A. Y.*, i. 1. 127 [149]. The expression occurs again in *T. C.*, iii. 1. 52.

233. **queen of all Katherines**. The Folio has "Queene of all, Katherine." The reading given here was proposed by Capell, and is accepted by Dyce and Walker, the latter of whom observes, "he calls her before *la plus belle Katherine du monde* (or as Petruchio hath it, *the prettiest Kate in Christendom*)." *Crit. Ex. of the Text of Shakespeare*, etc., i. 266.

236. **it will ... it shall**. See Abbott, § 315.

249. In Chapman's *Alphonsus, Emperour of Germany*, ii., Prince Edward is rebuked for kissing the daughter of the Duke of Saxony whom he is courting—

> "Fy, Nephew Edward, here in Germany
> To kiss a Maid, a fault intollerable."

256. **nice customs curtsy**, precise customs yield to, etc.

257. **weak list**, slight boundary, a boundary that may easily be thrown down. *List* in the sense of *limit* is common in Shakespeare.

260. **find-faults**. See Abbott, § 432.

261, 2. **patiently and yielding**, patiently and yielding*ly*. See Abbott, on Ellipsis of Adverbial Inflections, § 397.

272. **condition**, manners, disposition. Cp. above, v. 1. 83.

280. **if she deny**, etc. It is all very well for Cupid who is blind to appear naked, but the Princess is not blind, she can see, and you cannot expect that one so modest as she is, one still in the bloom of blushing maidenhood, should allow such a sight to be seen in herself.

282. **consign to**, agree to, as above, v. 2. 90.

292. **at Bartholomew-tide.** St. Bartholomew's day is the 24th August, that is, the latter end of summer.

295. **This moral ties me**, etc. The application of this fable would make me wait till, etc.

300, 1. **who cannot ... way.** That is, my love for her stops me in my career of conquest.

302. **you see them**, etc. "'At the right Honourable the Lord Gerards at Gerards Bromley there are pictures of Henry the Great of France and his Queen, both upon the same indented board, which if beheld directly, you only perceive a confused piece of work; but if obliquely, of one side you see the King's and on the other the Queen's picture.' Plot's Natural History of Staffordshire, quoted by Staunton. Compare *Twelfth Night*, v. 1. 224—

> 'One face, one voice, one habit, and two persons,
> A natural perspective, that is and is not.'

. . . . The word 'perspective' is applied to a picture of this kind as being distorted according to the rules of perspective. . . . ." Note to *Rich. II.*, ii. 2. 18, Clarendon Press Series.

303. **girdled**, a reference to the lower girdle worn by Grecian women just above the hips, and which was loosed at marriage.

307. **so the maiden cities**, etc., *i.e.* provided that, etc.

308. **so the maid that**, etc. In this way Katherine, for the sake of whose love I have desisted from capturing the cities I had desired, shall enable me to gain that which I was resolved I would have, viz., herself. '*For* my wish,' *i.e.* against, as an obstacle to. The king in his politeness contrasts his mere *wish* for the cities with his *will*, determination, as regards her. In the Paston Letters, No. 1, there is a list given of the names of ninety-seven "Towns, Castell, Citees, and Abbeys that the [King did] gete in his secund viage."

314. **According ... natures.** Accordingly as they were firmly demanded by you.

320. **Præclarissimus.** "This word" [most illustrious] "which should, of course, be Præcarissimus" [most dear, answering to the French *très-cher*] "Shakespeare copied from Holinshed,—who is not singular in the mistake." *Dyce.*

325. **rank with**, etc., go with the rest, go along with the rest.

326. **daughter.** Abbott, § 478, says that *er* final seems to have been sometimes pronounced with a kind of 'burr,' which produced the effect of an additional syllable; and he would account for the metre of the line in this way. But it is probably better to scan 'daughter' as a trisyllable, as in other passages in Shakespeare, or to read, as Walker suggests, 'your daughter here.'

329. **look pale.** Delius points out the reference here to the chalky cliffs of France and England.

330. **envy**, hatred, as usual in Shakespeare.

333. **that ne'er war advance**, see Abbott, § 368. Cp. *Cor.*, i. 1. 61.

342. **ill office**, the malice of meddling persons: for the metre, see Abbott, § 458.

344. **paction**, peaceable agreement.

346. **French Englishmen**, *i.e.* that the French may receive, etc.

351. **for surety of our league**, we will swear to keep inviolate our covenant.

353. **prosperous**, happy in their issue, result.

EPILOGUE.

STAGE DIRECTION. **Sennet**, a particular set of notes on the trumpet or cornet.

1. **all-unable**, thoroughly unequal to the task.

2. **bending author**, who is bowed down by the burthen of his task.

4. **Mangling by starts**, spoiling its grandeur by want of continuity, completeness, in our representation. We talk of doing a thing "by fits and starts," *i.e.* not continuously.

7. **best garden**, cp. v. 2. 36, spoken of France, and "this other Eden," of England, *R. II.*, ii. 1. 42.

9. **infant bands**, swaddling clothes, Henry the Fifth having died when Henry the Sixth was not ten months old.

11. **the managing**, see Abbott, § 93.

13. **Which oft**, etc. As in the three Parts of *H. VI.*, and the dramas on which they were founded.

14. **let this ...*take.** Be favourably received.

INDEX TO NOTES.

A.

Abridgement, v. Pr. 44.
Abutting, i. Pr. 21.
Accomplishing, iv. Pr. 12.
Achieved, half, iii. 3. 8.
Addrest, iii. 3. 58.
Advice, ii. 2. 43.
Alarum, iv. 6. 35.
Ale-washed, iii. 6. 75.
Ancient, ii. 1. 3.
Annoy, ii. 2. 103.
Argument, iii. 1. 21.
Arrant, iii. 6. 59.
Awkward, ii. 4. 85.

B.

Back-return, v. Pr. 41.
Balm, iv. 1. 243.
Barbason, ii. 1. 50.
Barley-broth, iii. 5. 19.
Basilisk, v 2. 17.
Bate, iii. 7. 113.
Baw-cock, iii. 2. 23.
Beard, iii. 6. 73.
Beaver, iv. 2. 44.
Bedfellow, ii. 2. 8.
Bedlam, v. 1. 17.
Bolted, ii. 2. 137.
Bowels, ii. 4. 102.
Bred (out), iii. 5. 29.
Breff, iii. 2. 119.
Broached, v. Pr. 32.
Brothers (sworn), ii. 1. 11.
Bubukles, iii. 6. 99.
Buxom, iii. 6. 25.

C.

Callino, iv. 4. 4.
Candlesticks, iv. 2. 46.
Cap, iii. 7. 103.
Careers, ii. 1. 119.
Case, iii. 2. 3.
Cast up, iii. 2. 49.
Chambers, iii. Pr. 33.
Chantries, iv. 1. 284.
Chases, i. 2. 264.
Christom, ii. 3. 11.
Close, i. 2. 182.
Coals, to carry, iii. 2. 43.
Cockpit, i. Pr. 11.
Cold, i. 2. 114.
Companies, i. 1. 55.
Complement, ii. 2. 134.
Compound, iv. 6. 33.
Concent, i. 2. 181.
Conclusions, ii. 1. 23.
Condole, ii. 1. 120.
Congreeing, i. 2. 182.
Congreeted, v. 2. 31.
Constraint, ii. 4. 97.
Contagious, iii. 3. 31.
Contrived, iv. 1. 153.
Controversy, ii. 4. 109.
Convoy, iv. 3. 37.
Coranto, iii. 5. 33.
Corroborate, ii. 1. 117.
Coursing, i. 2. 143.
Cousin, i. 2. 4.
Craven, iv. 7. 124.
Crescive, i. 1. 66.
Crispian, iv. 3. 40.
Crushed, i. 2. 175.

Cue, iii. 6. 118.
Cursorary, v. 2. 77.
Curtains, iv. 2. 41.
Curtle-axe, iv. 2. 21.

D.

Dally, ii. Pr. 2.
Decoct, iii. 5. 20.
Defunction, i. 2. 58.
Diffused, v. 2. 61.
Distemper, ii. 2. 54.
Distressful, iv. 1. 253.
Doublet, iv. 7. 48.
Drawn, ii. 1. 32.
Drench, iii. 5. 19.
Dub, ii. 2. 120.
Dull, to, ii. 4. 16.

E.

Elder, v. 2. 218.
Elder-gun, iv. 1. 184.
Empery, i. 2. 227.
Enow, iv. 3. 20.
Epitaph, i. 2. 234.
Evenly, ii. 4. 91.
Executors, i. 2. 203, iv. 2. 51.
Exception, ii. 4. 34.
Exhale, ii. 1. 57.
Expedience, iv. 3. 70.

F.

Farced, iv. 1. 246.
Favour, iv. 7. 161.
Fear, to, i. 2. 155.
Fer, iv. 4. 27.
Fet, iii. 1. 18.
Fig (of Spain), iii. 6. 57.
Figures, iv. 7. 28.
Fine, to, i. 2. 72.
Firk, iv. 4. 27.
Flesh, to, iii. 3. 11.
Flexure, iv. 1. 238.
Flower-de-luce, v. 2. 200.
Forage, i. 2. 110.
Forcing, iii. 3. 21.
Fore-foot, ii. 1. 61.
Fox, iv. 4. 9.
Friends, ii. 1. 95.
Fumitory, v. 2. 45.

G.

Galled, iii. 1. 12.
Galliard, i. 2. 253.
Garb, v. 1. 68.
Gimmal, iv. 2. 50.
Gleek, v. 1. 66.
Gorge, ii. 1. 65.
Got-den, iii. 2. 77.
Grapple, iii. Pr. 18.
Great-pelly, iv. 7. 41.
Gull, iii. 6. 65.
Gulled, ii. 2. 121.
Guidon, iv. 2. 60.
Gum, iv. 2. 48.
Gun-stones, i. 2. 283.

H.

Haggled, iv. 6. 11.
Handle, to, ii. 3. 33.
Haunt, ii. 4. 52.
Havoc, to, i. 2. 173.
Hazard, i. 2. 264.
Hermes, iii. 7. 16.
Hilding, iv. 2. 29.
Hilts, ii. Pr. 9.
Hold-fast, ii. 3. 48.
Hose, French, iii. 7. 49
Humour, ii. 1. 51.
Humorous, ii. 4. 28.

I.

Iceland dog, ii. 1. 37.
Imbare, i. 2. 94.
Imp, iv. 1. 45.
Impawn, i. 2. 21.
Impeachment, iii. 6. 136.
Imperial, iii. 6. 119.
Impounded, i. 2. 160.
Indifferently, ii. 1. 51.
Indirectly, ii. 4. 94.

Ingrateful, ii. 2. 95.
Inland, i. 2. 142.
Instance, ii. 2. 119.
Intendment, i. 2. 144.
Inter-tissue, iv. 1. 245.

J.

Jack-an-apes, v. 2. 139.
Jack-sauce, iv. 7. 131.
Jade, iii. 7. 23, 55.
Jealousy, ii. 2. 127.
Jutty, iii. 1. 13.

K.

Kecksies, v. 2. 52.
Kerns, iii. 7. 49.
Kite (lazar), ii. 1. 70.

L.

Lard, iv. 6. 8.
Lavoltas, iii. 5. 33.
Leashed, i. Pr. 7.
Legerity, iv. 1. 23.
Let, v. 2. 65.
Liege, ii. 4. 26.
Lieu, i. 2. 256.
Line, to, ii. 4. 7.
Linstock, iii. Pr. 33.
List, v. 2. 257.
Livered (white), iii. 2. 30.
Lob, iv. 2. 47.
Look, iv. 7. 67.
Luxury, iii. 5. 6.

M.

Marches, i. 2. 140.
Master, ii. 4. 137.
Mean, iv. Pr. 45.
Measure, v. 2. 133.
Memorable, ii. 4. 88.
Mess (mass), iii. 2. 104.
Montjoy, iii. 5. 36.
Mope, iii. 7. 121.
Morris-dance, ii. 4. 25.
Mote, iv. 1. 168.
Mother, iv. 6. 31.
Moy, iv. 4. 13.
Muffler, iii. 6. 30.
Music (broken), v. 2. 231.

N.

New-tuned, iii. 6. 73.
Nook-shotten, iii. 5. 14.

O.

O, i. Pr. 13.
Oaths, iii. 6. 73.
Odds, iv. 3. 5.
Overblows, iii. 3. 31.

P.

Paction, v. 2. 344.
Pale, to, v. Pr. 10
Palfrey, iii. 7. 26.
Parted, ii. 3. 12.
Pasture, iii. 1. 27.
Pattern, ii. 4. 61.
Pax, iii. 6. 38.
Pennons, iii. 5. 49.
Perspectively, v. 2. 302.
Pike, iv. 1. 40.
Pioner, iii. 2. 79.
Pitch (and pay), ii. 3. 45.
Plain-song, iii. 2. 4.
Pleached, v. 2. 42.
Pocket up, to, iii. 2. 47.
Popularity, i. 1. 59.
Preposterously, ii. 2. 112.
Proportions, i. 2. 137.
Puissance, i. Pr. 25.
Purchase, iii. 2. 39.

Q.

Quittance, ii. 2. 34.

R.

Rawly, iv. 1. 133.
Rendezvous, ii. 1. 15.
Rest, ii. 1. 15.

Rim, iv. 4. 14.
Rivage, iii. Pr. 14.
Road, i. 2. 138.
Round, iv. 1. 189.
Roping, iii. 5. 23.
Rote, iii. 6. 67.
Rub, ii. 2. 188.

S.

Sack, ii. 3. 25.
Safeguard, to, i. 2. 176.
Scambling, i. 1. 4.
Scion, iii. 5. 7.
Sconce, iii. 6. 69.
Scour, ii. 1. 52.
Security, ii. 2. 44.
Set, the, i. 2. 263.
Shales, iv. 2. 18.
Shog, ii. 1. 41.
Signs (of war), ii. 2. 192.
Sinister, ii. 4. 85.
Sink, the, iii. 5. 59.
Skirr, iv. 7. 54.
Slips, iii. 1. 31.
Slobbery, iii. 5. 13.
Slovenry, iv. 3. 114.
Smirched, iii. 3. 17.
Snatchers, i. 2. 143.
Sodden, iii. 5. 18.
Sparingly, i. 2. 240.
Speculation, iv. 2. 31.
Sprays, iii. 5. 5.
Sternage, iii. Pr. 18.
Strain, ii. 4. 51.
Strossers, iii. 7. 50.
Suggest, ii. 2. 114.
Sumless, i. 2. 165.
Sur-reined, iii. 5. 19.
Sutler, ii. 1. 104.
Sworn brothers, ii. 1. 11 ; iii. 2. 41.

T.

Take, iv. 1. 201.
Tall, ii. 1. 62.
Teems, v. 2. 51.
Tender, to, ii. 2. 175.
Tide, turning of the, ii. 3. 12.
Tike, ii. 1. 26.
Trojan, v. 1. 17.
Troth-plight, ii. 1. 18.
Tub (powdering), ii. 1. 69.
Tucket, iv. 2. 35.
Tun, i. 2. 256.

U.

Umbered, iv. Pr. 9.
Uncoined, v. 2. 150.
Unfurnished, i. 2. 148.

V.

Varlet, iv. 2. 2.
Vassal, iii. 5. 51.
Vasty, i. Pr. 12.
Vaward, iv. 3. 130.
Vie, iii. 5. 11.

W.

Wafer-cakes, ii. 3. 47.
Well-a-day, ii. 1. 32.
Whiffler, v. Pr. 12.
Wrangler, i. 2. 265.
Womby, ii. 4. 124.

Y.

Yearn, ii. 3. 3.
Yerk, iv. 7. 74.
Yoke-fellow, iv. 6, 9.

APPENDIX.

By THOS. CARTWRIGHT, B.A., B.Sc.,

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I. Short Sketch of the Elizabethan Drama.

At the time of the accession of Elizabeth, the drama for the most part consisted of Moralities or Allegorical Plays.

The Morality was a representation in which some Lesson of duty was taught by personified qualities, such as Mercy, Justice, Temperance, and Riches.

The various characters were brought together in a rude kind of plot, the outcome of which was the triumph of Virtue or the establishment of some moral principle. Satan was always introduced, and the humorous element was supplied by his torments at the hands of the Vice—a low jocular buffoon, who kept the audience in a "fit of mirth." The *Cradle of Security* and *Hit the Nail on the Head* are two examples of popular Moralities. The Morality finally died out about the end of Elizabeth's reign.

The Revival of Learning was in great part the cause of the downfall of the Morality play. The old Greek and Roman plays became more known, and writers of the drama took these plays as their model.

At first the Virtues and Vices of the Morality gave way to characters from classical mythology. The plot too, instead of treating of Christian morals, was taken from the same source. This kind of drama was very fashionable at court throughout the reign of Elizabeth. The play generally abounded with compliments to the Queen, or to the nobles who were the patrons of the players.

The Interludes of John Heywood form a kind of connecting link between the Morality and the regular drama. These plays were written for representation at court during the reign of Henry VIII. They were short humorous plays and resembled in many respects our modern Farce. The characters were

mostly drawn from real life, although the 'Vice' of the Morality play was still retained.

The Reformation hastened the change from the Morality play to the modern drama. The Interludes and Moralities were used to support either the Catholic or the Protestant side; and the plays were full of sneer, jest, and satire, which the opposing sides hurled fiercely at each other.

According to most authorities, the first stage of the regular drama begins with the first English comedy, *Ralph Roister Doister*. This play was written by Nicholas Udall, master of Eton, and although performed before 1551, it was not published till 1566. The plot is woven round the adventures of a foolish town fop, and the manners represented are those of the middle class of the period. The picture given in this play of London citizen life in the sixteenth century is extremely interesting and instructive. The earliest known English tragedy is *Gosboduc, or Ferrex and Porrex*. It was written by Sackville and Norton and was first represented in 1562. The plot was taken from an ancient British legend like *King Lear*, but the piece was too heavy and solemn for the taste of the audience. In 1564, Richard Edwards combined tragedy and comedy in *Damon and Pythias*. The plot was taken from classical mythology. In all probability it was this play that was performed before the Queen at Whitehall during the Christmas festivities, 1564-65. This play was well received by the public.

The success of these plays quickly led to the production of a large number of dramas. They were, for the most part, written by men who were well acquainted with the classical drama, and who chose not only the romances of Italy and Spain for their plots, but also narratives from the Chronicle Histories of England. Among the dramatists who immediately preceded Shakespeare and who wrote during what has been termed the Second Stage of the drama, the most noted were Marlowe, Peele, Greene, Nash, and Lodge. They had all received a University education, and were all writing for the London stage between the years 1585 and 1593.

Christopher Marlowe was born at Canterbury in 1564. He received his education at the King's School of his native city and at Corpus Christi College, Cambridge. Till 1587 the plays for the public had been written in prose and rime, but in this year Marlowe produced his play of *Tamberlaine the Great* in blank verse. In his *Life and Death of Dr. Faustus, The Jew of Malta*, and *Edward II.*, Marlowe developed blank verse and caused its general adoption by writers of dramatic poetry. In this manner, Marlowe may be said in some degree to have prepared the way for the mighty creations of Shakespeare.

Of the rest of the dramatists mentioned above, Robert Greene generally ranks next below Marlowe. He was born at Norwich

in 1560, and received his education at Cambridge. More than forty works are ascribed to his pen. His chief plays were *Alphonso, Orlando Furioso, Friar Bacon*, and *The Scottish Historie of James IV.* In Greene's pamphlet, *A Groatsworth of Wit bought with a Million of Repentance*, written when its author was on his death-bed, we find the first certain reference to Shakespeare. Greene warns three of his fellow-authors, who have been identified with Marlowe, Peele, and Nash (or Lodge) against players: "Yes, trust them not: for there is an upstart Crow, beautified with our feathers, that with his *tiger's heart wrapt in a player's hide*, supposes he is as well able to bombast out a blank verse as the best of you: and being an absolute *Johannes factotum*, is in his own conceit the only Shake-scene in a country." This pamphlet was published by Greene's friend, Henry Chettle. Some three months later, in December, 1592, Chettle himself published a pamphlet entitled *Kind Hart's Dream*. In it he offered a liberal apology to Shakespeare, for making public Greene's words. He says: "I am as sorry as if the original fault had been my fault, because myself have seen his (Shakespeare's) demeanour no less civil, than he excellent in the quality he professes; besides, divers of worship have reported his uprightness of dealing, which argues his honesty, and his facetious grace in writing, that approves his art."

William Shakespeare was born at Stratford-on-Avon, Warwickshire, in April, 1564. His father, John Shakespeare, who married in 1557, Mary Arden, the daughter of his landlord, was a prosperous burgess of Stratford. William received his education at the Free Grammar School of his native town. In consequence of his father's difficulties, when he was only thirteen years of age, he was taken from school either to assist in business or to earn a living in some way for himself. What his employment was, or how he spent his time during the period between his leaving school and his removal to London, cannot be answered with certainty. The story told by Rowe of the deer-stealing in Charlecote woods is without proof, but it is most probable that the early period of Shakespeare's manhood was wild and riotous. When he was nineteen years of age he married Anne Hathaway, who was some eight years older than himself. Whether the marriage proved a happy one or the reverse is a matter of conjecture. They had three children—Susanna, baptized May 26, 1583, and twins, Judith and Hamnet, born in February, 1585. Shakespeare left Stratford and came to London in 1586 or 1587. Here he met with Marlowe and Greene, and became an actor and playwright. How he lived when he first arrived in London we do not know; but it is certain he soon became prosperous. In 1589 he held a share in the Blackfriars Theatre, and not many years later he became a part-owner of the Globe Theatre. During these early years in London, besides acting, he did work

for the stage by touching up old plays and writing new ones. The words of Greene, mentioned above, show clearly that in 1592 Shakespeare's fame as an author had roused jealous feelings in some of the dramatists of the day.

Of Shakespeare as an actor we know but little. The Ghost in *Hamlet*, and Adam in *As You Like It*, are said to have been his favourite parts. He was a member of the Lord Chamberlain's company, and appeared before the Queen on more than one occasion.

He finally retired to his native town in 1612. During the twenty-six years he had spent in London, he had become wealthy, famous, and honoured by the special favour of the Queen. He never forgot Stratford. Every year of his stay in London, he is said to have paid a visit to his family. He had bought a house—New Place—at Stratford in 1597, and here he spent the remaining years of his life. He died on April 23, 1616, his fifty-second birthday.

Of the thirty-six plays which Shakespeare has given to the world, *Macbeth*, *King Lear*, *Romeo and Juliet*, *Hamlet*, and *Othello* are generally considered as the greatest of the tragedies; *As You Like It*, *Midsummer-Night's Dream*, and *The Merchant of Venice*, as the finest comedies; and *Coriolanus*, *Richard III.*, and *Julius Caesar* as the most prominent of the historical plays.

Second only to Shakespeare in the drama of this period stands Ben Jonson. This dramatist was born in 1574. After receiving some education at Westminster School, he became a soldier, and fought in the Netherlands. On his return to England, he entered St. John's College, Cambridge, where he remained but for a short time. He produced forty-six plays. Of these the best known is the still-acted comedy, *Every Man in his Humour*. The majority of his productions were masques, or short pieces for representation at court. In these the words held a secondary place to the music, dumb show, and dresses. *Cataline* and *Sejanus* are Jonson's principal tragedies; and, besides the comedy mentioned above, he wrote *The Alchemist*, and *Volpone*, or *The Fox*.

Many dramatists wrote towards the end of this period. Among these the names of Beaumont and Fletcher, Massinger, John Ford, and John Webster stand out prominently. The chief plays of Beaumont and Fletcher are *Philaster*, *The Maid's Tragedy*, *King and No King*. Fletcher alone wrote, among other plays, *The Faithful Shepherdess*—a play remarkable for its beautiful poetry. Massinger produced thirty-seven plays, the best-known being *The New Way to Pay Old Debts*. John Ford's *Perkin Warbeck* has been described as "the best historical drama after Shakespeare." His other best-known plays are *The Broken Heart* and *Love's Sacrifice*. John Webster is best known as the author of a famous tragedy, *The Duchess of Malfi*.

II. Representation of a Play.

At the commencement of Elizabeth's reign the general public had opportunities of witnessing plays performed on the stage erected either in the open air or in some inn-yard. In the year 1576 three theatres were set up in London. The servants of the Earl of Leicester built their theatre at Blackfriars, while "The Theatre" and "The Curtain" were erected in Shoreditch fields.

The greater part of the interior of the above mentioned theatres was open to the weather, only the stage and a portion of the gallery being covered. The stage consisted of a bare room, the walls of which were covered with tapestry. When a tragedy was to be enacted, the tapestry was often removed and a covering of black substituted. Running along the back of the stage, at a height of from eight to ten feet above the floor, was a kind of gallery. This served for a variety of purposes. On it, those actors who were supposed to speak from upper windows, towers, mountain sides, or any elevated place, took their stand. There was no movable scenery. Sometimes a change of scene was represented by the introduction of some suggestive article of stage furniture. Thus, for example, a bough of a tree was brought on to represent a forest; a cardboard imitation of a rock served for a mountainous place, or for the pebbly beach of the sea-shore. Wooden imitations of horses and towers were also introduced. But the most common way of indicating a change of scene was by hanging out a board bearing in large letters the name of the place of action.

A flag was unfurled on the roof of a theatre when a performance was about to be given.

Usually the play commenced at three o'clock, and lasted two or three hours. The pit or "yard" of the theatre was occupied by the lower classes, who had to stand during the whole performance. The nobility took their seats either in the boxes or on the rush-strewn stage. A flourish of trumpets was the signal that the play was about to commence. When the trumpets had sounded a third time, a figure clothed in a long black robe came forward and recited the prologue. The curtain in front of the stage then divided and the play began.

The actors appeared in costumes which, though sometimes costly, were not always in accordance with the time and place demanded by the play. They acted their parts in masks and wigs; and the female characters were always filled by boys or smooth-faced young men.

Between the acts there was dancing and singing, and sometimes at the close the clown would perform a jig to send the audience home in good humour. Finally, the actors assembled on the stage, knelt down, and offered up a prayer for the reigning monarch.

III. Classification of Shakespeare's Plays, with date of each play (ascertained or conjectured), according to Professor Dowden.

COMEDIES.

1. Love's Labour's Lost. 1590.
2. Comedy of Errors. 1591.
3. Two Gentlemen of Verona. 1592-93.
4. Midsummer-Night's Dream. 1593-94.
5. Merchant of Venice. 1596.
6. Taming of the Shrew. ?1597.
7. Merry Wives of Windsor. ?1598.
8. Much Ado about Nothing. 1598.
9. As You Like It. 1599.
10. Twelfth Night. 1600-1601.
11. All's Well that Ends Well. ?1601-1602.
12. Measure for Measure. 1603.
13. Troilus and Cressida. ?1603; revised, ?1607.
14. Tempest. 1610.
15. Winter's Tale. 1610-11.

HISTORIES.

16. 1 Henry VI. 1590-91.
17. 2 and 3 Henry VI. 1591-92.
18. Richard III. 1593.
19. Richard II. 1594.
20. King John. 1595.
21. 1 and 2 Henry IV. 1597-98.
22. Henry V. 1599.
23. Henry VIII. 1612-13.

TRAGEDIES.

24. Titus Andronicus. 1588-90.
25. Romeo and Juliet. ?1591, 1596-97.
26. Julius Caesar. 1601.
27. Hamlet. 1602.
28. Othello. 1604.
29. Lear. 1605.
30. Macbeth. 1606.
31. Antony and Cleopatra. 1607.
32. Coriolanus. 1608.
33. Timon. 1607-1608.
34. Pericles. 1608.
35. Cymbeline. 1609.
36. Two Noble Kinsmen. 1612.

IV. Analysis of the Play.

Prologue. Apology is made for the meanness of the equipment with which it is intended to represent such great events, and the mighty forces concerned in their accomplishment; the puny stage would justly be replaced by a kingdom such as the "vasty fields of France," wherein "two mighty monarchies"

> "Whose high upreared and abutting fronts
> The perilous narrow ocean parts asunder"

are about to wage war.

The audience is implored to draw upon the imagination, and to

> "Piece out our imperfections with your thoughts,"

with respect alike to the number of the men and horses, the rich apparel of the kings and nobles, and the "jumping o'er times."

Act I. Sc. 1. Henry Chicheley, Archbishop of Canterbury, and John Fordham, Bishop of Ely, discuss a bill that was introduced into Parliament in the eleventh year of the reign of Henry IV., and reintroduced in the second year of the reign of Henry V., the object of which was to transfer certain lands from the Church to the State, whereby 15 earls, 1500 knights, 6200 squires, and 100 almshouses could be maintained, and an income of £1000 per annum be ensured for the King—a drastic measure "much noted and more feared among the religious sort" as likely, in the words of Ely, to "drink the cup and all," and which by some means or other was to be defeated. Canterbury, in describing how the spoliation may be avoided by plunging the country into war with France, incidentally mentions the great change that came over Henry upon the death of his father, how

> "Consideration, like an angel, came
> And whipped the offending Adam out of him,"

so that now

> "The king is full of grace and fair regard,
> And a true lover of the holy church,"

and therefore not likely to pursue bitterly a crusade against the church, especially as the Archbishop has promised, in the event of a war with France,

> "To give a greater sum
> Than ever at one time the clergy yet
> Did to his predecessors part withal,"

at the same time that he has spoken to Henry

> "Of his true titles to some certain dukedoms,
> And generally to the crown and seat of France."

No definite acceptance had been given by the King, because at the time the French ambassador had entered to beg for an audience which was fixed for four o'clock. To this audience the two prelates hie themselves, and so the first scene ends.

Act I. Sc. ii. The King sends for the Archbishop of Canterbury in order that he may be resolved as to his title to the French crown before receiving the French ambassador, and upon the entrance of that prelate exhorts him to declare honestly, remembering how much bloodshed may be caused by his answer, why the Salic law does not bar Henry's claim to the French throne. Thus exhorted, the Archbishop replies that the Salic law applies only to the Salic land which lies between the Elbe and the Sale where it was devised by the French, who under Charlemagne conquered the Saxons and established a kingdom in this region, and who wished to prevent the worthless German women from ever reigning in the Salic land; moreover, Charlemagne's predecessor Pepin and the house of Capet, which subsequently usurped the French throne, expressly asserted the female claim in support of their supposed right to the throne, so that the house that had for so many years reigned in France was a standing argument against the validity of the Salic law in France. Against the law the Archbishop also quoted the book of *Numbers*, xxvii. 8: "If a man die, and have no son, then he shall cause his inheritance to pass unto his daughter." All are apparently satisfied as to the claim, so the Archbishop proceeds to stir up the warlike spirit of Henry by a reference to the battle of Crecy, which showed that the English

> "Could entertain
> With half their forces the full pride of France
> And let another half stand laughing by,"

which appeal to English valour is seconded by the Bishop of Ely and the King's uncle, the Duke of Exeter, and by the Duke of Westmoreland. The King, in reply, speaks of the danger that will arise of a Scotch invasion of England should the English forces depart for France. Canterbury retorts that Scotland has cause to remember how in the time of King Edward I., under similar circumstances, England not only well defended herself but took and "impounded as a stray" the Scotch King, to which the Duke of Westmoreland replies by quoting "a saying very old and true," to the effect that

> "If that you will France win,
> Then with Scotland first begin,"

and reiterates the King's cry that England's weakness is Scotland's opportunity. To this first Exeter and then Canterbury rejoin that measures may be taken to meet this contingency, the

latter referring in support of the possibility of doing this to the division of labour as exemplified in the bee-hive:

"Where some, like magistrates, correct at home,
Others, like merchants, venture trade abroad,
Others, like soldiers, armed in their stings,
Make boot upon the summer's velvet buds,"

leads up to the proposition, which is accepted, that one quarter of the country's forces shall go on the French expedition, whilst three-fourths shall remain at home to safeguard the realm against Scotch inroads. The Dauphin's messengers are now called in, and after receiving assurance from the King that they may speak freely without fear, they make known the insulting message that their master has commissioned them to deliver, which is to the effect that Henry is more fit for revelling than for fighting, and to give full weight to this opinion they present to the King a goblet of tennis balls and end by desiring that the dukedoms he claims may hear no more of him.

Henry recognizes that the Dauphin misjudges him to be a mere swaggering roysterer because of his wilder days, for which he accounts by saying sarcastically that he is absent from home, and therefore merriest, but that he will shortly keep his state when he comes to his throne of France, adding that

"Many a thousand widows
Shall this his mock mock out of their dear husbands;
Mock mothers from their sons, mock castles down;
And some are yet ungotten and unborn
That shall have cause to curse the Dauphin's scorn."

He makes his defiance all the more impressive by an appeal to God, in whose name he warns the Dauphin that he is coming on, and so he dismisses the messengers with safe conduct, and the scene and act conclude with the King's appeal to his nobles to hasten their preparations, saying:

"Therefore let every man now task his thought,
That this fair action may on foot be brought."

Act II. Prologue. "Now all the youth of England are on fire." This is the burden of the prologue to the second act, viz., that thoughts of pleasure and even of industrial occupation have given way to war preparations.

"They sell the pasture new to buy the horse"

is an apt indication of the frame of mind of Englishmen from king to peasant at this juncture. An apostrophe to England as of a "little body with a mighty heart," leads up to a declaration of

her only weakness, viz. treachery within her own borders, a reference to the treason of the Earl of Cambridge, Lord Scroop, and Sir Thomas Grey, who had taken bribes from the French to murder the king "ere he take ship for France." The playgoers are invited to transport themselves in fancy to Southampton, there to await the King, who "is set from London" on his way to France.

Scene i. This scene introduces the swashbucklers, Nym and Bardolph, and, later on, Pistol with his wife and their servant. Bardolph is anxious to prevent a quarrel between Nym and Pistol, but the former, apparently incensed against the Ancient because of his marriage to Nell Quickly who was "troth plight" to Nym before the marriage, in somewhat vague threatening language refuses to fall in with Bardolph's suggestion, that the trio shall be "three sworn brothers to France," and upon the entrance of Pistol there is some mock-heroic sword-drawing on the part of Nym and Pistol, which, however, is checked by Bardolph, who swears that he will run him "that strikes the first stroke up to the hilts," whereupon the two become friends, especially as Pistol promises to give Nym a noble and "liquor likewise" in settlement of the eight shillings owed to him by the Ancient. The scene ends with the exit of the three, on their way to solace Sir John Falstaff, whom the Hostess, after inspecting the knight at the invitation of the servant, reports to be "most lamentable to behold," his illness being due, as Nym and Pistol remark, to the coolness of the King, who "hath run bad humours on the knight."

Scene ii. The scene opens in the council chamber at Southampton with Exeter, Bedford, and Westmoreland, who express their abhorrence of the traitorous lords, and their surprise that the King should be so bold "to trust these traitors" of whose designs he has full knowledge, although they "do bear themselves smooth and even," little suspecting that, in the words of Exeter, "they shall be apprehended by and by."

The King, accompanied by the three, enters and leads them to an exhibition of their duplicity by first asking them whether with such loyalty and bravery as he carries with him he shall not cut a passage "through the forces of France." The Lords fall into the trap thus laid for them and declare that "never was monarch better feared or loved," after which Henry entices them into deeper depths of duplicity when he enjoins Exeter to "enlarge the man committed yesterday" to prison for railing "against our person," for they declaim against this merciful course as likely "by sufferance" to breed "more of such a kind," little dreaming that they are knelling their own doom in their pretended zeal for the proper punishment of the King's enemies. Henry, in veiled irony, praises the "dear care and tender preservation of our person" shown by the three, but resolves to

set the drunken railer free, and then asks for the nobles to whom had recently been committed the charge of the kingdom during his projected absence in France. Cambridge, Scroop, and Grey, who are amongst the number, receive from the King what they imagine to be their commissions, but what turns out to be proof positive that the King is fully conscious of their guilty treachery. This dramatic condemnation of the traitors confounds them so that they instantly confess and appeal to the mercy of the King. Henry, in a long soliloquy, inveighs against "these English monsters," whom he compares to dogs worrying their own master, and biting the hand that feeds them. Turning to Cambridge he holds him up to contempt as having "for a few light crowns" forgotten the many favours received from his master whom he has sworn "to kill here in Hampton." In like manner he arraigns Grey, but his wrath kindles most against Scroop, the "cruel, ingrateful, savage, and inhuman creature," who knew the "very bottom" of the King's soul so that his treason is "like another fall of man," so undeserved and unprovoked is it. Turning to Exeter he exclaims:

> "Their faults are open:
> Arrest them to the answer of the law;
> And God acquit them of their practices!"

This is accordingly done, and the three accept their doom as righteous retribution richly deserved, the King sternly exclaiming that, however much he may incline towards mercy, personally, since

> "Touching our own person seek we no revenge,"

still the disloyalty which would have ruthlessly rendered the whole kingdom desolate cannot in justice to the country's safety be left unpunished. Hence the sentence is

> "Get you therefore hence,
> Poor miserable wretches, to your death:
> The taste whereof, God of his mercy give
> You patience to endure, and true repentance
> Of all your dear offences."

The criminals are carried out, and with an expression of belief in the success of an enterprise begun with so timely an unmasking of treachery, the thoughts of all turn hopefully to the expedition about to set out.

Scene iii. is a continuation of Scene i., and tells of the manner of the death of Sir John Falstaff, outside of whose hostelry—the Boar's Head—in Eastcheap the scene is laid. Pistol refuses to go with his wife to Staines because his heart mourns, or yearns, to quote his own word, for the death of the burly knight. In his alliterative parlance he calls upon Bardolph to be blithe, Nym, to rouse his vaunting vein, and the boy to bristle up his courage

against the loss. Bardolph wishes he were with the knight "wheresome'er he is, either in heaven or in hell," which calls forth from kind-hearted Mistress Quickly the response that "he's not in hell," in proof of which she describes how he "went away," like a christom child, at the "turning o' the tide," after having called to "God" three or four times. In further proof of the repentance of the knight the Hostess declares that he cried out on sack and on women, whereupon the talk turns to the intended journey of the three into France as camp-followers, they making no secret of their intention to suck the army like horse-leeches. Pistol instructs his wife to look to his "goods and chattels" during his absence, enjoining her in particular to give no credit, but to "let housewifery appear," and then, with the farewells of the braggarts to the worthy Quickly the scene closes.

Scene iv. transports us to a room in the French King's palace, in which are the King, the Dauphin, the Duke of Burgundy, the Constable of France, and a retinue of Courtiers. The King calls upon his nobles "to line and repair our towns of war" against the approaches of the English, to which his son replies that it is wise to be prepared even in time of peace, and therefore he agrees that it is meet for all to go forth and strengthen "the feeble parts of France," but there is to be no more show of fear of an English invasion than of an English Whitsun morris-dance, because the King of England is "a vain, giddy, shallow, humorous youth" whom it would be idle to fear.

The Constable combats this view of the Dauphin as to the character of Henry, but the Dauphin will not admit that he is wrong, and only allows that defences should be strengthened because

> "'Tis best to weigh
> The enemy more mighty than he seems."

The King, mindful of Crecy and the Black Prince, and that King Harry is "stem of that victorious stock," argues that the Constable is right, and that the English King is a foe not to be so lightly regarded as the Dauphin would have them believe, thereupon the English ambassadors are announced, whom the Dauphin advises the King to treat with arrogance. Exeter is now introduced by the French lords, and, being invited to speak, he, on behalf of Henry of England, demands that the French King shall divest himself of his crown and honours, which, he claims, belong rightly to Henry as the successor to Edward III., adding, when the King of France asks what will be the result of a refusal, that

> "If you hide the crown
> Even in your hearts, there will he rake for it,"

and calling upon the King, whom he thus denounces as a usurper, to pause ere he brings the horrors of war upon the

wives, children, and sweethearts of the men whose lives will be the penalty of his refusal to abdicate in Henry's favour. This, says Exeter, is all unless the Dauphin, for whom he has a further message, be present. The King promises a reply on the morrow, and the Dauphin asks "what to him from England?" whereupon the messenger replies,

> "Scorn and defiance; slight regard, contempt,
> And anything that may not misbecome
> The mighty sender,"

as a return for the "bitter mock" that was implied in the insulting present of the tennis balls. The obstinate Dauphin replies that he desires "nothing but odds with England," and insists that the Paris balls did but match the "youth and vanity" of Henry. Exeter recounts how great a change, "we his subjects" found in Henry the King as compared with Henry the Prince in support of his statement that Henry will make "your Paris Louvre shake" for the insult of the Paris balls, but without apparent effect upon the Dauphin, and the scene closes with the King's promise that the morrow shall see the impatient Exeter—who warns France that Henry himself may come "to question our delay,"—"despatched with fair conditions."

Act III. **The Prologue** tells, or rather incites the audience to imagine, the embarkation of the King with his army at Southampton, giving a vivid lightning-like glance at the ships at sea,

> "A city on the inconstant billows dancing";

an armada which every Englishman would fain join, hence only grandsires, babes, and old women are left to guard the land. The offer of the French King to give some petty duchies and his daughter Katharine, in appeasement of the wrath of Henry, is referred to only to say that "it likes not," and the siege of Harfleur is brought before the minds of the audience not only by the spirited description of the "nimble gunner," who

> "With linstock now the devilish cannon touches,"

but also by the more striking discharge of "chambers" within. Having thus successfully prepared the audience for the fighting itself the prologue ends.

Scene i. A breach has been made in the walls of Harfleur, and King Henry is discovered inciting his men in words of fire to rally once more for the assault. They are to "imitate the action of the tiger," since fierceness is just as appropriate to war as is

gentleness to peace. They are to show themselves worthy of their warlike sires.

> "I see you stand like greyhounds in the slips
> Straining upon the start"

are the words of confidence which precede the response of the soldiers to the King's harangue.

Scene ii. brings the three Swashbucklers to the spot just vacated by the King, and Bardolph is urging Nym and Pistol to the breach, but Nym declines as he has not "a case of lives," which discreet, if not valiant, sentiment is seconded by Pistol as "most just," whilst the boy wishes himself at an alehouse in London, whereupon Fluellen, the brave Welshman, enters and drives the reluctant warriors to the breach, notwithstanding a somewhat slangy appeal to "the great duke" that he will abate his manly rage. This exhibition of cowardice calls forth a soliloquy from the servant of the three bravos, whom he denounces as thieves who would have him also "as familiar with men's pockets as their gloves or their handkerchers," hence he must leave them since "three each antics do not amount to a man." Fluellen, followed by Gower, comes in as the boy goes out, and we are introduced to the characteristic of the brave Welshman, whose foible it is to insist that modern warfare should proceed on exactly the same lines as obtained in the wars of Greece and Rome, his particular complaint on this occasion being that "the mines is not according to the disciplines of war," to which Gower replies that an Irishman, Captain Macmorris, is responsible for the mines, as the Duke of Gloucester had been advised by Macmorris in the construction thereof. Whereupon the Irish Captain, accompanied by Captain Jamy, a Scotchman, who is of great expedition and knowledge in the ancient wars, enters. A colloquy ensues between the captains, from which we gather that "the trompet sound the retreat," and the "tish ill done." Fluellen attempts to argue with Macmorris "touching the direction of the military discipline," his aim being to show that his most cherished principles of Roman warfare have been contravened. Jamy would fain hear a disputation between the "gud captains bath," but the Irishman pleads the heat of the season, of the commanders, and of the war as forbidding such unseasonable discussion. Fluellen makes matters worse by a reference to "your nation," which Macmorris resents, and swords are likely to replace tongues in the dispute between the Irishman and the Welshman when a parley, sounded from Harfleur, causes the postponement of the argument to a time and place "when there is more petter opportunity" for Fluellen to show that he knows "the disciplines of war."

Scene iii. King Henry demands instant submission from the Governor of Harfleur, whom he threatens with the utmost horrors of warfare should he compel the English "to begin the battery again," urging that his soldiers will then be beyond his control, and likely to violate women, to slaughter children, and to commit all the unmentionable abominations of "licentious wickedness" unchecked by authority. He adds

> "Therefore, you men of Harfleur,
> Take pity of your town and of your people,
> Whiles yet my soldiers are in my command."

The appeal has the desired effect, and the Governor, confessing that the hoped for succour at the hands of the Dauphin is no longer possible, capitulates, saying,

> "Therefore, dread king,
> We yield our town and lives to thy soft mercy."

Harfleur is given into the hands of Exeter, whilst the King resolves to stay overnight in the town, but, on the morrow, to march to Calais.

Scene iv. In this scene the handmaid Alice gives a lesson in French to her mistress, the Princess Katharine, the gist of which is given by the Princess herself when she goes over the whole of her lesson as follows: "Je reciterai une autre fois ma leçon ensemble: de hand, de fingres, de nails (called at first mails), de arm, de elbow (which she had called bilbow), de nick, de sin (chin), de foot, de coun (gown)." Although we may not agree with the "Excellent, madame!" of the maid, we recognize the propriety of the scene as preparing us for the conversation in broken English between Henry and Katharine which took place in a later scene.

Scene v. The French King at Rouen discusses with the Dauphin and his nobles the progress of the successful English, who had "passed the river Somme," and who must soon be checked, says the Constable, if the nobles do not wish us to "give our vineyards to a barbarous people," who are scornfully spoken of by the Dauphin as "a few sprays of us," referring to the French element in the English race since the time of the Conquest. The Duke of Bourbon pours further contempt on the English race by speaking of them as "Norman bastards," to be defeated by whom would be such dire disgrace as to impel Bourbon to sell his dukedom

> "To buy a slobbery and a dirty farm
> In that nook-shotten isle of Albion."

The Constable wonders whence such a people, living under foggy skies and having nought but beer (barley-broth) to warm their

cold blood, can have "this mettle" which enables them to defeat hot-blooded Frenchmen, whose blood is further fired with wine, and, pricked by this thought, calls upon his fellows "for the honour of our land" to dislodge the invader. The Dauphin and the Duke of Bourbon add their further fuel to the flame by saying "Our madams mock at us" as "lofty runaways," fit only for dancing. The King calls for the herald Montjoy to "greet England with our sharp defiance," and entreats his nobles "to hie to the field" and to bring Harry of England "in a captive chariot into Rouen." This exhortation the Constable applauds, at the same time expressing regret that the enemy is "sick and famished in their march," fearful that he will not fight but capitulate. The King dismisses his nobles but prohibits the Dauphin from leaving Rouen.

Scene vi. Gower meets Fluellen, who is new come from a bridge over another small river, which had to be crossed after the passage of the Somme and which had been taken from the French by an advanced guard of the English army, and is told by the latter that "there is very excellent services committed at the pridge" by the Duke of Exeter, who has shown himself to be "magnanimous as Agamemnon." He mentions also the valiant conduct (restricted to words) of a certain "auncient lieutenant," this being Pistol, who, at this juncture, enters and solicits the good offices of Fluellen on behalf of the thievish Bardolph who, in defiance of the general orders that nothing should be taken without payment, has robbed a church of the pax, or image of Christ on the Cross, and has been condemned to hanging by the Duke. Fluellen, of course, refuses to intercede for such a rascal even though he were his own brother, and the discontented Pistol retires none too soon, for Gower has now no difficulty in making Fluellen believe that the auncient is "a gull, a fool, a rogue, that now and then goes to the wars, to grace himself at his return into London under the form of a soldier," Fluellen adding, "I do perceive he is not the man that he would gladly show to the 'orld he is."

The King enters and learns from the Welshman how valiantly Exeter had won the bridge with no loss except that "one is like to be executed for robbing a church," that one of course being Bardolph, whom Fluellen describes as known to the King by his fiery, pimply face. The King would have "all such offenders so cut off," and again reiterates his command that "there be nothing compelled from the villages, nothing taken but paid for," giving as his reason that "the gentler gamester is the soonest winner."

Montjoy now comes upon the scene and delivers the French King's message to Henry, which is to the effect that France could have repulsed England at Harfleur, but waited to see to what extent the rashness of Henry would carry him, that now

the cup of his iniquity is full, and "England shall repent his folly, see his weakness, and admire our sufferance." He therefore enjoins Henry to "consider of his ransom," which, however great, cannot compensate for the injury that has been done.

King Henry compliments the herald that he does his office fairly, and goes on to confess the smallness of his numbers and the weakness of his soldiers who are

> "Almost no better than so many French;
> Who when they were in health, I tell thee, herald,
> I thought upon one pair of English legs
> Did march three Frenchmen."

He excuses himself for his boasting by saying,

> "This your air of France
> Hath blown that vice in me,"

but sternly adds that, notwithstanding his confessed weakness,

> "We will come on,
> Though France himself and such another neighbour
> Stand in our way."

And so, rewarding the herald with a present of money for his pains, he sends him forth charged with defiance and with a threat that

> "We shall your tawny ground with your red blood
> Discolour."

Gloucester hopes "they will not come upon us now," but the King says,

> "We are in God's hands, brother, not in theirs,"

and orders the bridge to be crossed and the army to encamp on the other side ready on the morrow to march away.

Scene vii. The scene opens in the French camp near Agincourt, with the Constable and the Duke of Orleans beguiling the tedium of the night by boasting, the former of his horse and the latter of his armour. Into this bragging match enters the Dauphin, whose horse is a "wonder of Nature," more worthy of regard than his mistress. Lord Rambures' contribution to this colloquy is very characteristic as showing how certain the French were of success: "Who," he says, "will go to hazard with me for twenty prisoners?" to which the Constable caustically replies, "You must first go yourself to hazard, ere you have them"; but the former remark is certainly more indicative of French opinion than the latter. At midnight the Dauphin departs to put on his armour, and his late companions proceed

to discuss his valour, which Orleans holds to be great, but which in the opinion of the Constable is "a hooded valour" which "never any body saw but his lackey."

A messenger comes in to announce that the English lie within fifteen hundred paces of the French tent as measured by Lord Grandpré, which evokes the remark from the Constable that Henry of England does not long for the dawn as they do, the opinion being that it is only the stupidity of the English that makes them unable to realize their peril, and to avoid it by running away. Rambures speaks of the valiant creatures that are bred in England, and instances the mastiff, whose valour Orleans discounts as sheer folly; to which the Constable rejoins, "Just, just," "give them great meals of beef and iron and steel, they will eat like wolves and fight like devils." The trio take comfort in the knowledge that "these English are shrewdly out of beef," and therefore will have no stomach on the morrow to fight, with which comforting reflection they go to their tents to arm, expecting that by ten

"We shall have each a hundred Englishmen."

Act IV. Prologue. With winged words the chorus paints "the poring dark" with which "the wide vessel of the universe is filled," the sounds that make silence more intense; now of the sentinels whose secret whispers are almost heard by the other side, the pale camp fires and the steeds that threaten each other with boastful neigh; now of the noisy hammers of the armourers accomplishing their knights, and of the cock-crow that tells of the third hour of the watch. Then turning an eye on each of the confronting hosts, the confidence of the one expresses itself in a chiding of the laggard morn that comes with such slothful steps, the diffidence of the other as shown by the melancholy, brooding faces by the watch-fires, which, however, "pluck comfort from the looks" of the King, who thaws cold fear, gives a portion of his fearlessness to all who look upon his "cheerful semblance and sweet majesty." And so with apology for the "four or five ragged foils" whose play must portray the mighty strife of Agincourt, the audience is besought to

"Sit and see,
Minding true things by what their mockeries be."

Scene i. King Henry admits to Gloucester and Bedford that his forces stand in great danger, but argues that this should hearten them rather than the contrary, and, in lighter vein, goes on to state that "there is some soul of goodness in things evil," since the proximity of their bad neighbours, the French, makes the English "early stirrers," and, in addition, are a reminder of the need for preparedness for death, and so the King, in happy mood,

"makes a moral of the devil himself." Sir Thomas Erpingham is in the same cheerful vein; when, upon entering, the King wishes a soft pillow for his white head, he replies that he is happy since he may truthfully say, "Now lie I like a king." Pleased with this contempt for privation, Henry takes leave of his nobles, and, refusing the company of Erpingham, betakes himself to his tent to mature his plans for the coming battle, taking with him the fervent benison of the good old knight.

On his way to his tent the King encounters the braggart Pistol, who challenges him, the King passing himself off as a gentleman of a company, whilst Pistol in his turn declares himself

"As good a gentleman as the emperor,"

which draws from the King the response,

"Then you are a better than the king."

The mention of the King's name draws from Pistol such praise as must have greatly offended the King's ear, such as "a bawcock" and "an imp of fame." Pistol's ignorance of French causes him to exclaim, when the King gives his name as Harry le Roy, "Le Roy! a Cornish name." The King corrects him, saying that he is Welsh, and, upon inquiry, confesses that he not only knows Fluellen but is his kinsman, and warns Pistol, who threatens to knock Fluellen's leek about his pate upon St. Davy's Day, that Pistol is more likely to be worsted in such an encounter than the Welshman. Pistol retires, and Fluellen and Gower enter. Not seeing the King, the Welshman as usual lays down the "auncient prerogatifs and laws of the wars," this time against noise in the camp, and scores off Gower by saying that "if the enemy is an ass and a fool and a prating coxcomb," there is no need for the English to imitate him in this particular, which calls forth from the King in an aside the truthful remark that

"There is much care and valour in this Welshman."

Then ensues a colloquy between the King and three soldiers of the camp, viz. Bates, Court, and Williams. The King poses as a soldier of the company of Sir Thomas Erpingham, whose opinion of the state of affairs, asked for by Williams, is given by the King, that the English are "as men wrecked upon a sand, that look to be washed off the next tide." That Sir Thomas has not expressed this opinion to the King is not only admitted but defended by Henry, for the King, he argues, is only a man, and no one "should possess him with any appearance of fear, lest he, by showing it, should dishearten his army." Bates says that the King wishes himself well out of the present scrape, even

though he were up to his neck in the Thames, "and I by him," he adds, "so we were quit here." Henry declares that the King would wish to be nowhere better than at Agincourt, to which Bates rejoins, "Would he were here alone; so should he be sure to be ransomed, and a many poor men's lives saved." Henry says this is just a ruse to find out how other men's minds lean, for the King's cause being just, he is sure that such men as he and Bates could not die anywhere so contented as in the King's company. Williams doubts whether they can judge of the justice of the King's quarrel, adding, when Bates says that that is not their business, that the King will have a heavy charge to answer at the Resurrection if his cause be unjust. To him the King replies that God may will men to die in war because of their own personal backslidings, and not by reason of the King's quarrel being unjust, the moral being that the soldier should wash himself of sin prior to entering into action. Williams agrees with this, but Bates dissents, whereupon Henry declares that he has heard the King say he would not be ransomed, which leads to a quarrel between Henry and Williams, each giving the other a glove to wear in his cap after the battle, to the end that they may fight the matter out at that more seasonable time, Bates remarking, "We have French quarrels enow," and Williams declaring that he will give a box on the ear to the man who, after the battle, wears his glove in his cap. The soldiers withdraw, and Henry, into whose heart the words of Williams have sunk deeply, soliloquizes upon the hard condition that would lay the lives, souls, debts, and careful wives and children of the soldiers upon the King, who, in return for this fearful responsibility, gets nothing but the pomp and ceremony that hedges a king in, and which cannot even cure him of sickness, but in reality condemns him to a life of waking dread and sleeping dream begotten terror, the soliloquy being a paraphrase of the well-known "Uneasy lies the head that wears a crown," as may be seen from the concluding lines:

> "But in gross brain little wots
> What watch the king keeps to maintain the peace,
> Whose hours the peasant best advantages."

Erpingham enters and is enjoined to assemble the nobles together at the King's tent, and then follows the magnificent prayer to the God of battles, which is a witness to the piety of the King and to his consciousness of the wrong done to King Richard II. by his father the usurper Henry IV., which wrong he implores not to be visited on his soldiers at this juncture, pleading that he has interred the murdered Richard afresh, that he has five hundred poor in yearly pay who twice daily pray for God's forgiveness of the deed, and that two chantries have been built by

him "where sad and solemn priests sing still for Richard's soul," adding that all this is naught

> "Since that my penitence comes after all,
> Imploring pardon."

Gloucester enters and the two depart for the conference in the King's tent.

Scene ii. transports us to the French camp, where the Dauphin, Orleans, and Rambures are mounting ready, as the Constable remarks upon entering, "to dout the English eyes with superfluous courage," whereupon in comes a messenger announcing that the English are arrayed in battle order, which announcement draws from the Constable a bombastic speech the purport of which is that the hungry, ragged English army would easily be routed by the "superfluous lackeys and peasants" that follow the French camp, but honour forbids that the fighting should be left to the baser sort. A very little is to be done,

> "For our approach shall so much dare the field
> That England shall couch down in fear and yield."

Grandpré comes on the scene and discourses in similar vein. He is in haste to prepare the gaunt, worn, and starved horses for the crows who are ready to pick their bones, "all impatient for their hour." Other contemptuous remarks follow from the Constable, who says the English had said their prayers and were waiting for death, and from the Dauphin, who suggests that dinners and clothes should be sent to the enemy prior to fighting them, and so, swelling with pride and full of contempt for the foe, they hie them to battle.

Scene iii. Far different is the scene in the English camp, where Westmoreland states that the enemy are three-score thousand strong, drawing from Exeter the dismal remark, "There's five to one; besides they all are fresh." Salisbury piously ejaculates, "God's arm strike with us," and takes a tender leave of his fellows. Henry enters a little later and Westmoreland makes his famous remark,

> "O that we now had here
> But one ten thousand of those men in England
> That do no work to-day!"

The King rebukes him in the fine much-quoted passage the substance of which is as follows:

> "If we are marked to die, we are enow
> To do our country loss; and if to live,
> The fewer men the greater share of honour."

So he wishes "not a man from England," and paints in glowing colours the honours that will be done to "the band of brothers" in long ages should their fearful enterprise succeed, adding

> "And gentlemen in England now a-bed
> Shall think themselves accursed they were not here."

Salisbury enters and announces that the French are set in battle and are about to charge, and upon Henry replying that all is ready, Westmoreland shows how deeply the King's harangue had affected him by his words:

> "My liege, would you and I alone,
> Without more help, might fight this battle out!"

an unwishing of five thousand men that pleased the King better than the previous desire for ten thousand from England had done.

Once again Montjoy appears asking if the King at this eleventh hour will compound for his ransom, and at the same time giving the Constable's advice that Henry's soldiers should be reminded of the need for repentance in view of their imminent destruction.

Henry bitterly complains of this further mockery of "poor fellows," and reminds the herald of the fable of the man who sold the lion's skin while yet the beast was alive. Such honour will be paid, he went on to say, by heaven to those who fall with him that

> "Dying like men, though buried in your dunghills,
> They shall be famed; for there the sun shall greet them,
> And draw their honours reeking up to heaven;
> Leaving their earthly parts to choke your clime,
> The smell whereof shall breed a plague in France."

And so Samson-like the dead that they kill in their deaths shall be more than they kill in their lives. Then, speaking more proudly, he avers that the English, hungry, gaunt, and besmirched, will not fly, but hope to better their present tattered and forlorn condition at the expense of the French after they have conquered them, therefore, says he,

> "Come thou no more for ransom, gentle herald:
> They shall have none, I swear, but these my joints;
> Which if they have as I will leave 'em them,
> Shall yield them little, tell the constable.

The herald departs, and York enters to beg that he may lead the van, which being conceded all march away with the King's prayer for God's disposal of the day ringing in their ears.

In Scene iv. Pistol appears as a conqueror, he having a French soldier as captive, from whom, with the aid of the Boy's interpretation, he exacts a promise of a ransom of two hundred crowns. It would be difficult more effectively to portray the cowardice shown by the French on this day than is done by thus exhibiting a French soldier as captive to the braggart swasher, who is described as "the most brave, valorous, and thrice worthy seigneur of England," although, as the Boy truly says, never did "so full a voice issue from so empty a breast." The fate of Bardolph and Nym is incidentally referred to by the Boy, as is also the exposed condition of the baggage, which "there is none to guard but boys."

Scene v. In this short scene the defeat of the French is proclaimed by the French nobles, who now acknowledge their folly in despising their enemy. "Be these the wretches that we played at dice for?" exclaims the Dauphin, and "Is this the King we sent to for his ransom?" laments the despairing Orleans. So great is their panic that, although Orleans says,

> "We are enow yet living in the field
> To smother up the English in our throngs,"

no attempt at a rally is made, the Duke of Bourbon exclaiming in desperation,

> "The devil take order now! I'll to the throng:
> Let life be short: else shame will be too long."

Scene vi. Henry applauds the bravery of his "thrice valiant countrymen," but, as the French still keep the field, there is more to be done. Exeter brings tidings of the death of the Duke of York, who, dying, commends himself to his master, and then follows the story of the death of York and his friend the Duke of Suffolk, how, when both were mortally wounded, York cried

> "Tarry, dear cousin Suffolk!
> My soul shall thine keep company to heaven;
> Tarry, sweet soul, for mine, then fly abreast,
> As in this glorious and well-foughten field
> We kept together in our chivalry!"

then, grasping Suffolk's hand, he commended himself to the King, and, embracing Suffolk, even in the throes of death, gave up the ghost. At the recital Exeter can scarce restrain his tears, which the King confesses to be also the case with himself.

The scene closes with the dreadful order from Henry that every soldier should kill his prisoners, because of the rallying of the French for a further attack, and because of their murder of the boys with the baggage.

Scene vii. introduces Fluellen and Gower, the former incensed against the French for their barbarity in putting the camp-followers to death. Gower assures him that this atrocity has been committed, and that the King has, by way of retaliation, ordered the slaughter of the prisoners, adding, "O 'tis a gallant king!" which leads the Welshman to claim the King for a countryman because he was born at Monmouth. Further, the classics-mad captain proceeds to draw a parallel between Alexander the Great, who was born at a town on a river, with Henry born at Monmouth on a river (the Wye). Further, Alexander, in a drunken rage, killed Cleitus. Gower interrupts that here the parallel fails, but Fluellen declaims against this ill-timed interruption since he was about to add that Henry, being in his right wits, did not kill, but foreswore the company of his erstwhile boon companion, Sir John Falstaff.

Henry now enters, and is angry that a body of Frenchmen should hang aloof on an eminence neither fighting nor flying: he sends to tell them that if they do not yield he will cut their throats, whereat Montjoy enters once again, this time to ask permission to count the French dead, to separate the base from the noble, and to attend to the wounded, the herald acknowledging, of which Henry is not even yet assured, that the day is his, whereupon the King asks the name of a neighbouring castle, and, being told that it is Agincourt, he declares that the battle shall be so named also.

Fluellen reminds the King of Crecy and the Black Prince, nor does he forget to say that the men of Monmouth did good service in a garden there where leeks grew, wearing leeks in their Monmouth caps, and adding that the King took no scorn "to wear the leek on St. Tavy's day." The King, in assenting, explains that he is a Welshman. Fluellen, in his odd way, replies that "All the waters in the Wye cannot wash your majesty's Welsh blood out of your body," and further, "I need not be ashamed of your majesty so long as your majesty is an honest man." The King's "God keep me so!" comes evidently from the heart, and he then sends his heralds with Montjoy to count the slain.

The King's gaze now falls upon the soldier, Williams, who is wearing in his cap the glove given to him by the King in token of defiance. Henry, pretending to know nothing of the matter, asks what it means, and is told the story of the promised box on the ear, and asking Fluellen whether a soldier should keep his oath or no, gets, as he expected, a decided affirmative, which is not shaken by the King's reminder that the glove may belong to a gentleman of degree. Williams is therefore enjoined by the King to keep his word, and is sent to fetch his commander, Captain Gower, to the King. As soon as Williams has gone the King gives the glove he holds to Fluellen to wear, asking

him to apprehend, as a friend of Alençon, anybody who shall challenge him for wearing it. Fluellen readily consents, and is sent also to Gower in order to bring about a meeting between Fluellen and Williams. To keep the encounter from proceeding too far the King sends Warwick and Gloucester close upon the heels of Fluellen, explaining to them that the glove may haply obtain for the peppery Welshman a box on the ear from Williams.

Scene viii. Williams is discovered telling his captain of the summons to the King, which, he adds, means, in his opinion, knighthood for Gower. Fluellen approaches and is at once challenged by Williams, and is asked if he knows the glove that Williams presents. He answers, "I know the glove is a glove," which being taken as an admission of ownership, he gets the promised cuff, and of course proceeds to arrest Williams as a friend of Alençon's and therefore as a traitor, notwithstanding the protest of Gower, when Warwick and Gloucester arrive, to whom the Welshman denounces Williams as a traitor to the King, who in person comes upon the scene and demands what the hubbub is, and, after hearing the soldier's explanation, he produces the fellow to the glove that Williams carries, and confounds the fellow by asking him to give satisfaction for the affront that he put upon him when the gloves were exchanged. The soldier exclaims that the King came as a common man, and that he spoke to the common man and not to the King, who was disguised under this common appearance. The King, whose love of a practical joke is once again exemplified, gives the man his glove full of crowns, to which gift Fluellen would fain add a silver shilling, but Williams refuses the gift, notwithstanding the remonstrances of the aggrieved captain.

The herald re-enters and gives the number of the French slain as 10,000, of whom only 1600 were not noble, besides a number of prisoners of high degree whose names, as well as those of the more noble dead, are read out by the King. The death roll of the English is next handed to the King, who learns that the Dukes of York and Suffolk, Sir Richard Ketly, and Davy Gam, esquire, with 25 common men are the only losses on the English side, whereupon he ascribes the victory to God, to whom he returns most fervent thanks, and orders that death shall be the portion of him who boasts of the victory or takes the praise from God. A solemn *Te Deum* and *Non nobis* are also to be sung before the army departs for Calais on the way to England,

"Where ne'er from France arrived more happy men."

Act V. Prologue. The return of the King to Calais and to England; his reception at Dover and his solemn setting out to

London; his refusal at Blackheath to permit his battle-bent sword and helmet to be carried before him through London as tending to detract from the glory of God, and his triumphant progress through the city like a Roman conqueror, or like (only greater) the ovation that would be accorded to the Earl of Essex, then absent in Ireland, should he return victorious over the Irish rebels; the visit of the Emperor to make peace with the late combatants; and finally, the departure of Henry for France—these are the events narrated by the chorus in order to fill up the gap between the battle of Agincourt and the peace negotiations that are referred to in the second scene of the final act of the play.

Scene i. The French camp of the English army is again the scene of the action, and Fluellen and Gower are the first actors to appear on the scene. The former is wearing his leek, although St. David's Day is past, and as he explains to Gower he is doing this until he shall meet the swasher Pistol, who has insulted him and his in deriding the national custom of wearing the leek, so by way of appropriate punishment the Welshman is bent on compelling the Ancient to eat the leek, which he accordingly does when, a little later, Pistol enters, giving the braggart a sound cudgelling and compelling him to accept a groat to heal his pate. The Ancient breathes out threatenings and slaughters, but he is thoroughly cowed, and shown to be, in the words of Gower, "a counterfeit cowardly knave," and is enjoined to "let a Welsh correction teach him a good English condition," and is left to his thoughts, which are entirely lugubrious, for his wife is dead, so that he has no home, he is growing old, and his "honour," whatever that may mean, has been cudgelled from his weary bones, so he resolves to turn bawd—as he has ever been—and by way of commencement he will pass off his dishonourable cudgel wounds as wounds received in fighting in the French wars; and so he makes his final exit from the play in well-deserved disgrace.

Scene ii. The Kings of France and England, with their respective retinues, together with Queen Isabel and the Princess Katharine, are foregathered in France to settle terms of peace. After salutation and a special welcome from Queen Isabel, who hopes for a happy issue so that

"This day
Shall change all griefs and quarrels into love,"

the Duke of Burgundy pleads that France may be permitted by the great kings of France and England to pursue the arts of peace, that her fields and vineyards may no longer lie neglectfully uncultivated, and that her sons may cease from the savagery inseparable from war and become their civil selves again in following the peaceful and refining cultivation of their native soil.

The reply Henry makes is blunt and to the point. Peace may be had on the acceptation of his full and just demands, which have been already made in form to the French King, with whom the issue lies.

France rejoins that he has only had time to glance at the proposed terms, and suggests that a joint committee of French and English counsellors should be appointed to discuss terms and to come to an agreement. This is accordingly done, the Dukes of Exeter, Clarence, Gloucester, Warwick, and Huntingdon being told off to represent England. Queen Isabel, believing that her woman's wit may avert a disagreement, goes also with her husband, and Henry is left alone with the Princess Katharine and her waiting-maid Alice.

In the love scene that follows Henry declares himself a blunt, hard-featured lover, whom time will not deteriorate as in the case of the handsome lover, and who will be true, especially as he lacks the trick of the lover's tongue that talks its way into ladies' favours and reasons itself out of them again. He must win his wife as a soldier and not as a coxcomb. Asked by Katharine if it is possible that she should love the enemy of France, Henry replies, very subtly, that he is such a lover of France that he will have it all his, and that she, having become his wife, will be mistress both of him and of France. Henry attempts to explain his meaning in French, as the Princess does not understand his English, but makes such a mess of it that he exclaims, "I shall never move thee in French unless it be to laugh at me," and so he resumes his wooing in English with a blunt "Come, I know thou lovest me," and holds out the prospect of a valiant son born of the desired marriage "that shall go to Constantinople and take the Turk by the beard." A little more coquetry on the part of Katharine, and the promise, conditional upon the consent of "de roi mon père" is won, and Henry proceeds in his usual manner to follow up the advantage thus gained by kissing the hand of the protesting maiden, whose protests he meets by bluntly stating that he will kiss her lips as she objects to his kissing her hands. Being told by both the Princess and her maid that this is quite contrary to French custom, the King retorts that "nice customs curtsy to great kings," and proceeds to put his threat into execution when the French King and Queen, Burgundy, and the other lords who have taken part in the parleying re-enter, Burgundy asking if Henry is teaching the Princess English. The King replies with dignity and with feeling that he would have her learn how perfectly he loves her, which, he adds, is good English. A little badinage—not too refined—follows between the Duke and Henry, which ends in the consent of the French King being given to the match, after which it is announced that terms of peace have been accepted on both sides, the only point not formally agreed upon

being that France shall name Henry, writing "Notre très-cher fils Henri, Roi d'Angleterre, Héritier de France." This the French King also agrees to, and presents his daughter to Henry as his affianced wife, from whom is to proceed issue which shall cause the contending kingdoms, whose very shores are pale with strife, to cease from their hatred to the end that

"Never war advance
His bleeding sword 'twixt England and fair France,"

to which all fervently add Amen! amidst which Henry kisses Katharine as his sovereign queen.

The Queen, mother-like, prays that may

"God, the best maker of all marriages,
Combine your hearts in one, your realms in one!
. . . . . .
That English may be French, and French Englishmen,"

to which again all cry Amen! and the play ends with King Henry's invitation to prepare for the marriage, when he shall swear to Kate, and the French nobles shall swear to him for surety of the league,

"And may our oaths well kept and prosperous be."

Epilogue. By cramping mighty men in little space, and by compressing their period within an equally narrow stretch of time, the poet has shown how fortune made the sword with which England, her lucky star being in the ascendant, conquered the fertile land of France and bestowed her on the infant son of the victorious Henry, which son lost France and made his England bleed because of the mismanagement of the many to whose lot it fell to control his state, as has often been shown on this stage, in memory of which we beg that you may receive with favour this portrayal of the former glories that preceded those disastrous woes. Such is the burden of the epilogue.

V. Sketches of the Chief Characters.

Without being a one character play the individuality of the King comes out so strongly throughout the whole of *Henry the Fifth* as to render every other character emphatically subordinate to that of the hero of Agincourt. Looked at from whatever standpoint, Harry of Monmouth as portrayed in this play by Shakespeare is surpassingly interesting.

His piety. This is as unquestioned as it is conspicuous, moreover it is the leading trait in Henry's character during the stirring events that are narrated in the present play. Nor is it the cant of a reformed rake, who has turned from the world's

pleasures because of a surfeit. It is rather a deep-set disposition towards a belief in God as the arbiter of men's destinies, "rough hew them how we will," yet distinct entirely from fatalism, for man is what he makes himself, and God only punishes for neglect of opportunity. The testimony of the prelates in the opening scene of the play is emphatic. "Consideration" has "whipped the offending Adam out of him." He is "a true lover of the holy church," and, although his youthful hours were "filled up with riot," the transformation had been so complete and so sincere as to make it evident that the riot and seeming debauchery were but "the veil of wildness" that obscured his truly virtuous and pious disposition. This eulogy might perhaps be mistrusted as partial, and caused by the gratitude of the bishops for the disposition he shows towards them, but the words and deeds of the King show that his piety is real and natural. Even in dealing with his claim to the French throne, we are bound to believe in the sincerity of the man who insists upon a true and faithful account of his claim from his spiritual advisers, who, it must be remembered, were regarded as holy oracles whose utterances were those of God himself. Hence the injunction,

> "An' God forbid, my dear and faithful lord,
> That you should fashion, wrest, or bow your reading,'

is a striking proof of Henry's piety. He leaves his claim, as it were, in God's hands.

Again, after the tennis-ball insult of the Dauphin, it is only with "God before" that the King hopes to be able to bring him to book. Further, it is God who "graciously brought to light" the plot of Cambridge, Scroop, and Grey, and into the hands of God he commits his puissance when about to set out. In the same spirit of Godliness he informs the herald, who comes demanding his surrender,

> "Yet God before, tell him we will come on,"

and to Gloucester he replies with lofty trust in God's protection,

> "We are in God's hands, brother, not in theirs."

But perhaps the most striking demonstration of the sincerity of the King's piety is afforded by his ascription to God of all the praise for the great victory over the French at Agincourt.

> "Praised be God, and not our strength for it."
>
> "O God, thy arm was here;
> And not to us, but to thy arm alone.
> Ascribe we all."

"And be it death proclaimed through our host
To boast of this or take the praise from God
Which is his only."

Nor is this a mere flash of gratitude, for we find that upon his return this feeling of indebtedness to God is still strong within him, so that when at Blackheath

"His lords desire him to have borne
His bruised helmet and his bended sword
Before him through the city: he forbids it,
Being free from vainness and self-glorious pride;
Giving full trophy, signal and ostent
Quite from himself to God."

So that whatever opinion we may hold as to the sincerity of the real Henry V.—and very diverse views are held as to this—there is no room for question as to the character of Shakespeare's Henry V., who was sincerely and consistently a pious man.

His self-control. It may appear strange to put forward self-mastery as a trait in the character of a roysterer such as Henry had been, but the fact that he had competely eradicated all tendency towards riot and licence immediately upon the death of his father when

"His wildness, mortified in him,
Seemed to die too,"

is really most signal testimony to the strength of his self-control. This same quality is apparent in the famous tennis-ball scene, where the King's answer is made more terrible by his awful self-restraint. He is glad "the Dauphin is so pleasant with us." When dealing with the three conspirators, Cambridge, Scroop, and Grey, self-mastery is again in full evidence. The King does not let them know that he ever suspects them, and so they are led to declare their own doom in advocating death for traitors, and even after all had been confessed Henry shows that he has in no measure lost his balance when he declares that altho' the man may pity the King cannot pardon without risking the safety of his kingdom. When we read of Henry moving amidst his gaunt and ragged soldiery with cheerful countenance, notwithstanding the terrible odds against him, we must believe that a part of this confident demeanour at least is due to stern self-mastery which will not permit any appearance of dismay to make itself evident. Even his love for Katharine, warm, though it undoubtedly is, does not cause him to abate one jot, either to her or to her father, the conditions of peace. It would be easy to give many further examples of Henry's self-restraint, but this is unnecessary as the whole of the

incidents of the play, with one or two exceptions only, are striking testimony in this direction.

His many-sidedness. Like Ulysses Henry is capable of playing many parts and each of them well. This is well-expressed by the Archbishop of Canterbury in the following passage,

> "Hear him but reason in divinity,
> And all-admiring with an inward wish
> You would levise the king were made a prelate:
> Hear him debate of commonwealth affairs,
> You would say it hath been all-in-all his study:
> List his discourse of war, and you shall hear
> A fearful battle render'd you in music:
> Turn him to any cause of policy,
> The Gordian knot of it he will unloose,
> Familiar as his garter."

His uniform success as statesman, as soldier, and as lover is due in great measure to his straightforwardness. With quick, clear insight he sees what must be aimed at, with unqualified bluntness he declares that nothing short of what he demands will satisfy him, and with a confidence that no opposition can diminish he pursues his end until his untiring perseverance at length accomplishes his purpose, his energy being no less conspicuous than his infinite resourcefulness, which finds vent in his wit as well as in his strategy.

His consideration of others. This pleasing trait in the character of Henry V. is exemplified in his conduct towards York, Erpingham, Fluellen, and Williams, and in his regard for the welfare of his soldiers. It is "good old knight" and "brave York," and he "must perforce compound with mistful eyes" when he hears of the death of his "good uncle" York. He is pleased to wear the leek "for a memorable honour," saying,

> "For I am Welsh, you know, good countryman,"

and he will not have either Williams or Fluellen suffer in carrying out the practical joke that he still loves so well, and, while all rest, his consideration for his soldiers impels him to be abroad when a less considerate commander would have been reposing. Nor must we forget the regard that is evident in his remark to Erpingham on the eve of Agincourt,

> "A good soft pillow for that good white head
> Were better than a churlish turf of France."

Moreover he will not allow the French to be plundered although he is at war with them. When he hears of Bardolph's punishment he says, "We would have all such offenders so cut

off; and we give express charge, that in our marches through the country, there be nothing compelled from the villages, nothing taken but paid for, none of the French upbraided or abused in disdainful language."

In fact, the character of Henry V. as portrayed by Shakespeare is that of a noble-hearted, clear-headed, enthusiastic, and withal an amiable man, who is indeed without fear and without reproach.

King of France. Charles VI. appears in our play as a man of no great parts. He seems to be in the hands of his courtiers, and especially in those of the Dauphin, for whose shallowness the King pays the penalty. Although he has sufficient insight to see that Henry is not the profligate dolt the Dauphin would have people believe, yet he has not sufficient strength of character to insist upon immediate strong measures being taken. Remembering Crecy and Poitiers, he yet does little to prevent the triumph of the "fatal neglected English," except to send Montjoy again and again to demand a ransom for the prisoner he has yet to take. The fable of the lion's skin is as applicable to the King as to his courtiers. He does not appear to be in any sense the strong man whom a crisis demands. In the negotiation scene he is presented to us as a beaten foe overcome by the horrors of war and sincerely anxious to save his country from bloodshed by any honourable sacrifice. This portrayal of the French King fits in with the historical fact of his weakness even unto imbecility.

Fluellen is a brave devoted soldier whose single-hearted devotion to the King "so long as your majesty is an honest man" is as true as it is touching. In the worthy Welshman are seen the characteristics of the Celt. He is courteous and punctilious to a fault: his choler rises on the least provocation and in his strict probity there is an appearance of pedantry that is very amusing. His amiability is most conspicuous, yet he is peppery. He is ready to acknowledge the bravery of his opponent, and even to reward it in his own inimitable way, as when he gravely offers the shilling to Williams after the King's explanation of the practical joke, of which he appears to have had but little appreciation. His castigation of Pistol is robust as well as funny, and his pedantic stickling for the "disciplines" of the pristine wars of the Romans does not prevent him from being a brave and capable soldier; as the King truly remarks,

> "Tho' it appear a little out of fashion,
> There is much care and valour in this Welshman,"

and much honesty to boot, as is shown by his reprobation of the theft of Bardolph whom he would have hanged though he were his own brother. Fluellen is, in fine, a man of whom any

country might be proud and, in limning him, Shakespeare paid a compliment to the gallant little principality.

The Dauphin is a coxcomb whose very courage is under suspicion as the Constable freely remarks. His obstinate determination to treat Henry as a harmless roysterer unfit for anything but pothouse carousals, shows plainly the shallowness and conceit of this simpleton who seems alike incapable of forgetting anything and of learning anything. The incapacity of Henry is his one fixed idea, which no argument can modify, no experience remove.

The English Nobles may be described as moulded after the fashion of their master, whose spirit had been infused into them by the close and friendly intercourse which Henry not only permitted but encouraged. How this infusion took place is clear from the scene between Henry and Westmoreland where the King persuades the Earl that it is foolish to wish for more men from England.

The French Nobles take their cue from the Dauphin, whose shallowness they emulate with such success as to indulge in the mockery of an enemy whom previous encounters should at least have taught them to respect. The Constable alone appears to have some amount of discrimination with respect to Henry's true character, but after his vain attempt to prove that the Dauphin is "too much mistaken in this king" in the fourth scene of the second act, and after his expression of wonder "whence have they this mettle?" he yet permits himself to join in the chorus of contempt for the English on the eve of Agincourt, which a little reflection must have shown him to be as puerile as it was unsoldierly.

Katharine is just as simple as a girl of fifteen may be expected to be. That there should be a struggle between her inclination to be Henry's wife and her disinclination to marry an enemy of France is very natural and in keeping with the character of the simple French maid whom we see in the French lesson scene.

The Prelates do not appear in a very favourable light. Reading between the lines we see them ready to plunge England into war in order to avert the threatened spoilation of the church possessions, and the Archbishop's harangue is as unprincipled as it is astute. Despite the King's appeal for a faithful statement of his claim, Canterbury, backed up by Ely, strains every argument and appeals to every sentiment that will provoke the King to declare war.

Bardolph, Nym, and Pistol are admirably described by their servant. "For Bardolph, he is white-livered and red-faced; by the means whereof 'a faces it out, but fights not. For Pistol, he hath a killing tongue and a quiet sword; by the means whereof

'a breaks words, and keeps whole weapons. For Nym, he hath heard that men of few words are the best men; and therefore he scorns to say his prayers, lest 'a should be thought a coward: but his few bad words are matched with as few good deeds; for 'a never broke any man's head but his own, and that was against a post when he was drunk. They will steal anything, and call it purchase."

The Boy here, as in *Henry IV.* and *Julius Caesar*, is made a very entertaining personality by Shakespeare, his principal traits being simplicity, or rather innocence, and shrewdness. The description that he gives of the three swashers is very entertaining as well as very true, and his resolution to get another master is very welcome to the reader who trembles lest the innocence of the youth should be contaminated by the vices of his masters.

Of the rest of the characters nothing need be said except what appears in the text.

VI. Proverbial and Pithy Sayings

"O for a muse of fire, that would ascend
The brightest heaven of invention." I. Pro. 1-2.

"Piece out our imperfections with your thoughts."
I. Pro. 23.

"The king is full of grace and fair regard." I. i. 22.

"Consideration, like an angel, came
And whipp'd the offending Adam out of him." I. i. 28-9.

"Turn him to any cause of policy,
The Gordian knot of it he will unloose,
Familiar as his garter: that, when he speaks,
The air, a charter'd libertine, is still." I. i. 45-8.

"My thrice-puissant liege
Is in the very May-morn of his youth,
Ripe for exploits and mighty enterprises." I. ii. 119-21.

"Tis ever common
That men are merriest when they are from home."
I. ii. 272-3.

"They sell the pasture now to buy the horse." II. Pro. 5.

"I dare not fight; but I will wink and hold out mine iron."
II. i. 6-7.

"Base is the slave that pays." II. i. 88.

"Treason and murder ever kept together,
As two yoke-devils sworn to either's purpose."
II. ii. 105-6.

"His nose was as sharp as a pen and 'a babbled of green fields." II. iii. 18-9

"Self-love, my liege, is not so great a sin
As self-neglecting." II. iv. 74-5.

"Once more unto the breach, dear friends, once more;
Or close the wall up with our English dead.
In peace there's nothing so becomes a man
As modest stillness and humility:
But when the blast of war blows in our ears,
Then imitate the action of the tiger;
Stiffen the sinews, summon up the blood. III. i. 1-7.

"And sheath'd their swords for lack of argument."
III. i. 21.

"I see you stand like greyhounds in the slips,
Straining upon the start." III. i. 31.

"I thought upon one pair of English legs
Did march three Frenchmen." III. vi. 141-2.

"You may as well say that's a valiant flea that dare eat his breakfast on the lip of a lion." III. vii. 131-2.

"The hum of either army stilly sounds,
That the fix'd sentinels almost receive
The secret whispers of each other's watch:
Fire answers fire, and through their paly flames
Each battle sees the other's umber'd face;
Steed threatens steed, in high and boastful neighs
Piercing the night's dull ear; and from the tents
The armourers, accomplishing the knights,
With busy hammers closing rivets up,
Give dreadful note of preparation." IV. Pro. 5-14.

"There is some soul of goodness in things evil,
Would men observingly distil it out." IV. i. 4-5.

"Thus may we gather honey from the weed,
And make a moral of the devil himself." IV. i. 11-12.

"Every subject's duty is the king's; but every subject's soul is his own." IV. i. 165-6.

"That 's a perilous shot out of an elder-gun." IV. i. 184-5.

"This day is call'd the feast of Crispian:
He that outlives this day, and comes safe home,
Will stand a tip-toe when this day is named,
And rouse him at the name of Crispian." IV. iii. 41-3.

"Then shall our names,
Familiar in their mouths as household words,
Harry the king, Bedford and Exeter,
Warwick and Talbot, Salisbury and Gloucester,
Be in their flowing cups freshly remember'd."
IV. iii. 51-5.

"In the universal 'orld, or in France, or in England!"
IV. viii. 8-9.

"If he be not fellow with the best king, thou shalt find the best king of good fellows." V. ii. 229-30.

VII. Metre.

The blank verse in which Shakespeare wrote his plays consists of lines or verses containing ten syllables, the second, fourth, sixth, eighth, and tenth of which are accented, the odd syllables being unaccented. Such a line or verse is called an iambic pentameter, an *iambus* being a combination or *foot* of two syllables, the second of which is stressed or accented, the first having no accent, and a pentameter (Greek *pente*, five, *metron*, measure) is a combination of five such feet. The chief charm of this metre is its extreme simplicity. Provided proper care be taken to avoid monotony, blank verse is capable of very great literary beauty. It is the great merit of Shakespeare that he rang the changes of infinite variety on this simple metrical combination as no writer before or after him has been able to do. Some of the licenses permissible to the writer of blank verse, to relieve the monotony thereof, will be given below; meanwhile we proceed to furnish one or two examples of orthodox iambic pentameters from *Henry V.*

"O for' | a Múse | of fir'e | that wóuld | ascénd." | I. Pro. 1.

"The Kin'g | is fúll | of gráce | and fáir | regárd." | I. i. 22.

"Consíd | erá | tion lik'e | an áng | el cáme." | I. i. 28.

"The air' | a char' | ter'd líb | ertin'e | is stíll." | I. i. 48.

"They séll | the pás | ture nów | to búy | the hor'se." |
II. Pro. 5.

"The mán | that on'ce | did séll | the líon's skín." |
IV. iii. 93.

The two chief devices for relieving the monotony of ordinary blank verse iambic pentameters are:

(1) Placing the accent on the *first* instead of on the second syllable of a dissyllabic foot. This gives us the *trochee*, which is the appropriate name for a foot of two syllables, the first of which carries the accent as in the word *háppy*.

(2) The introduction of trisyllabic or monosyllabic feet.

1. *The accent thrown back on the first syllable.* This occurs most commonly after a pause, wherefore, since the pause occurs most frequently at the end of a line, the trochee is most often

found at the beginning of a line. The accent thus produced is known as the *pause accent.*

"Think when | we talk | of hórs | es, thát | you s'ee them |
Printing | their próud | hoofs i' the | receiv | ing ear'th, |
For 'tis' | your thoug'hts | that nów | must déck | our king's, |
Cárry | them her're | and th'ere | ; jum'ping | o'er tim'es, |
Tur'ning | th' accom' | plishment | of m'a | ny yéars |
Into | an hó | ur glass." | I. Pro. 26-31.

The pause accent is here seen at the beginning of the line (in lines 26, 27, 29, and 30) and in the middle of the line (in line 29). It will readily occur to the mind of the student that the first syllable after a pause, whether at the end or in the middle of a line, would frequently be stressed.

Another good example, quoted by Abbott, is as follows:

"Bé in | their flów | ing cúps | fr'eshly | remémber'd."
IV. iv. 55.

2. (*a*) *An extra unaccented* (*hypermetric*) *syllable may be added, especially at the end of a line before a pause.*

"Theréfore | with fran'k | and with | uncur'b | ed pláinness." |
I. ii. 245.

"Defy' *us* | to our wor'st, | for as' | I am' | a sol*dier.*" |

The last example has a hypermetric syllable at the *beginning* of the line as well as at the *end.* It may be added that sometimes a hypermetric syllable occurs in the *body* of the line. This also is exemplified in the last line of the above quotation. Many other instances of this will readily occur to the student.

(*b*) *Monosyllabic feet.* When great stress is required to be placed upon a monosyllable, no other syllable is allowed to stand in the same foot with it, so that an incomplete foot consisting of a strongly accented monosyllable results. Such monosyllables are most often (1) those containing long vowels or diphthongs, (2) those containing a vowel preceded by *r*, and (3) imperative monosyllables, as "speak!" "peace!" It is to be observed that this use of a monosyllable to serve as a dissyllable may be explained as due either to the natural tendency to dissyllabize a monosyllable whose vowel is long, or to the necessity for a pause after an imperative word, which is most conveniently accomplished by the omission of an unaccented syllable, the place of which would often be supplied by an appropriate gesture by the actor.

"On this | unwor'th | y scáff | old tó | bring for'th" |

is scanned sometimes as follows:

"On th'is | unwórth | y scaff | old to br' | ing for'th." |
I. Pro. 5.

And

"Came póur | ing lik'e | the tid'e | intó | a bréach" | I. ii. 149.

is scanned otherwise; thus,

"Came pour | ing like | the tí | de in' | to a breách." |

"Shów | men dú | tiful? |
Why, só | didst th'o | u: seem' | they grav'e | and learn'd? |
Why, só | didst thoú." | II. ii. 128.

"Full fif' | teen hundred | bes'i | des cóm | mon m'en." | IV. viii. 84.

"Towards Cálais: | now grant | him t'he | re; the | re seen." | V. Pro. 7.

"*Exe.* Like mú | sic.
Cant. True: th'e | refóre | doth heav'n | divide." | I. ii. 183.

"If th'at | you w'ill | Fránce | win, |
Thén with | Scótland | first be | gin." | I. ii. 167.

3. *Accent and emphasis.* Abbott very properly remarks (§ 453) that the syllable receiving the rhythmic accent is by no means necessarily emphatic. It need only be emphatic relatively to the unaccented syllable or syllables in the same foot, and may be much less emphatic than the other accented syliables in the same verse. In Shakespeare's time there was apparently a greater stress upon the word "the" than is the case with us, hence the following:

"And yóur | great un' | cle's, E'd | ward th'e | Black Pr'ince," | I. ii. 105.

"With hálf | their fór | ces, *thé* | full pr'ide | of France." | I. ii. 112.

"With silk' | en stréam | ers *thé* | young Phóe | bus fan'ning," | II. Pro. 6.

Monosyllabic prepositions sometimes receive the accent, as in

"Discuss | untó us, | art thoú | officér." | IV. i. 37.

Sometimes two hypermetric syllables are allowed before a pause at the end of a line.

"*Ely.* Inclin'e | to ít | or n'o? |
Cant. He seem's | indif*ferent.*" I. i. 72.

"Why, só | didst th'ou; | come th'ou | of nó | ble fám*ily.*" | II. ii. 129.

"That név | er máy | ill of'f | ice ór | fell jéal | *ousy.*" | V. ii. 242.

4. *Broken verses.* When the line is broken up between two speakers, the voice is either (*a*) regular, as:

"*Exe.* Not hére | in prés | ence.
K. Hen. Sen'd | for hím, | good un'cle." | I. ii. 2.

(*b*) These may be overlapping of the former by the latter speaker in the completion of the verse.

"*K. Hen.* Out óf | appéar | ance,
Cam. I dó | conféss | my faúlt." | II. ii. 76.

(*c*) These may be what Abbott calls amphibious section, in which a fragment of a verse comes between and completes two other fragments, thus:

"*Ely.* This wóuld | drink déep, |
Cant. *'Twould drin'k, the cúp and áll.* |
Ely. But whát | prevention." | I. i. 20-21.

It will be seen that the three feet, "'Twould drin'k, | the cúp | and áll," | make, with the two that precede it, one complete iambic pentameter, and with the two that follow it (neglecting the hypermetric syllables) another.

5. *Elision*, as might be expected, is a very common device for avoiding what would otherwise be hypermetrical syllables by the suppression of a vowel sound. The commonest elisions, in addition to *'ll* for *will*, *'re* for *are*, *n't* for *not*, which are in general use to-day, are *th'* for *the*, *t'* for *to*, *'t* for *it*, *'s* for *is* or *his*, *i'* for *in*, *'em* for *them*. A light vowel following a liquid (*l*, *m*, *n*, *r*) is slurred, and, so far at least as concerns the metre, is lost. This is exceedingly common with *r*. Almost invariably when *th* and *v* come between two vowels, they are dropped, and the two syllables are run into one. In the middle of a trisyllable the vowel *i*, when unaccented, is often dropped.

Polysyllabic names, when placed at the end of a line, often receive but one accent, the rest of the syllables being hypermetric, and when lists of names occur in the body of a passage, as in Act III. sc. 5 and in Act IV. sc. 8, great liberties are taken with the metre.

Two or more hypermetric syllables are not infrequently found before a pause at the end of a line, even when such syllables do not form part of a polysyllabic proper name.

Prefixes and *suffixes* may also be dropped; the former are frequently so treated, the latter not so frequently. It would be tedious to refer to all the instances in which these peculiarities are illustrated in *Henry V.*, hence only one or two typical examples will be given haphazard under each head.

th' for *the*:

"Has shoók | and trém | bled át | the ill néigh | bourhóod." | I. ii. 154.

"A city on th' inconstant billows dancing." | III. Pro. 15.

t' for *to*:

"To envél | ope ánd | contáin | celés | tial spirits." | I. i. 31.

Here we must pronounce t' envelope and also sp'rits.

"We múst | not ón | ly arm' | to inváde | the Fren'ch." | I. ii. 136.

't for *it*:

"For 'tis' | your though'ts | that nów | must déck | our kin'gs." | I. Pro. 28.

"I'll wáit | upon' | you, ánd | I lon'g | to héar it." | I. i. 98.

"*Hear it*" is pronounced "*hear 't*":

"May 't pléase | your m'ajesty' | to giv'e | us leáve." | I. ii. 238.

"Well, then, that 's the humour of 't." II. i. 104.

"I shall do 't, my lord." IV. i. 271.

"An 't please your majesty." IV. vii. 113.

's = is:

"But ther'e's | a sáy | ing vé | ry old | and true." | I. ii. 166.

i' for *in*:

"Prin'ting | their proúd | hoofs i' th'e | receív | ing ear'th.' I. i. 27.

"A very valiant gentleman, i' faith." IV. ii. 61.

"Ay 'll do gud service, or ay 'll lig i' the grund for it; ay, or go to death; and ay 'll pay 't as valorously as I may." III. ii. 105-6.

o' = of:

"Even at the turning o' the tide." II. ii. 11.

"May háp | ly púr | chase hím | a box' | o' th' éar." | IV. vii. 161.

'em for *them*:

"Which if' | they háve as I' | will leáve | 'em thém." | IV. iv. 124.

Here the contraction is not for the sake of the metre, but to prevent the occurrence of two "thems" together.

Light vowel before a liquid slurred:

"Of whàt | your rév | 'rence shàll | incíte." | I. ii. 20.

"The int' | rim, by' | remém | b'ring yóu | 'tis past." | III. ii. 43.

"The fá | tal bálls | of múr | dring bás | ilisks." V. ii. 17.

"Th" and "v" dropped between two vowels.

"Cárry | them hére | and ther'e ; | jumpin'g | o'er tim'es."
I. Pro. 29.

"As twó | yoke dév | ils swórn | to eithér's | purpóse." |
II. ii. 106.

In this verse the "th" is so softened down as to make the word a monosyllable, and as such it must be scanned as above.

Unaccented "i" dropped in trisyllables.

"Your mig'ht(i) | ness on' | both párts | best cán | witnéss."
V. ii. 28.

Polysyllabic nouns with only one accent.

"To our' | most fáir | and prin'ce | ly coús | in Kàth*arine.*"
V. ii. 4.

"Ere hé | take sh'ip | for Fránce, | and ín | Southam'p*ton.*"
II. Pro. 30.

"Of your' | great pré | deces'sor | King Ed'ward | the Third."
I. ii. 249.

Other polysyllables with only one accent.

"Shall seé | advan' | tageá | ble fór | our dig*nity.*" V. ii. 88.

Prefixes dropped.

"Are heá | vy or' | isons | 'gainst thís | poor wrétch." |
II. ii. 53.

"The bór | rowed g'lo | ries thát | by gift | of heavén,
By láw | of ná | ture and | of ná | tions, *'long* |
To hím | and tó | his héirs." | II. iv. 79-81.

"The far'c | ed ti | tle rún | ning 'fóre | the king | ".
IV. i. 246.

"Disór | der, thóu | hast spóil | ed | us, 'friend | us now." |
IV. v. 17.

Other contractions are :

"In aid | whereof | we of | the spirit | uál*ity.*" | I. ii. 132.

where "spirit" must be scanned as a monosyllable as it is commonly used by Shakespeare (cp. sprite), and

"I am' | a gen'*tle* | man of | a com' | pany'." | IV. i. 39.

"As goód | a gen'*tle* | man as' | the em' | perór," | IV. i. 42.

in each of which the word "*gentleman*" must be scanned as a dissyllable pronounced *gen'man.*

French words. The mute "*l*" of French words is sonant in most of the cases where Shakespeare uses such words. The following are important examples from *Henry V.* :

"Daúghter | to Chár | lemáin, | who wás | the son." |
I. ii. 75.

"Diéu de | batái | lles! Whére | have théy | this méttle." | III. v. 15.

6. *Incomplete verses* occur either at the beginning or at the end of speeches, and in excited dialogue. There is good reason for the belief that many of these irregular verses are due to corruptions that have been allowed to creep into the text.

At the beginning.

"Now hér | ald, ar'e | the deád | numbér'd?" | IV. viii. 67.

At the end.

"Imploring pardon." IV. ii. 288.

In excited discourse.

"Upon the king! let us our lives, our souls,
Our débts, | our car'e | ful wives." | IV. i. 214.

7. *Alexandrines.* An Alexandrine is a verse of six feet, each containing two syllables, the second of which is accented, *i.e.* it is an iambic hexameter. The following is a good example of this kind of metre by Dryden who revelled in writing Alexandrines, which are, it may be observed, in high favour amongst French poets.

"And nów | by win'ds | and wav'es | my lif'e | less lim'bs | are tos'sed." |

It has been questioned whether Shakespeare ever really made use of iambic hexameters, and much ingenuity has been shown in explaining away apparent Alexandrines. Abbott's statement is not quite so sweeping. He says that a perfect Alexandrine is seldom found in Shakespeare, and certainly the verses of twelve syllables may frequently, by elision and by the postulation of hypermetric syllables, be made to scan as iambic pentameters. But it must be admitted that verses of twelve syllables, every other one of which bears the accent, *i.e.* iambic hexameters, do occur with sufficient frequency to admit of no doubt that Shakespeare knew of the value of the Alexandrine and further made use of it to vary his iambic pentameters.

Examples of Alexandrines.

"Fly tó | one márk; | as m'a | ny wáys | meet ín | one tówn." | I. ii. 208.

"And pat' | ches will' | I gét | untó | these cúd | gelled scárs." | V. i. 80.

In the text "Fly to one mark" is made a separate and therefore an incomplete line, and "cudgelled" is omitted from the second example, but most authors prefer the lines as given above.

"Defy' | us tó | our wor'st; | for ás | I ám | a sól | dier." III. iii. 5.

Note the hypermetric syllable "dier."

Apparent Alexandrines.

"Who diéd | within' | the yeár | of oúr | redem'p | tion'." | I. ii. 60.

Although "ion" final is often to be scanned in Shakespearian blank verse as a dissyllable, it is most likely that it is a monosyllable here and that it is hypermetric.

"My faúlt, | but nót | my bódy, | par' | don, sóv | ereig'n." | II. ii. 165.

"Sovereign" is certainly here a dissyllable, the second syllable of which is to be taken as a hypermetric syllable. These two examples will suffice to show how to convert apparent Alexandrines into what Shakespeare intended them to be, viz. iambic pentameters.

Ordnance and puissance. These two words must be scanned in *Henry V.* with care, as both are used as trisyllables, as will be seen from the following examples of their occurrence.

"In sec' | ond ac' | cent óf | his or'd | (i)nan'ce." | II. iv. 126.

In III. Pro. 26 the word is to be scanned as a dissyllable.

"And máke | imág | inár | y pú | issan'ce." | I. Pro. 25.

"Either pas't | or nót | arrív | ed tó | pú | issanc'e."

Either is a dissyllable whilst *puissance* is to be taken as a trisyllable. Examine also II. ii. 26, IV. Pro. 22, III. v. 24, etc.

Four accents. Lines with only four accents are very rare in Shakespeare and are only found in the mouths of exceptional characters such as Pistol, who, in his comic scene with the disguised King, speaks of Henry as

"A lad' | of lif'e, | an im'p | of fam'e." | IV. i. 45.

8. *Peculiarities of accent.* In some verses, examples of which are given below, apparent irregularities exist, because the word exhibiting it had a different accent from what it has at present. This being allowed for, the irregularity is at once recognized as only apparent and not real.

"Then lend | the eye | a ter | rible | aspec't." | III. i. 9.

This is the usual pronunciation of aspect in Shakespeare, the second syllable always bearing the accent.

"'Tis nó | *sínts* | *ter* nor' | no aw'k | ward cláim." | II. iv. 85.

This again is the normal Elizabethan pronunciation."

"Discus's | untó | me, ar't | thou ór | ficér?" | IV. i. 38.

But, as Abbott remarks, this is Pistol, from whom peculiar and extravagant pronunciation is to be expected. The usual way of accenting *unto* was with the stress on the first syllable as with us.

"And wé | must yeárn | *there for'e.*" | II. iii. 6.

Note that this is another example of the verse with four accents instead of five, and that again it is to be put to the credit of

Pistol. There are many other examples of this peculiarity in *Henry V.* which the student will easily detect when scanning the lines, so that we need do no more than refer to the peculiarity.

9. *Rhyme.* Concerning the occasional occurrence of rhyme in Shakespeare's plays, Dr. Abbott remarks, "Rhyme was often used as an effective termination to a scene. When the scenery was not changed or the arrangements were so primitive that the change was not easily perceptible, it was perhaps additionally desirable to mark that the scene was finished. Rhyme was also used in the same convenient way to mark an *aside*, which otherwise the audience might have great difficulty in recognizing as an *aside*." In *Henry V.* the scenes that conclude with rhyming couplets are:—**Act I.**, Prologue and Scene ii.; **Act II.**, Scene i.; **Act III.**, Prologue and Scenes iii. and iv.; **Act IV.**, Prologue and Scenes i., ii., iii., iv., and vii.; **Act V.**, Prologue and Scenes i. and ii.

The Epilogue deserves special mention, as it is a good example of the Shakespearian sonnet, which consists of fourteen alternately rhyming lines save for the two final lines which form a rhyming couplet.

10. *Prose* is used as a relief to the monotony of blank verse, but always in passages, such as the camp scene of the fourth Act, where the speaker is either of no consequence or where a speaker for a time lays aside his dignity. Proclamations, letters, and formal documents generally would naturally be written in prose.

VIII. Some Peculiarities of Shakespearian English.

I. Nouns.

Elizabethan English, on a superficial view, appears to present this great point of difference from the English of modern times, that in the former any irregularities whatever, whether in the formation of words or in the combination of words into syllables, are allowable. In the first place, almost any part of speech can be used as any other part of speech. An adverb can be used as a verb, "They askance their eyes"; as a noun, "the backward and abysm of time"; as an adjective, "a seldom pleasure." Any noun, adjective, or neuter verb can be used as an active verb. You can "happy" your friend, "malice" or "fool" your enemy, or "fall" an axe on his neck. An adjective can be used as an adverb; and you can feel and act "easy," "free," "excellent"; or as a noun, and you can talk of fair instead of "beauty," and "a pale" instead of a "paleness." Even the pronouns are not exempt from these metamorphoses. A "he" is used for a man, and a lady is described by a gentleman as "the fairest she he has yet beheld."

In the second place, every variety of apparent grammatical inaccuracy meets us. *He* for *him*, *him* for *he*; *spoke* and *took* for *spoken* and *taken*; plural nominatives with singular verbs; relatives omitted where they are now considered necessary; unnecessary antecedents inserted; *shall* for *will*, *should* for *would*, *would* for *wish*; *to* omitted after "*I ought*," inserted after "*I durst*"; double negatives; double comparatives (more better, etc.) and superlatives, *such* followed by *which*, *that* by *as*, *as* used for *as if*; *that* for *as that*; and lastly, some verbs with apparently two nouns, and others without any nominative at all." (Abbott, *Shakespearian Grammar.*)

(*a*) *Plural where we should use singular.*

"The *courses* of his youth promised it not." I. i. 24.

"I'll run him up to the *hilts* as I am a soldier." II. i. 58.

"He has no directions in the true *disciplines* of the wars." III. ii. 65.

"The Dauphin, whom of *succours* we entreated." III. iii. 45.

"For your great seats now quit you of great *shames*." III. v. 47.

"And hold their *manhoods* cheap whiles any speaks." IV. iii. 65.

"Dear nurse of arts, *plenties* and joyful births." V. ii. 35.

So "wisdoms." V. ii. 87.

(*b*) *Singular where we use plural.*

"Will cut their passage through the *force* of France." II. ii. 16.

"How shall we stretch our *eye*." II. ii. 55.

"Now set the teeth and stretch the *nostril* wide." III. i. 16.

"And this they can perfectly in the *phrase of* war." III. vi. 71.

Nouns used as adverb.

"And *something* lean to cutpurse of quick hand." V. i. 78.

Something = here somewhat.

(*c*) *Nouns used as adjectives.*

"To fill King Edward's fame with *prisoner* kings." I. ii. 162.

"Should with his *lion* gait walk the whole world." II. ii. 122.

"The poor mechanic porters crowding in." I. ii. 20.

II. Adjectives.

Adjective used as adverb.

"The Gordian knot of it he will unloose,
Familiar as his garter." I. i. 47.

"How *smooth* and *even* they do bear themselves."
II. i. 3.

"Now sits the wind fair, and we will aboard." II. ii. 12.

"'Tis certain, every man that dies *ill*, the ill is upon his own head." IV. i. 174.

Compound adjectives.

"To buy a slobbery and a dirty farm
In that nook-shotten isle of Albion." III. v. 13-4.

And a host of others such as *fat-brained*, *new-tuned*, full-fraught, choice-drawn, fresh-fair, shrill-shrieking, bloody-hunting, sur-reined, lank-lean, war-worn, twin-born, etc., etc.

Adjectives signifying the effect used to signify the cause.

"Shake in their fear and with *pale* policy
Seek to divert the English purposes." IV. i. 14-5.

"When *creeping* murmur and the *poring* dark."
IV. Pro. 2.

"For all the temporal lands which men *devout*." I. i. 9.

"Since his addiction was to courses vain,
His companies unletter'd, rude, and shallow." I. i. 54-5.

Adjectives out of place.

"Of Charles the Duke of Lorraine sole heir *male*."
I. ii. 70.

"'Solus,' egregious dog? O viper vile!" II. i. 41.

So "heir general," "men devout," and very many other examples which the student will easily discover:

"What new alarum is this same." IV. vi. 35.

Possessive adjective transposed.

"Good *my* sovereign,
Take up the English short." II. iv. 71-2.

"Dear *my* lord,
Commend my service to my sovereign." IV. vii. 22-3.

"Thanks good my countrymen." IV. vii. 102.

Double comparative.

"Up princes! and with spirits of honour edg'd
More sharper than your swords hie to the field.
III. v. 38-9.

"Est" omitted.

"To mark the full-fraught man and best indued." II. ii. 139.

Adjective used as a noun.

"But pardon, *gentles* all." I. Pro. 8.

"The *severals* and unhidden passages." I. i. 86.

"That's the *certain* of it." II. i. 13.

"Thou hast spoke the *right*." II. i. 116.

"Thou hast me, if thou hast me, at the *worst*." V. ii. 220.

"In" as adjectival prefix in place of "un."

"Thou cruel,
Ingrateful, savage, and inhuman creature." II. ii. 93-4.

Concerning this very common substitute of *in* for *un* and *vice versâ*, Abbott says, "We appear to have no definite rule of distinction even now, since we use *ungrateful, ingratitude; unequal, inequality*. *Un* seems to have been preferred by Shakespeare before *p* and *r*, which do not allow *in* to precede, except in the form *im*. *In* seems also to have been retained in many cases from the Latin, as in the case of 'ingratus,' 'importunium,' etc. As a general rule we now use *in* where we desire to make the negative a part of the word and *un* where the separation is maintained—untrue, infirm, hence *un* is always used with participles—untamed, etc. Perhaps also *un* is stronger than *in*."

ARTICLES.

Definite article omitted.

"And to (the) relief of lazars." I. i. 15.

"Grapple your mind to (the) sternage of this navy." III. Pro. 18.

"Of (the) honour of our land." V. iv. 22.

"Forage in (the) blood of French nobility." I. ii. 110.

"A" before numeral adjectives.

"A many of our bodies." V. iv. 95.

"The" preceding a verbal followed by an object.

"Whose state so many had (the) managing." Epi.

III. ADVERBS.

(*a*) *Double negatives.*

"Nor never Hydra-headed wilfulness
So soon did lose his seat." I. i. 35-6.

"Nor leave not one behind." II. ii. 23.

"Nor no unknown quarrel." II. iv. 17.

"No; nor it is not meet he should." IV. i. 97.
"Nor have I no cunning." V. ii. 141.

(*b*) *The old genitive case of nouns and pronouns used as adverbs.*

"And therefore we must *needs* admit the means." I. i. 68.
"*Whiles* his most mighty father on a hill
Stood smiling." I. ii. 108-9.

(*c*) *Adverbs with the prefix "a," which signifies some preposition, as "in," "on," "of," "at."*

"So may a thousand actions, once *afoot*." I. ii. 212.
"The game's *afoot*." III. i. 32.
"And gentlemen in England now *a-bed*." IV. iii. 64.
"Will stand *a tip-toe* when this day is named." IV. iii. 42.
"Then fly *abreast*." IV. vi. 17.

So also "aboard," "ashore," "apace."

Adverbial compounds.

"Till Harry's *back-return*.' V. Pro. 41.
"So that here men are punished for before-breach of the king's laws in *now* the king's quarrel (=the king's present quarrel)." IV. i. 160.

"This last extraordinary compound is a mere construction for the occasion, to correspond antithetically to "before-breach," but it well illustrates Elizabethan license" (Abbott).

Much used with adjectives.

"Our too much memorable shame." II. iv. 53.

Adverb used as adjective.

"The gentler gamester is the *soonest* winner." III. vi. 106.

Though = then.

"It is a simple one; but what *though*? II. i. 9.

Ellipse of adverbial inflection.

"Therefore patiently and yielding(ly)." V. ii. 261-2.

IV. Pronouns.

Ye and you.

Originally *ye* was nominative and *you* accusative, which distinction was disregarded by Elizabethan writers, who used *ye* in questions, entreaties, and rhetorical appeal.

"What see you in those papers that you lose
So much complexion? Look ye, how they change."
II. ii. 72-3.

me = for me.

"He smiled me in the face." IV. vi. 21.

In the same way "*them*" is used for "for them" and "*you*," as equivalent to "for you," the reason being that these forms are old datives.

His = its.

"For whom this hungry war
Opens *his* vasty jaws." II. iv. 104-5.

"Nor never Hydra-headed wilfulness
So soon did lose *his* seat and all at once." I. i. 35-6.

"Which, no doubt,
Grew like the summer grass, fastest by night,
Unseen, yet crescive in *his* faculty." I. i. 64.

"It shines bright and never changes, but keeps *his* course truly." V. ii. 159.

This is the usual form for the neuter possessive pronoun, *its* being just on the point of introduction in Shakespeare's time, as is shown by the fact that he uses it but rarely, and that only in his later works.

Him = himself, etc.

"The Duke of York commends *him* to your majesty." IV. vi. 3.

"When I do rouse *me* in my throne of France." I. ii. 276.

"And rouse *him* at the name of Crispian." IV. iii. 43.

This was a very common practice in Elizabethan English, and more so in early English, where the forms ending in "self" are unknown.

His used in error for the possessive 's.

"King Lewis *his* satisfaction, all appear." I. ii. 87.

This is a grammatical error that arose from the practice of writing the possessive inflection apart from its noun, the "h" being supplied by careless scribes.

'a for he.

For "he" we sometimes find in Old English "ha," "a" (not confined always to the number or gender = he, she, it).

"'A made a finer end and went away." II. ii. 203.

Pronoun for pronominal adjective.

"The native mightiness and fate *of him*," II. iv. 64.

where *of him = his.*

Relative pronoun omitted.

"When we have match'd our rackets to these balls,
We will, in France, by God's grace play a set,
Shall strike his father's crown into the hazard."
I. ii. 261-5.

Here "*that*" is omitted before "shall," an omission that was very common.

"In peace there's nothing so becomes a man." III. i. 3.

"I am afeard there are few die well who die in battle."
IV. i. 133.

"As I have a saving faith within me tells me thou shalt."
V. ii. 195.

"You'll pay me the eight shillings I won." II. i. 87.

"Is this the king we sent to for his ransom."
IV. v. 9, etc., etc.

Relative takes singular verb although the antecedent is plural.

"(The swords) That make such waste in brief mortality."
I. ii. 28.

What = what kind.

"What 's he that wishes so? My cousin Westmoreland?"
IV. iii. 18.

Who for whom.

"Who servest thou under? IV. vii. 136.

"Who, though I speak it before his face, if he be not fellow with the best king, thou shalt find the best king of good fellows." V. ii. 229-30.

Who = and he (*i.e.* the clause introduced by the relative is not adjectival but copulative co-ordinate).

"For the which supply,
Admit me Chorus to this history;
Who, prologue-like, your humble patience pray"
I. Pro. 31-4.

(who = and I).

"*Which*" *used interchangeably with* "*who*" *and* "*that*."

"Being descended
Of Blithild, *which* was daughter of King Clothair."
I. ii. 67.

"Rather proclaim it, Westmoreland, through my host,
That he *which* hath no stomach for the fight."
IV. iii. 34-35.

Which = as to which.

"But God be thanked for prevention!
Which I in sufferance heartily will rejoice." II. ii. 159.

This idiom explains the apparent use of *which* as a kind of noun

where it has really an *adverbial force*, being loosely equivalent to "*as to which.*"

"To the *which*
This knight, no less for bounty bound to us
Than Canterbury is, hath likewise sworn." II. ii. 91-3.

"Those impieties for the which they are now visited."
IV. i. 163.

"To the which as yet
There is no answer made." V. ii. 74-5.

"*Which*" *as a relative adjective.*

"For the *which* supply,
Admit me Chorus to this history." I. Pro. 31-2.

"By the which marriage the line of Charles the Great."
I. ii. 84.

"*That*" *as a conjunctional affix.*

Just as *so* and *as* are affixed to *who* (whoso), *when* (whenso), *where* (whereas), in order to give a relative meaning to words that were originally interrogative, in the same way *that* was frequently affixed.

"Why *that* the naked, poor and mangled Peace,
Dear nurse of arts, plenties and joyful births,
Should not in this best garden of the world
Our fertile France, put up her lovely visage?
V. ii. 34-7.

"You may imagine him upon Blackheath;
Where that his lords desire him to have borne
His bruised helmet and his bended sword
Before him through the city." V. Pro. 17.

"*While that* the coulter rusts
That should deracinate such savagery. V. ii. 46.

"Dispatch us with all speed, *lest that* our King
Come here himself to question our delay." II. iv. 141-2.

"The breath no sooner left his father's body
But *that* his wildness, mortified in him,
Seemed to die too."

The redundant *that* is to be explained as having crept in from a fancied resemblance to the above cases.

V. Verbs.

"In the general distinction of inflections which prevailed during the Elizabethan period, *en* was particularly discarded. It was therefore dropped in the conversion of nouns and adjectives into verbs, except in some cases where it was peculiarly necessary to distinguish a noun or adjective from a verb. . . .

Hence it may be said that any noun or adjective could be converted into a verb by the Elizabethan author."

Nouns as verbs.

"That hath so *cowarded* and chased your blood." II. ii. 75.

"For, my good liege, she is so idly *king'd*." II. iv. 26.

"And all our princes *captived* by the hand
Of that black name, Edward, Black Prince of Wales."
II. iv. 55-6.

"And yet I do thee wrong to *mind* thee of it." IV. iii. 13.

"Or *void* the field." IV. vii. 51.

"*Literatured* in the wars." IV. vii. 139.

"To spoil and *havoc* more than she can eat." I. ii. 173.

Abstract for concrete.

"Let us deliver
Our *puissance* into the hand of God." II. ii. 189-90.

"Three such *antics* do not amount to a man." III. ii. 29.

Pronoun as noun.

"I have, and I will hold, the quondam Quickly
For the only *she*." II. i. 71-2.

Adjectives as verbs.

"Peace itself shall not so *dull* a kingdom." II. iv. 16.

"This day shall *gentle* his condition." IV. iii. 63.

"To *fine* his title with some shows of truth I. ii. 73.

Intransitive as transitive.

"*Linger* your patience on." II. Pro. 31.

"Which I in sufferance heartily will *rejoice*." II. ii. 159.

"He *trots* the air." III. vii. 15.

"That the contending kingdoms
Of France and England, whose very shores look pale
With envy of each other's happiness
May *cease* their hatred." V. ii. 328-31.

"The poor condemned English,
Like sacrifices, by their watchful fires
Sit patiently and inly *ruminate*
The morning's danger." IV. Pro. 22-5.

"It *yearns* me not if men my garments wear." IV. iii. 26.

Transitive as intransitive.

'But lay down our proportions *to defend*
Against the Scot." I. ii. 137-8.

"Her fallow leas
The charnel, hemlock and rank fumitory
Do *root* upon." v. ii. 44-6.

Is" for "has," (common with verbs of motion).

"And the hour, I think, *is* come
To give him hearing." i. i. 92-3.

"The French *is* gone off, look you." iii. vi. 85.

"Peace to this meeting, therefore we *are* met." v. ii. 1.

"The king himself *is* rode to view the battle." iv. iii. 1.

Impersonal verbs.

"There are many more impersonal verbs in Early English than in Elizabethan." This is in accordance with the rule that impersonal verbs are a sign of the more primitive state of a language.

"It *yearns* me not." iv. iii. 26.

"Which likes me." iv. iii. 77.

Verb compounds.

Verbs were compounded with their own objects more commonly than with us.

"All *find-faults.*" v. ii. 298.

Singular for plural.

This is most common when the *subject follows the verb*, hence it is probable that the subject was not determined upon when the verb was written, and the commonest form of the verb, viz., the *present indicative singular*, was written.

In the case of compound subjects construed with a singular verb it very often happens that the parts of the compound subject constitute only a single idea, so that the subject is really singular in meaning although plural in form.

"But in gross brain little wots
What watch the king keeps to maintain the peace,
Whose hours the peasant best *advantages.*" iv. i. 265-7.

"The flat upraised spirits that *hath* dared." i. Pro. 9.

"'Gainst him whose wrongs gives edge unto swords." i. ii. 27.

"As is our wretches fettered in our prisons." i. ii. 243.

"The *blood* and *courage* that renowned them,
Runs in your veins." i. ii. 118-9.

Here "blood and courage" constitute one single idea.

"Now entertain conjecture of a time
When creeping *murmur* and the poring *dark*
Fills the wide vessel of the universe." iv. Pro. 1-3.

Plural for singular.

"The venom of such looks we fairly hope
Have lost their quality." v. ii. 18-19.

Verb of motion omitted.

"We will aboard." II. ii. 12.

"Therefore, to France, my liege." I. ii. 214.

"He is very sick and would to bed." II. i. 75.

"Now forth, lord constable and princes all." III. v. 67.

"Shall we about it?" III. vii. 140.

"I'll to the throng." IV. v. 22.

Auxiliary verbs.

Be follows *when*, especially where *when* alludes to a future possibility.

"Haply a woman's voice may do some good
When articles too nicely urg'd *be* stood on." v. ii. 93.

"When he sees reason of fears as we do, his fears
Out of doubt be of the same relish as ours." IV. i. 113.

"*Do*" *used transitively with an objective noun.*

"Do my good-morrow to them." IV. i. 26.

Note *dout* = do out, *don* = do on, and *doff* = do off.

"That their hot blood may spin in English eyes,
And *dout* them with superfluous courage." IV. ii. 11-2.

As a rule "do" is used in Shakespeare as an auxiliary, so that the above must be counted as exceptions.

May = can.

"Can this cockpit hold
The vasty fields of France? or *may* we cram
Within this wooden O the very casques
That did affright the air at Agincourt." I. Pro. 11-14.

"*May* it be possible, the foreign hire
Could out of thee extract one spark of evil
That might annoy my finger." II. ii. 100-2.

Subjunctive of Purpose.

"He wills you in the name of God Almighty,
That you divest yourselves." II. iv. 78.

Indicative (instead of subjunctive) following "that."

"But freshly looks and overbears attaint,
With cheerful semblance and sweet majesty;
That every wretch, pining and pale before,
Beholding him, *plucks* comfort from his looks."

"Therefore in fiery tempest is he coming
In thunder and in earthquake, like a Jove,
That, if requiring fail, he *will* compel." II. iv. 101.

Shall for will.

"Nay it *will* please him, Kate, it shall please him."
V. ii. 36-9.

Where "shall" = "will be sure to."

"They *shall* be apprehended by and by II. ii. 2.

"If they do this
As it please God they *shall*." IV. iii. 120.

"*King.* Desire them all to my pavilion
Gloucester. We *shall*, my lord." IV. i. 27.

Will in.

"My eye *will* scarcely see it"

means can scarcely be *induced* to see it.

Formation of participles.

Owing to the tendency to drop the inflection "*en*," Elizabethan authors frequently used the curtailed forms of past participle, which are common in Early English when, however, the form thus curtailed was in danger of being confused with the infinitive as in "taken." They used the past tense for the past participle.

(*a*) *Curtailed past participle.*

"Is it *writ*." I. ii. 98.

"Why, all our ranks are *broke*." IV. v. 6.

"Nym, thou hast *spoke* the right." II. i. 116.

(*b*) *Past tense for past participle.*

"That England, being empty of defence,
Hath *shook* and trembled at the ill neighbourhood."
I. ii. 153-4.

"You may be marvellously *mistook*." III. vi. 77.

"The king himself is *rode* to view their battle."
IV. iii. 2.

The forms *miscreate*, I. ii. 16, and *create*, II. ii. 31, are to be regarded as participial adjectives derived directly from the participles and not as participles.

Irregularly formed participles.

The best example of this in *Henry V.* is the archaic form "*foughten*."

"Tarry, sweet soul, for mine, then fly abreast
As in this glorious and well *foughten* field."
IV. vi. 17-18.

which is also used by Milton.

Future for subjunctive.

"Therefore in fierce tempest he is coming,
That, if requiring fail, he *will* (may) compel."
II. iv. 99-100.

Future for infinitive.

"The constable desires thee *thou wilt mind* (to remind)
Thy followers of repentance." IV. iii. 84.

Future properly and improperly expressed.

"He that outlives (shall outlive) this day and comes (shall come) safe home."
He that shall live this day and see (shall see) old age."
IV. iii. 44.

"*To*," *the sign of the infinitive omitted.*

"What mightst thou do that honour would thee (to) do."
"Willing you (to) overlook this pedigree." II. iv. 90.
"Bids you
(to) Deliver up the crown and to take pity." II. iv. 104.
"Will you be so good, scald knave, as (to) eat it."
V. i. 27.

Subjunctive used imperatively.

"Then every soldier *kill* his prisoners." IV. vi. 37.

Subjunctive used in wishes (optatively),

"Disorder, thou hast spoil'd us, *friend* us now."
IV. v. 17.

Subjunctive in subordinate sentences.

"If we heard that England
Were busied with a Whitsun morris-dance," II. iv. 25.
"I care not who *know* it." III. iv. 300.

Suffixes.

Less = not able to. "Sum*less* treasuries," I. ii. 165; "reason*less*," V. iv. 137.

Y appended to adjectives of colour = ish.

"Their paly flames." IV. Pro. 8.

Y = like.

"The vasty fields of France." I. Pro. 12.
"Womby vaultages." II. iv. 124.

Redundancies.

"Which is a wonder *how his grace should glean it.*"
I. i. 53.

"The constable desires *thee* thou wilt mind
Thy followers of repentance." IV. iii. 84.

"Boy, bristle thy courage up; for Falstaff *he* is dead."
I. iii. 5.

"Hear *me* what I say."

"And those that leave their valiant bones in France,
. . . . . .
They shall be famed." IV. iii. 98-100.

Change of construction by change of thought.

"Rather proclaim it, Westmoreland, through my host,
That he which hath no stomach to this fight,
Let him depart." IV. iii. 34-6.

Here the change is from the statement of a command to the direct issue of it.

"So the proportions of defence are fill'd:
Which of a weak and niggardly projection
Doth, like a miser, spoil his coat with scanting
A little cloth." II. iv. 46.

VI. Prepositions.

For = for want of.

"All out of work and cold *for* action." I. ii. 114.

Of = concerning.

"The Dauphin whom of succours we entreated."
III. iii. 45.

Of = on.

"Take pity of your town and of your people." III. iii. 18.

On = of.

"It must be thought *on*." I. i. 7.

To = for.

"And with her, to dowry, some petty dukedoms."
III. Pro. 31.

"Withal," the emphatic form of "with," is found generally at the end of a sentence. It is also used adverbially.

"An't please your majesty, 'tis the gage of one that I should fight withal, if he be alive." IV. vii. 112.

"If they march along
Unfought withal." III. v. 11.

Preposition omitted.

"To look (for) our dead." IV. vii. 76.

"Much more and (with) much more cause
Did they (for) this Harry." V. Pro. 34.

Preposition transposed.

"God before." I. ii. 307; III. vi. 165.

Preposition as adverb.

"Go *to*." II. i. 71.

VII. CONJUNCTIONS.

An. According to Abbott this conjunction. meaning "if," is simply a form of "and," the supposition being expressed by the subjunctive that follows "an," and not by "an" itself. The addition of "*if*" to the "*an*" he attributes to the same desire for heaping on the meaning as gave rise to double comparatives, double superlatives, and double negatives.

"Corporal Nym, *an* thou wilt be friends, be friends." II. i. 94.

"*An* if your father's highness
Do not, in grant of all demands at large,
Sweeten the bitter mock you sent his majesty."
II. iv. 120-1.

"*And*" *omitted.*

"Shall we go send them dinners and fresh suits." IV. ii. 68.

"*As*" *omitted.*

"I dare say you love him not so ill (as) to wish him here alone." IV. i. 117.

"*If*" *omitted.*

"There is some soul of goodness in things evil
Would men observingly distil it out."

Or ... or = either ... or.

"Or should, or should not, bar us in our claim."

"France being ours, will find it to our awe,
Or break it all to pieces; *or* there will sit."

"Free from gross passion *or* of mirth *or* anger."

VIII. INTERJECTIONS.

"Woe the while." IV. vii. 68.

IX. Figures of Speech.

I. FIGURES OF RESEMBLANCE.

1. *Simile* (Latin *similis*, like) is a comparison between two things, and expresses in direct language a similarity of relation between them. The words commonly used to introduce this figure are *as* and *like*.

"And at his heels
Leash'd like hounds, should famine, sword, and fire
Crouch for employment." I. Pro. 6-8.

"Consideration, like an angel, came
And whipp'd the offending Adam out of him."
I. i. 28-9.

"Your brother kings and monarchs of the earth
Do all expect that you should rouse yourself,
As did the former lions of your blood." I. ii. 122-4.

2. *Metaphor* (Greek *meta*, change; *pherein*, to carry) is a figure of substitution and not of mere comparison as is the simile; one thing is put for, or said to be, another. It is a simile with the words *as* and *like* omitted.

"And let us, ciphers to this great accompt,
On your imaginary forces work." I. Pro. 17-18.

"When he speaks
The air, a charter'd libertine, is still." I. i. 47-8.

"Rush on his host, as doth the melted snow
Upon the valleys, whose low vassal seat
The Alps doth spit and void his rheum upon."
III. v. 50-3.

Cf. also I. ii. 170-5 and I. ii. 176-204.

When a metaphor is sustained or extended it becomes a fable, parable, or allegory. I. ii. 169-173 is an example of a short allegory.

3. *Personification* (Latin *persona*, a mask, a person) is a figure in which lifeless things are spoken of as persons, as in the two preceding instances of metaphor, where air and the Alps are personified.

"Nor ever Hydra-headed wilfulness
So soon did lose his seat and all at once
As in this king." I. i. 35-7.

"She (England) hath been more fear'd than harmed, my liege;
For hear her but exampled by herself!
When all her chivalry hath been in France
And she a mourning widow of her nobles,
She hath herself not only well defended
But taken and impounded as a stray
The King of Scots." I. ii. 155-61.

"For now sits Expectation in the air
And hides a sword from hilts unto the point
With crowns imperial, crowns and coronets
Promised to Harry and his followers." II. Pro. 3-11.

4. *Apostrophe* (Greek *apo*, aside; *strepho*, I turn) is a figure in which a person or thing is addressed. The speaker arrests the normal progress of the recital and "turns aside" to call, more or less passionately, upon some person or thing connected directly or indirectly with the things or events referred to in the main speech. When an inanimate object is so apostrophised, personification as well as apostrophe is made use of.

"O England! model to thy inward greatness,
Like little body with a mighty heart." II. Pro. 16-17.

"And what art thou, thou idol ceremony?
What kind of god art thou that suffer'st more
Of mortal griefs than do thy worshippers?
What are thy rents? what are thy comings in?
O ceremony, show me but thy worth!
What is thy soul O adoration?
Art thou aught else but place, degree and form
Creating awe and fear in other men?
Wherein thou art less happy, being fear'd
Than in thy fearing." IV. i. 223-232.

"O be sick, great greatness,
And bid thy ceremony give thee cure." IV. i. 234-5.

"Reproach and everlasting shame
Sits mocking in our plumes. O méchante fortune!
Do not run away." IV. v. 4-6.

5. *Hyperbole* (Greek *hyper*, beyond; *ballo*, I throw) is a figure of exaggeration, things being represented as greater or less, better or worse, etc., than they really are. Hence hyperbole is only another name for exaggerated statement.

"He'll call you to so hot an answer of it
That caves and womby vaultages of France
Shall chide your trespass and return your mock
In second accent of his ordnance. II. iv. 123-6.

"He (the Dauphin's horse) is pure air and fire; and the dull elements of earth and water never appear in him."
III. vii. 19-21.

This is an example of extravagant, and therefore ridiculous, hyperbole commonly known as bombast. Of such kind is the exaggerated language of Pistol and braggarts in general. The language of the King to the men of Harfleur is a good specimen of the hyperbole of threat; that of Alice to Katharine, and that of Canterbury to Ely concerning the King's many-sidedness, exemplify the hyperbole of flattery. It is in praise and blame, as might be expected, that hyperbolic language is most likely to find expression.

6. *Euphemism* (Greek *eu*, well; *phemi*, I speak) is a figure by which an offensive idea is softened down and stated in an inoffensive or, belike, laudatory form.

"He therefore sends you, meeter for your spirit,
This *tun of treasure*."

Here "tun of treasure" is a euphemism for the insulting present of tennis balls.

"Base is the slave that pays." II. i. 88.

is Pistol's euphemistic way of extolling fraud and dishonesty.

"I do perceive he is not the man that he would gladly make show to the world he is." III. vi. 78-9.

This is Fluellen's charitable euphemism for Pistol, whom Gower plainly calls "a gull, a fool, a rogue, and a coward."

"Nor will do more (harm) to-morrow; he will keep that good name still." III. vii. 91-2.

The euphemism "good name" is meant by the Constable for "coward."

"Not to-day, O Lord,
O, not to-day, think not upon the fault
My father made in compassing the crown." IV. ii. 275-8.

Here "fault" is euphemistic for "crime."

"'A made a finer end and *went away*." II. ii. 203.

"Went away" is a euphemism for "died."

II. Figures of Contrast.

1. *Antithesis* (Greek *anti*, against; *tithemi*, I place) is a figure in which words or sentences are placed in direct contrast. The following are illustrations of this figure taken from *Henry V.*:

"*My* soul shall *thine* keep company to heaven." IV. vi. 16.

"So that here men are punished for the *before*-breach of the King's laws in the *now* King's quarrel." IV. i. 158.

"That *strawberry* grows underneath the *nettle*
And *wholesome berries* thrive and ripen best
Neighbour'd by *fruit of baser quality*. I. i. 60-2.

"Either our history shall with full mouth
Speak freely of our acts, or else our grave,
Like Turkish mute, shall have a tongueless mouth,
Not worshipped with a waxen epitaph." I. ii. 231-5.

"How *modest* is exception, and withal
How *terrible* in constant resolution." II. iv. 34-5.

The antithesis is between the ending fame of honourable mention

in the annals of one's native land and the oblivion of a nameless grave.

"Like little body with a mighty heart." II. i. 17.

"If little faults, proceeding on distempers,
Shall not be wink'd at, how shall we stretch our eye
When capital crimes, chew'd, swallow'd and digested,
Appear before us?" II. ii. 54-7.

"Self-*love*, my liege, is not so vile a sin
As self-*neglecting*." II. iv. 74-5.

"In peace there's nothing so becomes a man
As *modest stillness and humility*!
But when the blast of war blows in our ears,
Then imitate the *action of the tiger*." III. i. 3-6.

"Disguise *fair* nature with *hard-favour'd* rage." III. i. 8.

"For Pistol he hath a *killing* tongue and a *quiet* sword; by the means whereof a' *breaks* words and *keeps whole* weapons." III. ii. 31-3.

"Gloucester, 'tis true that we are in great *danger*;
The greater therefore should our *courage* be." IV. i. 1-2.

2. *Irony* (Greek *eiron*, a dissembler) is a figure of disguise; it is a mode of expression in which there is a hidden meaning contrary to the simple sense of the words. The following are a few illustrations of this figure from *Henry V.*:

"We are glad the Dauphin is so pleasant with us;
His present and your pains we thank you for."
I. ii. 260-1.

"And tell the *pleasant prince* this mock of his
Hath turn'd his balls to gun-stones." I. ii. 282-3.

"In their *dear care*
And *tender preservation* of our person." II. ii. 58-9.

"Read them; and know, *I know your worthiness*."
II. ii. 69.

An ironical reference is here made to the treason of Cambridge, Scroop, and Grey.

"*Pistol.* The fico for thee, then.
K. Hen. I thank you; God be with you!" IV. i. 61-2.

"I think he will eat all he kills." III. vii. 84.

This is the Constable's ironical reference to the Dauphin's courage.

"*K. Hen.* Even so. What are you?
Pist. As good a gentleman as the emperor.
K. Hen. Then you are a better than the king."
IV. i. 41-43.

"*Pist.* My name is Pistol called.
K. Hen. It sorts well with your fierceness." IV. i. 62-3.

"Shall we go send them dinners and fresh suits,
And give their fasting horses provender,
And after fight them?" IV. ii. 58-60.

The Dauphin thus ironically refers to the poor condition of the foe whom he expects so easily to rout.

"The man that once did sell the lion's skin
While the beast lived, was killed with hunting him."

In these words of bitter irony Henry reproves the French king's repeated demand for ransom.

Oxymoron (Greek *oxus*, sharp; *moros*, foolish) is a figure of contradiction in which two expressions of conflicting meaning are joined together, and which at first view appears foolish, but upon examination is found to be wonderfully expressive, as "cruel kindness."

"But thy speaking of my tongue, and I thine, most *truly-falsely*." V. ii. 183-4.

"But, good Kate, *mock me mercifully*; the rather, gentle princess, because I love thee cruelly." V. ii. 192-3.

III. Figures of Association.

Metonymy (Greek *meta*, change; *onoma*, a name) is a figure which substitutes the name of one thing for the name of another with which it is connected.

"Turning the accomplishment of many years
Into an *hour glass*." I. Pro. 31.

Hour glass = time.

"Now all the youth of England are on fire,
And *silken dalliance* in the wardrobe lies." II. Pro. 1-2.

Here the silken clothes in which the gilded youth of the period were wont to strut and dally, are referred to as if they were the dalliance itself with which they are connected.

"*France* hath in thee found out
A nest of hollow bosoms, which he fills
With treacherous crowns." II. Pro. 20-3

Here the country over which the king governs is spoken of as though it were the king himself. So also England is used as the name of the king of England. This simple metonymy is very common with Shakespeare in dealing with rulers. Thus Norway is used as the name of the king of that country in *Macbeth*, and Milan is the name given to the Duke of Milan in the *Tempest*.

"England shall repent his folly." III. vi. 118.

"And whatsoever cunning fiend it was
That wrought upon thee so preposterously
Hath yet the *voice* in hell for excellence."

Voice is used for reputation that is supposed to have grown out of the recital or voicing of the cunning accomplishment of the fiend.

"Each *battle* sees the other's ambered face." IV. Pro. 9.

Here battle stands for the army that will do battle.

So also "breast=heart," II. Pro. 4; "iron=sword," II. i. 7; "sword and shield=soldiers," III. ii. 7-8.

Hypallage (Greek *hypo*, under; *allage*, change) is a figure in which an attribute is transferred from its proper subject to others that are closely connected with them.

"The poor condemned English
Like sacrifices, by their watchful fires
Sit patiently." IV. Pr. 22-4.

Here the attribute "watchfulness" is transferred from "English" to "fires."

Hendiadys (Greek *hen dia dyoin*, one by two) is a figure of redundance where a single idea is expressed by two words or phrases where one would suffice, *e.g.*

"Left by the fatal and neglected English." II. iv. 13.

which does not mean the fatal and neglected English, but the fatally neglected English. Again,

"That he should, for a foreign purse, so sell
His sovereign's life to death and treachery."
II. ii. 10-11.

evidently means to a treacherous death, and so is another example of the figure.

XI. Alliteration is the frequent recurrence of the same sound consequent upon the recurrence of the same letter, generally initial, as in the well-known "*A*pt *a*lliteration's *a*rtful *a*id." This elementary device for tickling the ear was prior to rhyme, with which it agrees in so far as it consists in sameness of sign, the difference being that in rhyme the sameness is not that merely of single letters but of syllables, nor does it occur at the beginnings, but at the ends of lines. Shakespeare's alliterations are usually double-barrelled, but sometimes three or more words are alliterative. In *Henry V.* it is the bombastic language of Pistol that abounds in alliteration, and the device appears at a great disadvantage in such doubtful company; it may therefore be desirable to remind the student that, in the hands of a master, such as Shakespeare, Chaucer, or Tennyson, alliteration is capable of producing a pleasing, and even a beautiful effect.

"Viper vile," "flashing fire," "doting death," "mickle might," "present pay," "liquor likewise," are a few of Pistol's efforts at alliteration of which the student is like to have a surfeit in studying *Henry V.*

It must not be thought that Pistol had a monopoly of alliteration even in *Henry V.* Thus Gower pays Pistol in his own coin when he says (v. i.): "I have seen you meeting and laughing at this gentleman once or twice"; but it will be easy for the student to supply instances without further assistance.

X. Examples of Paraphrasing.

"Upon the king! let us our lives, our souls.

. . . . . .

O ceremony, show me but thy worth." IV. i. 213-27.

"Hard is the fate of a king! His soldiers lay upon him the burden of their safety; their wives and families look to him for support. He must be responsible for the weal of all not only here but in the hereafter, whilst his words and actions are open to the criticism of even the most foolish, whose shallowness will not let them feel anything save only their own petty sufferings! How many consolations are enjoyed by the subject to which the king, because he is a king, must be a stranger? And what compensation has the king for bearing this heavy burden and for missing these soothing consolations? Nothing but the empty forms and ceremonies that hedge him in. And what can these profit him? What is the value of these empty titles and formal observances that yield more suffering than a good will and service? Would that I could but discover some good reason why rank and power should be so longed for and esteemed!"

"But O,
What shall I say to thee, Lord Scroop?

. . . . . .

Hath yet the voice in hell for excellence." II. ii. 93-113.

"What words of condemnation can be found sufficiently strong for the heartless cruelty and fiendish ingratitude of you, Lord Scroop, my bosom friend and trusted adviser, to whom I have ever turned a willing ear, and for whom no reward would have been too great, no advancement too rapid, hadst thou but sought it by loyalty and devotion to thy sovereign. Although the proof of thy perfidy is so incontestable, I can hardly, even now, bring myself to believe in thy guilt, so incredible is it that any bribe, however great, could induce thee to harm even a hair of my head. That disloyalty should breed murder is not remarkable, but it is marvellous that even a prince amongst devils could devise craft and subtlety capable of possessing thee with that evil spirit of treason whose twin brother is murder."

XI. Anachronisms.

An anachronism (Greek *ana*, inversion or error; *chronos*, time) is the assignment of persons, events, customs, etc., to a period of time with which they are entirely out of keeping, and to which they do not rightly belong. The anachronisms in *Henry V.* are not serious ones. In Scene i. Act II., Pistol says that his "cock" is up, the impropriety of which expression is apparent from the fact that guns and pistols with triggers were not known until after the time of Henry V., the first mention of such a weapon being found towards the end of the 16th century. The mention of Bedlam in the fifth Act is another anachronism, as these lunatic asylums were not founded until Henry VIII.'s reign; and finally, the reference to the Turk at Constantinople is an anticipation when looked at from the time of Henry V., as it was not until 1453 that the Turks took that city.

XII. Dates.

The following dates will be useful for the student to keep in mind when reading the play of *Henry V.*:

1346. Crecy.

1356. Poitiers.

1399. Accession of Henry IV.

1413. Accession of Henry V.

1415. Landing at Havre.
Capture of Harfleur.
Victory at Agincourt and return to England.

1416. Sigismund, King of the Romans, visits England. He was Emperor-elect of Germany.
French lay siege to Harfleur, but do not take it.

1417. Second invasion of France by Henry.

1419. Capture of Rouen.

1420. Treaty of Troyes.

1422. Henry V. dies.

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1422. Henry V. dies.

Sentence.	Kind.	Link.	Subject.	Enlargement of Subject.	Predicate.	Object.	Enlargement of Object.	Extension.
I. But, O, what shall I say to thee, Lord Scroop?	Prin.	but	I		shall say	what to thee (I.O.)	Lord Scroop, thou cruel, ingrateful, savage and inhuman creature, thou	
II. That didst bear the key of all my counsels .	Sub. Adj. to I.		That		didst bear	key	the, of all my counsels	
III. That knew'st the very bottom of my soul .	Sub. Adj. to I.		That		knew'st	bottom	the very, of my soul	
IV. That mightst have coin'd me into gold .	Sub. Adj. to I.		That		mightst have coin'd	me		into gold, almost
V. Wouldst thou have practised on me for thy use?	Sub. Adv. to IV.		Thou		wouldst have practised on	me		for thy use
VI. May it be possible . .	Prin.		It		may be possible			
VII. That foreign hire could out of thee extract one spark of evil . .	Sub. Noun to VI.		hire	foreign	could extract	spark	one, of evil	out of thee
VIII. That might annoy my finger?	Sub. Adj. to VII.		That		might annoy	finger	my	
IX. 'Tis so strange. . . .	Prin.		It		is so strange			
X. That my eye will scarcely see it . . .	Sub. Adv. to IX.	that	eye	my	will see	it		scarcely
XI. Though the truth of it stands off as gross .	Sub. Adv. to X.	tho'	truth	the, of it	stands off			as gross
XII. As black from white .	Sub. Adv. to XI.	As	black		(stands off)			from white

GLOSSARY.

Abridgement (v. Pro. 44). Fr. *abréger*, to shorten.
Abutting (I. Pro. 21). Fr. *bout, end* = to project towards.
Accomplishing (IV. Pro. 12). Fr. *accomplir*, completing.
Accomplishment (I Pro. 30), completion.
Achieved (III. iii. 8). Fr. *achever*, to finish = finished, conquered.
Achievement (III. v. 60), great exploit.
Addressst (III. iii. 58). Fr. *adresser* = ready.
Admiration (II. ii. 108). L. *admiratio* = astonishment.
Adoration (IV. i. 237). L. *adoro*, pray to = adorableness.
Affiance (II. ii. 127). Fr. *af* and *fiancer*, to betroth = confidence.
After (V. Pro. 45). A.S. *aefter* = in imitation of.
Ancient (II. i. 3). Fr. *enseigne*, flag = ensign.
Annoy (II. ii. 103). O.Fr. *anoi* = injure.
Antic (III. ii. 31). Fr. *antique*, old-fashioned = absurd.
Apprehension (III. vii. 117). L. *apprehendo* = understanding.
Approbation (I. ii. 19). L. *ad, probo* = proof.
Argument (III. i. 21). L. *argumentum* = proof.
Arrant (III. vi. 59). L. *ero*, Fr. *arrant*, of which it is a variant = wandering.
Astonish (V. i. 36). A.S. *astunian*, to stun = to surprise.
Avaunt (III. ii. 22). Fr. *avant*, forwards = away!
Awkward (II. iv. 83). M.E. *awk*, contrary = clumsy.
Balm (IV. i. 243), contraction of balsam. L. *balsumum*, ointment.
Basilisk (V. ii. 17). Gr. *βασιλικὸς*, royal basilisk = supposed to kill with a look, therefore cannon.
Bate (III. vi. 113). L. *batuere*, to beat = abate.
Bawcock (III. ii. 23). Fr. *beau*, coq = coxcomb.

Beaver (v. ii. 44). Fr. *bavière* = vizor.

Bedlam (v. i. 17). Bethlehem = house for lunatics.

Bolted (II. ii. 137). O.F. *buleter*, to gift = gifted.

Boot (I. ii. 194). A.S. *bót*, remedy = booty.

Botch, cf. **boss** (II. ii. 185). O.F. *boce*, a boss = patch.

Brooched (v. Pro. 32). Fr. *broche* = spotted.

Broth (III. v. 19). A.S. *breowian*, to brew anything = that which is brewed.

Bulwark (IV. i. 168) = bole work, bole tree = breastwork.

Buxom (III. vi. 25). A.S. *bagan*, to bend = lively.

Casque (I. Pro. 13). Fr. *casque*, a helmet.

Chantrie (IV. i. 284). L. *cantare*, to sing = chapel.

Chattels (II. iii. 50). L. *capitalia* = cattle, and so goods.

Christom (II: iii. 11) = **chrisom**. Gr. χρίσμα, ointment = christening robe.

Choler (IV. vii. 36). Gr. χολή, bile (the cause of anger), anger.

Clippe (IV. i. 239). It. *klippa*, to cut = corn-cutter.

Congreeted (v. ii. 31). L. *con*, A.S. *grétan*, to greet = to salute each other.

Consent (I. ii. 81). L. *con*, *sentire*, to feel = harmony.

Contagious (III. iii. 31). L. *con*, *tango*, I touch = catching.

Controversy (II. iv. 109). L. *contra*, against; *verso*, I turn = argument or strife.

Convoy (IV. iii. 37). O.F. *convoyer* = escort.

Coranto (III. v. 33). It. *correre*, to run = lively dance.

Coulter (v. ii. 46). A.S. *culter* = iron blade in front of ploughshare.

Cousin (I. ii. 4). L. *consobienus*, son of mother's sister = kinsman.

Craft (III. vi. 150). A.S. *craeft*, skill = cunning.

Crescise (I. i. 66). L. *cresco*, I grow = growing.

Cullion (II. ii. 20). L. *culleus*, bag = wretch.

Cursorary = cursory (v. ii. 77). L. *cursorius* = rapid.

Cunning (II. ii. 111). A.S. *cunnan*, to know = sly.

Currance (I. i. 34). L. *curso* = course.

Curtle-axe (IV. ii. 21). O.F. *coutelas* (nothing to do with **axe**) = cutlass.

Dalliance (II. Pro. 2). G. *dallen*, to trifle = playing.

Dauphin (I. ii. 235). L. *delphinus*, dolphin, from crest of Lords of Dauphiny = eldest son of French King.

Decoct (III. v. 20). L. *decoquere*, to boil down.
Deracinate (v. ii. 47). Fr. *déraciner* = to uproot.
Defunction (I. ii. 58), rare word. L. *defungor* = death.
Diffused (v. ii. 61), should be defused. L. *defundo* = disordered.
Dice (IV. Pro. 19). O.F. *dé* = a die = dice.
Doublet (IV. vii. 49). Fr. *double* = close-fitting coat.
Dout (IV. ii. 11) = do out = put out.
Drench (III. v. 19). A.S. *drencan*, to cause to drink = draught.
Dub (II. ii. 120). A.S. *dubban*, to strike = to knight.
Eke (III. Pro. 35). A.S. *eacan*, to increase.
Empery (I. ii. 227). L. *imperium* = dominion.
Enow (IV. iii. 20). A.S. *genoh* = enough.
Enscheduled (v. ii. 73). L. *schedula*, leaf of paper = written down.
Erst (v. ii. 48). A.S. *aerest*, superlative of *aer* = before = once.
Epitaph (I. ii. 234). Gr. ἐπί, upon; τάφος, tomb = inscription on tomb.
Exchequer (III. vi. 135). O.F. *eschequier*, chess-board = treasury.
Exhale (II. i. 57). L. *exhalare* = to breathe your last.
Expedience = expediency (IV. iii. 70). L. *expedio* = hasten.
Farced (IV. i. 246). L. *farcio*, stuff = stuffed.
Fare (I. ii. 247). A.S. *faran*, to go = to go or be.
Fet (III. i. 18). A.S. *fetian*, to fetch = fetched.
Fiend (II. i. 97). A.S. *feond*, enemy = enemy.
Flexure (IV. i. 238). L. *flexus* = bending.
Flower de luce (v. ii. 200). *fleur de lys* = lily.
Forage (II. ii. 100). O.F. *fourage* = prey.
Fraught (II. ii. 139). Sw. *frakta* = laden.
Fret (IV. vii. 80). A.S. *freton*, to eat up = to be vexed.
Fumitory (v. ii. 45). F. *fumeterre* = fumitory.
Galliard (I. ii. 253). Sp. *gallard* = Spanish dance.
Garb (v. i. 68). O.F. *garbe* = dress.
Gimmal (IV. ii. 50). L. *gemellus*, twin = double bit.
Gird (I. ii. 152). A.S. *gyrdan* = to engirdle.
Gleek (v. i. 66). A.S. *glig* = jest.
Gloze (I. ii. 40). Gk. γλῶσσα, tongue = explain.
Grapple (III. Pro. 18). O.F. *grappil* = to hook.
Guidon (IV. ii. 60). F. *guidon* = standard.

Haggled (IV. vi. 11). A.S. *haecian*, to hack = mangle.
Havoc (I. ii. 173). A.S. *havog*, hawk = destroy.
Hazard (I. ii. 204). F. *hasard* = venture.
Hemlock (V. ii. 45). A.S. *hemlic* = hemlock.
Hilding (IV. ii. 27). A.S. *hinder*, back = cowardly.
Huswife (V. i. 85). A.S. *hus wif*, woman = mistress of house.
Hose (III. vii. 49). A.S. *hosa* = knee breeches.
Imp (IV. i. 45). L. *imputare*, to graft = child.
Impeachment (III. vi. 136). F. *empêcher*, impediment.
Intertissued (IV. i. 273). L. *inter tero*, weave = interwoven.
Jade (III. vii. 23). Ic. *jalda*, a mare = a worthless horse.
Jutty (III. i. 13). F. *jetter*, to throw = to throw.
Kechsies (V. ii. 52). L. *circuta*, hemlock.
Kern (III. vii. 49). Irish, *cearn*, a man = Irish foot-soldier.
Knave (V. i. 6). A.S. *cnapa*, a boy = a rascal.
Knight (I. i. 13). A.S. *cniht* = cavalier.
Lavoltas (III. v. 33). It. *La volta*, the turn = Italian dance.
Leashed (I. Pro. 7). O.F. *lesse* = fastened by a thong.
Legerity (IV. i. 23). F. *légerité* = nimbleness.
Let (V. ii. 65). A.S. *latian*, to hinder = hindrance.
Lief (III. vii. 61). A.S. *leóf*, dear = gladly.
Liege (II. iv. 26). L. *ligare*, to bind = superior.
Linstock (III. Pro. 53). Sc. *lunta*, match; English, *lint*, stock, stick = cannon match.
Like (IV. Pro. 32). A.S. *lician* = please.
List (V. ii. 257). A.S. *liste*, border = boundary.
Lob (IV. ii. 47). W. *llob*, blockhead = droop.
Lusty (IV. viii. 99). A.S. *lust*, pleasure = stout.
Luxury (III. v. 6). L. *luxuria*, luxury = lust.
Marches (I. ii. 140). A.S. *mearc* = border.
Maw (II. i. 52). A.S. *maga* = stomach.
Methinks (II. ii. 141). A.S. *me thinceth* = it seems to me.
Mess (mass) (III. ii. 104). L. *missa*, probably; from dismissal words of the service, "ite, missa est" = mass.
Mickle (II. i. 170). A.S. *micel* = great.
Mote (IV. i. 168). A.S. *mot*, atom = particle.
Needs (I. i. 68) and *passim*. A.S. *nead*, need = of necessity.
Nimble (I. ii. 252). A.S. *niman*, to seize = activity.

Nook-shotten (III. v. 14). Ic. *niuk*, a corner; and A.S. *sceótan*, to shoot = irregular.

Nutmeg (III. vii. 19). A.S. *knut*. From *mug* = musk = a spice.

Ooze (I. ii. 164). A.S. *wāse*, mire = slime.

Odds (IV. iii. 5). Ic. *oddi*, triangle = difference.

Ordure (II. iii. 39). L. *horridus*, savage = dung.

Ostent (V. Pro. 21). L. *ostentum* = shows.

Paction (V. ii. 344). L. *pactio* = an agreement.

Palfrey (III. vii. 26). O.F. *palefrei* = saddle horse.

Pauca (II. i. 83). L. *pauca dicta* = few words.

Pennons (III. v. 49). L. *penna*, feather = banners.

Perdy (II. i. 52). Fr. *par Dieu* = by the Lord.

Pleached (V. ii. 42). L. *plexus*, a twining = interwoven.

Preposterously (II. ii. 112). L. *praeposterus*, hind before = monstrously.

Pristine (III. ii. 83). L. *pristinus* = ancient.

Puissance (I. Pro. 25). F. *puissance* = power.

Quoth (II. iii. 18). A.S. *cwethan*, to speak = said.

Quotidian (II. i. 124). L. *quotidianus* = daily.

Rascal (III. vi. 63). M.E. *raskaille* = worthless person.

Raught (IV. vi. 21). A.S. *reccan*, to extend = reached.

Rendezvous (II. i. 13). Fr. *rendez-vous* = meeting place.

Reeking (IV. iii. 101). A.S. *ric*, smoke = smoky.

Rivage (III. Pro. 14). Fr. *rivage* = shore.

Robustious (III. vii. 155). F. *robuste* = strong.

Ruminate (IV. Pro. 24). L. *ruminare* = to chew again.

Sack (II. iii. 25). Fr. *vin sec*, dry wine = a kind of sherry.

Scaffold (I. Pro. 10). O.F. *eschafaud* = staging.

Scambling (I. i. 4). O.F. *escamper*, escape = scrambling.

Scauld (V. i. 5). Ic. *skalli*, bald head = scurvy.

Scion (III. v. 7). F. *scion* = a shoot.

Sconce (III. vi. 69). Dut. *schantze*, rampart = rampart.

Shales (IV. ii. 18). G. *scula* = shell.

Shog (II. i. 41). W. yegog, jolt = move.

Shrewdly (III. vii. 51). A.S. *screáwn*, shrew mouse = sharply.

Sinews (II. ii. 36). A.S. *seonu* = sinew.

Sinister (II. iv. 85). L. *sinister*, left hand = evil.

Skirr (IV. vii. 54). Variant of scour = to run quickly.

Slobbery (III. v. 13). A.S. *sluppe*, slimy thing = dirty.
Slough (IV. i. 23). Sw. *slug* = cast skin.
Slovenry (IV. iii. 114). G. *slop*, a sloven = slovenliness.
Smirched (III. iii. 17). A.S. *smerian* = smeared.
Sodden (III. v. 18). A.S. *soden*, to seethe = boiled.
Sooth (III. vi. 46). A.S. *soth* = truth.
Sternage (III. Pro. 18). A.S. *stéoran*, to steer = position in stern.
Strain (II. iv. 51). A.S. *strynan*, to beget = race.
Strorsers (III. vii. 56). Corruption of trousers.
Sur-reined (III. v. 19). F. *sur, reine* = held back.
Sutler (II. i. 104). D. *zoetalaar*, to sully = camp-follower.
Swagger (IV. vii. 129). } Both these words are onomatopoetic or
Swasher (III. ii. 28). } imitative.
Teems (V. ii. 51). A.S. *téman* = to bring forth.
Tide (II. iii. 12). A.S. *tid*, time = ebbing and flowing.
Tike (II. i. 26). Ic. *tik*, bitch = cur.
Troth-plight (II. i. 18). A.S. *tréowth*, truth = plighting of faith.
Tun (I. ii. 255). A.S. *tunne* = large vessel, but here a goblet.
Tway (III. ii. 121). A.S. *twégen* = twain.
Vantage (III. vi. 150). F. *avantage* = advantage.
Vassal (III. v. 51). F. *vassal* = feudal tenant.
Vasty (I. Pro. 12). Probably *vast*, lengthened by the addition y = vast.
Vaward (IV. iii. 130). F. *avant*, and A.S. *weard* = guard = van-guard.
Vie (III. v. 11). F. *envie*, invite = strive.
Viper (II. i. 49). L. *vipera* = snake.
Void (III. v. 52). O.F. *voider* = quiet.
Vouchsafe (III. ii. 97) and *passim*. L. *vocare*, to call, *salvus*, safe = by thy pleasure grant.
Wax (V. ii. 166). A.S. *weaxan* = grow.
Well-a-day (II. i. 32). Probably from A.S. wá-la-wá = alas.
Whelk (III. vi. 107). A.S. *hwelc*, putrefaction = pimple.
Whiffle (V. Pro. 12). Probably from *hwitha*, breeze = waft about with wind.
Whiffler, one who wafts about.
Whiles (IV. iii. 66). A.S. *hwiles*, gen. of *hwil*, time = whilst.
Wife (III. iii. 40). A.S. *wif*, woman = wife.
Worried (I. ii. 219). A.S. *a-wyrgan*, to strangle = torn by a dog.

Wots (IV. i. 292). A.S. *wot*, knows, from *witan*, to know = knows
Wrangler (I. ii. 265). A.S. *wringan*, strain = opponent.
Wrest (I. ii. 14). A.S. *wraestan*, to twist = snatch.
Yawn (I. ii. 204) *et passim*. A.S. *ganion* = gape.
Yearn (II. iii. 3). A.S. *georan*, desire = mourn.
Yeoman (III. i. 25). M.E. *yeman* = small owner.
Yerk (IV. vii. 74). Variant of jerk = fling.
Yoke-fellow (IV. vi. 9). A.S. *geoc*, yoke = close friends.
Yon (IV. ii. 16). A.S. *geond* = yonder.

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