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THE WORKS
OF
SHAKESPEARE

THE FIRST PART OF
KING HENRY THE FOURTH

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INTRODUCTION

AIMS OF THE EDITION

THE first aim of this edition has been to give a sound text of the play. The text is conservative, being based upon that of the first Quarto.

Secondly, in the critical apparatus is given a selection of *varies lectiones*, sufficiently numerous to illustrate the relations of Quartos and Folios, and of the chief emendations of later editors. I have collated the Quartos and the first Folio, but for readings of the later Folios and of subsequent editors I have used the collation of the Cambridge edition. Reference is made to the various Quartos as Q 1, Q 2, etc., to the first Folio as F, and to the subsequent Folios as F 2, F 3, F 4. Qq means all Quartos, and Ff all Folios.

Thirdly, the foot-notes supply a commentary to the play and illustrations of the poet's thought and language.

EARLY EDITIONS

By the end of the seventeenth century the play had been issued in eight Quarto editions and in the four Folios. The following are the titles of the first five Quartos.

Q 1. The | History of | Henrie the | Fovrth; | With the
battell at Shrewsburie, | *betweene the King and Lord* \ Henry
Percy, surnamed | Henrie Hotspur of | the North. | *With the*
humorous conceits of Sir \ Iohn Falstaffe. | AT LONDON, |
Printed by P. 5. for Andrew Wise, dwelling | in Paules Church-
yard, at the signe of | the Angell. 1598. |

Q 2. The | History of | Henrie the | Fovrth ; | With, he
battell at Shrewsburie, | *betweene the King and Lord* Henry |
Percy, surnamed Henry Hot-|spur of the North. | *With thi*

humorous conceits of Sir | Iohn Falstalffe. | Newly corrected by W. Shakespeare. | AT LONDON, | Printed by S.S. for Andrew Wise, dwelling | in Paules Churchyard, at the signe of | the Angell. 1599. |

Q 3. The | History of | Henrie the fourth, | With the battell at Shrewsburie, | *betweene the King, and Lord* | Henry Percy, surnamed Henry *Hot-spur of the North, | With the humorous conceits of Sir | Iohn Falstalffe. | Newly corrected by W. Shake-speare. | London | Printed by Valentine Simmes, for Mathew Law, and | are to be solde at his shop in Paules Churchyard, | at the signe of the Fox. | 1604. |*

Q 4. The | History of | Henry the fourth, | With the battell at Shrewseburie, | *betweene the King, and Lord* | Henry Percy, surnamed Henry | *Hotspur of the North. | With the humorous conceites of Sir | Iohn Falstalffe. | Newly corrected by W. Shake-speare. | LONDON, | Printed for Mathew Law, and are to be sold at | his shop in Paules Church-yard, neere vnto S. | Augustines gate, at the signe of | the Foxe. 1608. |*

Q 5. The | History of | Henrie the fourth, | With the Battell at Shrewseburie, betweene | the King, and Lord Henrie Percy, sur-named *Henrie Hotspur of the North. | With the humorous conceites of Sir | Iohn Falstaffe. | Newly corrected by W. Shake-speare. | LONDON, | Printed by W. W. for Mathew Law, and are to be sold | at his shop in Paules Church-yard, neere vnto S. | Augustines Gate, at the signe of the Foxe. | 1613.*

Q 6 was printed in 1622 by T. P. for Mathew Law; Q 7 in 1632 by John Norton for William Sheares, and Q 8 by John Norton for Hugh Perry.

The title in the first Folio is, " The First Part of Henry the Fourth, with the Life and Death of Henry Sirnamed Hotspvrre ".

The " Bering MS.," to which reference is made in the critical apparatus, was supposed by Mr. Halliwell to date from the early part of the seventeenth century. It contains a large portion of the *First Part of Henry IV.* and some scenes from the *Second Part.* It was found in the muniment room at Surrenden by the Rev. Lambert B. Larking in 1844, and was edited by Mr. Halliwell and published in the next year for

the Shakespeare Society. There are additions and corrections in the hand of Sir Edward Dering, the antiquary, who died in 1644.

The authoritative text of the play is Q I. Every subsequent Quarto seems to have been printed from its immediate predecessor, errors accumulating with each new edition. F, in the case of this play, has no independent authority. Its editors apparently based their text on a copy of Q \$ partly corrected from earlier Quartos. Perhaps the copy from which they printed had been expurgated for performance at Court. Certainly the expurgation of the F text of this play has been exceptionally thorough, profane expressions being rigorously suppressed or altered, sometimes at the expense of sense or metre, in compliance with the provisions of the Act to Restrain the Abuses of Players, 3 Jacobi, cap. xxi. It seems unlikely that the editors of the Folio had access to copies of Qq 1-4. Had these been available the editors would presumably have consulted them; whereas F follows Q 5 in errors easy of correction by reference to the earlier Quartos.

DATE OF COMPOSITION

The consensus of critical opinion assigns the composition of the play to the year 1596-7.

(i) The entry in the Stationers' Register to Andrew Wyse on 25 February, 1598, of "a booke intituled *The historye of HENRY the IIIth with his battaile of Shrewsburye against HENRY HOTTSPURRR of the Northe with the conceipted mirthe of Sir JOHN FFALSTOPP?*" fixes the latest possible date of composition. The first publication of the play was, as we have seen, in the same year.

(ii) The earliest contemporary reference to the play by name is in the famous list of Shakespeare's plays given in Francis Meres's *Palladis Tamia*, 1598. In the same work Meres refers to "these declining and corrupt times, when there is nothing but rogerie in villanous man/"—an echo of Falstaff's misanthropic view, induced directly by the discovery of litôe in his sack, that "there is nothing but roguery to be found in villanous man" (ii. iv. 124, 125).

The final words of Jonson's *Every Man out of His Humour* (first performed 1599) contain an obvious reference: "you may in time make lean Macilente as fat as sir John Falstaff". And in the *Pilgrimage to Parnassus* acted in St. John's College, Cambridge, at Christmas, 1598, occur the words: "I shall no sooner open this pint pot but the word like a knave-tapster will cry 'Anon, Anon, Sir/'—a reminiscence, it has been suggested, of II. iv. of this play, where Francis cries, in answer to Poins, "Anon, anon, sir."

(ui) Two passages in the play appear to have offered suggestions for speeches in Ben Jonson's *Every Man in His Humour*, which was produced in 1598.¹ See note on Act III. Scene iii. 35, for a reference to Chapman's *Blind Beggar of Alexandria*, which was produced in 1596.

(iv) (a) The composition of the play has been assigned to 1596-7 on the evidence of supposed references in the play to contemporaneous events. The opening lines, in Chalmers's view, "plainly allude" to the Spanish expedition of 1596. (b) The Carrier's speech in II. i. 12, 13, "Poor fellow, never joyed since the price of oats rose," has been connected with the *Proclamation for the Dearth of Corn, etc.*, which was published in 1596. (c) And, again, it has been suggested that the word "valiant" in v. iv, 41 may have been interpolated, at the expense of the metre, as a compliment to the Shirleys, one of whom is said to have been knighted in 1597. (See note on V. iv. 41.) If so, it would appear that the play had been written before Shirley was knighted, that is, not later than 1597. But evidence of this kind has little value.

(v) Perhaps the most decisive evidence that the play was not newly composed at the date of its entry in the Stationers' Register, February 25, 1598, is the fact that the name Sir John Falstaff ("Sir John ffalstoff," p. ix *ante*) appears in the entry. It seems certain that our Falstaff was originally designated Oldcastle. The real Sir John Oldcastle, Lord Cobham, the famous Lollard who suffered martyrdom in 1418, continued to be maligned after his death by the anti-Lollard party. A travesty of his character was placed upon the stage

¹ See the notes on in. i. 177-179, and in. ii. 27.

about 1588 in *The Famous Victories of Henry the Fifth*. Shakespeare adopted the name in *Henry IV*. This gave offence to the Cobham family, and Shakespeare had to find another name for his knight. Nevertheless, traces of the original name are to be found in the text of *Henry IV*. In the Epilogue to the *Second Part of Henry IV*. occurs a disavowal of any intention to malign the real Sir John Oldcastle. Speaking of "hard opinions" of Falstaff, Shakespeare says: "Oldcastle died a martyr, and this is not the man". In the *First Part of Henry IV*. I. ii. 43, the Prince's words, "As the honey of Hybla, my old lad of the castle," would have more point if the name of the knight were Oldcastle. In II. ii. 105, the line

Away, good Ned. Falstaff sweats to death,

though not necessarily unmetrical, becomes regular if "Oldcastle" be substituted for "Falstaff". Unfortunately there is no other instance in the *First Part of Henry IV*. of the name "Falstaff¹" in verse context. In the *Second Part* it occurs four times in verse, but the substitution had probably taken place before the date of the composition of this play. True, in the 1600 Quarto of the *Second Part*, *Old*. is prefixed to one of Falstaff's speeches; but, as Professor Dowden points out, the name Oldcastle was long remembered and may in this instance have been in the mind of the compositor whose copy no doubt read *Fal*. Or it may be that the familiar name Oldcastle found its way into MS. copies of 2 *Henry IV*. A reference to Falstaff as Oldcastle has been pointed out in *The Meeting of Gallants at an Ordinarie, or the Walks in Powles* (1604), where Shuttlecock says, "Now Signiors how like you mine Host? did I not tell you he was a madde round knave, and a merrie one too: and if you chaunce to talke of fatte Sir *John Old-castle*, he wil tell you, he was his great Grandfather." So in Field's *Amends for Ladies* (1618), IV. iii., where there is a distinct reference to V. i. 127-141 of this play:—

Did you never see
The Play where the fat Knight, hight *Old-castle*,
Did tell you truly what his honor was?

And Randolph in *Hey for Honesty*, IV. i., confusing Falstaff with his rich-faced lieutenant Bardolph (ill. iii. 77), refers to

"the rich rubies and incomparable carbuncles of sir John Oldcastles nose." Finally Richard James,¹ in his Dedication to *The Legend and Defence of Sir Jhon Oldcastle* (c. 1625), and Fuller, in his *Church History*' (1655) and in his *Worthies* (1662), state definitely that the name Falstaff had been substituted for that of Oldcastle.

Still another item of evidence cited to prove that "Falstaff" was originally "Oldcastle" is Shallow's statement that Falstaff, when a boy, was page to Thomas Mowbray, Duke of Norfolk (2 *Henry IV.* III. ii. 28, 29). The historical Sir John Oldcastle, it is said, "was in his youth Sir Thomas Mowbray's page". Dr. Aldis Wright, however, has shown that the only authority for this statement is John Weever (*Mirror of Martyrs*, 1601), and that Weever's authority was apparently the speech of Shallow just referred to.

Taking it then as established that "Oldcastle" was the name in the play as first acted, and considering how long it persisted in the memories of playgoers, we may assume that some time, at least many months, had elapsed between the first production of the play and its registration on February 25, 1598, by which date the name Falstaff had been adopted.

SOURCES

I. Holinshed, *Chronicles*.—As an historical play the *First Part of Henry IV.* cannot be dissociated from *Richard II.*, the *Second Part of Henry IV.* and *Henry V.* The thread of history laid down at the end of *Richard II.* is taken up again at the beginning of *Henry IV.* In fact, the first speech in *Henry IV.* serves at once as an introduction to the play and as a link with its forerunner. As in *Richard II.*, Shakespeare based the historical part of *Henry IV.* chiefly on Holinshed's *Chronicles*, 1578-87. On the whole Shakespeare adheres to the facts of history, but he does not scruple, where necessary, to diverge from his authorities and to subordinate history to dramatic effect.

In *Richard II.* Bolingbroke is full of youthful vigour, buoyant and energetic, whereas in *Henry IV.* he is represented

¹ See C. M. Ingleby, *ShakspearSs Centurie of Prayw*, 1874.

*See passages quoted on pp. xxiii and xxv pott.

as a man kingly in his bearing and actions, yet bowed beneath a weight of cares. For this sudden transformation of King Henry there is perhaps some justification to be found in Holinshed, who dwells upon the troubles of the early years of the reign. In conclusion Holinshed says:—

" Oh what a suspected state therefore is that of a king holding his regiment with the hatred of his people, the hart grudgings of his courtiers, and the peremptorie practises of both together? Could he confidentlie compose or setle himselfe to sleepe for feare of strangling? Durst he boldly eat and drinke without dread of poisoning? Might he aduenture to shew himselfe in great meetings or solemne assemblies without mistrust of mischeefe against his person intended? What pleasure or what felicitie could he take in his princelie pompe, which he knew by manifest and fearfull experience, to be enuied and maligned to the verie death?" (Holinshed, *Chronicles*, ed. 1808, iii. 18, 19).

Holinshed does not make it clear what time elapsed between the death of Richard II. and the events with which the *First Part of Henry IV.* opens, but a little investigation discovers that he assigns an interval of two and a half years, from January, 1400, to June, 1402. Shakespeare reduces the interval to twelve months. That Shakespeare, however, intended to draw the King in / *Henry IV.* as a man well past middle life is evident. The whole play conveys this impression, and in v. i. 13 the King speaks of himself as being too old for service in the field. Yet, as a matter of fact, Henry IV. was born in 1366, and was thus only in his thirties at the date of the Battle of Shrewsbury. Hotspur, who is a young man in the play (see p. xvi *post*), was in reality more than two years older than the King.

The history of the Percys' revolt as related by Holinshed is given at length at the end of this Introduction (pp. xxxv ffi), and the notes illustrate the connection between the play and the *Chronicles*; but here it will be convenient to notice some instances in which Shakespeare diverges from his source, or is misled by his authority into historical errors.

(i) There is no warrant in Holinshed for the introduction of several characters whom Shakespeare has introduced into the historical action of the play. Prince John of Lancaster, who

was born in 1390, is given a rdlc in the drama ; but for this Holinshed supplies no authority. Shakespeare's purpose is obvious. He needed the younger, staidcr brother as a foil to the wild, if heroic, Prince Hal.

So Lady Percy and Lady Mortimer, although, like Prince John, historical characters, are introduced into the action for purely dramatic purposes. Their rdlcs—particularly that of Lady Mortimer—are slight, but they serve to grace the play with touches of tenderness. Moreover, Lady Percy's conversations with her husband supply opportunities for bringing out traits in the character of Hotspur. It may be observed here that the real Lady Percy, sister of Sir Edmund Mortimer, was called Elizabeth. Holinshed calls her Eleanor (p. xxxvii post), whilst Shakespeare names her Kate (IL iii. 37). Apropos of this Steevens remarks the extraordinary fondness Shakespeare seems to have had for the "familiar appellation of Kate, which he is never weary of repeating, when he has once introduced it".

(ii) In the first scene the King announces his purpose to lead a crusade to recover Jerusalem from the infidels. Shakespeare here already begins to diverge from Holinshed, who assigns this project to the last year of Henry I's reign:—

"In this fourteenth and last yeare of king Henries reigne, a counsell was holden in the white friers in London, at the which, among other things, order was taken for ships and gallies to be builded and made readie, and all other things necessarie to be provided for a voiage which he meant to make into the holie land, there to recouer the citeie of Ierusalem froir the Infidels. For it greued him to consider the great malice of Christian princes, that were bent vpon a mischeefous purpose to destroie one another, to the perill of their owne soules, rather than to make war against the enimies of the Christian faith, as in conscience (it seemed to him) they were bound " (Holinshed, *Chronicles*, ed. 1808, iii. 57).

(iii) In I. i. Shakespeare makes the news of the Battle of Holmedon arrive immediately after the news of Mortimer's defeat in the skirmish at Pilleth in Wales. This is another instance of Shakespeare's subordination of fact to dramatic exigencies; for Holinshed correctly assigns the defeat at

Pilleth to June 22, 1402, and the Battle of Holmedon to September 14 of the same year. It is possible that Shakespeare confused Holmedon with another border battle, at Nisbet Moor in Northumberland, which actually took place on the same day as the fight at Pilleth.¹

(iv) Shakespeare follows Holinshed in confounding Sir Edmund Mortimer with Edmund Mortimer, Earl of March.² Sir Edmund, who was defeated and captured by Glendower at Pilleth, in Radnorshire, June 22, 1402, was the second son of Edmund third Earl of March and his wife Philippa, daughter of Lionel Duke of Clarence. Edmund, the fifth Earl of March, at this time a lad ten years old, was a grandson of the third Earl, and thus a nephew of Sir Edmund Mortimer. Sir Edmund Mortimer married Glendower's daughter (*cf.* I. iii.), and his sister Elizabeth was the wife of Hotspur. Now in I. iii. Hotspur speaks of Mortimer as "my wife's brother" (l. 142) and "my brother Edmund Mortimer" (l. 156); and in II. iii. 83 Lady Percy refers to him as "my brother Mortimer". In these passages Mortimer is identified with Sir Edmund Mortimer, whereas in III. i. 196, where he speaks of his "aunt Percy," he is identified with the young Edmund, Earl of March. On the whole one may say that Shakespeare assigns to Sir Edmund Mortimer the title and pretensions of his nephew the Earl of March. "The beginning of the confusion with regard to Edmund Mortimer appears to be in Hall's account of the articles of complaint against Henry IV., drawn up by the Percies. They are taken from the Latin ?s given in Hardyng's Chronicle (p. 353). The last of them runs thus in Hall (p. 30): 'Also we do alledge, saie, and intende to proue, that where Edmod Mortimer erle of Marche and Ulster, was taken prisoner by Owen Glendor, etc' In the Latin he is correctly called 'Edmundus Mortymere, frater Rogeri Mortymere nuper comitis Marchie et Ultonie.' The omission of four words has caused the error" (Wright).

(v) *Prince Henry*.—The interview between the Prince and his father in III. ii. is based on the passage from Holinshed given on pp. xlv ff. *post*. Shakespeare antedates it by several years. According to Shakespeare it takes place before the

¹ See p. xxxvi *post*.

² See pp. xxxv ff. *post*.

Battle of Shrewsbury (1403), whereas Holinshed assigns it to the year 1412.

As the dramatic balance of the play depends largely on the rivalry of Prince Henry and Hotspur, Shakespeare was obliged to advance somewhat the age of the former and to represent the middle-aged Hotspur as a mere youth.¹ According to Holinshed (*Chronicles*, ed. 1808, iii. 4), Prince Henry in October, 1389, was twelve years old. Born in August, 1387, he was at the time the play opens fourteen years old. But even if he had been then the young man that Shakespeare portrays, he would not have been a coeval of Henry Hotspur, who was born in May, 1364. It is true that, young though he was, Prince Henry was present at the Battle of Shrewsbury where he did yeoman service. The battle was fought in July, 1403, but even as early as November, 1400, the Prince appears to have been entrusted with a position of military responsibility in North Wales when his father was obliged to abandon his campaign against Glendower and to return to England (*Diet. Nat. Biog.*, xxvi. 43.).

In III. ii. 32, 33, the King refers to the expulsion of Prince Henry from the Privy Council:—

Thy place in council thou hast rudely lost,
Which by thy younger brother is supplied.

Shakespeare is here following Holinshed, who relates that the Prince "once to hie offence of the king his father, . . . had with his fist striken the cheefe iustice for sending one of his minions (vpon desert) to prison, when the iustice stoutlie commanded himselfe also streict to ward, & he (then prince) obeied. The king after expelled him out of his priuie councell, banisht him the court, and made the duke of Clarence (his yoonger brother) president of councell in his steed" (Holinshed, *Chronicles*, ed. 1808, iii. 61).

Probably Holinshed's authority for the story of the Prince's flouting the Chief Justice was Sir Thomas Elyot (*The Governour*, 1531). It is noteworthy, however, that Elyot does not state that the Prince actually struck the Chief Justice, or that he was deprived of his place in the Council. The account of the incident in *The Governour* runs:—

¹ in. u. 103.

" The moste renowned prince, kyng Henry the fyfte, late kyng of Englande, duryng the life of his father was noted to be fierce and of wanton courage. It hapned that one of his seruantes whom he well fauored, for felony by hym committed, was arrayned at the kynges benche; wherof he being aduertised, and incensed by light persones aboute hym, in furious rage came hastily to the barre, where his seruant stode as a prisoner, and commaunded hym to be ungyued and sette at libertie, where at all men were abasshed, reserued the chiefe Justice, who humbly exhorted the prince to be contented that his seruaunt mought be ordred accordyng to the auncient lawes of this realme, or if he wolde haue hym saued from the rigour of the lawes, that he shuld optaine, if he moughte, of the kyng, his father, his gracious pardone; wherby no lawe or Justice shulde be derogate. With whiche answer the prince nothyng appeased, but rather more inflamed, endeuored hym selfe to take away his seruaunt. The iuge consideringe the perilous example and inconuenience that moughte therby ensue, with a valiant spirite and courage commaunded the prince upon his alegeance to leue the prisoner and departe his waye. With whiche commandment the prince, being set all in a fury, all chafed, and in a terrible maner, came up to the place of iugement—men thinkyng that he wolde haue slayne the iuge, or haue done to hym some damage; but the iuge sittyng styll, without mouyng, declaryng the maiestie of the kynges place of iugement, and with an assured and bolde countenance, hadde to the prince these words folowyng: Sir, remembre your selfe; I kepe here the place of the king, your soueraigne lorde and father, to whom ye owe double obedience, wherfore, eftsones in his name, I charge you desiste of your wilfulnes and unlauful enterprise, and from hensforth gyue good example to those whiche hereafter shall be your propre subiectes. And now for your contempt and disobedience, go you to the prisone of the kynges benche, where unto I committe you; and remayne ye there prisoner untill the pleasure of the kyng, your father, be further knowen. With whiche wordes beinge abasshed, and also wondryng at the meruailous grauitie of that worshipful Justice, the noble prince, layinge his waipon aparte, doinge reuerence, departed and wente to the kynges benche as he was commaunded. Wherat his seruants disdainyng, came and shewed to the kyng all the hole affaire. Wherat he a whyles studieng, after as a man all rauissed with gladness, holdyng his eien and handes up towarde heuen, abrayded, sayinge with a loude voice, O mercifull god, howe moche am I, aboute all

other men, bounde to your infinite goodnes ; specially for that ye have gyuen me a iuge, who feareth nat to ministre Justice, and also a sonne who can suffre semblably and obey iustice ? " (Elyot, *The Governour*, bk. II. ch. vi.).

The story, even as told by Elyot, is perhaps apocryphal. Hardyng, a fifteenth century writer, in his metrical *Chronicle*, published by Grafton in 1542, is silent as to the cause of the Prince's disgrace:—

The king discharged y« prince fro his cousayle,
And set my lorde syr Thomas in his stede,
Chief of counsaile for the kynges more auayle ;
For whiche the prynce of wrath [and wilfull hede]
Agayne hym made debate and frowardhede,
With whom the kyng toke parte, & helde the felde,
To tyme the prince vnto the king him yelde.

—Hardyng, *Chronicle*, ch. ccix.

Whether mythical or not, the incident of the Prince's boxing the Chief Justice's ear was a legend current in the 16th century, and it is presented in a scene in *The Famous Victories of Henry the Fifth*. See pp. 1 ff. *post*.

On the whole, Shakespeare's account of Prince Henry's wildness is amply warranted by Holinshed, who, summing up the Prince's character, declares that "he was youthfullie giuen, growne to audacitie, and had chosen him companions agreeable to his age. . . . But yet . . . his behauour was not offensiue or at least tending to the damage of anie bodie; sith he had a care to auoid dooing of wrong, and to tedder his affections within the tract of vertue".¹

In his account of Prince Henry's valour at the Battle of Shrewsbury, Shakespeare goes beyond Holinshed. It was natural that the heroic young Prince should do heroic deeds. Holinshed ascribes the victory to the personal prowess of the King, but in the play the father, as a warrior, is overshadowed by the son. The Prince's challenge to Hotspur to meet him in single combat (v. i. 83 ff.) seems to have no historical warrant. The slaying of Hotspur is attributed to Prince Henry by Holinshed and by Shakespeare, but as a matter of fact it is unknown by whose hand Percy fell. The Prince's rescue of the King has no foundation in Holinshed.

¹ See p. xlvii *post*.

These are the main points in which Shakespeare diverges from or is misled by Holinshed. The commentary to the pJay supplies references to the *Chronicles*, as well as some minor historical details to be found in Capgrave, Hardyng and other chroniclers.

One short passage from Holinshed, not quoted with the extracts at the end of this Introduction, may be cited here. It is interesting as being Shakespeare's authority for Glendower's boast that he was "trained up" at the English court (HI. i. |22*post*|)

" This Owen Glendouer was sonne to an esquier of Wales, named Griffith Vichan: he dwelled in the parish of Conwaie, within the countie of Merioneth in North Wales, in a place called Glindourwie, which is as much to saie in English, as The vallie by the side of the water of Dee, by occasion whereof he was surnamed Glindour Dew.

¹¹ He was first set to studie the lawes of the realme, and became an vtter barrester, or an apprentice of the law (as they terme him) and serued king Richard at Flint castell, when he was taken by Henrie duke of Lancaster, though other haue written that he serued this king Henrie the fourth, before he came to attaine the crowne, in roome of an esquier " (Holinshed, *Chronicles*, ed. 1808, iii. 17).

II. Daniel, *Civil Wars*.—It is possible, Professor Moorman thinks,¹ that Shakespeare may have consulted the *History of the Civil Wars* by Daniel, a narrative poem of which the first four books were published in 1595. Professor Moorman points out, in support of this opinion, that several of Shakespeare's divergences from Holinshed are also to be found in Daniel's work, itself probably based on Holinshed's *Chronicles*. (a) Daniel agrees with Shakespeare in describing Hotspur as a young man at the date of the Battle of Shrewsbury:—

There shall young Hotspur, with a fury led,
Meete with thy forward son, as fierce as he.

—Daniel, *Civil Wars*, ed. Grosart, iv. 34.

(V) Daniel, like Shakespeare, adds to Holinshed's account of the battle the dramatic incident of the Prince's rescue of his father :—

¹ See his edition of *1 Henry IV.* in " The Warwick Shakespeare ",

Hadst thou not there lent present speedy ayd
 To thy indangered father, nerely tyrde,
 Whom fierce incountring Dowglas overlaid
 That day had there his troublous life expirde.

—*Ibid.* iv. 49.

(<:) According to Shakespeare, Glendower was not present at the Battle of Shrewsbury,¹ whereas Holinshed, although he does not mention Glendower, says that the Welsh came to the aid of the Percys and took part in the battle (see p. xlii *post*). Daniel here agrees with Shakespeare :—

The joining with the Welsh (they had decreed)
 Stopt hereby part; which made their cause the worse.

—*Ibid.* iv. 36.

III. *Chevy Chase*.—Shakespeare may have been indebted for some suggestions to the ballad of *Chevy Chase*. There are three points of connection between the play and the ballad. In the first place Shakespeare prefixes to the names Percy and Douglas the honorific "the" customary in the north. In the ballad Douglas and Percy are so designated. See I. iii. 261 and note. Secondly, the Prince's challenge to Percy to meet him in single combat is paralleled in *Chevy Chase*, i. 73-80. Thirdly, the Prince's lament over the corpse of the slain Hotspur (v. iv. 87-101) has its analogue in the Percy's address to the dead Douglas in *Chevy Chase*, ii. 58-62.

IV. *The Famous Victories of Henry the Fifth*.—(i) It is elsewhere noted (p. xxii *post*) that Shakespeare found in *The Famous Victories* the name Sir John Oldcastle. (ii) He derived, moreover, from this play a few general ideas for the comic plot of *Henry IV*. Notably, the highway robbery has its counterpart in *The Famous Victories*. In *The Famous Victories* the Prince is portrayed as a riotous young man, who haunts taverns, and is associated in acts of highway robbery with noted thieves, (iii) Both plays contain the interview between Prince Henry and the King (pp. xlv-xlvii *post*), (iv) Reference has already been made to the account given in *The Famous Victories* of the Prince's striking the Lord Chief Justice (pp. 1 ff. *posf*). (v) The tavern scene (II. iv. 375 ff.), in which Falstaff and the Prince act the little play of father and son, may have been suggested by

¹ See note to iv. iv. 18.

the scene in *The Famous Victories* where Derick and John Cobler rehearse the incident of Prince Henry's misconduct in the Chief Justice's court (pp. Hi, *Impost*}, (vi) The Prince's quibbling retort to Falstaff's admonition, "Do not thou, when thou art king, hang a thief"¹ (I. ii. 58 ff.), is evidently a reminiscence of the Prince's promise in *The Famous Victories* to make Ned¹ Chief Justice (p. liv *post*}, (vii) In *The Famous Victories* the Prince and his companions frequent the "olde Tauerne in Eastcheape". (viii) Lastly, it is noticeable that the old play contains a Ned,¹ who may have supplied Shakespeare with a name for Poin.

V. Elyot, iT, A' *Governour*.—Reference has already been made (p. xvi ff. *ante*) to the indirect debt to Sir Thomas Elyot's *The Governour*, which contains the story of the Prince's flouting the Chief Justice's authority. To some possible reminiscences of *The Governour* attention is drawn in the notes.

VI. Lastly, in connection with the sources of the play, it remains to refer to the many passages which reflect literary fashions or affectations of Shakespeare's time, and to reminiscences of contemporary literature, (a) First, there are the many instances in which the Puritan cant is burlesqued or ridiculed. See, for example, "grace thou wilt have none. . . . Fa/. . . . not so much as will serve to be prologue to an egg and butter" (i. ii. 17-21); "one of the wicked" (*ibid.* 96, 97); "be damned" (*ibid.* 99); "amendment of life" (*ibid.* 103); "vocation" (*ibid.* 106); "God give thee the spirit of persuasion,"¹ etc. (*ibid.* 151). Also "I would I were a weaver; I could sing psalms" (II. iv. 133); and "violently carried away from grace" (*ibid.* 445, 446). (b) Examples of literary parody are to be found in the two well-known passages in II. iv. in which Falstaff ridicules the "King Cambyeses' vein" of the writers of early Elizabethan tragedy (ll. 390-393), and the preciousness of the Euphuists (ll. 397-431). See the notes to these passages, (c) Furthermore, there are several references to the stock properties and characters of the then old-fashioned stage-plays of an earlier generation in II. iv. 137 ("a dagger of lath") and *ibid.* 452, 453 ("that reverend vice, that grey iniquity," etc.). (d) Reminiscences of and obligations to contemporary literature are noted in the commentary, and need

¹ This Ned gave Shakespeare hints for the character of his Falstaff.

not be enumerated here; but it may be worth while referring to the numerous passages which exhibit a knowledge of the Bible; many of these were apparently written in ridicule of the Puritans, who were given to scriptural quotation. We may instance : " wisdom cries out in the streets, and no man regards it" (L ii. 90, 91); "amendment of life" (*ibid.* 103); "'tis no sin for a man to labour in his vocation" (*ibid.* 105, 106); "Redeeming time" (*ibid.* 216); "sons of darkness" (II. iv. 174); "the tree may be known by the fruit" (*ibid.* 426, 427); "Pharaoh's lean kine" (*ibid.* 472); "Dives that lived in purple" (III. iii. 32); "fire, that's God's angel" (*ibid.* 35); "son of utter darkness" (*ibid.* 37); "The king himself is to be feared as the lion" (*ibid.* 150); "in the state of innocency Adam fell" (*ibid.* 165, 166); perhaps, "with unwashed hands" (*ibid.* 185); and "Lazarus in the painted cloth" (IV. ii. 25, 26;.

THE IDENTITY OF FALSTAFF

We have already referred to the substitution of the name Falstaff for that of Oldcastle in dealing with the evidence for the date of the play, but there are a few more points to be considered in this connection.

That the original name was Sir John Oldcastle seems clear (see pp. x-xii *ante*]. The question then arises whether Shakespeare intended in his Sir John to satirize the Sir John Oldcastle, Lord Cobham, whose life and martyrdom are historical. As already stated, the Lollard knight, virtuour and brave though he was, suffered traduction at the hands of successive generations of his religious opponents. Sixteenth century tradition represented him as a man whose youth had been dissolute. In *The Famous Victories of Henry the Fifth* he appears as a cynical associate of the Prince of Wales. From this play, which is one of the sources of *Henry IV.*, Shakespeare borrowed Sir John Oldcastle's name and gave it to the knight who was to be the central figure in his tavern scenes. Shakespeare owes the older dramatist little more, so far as Falstaff is concerned. The Sir John Oldcastle of *The Famous Victories* is but slightly drawn, and the Sir John of *Henry IV.* is virtually a new creatioa

But even if the Sir John of Shakespeare owes little more than the name to *The Famous Victories*, it is possible that the character may embody traditions respecting the real Sir John Oldcastle. Members of the Cobham family of Shakespeare's day resented, we are told, the Oldcastle of *Henry IV.* as an affront to the memory of their ancestor. And Shakespeare is clearly one of those dramatists whose imputations upon the character of the noble martyr are so warmly refuted by Fuller in the oft-quoted passage in the *Church History of Britain* (XV. Cent., Book iv., §40, p. 168, ed. 1655): "*Stage-Poets* have themselves been very *bold* with, and others very *merry* at, the Memory of S^r *John Oldcastle*, whom they have fancied a *boon Companion*, a *jovial Royster*, and yet a *Coward*'to boot, contrary to the credit of all *Chronicles*, owning him a *Martial man* of merit. The best is, *John Falstaffe* hath relieved the Memory of S^r *John Oldcastle*, and of late is substituted *Buffoone* in his place, but it matters as little vt|&|. *petulant Poets*, as what *malicious Papists* have written against him."

An attempt has been made to identify Shakespeare's Falstaff with the historical Sir John Oldcastle on the evidence of a speech in the *Second Part of Henry IV.* III. ii. 28, 29 (v. p. xii *ante*), where it is said that Falstaff, as a boy, was page to Thomas Mowbray, Duke of Norfolk. But, as we have seen, it has been shown by Dr. Aldis Wright that the ultimate authority for the statement that Sir John Oldcastle had been Sir Thomas Mowbray's page is the play itself.

Whether Shakespeare did or did not intend to disparage the good Lord Cobham, it would seem that contemporary dramatists read a satirical intention into the character of Falstaff. In 1600 appeared *The First Part of the Life of Sir John Oldcastle* and *The Second Part of Sir John Oldcastle*. The latter play is not extant, but the former seems to have been written with the definite object of profiting by the popularity of Shakespeare's play and, at the same time, of pleasing those, whom Shakespeare had offended, by presenting an image of the true Sir John Oldcastle. The authors, Munday, Drayton, Wilson, and Hathaway (according to Henslowe's *Diary*), stated their purpose plainly in their prologue:—

The doubtful Title (Gentlemen) prefix
 Vpon the Argument we haue in hand,
 May breede suspence, and wrongfully disturbe
 The peacefull quiet of your settled thoughts.
 To stop which scruple, let this brieue suffice :
 It is no pamperd glutton we present,
 Nor aged Councillor to youthfull sinne,
 But one, whose vertue shone aboue the rest,
 A valiant Martyr and a vertuous peere;
 In whose true faith and loyaltie exprest
 Vnto his soueraigne, and his countries weale,
 We strue to pay that tribute of our Loue,
 Your fauours merite. Let fair Truth be grac'te,
 Since forg'de inuention former time defac'te.

"Pamperd glutton " and "aged Councillor" do not describe the Sir John Oldcastle of *The Famous Victories*. But if evidence is needed to show that the *Life of Sir John Oldcastle* was written as an answer to Shakespeare's *Henry IV*. we may quote two passages from the third act and fourth scene, in which Shakespeare's Sir John Falstaff is referred to, and by name, in contemptuous terms. In III. iv. Henry V. says: "Where the diuel are all my old theeues, that were wont to keepe this walke? Falstaffe, the villaine, is so fat, he cannot get on's horse, but me thinkes Poines and Peto should be stirring here abouts." And later in the same scene Sir John of Wrotham says of the King: "he once robde me before I fell to the trade my selfe; when that foul villainous guts, that led him to all that rogerie, was in's company there, that Falstaffe."

If, as Shakespeare assures us (2 *Henry IV*, Epilogue) Falstaff is not Sir John Oldcastle, the martyr, is it possible to identify him with the valiant knight, Sir John Fastolfe, whose name he bears? Sir John Fastolfe is an historical character, but Shakespeare borrowed the name from the stage and not from history. In the *First Part of Henry VI*. Fastolfe is represented as a coward who fled from battle in shameful fashion (ill. ii. 104-109); after being disgraced by Talbot, who plucked off his garter of knighthood, he was banished by the king (IV. I 12-47). The difference between "Fastolfe" and "Falstaff" is merely orthographical: in the *First Part of Henry VI*. the Folios read "Falstaffe" or "Falstaff"; and in the Quartos of the *First Part of Henry IV*. "Falstaff" is spelt "Falstaffe" or "Falstalffe".

In choosing the name Falstaff, Shakespeare was doubtless influenced by considerations of historical reality. All the characters who are engaged in the main action of *Henry IV.* are well-known historical persons, and therefore the fat knight, inasmuch as he is introduced into historical events, required to have a known historical name. The name Falstaff was familiar to playgoers as that of a real knight without honour or reputation.

But Shakespeare was as unfortunate in his second as he had been in his first choice of a name. For as Fuller in his *Worthies of England*, Norfolk (1662, p. 253), writes: "John Fastolfe Knight, was a native of this County. . . . He was a Ward (and that the last) to John Duke of Bedford. . . . To avouch him by many arguments valiant, is to maintain that the sun is bright, though since the *Stage* hath been over bold with his memory, making him a *Thrasonical Puff*, and emblem of *Mock-valour*."

"True it is Sir *John Oldcastle* did first bear the brunt of the one, being made the *make-sport* in all plays for a coward. . . . Now as I am glad that Sir *John Oldcastle* is put out, so I am sorry that Sir *John Fastolfe* is put in, to relieve his memory in this base service, to be the *anvil* for every *dull wit* to strike upon. Nor is our Comedian excusable, by some alteration of his name, writing him Sir *John Falstafe*, (and making him the *property of pleasure*, for King *Henry* the fifth, to abuse), seeing the *vicinity* of sounds intrench on the memory of that *worthy Knight*, and few do heed the *inconsiderable difference* in spelling of their name."¹

And indeed Sir John Fastolfe was no more a coward than Sir John Oldcastle was a profligate. Holinshed in fact records that Fastolfe was eventually cleared of the charges that had been made against him. But Shakespeare was indifferent to historical niceties of this kind. He was content to borrow from stage tradition his conception of familiar historical characters. And it is remarkable that it is the very passage cited by some to prove that Sir John Oldcastle was definitely Shakespeare's original in *Henry IV.* (viz. 2 *Henry IV.* III. ii. 28, 29, where Falstaff is said to have been Mowbray's page), that is adduced in evidence by those who would identify Falstaff with the historical Fastolfe. For it is said, on the

authority of F. Blomefield, the historian of Norfolk, that Sir John Fastolf was bred in Sir Thomas Mowbray's household. But if there is little foundation for the statement with regard to Sir John Oldcastle, there is even less, as Dr. Aldis Wright has shown, in the case of Sir John Fastolfe.

CHARACTERISATION

I. *The King*.—We have seen in *Richard II.* how Shakespeare leads Bolingbroke through the vicissitudes of revolt against tyranny and of exile. There also we have witnessed his triumphant return as king of England. The present play portrays the man in his maturity and at the zenith of his power. He has surmounted the early troubles of his reign; but fresh troubles are brewing in the north and once again he must harness himself to arms and battle. And he has other than political anxieties. Shakespeare shows us the deeper workings of Henry's soul, where rankles a certain remorse for his wrongs to the dead King whom he has supplanted. He sees in the wildness of his son a rod to punish his own mistreadings. His political conduct is not affected by any qualms of conscience, yet his mind is not at peace nor his heart free from self-reproach.

Henry does not wholly win our esteem. He is essentially the politician. Crooked were the ways by which he climbed the throne, and in his dealings with his unruly but powerful nobles there is revealed guile as well as strength. Henry, though a man of great force of character, is a type of the ambitious man who achieves his ends by policy. He represents the politician as conceived by Bacon—strong, virtuous, even scrupulous, so far as convention demands, but not without a taint of machiavellianism; he is essentially a man of the world. He is no sentimentalist, but a practical man of affairs, who recognises that if he would wage the battle of life successfully he must needs adapt himself to the ways of the world.

As we have said, he does not wholly win our esteem, but he does, perhaps, win our sympathy. Henry IV. is a sad figure. He has plucked the fruit of his ambition to find it turn to dust in his mouth. Our pity is deeply stirred by

his pathetic disappointment in his heir.¹ Prince Henry, on whom all his hopes are centred, is, he thinks, a profligate, trifling away his youth in haunts of riot and dishonour with idle, base companions. Not the least pathetic lines in Shakespeare are *those*,ⁱ which the King envies the rebel Northumberland his so — There is unconscious and dramatic irony in his bitter cry :—

O that it could be proved
That some night-tripping fairy had exchanged
In cradle-clothes our children where they lay,
And call'd mine Percy, his Plantagenet!
Then would I have his Harry, and he mine.

He thinks or affects to think his son guilty of disloyalty; he is his "near'st and dearest enemy". Failing to recognise the essential truth and loyalty of the Prince, he considers him capable of cowardice and treachery, even of fighting against him under Percy's pay, "to show how much he is degenerate". The King, indeed, may not mean all he says, for, when the Prince protests his loyalty, he tells him that he shall "have charge and sovereign trust";⁴ but his grief and disappointment are unmistakable.

2. *Prince Henry*.—It has been said that in the character of Henry V. Shakespeare has embodied the fullest expression of his ideal of manhood.⁶ Certainly he has lavished upon the character the most loving care, tracing its development with sympathetic insight and subtle art from irresponsible youth to triumphant kingship.

It may seem at first sight difficult to reconcile the Prince Henry of tavern fame with the noble warrior of Agincourt, so difficult that one may be tempted to think that Shakespeare had not yet designed *Henry V.* when he was writing the earlier plays. On careful examination, however, it is evident that, although Shakespeare tells us much that might make us consider the Prince light and wayward, the general impression of his character, considered as a whole, is pleasing and calculated to win our esteem.

¹ L i. 78-91, and m. ii.; also 2 *Henry IV.* iv. v. 60-80 and 93-138.

ⁱ L i. 78-91. ^{in.} ii. 122 ff. ['] *Ibid*, line 161.

['] See Dowden, *Shaksperc—His Mind and Art*, pp. 209-21.

In Henry V. Shakespeare displays consummate skill in showing the growth of the nobler elements in a character which at first appears shallow, not to say worthless. The first mention of the Prince (*Richard II.* V. iii. 1-22) tells us of his ill repute, and the first reference to him in this play (I. i. 78-91) presents him in an unfavourable light¹ as soon as we meet him in I. ii. we cannot fail to be won over to sympathy. Were this not so we should reject as mere hypocrisy the apologia that comes at the end of that scene. It may be urged that this apologia is scarcely necessary, that it is even obtrusive; hypocritical it certainly is not. Even in the rollicking scene on Gadshill and in the scene of Olympian laughter in the tavern (II. iv.), we love Harry for his honest humour and light-hearted fooling. His conduct may be very undignified, very unseemly in a prince and an heir to the crown of England, but is to be young and merry a sin? It may be said that the Prince was guilty of worse offences than we are actually shown on the stage, even though we see him committing highway robbery, albeit in sport. Yet the stern accusations of the king¹ are at once explained away as the tattle of "smiling pick-thanks and base newsmongers"; and, as we have already said, it is certain that the King in the heat of his correction went beyond even his own unfavourable opinion of his son's character. It is noticeable that in the next tavern scene (III. iii.) the Prince plays a less prominent part. Whilst Falstaff is repenting his ways or quarrelling with the Hostess, Prince Henry comes into the Boar's Head with instructions for the campaign. The Prince has not lost his relish for fun and frolic. He enters into the humours of the tavern as heartily as ever; but soon he turns to more serious matters. The time for action is at hand: Bardolph is despatched with a letter to Lord John of Lancaster; Peto is ordered to horse, "for thou and I have thirty miles to ride yet ere dinner time"; and Falstaff, for whom a charge of foot has been procured, is left in the tavern to make his peace with the hostess.

When next the Prince meets his old friend it is on the road to Shrewsbury (IV. ii.). He still has a jest for old "blown Jack"; but he has few words to waste. In V. i. the Prince

¹ lib ii.

is present at a conference in his father's camp. Matters of state occupy his mind; and when Falstaff interposes an ill-timed pleasantry, he puts him down with a "Peace, chewet, peace!" Yet there is no unkindly neglect of an old acquaintance; and when they part at the end of the scene, it is with a jest and a **clay** farewell. Meanwhile the Prince has shown his mettle; he has won the esteem of all, even of the ene. With praise of Hotspur and with "a blushing cital of himself" he challenges Percy to fight single-handed with him and thus "save the blood on either side". We have forgotten his roistering and his youthful follies, gradually led as we have been to a just appreciation of his real worth. And when on the battlefield he meets the irrepressible Falstaff (V. Hi.), he is incensed by Falstaff's inopportune jesting, and leaves him with a rebuke—"What, is it a time to jest and dally now?"

He distinguishes himself in the battle by deeds of surpassing valour, which are crowned by his slaying the great Percy in hand-to-hand fight (V. iv.). He is modest and generous withal; and he cannot repress a sigh when he sees, as he thinks, Falstaff, his "old acquaintance," struck down by death. But his grief will soon pass, for his life and ways are gradually changing. He can, however, admit—

O, I should have a heavy miss of thee,
If I were much in love with vanity !

—v. iv. 105, 106.

He is rejoiced when the "dead" Falstaff, bearing the corpse of Hotspur, comes to claim the honour that was really his own. And if a lie will help his friend, he is willing to confirm Falstaff's story.

That is as far as Shakespeare carries the evolution of Henry's personality in this play; but it is impossible to appraise the Prince's character without considering the other two plays in which he appears. In the *Second Part of Henry IV.* it is noticeable that the Prince, although not so altered in character as not to appreciate still the pleasures of tavern life, is nevertheless only once brought on the stage with Falstaff before the parting scene in which he firmly but

without unkindness banishes Sir John for ever from his ^{frt}*mgbt.* And even in the one tavern scene¹ where they are together the Prince very soon is recalled to serious matters of state and declares himself

much to blame,
So idly to profane the precious tiftk.

—*H Henry IV.* n. iv, 390, 391.

However, he is not yet altogether out of love with vanity and his father is still troubled by the wildness of his ways; but when at last responsibility falls suddenly on his shoulders, we accept as a matter of course the worthy manner in which he assumes regal dignity and responsibilities. So the way is prepared for his progress in *Henry V.* to the sober, soldierly kingliness—relieved withal by occasional flashes of homely humour—which he sustains throughout the French campaign in which he gained a kingdom and a wife.

3. *Hotspur*.—Percy is the dramatic complement and set-off to the Prince. Whilst Harry Plantagenet lets the world pass, and devotes his life to barren and unworthy pleasures, apparently without ambition, Harry Hotspur is intent on winning honour and renown. Not his is the deep and subtle craft of the King or of his own father, Northumberland; his way is along the soldier's path. Brave almost to foolhardiness, his soul is single in its aim. He will not waste his time on such sentimental trifles as poetry or love. Nothing sets his teeth on edge so much as "mincing poetry";² and as for love, this is no world "to tilt with lips". He will have "bloody noses and crack'd crowns" and he will "pass them current too".³ His very sleep-talk is of "all the currents of a heady fight".⁴ Hotspur's English bluntness and matter-of-factness are an effective contrast to the poetical and superstitious Celtic temperament of the Welshman, Glendower.

As ambitious as Henry IV. himself, Hotspur lacks the King's patience and balance of mind. He will not see the difficulties and dangers that are set between him and his goal; or if he does see them he recks not of them. If there is danger, so much the better:—

¹ *g Henry IV.* n. iv.

^a in. i. 133, 134.
⁴ *Ibid.* 52-64.

• XL iij. 93-96.

Send danger from the east unto the west,
 So honour cross it from the north to south,
 And let them grapple.

—i. Hi. 195-197 *post*.

For one so covetous of honour

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

—*Ibid*. 201-205.

4. *Minor Characters*.—A striking contrast to the Prince is his brother John of Lancaster. Prince John, "this same young sober-blooded boy" who did not love Falstaff,¹ was as far removed from his wilder brother as was the impetuous Percy. But whereas Hotspur was passionate and heady, Lancaster seems to have inherited his father's character. He is early given responsibility, for he is old beyond his years. Whilst Harry has been wasting his youth in folly, John has been studying statecraft under his father's tuition. He will become a practical man of affairs who will avoid excesses of all sorts, and will rest content in a mediocre, negative virtue.

Crafty and cunning in a base sense are Northumberland and Worcester. Northumberland malingers at home while his son is rushing to almost certain defeat, if not destruction. And Worcester can, for merely selfish ends, pervert the message which has been entrusted to him, and so plunge his country into civil strife and bloodshed.

5. *Falstaff*.—Lastly, there remains for consideration the character of Falstaff, one of the subtlest of all Shakespeare's creations. It does not suffice to study the character as depicted in this play only. Falstaff appears again in the *Second Part of Henry IV.* and in the *Merry Wives of Windsor*; the latter play, however, may be neglected, for the Falstaff of that play is not a true re-embodiment of the old knight. Devoid of wit or humour, he is there haled about like any "head-lugged bear"¹ to make sport for the vulgar court which is said to have commanded his resurrection.

¹ 9 *Henry IV.* iv. Hi. 94, 95.

The chief point of contention with regard to Falstaff's character concerns his personal courage. It would be impossible to traverse the whole of this well-threshed subject. Falstaff has been warmly defended against the charge of cowardice by his eighteenth century champion, Maurice Morgann.¹ Morgann collects with the utmost care every scrap of available evidence in the two parts of *Henry IV.*, weighing impartially the evidence for and against Falstaff; and, with subtle argument and ingenious reasoning, he contends that Falstaff is not a coward. If, however, he is not cowardly, his behaviour is often disgraceful. What, according to ordinary standards, could be more indecent than his treatment of Percy's corpse, or more inglorious than his feigning death when the Douglas confronts him, or more un-knightly than his famous soliloquy on "that word honour"?

To do justice to the character of Falstaff one must conceive of him as a good-humoured cynic, "a kind of military free-thinker." He belongs to the world of comedy in which there are no moral laws, or in which they may be in abeyance for the nonce.

It is interesting to note the stress laid by Shakespeare in this play on various conceptions of honour. There is the mocking attitude of Falstaff, who dismisses honour as useless alike to the living and to the dead. There is Hotspur, on the other hand, who pursues honour with a rash fury that regards no consequences. In the Prince, Shakespeare embodies a nobler and saner ideal of honour. Not to fly madly in the face of circumstance; but with never-failing kindness and humour, without too conscious a seeking after reputation, to act courageously when the call of duty comes: such is the conception of honour presented in the person of Prince Henry.

Falstaff wins our affection, if not our regard: he charms us, he carries us away, even despite ourselves, by the very enormity of his humour, his nimble wit and imperturbable good nature. Even in the scene at Gadshill and its sequel in the tavern,³ we are so bewitched that it is impossible to feel dislike or resentment. Yet towards the end of the play

¹ M. Morgann, *Essay on the Dramatic Character of Sir John Falstaff*, 1777. See W. A. Gill's (fourth) ed., 1912.

³ *Henry IV.* n. iv.

Falstaff's jesting seems to us, as it did to Prince Henry, to be like the crackling of thorns under a pot. He shows a complete lack of honour and self-respect by his words and actions on the battle-field. It is doubtful, perhaps, whether we are to believe his own account of his leading his hundred and fifty ragamuffins to their death;¹ but he was sufficiently unscrupulous to have done so had it suited his pocket or his whim.

The key to Falstaff's outlook on life is his keen sense of humour. We can understand his counterfeiting death at the Battle of Shrewsbury if we realise that to him his performance was eminently sensible and immensely humorous in the acting. "Falstaff falls," says Morgann, "Douglas is cheated, and the world laughs. But does he fall like a coward? No, like a buffoon only." Here, as in every other instance in which Falstaff is the object of laughter, he is but achieving his purpose. He has neither modesty nor self-respect. All his boasting, so utterly absurd, and never intended to be believed, is but to evoke laughter. He never makes himself ridiculous to any but his friends; he never tells his gross, palpable lies but to his acquaintances, who, he knows, will not for one moment believe them. He seems to love putting himself into a difficult pass for the very joy of extricating himself by the dexterity of his wit. Even in the famous tavern scene (II. iv.) we do not think of Falstaff as a coward; we laugh at and love him for his portly presence and unblushing effrontery. When he bursts into the tavern, tingling with the expectancy of a trial of wit, which he will need to ply so skilfully after his flight at Gadshill, he breaks out with, "A plague of all cowards! Give me a cup of sack, rogue. Is there no virtue extant?" As Morgann joyfully exclaims, "We are at once in possession of the whole man, and are ready to hug him, guts, lies and all, as an inexhaustible fund of pleasantry and humour."

Though we may be repelled by Falstaff's villainy, it is impossible not to enjoy the sallies of his inventive wit. It is, perhaps, as Morgann points out, because this character—made up "wholly of incongruities;—a man at once young and old, enterprising and fat, a dupe and a wit, harmless and wicked, weak in principle and resolute by constitution, cowardly in

¹ *Henry IV. v. iii. 36-38.*

appearance and brave in reality; a knave without malice, a liar without deceit; and a knight, a gentleman, and a soldier, without either dignity, decency, or honour"—appeals to our minds and hearts in this way that we cannot receive any impression but a sympathetic one. Vice is there, but "vice, divested of disgust and terror, is ... in its own nature ridiculous." So instead of condemning the old rogue for his villainy, we relish hugely his exuberant humour and resourceful wit. Truly he says of himself: "The brain of this foolish-compounded clay, man, is not able to invent any thing that tends to laughter, more than I invent or is invented on me: I am not only witty in myself, but the cause that wit is in other men."¹

DURATION OF ACTION

According to Mr. P. A. Daniel, who published his time analysis of / *Henry IV.* in the *Transactions of the New Shakespeare Society*-, 1877-79, the play covers ten "historic" days with three *extra* Falstaffian days, and intervals. The total dramatic time is three months at most:—

- Day i. Act I. i. London. News of the battle of Holmedon, etc. *Interval*: a week (?). Hotspur comes to Court.
- [Day |a. Act I. ii. London. Falstaff, Prince Hal, etc. The robbery at Gadshill planned.]
- Day 2. Act I. iii. Rebellion of the Percys planned. *Interval*: some three or four weeks.
- Day 3. Act II. iii. Hotspur resolves to join the confederates at Bangor. *Interval*: a week. Hotspur and Worcester reach Bangor.
- [Days 2a, 3a. Act II. i. ii. iv. ; Act II. iv.; (Act III. ii).]
- Day 4. Act III. i. Bangor. *Interval*: about a fortnight.
- Day 5. Act III. ii. Prince Hal and his father. Day 5 is also a continuation of Day 30. *Interval*: a day.
- Day 6. Act III. iii. Prince Hal informs Falstaff of his appointment to a charge of foot for the wars. *Interval*: a week.
- Day 7. Act IV. i. Rebel camp near Shrewsbury. *Interval*: a few days.

Day 8. Act. IV. ii. Near Coventry.

Day 9. Act IV. iii. The rebel camp. Act IV. iv. York.

Day 10. Act V. i. to v. The Battle of Shrewsbury.

The historic period covered begins with the defeat of Mortimer by Glendower, June 22, 1402, and ends with the Battle of Shrewsbury, July 21, 1403.

PASSAGES FROM HOLINSHED'S *CHRONICLES* ON WHICH SHAKESPEARE BASED THE HISTORICAL FRAMEWORK OF THE FIRST PART OF *HENRY IV.*—

(I) *The Percys' Rebellion.*

"Owen Glendouer, according to his accustomed manner, robbing and spoiling within the English borders, caused all the forces of the shire of Hereford to assemble together against them, vnder the conduct of Edmund Mortimer earle of March. But coming to trie the matter by battell, whether by treason or otherwise, so it fortunied, that the English power was discomfited, the earle taken prisoner, and aboue a thousand of his people slaine in the place. The shamefull villanie vsed by the Welshwomen towards the dead carcasses, was such, as honest eares would be ashamed to heare, and continent toongs to speake thereof. The dead bodies might not be buried, without great summes of monie giuen for libertie to conueie them awaie.

"The king was not hastie to purchase the deliuerance of the earle March, bicause his title to the crowne was well inough knowen, and therefore suffered him to remaine in miserable prison, wishing both the said earle, and all other of his linage out of this life, with God and his saints in heauen, so they had beene out of the waie, for then all had beene well inough as he thought. . . . About mid of August, the king to chastise the presumptuous attempts of the Welshmen, went with a great power of men into Wales, to pursue the capteine of the Welsh rebell Owen Glendouer, but in effect he lost his labor; for Owen conueied himselfe out of the waie, into his knowen lurking places, and (as was thought) through art magike, he caused such foule weather of winds, tempest, raine, snow, and haile to be raised, for the annoiance of the kings armie, that the like had not beene heard of; in such sort, that the king was constreined to returne home, hauing caused his people yet to spoile and burne first a great

part of the countrie. . . . The Scots vnder the leding of Patrike Hepborne, of the Hales the yonger, entring into England, was ouerthrowen at Nesbit, in the marches, as in the Scottish chronicle ye may find more at large. This battell was fought the two and twentieth of lune, in this yeare of our Lord 1402.

" Archembald earle Dowglas sore displeased in his mind for this ouerthrow, procured a commission to inuade England, and that to his cost, as ye may likewise read in the Scottish histories. For at a place called Homildon, they were so fiercelie assailed by the Englishmen, vnder the leading of the lord Persie, surnamed Henrie Hotspur, and George earle of March, that with violence of the English shot they were quite vanquished and put to flight, on the Rood daie in haruest, with a great slaughter made by the Englishmen. We know that the Scottish writers note this battell to haue chanced in the yeare 1403. But we following Tho. Walsingham in this place, and other English writers, for the accompt of times, haue thought good to place it in this yeare 1402, as in the same writers we find it. There were slaine of men of estimation, sir Iohn Swinton, sir Adam Gordon, sir Iohn Leuiston, sir Alexander Ramsie of Dalehousie, and three and twentie knights, besides ten thousand of the commons: and of prisoners among other were these, Mordacke earle of Fife, son to the gouernour Archembald earle Dowglas, which in the fight lost one of his eies, Thomas erle of Murrey, Robert earle of Angus, and (as some writers haue) the carles of Atholl & Menteith, with fiue hundred other of meaner degrees.

". . . Edmund Mortimer earle of March, prisoner with Owen Glendouer, whether for irkesomnesse of cruell captiuitie, or feare of death, or for what other cause, it is vncerteine, agreed to take part with Owen, against the king of England, and tooke to wife the daughter of the said Owen.

" Strange wonders happened (as men reported) at the natiuitie of this man, for the same night he was borne, all his fathers horses in the stable were found to stand in bloud vp to the bellies. . . .

" Henrie earle of Northumberland, with his brother Thomas earle of Worcester, and his sonne the lord Henrie Persie, surnamed Hotspur, which were to king Henrie in the beginning of his reigne, both faithfull freends, and earnest aiders, began now to enuie his wealth and felicitie; and especiallie they were greeued, bicause the king demanded of the earle and

his sonne such Scottish prisoners as were taken at Homeldon and Nesbit: for of all the captiues which were taken in the conflicts foughten in those two places, there was deliuered to the kings possession onelie Mordake earle of Fife, thfe duke of Albanies sonne, though the king did diuers and sundrie times require deliuerance of the residue, and that with great threatnings: wherewith the Persies being sore offended, for that they claimed them as their owne proper prisoners, and their peculiar preies, by the counsell of the lord Thomas Persie earle of Worcester, whose studie was euer (as some write) to procure malice, and set things in a broile, came to the king vnto Windsore (vpon a purpose to prooue him) and there required of him, that either by ransome or otherwise, he would cause to be deliuered out of prison Edmund Mortimer earle of March, their cousine germane, whome (as they reported) Owen Glendouer kept in filthie prison, shakled with irons, onelie for that he tooke his part, and was to him faithfull and true.

" The king began not a little to muse at this request, and not without cause: for in deed it touched him somewhat neere, sith this Edmund was sonne to Roger earle of March, sonne to the ladie Philip, daughter of Lionell duke of Clarence, the third sonne of king Edward the third ; which Edmund at king Richards going into Ireland, was proclaimed heire apparant to the crowne and realme, whose aunt called Elianor, the lord Henrie Persie had married; and therefore king Henrie could not well heare, that anie man should be earnest about the aduancement of that linage. The king when he had studied on the matter, made answer, that the earle of March was not taken prisoner for his cause, nor in his seruice, but willinglie suffered himselfe to be taken, bicause he would not withstand the attempts of Owen Glendouer, and his complices, and therefore he would neither ransome him, nor releuee him.

" The Persies with this answer and fraudulent excuse were not a little fumed, insomuch that Henrie Hotspur said openlie: Behold, the heire of the relme is robbed of his right, and yet the robber with his owne will not redeeme him. So in this furie the Persies departed, minding nothing more than to depose king Henrie from the high type of his roialtie, and to place in his seat their cousine Edmund earle of March, whom they did not onlie deliuer out of captiuitie, but also (to the high displeasure of king Henrie) entered in league with the foresaid Owen Glendouer. Heerewith, they by their

deputies in the house of the archdeacon of Bangor, diuided the realme amongst them, causing a tripartite indenture to be made and sealed with their scales, by the couenants whereof, all England from Seuerne and Trent, south and eastward, was assigned to the earle of March: all Wales, & the lands beyond Seuerne westward, were appointed to Owen Glendouer: and all the remnant from Trent northward, to the lord Persie.

" This was doone (as some haue said) through a foolish credit giuen to a vaine prophesie, as though king Henrie was the moldwarpe, cursed of Gods owne mouth, and they three were the dragon, the lion, and the wolfe, which should diuide this realme betweene them. Such is the deuiation (saith Hall) and not diuination of those blind and fantastically dreames of the Welsh prophesiers. King Henrie not knowing of this new confederacie, and nothing lesse minding than that which after happened, gathered a great armie to go againe into Wales, whereof the earle of Northumberland and his sonne were aduertised by the earle of Worcester, and with all diligence raised all the power they could make, and sent to the Scots which before were taken prisoners at Homeldon, for aid of men, promising to the earle of Dowglas the towne of Berwike, and a part of Northumberland, and to other Scottish lords, great lordships and seigniories, if they obtained the upper hand. The Scots in hope of gaine, and desirous to be reuenged of their old griefes, came to the earle with a great companie well appointed.

" The Persies to make their part seeme good, deuised certaine articles, by the aduise of Richard Scroope, archbishop of Yorke, brother to the lord Scroope, whome king Henrie had caused to be beheaded at Bristow. These articles being shewed to diuerse noblemen, and other states of the realme, moued them to fauour their purpose, in so much that manie of them did not onelie promise to the Persies aid and succour by words, but also by their writings and scales confirmed the same. Howbeit when the matter came to triall, the most part of the confederates abandoned them, and at the daie of the conflict left them alone. Thus after that the conspirators had discovered themselues, the lord Henrie Persie desirous to proceed in the enterprise, vpon trust to be assisted by Owen Glendouer, the earle of March, & other, assembled an armie of men of armes and archers foorth of Cheshire and Wales. Incontinentlie his vnkle Thomas Persie earle of Worcester, that had

the gouvernement of the prince of Wales, who as then laie at London in secret manner, conueied himselfe out of the princes house, and comming to Stafford (where he met his nephue) they increased their power by all waies and meanes they could deuise. The earle of Northumberland himselfe was not with them, but being sicke, had promised vpon his amedement to repaire vnto them (as some write) with all conuenient speed.

" These noble men, to make their conspiracie to seeme excusable, besides the articles aboue mentioned, sent letters abroad, wherein was conteined, that their gathering of an armie tended to none other end, but onlie for the safeguard of their owne persons, and to put some better gouernment in the commonwealth. For whereas taxes and tallages were dailie leuied, vnder pretense to be imploied in defense of the realme, the same were vainlie wasted, and vnprofitable consumed: and where through the slanderous reports of their enimies, the king had taken a grieuous displeasure with them, they durst not appeare personallie in the kings presence, vntill the prelats and barons of the realme had obtained of the king licence for them to come and purge themselues before him, by lawfull triall of their peeres, whose iudgement (as they pretended) they would in no wise refuse. Manie that saw and heard these letters, did commend their diligence, and highlie praised their assured fidelitie and trustinesse towards the commonwealth.

" But the king vnderstanding their cloaked drift, deuised (by what meanes he might) to quiet and appease the commons, and deface their contriued forgeries; and therefore he wrote an answer to their libels, that he maruelled much, sith the earle of Northumberland, and the lord Henrie Persie his sonne, had receiued the most part of the summes of monie granted to him by the cleargie and communaltie, for defense of the marches, as he could euidentlie prouue, what should mooue them to complaine and raise such manifest slanders. And whereas he vnderstood, that the earles of Northumberland and Worcester, and the lord Persie had by their letters signified to their freends abroad, that by reason of the slanderous reports of their enimies, they durst not appeare in his presence, without the mediation of the prelats and nobles of the realme, so as they required pledges, whereby they might safelie come afore him, to declare and alledge what they had to saie in prooffe of their innocencie, he protested by letters sent forth vnder

his scale, that they might safelie come and go, without all danger, or anie manner of indamagement to be offered to their persons.

" But this could not satisfie those men, but that resolved to go forwards with their enterprise, they marched towards Shrewesburie, vpon hope to be aided (as men thought) by Owen Glendouer, and his Welshmen, publishing abroad throughout the countries on each side, that king Richard was aliue, whome if they wished to see, they willed them to repaire in armour vnto the castell of Chester, where (without all doubt) he was at that present, and redie to come forward. This tale being raised, though it were most vntrue, yet it bred variable motions in mens minds, causing them to wauer, so as they knew not to which part they should sticke; and verelie, diuers were well affected towards king Richard, speciallie such as had tasted of his princelie bountifulnes, of which there was no small number. And to speake a truth, no maruell it was, if manie enuied the prosperous state of king Henrie, sith it was euident inough to the world, that he had with wrong vsurped the crowne, and not onelie violentlie deposed king Richard, but also cruellie procured his death; for the which vndoubtedlie, both he and his posteritie tasted such troubles, as put them still in danger of their states, till their direct succeeding line was quite rooted out by the contrarie faction, as in Henrie the sixt and Edward the fourth it may appeare.

" But now to return where we left. King Henrie aduertised of the proceedings of the Persies, foorthwith gathered about him such power as he might make, and being earnestlie called vpon by the Scot, the earle of March, to make hast and giue battell to his enimies, before their power by delaieng of time should still too much increase, he passed forward with such speed, that he was in sight of his enimies, lieng in campe neere to Shrewesburie, before they were in doubt of anie such thing, for the Persies thought that he would have staid at Burton vpon Trent, till his councill had come thither to him to giue their aduise what he were best to doo. But herein the enimie was deceived of his expectation, sith the king had great regard of expedition and making speed for the safetie of his owne person, wherevnto the earle of March incited him, considering that in delaie is danger, & losse in lingering, as the poet in the like case saith :

*Tolle moras, nocuit semper differre paratis,
Dum trepidant nullo firmata robore partes.*

" By reason of the kings sudden cdming in this sort, they staled from assaulting the towne of Shrewesburie, which enterprise they were readie at that instant to haue taken in hand, and foorthwith the lord Persie (as a capteine of high courage) began to exhort the capteines and souldiers to prepare themselves to battell, sith the matter was growen to that point, that by no meanes it could be auoided, so that (said he) this daie shall either bring vs all to aduancement & honor, or else if it shall chance vs to be ouercome, shall deliuer vs from the kings spitefull malice and cruell disdaine: for plaieng the men (as we ought to doo) better it is to die in battell for the commonwealths cause, than through cowardlike feare to prolong life, which after shall be taken from vs, by sentence of the enimie.

" Herevpon, the whole armie being in number about fourteene thousand chosen men, promised to stand with him so long as life lasted. There were with the Persies as chiefteines of this armie, the earle of Dowglas a Scottish man, the baron of Kinderton, sir Hugh Browne, and sir Richard Vernon knights, with diuerse other stout and right valiant capteins. Now when the two armies were incamped, the one against the other, the earle of Worcester and the lord Persie with their complices sent the articles (whereof I spake before) by Thomas Caiton, and Thomas Saluain esquiers to king Henrie, vnder their hands and scales, which articles in effect charged him with manifest periurie, in that (contrarie to his oth receiued vpon the euangelists at Doncaster, when he first entred the realme after his exile) he had taken vpon him the crowne and roiall dignitie, imprisoned king Richard, caused him to resigne his title, and finallie to be murthered. Diuerse other matters they laid to his charge, as leuieng of taxes and tallages, contrarie to his promise, infringing of lawes & customes of the realme, and suffering the earle of March to remaine in prison, without traueilling to haue him deliuered. All which things they as procurers & protectors of the common-wealth, tooke vpon them to prooue against him, as they protested vnto the whole world.

" King Henrie after he had read their articles, with the defiance which they annexed to the same, answered the esquiers, that he was readie with dint of sword and fierce battell to prooue their quarrell false, and nothing else than a forged matter, not doubting, but that God would aid and assist him in his righteous cause, against the disloiall and false forsworne

traitors. The next daie in the morning earlie, being the euen of Marie Magdalene, they set their battels in order on both sides, and now whilst the warriors looked when the token of battell should be giuen, the abbat of Shrewesburie, and one of the clearks of the priuie scale, were sent from the king vnto the Persies, to offer them pardon, if they would come to any reasonable agreement. By their persuations, the lord Henrie Persie began to giue eare vnto the kings offers, & so sent with them his vnkle the earle of Worcester, to declare vnto the king the causes of those troubles, and to require some effectuall reformation in the same,

" It was reported for a truth, that now when the king had condescended vnto all that was resonable at his hands to be required, and seemed to humble himselfe more than was meet for his estate, the earle of Worcester (vpon his returne to his nephue) made relation cleane contrarie to that the king had said, in such sort that he set his nephues hart more in displeasure towards the king, than euer it was before, driuing him by that meanes to fight whether he would or not: then suddenlie blew the trumpets, the kings part crieng S. George vpon them, the aduersaries cried Esperance Persie, and so the two armies furiouslie Joined. The archers on both sides shot for the best game, laieng on such load with arrowes, that manie died, and were driuen downe that neuer rose againe.

" The Scots (as some write) which had the fore ward on the Persies side, intending to be reuenged of their old displeasures doone to them by the English nation, set so fiercelie on the kings fore ward, led by the earle of Stafford, that they made the same draw backe, and had almost broken their aduersaries arraie. The Welshmen also which before had laine lurking in the woods, mountaines, and marishes, hearing of this battell toward, came to the aid of the Persies, and refreshed the wearied people with new succours. The king perceiuing that his men were thus put to distresse, what with the violent impression of the Scots, and the tempestuous stormes of arrowes, that his aduersaries discharged freely against him and his people, it was no need to will him to stirre: for suddenlie with his fresh battell, he approached and relieued his men; so that the battell began more fierce than before. Here the lord Henrie Persie, and the earle Dowglas, a right stout and hardie capteine, not regarding the shot of the kings battell, nor the close order of the ranks, pressing forward together bent their whole forces towards the kings person, comming vpon him

with speares and swords so fiercelie, that the earle of March the Scot, perceiuing their purpose, withdrew the king from that side of the field (as some write) for his great benefit and safegard (as it appeared) for they gaue such a violent onset vpon them that stood about the kings standard, that slaieing his standard-bearer sir Walter Blunt, and ouerthrowing the standard, they made slaughter of all those that stood about it, as the earle of Stafford, that daie made by the king constable of the realme, and diuerse other.

"The prince that daie holpe his father like a lustie yong gentleman: for although he was hurt in the face with an arrow, so that diuerse noble men that were about him, would haue conueied him foorth of the field, yet he would not suffer them so to doo, least his departure from amongst his men might happilie haue striken some feare into their harts: and so without regard of his hurt, he continued with his men, & neuer ceased, either to fight where the battell was most hot, or to incourage his men where it seemed most need. This battell lasted three long houres, with indifferent fortune on both parts, till at length, the king crieng saint George victorie, brake the arraie of his enimies, and aduentured so farre, that (as some write) the earle Dowglas strake him downe, & at that instant slue Sir Walter Blunt, and three other, apparelled in the kings sute and clothing, saieng: I maruell to see so many kings thus suddenlie arise one in the necke of an other. The king in deed was raised, & did that daie manie a noble feat of armes, for as it is written, he slue that daie with his owne hands six and thirtie persons of his enimies. The other on his part incouraged by his doings, fought valiantlie, and slue the lord Persie, called sir Henrie Hotspurre. To conclude, the kings enimies were vanquished, and put to flight, in which flight, the earle of Dowglas, for hast, falling from the crag of an hie mounteine, brake one of his cullions, and was taken, and for his valiantnesse, of the king frankelie and freele deliuered.

"There was also taken the earle of Worcester, the procurer and setter foorth of all this mischeefe, sir Richard Vernon, and the baron of Kinderton, with diuerse other. There were slaine vpon the kings part, beside the earle of Stafford, to the number of ten knights, sir Hugh Shorlie, sir Iohn Clifton, sir Iohn Cokaine, sir Nicholas Gausell, sir Walter Blunt, sir Iohn Caluerleie, Sir Iohn Massie of Podington, sir Hugh Mortimer, and sir Robert Gausell, all the which receiued the same

morning the order of knighthood: sir Thomas Wendesleie was wounded to death, and so passed out of this life shortlie after. There died in all vpon the kings side sixteene hundred, and foure thousand were greuouslie wounded. On the contrarie side were slaine, besides the lord Persie, the most part of the knights and esquiers of the countie of Chester, to the number of two hundred, besides yeomen and footmen, in all there died of those that fought on the Persies side, about fiue thousand. This battell was fought on Marie Magdalene euen, being saturdaye. Vpon the mondaie folowing, the earle of Worcester, the baron of Kinderton, and sir Richard Vernon knights, were condemned and beheaded. The earles head was sent to London, there to be set on the bridge.

"The earle of Northumberland was now marching forward with great power, which he had got thither, either to aid his sonne and brother (as was thought) or at the least towards the king, to procure a peace: but the earle of Westmerland, and sir Robert Waterton knight, had got an armie on foot, and meant to meet him. The earle of Northumberland, taking neither of them to be his freend, turned suddenlie back, and withdrew himselfe into Warkewoorth castell. The king hauing set a staie in things about Shrewesburie, went straight to Yorke, from whence he wrote to the earle of Northumberland, willing him to dismisse his companies that he had with him, and to come vnto him in peaceable wise. The earle vpon receipt of the kings letters came vnto him the morow after saint Laurence daie, hauing but a few of his seruants to attend him, and so excused himselfe, that the king (bicause the earle had Berwike in his possession, and further, had his castels of Alnewike, Warkewoorth, and other, fortified with Scots) dissembled the matter, gaue him faire words, and suffered him (as saith Hall) to depart home, although by other it should seeme, that he was committed for a time to safe custodie.

"The king returning forth of Yorkeshire, determined to go into Northwales, to chastise the presumptuous doings of the vnrule Welshmen, who (after his comming from Shrewesburie, and the marches there) had doone much harme to the English subjects. But now where the king wanted monie to furnish that enterprise, and to wage his souldiers, there were some that counselled him to be bold with the bishops, and supplie his want with their surplusage."

(II) *The Interview between Prince Henry and the King.*

" Whilest these things were a dooing in France, the lord Henrie prince of Wales, eldest sonne to king Henrie, got knowledge that certeine of his fathers seruants were busie to giue informations against him whereby discord might arise betwixt him and his father: for they put into the kings head, not onelie what euill rule (according to the course of youth) the prince kept to the offense of manie: but also what great resort of people came to his house, so that the court was nothing furnished with such a traine as dailie followed the prince. These tales brought no small suspicion into the kings head, least his sonne would presume to vsurpe the crowne, he being yet aliue, through which suspicious gelousie, it was perceiued that he fauoured not his sonne, as in times past he had doone.

" The Prince sore offended with such persons, as by slanderous reports, sought not onelie to spot his good name abroad in the realme, but to sowe discord also betwixt him and his father, wrote his letters into euerie part of the realme, to re-prooue all such slanderous deuises of those that sought his discredit. And to cleare himselfe the better, that the world might vnderstand what wrong he had to be slandered in such wise: about the feast of Peter and Paule, to wit, the nine and twentieth daie of lune, he came to the court with such a number of noble men and other his freends that wished him well, as the like traine had beene sildome scene repairing to the court at any one time in those daies. He was apparelled in a gowne of blew satten, full of small oilet holes, at euerie hole the needle hanging by a silke thred with which it was sewed. About his arme he ware an hounds collar set full of SS of gold, and the tirts likewise being of the same metall.

" The court was then at Westminster, where he being entred into the hall, not one of his companic durst once aduance himselfe further than the fire in the same hall, notwithstanding they were earnestlie requested by the lords to come higher: but they regarding what they had in commandement of the prince, would not presume to doo in any thing contrarie there vnto. He himselfe onelie accompanied with those of the kings house, was streight admitted to the presence of the king his father, who being at that time greeuously diseased, yet caused himselfe in his chaire to be borne into his priuie chamber, where in the presence of three or foure per-

sons, in whome he had most confidence, he commanded the prince to shew what he had to saie concerning the cause of his comming.

"The prince kneeling downe before his father said: Most redoubted and souereigne lord and father, I am at this time come to your presence as your liege man, and as your naturall sonne, in all things to be at your commandement. And where I vnderstand you haue in suspicion my demeanour against your grace, you know verie well, that if I knew any man within this realme, of whome you should stand in feare, my duetie were to punish that person, thereby to remooue that greefe from your heart. Then how much more ought I to suffer death, to ease your grace of that greefe which you haue of me, being your naturall sonne and liege man: and to that end I haue this daie made my selfe readie by confession and receiuing of the sacrament. And therefore I beseech you most redoubted lord and deare father, for the honour of God, to ease your heart of all such suspicion as you haue of me, and to dispatch me heere before your knees, with this same dagger, [and withall he deliuered vnto the king his dagger, in all humble reuerence; adding further, that his life was not so deare to him, that he wished to Hue one daie with his displeasure] and therefore in thus ridding me out of life, and your selfe from all suspicion, here in presence of these lords, and before God at the daie of the generall Judgement, I faithfullie protest clearlie to forgiue you.

"The king mooued herewith, cast from him the dagger, and imbracing the prince kissed him, and with shedding teares confessed, that in deed he had him partlie in suspicion, though now (as he perceiued) not with iust cause, and therefore from thencefoorth no misreport should cause him to haue him in mistrust, and this he promised of his honour. So by his great wisdom was the wrongfull suspicion which his father had conceiued against him remooued, and he restored to his fauour. And further, where he could not but greuouslye complaine of them that had slandered him so greatlie, to the defacing not onelie of his honor, but also putting him in danger of his life, he humblte besought the king that they might answer their vniust accusation; and in case they were found to haue forged such matters vpon a malicious purpose, that then they might suffer some punishment for their faults, though not to the full of that they had deserued. The king seeming to grant his resonable desire, yet told him that he must tarrie a

parlement, that such offenders might be punished by iudgement of their peeres: and so for that time he was dismissed, with great loue and signes of fatherlie affection.

"Thus were the father and the sonne reconciled, betwixt whom the said pickthanks had sowne diuision, insomuch that the sonne vpon a vehement conceit of vnkindnesse sproong in the father, was in the waie to be worne out of fauour. Which was the more likelie to come to passe, by their informations that priuillie charged him with riot and other vnciuill demeanor vnseemelie for a prince. Indeed he was youthfullie giuen, growne to audacitie, and had chosen him companions agreeable to his age; with whome he spent the time in such recreations, exercises, and delights as he fansied. But yet (it should seeme by the report of some writers) that his behaiour was not offensiue or at least tending to the damage of anie bodie; sith he had a care to auoid dooing of wrong, and to tedder his affections within the tract of vertue, whereby he opened vnto himselfe a redie passage of good liking among the prudent sort, and was beloued of such as could discerne his disposition, which was in no degree so excessiue, as that he deserued in such vehement maner to be suspected. In whose dispraise I find little, but to his praise verie much, parcell whereof I will deliuer by the waie as a metyard whereby the residue may be measured. The late poet that versified the warres of the valorous Englishmen, speaking of the issue of Henrie the fourth saith of this prince (among other things) as followeth:—

—procero qui natu maximus haeres
Corpore, progressus cum pubertatis ad aimos
Esset, res gessit multas iuueniliter audax,
Asciscens comites quos par sibi iunxerat setas,
Nil tamen iniuste commisit, nil tamen vnquam
Extra virtutis normam, sapientibus aequè
Ac aliis charus."

PASSAGES FROM THE FAMOUS VICTORIES OF HENRY THE
FIFTH UTILISED FOR THE FIRST PART OF HENRY IV.

(I) *Highway Robbery Scene.*

Enter the yoong Prince', Ned, and Tom.

Henry V. Come away Ned and Tom.

Both. Here my Lord.

Hen. V. Come away my Lads:

Tell me sirs, how much gold haue you got ?

Ned. Faith my Lord, I haue got fiue hundred pound

Hen. V. But tell me Tom, how much hast thou got ?

Tom. Faith my Lord, some foure hundred pound.

Hen. V. Foure hundred pounds, brauely spoken Lads.

But tell me sirs, thinke you not that it was a vil-
lainous part of me to rob my fathers Receiuers ?

Ned. Why no my Lord, it was but a tricke of youth.

Hen. V. Faith Ned, thou sayest true.

But tell me sirs, whereabouts are we ?

Tom. My Lord, we are now about a mile off London.

Hen. V. But sirs, I maruell that Sir Iohn Old-Castle
Comes not away : Sounds see where he comes.

Enters LOCKEY.

How now lockey, what newes with thee ?

lockey. Faith my Lord, such newes as passeth,

For the Towne of Detfort is risen,

With hue and crie after your man,

Which parted from vs the last night,

And has set vpon, and hath robd a poore Carrier.

Hen. V. Sownes, the vilaine that was wont to spie
Out our booties.

lock. I my Lord, euen the very same.

Hen. V. Now base minded rascal to rob a podre carrier,
Wei it skills not, ile saue the base vilaines life:

1, I may: but tel me lockey, wherabout be the
Receiuers?

lock. Faith my Lord, they are hard by,
But the best is, we are a horse backe and they be a
foote,

So we may escape them.

Hen. V. Wei, I the vilaines come, let me alone with
them.

But tel me lockey, how much gots thou from the
knaues?

For I am sure I got something, for one of the
vilaines

So belamd me about the shoulders,

As I shal feele it this moneth.

lock. Faith my Lord, I haue got a hundred pound.

Hen. V. A hundred pound, now brauely spoken lotkey :
 But come sirs, laie al your money before me,
 Now by heauen here is a braue shewe:
 But as I am true Gentleman, I will haue the halfe
 Of this spent to night, but sirs take vp your bags.
 Here comes the Receiuers, let me alone.

Enters two Receiuers.

One. Alas good fellow, what shal we do ?
 I dare neuer go home to the Court, for I shall be
 hangd.

But looke, here is the yong Prince, what shal we
 doo?

Hen. V. How now you vilaines, what are you ?

One. Recei. Speake you to him.

Other. No I pray, speake you to him.

Hen. V. Why how now you rascals, why speak you not ?

One. Forsooth we be. Pray speake you to him.

Hen. V. Sowns, vilains speak, or ile cut off your heads.

Other. Forsooth he can tel the tale better then I.

One. Forsooth we be your fathers Receiuers.

Hen. V. Are you my fathers Receiuers ?

Then I hope ye haue brought me some money.

One. Money, Alas sir we be robd.

Hen. V. Robd, how many were there of them ?

One. Marry sify there were foure of them :

And one of them had sir lohn Old-Castles bay
 Hobbie,

And your blacke Nag.

Hen. V. Gogs wounds how like you this lockey?

Blood you vilaines : my father robd of his money
 abroad,

And we robd in our stables.

But tell me, how many were of them ?

One Recei. If it please you, there were foure of them,

And there was one about the bignesse of you :

But I am sure I so belambd him about the shoulders,
 That he wil feele it this month.

Hen. V. Gogs wounds you lamd them fairerly,

So that they haue carried away your money.

But come sirs, what shall we do with the vilaines ?

Both Recei. I beseech your grace, be good to vs.

Ned. I pſay you my Lord forgiue them this once.
 Well ſtand vp and get you gone,
 And looke that you ſpeake not a word of it,
 For if there be, ſownes ile hang you and all your
 kin.

[Exit Purſeuant.

Hen. V. Now ſirs, how like you this ?
 Was not this brauely done?
 For now the vilaines dare not ſpeake a word of it,
 I haue ſo feared them with words.
 Now whither ſhall we goe ?

All. Why my Lord, you know our old hoſtes
 At Feuersham.

Hen. V. Our hoſtes at Feuersham, blood what ſhal we
 do there ?

We haue a thouſand pound about vs,
 And we ſhall go to a pettie Ale-houſe.
 No, no : you know the olde Tauerne in Eaſtcheape,
 There is good wine: beſides, there is a pretie
 wench

That can talke well, for I delight as much in their
 toongs,

As any part about them.

All. We are readie to waite vpon your grace.

Hen. V. Gogs wounds wait, we will go altogether,
 We are all fellowes, I tell you ſirs, and the King
 My father were dead, we would be all Kings,
 Therefore come away.

Ned. Gogs wounds, brauely ſpoken Harry.

(II) *Prince Henry Strikes the Chief Juſtice.*

*Enter Lord chiefe Juſtice, Clarke of the Office, Iayler, Iohn
 Cobler, Dericke, and the Theefe.*

▼ ▼ ▼ ▼ ▼ ▼ ▼ ▼ ▼
 ▼ ▼ ▼ ▼ ▼ ▼ ▼ ▼ ▼

ludge. Well, what ſayeſt thou, art thou guiltie, or not
 guiltie?

Theefe. Not guiltie, my Lord.

ludge. By whom wilt thou be tride?

Theefe. By my Lord the young Prince, or by my ſelfe
 whether you will.

Enter the young Prince, with Ned and Tom.

Hen. V. Come away my lads, Gogs wounds ye villain, what make you heere? I must goe about my businesse my selfe, and you must stand loytering here.

Theefe. Why my Lord, they haue bound me, and will not let me goe.

Hen. V. Haue they bound thee villain, why how now my Lord.

ludge. I am glad to see your grace in good health.

Hen. V. Why my Lord, this is my man,
Tis maruell you knew him not long before this,
I tell you he is a man of his hands.

Theefe. I Gogs wounds that I am, try me who dare.

ludge. Your Grace shal finde small credit by acknowledging him to be your man.

Hen. V. Why my Lord, what hath he done?

ludge. And it please your Maiestie, he hath robbed a poore Carrier.

Der. Heare you sir, marry it was one Dericke,
Goodman Hobblings man of Kent.

Hen. V. What wast you batten-breech?
Of my word my Lord, he did it but in iest

Der. Heare you sir, is it your mans qualitie to rob folks in iest?

In faith, he shall be hangd in earnest.

Hen. V. Well my Lord, what do you meane to do with my man?

ludge. And please your grace, the law must passe on him,
According to iustice, then he must be executed.

Der. Heare you sir, I pray you, is it your mans quality to rob folkes in iest? In faith he shall be hangd in iest.

Hen. V. Well my Lord, what meane you to do with my man?

ludge. And please your grace the law must passe on him,
According to iustice, then he must be executed.

Hen. V. Why then belike you meane to hang my man?

ludge. I am sorrie that it falles out so.

Hen. V. Why my Lord, I pray ye who am I?

ludge. And please your Grace, you are my Lord the yong Prince, our King that shall be after the decease of our soueraigne Lord, King Henry the fourth, whom God graunt long to raigne.

Hen. V. You say true my Lord :

And you will hang my man.

ludge. And like your grace, I must needs do iustice,

Hen. V. Tell me my Lord, shall I haue my man ?

ludge. I cannot my Lord.

Hen. V. But will you not let him go ?

ludge. I am sorie that his case is so ill.

Hen. V. Tush, case me no casings, shal I haue my man ?

ludge. I cannot, nor I may not my Lord.

Hen. V. Nay, and I shal not say, & then I am answered?

ludge. No.

Hen. V. No: then I will haue him.

[He giueth him a boxe on the eare.

Ned. Gogs wounds my Lord, shall I cut off his head ?

Hen. V. No, I charge you draw not your swords,

But get you hence, prouide a noyse of Musitians,

Away, be gone.

[Exeunt the Theefe.

ludge. Well my Lord, I am content to take it at your hands.

Hen. V. Nay and you be not, you shall haue more,

ludge. Why I pray you my Lord, who am I ?

Hen. V. You, who knowes not you ?

Why man, you are Lord chiefe Iustice of England.

ludge. Your Grace hath said truth, therfore in striking me in this place, you greatly abuse me, and not me onely, but also your father : whose liuely person here in this place I doo represent. And therefore to teach you what prerogatiues meane, I commit you to the Fleete, vntill wee haue spoken with your father.

Hen. V. Why then belike you meane to send me to the Fleete?

ludge. I indeed, and therefore carry him away.

[Exeunt Henry V. with the Officers.

ludge. layler, carry the prisoner to Newgate againe, vntil the next Sises.

layler. At your commandement my Lord, it shalbe done.

(III) *The Tavern Acting Scene.*

Enter Dericke and lohn Cobler.

Der. Sownds maisters, heres adoo,

When Princes must go to prison:

Why lohn, didst euer see the like?

lohn. O Dericke, trust me, I neuer saw the like.

Der. Why lohn thou maist see what princes be in choller,
A ludge a boxe on the eare, He tel thee lohn, O lohn,
I would not haue done it for twentie shillings..

lohn. No nor I, there had bene no way but one with vs,
We should haue bene hangde.

Der. Faith lohn, Ile tel thee what, thou shalt be my Lord
chiefe lustice, and thou shalt sit in the chaire,
And ile be the yong Prince, and hit thee a box on
the eare,

And then thou shalt say, to teach you what preroga-
tiues

Meane, I commit you to the Fleete.

lohn. Come on, Ile be your ludge,
But thou shalt not hit me hard.

Der. No, no.

lohn. What hath he done ?

Der. Marry he hath robd Dericke.

lohn. Why then I cannot let him goe.

Der. I must needs haue my man.

lohn. You shall not haue him.

Der. Shall I not haue my man, say no and you dare:
How say you, shall I not haue my man ?

lohn. No marry shall you not.

Der. Shall I not lohn ?

lohn. No Dericke.

Der. Why then take you that tilt more come,
Sownes, shall I not haue him ?

lohn. Well I am content to take this at your hand,
But I pray you, who am I ?

Der. Who art thou, Sownds, doost not know thy selfe?

lohn. No.

Der. Now away simple fellow,
Why man, thou art lohn the Cobler.

lohn. No, I am my Lord chiefe lustice of England.

Der. Oh lohn, Masse thou saist true, thou art indeed.

lohn. Why then to teach you what prerogatiues mean I
commit you to the Fleete.

Der. Wel I wil go, but yfaith you gray beard knaue, Ile
course you. *[Exit. And straight enters again.*

Oh lohn, Come, come out of thy chair, why what a
clown weart thou, to let me hit thee a box on the
eare, and now thou seest they will not take me to the
Fleete, I thinke that thou art one of these Worenday
Clownes.

(IV) Justice when Prince Henry is King.

Hen. V. But Ned, so soone as I am King, the first thing I wil do, shal be to put my Lord chiefe lustice out of office. And thou shalt be my Lord chiefe lustice of England.

Ned. Shall I be Lord chiefe lustice ?
By gogs wounds, ile be the brauest Lord chiefe lustice That euer was in England.

Hen. V. Then Ned, lle turne all these prisons into fence Schooles, and I will endue thee with them, with landes to maintaine them withall: then I wil haue a bout with my Lord chiefe lustice, thou shalt hang none but picke purses and horse stealers, and such base minded villaines, but that fellow that wil stand by the high way side couragiously with his sword and buckler and take a purse, that fellow giue him commendations, beside that, send him to me and I wil giue him an anuall pension out of my Exchequer, to maintaine him all the dayes of his life.

loh. Nobly spoken Harry, we shall neuer haue a mery world til the old king be dead.

(V) Interview between Prince Henry and the King.

Enters the Prince with a dagger in his hand.

Hen. IV. Come my sonne, come on a God's name,
I know wherefore thy comming is,
Oh my sonne, my sonne, what cause hath euer bene,
That thou shouldst forsake me, and follow this vilde and
Reprobate company, which abuseth youth so manifestly :

Oh my sonne, thou knowest that these thy doings
Wil end thy fathers dayes. *[He weepes.*

I so, so, my sonne, thou fearest not to approach the presence of thy sick father, in that disguised sort, I tel thee my sonne, that there is neuer a needle in thy cloke, but it is a prick to my heart, & neuer an ilat-hole, but it is a hole to my soule : and wherefore thou bringest that dagger in thy hande I know not, but by coniecture. *[He weepes.*

INTRODUCTION

Hen. V. My conscience accuseth me, most soueraign Lord, and welbeloued father, to answere first to the last point, That is, whereas you coniecture that this hand and this dagger shall be arme against your life: no, know my beloued father, far be the thoughts of your sonne, sonne said I, an vnworthie sonne for so good a father: but farre be the thoughts of any such pretended mischief: and I most humbly render it to your Maiesties hand, and Hue my Lord and soueraigne for euer: and with your dagger arme show like vengeance vpon the bodie of that your sonne, I was about say and dare not, ah woe is me therefore, that your wilde slaue, tis not the Crowne that I come for, sweete father, because I am vnworthie, and those wilde & reprobate company I abandon, & vtterly abolish their company for euer. Pardon sweete father, pardon; the least thing and most desire: and this ruffianly cloake, I here teare from my backe, and sacrifice it to the diuel, which is maister of al mischief: Pardo me, sweet father, pardon me: good my Lord of Exeter, speak for me: pardon me, pardo good father, not a word: ah he wil not speak one word: A Harry, now thrice unhappie Harry. But what shal I do? I wil go take me into some solitarie place, and there lament my sinfull life, and when I haue done, I wil lay me downe and die.

[Exit.

Hen. IV. Call him againe, call my sonne againe.

Hen. V. And doth my father call me again? now Harry, Happie be the time that thy father calleth thee againe.

Hen. IV. Stand vp my son, and do not think thy father,

But at the request of thee my sonne I will pardon thee,

And God blesse thee, and make thee his seruant.

Hen. V. Thanks good my Lord, & no doubt but this day, Euen this day, I am borne new againe.

Hen. IV. Come my son and Lords, take me by the hands.

[Exeunt omnes.

This Edition was prepared by me some years since, but circumstances have delayed its publication. My acknowledgments are due to my friend, Mr. A. E. Morgan, who has kindly assisted me by relieving me of much labour in verifying references, reading proof-sheets, and in the compilation of the Introduction.

R. P. COWL

ADDENDUM

The images employed to describe "purse-takers" in i. li. 13-30 ["we that take purses . . . we—steal"] are reminiscent of passages in Chapman's poem *The Shadow of Night* (*Hymnus in Noctem* and *Hymnus in Cynthia*). They suggest that Shakespeare intended to ridicule the aesthetic heresies of Chapman and his coterie [The "School of Night"; cf. *Love's Labour's Lost*, iv. Hi. 272], and to taunt these poets [the self-appointed "squires of the night's body"], with theft ["thieves of the day's beauty"] from the votaries of Phoebus [The School of Day], whom Chapman had attacked in *The Shadow of Night*. The charge of plagiarism would refer, no doubt, to *Ovid's Banquet of Sense* (1595), and other poems written by Chapman in emulation of Shakespeare's *Venus and Adonis*, etc.

Cf. 1 Henry IV. 1. ii. 13-30: "we that take purses go by the moon . . . and (a) not by Phoebus, he, that wandering knight so fair . . . let not us that are (b) *squires of the night's body* [with a play on 'body' and 'bawdy' in allusion to passages in Chapman's *The Amorous Zodiac* (1595)?] be called (c) *thieves of the day's beauty* . . . let us be (d) *Diana's foresters* . . . (e) gentlemen of the shade . . . (f) *minions of the moon* . . . (g) *men of good government* . . . (h) our noble and chaste mistress the moon"—

And *Hymnus in Noctem*: (a) Hence Phoebus to thy glassy strumpet's bed . . . Kneel thou with me . . . Come . . . (b) *serve the Night* . . . (c) To whom pale Day (with whoredom soaked quite) Is but a drudge, *selling her beauty's use* To rapes, adulteries, and to all abuse" [an allusion to *Rape of Lucrece*, *Venus and Adonis*, etc. ?]; *Hymnus in Cynthia*: (d) "[Cynthia] attended" with . . . *Her twenty foresters* . . . (f) *Dear goddess* [Cynthia], prompt, benign, and bounteous, *That hears all prayers*; *Hymnus in Noctem*: (e) "To thy black shades . . . I consecrate my life . . . Religious curb, that managed (g) *men in bounds* . . . Now cast away by self-love's paramours"; *Hymnus in Cynthia*: (h) "The pureness of thy [Cynthia's] never-tainted life . . . Girt in thy chaste and never-loosing zone."

The taunt, "thieves of the day's beauty," may have been provoked by Chapman's challenging assertion (*The Shadow of Night*, Letter to Master Matthew Roydon) that he [Chapman] "may hereafter strike that fire out of darkness [cf. L.L.L. i. i. 84: "light in darkness lies"] which the brightest day shall envy for beauty." "The day's beauty" = the beauty that the light of day reveals or creates: "thieves of the day's beauty" = (i) miscreants, whose misdeeds steal beauty from the day [= impair its beauty]; and (a) plagiarists of the imaginative creations of the School of Day. For the word-play on "body" and "bawdy," cf. Nabbes, *Totenham-Court*, iv. vii.: "King Arthur doth here degrade thee from a Knight of his round Table to bee a Squire of his Wife's body"; and Middleton, *The Family of Love*, v. i.: "the liberality of your bawdies, not your minds." Shakespeare satirized Chapman again in 1 Henry IV., Hi. iii. 35, and in 2 Henry IV., II. iv. 154. where Pistol quotes "the infernal deep" from *The Shadow of Night* (1594).

THE FIRST PART OF
KING HENRY THE FOURTH

DRAMATIS PERSONÆ

KING HENRY *the fourth*

HENRY, Prince of Wales

EARL OF WESTMORELAND

SIR WALTER BLUNT.

THOMAS PERCY, *Earl of Worcester,*

HENRY PERCY, *Earl of Northumberland,*

HENRY PERCY, *surnamed HOTSPUR, his son.*

EDMUND MORTIMER, *Earl of March.*

RICHARD SCROOP, *Archbishop of York.*

ARCHIBALD, *Earl of DOUGLAS.*

OWEN GLENDOWER.

SIR RICHARD VERNON.

SIR JOHN FALSTAFF.

SIR MICHAEL, *a friend to the Archbishop of York,*
Poms.

GADSHILL.

PETO.

BARDOLPH.

LADY PERCY, *wife to Hotspur, and sister to Mortimer.*

LADY MORTIMER, *daughter to Glendower, and wife to Mortimr.*

MISTRESS QUICKLY, *hostess of a tavern in Eastcheap.*

*Lords, Officers, Sheriff, Vintner, Chamberlain, Drawers,
two Carriers, Travellers, and Attendants.*

SCENE; *England: Wales.*

THE FIRST PART OF KING HENRY THE FOURTH

ACT I

SCENE I.—*London. The Palace.*

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

King. So shaken as we are, so wan with care,
Find we a time for frightened peace to pant,
And breathe short-winded accents of new broils
To be commenced in stronds afar remote.
No more the thirsty entrance of this soil

5

ACT I. SCENES /.] Acts and Scenes not marked in Qq; marked throughout in Ff. London . . .] Cambridge; London. A Room in the Palace. Capell; The court in London. Theobald. *Lord John of Lancaster,*] Qq, Ff; omitted Capell. *Sir Walter Blunt*] Dering MS., Capell; omitted Qq, Ff.
5. *entrance*] *Entrails* F 4; *entrants* Steevens conj.; *Erinnys* M. Mason conj., Steevens (1793); *bosom* Dering MS.

2-4. *Find . . . remote*] Let us now suffer peace, whom our feuds have afrighted, to take breath, and presently she will whisper in short-breathed accents rumours of new wars against infidels in distant lands. The general sense is that the declaration of a holy war against the infidels will bring about a cessation of hostilities at home. Peace will then slumber once more undisturbed in her native seat of England. The same thought, or its converse, occurs in *Richard II.* iv. i. 139-141:—

"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."

Cf. *ibid.* I. iii. 132-137. *To pant*, to take breath, as in *Coriolanus*, II, ii. 126. *Breathe*, to whisper, as in *King John*, iv. ii. 36. For "short-winded" cf. Shelton, *Don Quixote*, Part II. xxiii: "deep sighs and short-breathed accents," *Stronds*, strands, coasts; "strond" is a phonetic variant of "strand."

5. *thirsty entrance of this soil*] "Entrance" is here used collectively for the pores in the soil, the cracks and crannies of the earth, the language being intentionally vague in order to veil the boldness of the figure. Malone refers to *Genesis* iv. n as the source of the imagery: "the earth, which hath opened her mouth to receive thy brother's blood," and compares 9 *Henry*

Shall daub her lips with her own children's blood;
 No more shall trenching war channel her fields,
 Nor bruise her flowerets with the armed hoofs
 Of hostile paces : those opposed eyes,
 Which, like the meteors of a troubled heaven, IO
 All of one nature, of one substance bred,
 Did lately meet in the intestine shock
 And furious close of civil butchery,
 Shall now, in mutual well-beseeming ranks,
 March all one way, and be no more opposed 15
 Against acquaintance, kindred and allies:

8. flowerets] flowers Qq 6-8. armed] armd Q 3.
 files Warburton. 14. mutual] naturall Q 8.

9. eyes] arms Hanmer;
 16. allies] all eyes Q 4.

VI. ii. tii. 15: "Thy brother's blood the thirsty earth hath drunk," and the old play of *King John* (1591): "the blood y-spilt on either part, Closing the crannies of the thirsty earth." See also *Richard III.* iv. iv. 29, 30. Of many conjectural emendations the most interesting are F 4 *Entrails*, Steevens' *entrants* (= invaders), and Mason's *Erinnys*. See Appendix.

6. daub] Corrupted in Ff 2-4 into *dambe* or *dam6*, which is altered by Theobald to *damp* and by Warburton to *trempe*.

6. her . . . her] Both pronouns refer to "this soil." Q 8 reads *his . . . her*, the first pronoun referring apparently to "entrance" and the second to "this soil." So Malone and others construe, reading *her . . . her*. For "her own children" cf Stubbess, *Anatomie of Abuses*, Part 1. (cd. Furntvall, p. 29): "Dame Nature bryngeth vs all into the worlde . . . and receiueh all againe into the womb of our mother, I meane the bowells of the earth."

7. trenching] cutting trenches in the earth.

8,9. bruise . . . paces] Cf. Beaumont and Fletcher, *The Loyal Subject*, iv. v:—

"afraid of bruising
 By his arm'd horses' hoofs";
 and Heywood, *The four Prentises of London* (Pearson, ii. 198):—

"the arm'd hooves of your fiery steeds
 Dare wound the fore-head of his
 peaceful! Land."

"Paces" stands for steeds by synecdoche.

9. those . . . eyes} the eyes of the

opponents, ** eyes " standing by synecdoche for the combatants themselves. For *eyes* Hanmer substituted *arms*, Warburton *files*. The flashing eyes of the opposed warriors suggest fiery meteors; and these meteors resemble the warriors themselves, being, like them, of one and the same origin. See Florio, *The New World of Words*: "Meteors, certain imperfectly mix't bodies, consisting of vapours drawn up into the Middle Region of the Air, and set out in different forms; as rain, hail, snow, wind, thunder and lightening, Blazing stars, etc." Aristotle (*Meteor*, i. iv) writes concerning meteors, shooting stars, etc.: "ταῦτα γὰρ πάντ' ἐστὶ τὸ αὐτὸ καὶ διὰ τὴν αὐτὴν αἰτίαν, διαφέρει δὲ τῷ μᾶλλον καὶ ἧττον."

10. the . . . heaven] Cf. Heywood, *The Iron Age* (Pearson, ii. 323): "Contrary elements, the warring meteors . . . Are not so oppos'd." *Meteors*, shooting stars, as in *Richard II.* n. iv. 9.

13. furious close] fierce encounter of combatants fighting hand to hand. *New Eng. Diet.* quotes Feltham, *Resolves*, i. ii: "Lest . . . they should get a wound in the cloze." For "close" as a technical term in fencing see G. Silver, *Bref Instructions* (1599), ed. Matthey, p. 101 *et seq.*

14. mutual . . . ranks] ranks in which all are commingled or united. Titus Andronicus, v. iii. 71:—

"to knit again

This scatter'd corn into one mutual sheaf."

Well-beseeming, becoming, seemly, as in Titus Andronicus, n. lit. 56.

The edge of war, like an ill-sheathed knife,
 No more shall cut his master. Therefore, friends,
 As far as to the sepulchre of Christ,
 Whose soldier now, under whose blessed cross 20
 We are impressed and engaged to fight,
 Forthwith a power of English shall we levy;
 Whose arms were moulded in their mothers' womb
 To chase these pagans in those holy fields
 Over whose acres walk'd those blessed feet, 25
 Which fourteen hundred years ago were nail'd
 For our advantage on the bitter cross.
 But this our purpose now is twelve month old,
 And bootless 'tis to tell you we will go:
 Therefore we meet not now. Then let me hear 30
 Of you, my gentle cousin Westmoreland,
 What yesternight our council did decree
 In forwarding this dear expedience.

22. *Forthwith a]* *Forth with a* Q 3. *buy]* *leavy* Q i. 23 *mothers'*]
mother's F 4. *womb]* *wombs* Qq 6-8. 24. *in those]* *from those* Dering MS.
 28. *now is twelve month]* Qq i, 2; *is twelve month* Qq 3-6; *is a tweluemonth* Ff.

17, 18. *The edge . . . master]* Cf. Norton and Sackville, *Gorboduc*, n. ii:

"woe to wretched land

That wastes itself with civill sword
 in hand."

Edge = sword, as in *Coriolanus*, v. vi. 113.

19-23. *As far as to . . . levy]* For this construction, which Steevens thought "quite unexampled, if not corrupt," Gifford quotes a parallel from Gosson's *Schoole of Abuse*, 1579 (ed. Arber, p. 50): "Scipio . . . leuied his force to the walls of Carthage." The pregnant construction occurs occasionally in the dramatists; cf. *Mucedorus*, 1598 (Hazlitt's *Dodsley*, vii. 255): "[I] Disguis'd myself from out my father's court."

20. *Whose soldier now]* sc. we are. The anacoluthon presents no difficulty, the general sense being quite clear.

21. *impressed]* enlisted by our oath. Cf. Holland, *Plutarch, The Romane Questions* (ed. Jevons, p. 63): "prest soldiers by oath and enrolled."

21. *engaged]* pledged, bound by the obligation of an oath; as in *Richard II.* i. iii. 17. The king refers here and in line 28 to hit vow in *Richard II.* v. vi. 49, 50.

22. *a power]* a force, an army, as frequently in this play and elsewhere.

25. *Over . . . feet]* An echo perhaps of Sir John Mandeville, *Travels, Prologue*: "it lykede him . . . to envyrone that holy Lond with his blessedde Feet."

28. *now . . . old]* "month" represents an old genitive plural, as in Chaucer, *Canterbury Tales*, B. 1674: "a child of twelf monthe oold," where "monthe" is a genitive plural after the numeral "twelf." To supply the loss of *now*, which dropped out of the text in Qq 3-6, Q 7 read *is but twelu' months old*, and F *is a tweluemonth old*. See In trod. p. xiii.

30. *Therefore . . . now]* we do not meet for this purpose, *VIM.* that I may tell you we will go. Cf. 2 *Henry VI.* iv. viii. 24.

31. *cousin]* "Cousin" is used by Shakespeare of any degree of kinship after the first; but it was also a title of courtesy given by kings to great nobles. Wright: "Westmoreland was Henry's brother-in-law, his second wife Joan being the daughter of John of Gaunt by Catharine Swynford."

33. *dear]* dear in its import, important, as in *Romeo and Juliet*, v. iiii 33

West. My liege, this haste was hot in question,
 And many limits of the charge set down 35
 But yesternight: when all athwart there came
 A post from Wales loaden with heavy news;
 Whose worst was, that the noble Mortimer,
 Leading the men of Herefordshire to fight
 Against the irregular and wild Glendower, 40
 Was by the rude hands of that Welshman taken,
 A thousand of his people butchered;
 Upon whose dead corpse there was such misuse,
 Such beastly shameless transformation,
 By those Welshwomen done, as may not be 45
 Without much shame retold or spoken of.

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

39. *Herefordshire*] *Herdforshire* Qq i, 2; *Hertfordshire* Qq 3-5. 42. *AJ*
And a Ff. 43. *corpse*] *corpes* Q i, Ff i, 2; *corps* the rest. 44. *beastly*
shameless] hyphened Elton (S. Walker conj.). 46. *retold*] Qq; *re-told* Ff.

Hudson explains "on which the king has set his heart."

33. *expedience*] expedition, enterprise, as in *Antony and Cleopatra*, i. ii. 185:—

"I shall break

The cause of our expedience to the queen."

The primary meaning of "expedience" is speed (cf. *Henry V.* iv. iii. 70) or that which requires speed; and in this sense the word is echoed in Westmoreland's reply, "this haste was hot in question."

34. *was hot* . . .] was being eagerly debated. Cf. *Twelfth Night*, i. ii. 32: "•twas fresh in murmur."

35. *And . . . down*] The general sense of this line must depend upon the meaning to be attached to "limits" and "charge." "To limit" occurs in the sense of to assign or to appoint (e.g. in *Richard III.* v. iii. 25: "Limit each leader to his several charge," and in *Macbeth*, n. iii. 56), and here "limits of the charge" may mean appropriations of the estimated expenditure or assignment of commands in the expeditionary force. Cf. *The Play of Study* (Simpson's *School of Shakspeare*, i. pp. 246, 247): "*Ant.* How snail it please your sacred Majesty To appoint the several charges of this war. *Seb.* Now Antonie unto our several charges . . . we do commit of Tanieers,

Unto the leading of Alvares Peres, etc." Warburton explains "limits of the charge" as "estimates of the expense," Hudson as "appointments for the undertaking," Wright as "definitions of the scope of the enterprise and the duties of the commanders," and Herford as "express and definite instructions."

36. *all athwart*] perversely, thwarting our purposes. *Measure for Measure*, i. iii. 30; "quite athwart Goes all decorum."

37. *post*] messenger, as in Marlowe, *Edward II* v. i; "Another post! what news brings he?"

38-46. See *Intro.* p. xxxv.

40. *irregular*] wild, lawless, as in ii. 27. "Irregular" has the same sense in *Cymbeline*, iv. ii. 315.

42. *A thousand*!]? *has And a thousand.* Vaughan conjectured *And bovea thousand* (suggested, by Holinshed's "aboue a thousand").

43. *corpse*] corpses, as in 4 *Henry IV.* i. i. 192. So Middleton, *A Chaste Maid in Cheap side*, n. ii; "The dead corps of poor calves and sheep." So we find the plurals "circumstance" (i. iii. 70), "balance" (*Merchant of Venice*, iv. i. 255) and "sense" (*Sonnets*, cxii. 10).

43. *misuse*] abuse. Cf. *Merry Wives of Windsor*, iv. ii. 105.

West. This match'd with other did, my gracious lord;
 For more uneven and unwelcome news 50
 Came from the north and thus it did import:
 On Holy-rood day, the gallant Hotspur there,
 Young Harry Percy, and brave Archibald,
 That ever-valiant and approved Scot,
 At Holmedon met, 55
 Where they did spend a sad and bloody hour;
 As by discharge of their artillery,
 And shape of likelihood, the news was told;
 For he that brought them, in the very heat
 And pride of their contention did take horse, 60
 Uncertain of the issue any way.

49. *other did*] Qq z, 2; *other like* the rest.

more Qq 5-8, Ff 3, 4; *Farre more* Ff i, 2.

54. *ever-valiant*] hyphened Ff; *every valiant* Q 7; *very valiant* Q 8. 55,

56. *At . . . hour;*] divided as by Capell; lines ending *spend hour*': in Qq, Ff.

49. *match'd with*] joined with, as in *Love's Labour's Lost*, n. i. 49.

30. *uneven*] untoward. *Richard II.* n. ii. lax;—

"all is uneven,

And everything is left at six and seven."

51. *thus . . . import*] thus it purported, this was its purport. Cf. *Hamlet*, i. ii. 23, and *Othello*, n. ii. 3.

52. *Holy-rood day*] "the Rood daie in haruest" (Holinshed) i.e. September 14th. See *Introductio*, pp. xv and xxxvi.

54. *approved*] tried, proved by experience. Kyd, *Soliman and Perseda*, i. iv:—

"Tis wondrous that so yong a toward warriour

Should bide the shock of such approued knights";

also *Much Ado About Nothing*, n. i. 394.

55, 56. *At . . . hour;*] The text follows Capell's division of the lines; in Qq and Ff line 55 ends at *spend*. Pope read *At Holmedon spent a sad and bloody hour*, and Vaughan conjectured *At Holmedon met did spend a bloody hour*.

55. *Holmedon*] Now Humbleton, in Northumberland. Hall and Grafton, *Chronicle*, 1575: "A mountane neare to the Towne of Wollar called Halydoe Hill" (p. 551). A dissyllable, as in Drayton, *Polyolbion*, xxii. 453.

57, 58, *As by discharge . . . , told*

as was reported by the messenger who had heard the discharge of artillery, from which he inferred the probability of a hotly contested fight. At Holmedon only the archers were engaged, but Shakespeare may have misunderstood Holmshed's statement that "with violence of the English shot they [the Scotch] were quite vanquished and put to flight." In the corresponding passage in Holinshed's *Historie of Scotland* we read: "with such incessant shot of arrows." "Artillery" formerly included bows as well as guns, but that Shakespeare had the latter in mind is clear from the context and from the explicit mention of "vile guns" (i. iii. 63 *post*) and "salt-petre" (*ibid.* 1. 60).

59. *them*] As "news" is treated as a singular in line 58, Pope altered *them* to *it*. Cf. however, *Othello*, i. iii. i, 2:—

¹¹ There is no composition in these news

That gives them credit"

(Folio). Elizabethan usage in respect to "news" and "tidings" was unsettled, but the tendency was to treat them as singulars. F i frequently alters "these news" to "this news," and Wright notes that in *Richard II.* in. iv. "this news" in lines 74 and 82 is followed by "these news" in line 100.

60. *pride*] height, highest pitch. So in *Rape of Lucrece*, 705, and *Macbeth*, ii. iv. 12.

King. Here is a dear, a true industrious friend,
 Sir Walter Blunt, new lighted from his horse,
 Stain'd with the variation of each soil
 Betwixt that Holmedon and this seat of ours; 65
 And he hath brought us smooth and welcome news.
 The Earl of Douglas is discomfited:
 Ten thousand bold Scots, two and twenty knights,
 Balk'd in their own blood did Sir Walter see
 On Holmedon's plains. Of prisoners, Hotspur took 70
 Mordake the Earl of Fife, and eldest son

62. *a dear, a true*} Qq 3, 4; *deere, a true* Qq x, a; *a deare and true* Qq 5-8, Ff. 64. *Stain'd]* *Strain'd* F, Dering MS. 69. *blood did]* *bloud. Did* Qq 1-4. 70. *Holmedon's plains]* *Holmedon plaine* Qq 6-8. 71. *the*} Pope; omitted Qq, Ff.

62. *true industrious]* hyphened by Theobald—*true-industrious*, i.e. truly industrious.

63. *Sir Walter Blunt]* Wright observes that the news of the battle of Humbleton Hill was brought to the king not by Sir Walter Blunt but by Nicholas Merbury, who received as his reward a pension of £40 a year. Rymer's *Foedera*, ix. 25.

63. *new lighted*} newly alighted. So in Massinger, *The Roman Actor*, v. ii:—

"There is a post, new lighted,
 That brings assured intelligence."

Cf. *Richard II.* i. i. 82, and *Hamlet*, in. iv. 59.

66. *smooth and welcome]* Epithets antithetical to "uneven" and "unwelcome" in line 50. For "smooth" cf. 2 *Henry IV.* Induction, lines 39, 40:—

"from Rumour's tongues

They brine smooth comforts false."

68. *two and twenty*} Theobald, following Holinshed (see Introd. p. xxxvi), read *three and twenty*.

69. *Balk'd . . . blood]* lying in balks orridges which formed furrows drenched with blood. A similar figure occurs in Milton, *History of Britain* (Bohn, v. 211): "The Romans slew all; men, women, and the very drawing horses lay heaped along the field in a gory mixture of slaughter." Toilet quotes from Pope's *Iliad*;—

"On heaps the Greeks, on heaps
 the Trojans bled,

And thick'ning round them rise
 the hills of dead."

A balk signified a ridge between two

furrows (*Cath. Angl.*, 1483, and Sherwood, *Eng. French Diet.*). O.E. *bale*, a ridge between two furrows, and *balca*, a heap. Of conjectural emendations the most interesting are *Baked* (Grey), cf. *Hamlet*, u. ii. 481; *Bath'd* (Heath); *BarVd* (Grant White, comparing *Hamlet*, i. v. 71).

71. The scansion may be, "Mr | dake Earl | of Fife! etc." Pope read *the Earl*, and is followed by many edd. Malone, omitting the article, says "the word *earl* is here used as a dissyllable."

71. *Mordake]* Murdach Stewart, eldest son of Robert Duke of Albany, Regent of Scotland.

71, 72. *and eldest . . . Douglas]* Mordake was the eldest son of Robert Duke of Albany, and Shakespeare has here (and in i. iii. 261) been misled by a printer's error in Holinshed's *Chronicles* (ed. 1808), iii. 21: "and of prisoners among other were these, Mordacke earle of Fife, son to the gouernour Archembald earle Dowglas, etc.," where a comma should follow "gouernour." On the following page of Holinshed we find "Mordake earle of Fife, the duke of Albanies sonne." Theobald, supposing that a line was lost after "eldest son," read, in line 72, *The beaten Douglas*. Rann reads *the regent's son, The beaten Douglas*. As Mordake is called "eldest son," Boswell Stone infers that Shakespeare must have consulted Holinshed's *Historic of Scotland*, where we read "Murdocke Steward, eldest sonne to duke Robert the gouernour."

To beaten Douglas; and the Earl of Athol,
Of Murray, Angus, and Menteith :

And is not this an honourable spoil ?

A gallant prize ? ha, cousin, is it not ?

75

West. In faith,

It is a conquest for a prince to boast of.

King. Yea, there thou makest me sad and makest me sin

In envy that my Lord Northumberland

Should be the father to so blest a son,

80

A son who is the theme of honour's tongue;

Amongst a grove, the very straightest plant;

Who is sweet Fortune's minion and her pride:

Whilst I, by looking on the praise of him,

See riot and dishonour stain the brow

85

Of my young Harry. O that it could be proved

That some night-tripping fairy had exchanged

In cradle-clothes our children where they lay,

And caird mine Percy, his Plantagenet!

72. *Earl*] *Earle* Qq, Ff 1-3. 73. ~~*Murray*~~] *Murrey* Qq ; *Murry* F. 75-77-
A gallant . . . of.] See note *infra*. 80. *to*] of Qq 5-8, Ff.

72, the *Earl of Athol*] French, *Shakespeareana Genealogica* : "At the date of the battle of Hoimedon there was virtually no 'Earl of Athol' that dignity having been resigned to the crown in 1341, and it was not revived until 1408, in the person of Walter Stewart, second son of King Robert II. There is, however, in Rymer's *Foedera*, a safe-conduct dated June 8, 1404, granted to Walter Stewart, Earl of Athol and Caithness, to enable him to visit the shrine of Thomas & Becket."

73. *Murray*] Thomas Dunbar, second Earl of Moray.

73. *Angus*] George Douglas, only son of William, first Earl of Douglas. His mother, Margaret Stewart, was Countess of Angus in her own right (French. *Shak. Gen.*).

73. *Menteth*] This was one of the titles of Murdach Earl of Fife, whose mother, Margaret Graham, was Countess of Menteith in her own right. In making two persons of Fife and Menteith Shakespeare follows Holinshed, *Chronicles* (ed. 1808), iii. ax: "Mordacke carle 'of Fife, . . . Robert carle of Angus, and (as some writers haue) the carles of Atholl & Menteith."

75-77. A gallant . . . boast of.] The

arrangement of the text is that of Steevens (1793). Qq x, 2 read:—

"A gallant prize? Ha coosen, is it not ? In faith it is.

West. A conquest for a Prince to boast of."

And so all subsequent Qq and Ff, but without the blank between *not* ? and *In faith*. Pope read:—

"A gallant prize? ha, cousin, is it not?

West. In faith, a conquest for a Prince to boast of."

83. *minion*] favourite, as in *King John*, n. i. 392.

85, 86. *riot . . . Harry*] See *Introd.* pp. xvi-xviii and xxvii.

87, 88. *That some . . . lay*] An allusion to the popular belief that the fairies will steal a beautiful child at its birth, leaving in exchange an ugly elf or changeling. See *Midsummer-Night's Dream*, ii. i. 23; and Marlowe, *The Massacre at Paris* (Dyce, p. 243): "My son! thou art a changeling, not my son." Cf. also Norton and Sackville, *Gorboduc*, iv. i; Spenser, *Faerie Otteene*, x. x. 35; Nashe, *Four Letters Confuted* (Grosart, ii. 265); *Romeo and Juliet*, i. iv. 54 (in this edition, Dowden's note); Gay, *Fables*, Pi. I. iii.

Then would I have his Harry, and he mine. 90

But let him from my thoughts. What think you, coz,

Of this young Percy's pride? the prisoners,

Which he in this adventure hath surprised,

To his own use he keeps; and sends me word,

I shall have none but Mordake Earl of Fife. 95

West. This is his uncle's teaching: this is Worcester,

Malevolent to you in all aspects;

Which makes him prune himself, and bristle up

The crest of youth against your dignity.

King. But I have sent for him to answer this; 100

And for this cause a while we must neglect

Our holy purpose to Jerusalem.

Cousin, on Wednesday next our council we

Will hold at Windsor; so inform the lords:

But come yourself with speed to us again; 105

101. *a while*] *a-while*< F.

103, 104. *Cousin, . . . lords;*] See note *infra*.

104. *so*] *and so* F.

91. *lei him from*] The omission of the verb, when of motion, is common.

92-95. *the prisoners . . . Fife*] Toilet and Steevens assert that by the law of arms Hotspur had an exclusive right to the prisoners, excepting only the Earl of Fife, to whom, as a prince of the blood royal, Henry was entitled by his acknowledged military prerogative. Sir J. Turner, *Pallas Armata* (pr. 1683), p. 341: "The Ransome of a Prisoner belongs to him who took him, unless he be a person of very eminent quality, and then the Prince, the State, or their General seizeth on him, giving some gratuity to those who took him."

93. *surprised*] captured, as in 2 *Henry VI.* iv. ix. 8, and *King Edward III.* v. i.

97. *Malevolent . . . aspects*] Worcester is likened to some "ill planet" which exerts an evil influence "in all aspects." "Aspect" is an astrological term strictly denoting the relative positions of the heavenly bodies at a given time, but loosely used with reference to the way in which they look upon the earth at a particular moment. Cf. *Troilus and Cressida*, I. iii. 92; *Winter's Tale*, ii. i. 107; and Chaucer, *Canterbury Tales*, A. 1087. For "malevolent" in its astrological use cf. "malevolent

star" in Massinger, *Duke of Milan*, i. iii. See *Introd.* p. xxxvii.

98. *prune himself*] "To prune" is a technical term in falconry used of a hawk that trims or dresses her feathers in preparation for action. *The Boke of St. Albans*, 1486: "She proynith when she fetcheth oyle with hir beke over hir taylor and anoynteth hir fete and hir federis. . . . And . . . that tyme that she proynith she is lykyng and lusty, and whanne she hathe doone she will rowse hire myghtly." Cf. *Cymbeline*, v. iv. 118.

98, 99. *bristle . . . crest*] Cf. *King John*, iv. iii. 149: "Now . . . Doth dogged war bristle his angry crest."

100. *I have . . . this*] This is not according to Holinshed. See *Introd.* p. xxxvii.

103, 104. Pope's arrangement of the lines. Line 103 ends at "hold" in Qq and Ff. It has not been suggested to put *cousin* in a separate line and then to divide as in Qq and Ff.

106, 107. *more is to be . . .*] we must speak and act, not in anger, but advisedly. For "out of anger" cf. i. iii. 51 and iv. iii. 7. *post*: "You speak it out of fear and cold heart." Johnson paraphrases: "more is to be said than anger will suffer me to say: more than can issue from a mind disturbed like mine."

For more is to be said and to be done
 Than out of anger can be uttered.
 West. I will, my liege. [Exeunt.

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

Enter the PRINCE OF WALES and FALSTAFF.

Fal. Now, Hal, what time of day is it, lad?

Prince. Thou art so fat-witted, with drinking of old sack
 and unbuttoning thee after supper and sleeping upon
 benches after noon, that thou hast forgotten to de-
 mand that truly which thou wouldst truly know. 5
 What a devil hast thou to do with the time of the day?
 Unless hours were cups of sack, and minutes capons,
 and clocks the tongues of bawds, and dials the signs
 of leaping-houses, and the blessed sun himself a fair
 hot wench in flame-coloured taffeta, I see no reason 10

London. . . . Prince's.] Theobald. Enter . . . Falstaff.] Enter . . .
Falstaffe, and Points. Ff (substantially). 4. after noon] in the afternoons Ff.

108. West. . . .] Seymour would omit this line. If we adopt this proposal and that anonymously made (Cambridge Shakespeare) to transpose *said* and *done* in line 106, the scene will conclude with the conventional rhyming couplet.

SCBN\$ n.

London . . . Prince's] Tradition says that the Prince had a residence called Cold Harbour in the neighbourhood of Eastcheap, and Holinshed (see Introd. p. xxxix) speaks of "the princes house" in London. There is nothing in the text to support Staunton's view that the scene is laid in a tavern, while it is intrinsically improbable that the Prince's associates met in a room in the palace as suggested by Capell.

2. *fat-witted*} thick-witted, dull; cf. *Love's Labour's Lost*, v. ii. 268: "Well-liking wits they have; gross, gross; fat, fat."

4, 5. *thou hast . . . know*} Falstaff had asked a question the answer to which could not concern a man of his habits, tastes and way of life. Why should a man of pleasure ask aught so superfluous as the time of day, when he might have asked of sack, capons, etc.? The point is not, as Johnson sup-

posed, that Falstaff had asked in the *night* what was the time of the *day*. The Prince, Moorman thinks, contends that Falstaff's concern is with the night and not with the day. There is no reason to suppose with Steevens that the scene takes place at night, and that this circumstance was forgotten by Shakespeare when in line 112 the Prince wishes Poins a good morrow.

6. *What a devil!*] A form apparently taken from the French (12th century) "comment diables 1"; "diables" being in the nominative (= vocative) case. In M.E. the expression is found as "what devil," but in the sixteenth century the form "what a devil" is found. Cf. Putterham, *English Poesie* (Arber), in. xxiii. 274 [*New Eng. Diet.*].

9. *leaping-houses*] brothels. Cf. vb. "to leap" in Beaumont and Fletcher, *Cupid's Revenge*, v; and "vaulting-houses" in Middleton, *Father Hubburd's Tales* (Bullen, viii. 79).

10. *flame-coloured*] bright red. So in Middleton, *Your Five Gallants*, I. i; and in Beaumont and Fletcher, *The Masque of the Inner Temple and Gray's Inn*: "Enter four Cupids . . . attired in flame-coloured taffeta." Cotgrave: "Haulte couleur. A fierie red, or flame colour." See Appendix

why thou shouldst be so superfluous to demand the time of the day.

FaL Indeed, you come near me now, Hal; for we that take purses go by the moon and the seven stars, and not by Phoebus, he, that wandering knight so fair. 15
And, I prithee, sweet wag, when thou art king, as, God save thy grace,—majesty I should say, for grace thou wilt have none,—

Prince, What, none?

FaL No, by my troth, not so much as will serve to be 20
prologue to an egg and butter.

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

ii. *so*] omitted Qq 2-8. 14. *the seven*] Qq 1-4; *seven* Qq 5-8, Ff. 16.
king] a *king* Q i. 18. *now*,—] Cambridge; *none*.—Rowe (ed. 2); *none* Oq, Ff.
20. *by my troth*] omitted Ff. 22. *come, roundly*] Theobald; *come roundly* Qq, Ff.

13. *you . . . me*] So in Lyly, *Gallathea*, in. i: "*Eurota*. Indeede Ramia, if Louers were not vertuous, then wert thou vicious. *Ramia*. What are you come so neere me? *Tel*. I thinke we came neere when wee saide you loued," and Heywood, *The Wise-Woman of Hogsdon* (Pearson, v. 283): *Chart*. . . . Have I toucht you? *Senc*. You have come somewhat neere me but toucht me not."

14. *go by*] tell the time by. So R. Davenport, *King John* and *Matilda*, i. ii: "when . . . our Dials retrograde do ran, We leave to look on them, and go by th' Sun." See Appendix.

14. *the seven stars*] the Pleiades. See Minshew: "the Pleiades or seven stars," and Dekker, *The King's Entertainment* (Pearson, i. 324): "the Moone, Sunne, and the seauene Starres, called the Pleiades." The expression "Seven stars" is applied to the Hyades by Gawain Douglas, *Eneados*, i. xi.

15. *Phcebus . . . fair*] Cf. Peele, *Sir Clyomon and Sir Clamydes*, xxi: "as the owl . . . dares not, while Sir Phoebus shines, attempt abroad in flight," and *Th\$ Return from Parnassus*, Pt II. HI. iv:—

"You grand-sire Phoebus with your
louely eye,
The firmaments eternall vaga-
bond."

Steevena saw a reference to El Donzel del Febo or the Knight of the Sun, the hero of a Spanish romance which was very popular in England in Shakespeare's age, and thought that the words

"that wandering knight so fair" may be a quotation from some forgotten ballad on the subject of his adventures.

17, 18. *grace . . . none*] So in Heywood, *King Edward IV*. Pt. I. (Pearson, i. 42): "*King*. Tush I I meane his Grace? *Hobs*. Grace, quotha? pray God he haue ante."

20, 21. *not . . . butter*] Cf. Beaumont and Fletcher, *Women Pleased*, i. ii: "Tis treason to any good stomach . . . To hear a tedious grace said, and no meat to't." An egg and butter was typical Friday or lenten fare; cf. Sir D. Lindsay, *Kitties Confessioun* (Laing, i. 136), where the curate bids Kittie, as a penance, "Fridayis fyve na fische to eit, Bot butter and eggis ar better meit." The Puritans who introduced long graces before and after meat had no mind to fasting, and detested an egg and butter as a dish tainted with popery. See Middleton, *The Inner Temple Masque* (Bullen, vii. 203): "*Plumporridge*. I was born an Anabaptist, a fell foe To fish and Fridays; and shall I . . . cleave to salt-fish? Commit adultery with an egg and butter?" In Udall's *Diotrophes*, 1588 (Arber, p. 6), there is a story of a Puritan at an inn who "would need saye grace (forsooth) before and after supper, and so stay them that were hungrie," till "one wiser then the rest . . . started up, saying my father had no grace before me, neither wil I have any."

22. *roundly*] plainly, to the point. So in Middleton, *The Family of Lav'*,

FaL Marty, then, sweet wag, when thou art king, let not us that are squires of the night's body be called thieves of the day's beauty: let us be Diana's 25 foresters, gentlemen of the shade, minions of the moon; and let men say we be men of good government, being governed, as the sea is, by our noble and chaste mistress the moon, under whose countenance we—steal. 30

Prince. Thou sayest well, and it holds well too; for the fortune of us that are the moon's men doth ebb and flow like the sea, being governed, as the sea is, by

30. we—steal] Pope; we steal Oo. Ff. See Introduction, p. Ivi.

iv. Hi: "answer me roundly to the point," and Brome, *A Mad Couple well Matched*, n. i.

23-25. let not . . . beauty] "A thief of the day's beauty" may have been, like the German *Tagesdieb*, a euphemism for a loafer, and "a squire of the night's body" was perhaps a euphemism for a highwayman. "Let us," says Falstaff, "who go by the moon and not by the sun, be called, if you will, 'squires of the night's body' (i.e. highwaymen), but not 'thieves of the day's beauty' (i.e. loafers, wastrels)." Theobald substituted *booty* for *beauty*, interpreting: "Let us not be called thieves, the purloiners of that booty, which, to the proprietors, was the purchase of honest labour and industry by day." Steevens explains: "let not us who are body squires to the night," i.e. adorn the night, "be called a disgrace to the day." Wright: "Met us not be called thieves by the sun, that is in broad daylight," comparing, for the construction, *Coriolanus*, ii. iii. 19. Daniel conjectures *beauty* for *body* and *booty* for *beauty*. There is a word-play upon "night" and "knight," as also possibly on ¹⁴ "body," "beauty" and "booty."

25, 26. *Dianas foresters*] attendants upon the huntress Diana. Cf. the expression "Diana's rangers" in *Cymbeline*, n. iii. 73.

26. *shade*] darkness, as in *Sonnets*, xviii. ii.

26. *minions*] servants. Skelton, *Speke, Parrot*, 21: "I am a mynyon to wayt vpon a quene."

27, 28. *of good government*] of exemplary life. So in Beaumont and Fletcher, *Th' Scornful Lady*, i: "Other women ... of good carriage and

government," and Heywood, *An Apology for Actors* (Shak. Soc. ed., p. 44): "Many amongst us I know to be ... of government, of sober lives and temperate carriages."

28, 29. *being . . . moon*] Cf. Heywood, *King Edward IV.* Part II. (Pearson, i. 162): "Women all are governd by the moon," and Dryden, *Absalom and Achitophel*: "governed by the moon, the giddy Jews. . . ." Shakespeare and his contemporaries refer frequently to the moon as the cause of the tides. See Drayton, *The Man in the Moon*:—

"I am the rectress of this globe below,

And with my course the sea doth ebb and flow," etc.;

and Dekker, *London Triumphant* (Pearson, iii. 242); and Donne, *Metempsychosis*, First Song: "this great soule . . . Which, as the Moon the Sea, moves us." Cf. also *Hamlet*, i. i. 118, and *Midsummer-Night's Dream*, n. i. 103.

28-30. *our . . . steal*] So Wilkins, *The Miserie of Enforced Marriage* (Hazlitt's *Dodsley*, ix. 528): "the moon, patroness of all purse takers."

29, 30. *under . . . steal*] with a play on the double meaning of countenance, viz. face and patronage. See lines 155, 156, *post*. Pope's we—steal is happy and may be right.

31. *it holds well*] the simile is apt Cf. Donne, *Biathanatos* (ed. 1648, p. 49): "heaven ... is certainly good; Life, but probably and possibly. For here it holds well which Athenagoras saves [Earthly things and Heavenly differ so, as Veri-simile, & Verum]."

the moon. As, for proof, now: a purse of gold
 most resolutely snatched on Monday night and most 35
 dissolutely spent on Tuesday morning; got with
 swearing "Lay by" and spent with crying "Bring in;"
 now in as low an ebb as the foot of the ladder, and
 by and by in as high a flow as the ridge of the
 gallows. 40

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

Prince. As the honey of Hybla, my old lad of the castle.
 And is not a buft jerkin a most sweet robe of dur-
 ance? 45

34. *proof, now:* a] Rowe; *prooffe.* Now a Qq 1-6, Ff. 41. *By the Lord]*
 omitted FE 43. *As the honey of Hybla]* As is the hony Ff.

36»37" got . . . "Bring in"] got with an oath bidding the traveller "Lay by," and spent with crying to the drawer, "Bring in more wine." "Lay by" may have been equivalent to "Stand and deliver your purses," or was perhaps a command to the travellers to put aside or throw down their arms. See Brome, *Covent-Garden Weeded*, y. Hi: "You shall receive no harm, sir. Lay by your Armes, my Masters. I bring none out friends." Possibly it was one of the watchwords in use among highwaymen to which Bailey's *Diet*. (Canting Words) refers: "When they meet a Prize upon the Road, they have a Watch-Word, among them, which is no sooner pronounced, but every one falls on." Hudson equates it with "stand close," and others connect it with the nautical expression "lie by," to slacken sail, to bring to. (Cf. *Henry VIII.* m. i. ii.)

38-40. *now . . . gallows]* Cf. J. Heywood, *Three Hundred Epigrammes*, 56: "Thou art at an ebbe in Newgate, . . . But thou shalt be aflote at Tyburne ere long." The condemned man was compelled to climb to the ridge or crossbar of the gallows. In the account of the execution of Guy Fawkes in *The Weekly Newes*, 31 January, 1606, we read that "Fawkes was scarce able to go up the ladder, yet, with much ado, by me help of the hangman, went high enough to break his neck by the fall." Also Beaumont and Fletcher, *Thierry and Theodoret*, i. i: "I do now begin to feel myself Tuck'd into a halter, and a ladder Turning from me, one pulling

at my legs too"; and Wilkins, *The Miserie of Enforced Marriage* (Hazlitt's *Dodsley*, ix. 528).

43. *lad of the castle]* A cant term for a roisterer. Steevens quotes from Harvey, *Piercers Supererogation*, 1593 (Grosart, ii. 44): "And heere is a lusty ladd of the Castell, that will binde Bears, and ride golden Asses to death"; and Farmer cites the same author's *Four Letters*, 1592 (Grosart, i. 225): "Old Lads of the Castell, with their rappinge bable." "Old Dick of the castle" occurs in Nashe's *Gabriel Harvey's Hunt is up*, The Dedication (Grosart, iii. 6). Farmer says that "old lad of the castle" is equivalent to "old lad of Castile, a Castilian"; and Rushton suggests an allusion to the Castle, one of the "allowed Stew-houses" mentioned in Stow's *Survey of London* (ed. 1720, iv. 7). See *Intro.* p. xi.

44. *a buff jerkin]* An allusion to the catchpole or sergeant who wore a jerkin or sleeveless jacket of a stout kind of leather called buff. *Comedy of Errors*, iv. ii. 45: "he's in a suit of buff which rested him," and Barry, *Ram Alley* (Hazlitt's *Dodsley*, x. 330); "certain goblins [sergeants] in buff jackets."

44, 45. *robe of durance]* With a play on the meanings of durance, vis. buff or other stout durable material (cf. "everlasting") and imprisonment. The same quibble occurs in Dekker and Webster, *Westward Hoe*, m. H: "Honest Sergeant . . . where didst buy this buffe? Let me not Hue but He giue thee a good suite of durance."

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

Prince. Why, what a pox have I to do with my hostess
of the tavern? 50

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

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

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

Prince. Yea, and elsewhere, so far as my coin would stretch; 55
and where it would not, I have used my credit

FaL Yea, and so used it that, were it not here apparent
that thou art heir apparent—But, I prithee, sweet
wag, shall there be gallows standing in England
when thou art king? and resolution thus fubbed as 60
it is with the rusty curb of old father antic the law?
Do not thou, when thou art king, hang a thief.

46. *what, in]* *what* in Qq i, 5, 6, Ff.
apparent—But] Rowe; *apparent.* But
1-6; *fobb'd* Ff; *snubd* or *snub'd* Qq 7, 8.
62. *king]* a *king* Qq 3-6, Ff.

57. *not]* omitted Ff. 58.
Qq, Ff. 60. *fubbed]* *fubd* Qq
61. *law ?]* *law*, or *law* : Qq 1-6.

Cf. *Comedy of Errors*, iv. iii. 27; "the
man [the sergeant] that takes pity on
decayed men and gives them suits of
durance"; and Middleton, *Blurt*,
Master-Constable, HI. ii; "Tell my
lady that I go in a suit of durance for
her sake."

46. *quips]* In Lyly's *Alexander and*
Campaspe (1584), III. II, *Manes dennes*
a quip as "a short saying of a sharp
witte, with a bitter sense in a sweete
word." The word is well illustrated
at Falstaff's expense in *Merry Wives*
of Windsor, i. iii. 45. Bullokar, *Ex-*
positor: "Quippe. A quicke checke,
a pretty taunt." L. *quippe*, indeed,
forsooth.

47. *quiddities]* quirks, quibbles.
Flodo's *Montatgne*, II. x: "neither
grammaticall subtilities nor logically
quiddities." The word originally had refer-
ence to the fine-spun arguments of the
schoolmen on the "quiddity" or
"whatness" of things. L. *quidditas*.

47. *aplague!* The "a" is a weakened
form of "on" (~ in). See Abbott,
Shakespearean Grammar, 24.

57, 58. *here... apparent]* Cf. Dekker,
Guts Horn-Booke, 1609 (Grosart, II.
237, 228); "You then, to whom chastity
has given an heire apparant, take order
that it may be apparant, and to that

purpose let it play openly with the las-
civious wind." From this passage and
from *Comedy of Errors*, HI. II. 127, it
would appear that "heir" was pro-
nounced as "hair." On the other
hand we read in Harvey, *Three Pro-
per Letters*, 1580; "we have . . . ayer
Dothefroaereandprohaerede, orweBay
not heire but plain Aier for him to (or
else *Scoggan's Aier* were a poor jest)."

60. *fubbed]* cheated, robbed of its
reward; as in Brome, *The Court*
Beggar, II. i; "My Fob has been fubd
to day of six pieces." Many editors
prefer the *fobbed* of F. So in Greene,
Mamillia (Grosart, II. 102): "I will
not . . . fobbe you with fayre wordes,
and foule deedes." Bailey's *Diet*.
(Canting Words): "Fob, a Cheat, or
Trick." For "resolution" cf. lines 34,
35 *ante*: "a purse of gold most resolu-
tely snatched."

61. *antic]* mountebank, buffoon. See
Bailey's *Diet*. (Canting Words);
"Anticks, such as dress themselves up
with Ribbons, mismatched Colours,
Feathers, &c.": cl. also *Henry V.* in.
II. 34, and Milton, *Samson Agonists*,
1325. It. *antico*, grotesque. See
"The Picture of an English Antick"
in Ashton's *Humour, Wit, and Satire*
of the Seventeenth Century (p. 94).

Prince. No; thou shalt

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

65

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

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

Prince. For obtaining of suits?

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

75

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

Fal. Yea, or the drone of a Lincolnshire bagpipe.

64. *By the Lord*] omitted Ff.

74. *'Sblood*] omitted Ff.

64. *O rare*] An exclamation which is the subject of an epigram in Guilpin's *Skialetheta* (1598), where its excessive use is ridiculed.

64, 65. *judge*] See *Introd.* p. xxi. *Brave*, fine, as in *As You Like It*, in. iv. 43.

66. *judgest false*] A *double entendre*—thou hast misunderstood me and thou art a false judge.

69, 70. *jumps . . . humour*] agrees with, coincides with my inclination. *Grim, the Collier of Croydon* (Hazlitt's *Dodsley*, viii. 430): "If what I say Shall jump with reason, then you'll pardon me."

72. *obtaining of suits*] So in Dekker, *Guls Horn-Booke* (Grosart, ii. 239): "If you be a Courtier, discourse of the obtaining of suits." For Falstaff's quibble cf. Brome, *The Northern Lasse*, iv. i: "Squelch. How is it rewarded? Holdup. By obtaining of Sutes made out of cast Gowns."

73, 74. *whereof . . . wardrobe*] The hangman's fee was thirteen pence half-penny (see Middleton, *No Wit, no Help Like a Woman's*, y. i), and the felon's clothes were his perquisite. Brome, *A Mad Couple well Match'd*, i. i: «I will do some . . . death-deserving thing (though these cloaths goe to th' Hangman for 't)." See also Bacon, *Apophthegms* (Spedding, vii. 146); Middleton, *The Roaring Girl*, iv. i; and Brome, *The Northern Lasse*, v. 1

75. *a gib cat*] a torn cat, a male cat. Sherwood, *Bng. French Diet.*: "A gibbe (or old male cat)." "Gib" is an abbreviation of Gilbert; cf. Henryson, *Fables of Esope* (Laing, p. 114): "Gib-Hunter our jollie cat" (later called "Gilfottt") - The melancholy-of the cat was proverbial. See Sidney, *Arcadia* (ed. 1598, p. 386), and Lyly, *Midas*, v. ii. "As melancholy as a gib'd cat" is given in Ray's *Proverbs*.

75. *lugged bear*] a baited bear, a bear that has been toused and lugged by dogs. Cf. Butler, *Hudibras*, i. Hi:—

"Thy bear is . . . out of peril,
Though lugg'd, indeed, and
wounded ver'ill,"

and Middleton and Rowley, *The Changeling*, ii. i: "like a common Garden-bull I do but take breath to be lugg'd again." Baret, *Alvearie*, has "To lug, shake or pull by the care. Vellere, agitare, vellicare aurem."

77. *drone . . . bagpipe*] The drone or bass pipe of a bagpipe emits a deep, monotonous note. Butler's *Hudibras*, n. ii: "Bagpipes of the loudest drones." The bagpipe was once popular throughout England, but in Shakespeare's day its use seems to have been restricted to Lancashire and Lincolnshire. Heywood, *The Witches of Lancashire*, xxi. i: "a Lancashire Bag-pipe . . . is able to charme the Divell." "Lincolne-shire Bagpipe" is given first among the proverbs of Lincolnshire by Fuller (*Worthies of Rng-*

Prince. What sayest thou to a hare, or the melancholy
of Moo&ditckl

faL Thou hast the most unsavoury similes, and art in- 80
deed the most comparative, rascalliist, sweet young
prince. But, Hal, I prithee, trouble me no more
with vanity. I would to God thou and I knew
where a commodity of good names were to be
bought An old lord of the council rated me the 85
other day in the street about you, sir, but I marked
him not; and yet he talked very wisely, but I re-
garded him not; and yet he talked wisely, and in
the street too.

Prince. Thou didst well; for wisdom cries out in the 90
streets, and no man regards it.

FaL O, thou hast damnable iteration, and art indeed able

80. *similes,*] *smiles* Qq 1-4, 6-8, F.
rest. 83. *to God*] omitted Ff.
wisdom . . . and] omitted Ff.

81. *rdscalliist*] Qq 1,2; *rascallest* the
88. *and in*] in Qq 6-8. 90, 91.

land, 1662, p. 152). "The Bagpipe,"
be says, "in the judgement of the
Rural Midas's, carryeth away the credit
from the Harp of Apollo himself."
Ray (*Proverbs*) cites Fuller, with the
remark, "whether because the people
here do more delight in the bagpipe
than other, or whether they are more
cunning in playing upon them."
Wright quotes Drayton, *Poly-Olbion*,
jcxiii. 266: "And Bells and Bagpipes
next belong to Lincolnshire." Bpswell
refers to Armin, *A Nest of Ninnies*,
1608 (Shak. Soc. ed., p. 9): "a noyse
of mmstrells and a Lincolnshire bag-
pipe was prepared—the minstrels for
the great chamber, the bagpipe for the
hall. Steevens suspected that by the
"drone of a Lincolnshire bagpipe" was
meant the "dull croak of a frog."

78. *What. . . hare*] Steevens quotes
Drayton, *Poly-Olbion*, ii. 204: "The
melancholic Hare is form'd in brakes
and briers," and Webster, *The White
Devil* (ed. Dyce, p. 26): "your melan-
choly hare."

79. *Moor-ditch*] A foul ditch, clogged
with filth, draining Moorfields between
Bishopsgate and Cripplegate. Steevens
quotes Dekker, *Ouls Horn-Booke* (Gros-
art, ii. 2x2): "a sorer labour then the
clensing of Augeas stable, or the scow-
ring of Moor-ditch." See also *The Play
of Sir Thomas More* (ed. Dyce, p. 51):
"Moore had bin better a scowred More-

ditch than a notcht mee thus." Malone
cites Taylor's *Pennylesse Pilgrimage*,
1618 (p. 129): ««moody, muddy, Moore-
ditch melancholy."

81. *comparative*] fertile in similes
and comparisons. See note to in. ii.
67 *post*, and cf. *Love's Labour's Lost*,
v. it. 853-856.

84. *commodity*] supply, as in *Mea-
sure for Measure*, iv. iii. 5. Sir W.
Berkley, *The Lost Lady* (Hazlitt's
Dodsley, xii. 585): "A commodity of
beauty that would last forty years,
would bear a good price." Reed emotes
from *The Discoverie of the Knights of
the Poste*, 1597: «it were well if they
knew where a commoditie of names
were to be spuld, and yet I thinke all
the money in their purses could not
buy it."

90,91. *for wisdom . . . it*] *Proverbs*
i. 20-24: "Wisdom crieth without;
she uttereth her voice in the streets:
She crieth . . . saying . . . I have
stretched out my hand, and no man
regarded." The words "wisdom . . .
and" are omitted in F in conformity
with the Act of Parliament to Restrain
the Abuses of Players. See *Introd.* p.
ix.

92. *thou . . . iteration*] thou hast a
profane way of repeating Scripture
that will be thy damnation. Or pos-
sibly Falstaff refers to the Prince's
trick of iterating what has been already

to corrupt a saint Thou hast done much harm
upon me, Hal; God forgive thee for it! Before I
knew thee, Hal, I knew nothing; and now am I, if 95
a man should speak truly, little better than one of the
wicked. I JSJust give over this life, and I will give
it over: by the Lord, an I do not, I am a villain:
I'll be damned for never a king's son in Christendom.

Prince. Where shall we take a purse to-morrow, Jackjif [00

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

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

Fal. Why, Hal, 'tis my vocation, Hal; 'tis no sin for a 105
man to labour in his vocation.

94. upon] Q i; unto the rest,
omitted Ff. an] Pope; and Qq, Ff.
2; and the rest.

95. am I] I am Ff.

98. by the Lord]

xoi. 'Zounds] omitted Ff. an] Qq i,

said. Johnson explains as "a wicked
trick of repeating and applying holy
texts," and Malone as "citation or re-
citation" (i.e. a damnable way of recit-
ing the Scriptures).

92, 93. able. . . , saint] Perhaps a
proverbial saying. So in Burton,
Anatomy of Melancholy, ed. 1634, p.
482: "able to overcome a saint." Cf.
also *Sonnets*, cxliv. 7.

93 94. done . . . harm upon] So in
Heywood, *The Wise-Woman of Hogs-
don*, v. iv: "Young Chartley . . . I
was as virtuously given as any youth
in Europe till I fell into one Boyster's
company; 'tis he that hath done all
the harm upon me." Cf. Brome,
The Queens Exchange, iv. i; "These
rigorous courses have done hurt upon
him." Qq, with the exception of Q i,
and Ff read *done . . . harm unto*.

96, 97. one of the wicked] In mimicry
of the Puritans Falstaff here employs
one of their canting expressions. See
Overbury, *Characters, A Button-Maker
of Amsterdam*: "though most of the
wicked (as he calls them) be there."

99. be damned] See Overbury, *Char-
acters, A Button-Maker of Amsterdam*:
"he cries out, Tis impossible for any
man to be damn'd that Hues in his
Religion." Another instance of mimicry
of Puritan cant.

xo. baffle] deride, treat with con-
tumely. Beaumont and Fletcher,
Lovis Cure, v. i: "he That yesternight

was baffled and disgrac'd," and Marston,
What You Will, iv. i: "Bar mee my
house; beate mee,—baffle mee,—scoffe
mee,—deride me." In a letter dated
22 May, 1570, Sir George Carey writes
to Lord Flemming, "I will baffull your
good name"; and his correspondent
replies, "yee may rayle vpon my
honourable name as yee please."
Nares: "Baffle was originally a punish-
ment of infamy, inflicted on recreant
knights, one part of which was hang-
ing them up by the heels."

103. amendment of life] "Amendment
of life" is the Genevan rendering of the
word rendered by "repentance" in the
Authorised Version. Falstaff is again
ridiculing the Puritans.

105. 'tis my vocation] Falstaff here
repeats in ridicule another of the
Puritan shibboleths. See Middleton,
The Family of Love, in. ii: "*Lipsalve*.
'Tis my vocation, boy; we must never
be weary of well-doing: love's as proper
to a courtier as precisenesstoia puritan."

105, 106. 'tis no . . . vocation] An
allusion to i *Corinthians* vii. 20: "Let
every man abide in the same vocation
wherein he was called." This text was
often quoted and constantly commended
by protestant divines. Lattmer, *Ser-
mons*: "Let every man therefore labour
in his vocation" (ed. Corrie, p. 359),
and the same author: "we must labour
and do our business every one in his
vocation" (*Remains*, ed. Corrie, p. 154).

Enter POINS.

Poins 1 Now shall we know if Gadshill have set a match. O, if men were to be saved by merit, what

k^om.

most omnipotent villain than ever cried "Stand to no a true man.

Prince. Good morrow, Ned.

Poins. Good morrow, sweet Hal. What says Monsieur Remorse? what says Sir John Sack—and Sugar?

107. Enter *Poins*] omitted Ff. 107. *Poins* /] See note *infra*. 108. mafcA]Qq; Watch Ff. 114, 115. *Sugar?* yack /] Rowe; *Sugar lacke?* Qq i-4» *Sugar, lacke?* Qq5-8; *Sugar: lacke?* F.

Cf. Nashe, *Christ's Tears over Jerusalem*, 1593 (Grosart, iv. 95): "He held it as lawful for hym (since all labouring in a mans vocation is but getting) to gette wealth as wel with his Sword by the Highway side, as the Laborer with his Spade or Mattock"; and Wilkins, *Miseries of Enforced Marriage* (Hazlitt's *Dodsley*, ix. 528): "this honest and needful calling of pursetaking."

107. *Poins!*] Qq 3-8 and F print Poins or Pointz in italics, as if the words *Now shall we . . . true man* were spoken by him.

107, 108. *set a match*] "To set a match" signified in the argot of thieves to plot a robbery. So in Jonson, *Bartholomew Fair* (1614)} v. iii: "they'll be angry if they hear you eavesdropping, now they are setting their match." See Greene, *Art of Conny-Catching*, 1591 (Grosart, x. 40): "ye high lawier [highwayman] when he hath no set match to ride about"; Dekker, *Lanthorne and Candle-Light* (Grosart, iii. 232): "The match being then agreed upon"; and *The Misfortunes of Arthur* (Hazlitt's *Dodsley*, iv. 311). "Match" sometimes occurs in the sense of plunder, theft, as in *Pasquils Jests with the Merriments of Mother Bunch* (quoted in Ashton's *Humour, Wit, and Satire of the Seventeenth Century*): "which match [a stolen purse] the fellow for feare of hanging, willingly condescended to surrender." Wright refers to Harrison's *Description of England* (ii. 16, ed. 1587): "Seldome . . . are . . . waifaring men robbed without the consent of the chamberleine, tapster, or ostler where they bait & lie, who . . . giue intimation to

some one or other attendant dailie in the yard or house, or dwelling hard by vpon such matches, whether the preie be worth the following or no." The *set a Watch* of F was also a cant phrase in use among thieves. See Greene, *Art of Conny-Catching* (Grosart, x. 15): "The theefe is called a High lawier, He that setteth the watch, a scripper," and Dekker, *Belman of London* (Grosart, iii. 151).

110. *omnipotent*] capable of anything, arrant *New Eng. Diet*, quotes Nashe, *Have with you* (Grosart, iii. 51): "Farre more boystrous and cumbersome than a pair of Swissers omnipotent galeaze breeches."

in. a *true man*} an honest man, as opposed to a thief. See ii. i. 93 *post*.

114. *Sir . . . Sugar*] Wright compares S. Rowlands, *The Letting of Humours Blood in the Head-vaine* (Hunterian Club ed., p. 28): "signeur Sacke and Suger drinke-drown'd reeles." Simon Eyre, in Dekker's *Shoemaker's Holiday*, m. v, appears to speak of sack and sugar as an old man's drink; "old age, Sacke and Sugar will steal upon us ere we be aware." Hentzner, Moryson and others observed it as a peculiarity of the English that they sweetened their wines with sugar. Malone quotes Dr. Venner, *Via Recta ad Vitam Longam*, 1622: "Some affect to drink sack with sugar, and some without, and upon no other grounds, as I thinke, but as it is best pleasing to their palates." Sugar, in Venner's opinion, allayed the heat of sack and retarded its penetrative quality. Sack, which, according to Douce, is not mentioned earlier than the twenty-third year of Henry

Jack 1 how agrees the devil and thee about thy soul, 115
that thou soldest him on Good Friday last for a cup
of Madeira and a cold capon's leg?

Prince. Sir John stands to his word, the devil shall have
his bargain; for he was never yet a breaker of pro-
verbs: he will give the devil his due. 120

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

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

Poins. But, my lads, my lads, to-morrow morning, by
four o'clock, early at Gadshill! there are pilgrims 125
going to Canterbury with rich offerings, and traders
riding to London with fat purses: I have vizards for
you all; you have horses for yourselves: Gadshill
lies to-night in Rochester: I have bespoke supper
to-morrow night in Eastcheap: we may do it as 130
secure as sleep. If you will go, I will stuff your
purses full of crowns; if you will not, tarry at home
and be hanged.

Fa/. Hear ye, Yedward; if I tarry at home and go not,
I'll hang you for going. 135

120. *he . . . due]* in italics Ff. *night]* to morrow Ff.

123. *been]* omitted F.

130. *to-morrow*

VIII., appears to have been a dry Spanish wine. The best qualities are said to have been made at Xeres, and Falstaff himself has much to say in praise of "sherries-sack" in 2 *Henry IV.* iv. iii. 104. Span, *secco*, dry. Sherwood, *Eng. French Diet.*: "Sack . . . Vin d'Espagne, vin. sec." See Appendix.

115. *agrees . . . thee]* Pope would emend the syntax by reading *agree* and *thou*, but the use of a singular verb preceding a plural subject and of "thee" for "thou" accords with Elizabethan idiom.

116. *Good Friday]* Good Friday was observed as a strict fast. Heywood, *Proverbs*, Part L xi: "he may his part on Good Friday eat and fast never the worse." Skelton (*Why Come ye nat to Court*) accuses Wolsey of eating
"capons stewed,

Fesaunt and partriche mewed,"
as a repast in Lent.

119, 120. *breaker of proverbs]* Cf. R. Davenport, *The City-Night-Cap*, i. ii: "so you break one Proverbs pate, and give the other a plaister." To break a proverb was to "cross" or gainsay it •

cf., e.g., Breton, *Crossing of Proverbs*, 1616: "Proverb]. There is no fire without smoake. C|rosse-answer], Yes, in a flint."

120. *give . . . due]* A proverbial saying. So in *Henry V.* ill. vii. 126, and Jonson, *A Tale of a Tub*, v. v: "give the devil his due."

125. *Gadshill]* A hill on the London road about two miles north-west of Rochester. The place had an ill repute for robberies. Dekker and Webster, *West-ward Hoe*, n. ii: "as the way lies over Gads-hill, very dangerous."

127. *vizards]* Highwaymen wore vizards or masks. Earle, *Microcosmographie*, A Younger Brother: "others take a more crooked path, yet the Kings high-way; where at length their vizzard is pluck't off, and they strike faire for Tiborne." Bailey's *Diet.* (Canting Words): "High-Pads . . . have a Vizer-Mask, and two or three Perukes of different Colours and Makes, the better to conceal themselves."

134. *Yedward]* A dialectal form of Edward. So we find Yead in *Merry*

Pains. You will, chops?

Fal. Hal, wilt thou make one?

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

FaL There's neither honesty, manhood, nor good fellowship in thee, nor thou earnest not of the blood royal, 140
if thou darest not stand for ten shillings.

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

Fal. Why, that's well said.

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

Fal. By the Lord, I'll be a traitor then, when thou art 145
king.

Prince. I care not.

Pains. Sir John, I prithee, leave the prince and me alone:
I will lay him down such reasons for this adventure
that he shall go. 150

Fal. Well, God give thee the spirit of persuasion and him
the ears of profiting, that what thou speakest may
move and what he hears may be believed, that the
true prince may, for recreation sake, prove a false
thief; for the poor abuses of the time want counten- 155
ance. Farewell: you shall find me in Eastcheap.

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

138. *Who,]* *Who, I?* Anon. conj. (*apud* Cambridge), *by my faith*] omitted Ff.
245. *By the Lord]* omitted Ff. 151. *God give thee . . . and him]* *maist thou*
haue . . . and he Ff. 154. *true]* omitted Qq 5-8. 157. *Farewell, the]* *Farewel*
the Qq, Ff; *Farewell, thou* Pope and many editors. 158. *Exit Falstaff]* Ft
2-4; omitted Qq, F.

Wives of Windsor, 1.1.160. Dyce quotes an example of Yedward in the Lancashire dialect from Shadwell's *Lomras Wr' Witches*, i.

136. *chops]* fat or chubby cheeks, Cotgrave: "Fafelu . . . Puffed up; fat cheeked; a chops." Cf. Marlowe, *yew of Malta*, n: "'tis not a stone of beef a-day will maintain you in these chops. Let me see one that's somewhat leaner."

140, 141. *earnest . . . shillings]* The points of this jest are that a royal was a coin of the value of ten shillings and that "stand for" signified (1) to represent, stand in the place of, and (2) to make a fight for. For the latter meaning Brome, *Covent-Garden Weeded*, in. i: "Nick. 40. sh. and 3.d. you'l bate the 3-d. will you not? Drawer, We'll not much stand for that Sir, though our master sits at a deare rent," and R. Brathwaite, *The*

English Gentleman: "as you have received your birth and breeding from your Countrey; so are you to stand for her, even to the sacrifice of your dearest lives." Pope read *cry*, *stand*, for *stand*, and *bid stand* is the reading in Betterton's acting copy of the play.

151-153. *God . . . move]* Again Falstaff ridicules the language of the Puritans. *SetNsLshe, Anatomie of Absurditie* (Grosart, i. 32): "Might the boast of the Spirit pind to their sleeues make them elect before all other, they will make men beleuee, they doe nothing whereto the Spirit doth not perswade them." Cf. also Marlowe, *Jew of Malta*, i (Dyce, p. 152); and Jpnson, *Alchemist*, IIL i: "Ananias. The motion's good And of the spirit"

154. *for . . . sake]* See note on n. t. 70 post.

157. *the latter spring]* Pope, followed by many editors, substituted *thou* for

Poins. Now, my good sweet honey lord, ride with us to-morrow : I have a jest to execute that I cannot manage alone. Falstaff, Bardolph, Peto and Gadshill shall rob those men that we have already waylaid; yourself and I will not be there; and when they have the booty, if you and I do not rob them, cut this head off from my shoulders. 160 165

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

Poins. Why, we will set forth before or after them, and appoint them a place of meeting, wherein it is at our pleasure to fail, and then will they adventure upon the exploit themselves; which they shall have no sooner achieved, but we'll set upon them. 170

Prince. Yea, but 'tis like that they will know us by our

161. *Bardolph, Peto*] Theobald; *Haruey, Rossill* Qq, Ff. 165. *off*
omitted Qq 3-8, Ff. 166. *How* } *But how* Ff. 172. *Yea*] I Ff

the, but the change is unnecessary. The vocative of the definite article was in general use in O.E. and is not uncommon in the sixteenth century. Cf. N. Udail, *Roister Doisttr*, v. iv, where Gawyn Goodlucke is addressing C. Custance: "Come nowe, kisse me, the pearle of perfect honestic," and *ibid.* v. vi: "Oh the moste honeste gentleman that ere I wist. I beseeche your mashyp ... to suppe with us." For other examples cf. Spenser, *Shepheards Calendar*, viii. 190; 3 *Henry VI.* v. v. 38; *King Lear*, i. i. 271; and *Julius Casar*, v. iii. 99: "The last of all the Romans, fare thee well I" The expression "latter spring" was used figuratively of the autumn of life or the youth of old age. See Webster, *The Devil's Law-Case*, i. i:—

"Leonora. . . with me

'Tis fall o' the leaf.

Con. O you enjoy the best of time:

This latter spring of yours shows
in my eye

More fruitful and more temperate
withal,

Than that whose date is only
limited

By the music of the cuckoo."

157, 158. *All-hallowen summer*] *New Bng. Diet.*: "a season of fine weather in the late autumn [about November ist or All Saints' Day]; also/E. brightness or beauty lingering or reappearing in

old age." Cf. 2 *Henry IV.* n. ii. no: "the martlemas, your master."

159. *honey*] A common term of endearment, as in *Love's Labour's Lost*, v. ii. 530.

161. *Bardolph, Peto*] The *Haruey* and *Rossill* of Qq and Ff were perhaps the names of *dramatis personæ* in the play as originally produced, afterwards altered to *Bardolph* and *Peto*; or, as Theobald suggested, the names of the actors who performed the parts of *Bardolph* and *Peto*. As in n. iv. 176, 178, 182, the Qq have *Ross*, for *Gad*, i.e. *Gadshill*, *Wright* suggests that the minor parts may have been taken sometimes by one actor and sometimes by another. The names *Harvey* and *Rossill* are not found in any list of actors of the period. It is perhaps worth noting that in 2 *Henry IV.* n. ii., Q has a stage-direction: "Enter the Prince, Poynes, sir Iohn Russel, with other," where F gives: "Enter Prince Henry, Pointz, Bardolfe, and Page."

162. *that . . . waylaid*] for whom we have set an ambush, for whom the ways are "laid" or watched. Cf. R. Brome, *A Jovial Crew*, m: "The Search is every way; the Country all laid for you."

168, 169. *wherein . . . fail*] an appointment we can fail to keep if we please.

horses, by our habits, and by every other appointment, to be ourselves.

Poins. Tut! our horses they shall not see; I'll tie them 175
in the wood; our vizards we will change after we
leave them: and, sirrah, I have cases of buckram
for the nonce, to immask our noted outward garments.

Prince. Yea, but I doubt they will be too hard for us. 180

Poins. Well, for two of them, I know them to be as true-
bred cowards as ever turned back; and for the third,
if he fight longer than he sees reason, I'll forswear
arms. The virtue of this jest will be, the incompre-
hensible lies that this same fat rogue will tell us 185
when we meet at supper: how thirty, at least, he
fought with; what wards, what blows, what ex-
tremities he endured; and in the reproof of this
lives the jest.

Prince. Well, I'll go with thee: provide us all things 190
necessary and meet me to-morrow night in East-
cheap; there I'll sup. Farewell.

Poins. Farewell, my lord. |*Exit.*

Prince. I know you all, and will a while uphold
The unyoked humour of your idleness: 195

180. *Yea, but*} *But* Ff. 185. *same*] omitted Qq 5-8, Ff. 188. *this*}
these Qq 6-8. 189. *lives*] Q i; *lies* the rest. 194. *a while*] *a-while* Ff i, 2.

173-174. *appointment*} article of 187. *wards*] guards, positions on
equipment. guard. The words "he lay at" may
be supplied after "wards."

177. *cases*] garments or suits, as in 187-188. *extremities*} extremes of
Measure for Measure, n. iv. 13, and danger.
Hazlitt's Dodsley, vii. 423.

177. *buckram*] coarse linen stiffened 188. *reproof*] disproof, confutation,
with glue. 189. *lives*} The reading of Q i re-
ceives support from *Much Ado About*

178. *immask*] to mask, to conceal as 190. *Nothing*, iv. i. 190; and *King John*,
with a mask. The word does not else- iv. ii. 72. See also *Coriolanus*, iv.
where occur in Shakespeare, but ex- iii. 26; and iv. i. 56 *post*.
amples of "inraask" are given in *New*
Eng. Diet.

178. *noted*] marked, known.

180. *too hard for us*] more than a 191. *to-morrow night*] Capell reads
match for us. Cf. *Henry VIII.* v. i. *to-night*, but change is unnecessary.
57: "I will play no more to-night; The Prince's appointment with Poins
... you are too hard for me." is made for the evening following the
robbery. So Poins in lines i29-i30 *anfe*;

184-185. *incomprehensible*} illimit- "I have bespoke supper to-morrow
able. *An English Expositor*, 1684 (yth night in Eastcheap." Knight removes
edit.): "Incomprehensible. Which any ambiguity by pointing *meet me*.
New Eng. Diet, quotes Nashe, *Have* *To-morrow night in Eastcheap*, . . .
with you: "He is asham'd of the in- 195. *unyoked*} unrestrained, whether
comprehensible corpulencie thereof" the metaphor be that of an animal dis-
[i.e. of his book]. porting itself when relieved of the yoke
(cf. "unyoke," to leave off work, in
Hamlet, v. i. 59), or of a steed un-

Yet herein will I imitate the sun,
 Who doth permit the base contagious clouds
 To smother up his beauty from the world,
 That, when he please again to be himself,
 Being wanted, he may be more wonder'd at, 200
 By breaking through the foul and ugly mists
 Of vapours that did seem to strangle him.
 If all the year were playing holidays,
 To sport would be as tedious as to work;
 But when they seldom come, they wish'd for come, 205
 And nothing pleaseth but rare accidents.
 So, when this loose behaviour I throw off
 And pay the debt I never promised,
 By how much better than my word I am,
 By so much shall I falsify men's hopes; 210
 And like bright metal on a sullen ground,
 My reformation, glittering o'er my fault,
 Shall show more goodly and attract more eyes
 Than that which hath no foil to set it off.

214. *foil*/foile Qq 1-3; *soile*, *soyle* or *soyl* the rest. 216. Exit.] omitted Ff.

tamed, that has never submitted to the yoke, as in # *Henry IV.* iv. ii. 103: "Like youthful steers unyoked." Cotgrave: "Desaccouple' . . . Uncoupled, unyoaked."

195. *humour*] inclination.

196-202. *the tun . . . him*] Malone compares *Sonnets*, xxxiii. Cf. also Nashe, Preface to Sidney's *Astrophel and Stella* (1591): "The Sunne for a time may maske his golden head in a cloud, yet in the end the thicke vaile doth vanish, and his embellished blandishment appears"; Spenser, *Faerie Queene*, i. vi. 6; and Dekker, *If this be not a good Play* (Pearson, iii. 279):—

"Thou art a sunne,

And let no base cloudes muffle thee."

202. *strangle*] stifle, extinguish. Cf. *Romeo and Juliet*, iv. iii. 35, and *Macbeth*, XI. iv. 7.

205. *when . . . come*] So W. Basse in Dover's *Annalia Dubrensis* (Vyvyan's Reprint, p. 52): "—dulcia sunt quo Rarius eveniunt solatia." Cf. *Sonnets*, Iii. 5-8.

206. *nothing . . . accidents*] So in Herrick, *Hesperidids*:—

"Good things that come of course,
 far lesse doe please,

Then those, which come by sweet contingences";

and *Sonnets*, cii. 12. For "accidents," incidents, cf. *Tempest*, v. i. 250.

210. *falsify . . . hopes*] prove men's anticipations to have been without foundation. Malone quotes 8 *Henry IV.* v. ii. 126-129. *Hopes*, expectations, as in *Othello*, i. iii. 203. So "to hope" was sometimes used in a neutral sense (cf. Gk. *fairffctv* and L. *sperare*).

211. *sullen ground*] dark background. Steevens compares *Richard II.* i. iii. 265.

214. *foif*] a leaf of dull metal that "sets off" a brighter metal or a precious stone in a jewel. Massinger, *The Guardian*, ii. v:—

"all these are.

But foils and settings off."

The *soil*' (*soyl*' or *soyl*) of Qq 4-8 and Ff is certainly a misprint.

215. *a skill*] an art. See in J. Denny's, *Secrets of Angling*, 1613, the lines by J. Davies entitled *In due praise of this praise-worthy Skill and Worke*. The verses open with: "In skils that all doe seeke, but few doe finde," and conclude with:—

"Who thinke this skill's too low than,
 for the high,

I'll so offend, to make offence a skill; 215
 Redeeming time when men think least I will [Exit.

SCENE III.—*London. The Palace.*

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

King. My blood hath been too cold and temperate,
 Unapt to stir at these indignities,
 And you have found me; for accordingly
 You tread upon my patience: but be sure
 I will from henceforth rather be myself, 5
 Mighty and to be fear'd, than my condition;
 Which hath been smooth as oil, soft as young down,
 And therefore lost that title of respect
 Which the proud soul ne'er pays but to the proud.
Wor. Our house, my sovereign liege, little deserves 10
 The scourge of greatness to be used on it;
 And that same greatness too which our own hands
 Have help to make so portly.
North. My lord,—
King. Worcester, get thee gone; for I do see 15

The Palace] Scene changes to an Apartment in the Palace. Theobald. 3.
me; for] Keightley read *me so*. 8. *that]* the Ff 2-4. 9. *soul]* omitted Ff
 2-4. 14. *My lord,—]* Capell; *My Lord* Qq 4, 5; *My Lord*, the rest.

This Angler reade, and they'l be
 tane thereby."

216. *Redeeming]* making amends for
 time misspent. See *Ephesians* v. 16.
SrjtvRJTT

London. The Palace] The scene
 should perhaps be laid at Windsor,
 where, in Holinshed, the Percys beard
 the King, requiring him to cause the
 deliverance, by ransom or otherwise, of
 Edmund Mortimer. See also i. i. 103,
 104 *ante*.

3. *found me]* found me out, taken my
 measure. So in *Othello*, n. i. 253.
 Cf. Sidney, *Arcadia*, n: "Philoclea
 had streight found her," i.e. read her
 secret; and Holland, *Plutarch's Morals*,
 1603: "Fulvius soone found him and
 conceived presently what hee meant
 thereby."

4. *You tread . . . patience]* So in
The Birth of Merlin, n. ii: "Sir, you
 tread too hard upon my patience."

5, 6. / *will . . . condition]* I will
 rather be the king I am than follow
 the mildness of my disposition. Con-
 dition, disposition, temper, as in *Corio-
 lanus*, v. iv. 10: "Is't possible that so
 short a time can alter the condition of
 a man," and Middleton and Rowley, *A
 Fair Quarrel*, n. i: "*Capt. Ager*.
 You know he's hasty,— *Lady Ager*.
 So are the best conditions."

8. *title of respect]* claim to respect,
 respect to which I have a title.

13. *portly]* stately, majestic. So in
 Marlowe, *Tamburlaine* (Dyce, p. n):
 "this Soldan's daughter rich and brave
 . . . my queen and portly emperess."
 A trisyllable; see note on in. i. 67 *post*.

14. *My lord,—]* To amend the metre,
 Pope read *My good lord*,— and Sey-
 mour proposed *good, my lord*,—

15. *Worcester]* a trisyllable, as in
Richard II., n. ti. 58. Hammer read
Hence, Worcester; Collier MS. *Ld
 Worcester*.

Danger and disobedience in thine eye:

O, sir, your presence is too bold and peremptory,

And majesty might never yet endure

The moody frontier of a servant brow.

You have good leave to leave us: when we need 20

Your use and counsel, we shall send for you. [Exit Wor.

You were about to speak. [To North.

North. Yea, my good lord.

Those prisoners in your highness' name demanded,

Which Harry Percy here at Holmedon took,

Were, as he says, not with such strength denied 25

As is delivered to your majesty:

Either envy, therefore, or misprision

Is guilty of this fault and not my son.

Hot. My liege, I did deny no prisoners.

But I remember, when the fight was done, 30

17. O, sir,] separate line S. Walker conj.

19. servant] servants Qq 6-8.

21. Exit Wor.] omitted Ff.

22. To North.] Rowe.

23. name'] omitted Ff.

26. is] he Qq 5-8; was Ff.

27. Either envy, therefore] Who either through enuy Ff.

28. Is] Was Ff.

17. O, sir,] S. Walker would give a separate line to O, sir. Steevens (1793), reading / see in line 15, ends lines 15, 16, at *danger* and *sir*.

17. *peremptory*] overbearing, as in *Love's Labour's Lost*, iv. iii. 226.

19. *The moody* . . . *brow*] the sullen or angry menace of a subject's louring brow. "Frontier" signified a barricade or rampart, as in n. iii. 54, or a strongly fortified place on the border of an enemy's country or a vassal's domains (as in *Hamlet*, iv. iv. 16); whence in metaphor the general sense of something presenting a formidable aspect, threatening opposition or danger. Rolfe and Wright note that a similar figure occurs in *Henry V.* in. i. Q-II. For "frontier" in the sense of a fortified town or fortress on a frontier, see Bernardo de Mendoza, *Theorique and Practise of Warre* (trans. Sir E. Hoby, 1599, p. 118): "It is likewise to be marked whether the place be fortified alreadie being a frontire, or had neede to be fortified anewe." Halliwell explains frontier as front or border; Steevens as forehead, comparing Stubbes, *Anatomic of Abuses*: "their bolstred heir, which standeth crested round their frontiers, and hanging over

their faces"; but, aft Nares remarks, "the moody forehead of a servant brow" is not sense.

20. *good leave*] So in *Merchant of Venice*, in. li. 327.

25. *with such strength denied*] so stubbornly refused.

26. *delivered*] reported, as frequently. Cf. v. ii. 26 *post*.

27. 28. *Either envy* . . . *son*] my son is not guilty of this fault, and the offence to your majesty lies at the door of one who made a false report whether through malice or an honest misunderstanding of my son's meaning. Wright compares *Measure for Measure*, in. ii. 149: "Either this is envy in you, folly or mistaking." "Either," a monosyllable, as in *Midsummer-Night's Dream*, . . . ii. 156. *Envy*, malice, as often. *Misprision*, mistaking; cf. Cowell, *Interpreter*: "Misprision . . . signifieth, in our common law, neglect, or negligence, or over-sight . . . also a mistaking . . ." and *Travels of Capt. John Smith* (ed. Arber, p. 326); "[they] desired there might be a token given them to be known by, lest he might hurt them by misprision." The whole passage is much corrupted in Ff, is in line 26 being altered into was

When I was dry with rage and extreme toil,
 Breathless and faint, leaning upon my sword,
 Came there a certain lord, neat, and trimly dress'd,
 Fresh as a bridegroom; and his chinjiew reap'd
 Show'd like a stubble-land at harvest-horn,; 35
 He was perfumed like a milliner;
 And 'twixt his finger and his thumb he held
 A pouncet-box, which ever and anon
 He gave his nose and took't away again;
 Who therewith angry, when it next came there, 40
 Took it in snuff; and still he smiled and talk'd,

(he Q 5), *Either envy, therefore into Who either through enuy, and Is in line 28 into Wets.*

31. dry} thirsty. North's *Plutarch, Cains Marius*: "he was very dry, and asked for cold water to drink."

33-48. *Came there . . .*] A curious parallel to this incident will be found in Roman-British history. Tacitus, *Annals*, xiv. 39, and Milton, *History of Britain* (Bohn, v. 212): "Polycletus, no Roman but a courtier, was sent by Nero to examine how things went. He admonishing Suetonius . . . to the Britons gave matter of laughter, Who so much even till then were nursed up in their native liberty, as to wonder that so great a general « . . . should be at the rebuke and ordering of a court-servitor."

33. *neat*] spruce, foppish. See the description 'of a "neat fellow" in Porter, *Two Angry Women of Abington* (Hazlitt's *Dodsley*, vii. 286). And Brome, *The Northern Lasse*, iv. i: "His neatness consists most diverslie sir. Not only in the decent wearing of those cloaths and clean linnen, pruning his hair, ruffling his boots, or ordering his shooe-tyes." To regularise the verse Pope read *trimly* for *and trimly*, Capell *and trim*; but no change is required, Hotspur's impatience, here as often, breaking through the restraints of metre.

33. *trimly*] finely, elegantly.

34. *Fresh as a bridegroom*] Cf. 3 *Henry VI.* n. f. 23, 24; Marston, *What You Will*, n. i; and Pearson's *Dekker*, ix. 69: "Fresh as a Bridegroom when he meets his bride."

34. *new reaped*] newly trimmed, close clipped. The beard was worn short by men of fashion at the date of the play. See Appendix.

36. *He was . . . milliner*] See Florio's *Montaigne*, n. xii: "a perfumed quaint courtier"; *The Return from Parnassus* (Hazlitt's *Dodsley*, ix. 184): "There is no fool to . . . the perfumed fool"; and Middleton, *The Old Law*, H. ii: "So passing well perfum'd too t' who's your milliner?" "Milliner" signified in Shakespeare's time a tradesman who dealt in gloves, purses and other perfumed wares imported originally from Milan. See *A Warning for Fair Women*, i: "The gloves you showed me and the Italian purse are both well made . . . but trust me, the perfume I am afraid will not continue"; and W. Rowley, *A Search for Money*, 1609 (Percy Soc. ed., ii. 17): "the milliners threw out perfumes to catch him by the nose, and . . . sweete gloves to fit his hand." See also W. Stafford, *A briefe Concept of English pollicy*, 1581 (eel. Furnivall, p. 51)

38. *pouncet-box*] a box for containing pounce, a fine aromatic powder. *F. ponce*, *L. pumicem*. The word has no connection with the verb pounce, to perforate. Warburton observes that long before tobacco was introduced aromatic powder was used as snuff.

41. *Took it in snuff*] snuffed it up, with a play on the meaning "was incensed at it." The same quibble occurs in H. Glapthorne, *The Hollander*, i. i, where a Dutchman thought "to have purchas'd a monopoly for Tobacco; but that the Vintners tooke in snuffe, and inform'd the gallants, who had like to have smoak'd him fort." Shakespeare's reference is probably not to tobacco, which was "first brought and made known in England by Sir John Hawkins about 1565, but not used by englishmen in many years after" (£.

And as the soldiers bore dead bodies by,
 He call'd them untaught knaves, unmannerly,
 To bring a slovenly unhandsome corse
 Betwixt the wind and his nobility. 45
 With many holiday and lady terms
 He question'd me; amongst the rest, demanded
 My prisoners in your majesty's behalf.
 I then, all smarting with my wounds being cold,
 To be so pester'd with a popinjay, 50
 Out of my grief and my impatience,
 Answer'd neglectingly I know not what,
 He should, or he should not; for he made me mad
 To see him shine so brisk, and smell so sweet,

42. bore] bare Ff. 46. terms] tearme F. 47. amongst"] Qq I, 2; among the rest. 49. / then,] I, then Pope, all smarting] hyphened Ff. 50. pester'd] Pope; pester'd Qq 1-3; pestered the rest. popinjay} Qq 7, 8; Poppingay the rest. 53. or he] or Ff.

Howes, *Stowes Annales*, ed. 1615, p. 948). For "to take in snuff," to take offence at, cf. Jonson, *The Poetaster*, ii. i: "I take it highly in snuff," and J. Phillips *Maroniaes*, 1672.

46. holiday] choice, not of the common work-a-day kind. Cf. Lyly, *Pappe with an Hatchet* (Bond, iii. 401): "Put on . . . your holie day English, and the best wit you have for high daies"; Lodge and Greene, *A Looking-Glass for London and England*, 1594 (Dyce's *Greene and Peele*, p. 125): "she will call me rascal, rogue, runagate, varlet, vagabond, slave and knave: . . . and these be but holiday-terms, but if you heard her working-day words, in faith, sir, they be rattlers like thunder"; and Nashe, *A Prognostication* (Grosart, ii. 157): "Knave and slave shal be but holyday words to their husbands." Cf. "his holyday hose and his best jacket" in Greene's *D or as t us and Fawnia*, 1588 (Collier, *Shakespeare's Library*, i. 45). See also *Merry Wives of Windsor*, in. ii. 69.

46. lady] ladylike, effeminate. Cf. *Antony and Cleopatra*, v. ii. 165: "some lady trifles," and Middleton, *Anything for a Quiet Life*, iv. ii:—
 * *Mistnss Knavesby*. Thou art a
 beast, an horned beast, an ox!
Knavesby. Are these ladies
 terms?"

47. question'd] Perhaps "talked to," as sometimes elsewhere.

49. smarting , . . cold] Malone quotes from Drayton, *Mortimeriados*,

1596: "As when the blood is cold, we feel the wound/ and Toilet from Barnes's *History of Edward III*. p. 786: "the wounds began with loss of blood to cool and smart."

50, 51. Following a suggestion made by Edwards, Capell transposed these lines. The order of lines 49 and 50, however, corresponds with the order of ideas in line 51, "grief" being the pain caused by the wounds, "impatience" the annoyance given by the popinjay. "To be . . . popinjay" bracketed in F, is, in fact, parenthetical; it does not depend upon "smarting" in line 49 as some commentators construe.

50. pester'd with] pestered by, as in *Troilus and Cressida*, v. i. 38.

50. popinjay] a parrot, whence, as here, a prating coxcomb. *Jack Juggler* (Hazlitt's *Dodsley*, ii. 117):—"she chatteth like a pie all day, And speaketh like a parrot popinjay."

Cotgrave has "Papegay; m. a Parrot, or Poppingay."

51. grief] to Shelton, *Don Quixote*, Part II. IX: "the grief of his wounds would not suffer him to go any farther."

52. neglectingly] negligently, thoughtlessly. Schmidt explains as "slightingly." See Appendix.

54. shine so brisk] Cf. Chapman, Jonson and Marston, *Eastward Ho*, m. ii: "Good Lord, how he shines!" and Donne, *Satires*, i. 19: "a brisk, perfum'd pert Courtier."

And talk so like a waiting-gentlewoman 55
Of guns and drums and wounds,—God save the
mark!—

And telling me the sovereign'st thing on earth
Was parmaceti for an inward bruise;
And that it was great pity, so it was,
This villainous salt-petre should be digg'd 60
Out of the bowels of the harmless earth,

57. sovereign's?] souveraignest Qq i, 2, 5, 6.
or Parmacity Qq, Ff. 60. This] That Ff.

58. parmacetif] Parmacitie

55. talk . . . waiting-gentlewoman]
"To laugh like a waiting Gentle-
woman" is said to be one of the "ac-
courements" of a gallant in Dekker's
Patient Grissill, ii. i. Cf. Middleton,
More Dissemblers Besides Women, i.
iv: "a pretty foolish waiting-woman."

56. God save the mark /] An excla-
mation used generally by way of depre-
cation or apology, but here (cf. *Othello*,
i. i. 33) as an expression of scorn.
Originally perhaps a form of words in-
voking a blessing upon the sign or mark
of the cross made by way of averting an
evil omen. Cf. *Romeo and Juliet*, in.
ii. 53, and *Merchant of Venice*, n. ii. 25.
See also Beaumont and Fletcher, *The
Coxcomb*, v: "this honest weaver, God
bless the mark, sprung his neck just in
this place," and Middleton, *The Family
of Love*, in. ii:—

"Lipsalve. . . I hope to hit the
mark indeed.

Shrimp. God save it!"

where there is a play on the word
mark.¹¹ For "mark" •» sign of the
cross, see Tarlton's *Newes out of Pur-
gatorie* (ed. Hall, p. 86): "I will come
downe and marke you all with the holy
relique of Saint Lawrence. So he
stept downe out of the pulpit, and crost
them all¹¹; and *The Battle of Otter-
bourne* :—

¹⁴ Every man thynke on hys trewe
love

And marke hym to the Trenite."

57. 58. the sovereign'st . . . bruise]
that spermaceti was the most effica-
cious remedy for an internal injury or
bruise. *Sovereign'st*, supremely ex-
cellent, most efficacious; Lyly, *Mother
Bombie*, n. v: "it [sack] is the soue-
raignest drinke in the world,"¹¹ and
Jonson, *Every Man in his Humour*,
ill' ii, where Bobadil affirms tobacco

to be "the most sovereign and precious
weed that ever the earth tendered to
the use of man."¹¹ A specific was
formerly called a sovereign remedy or
cure (cf. *Sonnets*, elm).

58. parmaceti] a corruption of "sper-
maceti," the spelling "Parmacitie" or
"Parmacity" (Qq, F) being apparently
due to a fanciful etymology from Parma
City. Thus Minshew; "Parmacetic,
confectio optima & Civitate Parmae ita
dicta, aut à ducibus Parmae usitata."
Reed quotes from Sir R. Hawkins,
Voyage into the South Sea (Hakluyt
Soc. ed., p. 73): "his [the whale's]
spawne . . . wee corruptly call *parma-
cettie*; of the Latine word *Sperma-ceti*."
Bucknill (*Shakespeare's Medical Know-
ledge*, p. 145) shows that spermaceti
was believed to be an anodyne and
to resolve coagulated blood, whence,
he observes, its supposed efficacy on
an inward bruise. Mizaldus (Lupton,
A Thousand Notable Things, ed. 1660,
p. 104) affirms that there is "a marvel-
lous strength" in it, and that it will
"penetrate and go through the boxes
or things wherein it is kept, with a cer-
tain moisture, or sweating drops."¹¹
Bullokar (*Expositor*, 1617) says that it
"is used in Physicke against bruising
of the bodie." See also *The True
Travels of Captaine John Smith*, 1629
(Arber, *Scholar's Library*, p. 889);
Middleton, *Anything for a Quiet Life*,
v. ii; Overbury, *Characters*, *An ordn-
arie Fencer*: "for an inward bruise,
lambstones and sweet-breads are his
onely spermaceti." For "• inward," in-
ternal, ct. iv. i. 31 post, and Drayton,
The Man in the Moon :—

"The well . . . hath the pain ap-
peas'd

Of th' inward griev'd, and out-
wardly diseas'd."

Which many a good tall fellow had destroyed
So cowardly; and but for these vile guns,
He would himself have been a soldier.

This bald unjointed chat of his, my lord, 65
I answer'd indirectly, as I said;

And I beseech you, let not his report
Come current for an accusation

Betwixt my love and your high majesty.

Blunt. The circumstance considered, good my lord, 70

Whatever Lord Harry Percy then had said

To such a person and in such a place,

At such a time, with all the rest re-told,

May reasonably die and never rise

To do him wrong, or any way impeach 75

What then he said, so he unsay it now.

King. Why, yet he doth deny his prisoners,

But with proviso and exception,

That we at our own charge shall ransom straight

His brother-in-law, the foolish Mortimer; 80

Who, on my soul, hath wilfully betray'd

The lives of those that he did lead to fight

64. *himself have been*} *haue been himself* Qq 4-8. 66. / *answer'd*} Pope;
I answered Qq; *Made me to answer* Ff. 67. *his*] Q i; *this* the rest. 71.
Whatever Lord] Cambridge; *What ere* Lord Q i; *What e're* (or *er'e*) Qq 2-8;
What euer Ff. 77. *he*} omitted F. 81. *on*] Qq x, 2; *in* the rest.

62. *tall*] in the obsolete sense of brave, valiant. Armin, *A Nest of Ninnies* (Shak. Soc. ed., p. 21): "Jemy, who was ... a tall low man;" and Overbury, *Characters, Of Valour*: "it [valour] makes a little fellow to be called a Tall man."

64. *soldier*] a trisyllable, as in Hazlitt's *Dodsley*, ix. 36.

65. *bald unjointed*] trivial and disconnected, trashy and inconsequent, *Comedy of Errors*, ii. ii. no: "a bald conclusion."

66. *indirectly*] not to the point, without direct reference to his questions or demands. See line 52 *ante*, and cf. n. iii.91 *post*.

68. *Come current*} be received as true or valid. Cf. *Richard 11.* i. iii. 231, and Nashe, *The Unfortunate Traveller* (McKerrow, ii. 297): "their oaths went for currant; I was quit by proclamation."

71. *Whatever Lord*] F reads *What euer* for *Whatever*, the extra syllable supplying the loss of *Lord*, which

dropped out of the text in the second and subsequent Qq.

71-76. The subject of "impeach" is, I think, lines 71-73, *Whatever Lord* . . . and its object "him," understood from the preceding clause: "May whatever he then said be forgotten and never again be cited to injure him or in any way discredit him—provided that he unsay now what then he said." "What then he said" is in apposition to and defines "it," the object of "unsay."

The obscurity of the whole passage is removed by putting a dash after "impeach." Johnson regarded "what then he said" as the subject of "may rise" interpreting: "Let what be then said never rise to impeach him, so he unsay it now." So Elton, who puts a semicolon after "die." Wright explains "To do him . . . said" as "to irritate him or in any way put such a construction upon his words as to make them the foundation of a criminal charge."

77, *yet he doth*} he doth yet For the transposition, Rolfe compares line

Against that great magician, damn'd Glendower,
 Whose daughter, as we hear, the Earl of March
 Hath lately married. Shall our coffers, then, 85
 Be emptied to redeem a traitor home?
 Shall we buy treason? and indent with fears,
 When they have lost and forfeited themselves?
 No, on the barren mountains let him starve;
 For I shall never hold that man my friend 90
 Whose tongue shall ask me for one penny cost
 To ransom home revolted Mortimer.

Hot. Revolted Mortimer!

He never did fall off, my sovereign liege,
 But by the chance of war: to prove that true 95
 Needs no more but one tongue for all those wounds,
 Those mouthed wounds, which valiantly he took,
 When on the gentle Severn's sedgy bank,

83. *that*] Qq i, 2; *the* the rest 84. *the*] *that* Q I. 89. *mountains*] F 4; *mountaines* Q i; *mountain'* (*mountain* Q 3, F 3) the rest. 94, 95. *lieg'* . . . *to*] *liege*. But . . . *war*—To Upton conj. 96. *tongu'* *for*] Hanmer; *tongue*, *for* Rowe; *tongu': for* Qq; *tongu'*. For Ff. 98. *sedgy*] *sedgie* F 4; *siedgi'* the rest.

180 *post*, and *Merchant of Venice*, in. i. 2.

83-85. *Glendower* . . . *married*] See Intro. p. xxxvi.

87. *indent with*] covenant with, enter into an engagement with. Beaumont and Fletcher, *The Chances*, v. iii, and Massinger, *A Very Woman*, i. i:—

"I did not indent with her, to what use

She should employ it."

87. *fears*] cravens, cowards. Cf. *Antony and Cleopatra*, n. iii. 22, and Beaumont and Fletcher, *The Island Princess*, n:

"I would not have her forc'd; . . .
 For things compell'd and frighted,
 of soft natures,
 Turn into fears, and fly from their
 own wishes."

It seems clear from the words that immediately follow, and from Hotspur's answer, that "fears" refers to Mortimer, and that the King accuses him of betraying his men through cowardice. Cf. lines 113-117 *post*. "Fear," however, is frequently found in the sense of a terrible object or of that which is the cause of fear, and "fears" is here so interpreted by some commentators. Cf. *Hamlet*, in. iii. 35

and 2 *Henry IV.* iv. v. 196, where "" all these bold fears " are the King's disaffected and turbulent nobles whom he has cause to fear. Daniel (*Civil Wars*, iv) describes Mortimer as "A man the King much fear'd," but it is improbable that so astute a politician as Henry would publicly and in the presence of the Percys have proclaimed his fear of a rival. Hanmer reads *foes*, Knight *feres*, i.e. vassals; Johnson conjectured *peers*.

94. *fall off*] revolt, go over to the enemy; as in *King John*, v. v. xx, and often.

95-97. *to prove* . . . *mouthed wounds*] A similar figure occurs in *Julius Caesar*, m. i. 259-261:—

"thy wounds . . .

Which, like dumb mouths, do ope
 their ruby lips,

To beg the voice and utterance of
 my tongue."

Cf. also *Conolanus*, n. iii. 6-8; and *Julius Caesar*, in. ii. 232, 233, *Mouthed*, gaping, open like mouths; cf. *Sonnets*, lxxvii. 6, and *Richard III.* i. "• 55" 56 "—

"dead Henry's wounds
 Open their congeal'd mouths and
 bleed afresh!"

In single opposition, hand to hand,
 He did confound the best part of an hour 100
 In changing hardiment with great Glendower:
 Three times they breathed and three times did they
 drink,
 Upon agreement, of swift Severn's flood ;
 Who then, affrighted with their bloody looks,
 Ran fearfully among the trembling reeds, 105
 And hid his crisp head in the hollow bank
 Bloodstained with these valiant combatants.
 Never did bare and rotten policy
 Colour her working with such deadly wounds;
 Nor never could the jauble Mortimer 110
 Receive so many, and all willingly:
 Then let not him be slander'd with revolt.

106. *crisp head*] *crispe-head* Qq, F; *crisped-head* Ff 2-4. *the*] *a* Ff 2-4.
 108. *bare*] Qq; *base* Ff. 112. *not him*] *him not* Qq 6-8, Ff. *slander'd*] Ff 3,4;
slandered Ff x, 2; *slandered* Qq.

99. In . . . , *opposition*] in single combat, as in *Cymbeline*, iv. i. 14. So in Heywood and Rowley, *Fortune by Land and Sea*, II iii: "*Young Fortune*. Pve kill'd a mall . . . *Mrs. Harding*. And hand to hand? *Young F*. In single opposition"; and Massinger, *The Parliament of Love*, iii ii.

100. *confound*] consume, spend, as in *Coriolanus*, i. vi. 17; "How couldst thou in a mile confound an hour?" and *Antony and Cleopatra*, i. i. 45.

101. In . . . *hardiment*] exchanging valiant blows; cf. *Cymbeline*, v. iv. 75.

103. *Severn's flood*] In Speed's map of Worcestershire the Severn is marked "Severne flud."

106. *his crisp head*] the surface of the stream as curled into ripples by the breeze. Steevens compares Jonson, *The Vision of Delight* (Cunningham's *Gifford*, Hi. 119):—

"The rivers run as smoothed by his [Zephyr's] hand;

Only their heads are crisped by his stroke."

Rivers and waters are often personified in Elizabethan poetry. See Beaumont and Fletcher, *The Maid in the Mill*, i. i:—

"the river,

As he steals by, curls up his head to view you,"

and the same authors' *The Loyal Subject*, iv. v:—

"the Volga trembled . . . ;
 And hid his seven curl'd heads ";
 Dekker, *London: Tempe* (Pearson, iv. 120):—

"swift Volga ... whose curld head lies

On Seauen rich pillowes."

108. *bare*] I retain the *bare* of Qq, explaining it, with Johnson, as "lying open to detectiōn" Cf. Milton, *Samson Agonistes*, 901, 902:—

"These false pretexs and varnish'd colours failing,

Bare in thy guilt, how foul must thou appear."

We meet in Hooker, *Eccles. Pol.*, many such expressions as "bare and naked" (ii. 7), and "bare and unbuilded" (ii. 7). Some editors prefer the *base* of F.

108. *policy*] craft, cunning, as elsewhere in Shakespeare. Cf. 3 *Henry VI.* ii. vi. 65.

109. *Colour her working*] disguise its proceedings, or jender them specious. Shelton, *Don Quixote*, Part IV. vii; "Leonela . . . stanchd her lady's blood, which was just as much as might serve to colour her invention"; and Munday, Drayton, Wilson and Hathaway, *Life of Sir John Oldcastle*, iv. ii:—

"His treason . . .

He sought to colour by bit flattery."

King. Thou dost belie him, Percy, thou dost belie him ;
 He never did encounter with Glendower :
 I tell thee, 115
 He durst as well have met the devil alone
 As Owen Glendower for an enemy.
 Art thou not ashamed ? But, sirrah, henceforth
 Let me not hear you speak of Mortimer :
 Send me your prisoners with the speediest means, 120
 Or you shall hear in such a kind from me
 As will displease you. My Lord Northumberland,
 We license your departure with your soil
 Send us your prisoners, or you will hear of it

[*Exeunt King Henry, Blunt, and traitors*]

Hot. An if the devil come and roar for them, 125
 I will not send them : I will after straight
 And tell him so ; for I will ease my heart,
 Albeit I make a haggrd, of nty head.

North. What, drunk wftthcRoler ? stay and pause a while :
 Here comes your uncle.

Re-enter WORCESTER.

Hot. Speak of Mortimer ! 130

115. *I tell thee* } A separate line Steevens (1793) ; begins line 116 Qq. Ff.
 122. *you*] *ye* Ff. 124. *you will*] *you ' /* Ff. 124. *Exeunt . . .*] Capell ;
 Exit King Qq. Ff. 125. *An if*] Capell ; *And i* / Qq. Ff. 128. *Albeit I*
make a] Qq ; *Although it be with* Ff. 129. *a while*] *awhile* Ff 1-3. 130. *Re-*
enter Worcester] Capell ; *Enter Wor.* (or *Worcester*) Qq 1-4, Ff ; omitted the
 rest.

113. *belie him*] give a false account of him, your praise of him is undeserved,
Cá Sonnets, cxxx. 14. ii : 125. *if . . . them*] See 1 *Peter* v. 8,
 and cf. Massinger, *The Picture*, II
 —

114. *encounter with*] encounter, as
 often elsewhere.

118 This line may be scanned— Art
 thou *not* | ashamed ? | But, *sir* | rah,
 h'n I ceforth. Henceforth (pro-
 nounced as "henesforth") is a tri-
 syllable as in: "*And henceforth parle*
with our naked swords," Marlowe,
Edward II v. i. 10. 11. Cf. Chaucer
Hous of Fame, ii. 274 ; " Now hennes-
 forth I wol thee teche." Pope and
 others have attempted to regularise the
 metre by making various trenchant
 changes in the text.

121. *in . . . kind*] So in Beaumont
 and Fletcher, *The Elder Brother*, iv. i :
 " Restore my daughter . . .

Or you shall hear from me in such
 a kind

As you will blush to answer."

"if they do not
 Charge desperately upon the
 cannons mouth,
 Though the devil roar'd, and fight
 like dragons, hang me ! "

See also Beaumont and Fletcher,
and Mas8ingc"

theGuardian,
 " we will bring them in, al-
 though the devil
 Stood roaring by, to guard them."

128. *Albeit . . . hazard*] Deltas and
 others adopt F reading *Although it be*
with hazard. Cf., however, *Rape of*
Lucrece, 155, and *King fohn*, u. t. 71 :
 " To make a hazard of new fortunes
 here."

'Zounds, I will speak of him ; and let my soul
 Want mercy, if I do not join with him:
 Yea, on his part I'll empty all these veins,
 And shed my dear blood drop by drop in the dust,
 But I will lift the down-trod Mortimer 135
 As high in the air as this unthankful king,
 As this ingrate and canker'd Bolingbroke.

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

[*To Wor.*

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

Hot. He will, forsooth, have all my prisoners; 140
 And when I urged the ransom once again
 Of my wife's brother, then his cheek look'd pale,
 And on my face he turn'd an eye of death,
 Trembling even at the name of Mortimer.

Wor. "I cannot blame him : was not he proclaimed 145
 By Richard that dead is the next of blood ?

North. He was; I heard the proclamation :
 And then it was when the unhappy king,—
 Whose wrongs in us God pardon!—did set forth

131. 'Zounds] *Yes Ff.* 133. *Yea, on his part] Qq ; In his behalf Fā*
 134. *in the] Qq 1-4 ; " th Qq 5-8, Ff 1-3 ; " W F 4.* 135. *down-trod] Qq ;*
downfall Ff 1-3 ; downfaln F 4. 136. *in the] Qq 1-4 ; in'th Qq 5-8 ; i'th*
or i'th' Ff. 137. *Bohngbroke] Bullingbrooke (or Bullenbrooke) throughout*
in Qq ; Bullingbrooke throughout in Ff. 138. *To Wor.] Rowe.* 145.
not he] he not Ff.

135. *down-trod] The downfall of F*
is seemingly a misprint for downfaln
(F 4).

137. *cankered] malignant, ill-natured,*
as in King John, II i. 194. Marston,
Th' Fawne, iv: "The baseness of a
cankerd churle."

143. *an eye of death] Johnson ex-*
plains "an eye of death" as "an eye
menacing death," and observes that
the King seems to be described as
trembling with rage rather than fear.
This interpretation receives support
from a passage in Lust's Dominion, v.
v: "Zar. What would you have me
do? Isa. To kill this Moor. Zar.
I'll cast an eye of death upon my face;
I'll be no more his slave. . . . And, by
yon setting sun, this hand and this
Shall rid you of a tyrant." Cf. Mar-
lowe, Tamburlaine, Part II. iii v:
"Woe'st thou not death within my
wrathful looks?"; Greene, Defence of
Sonny-Catchin'f (Grosart, xi. 92):

Marian looking with looks full of

death, made him this answer"; and
Coriolanus, ill iii. 70. Wright ex-
plains as "an eye of deadly fear," and
Elton as an eye "fixed and glazed, like
a corpse's." See Appendix.

145. *proclaimed] See Introd. p. xxxvii.*
 146. *dead is] Many instances of this*
inversion might be cited from sixteenth
century writers. See, e.g., Roy and
Barlowe, Rede me, etc., 1528 (Arber, p.
37): "was it for age that he deade is?"
and John Fisher, Mourning for the
Countess of Richmond: "mother of the
Kin? that dead is, whose soul God
pardoll"

149. *Whose . . . us] i.e. the wrongs*
done to us by Richard. Cf. Richard II.
II i. 238, 239, and Winter's Tale, v. L 8:
"Whilst I remember Her and her
virtues, I cannot forget My blemishes
in them." New Eng. Diet. Quotes
from Wyclif: "To oure dettouns)?at
istomenijathansynnedinvs." Wright
explains "in us" as "in consequence
of us, caused by us." For the subjec-

Upon his Irish expedition; 150
From whence he intercepted did return
To be deposed and shortly murdered.

Wor. And for whose death we in the world's wide mouth
Live scandalized and foully spoken of.

Hot. But, soft, I pray you ; did King Richard then 155
Proclaim my brother Edmund Mortimer
Heir to the crown ?

North. He did; myself did hear it

Hot. Nay, then I cannot blame his cousin king,
That wish'd him on the barren mountains starve.
But shall it be, that you, that set the crown 160

Upon the head of this forgetful man,
And for his sake wear the detested blot
Of murderous subornation, shall it be,
That you a world of curses undergo,
Being the agents, or base second means, 165
The cords, the ladder, or the hangman rather ?

O, pardon me that I descend so low,
To show the line and the predicament
Wherein you range under this subtle king;
Shall it for shame be spoken in these days, 170
Or fill up chronicles in time to come,
That men of your nobility and power
Did gage them both in an unjust behalf,

152. murdered] murdered Ff. 156. Edmund} Q i; omitted the rest.
159. starve] staru'd Ff. 162. wear] wore Ff. 163. murderous] Rowe;
murderous Qq, Ff. 163. subornation,] subornation,—Capell; subornation?
Qq, F. 166. rather?] rather, Q i; rather : Q 2. 167. me] Qq 1-4; /
the rest.

tive use of the pronoun in "whose wrongs" cf. *Tempest*, v. i. 119: "pardon me my wrongs." See Appendix.

151. intercepted] being stopped. Cf. *Richard III.* iv. iv. 136: "Who intercepts my expedition ?"

152. shortly] shortly after, as in *Twelfth Night*, i. ii. 39.

154. scandalized] disgraced. So in *Two Gentlemen of Verona*, ii. vii. 61.

159. That . . . starve] See Introd. p. xxxvii. For the construction of "wished him starve" cf. *Airs Well that Ends Well*, II i. 134.

163. Of . . . subornation] of being suborned to murder, of aiding and abetting murderers.

165. second means] inferior agents, the mere instruments.

168. line] degree, as in *iII ii. 85 post. New Eng. Diet.*, quotes from *Extracts Aberd. Reg.*, 1528: "Skiparis and seruandis of euery lyne."

168. predicament] category, as in *Merchant of Venice*, iv. i. 357. So in *J. Ho well, Familiar Letters*, i. xiii: "I hope you will put me somwher amongst yours [your friends] . . . being contented to be . . . the lowest in the predicament of your friends." Originally a term used by logicians in the sense of Aristotle's *Karryopia*, a classificatioII

169. range] stand (in ranks), as in *Henry VIII.* II iii. 20.

173. Did . . . both] i.e. engaged pledged their nobility and power,

173. behalf] cause. *New Eng. Diet.*

As both of you — God pardon it ! — have done,
 To put down Richard, that sweet lovely rose, 17\$
 And plant this thorn, this canker, Bolingbroke ?
 And shall it in more shame be further spoken,
 That you are fool'd, discarded and shook off
 By him for whom these shames ye underwent?
 No ; yet time serves wherein you may redeem 180
 Your banish'd honours, and restore yourselves
 Into the good thoughts of the world again,
 Revenge the jeering and disdain'd contempt
 Of this proud king, who studies day and night
 To answer all the debt he owes to you 185
 Euep with the bloody payment of your deaths :
 Therefore, I say,—

Wor. Peace, cousin, say no more :
 And now I will unclasp a secret book,
 And to your quick-conceiving discontents
 I'll read you matter deep and dangerous, 190
 As full of peril and adventurous spirit
 As to o'er-walk a current roaring loud
 On the unsteadfast footing of a spear.

Hot. If he fall in, good night ! or sink or swim :

185. *to you*] *unto you* Ff. 186. *payment*] *payments* Ff 2-4. 189. *quick-conceiving*] hyphenated by Theobald ; *quick conveying* Ff 3, 4. 189. *discontents*] *discontent* S. Walker conj., Hudson 190. *you*] *your* Qq 5-7. 193. *unsteadfast*] *unsteadfull* Qq 7, 8.

shows that "behalf" (originally a prepositional phrase *be healf*) came to be treated, so far as construction goes, as a substantive, and had even a plural *behalfes*, *behalfs* in i6-i7th c." Here it is practically equivalent to "cause," "interest." Cf. *King yohn*, i. i. 7.

175. *sweet . . . rose*] An echo of Kyd's *Spanish Tragedy*, II v: "Sweete louely Rose, ill pluckt before thy time."

176. *canker*] wild rose, as in *Much Ado About Nothing*, i. iii. 28. Beaumont and Fletcher, *The Maid in the Mill*, v. ii : "Whether she be a white

which F reads "distressful" in *Othello*, I. iii. 157.

185. *answer*] discharge. For the play on "debt" and "deaths" see note to v. i. 126 *post*.

192, 193. *As . . . spear*] Rolfe compares 2 *Henry IV.* i. i. 170. Douce refers to a representation on an ivory cabinet (engraved in Carter's *Specimens of Ancient Sculpture and Engraving*, i. 45) of a knight in armour crossing a narrow stream by making a bridge of his sword. See Appendix.

194. *good night* !] there's an end ! — an exclamation of resignation or despair.

Tyndale, *An Answer e unto Sir Thomas More's Dialogue* : "Mr. More concludeth . . . that whatsoever the church say, it is God's word, though it be not written . . . yet all is right, and none error. And thus good night and good rest"; and Shelton, *Don Quixote*, Part II. xxxiii, "when we

and Rowley, *A Fair Quarrel*, iii ii.

183. *disdained*] disdainful. Schmidt gives many examples of adjectives in -ed derived from substantives. Cf., e.g., "*guilced*" in *Merchant of Venice*, ui. ii. 97; and "distressed" (Q i) for

Send danger from the east unto the west, 195
 So honour cross it from the north to south,
 And let them grapple: O, the blood more stirs
 To rouse a lion than to start a hare!

North. Imagination of some great exploit
 Drives him beyond the bounds of patience. 200

Hot. By heaven, methinks it were an easy leap,
 To pluck bright honour from the pale-faced moon,
 Or dive into the bottom of the deep,
 Where fathom-line could never touch the ground,
 And pluck up drowned honour by the locks; 205

197. O] omitted Qq 5-8, Ff. 201. Hot.] omitted Qq 1-4. 204.
fathom-line] Theobald (ed. 2); *fadome line* Qq 1-4; *fadome-line* (*fadom-line* F
 4) the rest.

come to the pit, all are even, or made so
 in spite of their teethes and, and
 good-night."

194. *or sink or swim*] A proverbial
 expression of which examples are
 numerous from Chaucer downward.
 Cf., e.g., Peele, *Edward I.* Hi: "Then
 live or die, brave Ned, or sink or
 swim."

198. *To rouse . . . hare!*] "Rouse"
 and "start" were technical terms of
 the chase, the former being applied to
 the buck and other big game, the latter
 to the hare. So in *The Noble Arte of*
Venerie, 1575: "We . . . unherbor a
 harte, we . . . rowse a Bucke; we . . .
 start a Hare; we . . . bolt a conie;
 we . . . unkennell a Fox"; Lyly,
Midas, iv. iii: "thou shouldest say,
 start a hare, rowse the deere"; and
 Harsnet's *Declaration of Popish Im-*
postures, 1603 (p. 82).

201. Hot.] In Qq 1-4 *Hot.* is omit-
 ted and lines 201-208 continue North-
 umberland's speech.

201-207. *By . . . dignities*] War-
 burton compares the vaunt of Eteocles
 in the *Phoenissa* of Euripides (lines
 504-6): *ἄστρων ἂν ἔλθοιμ' ἡλίου πρὸς*
ἀνταλὰς καὶ γῆς ἐνερθε, θύνατος ἂν ἑρῶσαι
τῆδε, τὴν θεῶν μεγίστην ἔσθ' ἔχειν
τυραννίδα. "I would scale the high
 heaven to the risings of the stars and of
 the sun, I would dive beneath the earth,
 might I thereby win sovereignty-
 heaven's greatest boon." In Beaumont
 and Fletcher, *The Knight of the Burn-*
ing Pestle, Induction, Ralph, being
 asked to speak "a huffing part," recites
 Hotspur's lines slightly altered;—

"By Heaven, methinks, it were an
 easy leap

To pluck bright honour from the
 pale-faced moon,
 Or dive into the bottom of the sea,
 Where never fathom-line touch'd
 any ground.

And pluck up drowned honour from
 the lake of hell."

The last line is perhaps a hint that the
 source of Shakespeare's imagery was
Titus Andronicus, iv. iii. 43, 44:—

"I'll dive into the burning lake
 below,

And pull her out of Acheron by the
 heels "[cf. "by the locks"].

Cf. Greene, *Frier Bacon and Frier*
Bongay, iv. i:—

"Bacon . . . thou knowest that I
 have dived into hell,

And sought the darkest pallaces of
 fiendes";

and Marlowe, *Tamburlaine*, Part I. iv.
 iv: "Ye Furies . . . Dive to the bottom
 of Avernus' pool, And in your hands
 bring hellish poison up." Hotspur's
 speech is in the strain of extravagant
 rhetoric (quasi-rationalised by Shake-
 speare) which had been popularised by
 Marlowe and other of Shakespeare's
 predecessors. Munro, *Journal of Phil-*
ology, vi. 77, cites a parallel from
 Seneca's *Thyestes*, 289-292.

202. *pale-faced moon*] From Kyd's
Spanish Tragedy, in. XUA: "And
 yonder pale faced . . . Moone." So
 also in Massinger, *The Virgin Martyr*,
 ii. ii.

So he that doth redeem her thence might wear
Without corrival all her dignities:

But out upon this half-faced fellowship t

Wor. He apprehends a world of figures here,
But not the form of what he should attend. 210
Good cousin, give me audience for a while,

Hot. I cry you mercy.

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

Hot. I'll keep them all;
By God, he shall not have a Scot of them ;
No, if a Scot would save his soul, he shall not: 215
I'll keep them, by this hand.

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

Hot. Nay, I will; that's flat:
He said he would not ransom Mortimer;

207. *corrival*] *corriuall* Qq; *Coriuall* Ff 1-3; *Co-rival* F 4. 211. a
while.] Qq; *a-while*, *And list to me*. Ff (reading *And . . . me* as a separate
line). 212, 213. *Those . . . prisoners*] divided as in F; one line Qq.
213. *prisoners*,—] Capell; *prisoners*— Rowe; *prisoners* Qq I, 2; *prisoners*, the
rest. 214. *God*] *heauen* Ff.

207. *corrival*] partner, associate, as
in *iv. iv. 31*. Cf. the use of "com-
pctitor" in *Tamburlaine*, Part I. i. ii.
"Corrival" occurs frequently in the
sense of rival.

208. *half-faced fellowship*] wretched
sharing of dignities. A "half-face"
signified originally a face as seen in
profile (as in coins), and then a thin,
pinched face; hence "half-faced" was
applied contemptuously to a person or
thing in the sense of miserable-looking,
wretched. Cf. H. Peacham, *Com-
pleat Gentleman*, 1622: "looke upon
them side-ways and consider well
their halfe-faces, as all coynes shew
them"; Marston, *Histrion-Mastix*, *iv.*
i.: "yon halfe-fac'd minion"; Nashe,
Four Letters Confuted (McKerrow, i.
208): "your conscious minde, with all
other odde ends of your halfe fac'd
english," and Dekker, *Oldt Fortunatus*
(Pearson, i. 98). See also *King John*,
I. i. 92, and *9 Henry IV. HI. ii. 283*.
And Middleton and Rowley, *The
Spanish Gipsy*, *iv. iii.* M. Mason
thought that the allusion might be to
half-faces on medals where, as in the
coins of Philip and Mary, the profiles

of two sovereigns were represented,
For the thought cf. Chaucer, *Canter-
bury Tales*, A. 1625, 1626:—

"Ful sooth is seyde that love ne
lordshipe

Wol . . . have no felaweshipe."

209. *apprehends*] conceives, as in
Midsummer-Night's Dream, v. i. 5.

209. *figures*] imaginary forms, fancies,
as in *Love's Labour's Lost*, *iv. ii. 68*.

210. *attend*] attend to, as in *Tempest*,
i. ii. 78.

212. / . . . *mercy*] I beg your par-
doII Middleton, *Your Five Gallants*,
iv. vi.: "I cry you mercy, sir; I pray,
pardon me." The expression occurs as
early as Chaucer, and is common in
Elizabethan drama.

214, 215. *he . . . , not*] Cf. *The Play
of Stucley* (Simpson, *School of Shak-
spere*, i. 210, 211): "Gov. . . I will
have them, every horse of them. *Stuc.*
. . . Sirra thou gets not one of them,
an a hair would save thy life." Possibly
a quibbling allusion to the saying cited
in Fuller's *Worthies* and Ray's *Pro-
verbs*: "We will not lose a Scot," ".
" anything, how inconsiderable soever,
which we can save or recover " (Fuller).

Forbad my tongue to speak of Mortimer; 220
But I will find him when he lies asleep,
And in his ear I'll holla "Mortimer!"

Nay,
I'll have a starling shall be taught to speak
Nothing but "Mortimer," and give it him, 225
To keep his anger still in motion

Wor. Hear you, cousin; a word.

Hot. All studies here I solemnly defy,
Save how to gall and pinch this Bolingbroke:
And that same sword-and-buckler Prince of Wales, 230
But that I think his father loves him not
And would be glad he met with some mischance,
I would have him poison'd with a pot of ale.

Wor. Farewell, kinsman: Til talk to you
When you are better temper'd to attend. 235

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

222. holla] Ff; hollow (hollo or hallow) Qq. 223, 224. Nay, . . .
speak] divided as by Steevens (1793); one line Qq, Ff. 233. him poison'd]
Pope; him poisoned Qq; poyson'd him Ff. 236. wasp-stung] Q i; waspe-
tongue Qq 2-6; waspe tongue Qq 7, 8; waspe-tongu'd Ff.

222. And . . . "Mortimer"] An
echo of Marlowe, *Edward II.* xi. ii:—

"Younger Mortimer. Cousin, an if
he will not ransom him,

I'll thunder such a peal into his
ears

As never subject did unto his king,"

224. ,"/ . . . speak] Cf. Drayton,
The Owle: "like a Starling, that is
taught to prate"; and Florio's *Mon-
taine*, II xii: "We teach . . . Star-
lings . . . to chat." See also Skelton,
Speke, Parrot, 212; Webster, *Duchess
of Malfi*, i. h; and Dekker and Web-
ster, *North-ward Hoe*, iii: "I come
not to teach a Starling."

228. def] renounce, as in *King John*,
iii iv. 23.

230. that . . . Wales] The epithet
"sword-and-buckler" implies that the
Prince was a sword-and-buckler man or
swashbuckler. Cf. Jonson, *Bartholo-
mew Fair*, Induction; "he has ne'er a
sword and buckler-man in his Fair";
The Play of Stucley (Simpson, *School
of Shakspeare*, i. 183): "Stuc. A good
sword and buckler man is of no reckon-
ing amongst ye"; and Tarlton's *Jests*
(ed. Hall, p. 9): "a little swaggerer,
called Blacke Davie, who would at
•word and buckler fight with any

gentleman or other for twelve pence."
See E. Howes' account (Howes' *Stow*,
ed. 1631, p. 1024) of the frays with
sword and buckler that were of frequent
occurrence in the streets on Sundays
and holidays till the rapier superseded
the sword about the twentieth year of
Queen Elizabeth. From that date
gentlemen wore rapiers, while serving
men continued to carry sword and
buckler. See V. Saviok, *his Practise*;
Florio's *Firste Fruites*, 1578, and
Second Fruites, 1591 (p. 117); and
Porter, *Two Angry Women of Abing-
ton*, 1599 (Hazlitt's *Dodsley*, vii. 295);—

"Where's . . . your sword and
buckler, sir?

Get you such like habit for a
serving-mall"

Also Middleton, *The Phoenix*, II iii.

233. a pot of ale"] An allusion to the
Prince's taste for tavern life.

234. To regularise the metre Capell
reads *Fareyou well* for *Farewell*, and
I will for ,"/. S. Walker would scan
"Farewell" as a trisyllable.

235. temper'd] disposed, in the
mood. So in *Troilus and Cressida*,
v. iii. i.

236. wasp-stung] Malone adopts the
wasp-tongue of Qq 2-6 and refers, in

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

Hot. Why, look you, I am whipp'd and scourged with rods,
Nettled, and stung with pismires, when I hear 240
Of this vile politician, Bolingbroke.

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

A plague upon it, it is in Gloucestershire;
'Twas where the madcap duke his uncle kept,
His uncle York; where I first bow'd my knee 245
Unto this king of smiles, this Bolingbroke,—
'Sblood!—

When you and he came back from Ravenspurgh.

North. At Berkley-castle.

Hot. You say true : 250

Why, what a candy deal of courtesy
This fawning greyhound then did proffer me!

242. *do you]* *de'ye* Ff. 243. *upon it"]* *tpon't* Ff. 247. *'SbloocF]* omitted Ff; begins line 248 Qq. 251. *candy]* *caudte* Ff i, 2; *gaudie* Ff 3, 4.

support of it, to *The Taming of the Shrew*, II i. 210-19. *Wasp-tongue* is almost certainly a misprint, the second syllable being caught from line 238; or the printer's ear may have been at fault.

240. *Nettled]* whipped with nettles. Beaumont and Fletcher, *Philaster*, ii; and Heywood, *Loues Mistris*, iv: "*Venus*. He whip you for't, with nettles steep in wine. *Cupid*. So you'll nettle mee, and I must smart for't." Cf. Dekker, *Satiro-Mastix* (Pearson, i. 232): "whipt them so with nettles."

240. *pismires]* ants.

241. *politician]* A word used almost invariably in a bad sense by Elizabethan writers. See Sir W. Raleigh (*Remains*, 1660, p. 46): "a cunning Polititian, or a Machiavilian at the least"; and L. Macbin, *The Dumb Knight*, 1608 (Hazlitt's *Dodsley*, x. 170).

244. *madcap"]* The Duke of York is described by Holinshed (*Historie of England*, iii. 485) as "a man rather couetting to Hue in pleasure, than to deale with much businesse, and weightie affaires of the realme." Hardyng (*Chronicle*, ed 1812, pp. 340, 341) tells us that he was "glad and mery" and loved hunting and hawking:—

"All gentyll diaporte [as to a lord] appent,
He vsed aye."

The epithet "madcap" may have been traditional. Wright, however, suggests that it is only intended to be a part of Hotspur's random language.

244. *kept]* lived, as in 1 *Henry VI.* iii i. 47, and frequently elsewhere.

245. *York]* Edmund Langley, fifth son of Edward III.

245, 246. *where I . . .]* See *Richard II.* II iii. 41-50.

248. *Ravenspurgh]* A harbour, near Spurn Head, on the Yorkshire coast, where Henry IV. landed in 1399 on his return from exile. The place has since been submerged by the sea.

251. *candy . . . courtesy"]* deal of sugarcandy courtesy. Cf. *The Return from Parnassus* (Hazlitt's *Dodsley*, ix. 172): "give him some sugarcandy terms"; and *Wily Beguiled* (Hazlitt's *Dodsley*, ix. 285); "he speaks nothing but almond-butter and sugarcandy." The epithet "candy" is transferred from "courtesy" to "deal." Puttenham (*Arte of English Poesie*, iii. 22) in a paragraph devoted to "Your misplacing and preposterous placing of words, instances "A corall lippe of hew" for "A lippe of corall hew."

252. *fawning greyhound]* So in *Coriolanus*, i. vi. 38. The greyhound was formerly its master's chamber companion, and it is described by A. Fleming (*Of English Dogs*, 1576) as "being simply and absolutely, the best

Look, "when his infant fortune came to age,"
 And "gentle Harry Percy," and "kind cousin;"
 O, the devil take such cozeners! God forgive me! 255
 Good uncle, tell your tale; I have done.

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

Hot. I have done, i¹ faith.

Wor. Then once more to your Scottish prisoners.
 Deliver them up without their ransom straight, 260
 And make the Douglas¹ son your only mean
 For powers in Scotland; which, for divers reasons
 Which I shall send you written, be assured,
 Will easily be granted. You, my lord, [To North.
 Your son in Scotland being thus employed, 265
 Shall secretly into the bosom creep
 Of that same noble prelate, well beloved,
 The archbishop.

Hot. Of York, is it not?

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

253. *his] this* Qq 3, 4. 256. *I have] for I haue* Ff. 257. *to it] too 't*
or to " Ff. 258. *We will] Wee'l or We 'l* Ff. 258. *"faith"] insooth* Ft
 264. *granted. You, my lord,]* Thirlby conj., Theobald; *granted you my Lord.*
Qq i, 4; granted you, my Lord. Qq 2, 3, 5, 6, Ff. 264. *To North.]* Theobald.
 269. *istQis'tFf.* 271. *Bristow] Qq, Ff; Bristol* Pope.

of the gentle kind of hounds " (Arber, *English Garner*, iii. 264). Grey conjectured *spaniel for greyhound*.

255. *cozeners]* cheats, deceivers, as in *Merry Wives of Windsor*, iv. v. 67. Two derivations have been suggested, one from "cousin" (cf. Cotgrave: "Cousiner. To claim kindred for advantage, or particular ends"), the other from It. *coxxonare*, "to play the horse-breaker or courser. . . . Also, to play the craftie knave" (Florip). A pun on "cousin" and "cozen" occurs in *Richard III.* iv. iv. 222, and elsewhere, 261. *the Douglas's son]* See I. i. 70-72. The definite article designated the heads of distinguished Scottish families. In the border ballads the prefix is applied indiscriminately to Scottish and English leaders. So in *Chevy Chase*, ii. 25: "At last the Duglas and the Persfc met." See also v. i. 116 *post*.

261. *mean]* means. Cf. *Two Gentlemen of Verona*, iv. iv. 113, and Drayton, *England's Heroical Epistles*, xv. 38:

"Make this a mean to raise the Nevils' Brood."

262. *For powers]* for raising forces.

266. *into . . . creep]* wind yourself into the confidence, into the counsels. So in Edwards, *Damon and Pythias* (Hazlitt's *Dodsley*, iv. 37): "When I spied my time . . . I crept into the king's bosom"; and Greene, *yames IV.* i. i. J. Howell, *English Proverbs*, 1659 (p. 16): "He is mealy-mouth'd, he will creep into your bosom."

270, 271. *who . . . death]* See *Richard II.* iii U. 142. *Bears hard* "takes ill, resents."

271. *His brother's . . . Scroop]* This construction is not uncommon in M.E. See Chaucer, *Boke of the Duchesse*, 142: "Seys body the kyng," and *ibid.*, 282: "The kynges metyng, Phafao." Also *Towneley Plays*, x: "hys fader Bete, dauid."

271. *Bristow]* The reading of Qq and Ff. This form, which is not yet obsolete, is that found in Holinshed.

I speak not this in estimation,
 As what I think might be, but what I know
 Is ruminated, plotted and set down,
 And only stays but to behold the face 275
 Of that occasion that shall bring it off

Hot. I smell it: upon my life, it will do well.

North. Before the game is afoot, thou still let'st slip'

Hot. Why, it cannot choose but be a noble plot:
 And then the power of Scotland and of York, 280
 To join with Mortimer, ha?

Wor. And so they shall.

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

Wor. And 'tis no little reason bids us speed,
 To save our heads by raising of a head;
 For, bear ourselves as even as we can, 285
 The king will always think him in our debt,
 And think we think ourselves unsatisfied,
 Till he hath found a time to pay us home:

277. *well*] *wond'rous well* Ff (reading *Upon . . . wond'rous well* as one line). 278. *game is*] Qq 1-4; *game's* (*gam's* F 2) the rest. 281. *ha?*] Capell; *hat* Rowe; Aa/— Theobald; *ha.* Qq, F^a 282. *In faith*] *Infaieth* Ff 1-3.

271. *the Lord Scroop*] William le Scrope, Earl of Wiltshire. He was the youngest son of Henry le Scrope, first Baron Scrope of Masham, and only brother to Sir Stephen Scrope. Shakespeare has followed Holinshed in the common error of making him a brother of the Archbishop of York. The Archbishop was the second son of Richard, Lord Scrope of Bolton

272. *in estimation*] in supposition, conjecturally. *New Eng. Diet.* quotes *Paston Letters* (ed. 1872-5, i. 12), No. 4: "To the noubre of four score and more by estimacioull" Cf. Massinger, *The Guardian*, iii v:—

"what you are

Stands yet in suppositioll"

277. */ smell it*] So Lyly, *Mother Bombe*, i. i: "I smell your deuice, it will be excellent"; and Brome, *A Mad Couple well Match'd*, iv. iii: "This is some waggery plotted by my wife, I smell it."

278. *still*] constantly, as often in Shakespeare.

278. *left slip*] "To let slip" is to let a greyhound loose from the slip or leash by which he is held. Cf. *Conolanus*, i.

vi. 39. "The careful slipper," says Madden (*Diary of Master William Silence*, p. 173), "must keep back his hound, well knowing that by so doing he whets rather than disodges his appetite for the chase."

284. *save . . . head*] Perhaps a reminiscence of Marlowe, *Edward 11.* I. i:—

"*Kent.* . . . let these their heads
 Preach upon poles . . .

War. O, our heads i . . .

Y. Mor. . . . our hands I hope
 shall fence our heads . . .

E. Mor. Wiltshire hath men
 enough to save our heads,"

Headman armed force, a force raised in insurrection Hazlitt's *Dodsley*, viii. 267: *King.* . . . rebel lord I Art thou again gathering another head."

285. *bear . . . can*] however dit' creet our behaviour may be. So in *Henry V.* II ii. 3.

288. *pay us home*] pay us out, punish us. So Heywood, *Fair Maid of the West*, iii ii: "I paid him home: he's soundly mauled ; and Chettle, *Englandes Mourning Garment* (ed Ingleby, p. 102),

And see already how he doth begin
 To make us strangers to his looks of lou& 290
Hot. He does, he does: we'll be revenged on him.
Wor. Cousin, farewell: no further go in this
 Than I by letters shall direct your course.
 When time is ripe, which will be suddenly,
 I'll steal to Glendower and Lord Mortimer; 295
 Where you and Douglas and our powers at once,
 As I will fashion it, shall happily meet,
 To bear our fortunes in our own strong arms,
 Which now we hold at much uncertainty.
North. Farewell, good brother: we shall thrive, I trust. 300
Hot. Uncle, adieu: O, let the hours be short
 Till fields and blows and groans applaud our sport!
[*Exeunt.*

293, 294. *course.* When . . . suddenly,] Capell (subst.); *course* When . . . ,
suddenly] Q i; *course.* When . . . suddenly: Qq 2-8, Ff 1-3; *course*; When
. . . suddenly, F 4, Rowe, Theobald. 295. *Lord*] Lo: Q i; to Q 8; *fa*, or
10, the rest. 301. *the*] omitted Ff 2-4. 302. *groans*] *groues* Qq
7, 8. 302: *Exeunt.*] Exit. F.

294. *suddenly*] at once, immediately, "Your magazine's a-fire, sir; help,
as in iII iii. 5/O"; and Beaumont and Fletcher, *The Island Princess*, iII iii:
help suddenly I"

ACT II

SCENE I.—Rochester. An Inn Yard.

Enter a Carrier with a lantern in his hand.

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

Ost. [Within] Anon, anon!

First Car. I prithee, Tom, beat Cut's saddle, put a few 5
flocks in the point; poor jade, is wrung in the withers
out oi all cress.

Rochester . . . Yard] Capell.

Theobald.
is Qq; lade is Ff.

i. an it] an't Ff. i 4. Within]

6. poor] the poor Ff. 6. jade, is] Cambridge; iade

1. *by the day*] approaching day, towards morning (cf. Chaucer's "by the morwe"). See Caxton, *Reynard the Fox* (Arber, p. 104): "reste you a lytyl for it is by the daye . . . we shal awake you in al in tyme . . . Tho wente he and leyd hym down . . . and slepte tyl the sonne was rysen"; and W. Dunbar, *The Thrissil and the Rois* :—

"In bed at morwe . . .

Me thoct Aurora, with her crystall ene,

In at the window lukit by the day,
And halsit me."

"By the day" is an archaic expression, introduced, perhaps, to mark the rustic speech of the carriers. "By the day" or "by this day," like "by the week," was a mild imprecation in every-day use. W. J. Craig suggested to me that "by the day" may be a parallel expression to "by the clock," meaning "to judge by the appearance of the day."

2. *Charles' wain*] the seven stars in Ursa-Major, called also the Plough. Cotgrave: "Ours: . . . also the Northernlie starres called Charles Waine," and Sir Thomas Browne, *The Garden of Cyrus*, iii: "the two Stars in Charles' Wain never leave pointing at the Pole-Star."

3. *What, ostUr]* 1 say, ostler!

"What" is an exclamation of impatience, as oftell

5. *Cut's*] A pet name frequently given to a "curtal" or docked horse. See Heywood, *TYe Witches of Lancashire*, r. i: "I must spur Cutt the faster for 't"; and Munday, Drayton, Wilson and Hathaway, *Life of Sir yohn Oldcassie*, ill ii: "Let me spose my men: Tom upon cutte, Dicke upon hobbe, Hodge upon Ball," etc. "Cut" is an abbreviation of "curtal." See Minshew, *Guide into Tongues*; "a Curtail horse without a taile . . . pourceque il est court de queue"; and Greene, *Life and Death of Ned Broune* (Grpsart, xi. pp. 17, 18): "I could ride him one part of the day like a goodly Gelding with a large Tayle hanging to his feetlockes, and the other part of the day I could make him a Cut, for I had an artificiall taile so cunningly counterfeited, that the Ostler, when hee drest him coule not perceiue it."

5, 6. /w, . . . point] put a few locks or tufts of wool in the pommel of the saddle. Cotgrave: "Floe de laine. A Locke, or flocke of wooll."

6. *poor jade, is*] So Cambridge editors, noting that here and in line 12 *post* either the article or the pronoun was

Enter another Carrier.

Sec. Car. Peas and beans are as dank here as a do[^] and
that is the next way to give poor jades the bots:
this house is turned upside down since Robin Ostler 10
died.

First Car. Poor fellow, never joyed since the price of
oats rose; it was the death of him.

Sec. Car. I think this be the most villainous house in all
London road for fleas: I am stung like a tench. 15

g. that] this Ff. 10. *Ostler] the Ostler* Ff. 12. *fellow,]* Cambridge;
fellow ? Capell; *fellow* Qq, Ff. 14. *be] to be* Qq 5-8; *is* Ff.

intentionally omitted in order to give rusticity to the carriers' language. F supplies the article in the former passage—the poor lade is, though it omits it in the latter—*Poor fellow, never*. Qq read *poor iade is*.

6, 7. *wrung . . . cess]* galled excessively on the ridge between the shoulder bones by the saddle. For "out of all cess," immoderately, see Cotgrave: ⁴¹ Sans cesse . . . excessively, immoderately, out of all cesse and crie "; and cf. the parallel expressions "out of all compass," "out of all measure," "out of all suit," "out of all cry," "out of all ho," "out of all speech." "Cess" = assessment; cf. North's *Plutarch, Marcus Cato*: "It was their office also, to cess and rate every citizen according to the estimation of their goods."

8. *dank]* damp, and therefore mouldy and unfit for food. "As dank as a dog" is as meaningless as most other alliterative similes. Cf. the collection of similes in *Appius and Virginia*, 1575 (Hazlitt's *Dodsley*, iv. 118). Dyce quotes from Taylor, *The World runnes on Wheeles*; "I haue heard a Man say, I am as hot as a Dogge, or, as colde as a Dogge; I sweat like a Dogge (when indeed a Dogge neuer sweatee), as drunke as a Dogge."

9. *next way]* nearest, shortest way, the best way. Cf. *Hicks corner* (Hazlitt's *Dodsley*, i. 194); ⁴² Then to heaven ye shall go the next way"; and *The Parson's Wedding*, iii v (Hazlitt's *Dodsley*, xiv. 456).

9. *bots]* worms in the stomach and intestines of a horse. G. Markham (*Maister-Ptece of Farriery*, 1615) de-

scribes the bots as "little short wormes with great read heads, and long white tails" and says that they are "ingendred by foule and naughty feeding." Blundevill (*The foure chieftest Offices belonging to Horsemanship*, 1580) attributes the bots to the same cause. See also Holland's *Pltnie*, xxviii xi. Reginald Scot (*Discoverie of Witchcraft*, ed. 1584, p. 248) cites a charm for the bots in a horse; "I conjure thee, O worme . . . that thou neither eat nor drink the flesh blood or bones of this horse." The bots are now known to be the larvae of a dipterous fly which become attached to leaves and are swallowed by the horse.

10. *Robin Ostler]* In Munday, Drayton, Wilson and Hathaway, *The Life of Sir John Oldcastle*, the ostler is summoned by a carrier: "Ho! John Hostler."

12, 13. *never . . . rose]* Cf. Heywood, *The Fair Maid of the West*, II i: "Bess. How long is't since he died? Clem. Marry, the last deare year; for when corn grew to be at a high rate, my father never doughed after." See *Introductio*. p. x.

15. *stung like a tench]* Perhaps an allusion to a parasite, which infests loach and tench, and which is well known to anglers as the common carp-louse. Ellacombe (*Shakespeare as an Angler*) thinks the reference may be to the once popular notion "that tench, in sucking from each other the slimy substance secreted on their scales, were biting and nibbling at each other." Malone suggests that "the similitude consists in the spots of the tench, and those made by the bite of vermill"

First Car. Like a tench! by the mass, there is ne'er a king christen could be better bit than I have been since the first cock.

Sec. Car. Why, they will allow us ne'er a Jordan, and then we leak in your chimney; and your chamber-lie breeds fleas like a loach. 20

First Car. What, ostler! come away and be hanged! come away.

Sec. Car. I have a gammon of bacon and two razes of ginger, to be delivered as far as Charing-cross. 25

First Car. God's body! the turkeys in my pannier are

16. *by the maw*] omitted Ff. 17. *christen*] in *Christendoms* Ff. 19. *they*] you Qq 5-8, Ff. 26. *God's body*] omitted Ff. 26. *pannier*] *panniers* Ff 2-4.

16. *by the mass*] Sir T. Elyot, writing in 1531 (*The Governour*, XL vii), says that "the mass ... is made by custom so simple an oath, that it is now used among husbandmen and artificers." It is described in Earle's *Microcosmographie*, 1628 (Arber, p. 55) as "an olde out of date innocent othe."

16, 17. *a king christen*] a Christian king, as opposed to "paynim kings." Nashe, *Works* (Grosart, ii. 222): "all christen souls." F reads *a king in Christendome*. Dekker, *Old Fortunatus* (Pearson, i. 163! : "I care not for any king in Christendome"; and T. Cooper, *An Admonition* (Arber, p. 98): "the Princes Catholike in Christendom."

20. *leak in your chimney*] For "leak" cf. S. Rowlands, *The Knave of Clubs*, 1609 (Hunterian Club ed., ii); and J. Howell, *English Proverbs* (ed. 1659, p. 12). *Chimney*, fireplace or hearth, as in *Cymbeline*, II iv. 80, and Milton's *L' Allegro*. A. Borde, whose ideas of sanitation were in advance of his age, condemns the practice referred to in the text (*Dietary of Helth*, 1542, Early Eng. Text. Soc. ed., pp. 236, 237). See also Overbury, *Characters, Newes from the Chimney corner*.

21. *breeds fleas like a loach*] Steevens quotes Holland's *Plinie* (Bk. xx. ch. xlvii) to prove the existence of a belief that "some fishes there be, which of themselves are given to breed fleas and lice." Ellacombe thinks the reference is simply to the fecundity of the loach. See Badham, *Prose Halieutics*, p. 278. The tame explanation is given by M.

Mason, and has the approval of Malone. Warburton conjectured *loch* for *loach*, and Coleridge *leach*. Coleridge suggested also that "loach" or "hitch" may be some lost word for dove-cote, notorious for breeding fleas.

22. *come away*] come hither, as in *Twelfth Night*, ii. iv. 52.

24, 25. *razes of ginger*] roots of ginger, and not, as Theobald explains, bales of ginger. O.F. *raix*, Lat. *radicem*, a root *New Eng. Diet.* quotes Borde, *Breviarie of Health*, 1547: "Take and eate a race of grene ginger." Ginger was considered to be "expulsive in two degrees," and "a great comfort to the hart" (*A Looking-glas*, i. ii). The "two razes of ginger" were, no doubt, a trifling gift sent by some one in the country to a friend in London. In the *History of Thomas, Lord Cromwell*, 1602, a "race of ginger" is among the gifts from his servant in England conveyed by Hodge to his master in the Low Countries. Cf. Jonson, *The Gipsies Metamorphosed* (Cunningham's Gifford, iii. p. 154): "*Prudence*. They have robbed me too of a dainty race of ginger"; and Lodge and Greene, *A Looking-glas for London and England* (pr. 1594), xi. iii. Ale, toast, nutmeg and ginger were the ingredients of a "pot of ale." In *The Famous Victories of Henry the Fifth* Dericke, one of the carriers who has been robbed, says: "hee hath beaten and wounded my packe, and hath taken the great rase of ginger, that bouncing Bess should haue had."

quite starved. What, ostler! A plague on thee!
hast thou never an eye in thy head? canst not hear?
An 'twere not as good deed as drink, to break the
pate on thee, I am a very villain. Come, and be
hanged hast no faith in thee? 30

Enter GADSHILL.

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

First Car. I think it be two o'clock.

Gads. I prithee, lend me thy lantern, to see my gelding
in the stable. 35

First Car. Nay, by God, soft; I know a trick worth two
of that, i' faith.

Gads. I pray thee, lend m* thine.

Sec. Car. Ay, when? canst tell? Lend me thy lantern,
quoth he! marry, I'll see thee hanged first. 40

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

Sec. Car. Time enough to go to bed with a candle, I
warrant thee. Come, neighbour Mugs, we'll call up

29. An] Pope; And Qq, Ff. 29. good} Qq 1-3; good a the rest. 30. on] Qq 1-4; of the rest. 32, 33. oH Theobald; a Qq, Ff. 34. lantern} lanterne Qq 5, 6; Lanthorne Q 7, Ff. 36. by God, soft] Qq 7, 8; by God soft Qq 1-6; soft I pray ye Ff. 37. i'faith] omitted Ff. 38. pray thee] Qq i, 2; prethte the rest. 39. when?] Qq 7, 8; when Q i; when, the rest. 39. lantern] Lanthorne or Lanthorn Ff. 40. quoth he /] (quoth he) Qq; (quoth-a) Ff; quoth at Rowe; quoth a? Capell; quoth he? Cambridge.

28. hast . . . head?] A common expression. See N. Breton, *Crossing of Proverbs*, 1616, Part II.: "Prov. Hee that hath his eyes in his head will looke about him"; and Nashe, *Pierce Penilesse, his Supplication to the Divell* (McKerrow, i. 208): "never an eye in your head to lead you over the threshold."

39. as good . . . drink] Proverbial. Cf. *Twelfth Night*, u. iii. 135: "Twere as good a deed as to drink when a man's a-hungry."

36. soft] gently, go easy.

35, 37. / know . . . that] A common saying.

39. Ay, when? canst tell?] A scoffing retort—used to parry an inconvenient request. So in Heywood, *A Mayden-htad well lost*, n. i: "Moun-

sieur. Your bottle quickly sirrah, come I say. Clowne. Yes, when? can you tell? doe you thinke I am such an Asse, to part so lightly with my liquor." Cf. *Comedy of Errors*, in. i. 52; and Jonson, *The Case is Altered*, v. i: "You wait for Rachel too: when! can you tell?"

43. Time . . . candle] A proverbial saying. Cf. Cooke, *Greene's Tu Quoque* (Hazlitt's *Dodsley*, vii. 91): "time to go to church, and not a man unroosted: this age has not seen a young gallant rise with a candle," and Sir Gyles Goosecapfe, ii (Bullen, *Old English Plays*, iii. 40): "glowe wormes; whose lights a has so perfectly done, that you may goe to bed in the Chamber . . . without a Candle."

the gentlemen: they will along with company, for 45
they have great charge. [Exeunt Carriers.]

Gads. What, ho! chamberlain!

Cham. [Within] At hand, quoth pick-purse.

Gads. That's even as fair as—at hand, quoth the cham-
berlain; for thou variest no more from picking of 50
purses than giving direction doth from labouring;
thou layest the plot how.

Enter Chamberlain

Cham. Good morrow, Master Gadshill. It holds current
that I told you yesternight: there's a franklin in the
wild of Kent hath brought three hundred marks 55
with him in gold: I heard him tell it to one of his
company last night at supper; a kind of auditor;

46. Exeunt Carriers] Rowe; Exeunt Qq, Ff.
53. Enter . . .] after line 46 Qq, Ff.

48. Within] Capell.

46. *great charge*) much baggage; or, perhaps, a great quantity of money. Hey wood, *Wise-Woman of Hogsdon*, III: "Häving ... a charge of money about me."

47. *chamberlain*] the chamber attendant at an inn, who was often in confederacy with highwaymen

48. *At hand, quoth pick-purse*~] I am here, as the pick-purse said. Thesaying is quoted by Cotgrave: "A la mail Nimble, readily, actively, at hand (*quoth pick-purse*)"; and in *Appius and Virginia* (*Hazlitt's Dodsley*, iv. 129):—

¹¹ *Haphazard*. At hand (*quoth pick-purse*) here ready am I,

See well to the cut-purse: be ruled by me."

At hand= ready, here, and was a usual answer of a servant to his master's call. See Edwards, *Damon and Pythias*, *Dodsley's Old Plays* (ed. 1780), i. 226; and Hey wood, *The Wise-Woman of Hogsdon*, II ii:—

"Sir Harry. Where's Taber?

Tabtr (*coming forward*). At hand, noble master."

The origin of the expression "At hand, quoth pick-purse" is unknown, but it is similar in form to many such proverbial sayings, as "Bate mean ace, quoth Bolton" (*Hazlitt's Dodsley*, iv. 77), "Like will to like, quoth the Devil to the Collier" (*ibid.* iii 348), and others.

51. *giving direction*] "To give direction" was a technical term in the cant

of highwaymen] Jonson, *Every Man out of his Humour*, iv. iv: "*Punt*. Cavalier, you knew signior Clog, that was hanged for the robbery at Harrow-on-the-Hill? *Sogliardo*. Knew him, sir? why, 'twas he gave all the directions for the actio!"

51. *labouring*] See quotation from Nashe in note on i. ii. 105, 106 ante.

53. *holds current*] holds good, is still true.

54. *a franklin*] a freeholder. Franklins were rich yeomen, of inferior rank to the gentry. See Overbury, *Characters A Franklin*: "His outside is an ancient Yeoman of England, though his inside may give armes with the best Gentleman, and ne're see the Herauld." John Russell, *Boke of Nurture* (ed. Furnivall, p. 73), ranks Franklins with Serjeants of Law, ex-Mayors of London, Masters of Chancery, Apprentices of Law and Merchants who were in degree equal to a "squire of honour."

54. 55' *the wild of Kent*] the weald of Kent. Lyly, *Euphues and his England* (Arber, p. 268); "I was borne in the wyld of Kent"; and Middleton, *Michaelmas Term*, ii. iii: "Master John Blastfield, esquire, i' th' wild of Kent."

55. *marks*] The mark, or 13s. 4., was a sum of account only, not an actual coin

57. *a kind of auditor*] The auditor is the person described as "one of

one that hath abundance of charge too, God knows
what. They are up already, and call for eggs and
butter: they will away presently. 60

Gads. Sirrah, if they meet not with Saint Nicholas¹ clerks,
I'll give thee this neck.

Cham. No, I'll none of it: I pray thee, keep that for the
hangman; for I know thou worshippest Saint Nicho-
las as truly as a man of falsehood may. 65

Gads. What talkest thou to me of the hangman? if I
hang, I'll make a fat pair of gallows; for if I hang,
old Sir John hangs with me, and thou knowest he is
no starveling. Tut! there are other Trojans that
thou dreamest not of, the which for sport sake are 70
content to do the profession some grace; that would,

61. *Saint*] S. Ff. 63. *pray thee*] Qq 1-3; *prethee* the rest 68. *he*
is] *hee* 's or *he*'s Ff.

his company" and "one that hath abundance of charge too," and not, I think, the franklin. Some editors, however, refer "a kind of auditor" to the franklin, influenced probably by recollections of Chaucer's Franklin, who had been a "shirreue" and a countour". An auditor was an officer of the King who examined the accounts of receivers, sheriffs, escheators, collectors and other "under Officers Accountable" (Minshew s.v. Auditor). The "kind of auditor" may have been an auditor of the exchequer (cf. II ii. 54 post).

58. *charge*] baggage. See note to line 46 ante.

59, 60. *eggs and butter*] a favourite breakfast dish. Nashe, *Have with you* (Grosart, iii. 190, 191): "a gormandizing breakfast, he saies, I was at of eggs and butter."

61. *Saint Nicholas' clerks*] A euphemism for highwaymen. See Nashe, *Martin's Month's Minde* (Grosart, i. 151): "like the Saint Nicolas Clarkes on Salisbury plaine . . . stept out before vs in the high waie, and bidde vs stand"; and Dekker, *Belman of London*; "The thief that commits the robbery, and is chief clerk to Saint Nicholas, is called the high lawyer." Cotgrave has "Batteurs d'estrade . . . Purse-takers . . . or S. Nicholas clarkes." Saint Nicholas was the patron-saint of children, scholars, sailors, shepherds, travellers, and perhaps also of thieves. His association with robbers may have

arisen from the legend which is the subject of the miracle, *Ludus Super Iconia Sancti Nicolai* (Pollard, *English Miracle Plays*, Appendix II.), in which the Saint miraculously causes certain robbers to restore a treasure which had been placed under his protection. It is possible that the expression "Saint Nicholas' clerks" may be due to Saint Nicholas' joint patronage of scholars and robbers. Or perhaps the name, as Warburton suggested, may have been, with a kind of pun, transferred from scholars, the clerks of Saint Nicholas, to thieves, the clerks of "old Nick." This explanation receives some support from the chamberlain's reply. Whalley asserts that the parish clerks of London were incorporated in a fraternity or guild, with Saint Nicholas for their patron.

69. *Trojans*] "Trojan," like "Corinthian" and "Ephesian," was a cant term for a convivial fellow. Wright quotes from *Kemps nine dayes wonder* (sig. c 2 recto): "he was a kinde good fellow, a true Troyall"

70. *for sport sake*] So in Beaumont and Fletcher, *The Scornful Lady*, v: "for our sport sake," and frequently elsewhere. In "for sport sake," "for their own credit sake" (lines 72, 73 post), "for safety sake" (v. i. 65 post), and similar expressions, "sake" seems to have been treated as an adverbial suffix, and was sometimes joined by a hyphen to the preceding word. The genitival construction was also common.

if matters should be looked into, for their own credit sake, make all whole. I am joined with no foot land-rakers, no long-staff sixpenny strikers, none of these mad mustachio purple-hued malt-worms; but with nobility and tranquillity, burgomasters and 75

72. own] omitted Qq 6-8. 73, 74. foot land-rakers'] Theobald; footlande rakers Qq 1-3 (subst.); foot-land rakers Qq 4-8; Foot-land-Rakers Ff. 75. mustachio purple-hued] Mustachio-purple-hu'd Ff.

73, 74. nofoot land-rakers'] no roving foot-pads. "To rake," to rove about, to wander, is from O.N. *reika*, to ramble (M.E. *raken*, to rove or wander). See *Pierce the Ploughman's Crede* (c. 1394), line 72: "ryt as Robertes men ["a set of lawless vagabonds, notorious for their outrages," Skeat]raken aboute, At feires & at ful ales"; and Ritson, *Ancient Songs*, ii. 55:—

"Yonder comes a courteous knight,
Lustely raking over the lay."

New Eng. Diet. quotes a late example from Mandeville, *Fable of the Bees*. With "land-raker" cf. "land-leaper," "land-loper." Minshew: "a Land-leaper, a leaper of Lands. L. Erro, vagus, multivagus."

74. no long-staff sixpenny strikers] no beggarly cut-purses armed with long-staves. Cf. *The Second Maiden's Tragedy*, ii. i. (Hazlitt's Dodsley, x. 418): "one that robs the mind, twenty times worse than any highway-striker"; Beaumont and Fletcher, *Beggars' Bush*, ill iii; Bailey's *Diet.* (Canting Words): "Strike, to beg, to rob." "Striker" and "to strike" were cant terms for "a cut-purse" and "to cut a purse." Dekker, *Belman of London* (Grosart, iii. 155): "The act [of purse-cutting] is called striking," and the same author's *The Roaring Girl*, v. i. Foot-pads and cut-purses were armed with staves with which they knocked their victim down or pulled him from his horse. See Dekker, *Wonderfull Yeare* (Grosart, i. 142), 1603: "nee was none of those rascally Tinkers, that with . . . a pike-staffe on their necks, will take a purse sooner than stop a kettle"; Bailey's *Diet.* (Canting Words): ••Foot-Pads, or Low Pads; a Crew of Villains, who rob on Foot, some of them using long Poles or Staves, with an Iron Hook at the End, with which they either pull Gentlemen from their Horses, or knock them down"; and Lyly, *Mother Bombie*, i. i. When

Evelyn was robbed near Bromley, 23rd June, 1652, he records in his *Diary* (quoted by Wright), "two cut-throates started out, and striking with long staves at ye horse and taking hold of the reines threw me downe." *Sixpenny*, base, paltry, as in Nashe, *Anatomie of Abuses, Epistle* (McKerrow, i. 7): "everie six pennie slauē." Cf. Massinger, *The City Madam*, ill. i: "I know them, swaggering, suburban roarers, sixpenny truckers"; Dekker, *The Honest Whore*, Part I. (Pearson, ii. 26); Dekker and Webster, *Westward Hoe* (Pearson, ii. 339); Jonson, *The Magnetic Lady*, Induction, Johnson explains "sixpenny strikers" as "fellows that knock men down for sixpence." Cf. *The London Prodigal*, v. i, and Beaumont and Fletcher, *Beggars' Bush*, v. ii.

75. mad mustachio purple-hued malt-worms] roistering purple-faced moustached drunkards. Moustaches, which were supposed to indicate valour, were much affected by "roarers" or swaggerers. Malt-worms, toppers. In Nashe's *Four Letters Confuted* (Grosart, ii' 215), Dr. Perne is described as "a morning booke-worm, an afternoon malt-worme." See Nashe, *A Wonderfull Astrological Prognostication* (Grosart, ii. 147): "the dearth, that by their devout drinking is likely to ensue of Barry, if violent death take not away such consuming mault-worms."

76. tranquillity] There seems no reason to suspect tranquillity, the reading of all Qq and Ff. It is in the vein of travesty upon language which gives us "gratillity" in *Twelfth Night*, II iii. 27: "I will impeticoes thy gratillity"; it seizes, too, a salient characteristic of "nobility" in opposition to the "land-rakers," "six-penny strikers" and "mad malt-worms" with whom "nobility" is contrasted. If change were necessary, I would add *squirrelity* to the proposals of Collier

great oneyers, such as can hold in, such as will strike sooner than speak, and speak sooner than drink, and drink sooner than pray : and yet, 'zounds, I lie; for they pray continually to their saint, the commonwealth ; or rather, not pray to her, but prey on her,

77. *oneyers*] *Oneyers* Qq 2-8, Ff; *Oneyres* Q i; *moneyers* Hardinge conj., Theobald; *seignors* Theobald conj.; *owners* Hanmer; *onē-eers* Johnson conj.; *myneers* Capell; *onyers* Malone conj. 79. 'zounds] omitted Ff. 80. to} unto Ff. 81. *pray*} to *pray* Ff. 81. *prey*] *pray* Qq 1-4.

(*sanguinity*), Keightley (*gentility*), Bullock (*rank-ility*) and Bailey (*true quality*). In Edwards, *Damon and Pythias*, counterfeit courtiers are said to be "fountaines of squirility," i.e. scurrility. "Tranquillity" may have reference to the Prince—his Tranquil or Serene Highness. See Appendix.

77. *greditoneyers*] Perhaps a burlesque formation modelled upon "lawyers" from "great ones," once a common expression even in serious writers. Thus Selden, *Table-Talk* (ed. Singer, p. 142): "So you may find a Lawyer in the Temple that gets little for the present ; but he is fitting himself to be in time one of those great Ones that do get." Among numerous conjectural emendations of *oneyers* the most interesting are *moneyers*, officers of the mint, bankers (Theobald, after Hardinge); *seignors* (Theobald); *owners* (Hanmer); *myneers* (Capell); *onyers*, public accountants, from a verb *ony*, to settle accounts in a special manner (Malone); *majors* or [grand] *jurors* (Herr). Johnson explains the cant termination in "great oneyers or great-one-ers" by comparing "privateer," "auctioneer," "circuiteer." Cf., too, such burlesque forms—common in the dramatists—as "drinkalian," "hungarian," "waist-coateer," "scarleteer," "rascabilian," etc.

77. *hold in*] keep their counsel (Malone), keep and stick close to one another (Toilet), hold themselves in, keep in bounds. Madden explains "hold in" as a term in hunting for a hound that is "true-bred" and "will ne'er out" (*Antony and Cleopatra*, II v^m 35)"•• will stick to his quarry. In *The Noble Art' of Venerie*, 1575, it is said that when you uncouple your young hounds from the old and experienced hounds "you must have good prickers and huntensmen on horsebacke in the taylor of them to make them holde in close." [Madden,

Diary of Master William Silence, p. 540.

77-79. *strike . . . and drink*] A travesty, apparently, of the "clyming figure" (Puttenham); see v. iy. 80-82 *post*. For "strike" cf. Lyly, *Midas*, iv. ii: "a Nation . . . so valiant, that ate readier to strike than ward"; and Saviolo, *his Practise*: "every man can strike, but every man hath not the skill to strike." Warburton finds a natural gradation in the order of the ideas "hold in," "speak," "drink," "pray," and would secure "a very regular and humorous climax" by reading *think for drink*. Malone explains the whole passage: "Men who will knock the traveller down sooner than speak to him; who yet will speak to him and bid him stand, sooner than drink; (to which they are sufficiently well inclined;) and lastly, who will drink sooner than pray." The climax, he admits, is not regular.

80, 81. *pray . . . commonwealth*] Cf. Dekker, *Ravens Almanacke* (Grosart, iv. 204): "Summer . . . the Ploughmans Goddess to whom he prays . . . Summer, that is the Saint to whom Bowyers and Fletchers kneele."

81. *not pray . . . prey on her*] Perhaps Shakespeare had in mind a passage in Robinson's *More's Utopia* (1557), ii: "Therefore when I consider and way in my mind all these common wealthes, which now a dayes any where do florish, so God helpe me, I can perceave nothing but a certain conspiracy of riche men procuringe their owne commodities under the name and title of the common wealth." This is quoted by Nashe in *The Unfortunate Traveller*. "Pray to . . . prey on" is an instance of the figure of speech which Puttenham (*Arte of English Poesie*, ed. Arber, p. 216) calls "Atanacasio" or "the Rebound." This figure, he writes, "playeth with one word written all alike but carrying divers sences as thus: 'To pray for you ever

for they ride up and down on her and make her their boots.

Cham. What, the commonwealth their boots? will she hold out water in foul way? 85

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

Cham. Nay, by my faith, I think you are more beholding to the night than to fern-seed for your walking invisible. 90

89. *by my faith* omitted Ff. 89. *think* } *thinke* rather Ff. 90. *to fern-seed*] Qq; *to the Fernseed* F; *the fern seed* (or *fern-seed*) Ff 2-4.

1 cannot refuse, To pray upon you I should you much abuse." See R. Carew, *The Excellency of the English Tongue*, 1595 (Gregory Smith's *Eli'*. *Crit. Essays*, ii. 288); and N. Breton, *The Good and the Bad*, 1616: "He [a beggar] prays for all and preys upon all."

82, 83. *make . . . boots'*] plunder her, make her their booty or spoil. So in 2 *Henry VI.* iv. i. 13; Spenser, *Faerie Queene*, v. vii. 38: "Harvest riches, which he made his boot"; and Chettle, *Kind-hartes Dreame*: "men beside all honestie, willing to make bopte of cloakes, hats, purses." *Boots* is perhaps a misprint for *boot* (*boote*).

85. *hold out water*] See Stubbes, *Anatomy of Abuses*, Part II. (ed. Furnivall, p. 36): "you shall have some leather scarcely halfe tanned, so that . . . [it] will holde out no water, or very little"; and *ibid.* p. 37: "the shoemaker liquoreth [greases] his leather, with waterish liquor. . . . And . . . they saie they use to put salt in the liquor, wherewithall they grease the leather of purpose, to the ende that the leather shal never hold out water. . . ."

86. *hath liquored*] *hath* greased, moistened with liquor, with a play on "liquor," meaning to ply with drink, to make drunk. In both meanings "liquored" is found in association with "hold out water," "to be watertight, and to be full of drink (and so watertight). See passages quoted in last note, and *lacke Drums Entertainement*, i. i; "[Enter Flawne] *Kath.* it seemes he can scarce carrie himselfe. *Drum.* He's over the shoes, yet heele hold out water, for I have liquor'd him soundly." Cf. also Beaumont and Fletcher, *The Mad Lover*, iii iii:

"And all to liquor thy old boots"; Brome, *The Queens Exchange*, u. ii: "he that is not soundly liquor'd by night shall Be made fewel for our Bonafire"; Middleton and Dekker, *The Roaring Girl*, iv. ii: "It's but liquoring them both soundly, and then you shall see their cork heels fly up." For any serious meaning there may be in Gadshill's speech, cf. Brome, *The City Wit*, iv. i: "Virtue goes often wretched, and is forc'd to be cobbled up, with base means, to hold out water and cold necessity."

87. *as in a castle*] So Beaumont and Fletcher, *The Little French Lawyer*, i. i: "we shall fight, as in a castle"; and *ibid.* iv. i: "we may do't as safe as in a castle."

87. *cock-sure*] secure, in absolute safety. Cf. Skelton, *Why Come ye nat to Courte*, 279: "He maketh himselfe cock sure"; and *The Conflict of Conscience*, iii iii: "I fear not, but it is cock sure now." Bailey's *Diet*. (Canting Words) has "Cock-sure, very sure." *New Eng. Diet.* suggests that the original reference may have been to the security or certainty of the action of a cock or tap in preventing the escape of liquor, or perhaps of a cock with a removable turning-key in leaving the contents of a tun secure from interference.

87, 88. *we have . . . fern-seed*] Alluding to the belief that the small seed of the fern is visible only on St John's Eve, and that, if then gathered, it renders the wearer invisible. See Jonson, *The New Inn*, i. i: "Lov. Why were you seen? Per. Because indeed I had No medicine, sir, to go invisible: No fern seed in my pocket."

Gads. Give me thy hand : thou shalt have a share in our purchase, as I am a true mall

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

Gads. Go to; "homo" is a common name to all meII 95

Bid the ostler bring my gelding out of the stable.

Farewell, you muddy knave. {Exeunt.

SCENE II.—*The Highway, near Gadshill.*

Enter PRINCE HENRY and PoiNS.

Poins. Come, shelter, shelter: I have removed FalstafPs horse, and he frets like a gummed velvet.

92, 93. *Give . . . man*] prose Qq; three lines ending *hand, purpose, mall* Ffc
93, *purchase*] *purpose* Ff. 96. *my*] *the* Ff. 97. *you*] Q I; ye the rest.
97. Exeunt.] omitted Qq.

SCENE II.

The Highway . . .] Cambridge; The highway. Pope; Scene changes to the Highway. Theobald; Gad's Hill. The Road down it. Capell. Enter . . .1 Capell; Enter Prince, Poincs, and Peto, &c. Qq; Enter Prince, Poyncs, and Peto. Ff.

93 *purchase*] A euphemistic expression for thieves' plunder. *Henry V.* iii ii. 45 : "They will steal any thing and call it purchase," and Greene, *Art of Conny-Catching*, 1591 (Grosart, x. 38): "The monie that is won, Purchase." Also Jonson, *Bartholomew Fair*, ix. i. F reads *purpose*, and gives Gadshill's speech in three lines, ending *hand . . . purpose . . . mall* Gadshill is perhaps quoting from some popular ballad.

93. *a true man*] an honest man, as opposed to a thief. Heywood, *The Royall King*, iii (Pearson, vi. 39): "hee that is a Theefe cannot be a true man," and Munday, Drayton, Wilson and Hathaway, *The Life of Sir John Oldcastle* (1600), iii iv: "Sir JohII Stand, true-man t saies a thief. King. Stand, thiefe I sales a true mall"

95. "homo" . . . *men*] A trite quotation from Lily's *Shorte Introduction of Grammar* (ed. xs-lfc): "a Noun Substantive either is 'Proper to the thing that it betokeneth; as, Edwardus is my proper Name: Or else is common to more; as, Homo is a Name common to all meII" Gadshill has promised as a "true man"; the chamberlain bids him promise as a "false thief," to which Gadshill replies that he is a [true] man, for "homo" is a common name to all

men, including [false] thieves. The quotation from Lily is the subject of many equivocations in Elizabethan dramatists and writers. See Harman, *Caveat for Common Cursetors*, 1567 (Early Eng. Text Soc. ed., p. 73): "And afterwards she is common and indifferent for any that wyll use her, as homo is a common name to all men"; and Middleton, *The World Tost at Tennis* (Bullen, vii. 156): "Faith, the Latins haue no proper word for it [cuckold] that ever I read; homo, I take it, is the best, Because it is a common name to all meII" Also *The Puritan*, i. i; and Hazlitt's *Dodsley*, ix. 53 and vi. 309.

97. *muddy*] dull-witted. So in *The True Trojans*, v. iv. (Hazlitt's *Dodsley*, xii. 528): "O, that base fortune should great spirits damp, And fawn on muddy slaves," and Munday, *The Death of Robert Earl of Huntingdon*, II i: "muddy slaves, whose baJ-ladising rhymes . . . show their brutish thoughts." Also *The Play of Stucley*, line 1309.

SCENE II,

2. *frets*] chafes, as in Nashe, *Martin's Months Minde* (Grosart, i. x66): "to chafe and fret above measure." Velvet, like satin and taffeta, was sometimes

Prince. Stand close.

Enter FALSTAFF.

Fal. Poin's! Poin's, and be hanged! Poin's!

Prince. Peace, ye fat-kidneyed rascal! what a brawling
dost thou keep! 5

Fal. Where's Poin's, Hal?

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

Fal. I am accursed to rob in that thieves company: the
rascal hath removed my horse, and tied him I know 10
not where. If I travel but four foot by the squire
further afoot, I shall break my wind. Well, I doubt
not but to die a fair death for all this, if I scape
hanging for killing that rogue. I have forsworn his 15
company hourly any time this two and twenty years,
and yet I am bewitched with the rogue's company.
If the rascal have not given me medicines to make

7. *W her is*] *Q* i; *What the rest.* 10. *thief s*] *theefe F.* 10. *the*] *that Ff.*
12. *squirt*] *squairc Q* 8; *square Ff* 3, 4; *squier Cambridge.* 16. *two and*
twenty] *Ff*; *xxii.* or 22. *Qq.* 16. *years*] *years Q* i; *year or year the rest.*

fraudulently treated with gum which improved its gloss but rendered it liable to fret or fray. See Beaumont and Fletcher, *The Woman-Hater*, iv. iii; "She's a piece of dainty stuff . . . Smooth and soft, as new sattin; She was ne'er gumm'd yet. . . nor fretted"; Middleton, *Anything for a Quiet Life*, II. ii; "Franklin Junior. Good satins, sir. George. The best in Europe, sir; here's a piece. . . Mark his gloss, he dazzles the eye to look upon him. Franklin. Is he not gummed?" and Ray, *Proverbs*: "Frets like gumm'daffaty." Steevens quotes Webster and Marston, *The Malcontent*: "I'll come among you, like gum into taffata, to fret, fret."

3. *close*] out of sight, concealed. So Beaumont and Fletcher, *Monsieur Thomas*, in. i: "stand close, unseen," and Heywood, *The English Traveller*, iv. i: "Stand you close, Be not yet scene."

5. *fat-kidneyed rascal*] An allusion to the layers of fat in which the kidneys are embedded. A rascal was a lean deer, and so "fat-kidneyed rascal" may be a kind of oxymoron.

5, 6. *what . . . keep*} Cf. *Twelfth Night*, ii. in. 76.

8. *is walked*] This construction, common in M.E., is found as late as the eighteenth century.

ro, ii. *the rascal . . . horse*] W. J. Craig thought that Shakespeare may have been indebted to Nashe's *Pierce Penilesse his Supplication to the Divell*, 1592 (*Works*, McKenrow, i. 201)! "The Romane Censors, if they lighted upon a fat corpulent man, they straight tooke away hishorre, and constrained him to goe a foote.... If we had such horse-takers amongst us, and that surfit-swolne Churles, who now ride on foot-clothes, might be constrained to carrie their flesh budgets from place to place on foote, the price of velvet and cloath would fall with their belies.. .. Plenus venter nil agit libenter."

12. *by the squire*] measured by the equier or rule, accurately measured. So in *Winter's Tale*, iv. iv. 348; and Jonson, *A Tale of a Tub*, iv. ii. Minshew has: "Squire or rule. G. Esquierre. . . ." *esquierre*, i. ad normam, by the squire; and Cotgrave defines *Esquierre* as "A Rule, or Squire."

18. *medicines*] love philtres. Cf. Drayton, *The Muses' Elysium*, *Nymphal* vii: "physic . . . And powders too to make their sweethearts love

me love him, Til be hanged ; it could not be else;
I have drunk medicines. Poins! Hal! a plague 20
upon you both 1 Bardolph ! Peto ! I'll starve ere
I'll rob a foot further. An 'twere not as good a
deed as drink, to turn true man and to leave these
rogues, I am the veriest varlet that ever chewed with 25
a tooth. Eight yards of uneven ground is three-
score and ten miles afoot with me; and the stony-
hearted villains know it well enough : a plague upon
it when thieves cannot be true one to another! *they*
whistle^ Whew! A plague upon you all! Give 30
me my horse, you rogues; give me my horse, and
be hanged!

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

Fal. Have you any levers to lift me up again, being down ? 35
'Sblood, Til not bear mine own flesh so far afoot
again for all the coin in thy father's exchequer.
What a plague mean ye to colt me thus ?

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

Fal. I prithee, good Prince Hal, help me to my horse, 40
good king's son.

21. upon] on Qq 6-8. 21. Bardolph] Bardoll Qq. 22. Vll rob] I rob Ff.
22. An] Pope; And Qq, PC 23. as drink] as to arinke Ff. 27, 28. upon
it] vpon't Ff. 29. upon] light vpon Ff. 29, 30. Give me] Giue Ff 1, 2.
33. canst] Q i; can the rest. 36. 'Sblood] omitted Ff. 40. Prince Hal]
prince, Hal Qq i, 2.

them," and *Tarlton's Jests* (ed. Hall, p. 43): "unlesse you can give me medicines to make me love them!" Cotgrave gives: "Philtre. ... An amorous potion, or loue-procuring medicine." The effects of such a medicine are described in an amusing way in Beaumont and Fletcher's *Humorous Lieutenant*, iv. vi, Fynes Moryson (*Itinerary*, c. 1617) relates that the Germans, especially in the lower parts of Germany, gave one another potions to force love, that 'Spanish flyes and like things' were used for this purpose, and that accidents were of frequent occurrence (C. Hughes, *Shakespeare's Europe*, p. 348).

38. colt] cheat, trick. So Beaumont and Fletcher in *The Little French Lawyer*, n. ii: "Am I thus colted?" and in *Rule a Wife*, iv. i: "Ile colt you once

more"; and Nashe, *Have with you to Saffron Walden*, 1596 (Grosart, iii. 143). Steevens cites Beaumont and Fletcher's *Loyal Subject*, in. i; "What are we bobbed thus still? colted and carted?" Also North's *Plutarch*, *Cicero*, 1579 (ed. 1676, p. 728): "thus was Cicero finely colted, as old as he was, by a young man" [*New Eng. Dict.*]. Bailey's *Diet.* (Canting Words): "Colt, an Inn-keeper that lends a Horse to a Highway-man, or to Gentlemen Beggars; also a Lad newly initiated into Roguery." Wright quotes "The Inn-keeper or Hackney-man, of whom they haue horses, is cald a Colt" from a chapter on "Rancke Riders. The manner of cozening Inn-keepers" in Dekker's *Lanthorne and Candle-light* (Grosart, iii. 251).

Prince. Out, ye rogue I shall I be your ostler?

Fal. Go hang thyself in thine own heir-apparent garters!

If I be ta'en, I'll peach for this. An I have not
ballads made on you all and sung to filthy tunes, let 45
a cup of sack be my poison: when a jest is so
forward, and afoot too! I hate it.

Enter GADSHILL, BARDOLPH and PETO with him.

Gads. Stand.

Fal. So I do, against my will.

Poms. O, 'tis our setter: I know his voice. Bardolph, 50
what news?

42. ye] Q i; you the rest. 43. Go] omitted Qq i, 2. 44. An] Pope;
and Qq, Ff. 45. you] omitted Qq 3-8, Ff. 46. a jest] Q i, Ff; iest the
rest. 47. Enter . . .] Capell; Enter Gadshill. Qq, Ff. 50, 51. Bardolph . . .
news?] separate line in Ff.

43. *Go hang . . . garters]* "He may hang himself in his own garters" is quoted by Steevens from Ray's *Proverbs*. Cf. C. Tournear, *The Atheist's Tragedy*, II v: "The gentleman . . . swore he would hang me up at the next door . . . So, for want of a cord, he took his own garters off; and as he was going to make a noose, I watched my time and ran away. And as I ran, indeed I bid him hang himself in his own garters." In Munday, *The Death of Robert Earl of Huntingdon*, v. i, Brand the murderer hangs himself from a tree with his own garters.

44, 45. *An . . . ballads]* An allusion to the practice of spiting an enemy by hiring a ballad-writer to lampoon him. See Jonson, *Bartholomew Fair*, II i: "an thou wrongest me . . . I'll find a friend who shall right me, and make a ballad of thee"; Massinger, *The Parliament of Love*, iv. v: "I will have thee Pictured as thou art now, and thy whole story Sung to some villainous tune in a lewd ballad." Ballads were written on every topical subject of interest to the populace, from an event of national importance down to a robbery or the execution of a common felon. The writers of these ballads were in the lowest degree of poets—"ten-groat rhymers" Massinger calls them (*The Bondman*, V. iii). One Martin Parker was a famous writer of ballads, and Jonson (*Every Man in his Humour*, i. ii) mentions John Trundle at the sign of the Nobody in Barbican

as a printer of ballads. The ballads were sung and sold in the streets by ballad-singers, and the sheets on which they were printed were frequently stuck upon the walls of inns or taverns "as they were scutchipns" (see Glapthorne, *Ladies Priviledge*, iii, and Fletcher, *Philaster*, ii).

45. *sung . . . tunes]* So in *Andromana*, v. ii (Hazlitt's *Dodsley*, xiv. 267): "I shall . . . Be balladed, and sung to filthy tunes"; and in S. Rowley, *The Noble Souldier* (1634), ⁱⁿ " (*Bullen's Old English Plays*, i): "I shall haue scurvvy ballads made of me Sung to the Hanging Tune." Each kind of ballad had its appropriate tune. Thus *Fortune my Foe* was the Hanging Tune, i.e. the tune to which were sung ballads relating to executions.

47. *afoot]* in execution. Cf. Beaumont and Fletcher, *The Noble Gentleman*, i: "see this business be a-foot With expedition"; R. Brome, *The English Moor*, i. ii: "some stratagem a foot." *For forward, and afoot too* Vaughan proposed *forward afoot, and I afoot too*. A conjectural emendation (Anoll ap. Cambridge Shakespeare) *forward,—and afoot too* is happy. Mr. Craig, I think, read the passage so.

50. *setter]* a thieves' decoy. See Greene, *Art of Conny-Catching*, 1591 (Grosart, x. 15); Dekker, *The Belman of London* (Grosart, iii. 130, 131): "The party that fetcheth in the Gull . . . is . . . called . . . the Setter." I. Wilkins (*An Essay towards a Real Character*, 1668)

Sard. Case ye, case ye; on with your vizards: there's money of the king's coming down the hill; 'tis going to the king's exchequer.

Fal. You lie, ye rogue; 'tis going to the king's tavern. 55

Gads. There's enough to make us all.—

Fal. To be hanged.

Prince. Sirs, you four shall front them in the narrow lane; Ned Poins and I will walk lower: if they scape from your encounter, then they light on us. 60

Peto. How many be there of them?

Gads. Some eight or ten.

Fal. 'Zounds, will they not rob us?

Prince. What, a coward, Sir John Paunch?

Fal. Indeed, I am not John of Gaunt, your grandfather; 65
but yet no coward, Hal.

Prince. Well, we leave that to the proof.

Poins. Sirrah Jack, thy horse stands behind the hedge: when thou needest him, there thou shalt find him.
Farewell, and stand fast. 70

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

Prince. Ned, where are our disguises?

Poins. Here, hard by: stand close.

[*Exeunt Prince and Poins.*]

55. *ye*] Qq i, 2; *you* the rest.

58. *Sirs*] omitted Qq 3-8, Ff.

59. *Poins*] omitted Ff.

63. *'Zounds*] omitted Ff.

67. *Well, we*] Qq i, 2; *Well, wee*] Qq 3-8; *Wee 'I or We'll* Ff.

73. *Exeunt . . .*] Malone.

defines a "Setter" as a •• Theefs-spy"; and Bailey's *Diet.* (Canting Words) gives "Setters, or Setting-dogs, they that draw in Bubbles, for old Gamesters to rook." •• Our "Setter" is, of course, Gadshill, who had "set the match" (see i. ii. 107, 108 *ante*).

50, 51. *Bardolph, what news?*] Johnson objects to the reading of the text that Poins knows Gadshill to be the setter, and therefore would not ask Bardolph, "what news?" He would read: "*Poins.* O, 'tis our setter, etc. *Bard.* What news? *Gads.* Case ve," etc. This conjecture seems to have been suggested by the arrangement of Ff in which "*Bardolfe*, what news?" is put in a separate line. Qq read "Bardoll, what neues." (Q i), "Bardoll, what neues?" (Q 2), "*Bardol*,

what neues?" (Qq 3-6) or "*Bardol*, what neues?" (Qq 7,8) as part of Poins's speech, and in the same line with it.

52. *case ye*] don your vizards. Cf. *Cymbeline*, v. iii. 22, and *Romeo and Juliet*, i. iv. 29: "Give me a case to put my visage in."

54. *to . . . exchequer*] The revenue collected by sheriffs and other of the king's officers was paid into the Exchequer and there audited.

56. *make us all.*—] make our fortunes, as in Wilkins, *Miseries of Enforced Marriage* (Hazlitt's *Dodsley*, ix. 540): "Have I not promised to make you?" For Falstaff's jest cf. Middleton, *The Phoenix*, . ii: "*Captain.* . . . here's a voyage toward will make us all—*Phoenix.* Beggarly fools and knaves [*Aside*]."

Fed. Now, my masters, happy man be his dole, say I:
every man to his business.

75

Enter the Travellers.

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

Thieves. Stand!

Travellers. Jesus bless us!

80

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

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

Fal. Hang ye, gorbellied knaves, are ye undone? No,

85

74. /] omitted Qq 5-8. 76. First Trav.] Capell; Trauel. or Tra. Qq,
Ff (Trauai. Q 2). 79. Stand] Qq 1-4; Stay the rest. 80. Travellers.]
Cambridge; Trauel. or Tra. Qq, Ff. 82. Jesus] Jesu Ff. 82. ah/]
Rowe; a Qq, Ff. 84. Travellers.] Tra. Qq, Ff (Trauel. Q 3). 85.
arcey] are you Ff.

74. *happy man be his dole*] come what may, good luck to us all; *lit.* may each one's fortune be to be a happy man! So in *Merry Wives of Windsor*, III iv. 68; *Taming of the Shrew*, I. i. 144; and *Winter's Tale*, I. ii. 163. Farmer explains it as "a generic wish for success" and quotes Edwards, *Damon and Pythias*: "Wherein, happy man be his dole, I trust that I shall not speede worst." Cf. Butler, *Hudibras*, I. iii:—

"Let us that are unhurt and hole
Fall on, and happy man bis dole";
and Silver, *Paradoxes of Defence*, 1599:
"none undertake the combat, . . . but
his skill was tied to fortune: happie man,
happie dole, kill or be killed is the
dreadfull issue of this divellish imper-
fect fight" (*Epistle Dedicatorie*), i.e.
each one according to his luck fares
well or ill. J. Heywood (*Three Hun-
dred Epigrammes*, ed. 1598) gives the
proverb in the form "Happy man
happy dole."¹ Ray (*Proverbs*) has
"Happy man, happy dole" and
"Happy man by his dole."

82. *caterpillars*] i.e. unprofitable
members of the commonwealth who
consume what they have not pro-
duced. FalstarT turns against the bour-
geoisie a reproach usually levelled at
rogues. Thus Harrison (*Description*

of England, II x, in Holinshed's
Chronicle, ed. 1587) describes the sturdy
rogues who infested the land: "they
are all theeuses and caterpillars in the
commonwealth, and by the word
of God not permitted to eat, sith they
doo but licke the sweat from the true
laborers' browes, andbeereue thegodlie
poore of that which is due vnto them,
to maintaine their excesse." Cf. Hey-
wood, *The English Traveller*, I. ii;
and Weever, *Anc. Full Moll* 1631
(quoted in *New Eng. Diet.*); "Emp-
som and Dudley (eater-pilfers of the
common-wealth, hatefull to all good
people)."

82. *bacon-fed*] A. Borde (*Dyetary of
Helth*, 1542) says that "Bacon is good
for carters and plowmen, the whiche
be euer labourynge in the earth or
dunge" (*Works*, Early Eng. Text Soc.,
p. 273). Brown bread, fat bacon and
puddings were the usual country fare.

85. *gorbellied*] big-bellied, as in
Nashe, *Have with you* (Grosart, iii.
51): "an vnconscionable vast gorbellied
Volume, bigger bulkt than a Dutch
Hoy." Minshew quaintly derives
"Gorbellie" from "T. Gar, i. totum,
all, q. All-bellie" or from "Gorge, i.
ingluyies, & bellie, i. venter, a glutting
bellie." Cotgrave: "Pan\$u . . . ; Gor-
bellied, great-paunched."

ye fat chuffs; I would your store were here! On,
bacons, on 1 What, ye knaves! young men must
live. You are grandjurors, are ye? we'll jure ye,
'faith. {*Here they rob them and bind them.* Exeunt

Re-enter PRINCE HENRY and PoiNS disguised.

Prince. The thieves have bound the true men. Now could 90
thou and I rob the thieves and go merrily to London,
it would be argument for a week, laughter for a
month and a good jest for ever.

Poins. Stand close; I hear them coming.

Enter the Thieves again.

Fal. Come, my masters, let us share, and then to horse 95
before day. An the Prince and Poins be not two
arrant cowards, there's no equity stirring: there's no
more valour in that Poins than in a wild-duck.

Prince. Your money!

Poins. Villains !

i 00

[*As they are sharing, the PRINCE and PoiNS set upon them ; they
all run away; and FALSTAFF, after a blow or two, runs
away too, leaving the booty behind them.*"]

Prince. Got with much ease. Now merrily to horse:

88, 89. *ye 'faith'* Cambridge; *ye faith* Qq i, 2; *yee yfaith* Qq 3-6; *ye
ifait* Ff 1-3; *ye Vfaith* F 4. 89. Exeunt.] omitted Qq 4-8, Ff. 90. Re-
enter . . . disguised.] Cambridge; Enter the prince and Poynes. Qq, Ff.
90. *true men*] *True-men* Ff. 96. *An*] Pope; and Qq, Ff. 98. *more*] *moe* Ff.
100. and *Falstaff* . . . too,] omitted Ff. 101-107. *Got* . . . *him*] verse
Pope; prose Qq, Ff.

86. *chuffs*] boors, churls. *Prompter-
ium Parvulorum*: "Choffe or chuffe
—Rusticus." The term is one of
obloquy and is usually applied to rich
or avaricious farmers. Cotgrave:
"Franc-goutier. A good rich Yeoman,
substantial, wealthy chuff." See
No-Body and Some-Body (Simpson,
School of Shakspeare, i. 349): "all the
rich and wealthy chuffes Whose full
cramd Garners to the roofes are fild,"
and T. Randolph, *The Muses' Looking-
Glass*, ii. iy: "The chuffs crowns
Imprisoned in his rusty chest."

88. *grandjurors*] Only men of some
wealth and social standing would be

entitled to serve on a grand jury.
Wright cites Nashe, *Lenten Stuff**
(Grosart, v. 202): "Wealthy saide I?
nay Pie be sworne bee was a grande
iurieman in respect of me."

88. *we'll jure ye*] A form of humorous
retort common in all literatures. So
Ford, in *Merry Wives of Windsor*, iv.
ii. 193, beating Falstaff disguised as
Mother Prat, exclaims, "I'll prat her."
Cf. *CoriolanuSi* ii. i. 144, and Middle-
ton, *Blurt, Master-Constable*, iv. Hi:
"Blurt. I say, away with him.—I'll
Blurt you." See v. iii. 55 post.

92. *argument*] subject of conversa-
tion.

The thieves are all scattered and possess'd with fear
So strongly that they dare not meet each other;
Each takes his fellow for an officer.

Away, good Ned [TPalstaff sweats to death, 105
And lards the lean earth as he walks along:

Were't not for laughing, I should pity hing
Poins. How the rogue roar'd! [Exeunt.

SCENE III.—Warkworth Castle.

Enter HOTSPUR solus, reading a letter.

Hot. "But, for mine own part, my lord, I could be well
contented to be there, in respect of the love I bear
your house." He could be contented: why is he
not, then? In respect of the love he bears our
house: he shows in this, he loves his own barn better
than he loves our house. Let me see some more.
"The purpose you undertake is dangerous;"—why,
that's certain: 'tis dangerous to take a cold, to sleep,
to drink; but I tell you, my lord fool, out of this

102. *alt]* Q i; omitted the rest. 105. *sweats]* swears Qq 3-5. 108.
rogue] fat rogue in a fragment of an early quarto (Athell, 4 June, 1881).

SCENE III.

Warkworth Castle] Cambridge; Warkworth. A room in the Castle. Capell;
Lord Percy's house. Pope, Theobald. 2. *in respect]* in the respect Qq 1-3.

104. *Each . . . officer]* So in 3
Henry VI. v. vi. 12: "The thief doth
fear each bush an officer." Ray, *Pro-*
verbs: "He thinks every bush a bog-

gard, i.e. a bugbear or phantasm."
105. *to death]* immoderately: cf.
Othello, II. i. 50.

106. *lards]* fattens, as in *Henry V.*
iv. vi. 8.

SCENE III.

Warkworth Castle] Wright, in sup-
port of Capell, who first fixed the
scene at Warkworth, points out that
John Hardyng the Chronicler, who
was brought up in Hotspur's family,
and was with him at Shrewsbury,
Humbleton, and other battles, says of
the letters from the lords of England
promising assistance to the Percys,
"whiche letters I sawe in the castell
of Werkeworth, when I was constable

of it vnder my lord, sir Robert Vm-
freuile" (*Chron.*, p. 361, ed. 1812).
Warkworth, in Northumberland, was
the principal seat of the Percys.

a letter] Edwards supposed that the
writer of this letter was George
Dunbar, Earl of March. A letter from
Dunbar to King Henry IV. is extant.
Wright refers to a tradition that Ralph
Rokeby, High Sheriff of Yorkshire,
who overthrew Northumberland after
the Battle of Shrewsbury, was Hot-
spur's correspondent. (See Lockhart's
Life of Scott, ii. 386-7, ed. 1837.)

8, 9. *'tis dangerous . . . drink]* So
Beaumont and Fletcher, *The Maid in*
the Mill, I. ii:—

"Martino. There may be danger.

Antonio. So there is to drink,
When men are thirsty; to eat
hastily,
When we are hungry; so there is
in sleep, friend."

nettle, danger, we pluck this flower, safety. "The purpose you undertake is dangerous; the friends you have named uncertain; the time itself unsorted; and your whole plot too light for the counterpoise of so great an opposition." Say you so, say you so? I say unto you again, you are a shallow cowardly hind, and you lie. What a lack-brain is this! By the Lord, our plot is a good plot as ever was laid; our friends true and constant: a good plot, good friends, and full of expectation; an excellent plot, very good friends. What a frosty-spirited rogue is this! Why, my lord of York commends the plot and the general course of the action. 'Zounds, an I wtre now by this rascal, I could brain him with his lady's fan. Is there not my father, my uncle, and myself? Lord Edmund Mortimer, my lord of York, and Owen Glendower? is there not besides the

14. so ?] Qq 7, 8; so, Qq I, 4-6; s.o: Ff; so, Qq 2, 3. 16, 17. By the Lord] I protest Ff. 17. a good] as good a Ff. 18. friends] Qq 1-3, Ff 3, 4; friende, frind or friend the re&t. 22. 'Zounds] By this hand Ff. 22. an] Capell; and Qq; ./ Ff. 25. myself?] Capell; my self; Q i; my selfe, the rest. 26. Glendower ?] Glendour? F; Glendower: Q I.

12. unsorted] not well chosen, unpropitious. Cf. *Romeo and Juliet*, HI. v. no; and Hey wood, *The Witches of Lancashire*, n. i: "But what times hath she sorted for these journeys?" Minshew has "Sorteable . . . Vide Convenient & Suteable."

19. full of expectation] full of hope. Cf. Jonson, *The Fox*, v. i: "my she-wolf. . . Greedy and. full of expectation"

20. frosty-spirited] cowardly. Cf. *No-Body ana Some-Body*, line 16: "Your harts I thinke are frosty, for your blood Seems crusted in your faces." Cf. "cold heart," line 31 *post*, and "a cold coward," *Two Noble Kinsmen*, n. ii.

, 21. my lord of York] Richard Scroop, Archbishop of York.

22. action] enterprise, as often.

23, 24. his lady's fan] The fan, which was introduced into England from France about 1572 ("the time of the Massacar in Paris," *Stov/BAnnales*, ed. 1615, p. 948), seems to have been an indispensable article of ladies, attire in Elizabeth's reign. See W. W., *A Health to the Gentlemanly Profession of Servingmen 1598* "yf their Mistres

ryde abroad . . . she must have one to carrie . . . her Fanne, if she use it not herselfe" (*Rye, England as seen by Foreigners*, p. 196). Though the fan was made of feathers, the handle was frequently of silver or gold, and sometimes set with jewels. See Dekker, *Londons Tempe* (Pearson, iv. 123): "I must now A golden handle make for my wife's fann," and Hall, *Satires*, v. iv: "a silver-handled fcenne." Whalley cited from Beaumont and Fletcher, *Wit at Several Weapons*, v. i:—

"Wer't not better

Your head were broke with the handle of a fan?"

Edwards supposes that Hotspur means to brain the frosty-spirited lord with the feathers of his lady's fan, the lightest weapon he can think of. A contemptuous reference to the fan as a weapon is made in Webster's *White Devil* (quoted by Moorman):—

"Mar cello. If I take her near you, I'll cut her throat.

Flamineo. With a fen of feathers?"

26, 27. the Douglas] See note on i. iii. 261 *ante*.

Douglas ? have I not all their letters to meet me in arms by the ninth of the next month ? and are they not some of them set forward already ? What a pagan rascal is this ! an infidel ! Ha ! you shall see 30
now in very sincerity of fear and cold heart, will he to the king, and lay open all our proceedings. O, I could divide myself, and go to buffets, for moving such a dish of skim milk with so honourable an action ! Hang him ! let him tell the king : we are 35
prepared. I will set forward to-night.

Enter LADY PERCY.

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

Lady. O, my good lord, why are you thus alone ?
For what offence have I this fortnight been 40
A banish'd woman from my Harry's bed ?
Tell me, sweet lord, what is't that takes from thee
Thy stomach, pleasure, and thy golden sleep ?
Why dost thou bend thine eyes upon the earth,
And start so often when thou sit'st alone ? 45

27. Douglas ?] Dowglas, Q i ; Dowglas ? the rest. 28. month ?] month, Qq 1-4. 28. they] there Ff 2-4. 30. an] Q i ; An Ff ; and the rest (& Q 8). 34. skim] skim'd Ff. 35. king : we] king, we Qq ; King we Ff. 36. forward] forwards Ff. 37. Enter Lady Percy] Enter his Lady Qq, Ff.

31. cold heart] So in North's *Plutarch*, *Demetrius*: "Antigonus' heart being cold in his belly," and "Seleucus was cold at the heart to hear these news.

32, 33. I could divide myself . . .] I could be divided against myself, become as it were two Hotspurs, and set them at fisticuffs with one another. Cf. *Twelfth Night*, v. i. 229-31 ; and Drayton, *The Man in the Moon* :—

"Now the Sun's sister . . .
That at the last on Latmus doth appear,
Her brother's beams enforc'd to lay aside,
Herself for his sake [Endymion's] seeming to divide."

33. go to buffets] fall to blows with myself. So in Heywood's *The Wise Woman of Hogsdon*, iii. ii : "And now I could go to buffets with myself, and cuff this love away," and in the same author's *Dialogues*, xvi. Also Beaumont

and Fletcher, *The Captain*, II ii ; and C. Tournear, *The Atheist's Tragedy*, i. iii :—

"Rousard. i lack but your black eye

Castabella. If you go to buffets among the boys, they'll give you one."

34. dish of skim milk] Cf. Beaumont and Fletcher, *Women Pleas'd*, iv. iii : "A poor skimm'd thing" ; and *Sir Thomas More* (Shak. Soc. ed., p. 3) : "if mens milkie harts dare not strike a stranger."

37. Kate] See *Introd.* p. xiv.

43. golden sleep] So in *Romeo and Juliet*, ii. iii. 38 ; and cf. "the golden dew of sleep" in *Richard III.* iv. i. 84. "Golden" as an epithet of sleep is common in Elizabethan poetry. See Lyly, *Galatea* (1592), iv. ii ; Heywood, *The Golden Age*, iv. i ; and Chapman, *A Hymn to Hymen* (1613).

Why hast thou lost the fresh blood in thy cheeks,
 And given my treasures and my rights of thee
 To thick-eyei musing and curst melancholy ?
 In thy faint slumbers I by thee have watch'd,
 And heard thee murmur tales of iron wars ; 50
 Speak terms of manage to thy bounding steed ;
 Cry " Courage! to the field!" And thou hast talk'd
 Of sallies and retires, of trenches, tents,
 Of palisadoes, frontiers, parapets,
 Of basilisks, of cannon, culverin, 55
 Of prisoners' ransom, and of soldiers slain,
 And all the currents of a heady fight

46. *cheeks,*] *cheekes* ; Qq 1-3, Ff.
 48. *curst*] *cursed* Cambridge.

49. *thy*] Qq 1-3 ; *my* the rest. 49. *faint*
slumbers] hyphenated in F. 49. *have*] omitted Qq 4-8. 50. *thee* murmur] the
 murmur, Q i. 53. *of trenches*] Qq 1-3 ; *trenches* Qq 4-7 ; *trenches* and Q 8.
 57. *currents*] Qq 1-3; *current*, Qq 4-6; *current* Ff, Qq 7, 8 ; *currents* Capell.

48. *thick-eyed*] dull of sight, as in
 Fletcher, *Love's Pilgrimage*, II id:
 " They were thick-eyed then, sir." Cf.
Julius Cæsar, v. iiii 21; and *Pericles*,
 I. ii. 2.

48. *curst*] I retain *curst*, the read-
 ing of Qq and Ff. *Curst* = froward,
 cross, as in Plutarch's *Romane Questions*
 (transl. Holland, 1603): " not kinde
 and gentle, but curst and terrible"
 (sect. 52).

50. *iron wars*] So " iron Mars " in
 Marston, *Histrion-Mastix*: " When Iron
 Mars mounts up his plumy Crest." Cf.
 also Chaucer, *House of Fame*, iii.
 356-7: " For yren Martes metal is,
 Which that god is of bataile."

51. *terms of manage*] words of com-
 mand (as " holla !" etc.) with which a
 horseman encourages or chides his
 horse. See G. Markham, *The Souldiers*
Accidence (1625), p. 53 : " the Manage
 and Government of the Horse." Cot-
 grave : " Manege . . . The manage, or
 managing of a horse."

53. *retires*] retreats. So in *Cymbe-
 line*, v. iii. 40. See also Marlowe,
Edward II. iii. iii: " this retire re-
 fresheth horse and man " ; and North's
Plutarch, *Pyrrhus*: " They missing
 the other day's turnings and places of
 retire, were now compelled to fight all
 on a front in the plain field."

54. *palisadoes*] The palisado was a
 rampart of stakes with iron points and
 with three great spikes or nails driven
 through them at the head. These
 stakes were driven into the ground at

an angle and formed a formidable de-
 fence against cavalry. *The Enchiridion*
of Fortification, 1645 (pp. 30 and 34)
 gives drawings of palisadoes and para-
 pets. Cotgrave (*French-Eng. Diet.*):
 " Palissade ... a palisadoe; a defence,
 or wall, of poles."

54. *frontiers*] barriers or defences to
 protect troops. See Sir Roger Wil-
 liams, *The Actions of the Lowe*
Countries, 1618 (p. 97): " Our Generall
 . . . placed our Waggones to frontier
 the fairest places where their horsemen
 could charge us." New Eng. *Did.*
 quotes Ives, *Fortif.* (1589), I, and W.
 Edmundson, *Journal*, ea. 1715, 133 :
 " Three Hundred Firelocks, as a
 Frontier, to intercept the English
 Soldiers."

54. *parapets*] The parapet was of
 earth, or of bags filled with earth, about
 six feet high and eighteen or twenty
 feet thick. Cotgrave has " A Parapet,
 or wall breast-high; or defence, in form
 of a Penthouse, on the upper part of a
 rampier."

55. *basilisks* . . . *culverin*] The
 basilisk was a brass cannon so named
 from a supposed resemblance to the
 serpent called the basilisk; it was the
 largest kind of ordnance, weighing
 9,000 pounds and having a bore of 8¾
 inches. The culverin was a cannon
 weighing 4,000 pounds and having a
 bore of 5½ inches. French *coulevrtn*,
 from *couievre*, an adder.

57. *currents*] courses, vicissitudes;
 Jonson, *Every Man in His Humour*, I
 iv: " let your apprehension . . . Run in

Thy spirit within thee hath been so at war
 And thus hath so bestirred thee in thy sleep,
 That beads of sweat have stood upon thy brow, 60
 Like bubbles in a late-disturbed stream;
 And in thy face strange motions have appeared,
 Such as we see when men restrain their breath
 On some great sudden best. O, what portents are these?
 Some heavy business hath my lord in hand, 65
 And I must know it, else he loves me not.

Hot. What, ho!

Enter Servant.

Is Gilliams with the packet gone?

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

Hot. Hath Butler brought those horses from the sheriff?

Serv. One horse, my lord, he brought even now. 70

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

Serv. It is, my lord.

Hot. That roan shall be my throne.

Well, I will back him straight: O esperance!

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

59. *thus hath]* *thou hast* Capell conj. Hudson; *this hath* Anon. conj. *ap.* Cambridge. 60. *beads]* Q i; *beds* the rest. 60. *have]* Qq 1-3, 7, 8; *hath* the rest. *ox. late-disturbed]* hyphenated Ff i, 2. 64. *hest]* Q i; *haste* Qq 2, 3, 7, 8, Ff 3, 4; *hast* the rest. 67. *Enter Servant.]* Cambridge; after the line Rowe; before the line Dering MS.; omitted Qq, Ff. 68. *ago]* *agon*, Ff. 69. *sheriff]* *sheriffes* Qq 7, 8. 71. a roan,] *Roane?* Qq x, 2. 72-74. *That . . . park.]* verse Pope; prose Qq, Ff. 76. O] omitted Qq 5-8, Ff. 74. *Exit Servant]* Hanmer, Dering MS.; omitted Qq, Ff.

an easy *current*, not transported With *heady* rashness." Collier MS. has *occurrnts*; cf. *Hamlet*, v. ii. 368: "the occursnts," i.e. occurrences.

57. *heady]* fierce, violent, as in *Henry V.* i. i. 34.

64. *On some great sudden hest]* on suddenly receiving some important command. *Hest*, behest, command, as in Chaucer, *Canterbury Tales*, A. 2532: "to herkne his heste"; and Constable, *England's Helicon* (*Venus and Adonis*): "Myrrha . . . Did my lovely bests respect," It is possible that "hest" may here signify determination, purpose, a meaning for which *New Eng. Diet.*, quotes among other examples, Stanyhurst, *Æneis*, ii. 64: "In one heast hee stiefflye remayned."

71. a *roan]* Madden notes Shake-

spere's fondness for a roan horse. Blundevill (*Foure Chiefest Offices of Horsemanship*, 1580) says that the perfect horse who participates "of all the foure elements" is often "a fairc rone" (Madden, *Diary of Master William Silence*, ch. xv).

71. a *crop-ear]* a crop-eared horse, as in Beaumont and Fletcher, *The Scornful Lady*, v. iii: "Til lay a thousand pound upon my Crop-ear," and Glapthorne, *Wit in a Constable*, xx. i: "lie play my Crop-care 'gainst my Lord Majors Steed." O. Ruggle, *Ignoramus*, 1630, has "Crop-eare" as a pet name of a horse.

73. *O esperance !]* "Esperance" or "Esperance ma comforte" was the motto of the Percy family. See v. ii 97*post*.

Lady. But hear you, my lord 75

Hot. What say'st thou, my lady?

Lady. What is it carries you away?

Hot. Why, my horse, my love, my horse.

Lady. Out, you mad-headed ape!

A weasel hath not such a deal of spleen 80

As you are toss'd with. In faith,

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

I fear my brother Mortimer doth stir

About his title, and hath sent for you

To line his enterprise: but if you go— 85

Hot. So far afoot, I shall be weary, love.

Lady. Come, come, you paraquito, answer me

Directly unto this question that I ask:

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

An if thou wilt not tell me all things true. 90

79-85* *Out, . . . go—*] arranged as by Capell (reading *Now, in sooth, in sooth*, for *In faith*), Malone; prose Qq, Ff. 81. *In faith*] *In sooth* Ff.

85. *go—*] Ff; *go* Qq 4-6; *go*. the rest. 87-90. *Come, . . . true.*] verse

Pope; prose Qq, Ff. 88. *ask*] Q i; *shall aske* the rest. 89. *In faith*]

Indeede Ff. 90. *An if*] Capell; and *i/Qq*; *if* Ff. *all things*] omitted Ff.

77. *What . . . away?*] what business takes you from home? Wright explains figuratively "transports you," and Moorman sees a reference to Hotspur's absent-mindedness—"What is it that makes you pay no attention to my question?"

79. *mad-headed*] Cf. N. Breton, *Pasquils Fooles-Cappe*, 1600 (Grosart, i. 23):—

"Hee that will put himselfe in needelesse daunger,

To followe a madheaded com-panic,"

and the same author's *Praise of Vertuous Ladies*, 1599 (Grosart, ii. 56).

80. *A weasel . . . spleen*] So in *Cymbeline*, iii iv. 162; and *Songs and Carols of the Fifteenth Century* (ed. T. Wright, Percy Soc. xxiii. 5): "Ther wer 3 angry, 3 angry ther wer; A wasp, a wesyel, and a womall"

81. *toss'd*] vexed, troubled. Heywood, *The Witches of Lancashire*, i. i; and Shelton, *Don Quixote*, Part I. iii: "being thus tossed in mind, he made a short, beggarly supper." Minshew has "to toss . . . to trouble, vex, or disquiet."

85. *line*] support, as in *Macbeth*, i. iii. 112. The metaphor is from strengthening a garment with a lining; cf. *King John*, iv. iii. 24.

88. *Directly*] without evasion, to the point; as in Beaumont and Fletcher, *Rule a Wife*, iv. i, and Mandeville, *Fable of the Bees*: "Cleo. Will you suffer me to ask you some Questions, and will you answer them directly and in good humour? *Hor.* I will, without Reserve."

89. *"//. . . finger*] To wring or play at breaking the little finger was an endearment of lovers. See G. Fenton, *Tragicall Discourses*, 1567 (Tudor Translations, ii. 102); "no sortes of kysses or follyes in love were forgotten, no kynde of crampe, no pinchyng by the lytle finger"; and Guilpin, *Skialetheia*, 1598 (Epigram 38); "He's a fine fellow who . . . can caper, daunce, and sing, Play with his Mistris fingers, her hand wring." W. Cornish (*XX Sdges*, 1530) has a lady's song with the refrain: "Bewar my lytyl fynger syr I vow desyre bewar my lytyl fynger.... Ye wryngmy hand to sore." Other illustrations will be found in W. Dunbar, *The Twa Mariit Wemen and*

Hot. Away,

Away, you trifler ! Love ! I love thee not,
 I care not for thee, Kate: this is no world
 To play with mammetts and to tilt with lips:
 We must have bloody noses and crack'd crowns, 95
 And pass them current too. God's me, my horse !
 What say'st thou, Kate? what wouldst thou have
 with me?

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

Well, do not then; for since you love me not,
 I will not love myself. Do you not love me? 100
 Nay, tell me if you speak in jest or no.

91, 92. Away, . . . not,] one line Qq, Ff. 92. Love /] Rowe; loue, or
 hue; Qq; Lone, Ff. 98. you . . . you] ye . . . ye F; ye . . . you Ff 2-4.
 101. you speak] thou speak'st or thou speakest Ff.

the Wedo, line 490; *Everie Woman in her Humor* (1609), ill i (Bullen, *Old Eng. Plays*, iv. 347); ana Massinger, *The Renegado*, II iv.

92. Love I I love thee not] Hotspur in his abrupt way suddenly reverts to Lady Percy's words in line 66 ante.

94. mammetts] dolls, puppets. Cf. Stubbes, *Anatomy of Abuses*, Part I. p. 75 (ed. Furnivall): "when they haue all these goodly robes vpon them, women seeme to be . . . not Women of flesh & blod, but rather puppets or mawmets of rags & clowtes compact together." Cf. *Romeo and Juliet*, ill v. 186; *Englishmen for my Money*, iv. ii (Hazlitt's Dodsley, x. 532); Dekker, *Gentle Craft* (Pearson, i. 36); Massinger, *The Picture*, i. i. "Mammet" is from "Mawmet," an image of Mahomet, whom the Saracens were beheved to worship. *Promptorium Parvulorum*: "Mawmet. Idolu, simulacru." Coles (*Diet.*) has "Mammet . . . a poppet (q. little Mam or Mother)". Gifford suggested that mammet here is connected with Latin *mamma*, breast, a conjecture which receives support from many passages in Elizabethan literature. See Harman, *Caveat for Common Cursetors*, 1567 (Early Eng. Text Soc. ed., p. 23); G. Fen ton, *Tragicall Discourses*, 1567 (Tudor Translations, ii. 102); *The Tragedie of Nero* (1624), ill i. If Gifford is right we should expect to read "mammels" (Fr. *mamelle*, L,

mantilla, a diminutive of *mamma*, breast) of which *New Eng. Diet.* cites several examples from Caxton onward.

94. to tilt with lips] Cf. Beaumont and Fletcher, *The False One*, II ii: "Still with this woman? tilting still with babies." There is perhaps a reminiscence of the text in Jonson, *A Challenge at Tilt*: "there is another kind of tilting would become Love better than this; to meet lips for lances; and crack kisses instead of staves."

95. 96. crack'd crowns . . . current] The same word-play occurs in Heywood, *The Captives*, ill ii: "French crownes and they so crackft] nevermore to passe for currant." Cf. Lyly, *Midas*, II ii: "Pet. Gold will be crackt. A common saying, a crackt crowll Pip. I, that's a broken head"; *The History of George a Greene*: "seeing crack'd crowns pass so current they thought it the safest way to sleep in a whole skin"; Monday, Drayton, Wilson and Hathaway, *Life of Sir John Oldcasile*, iv. i. An echo of Hotspur's words is heard in Heywood, *If you Know not me*, Part II. (Pearson, i. 337): "ere that day come, There will be many a bloody nose, I, and crack'd crown,"

96. God's me] Apparently a corruption of "God see me"; cf. Udalt, *Roister Doister*, ii. ii: "God you save and see" (i.e. protect). See Shelton, *Don Quixote*, Part II. ch. Iv: "God's me . . . I swear I am your squire." The

Hot. Come, wilt thou see me ride ?

And when I am o' horseback, I will swear
I love thee infinitely. But hark you, Kate;

I must not have you henceforth question me 105

Whither I go, nor reason whereabout:

Whither I must, I must; and, to conclude,
This evening must I leave you, gentle Kate.

I know you wise, but yet no farther wise
Than Harry Percy's wife: constant you are, 110

But yet a woman: and for secrecy,
No lady closer; for I well believe

Thou wilt not utter what thou dost not know;

j/nd so far will I trust thee, gentle Kate.

Lady. How! so far? 115

Hot. Not an inch further. But hark you, Kate :

Whither I go, thither shall you go too;

To-day will I set forth, to-morrow you.

Will this content you, Kate ?

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

103. o'] Theobald; a Qq, Ff. 106, 107. *Whither'] Whether* Ff i, 3.
108. *you] thee* Ff. 109. *farther} further* Ff. 112. *well] Qq* 1-3,
will the rest (wil Q 4). 114. *will} wilt* F. 115. *How ! so far ?]*
Theobald; *How, so far.* Q i; *How, so far ?* Qq 2-8; *How so farre ?* Ff.
118. *forth} forward* Qq 6-8.

origin of the expression is lost sight of
in Dekker and Webster's *West-ward*
Hoe, i. ii: " By Gods me I hope to
call you Lady eare you dye."

109, no. / *know . . . wife]* Cf.
Lyly, *Alexander and Campaspe*, u. ii:
'I, but she is wise. Yea, but she is a
woman 1" and Heywood, *A Challenge*
for Beauty, iii (Pearson, v. 41): "I
thinke her vertuous, but withall know
her for a woman."

no, zzi. *constant . . . woman]* See
R. Greene, *Orlando Furioso* (1594), n.
it—

" *Org.* ... I thinke Angelica is a
woman.

Orl. And what of that?

Org. Therefore unconstant, mut-
able";

Beaumont and Fletcher, *The Wild-
Goose Chase*, n. i; " there was never
man yet hop'd for Either constancy or
secrecy, from a woman." Sir T. Elyot
remarks that inconstancy is a 'natural
sickness " in woman, and that men use

in rebuking a man for inconstancy to
call him a "womanly person " (*The*
Governour, in. xix.).

113. *wilt not . . . know]* See Nashe,
Anatomie of Absurditie (Grosart, i. 19),
quoting Valerius's *Epist. ad Ruf.*:
"Quis muliebri garrulitati aliquid cora-
mittit, quae illud solum potest tacere
quod nescit: who will commit anything
to a womans titling trust, who con-
ceales nothing but that Shee knowes
not ? " "A woman conceals what she
knows not" is quoted by Steevens
from Ray's *Proverbs*. Cato, we are told
(North's *Plutarch*, *Cato*), "repented
him of three things. The first was, if
that he ever told secret to any woman."
Staunton finds the same sentiment in
Chaucer's *Tale of Melibeus*, and
Wright gives a reference to the elder
Seneca, *Control.*, ii. xiii. 12.

119. *offorce]* perforce, of necessity;
as in Heywood, *Dialogues*, xviii: " For
some things I of force must reprehend
thec,"

SCENE IV.—*The Boar's-Head Tavern in Eastcheap,**Enter the PRINCE and POINS.*

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

Poins. Where hast been, Hal?

Prince. With three or four loggerheads amongst three or fourscore hogsheads. I have sounded the very base-string of humility. Sirrah, I am sworn brother to a leash of drawers; and can call them all by their

5

The Boar's Head . . .] Theobald.

7. all] omitted Ft

The Boar's-Head Tavern in Eastcheap] In *The Famous Victories of Henry the Fifth* the "olde Tauerne in Eastcheape" is the inn frequented by the Prince's companions, and in i. ii. 191, 192 *ante*, the Prince and Poins make an appointment to sup in Eastcheap on the following night. The Boar's-Head is not named by Shakespeare, though the name is implied in *2 Henry IV.* u. ii. 159-162. Halliwell refers to an old stage tradition recorded in 1654: "Sir John of the Boars Head in Eastcheap."

i. fat"] close, stuffy. See Florio, *New World of Words* (6th ed. s.v. Meteor): "a fat sulphureous kindled smoak." Earle (*Micro-cosmographie*, 1628), describing a tavern says, "The rooms are ill breathed." Perhaps "fat room" = "vat room." Sherwood: "A Fat. Cuve. Voyez a Vat." See App. i, 2. *lend* . . . *laugh*] help me to laugh, laugh with me. Cf. Heywood, *A Challenge for Beauty*, v (Pearson, v. 62): "prithee come help me to laugh a little"; and Glapthorne, *Wit in a Constable*, II i: "Help me to laugh good wenches"; Nashe, *Have with you* (Grosart, iii. 105); and Marlowe, *Edward II.* v. vi: "help me to mourn, my lords." See Appendix.

4, 5' With three . . . hogsheads'] Favoured guests were sometimes invited to accept the "courtesy of the cellar." See Dekker, *Guls Horn-Booke* (Grosart, ii. 260), and Heywood, *The Witches of Lancashire*, II i, where Robin says to Generous: "whilst you were at supper above, the drawer had me down into the Cellar below." Cf. Gay's *Fables*, Part I. xtx: "They love the cellar's

vulgar joke"—of those who court the homage of the mean and base.

4. *loggerheads*] blockheads. Cf. Heywood, *The Fair Maid of the West*, ill iv, where Clem, a drawer, says: "the first question I answered to, was loggerhead, or blockhead—I know not whether." Florio (*New World of Words*) has: "Tempione. . . . Also a loggerhead, a jolthead, an idle or lazie companioll"

5. 6. *base-string*] Cf. Ascham, *Toxophilus* (Arber, p. 28): "as ye se in luting, that a treble minikin string must alwayes be let down, but at suche time as when a man must nedes playe: when ye base and dull stryne nedeth neuer to be moued out of his place."

6. *sworn brother*] boon companioll Dekker, *Old Fortunatus* (Pearson, i. 144): "Indeed the divell and the pick-purse should alwaies flic together (for they are sworne brothers)"; and Brome, *A Jovial Crew*, iii. In the Middle Ages it was customary for persons undertaking a perilous adventure to swear brotherhood. See Chaucer, *Canterbury Tales*, C. 672-74.

6, 7. *a leash*] a set of three; especially of hounds, foxes, etc. *New Bng. Diftl.* quotes from *Book of St. Albans*: "A Lece of thessame haukis, iij." Cf. Warner, *Albion's England*, xli: "As guiltie of a leash of loues, Shores wife and other twaine," and Brome, *A Mad Couple well Matched*, v. ii: "if her Friends will make her brace of hundreds a leash ile marry her." There was a leash of drawers, Tom, Dick, and Francis.

7. *drawers*] tapsters.

7, 8. *their christen names*] See

christen names, as Tom, Dick, and Francis. They
 take it already upon their salvation, that though I be
 but Prince of Wales, yet I am the king of courtesy ; 10
 and tell me flatly I am no proud Jack, like Falstaff,
 but a Corinthian, a lad of mettle, a good boy, by the
 Lord, so they call me, and when I am king of
 England, I shall command all the good lads in
 Eastcheap. They call drinking deep, dyeing scarlet; 15
 and when you breathe in your watering, they cry

8. *christen*] *Christian* Qq 5-8; omitted Ff. 9. *salvation*] *confidence* Ff.
 10. *but*] omitted Qq 6-8. II *and tell*] *telling* Ff. II *no*] Qq 1-3, F;
not the rest. 12, 13. *by . . . call me*] in brackets Qq; omitted Ff. 16
they] *then* they Ff.

Dekker, *Guls Horn-Booke*, *How a Gallant should behave himself in a Tauerne* (Grosart, ii. 256): "Your first complement shall be to grow most inwardly acquainted with the drawers, to learne their names, as *lack*, and *Will*, and *Tom*." *Christen*, *Christia* II O.E. *criste* II

9. *take it . . . salvation*] So in *Wily Beguiled* (Hazlitt's *Dodsley*, ix. 268): "the old Churle would take it upon his salvation, that . . ."; and cf. Nashe, *Have with you* (Grosart, iii. 61): "I deeply avow on my faith and salvation II" For F *confidence* see *Introd.* p. ix.

10. *king of courtesy*] So Beaumont and Fletcher, *Philaster*, v. iv: "Thou art the King of courtesy." Cf. Nashe, *Have with you* (Grosart, iii. 72): "It is a common scoffe amongst us, to call anie foolish prodigall yong gallant, the gentleman or floure of curtesie."

11. *Jack*] A common term of contempt; cf. *Merchant of Venice*, iii. iv. 77-

12. *Corinthian . . . boy*] *Corinthian*, like Trojan and Ephesian, was a cant term for a good fellow, a gay companion II The *Corinthians* had a reputation as wine-bibbers (see Fleming's *Jelian's Registre of Hystories*, 1576, p. 32). Bailey's *Diet*. (Canting Words): "*Corinthian*, a very impudent, harden'd, brazen-fac'd Fellow." Steevens refers to the ancient proverb, "Non cuivis homini contingit adire Corinthum." A "lad of mettle" and a "good boy" were ordinary terms of good fellowship. Overbury, *Characters*, *The Tinker*: "Some would take him to be Coward, but, beleewe it, he is a Lad of mettle."

15. *drinking . . . scarlet*] P. A. Daniel (New Shak. Soc. Trans., 1877-9, 464) quotes (from an MS. note by Staunton) Armin's *Nest of Ninnies* (ed. Collier, p. 55): "where (i.e. in the cellar), if they please, they may carouse freely, though they dye deepe in scarlet, as many doe, till they loose themselves in the open streets." Hart (New Shak. Soc. Trans., 1877-9) refers to Rabelais, *Pantagruel*, II xxii: "Il c'est celluy ruisseau que de present passe a Saint Victor, auquel *Gobelin taint Ves-carlatte*," and to the following note in Ozell's translation of M. le Duchat's ed. (Dublin, 1738): "Parish's quando purpura praeparatur, tunc artifices invitant Germanicos milites & studiosos, qui libenter bibunt; & eis praebent largiter optimum vinum, ea conditione, ut postea, urinam reddant in illam lanam" (Ioann Manlii libellus Medicus, p. 765 of his common-places, Francfort, ed. 1568). Purchas (*Pilgrims*) tells us that the Cathayans made a drink of rice "wherewith they also took a kind of Apes, which would drink themselves drunken with that pleasant liquor, out of whose neckes they tooke the bloud wherewith they died purple."

16. *breathe in your watering*] pause to take breath in drinking. Montaigne, contrasting ancient and modern manners, says that the Romans "tooke breath while they were drinking" (Florio's *Montaigne*, i. xlix). Steevens quotes from *Timon of Athens* (1600) IL v (Hazlitt, *Shakespeare's Library*, vi. 427), where Timon as sovereign of the "Bacchanales" ordains "That all holde.vptheir heades, and laughe aloude, Drinke much at one draughte, breathe

"hem!" and bid you play it off. To conclude, I am so good a proficient in one quarter of an hour, that I can drink with any tinker in his own language during my life. I tell thee, Ned, thou hast lost much honour, that thou wert not with me in this action. But, sweet Ned,—to sweeten which name of Ned, I give thee this pennyworth of sugar, clapped even now into my hand by an under-skinker, one that never

20. tell] will tell Qq 6-8.

not in their drinke." I am indebted to Mr. Craig for a reference to Holland's *Plinie*, xiv. xxii, where we read that a certain Novellius Torquatus "for drinking in the presence of Tiberius, three gallons of wine at one draught and before he tooke his breath againe . . . was dubbed knight by the surname of Tricongius, as one would say, The three gallon knight" This "noble Torquatus," Pliny continues, never took his breath "while the cup was at his mouth, but justly observed the rule of drinking with one breath." *Watering*, drinking, as in Dryden, *The Wild Gallant*, i. i: "Come, Bibber, I see thou longest to be at thy morning's watering: I'll try what credit I have with the butler." Cf. Jonson's verses over the door of the Apollo:—

"He the half of life abuses

Who sits watering with the muses," where, however, "watering" means drinking water as contrasted with drinking wine (New Shak. Soc. Trans., xx. 464).

16, 17. they cry "hem I"] • Hem! " was an exclamation among drinkers, used as an incitement to conviviality and drinking deep. Cf. *Much Ado About Nothing*, v. i. 16, and 2 *Henry IV.* iii ii. 232: "our watch-word was 'Hem boys!'" Also Motteux's *Rabelais, Author's Prologue to Bk. V*: "Hem once or twice like Hearts of Oak . . . and take me off your Bumpers."

17. play it off} toss it off. So in Dekker, *The Honest Whore*, Part I. (Pearson, ii. 22): "Pior. He pledge them deepe ifaith, *Castruchio*. Signior *Fluello*. . . . *Flu*. Come: play't off to me." Boswell quotes from S. Rowland's *A Letting of Humours Blood in the Head-Vain* (1600): "A p— of piecemeal drinking William sayes, Play it away, we'll have no stoppes ana

staves." Ray, *Proverbs* {ed. 1737, p. 69) has, under *Proverbial Phrases and Sentences belonging to drink and drinking*: "Play off your dust." Wright cites another example of "play it off" from Burton's *Anatomy of Melancholy*, Part I., Sec. 2, Mem. 2, Subs. 2.

19. drink with . . . language] Tinkers were famous tipplers, and they are described by Harsnet [*Declaration of Popish Impostures*, 1603] as sitting "by the fire with a pot of good ale between their legs" and singing catches or rounds. See Overbury, *Characters, The Tinker*: "where the best Ale is, there stands his music most upon crotchets. . . . His tongue is very voluble, which, with Canting, proves him a Linguist." Bailey (*Diet.*, Canting Words) says that the Gipsies "• drink more like Swine than human Creatures, entertaining one another all the Time with Songs in the Canting Dialect." Vaughan conjectured skinker for tinker.

21. action] engagement. Here "jestingly used of a feat of drinking" (Schmidt).

23. this pennyworth of sugar] To sweeten their sack the guests brought their own sugar or bought it from the drawers in small packets. See Dekker, *Guls Horn-Booke* (Grosart, ii. 259): "Enquire what gallants sup in the next roome, and if they be any of your acquaintance, do not you (after tKe City fashion) send them in a pottle of wine; and your name, sweetened in two pittful papers of sugar, with some filthy Apology cramd into the mouth of a drawer"; and *Look about you*, 1600 (Hazlitt's *Dodsley*, vii. 445): "brings sugar in white paper."

24. under-sktnker] under drawer. "Skinker" is from "skink" (O.E. *scenean*), to pour out liquor. See Lodge and Greene, *Looking-Glass for London and England* (Works of Peele and

spake other English in his life than "Eight shillings
and sixpence," and " You are welcome," with this shrill
addition, " Anon, anon, sir! Score a pint of bastard
in the Half-moon," or so. But, Ned, to drive away
the time till Falstaff come, I prithee, do thou stand
in some by-room, while I question my puny drawer
to what end he gave me the sugar; and do thou
never leave calling " Francis," that his tale to me may
be nothing but " AnoII" Step aside, and I'll show
thee a precedent. [Exit Pains.

29. *the time*] Qq 1-3; *time* the rest 31. *thou*] Qq 1-3; omitted the rest.
34. *precedent*] Pope; *President Ff*; *present Qq*. 34. *Exit Pains*] Ed.; Poina
retires Theobald; Exit Pains after line 37 Capell, Cambridge; omitted Qq, Ffc

Greene, ed. Dyce, p. 140): " He have
them skink my standing bowls with
wine," and Beaumont and Fletcher,
The Knight of Malta, ill. i. Cf. Lyly,
Mother Bombie, II i; " We already are
stiffe drinkers, then scale us for thy
iolly skinckers"; and H. Glaphorne,
The Hollander, iv. i: "we doe create
you skinker."

24-28. *one that never . . . or so*] Cf.
Nashe, *The Unfortunate Traveller*
(McKerrow, ii. 212): " his tapster ouer-
hearing him, cried, anone, anone sir,
by and by, and came and made a low
legge, and askt him what he lackt."
There is doubtless a reminiscence of
the text in T. Killigrew, *The Par-
son's Wedding*, ill v (Hazlitt's *Dod-
ley*, xiv. 456): "who says a drawer
can say nothing but anon, anon sir;
score a quart of sack in the half-
moon?" For "You are welcome"
cf. *Two Gentlemen of Verona*, II v. 6.

27. *bastard*] a sweet Spanish wine
resembling muscatel in flavour. The
name suggested many equivouques to
the dramatists. See Heywood, *Fair
Maid of the West*, ill iv: " are you a
married man, Tie furnish you with
Dastard, white or brown "; and Dekker,
The Honest Whore, Part I. (Pearson,
". 33): "*Bill*. . . Roger what wine
sent they for? Roger. Bastard wine,
for if it had beene truely begotten, it
wud not ha beene ashamd to come in,
heres vi. s. to pay for nursing the bas-
tard." Perhaps the derivation is as sug-
gested in Surftet and Markham, *Country
Farm*, 1616 (quoted in *New Eng. Diet.*):
" Bastards . . . seeme to me to be so
called, because they are oftentimes
adulterated and falsified with honey."

28. *Half-moon*] The rooms of inns
bore fancy names like " Half-moon,"
" Pomgarnet," " Phoenix," etc. (cf.
Brome's *Covent-Garden Weeded*), and
signs corresponding to the names were
fixed over the doors. The custom con-
tinued down to the nineteenth century
(see the description of the Dragon
Hotel at Harrogate, as it was in 1828,
in W. P. Frith's *Autobiography*).

28, 29. *to drive away the time*] So
in Peele, *The Old Wives' Tale*, 1595 :
" a merry winter's tale would drive
away the time trimly."

30. *by-room*] a closet or small room
off a larger room. Dekker, *The Won-
derfull Yeare* (Grosart, i. 134); " a by-
room (being the ward-robe of old shoes
and leather)." A by-room was some-
times a position of vantage for eaves-
dropping, as in Sir W. Killigrew,
Selindra, i; " Pollinesso . . . was . . .
cpnceal'd, where he in a by-room might
discover his Fathers wicked counsellors."

30. *puny*] punisne, novice. Cf. As
You Like It, iii, iv. 46; Heywood,
Dialogues, xvi; " Many .yong men,
Puny and Junior Sophists, such as then
Durst not have talkt in publike, now
. . . openly professe Philosophic";
Coryat's Crudities (i. p. 168, ed. 1766);
" young punies in any Grammar
Schoole of England "; and D'Avenant,
The Wits, i. i: " a puny gamester."
Puisne " or " puny " was once a term
for Oxford freshmen and newly entered
students at the Inns of Court. Cf.
Dekker and Webster, *West-ward Ho'*
(Pearson, ii. 325); " what a filthy
knocking was at doore last night: some
puny inn-a-court-mell " See Appendix'
33, 34. *show thee a precedent*] **give**

Poins. {*Within*} Francis I

35

Prince. Thou art perfect.

Poins [*Within*] Francis!

Enter FRANCIS.

Fran. Anon, anon, sir. Look down into the Pomgarnet,
Ralph.

Prince. Come hither, Francis.

40

Fran. My lord?

Prince. How long hast thou to serve, Francis?

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

Poins. [*Within*] Francis!

Fran. Anon, anon, sir.

45

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

Fran. O Lord, sir, I'll be sworn upon all the books in 50
England, I could find in my heart—

35» 37« [*Within*] Ed. 37. *Poins*] *Poin.* Ff; *Prin.* Qq I, 2. 38. *Enter*
Francis] *Enter Drawer* Qq 1-5, Ff; omitted Qq 6-8. 38. *Pomgarnet*
Qq 1-5, Ff; *Pomgranet* Q 6; *pomegranat* Qq 7, 8. 41. *lord?*] Dyce; *Lord.*
Qq, Ff. 43. to—] Ff; to. Qq i, 2; to Qq 3-6. See Appendix. 44, 52, 56,
63, 78. [*Within*] Capell. 46. *year*] *years* Qq 1 2; *yeares* of *years* the rest.
46. by'r lady] Pope; *berlady* Qq, Ff. 46, 47. *clinking*] *chincking* Qq 6-8.
50. *the*] omitted Qq 4, 5. 51. *heart*—] Steevens (1793); *hart.* Qq, Ff.

you an object-lesson. T. Bastard, *Chrestoleros* (1598), vi. xxxix (Utter-
son's Reprint);—

"I was not taught and yet I did
excell;

T'is hard to learne without a pre-
sident"

Ff *president* was an early spelling of
"precedent" due to confusion with the
word "president".

38. *Look . . . Pomgarnet*] go down
and look into the Pomgarnet. So in
Wilkins, *Miseries of Enforced Mar-
riage* (Hazlitt's *Dodsley*, ix. 517);
"*Drawer.* Anon, anon. Look down
into the Dolphin there/" and (*ibid.* p.
518); "*Drawer.* Anon, anon, look
down to the Pomegranate there." Cf.
Nashe, *The Unfortunate Traveller*
(McKerrow, ii. 214).

46, 47. *lease . . . pewter*] Cf. Hey-
wood, *Fair Maid of the West*, ii. i:
"I haue scraped trenchers this two

years"; and Dekker, *yests to make*
you Merrie (Grosart, ii. 289), where
drawers are styled "pewter-pot
clinkers." The dishes, vessels, etc.
used in inns were commonly of pewter.

49. *show . . . heels*] A proverbial
expression. Cotgrave: "Monstrer les
talons. . . To shew a faire paire of
heelles; to runne away." Cf. J. Hey-
wood, *Proverbs*, Part II. vii (Fanner,
p. 78); and Dekker, *Patient Grissill*
(Grosart, v. 210): "so God help me,
Mistris, I shall shew a faire paire of
heelles, and crie a new Mistris."

50. *sworn upon . . . books*] An allusion
to the manner of swearing, with the
hand upon a bible or prayer-book.
Pulton, *Abstract of Penal Statutes*
(1577), Fol. 155: "When a free manne
shall doe fealtie to his Lorde, hee shall
holde his right hande uppon a booke,
and shall saye thus . . ."; and T.
Randolph, *Aristippus* (Hazlitt, i. 12):
"*Arist.* Give him the oath. 2nd

Pains. [*Within*] Francis!

Fran. Anon, sir.

Prince. How old art thou, Francis?

Fran. Let me see—about Michaelmas next I shall be— 55

Poins. [*Within*] Francis!

Fran. Anon, sir. Pray stay a little, my lord.

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

Fran. O Lord, I would it had been two! 60

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

Poins. [*Within*] Francis!

Fran. Anon, anon.

Prince. Anon, Francis? No, Francis; but to-morrow, 65 Francis; or Francis, o, Thursday; or indeed, Francis, when thou wilt. But, Francis!

Fran. My lord?

Prince. Wilt thou rob this leathern jerkin, crystal-button, not-pated, agate-ring, puke-stocking, caddis-garter, 70 smooth-tongue, Spanish-pouch,—

53. *Anon*] *Anon, anon* Ff. 55. *be*—] Ff; *be* Qq 3-6; *be*. Qq i, 2. 57. *Pray*] Q i; *pray you* the rest. 59. *a*] *but a* Qq 6-8. 59. *was't*] *wast* Qq i, 3-8. 60. *Lord*] Qq; *Lord sir*, F. 66. *o*] Cambridge; *a* Qq i, 2; on the rest. 68. *lord* ?] Theobald; *lord*. Qq, Ff. 70. *not-fated*] Qq, Ff; *nott-pate* Vaughan conj. 71. *Spanish-pouch*,—] Capell; *Spanish-pouch* ? Q 8; *Spanish pouch* ? Qq 1-7; *Spanish pouch*. Ff.

Scholar. Lay your hand on the book." Kissing the book was, it appears, a Protestant innovation, introduced towards the end of the sixteenth century.

69. *Wilt thou rob . . .*] Rolfe explains; "will you rob or cheat your master by breaking your indenture, or bond of apprenticeship, and running away?"

69. *leathern jerkin, crystal-button*] Stevens quotes Greene, *A Quippe for an Vpstart Courtier* (Grosart, xi. 242), to show that a "leather ierkin, with Christall buttons" was worn by pawn-brokers. See also Nashe, *Four Letters Confuted* (Grosart, ii. 221): "a Broker, in a spruce leather Jerkin." E. Howes (*Stow's Annales*, ed. 1631, p. 1039) says that about the tenth year of Queen Elizabeth, "many young Citizens and others, began to weare Christall buttons upon their doublets, coats and Icrkins." In Dekker and

Webster's *West-ward Hoe*, v, a sergeant is called a "pewter-buttoned rascall."

70. *not-pated*] crop-headed, closely cropped. Baret, *Alvearie* (1580): "To Notte his haire, *comas reddere*"; and Minshew; "to notte, or cut the haire away . . . Vi. to poll, shear, cut or clip." Cf. Brome, *The City Wit*, n. iii, where Linsy wolsie, a draper, is described as "a precious Nott-headed Rascall," and Chapman, *The Widow's Tears*, i. iv: "Your nott-headed country gentleman." Courtiers wore their hair long, citizens short.

70. *agate-ring*] Cf. Middleton and Dekker, *The Roaring Girl*, iv. ii; "an agate set in a cramp ring," and *Romeo and Juliet*, i. iv. 55. Agates were frequently cut into small figures for seals (cf. *Love's Labour's Lost*, n. 236).

70. *puke-stocking*] stockings of puke colour, that is a colour between black

the parcel of a reckoning. I am not yet of Percy's mind, the Hotspur of the north; he that kills me some six or seven dozen of Scots at a breakfast, washes his hands, and says to his wife "Fie upon this quiet life! I want work." "O my sweet Harry," 105 says she, "how many hast thou killed to-day?" "Give my roan horse a drench," says he; and answers "Some fourteen," an hour after; "a trifle, a trifle." I prithee, call in Falstaff: I'll play Percy, and that damned brawn shall play Dame Mortimer 110 his wife. "Rivo I" says the drunkard. Call in ribs, call in tallow.

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

Poins. Welcome, Jack: where hast thou been?

Fal. A plague of all cowards, I say, and a vengeance too! marry, and amen! Give me a cup of sack, boy. 115 Ere I lead this life long, I'll sew nether stocks and

103. *at a]* after *AnoII* conj. *ap.* Cambridge. 113. *Enter Falstaff.* . . wine.] Theobald (omitting *Francis* . . . wine), Cambridge; *Enter Falstaffe.* Qq, Ff.

101, 102. *I am not yet of Percy's mind]* "I am now of all humours," and not yet of Percy's mind who relishes nothing but fighting.

102. *he that kills . . .]* For the Prince's description of Hotspur, cf. Marlowe, *Tamburlaine*, Part I. iii ii:—

"Who when he shall embrace you in his arms,

Will tell how many thousand men he slew;

And, when you look for amorous discourse,

Will rattle forth his facts of war and blood."

108. *answers . . . hour after]* The Prince shrewdly hits off a characteristic of Hotspur illustrated in II iii. 92 *ante*.

no. *brawn]* a boar or swine fattened for the table, as in 2 *Henry IV.* i. i. 19. So Chapman, *Odyssey*, xx. 253: "slaughtered brawns of all the herd the prize."

iii *"Rivo!"*] A bacchanalian exclamation of which the origin or precise signification is unknown. See Marlowe, *few' of Malta*, iv: "I'll pledge thee . . . Hey, Rivo Castiliano! a man's a man"; *Look about You* (Hazlitt's *Dodsley*, vii. 505): "And Rivo will he cry, and Castile too"; Mars-

ton, *What You Will*, II i: "Rivo, drinke deepe, give care the mate," and *ibid.* iv. i: "Quadratus . . . cries Rivo, intertayning my cares perpetually with a most strong discourse of the praise of bottle ale and red herrings." Gifford suggested that "Rivo" is "corrupted perhaps from the Spanish no, which is figuratively used for a large quantity of liquor" (Littledale, *Dyce's Glossary*). Perhaps "Rivo Castiliano" then = the Castilian stream or liquor, *i.e.* wine (perhaps with a play on *fons Castalius*).

116. *nether stocks']* stockings. Cotgrave: "Un bas de chausse. A stocking, or nether stock." Nether stocks were of cloth, worsted or silk of finest yarn "so curioslye knit with open seam down the leg, with quirks and clocks about the ancles, and sometime (haply) interlaced with gold or silver threds, as is wonderful to behold" (Stubbes, *Anatomy of Abuses*). Stubbes says the price (in 1583) of silk nether-stocks amounted to "a Ryall or twentie shillings or more." There are many allusions in the dramatists to the ill-paid occupation of mending and footing nether stocks or stockings. See Webster, *The White Devil*, i. ii: "For want of means . . . I have been fain

mend them and foot them too. A plague of all cowards I Give me a cup of sack, rogue. Is there no virtue extant? [*He drinks.*]

Prince. Didst thou never see Titan kiss a dish of butter? 120 pitiful-hearted < creature >, that melted at the sweet tale of the sun's! if thou didst, then behold that compound.

Fed. You rogue, here's lime in this sack too: there is nothing but roguery to be found in villainous man: 125 yet a coward is worse than a cup of sack with lime in it A villainous coward! Go thy ways, old Jack; die when thou wilt, if manhood, good manhood, be

117. and foot them"] omitted Ff.
omitted the rest.

121. < creature >
sonnes Qq i, 2; *sunne* or *sun* the rest.
127. in it] omitted Ff.

119. He drinks.] He drinketh. Qq. 1-4; Ed.; *Titan* Qq, Ff. 122. *sun's*]
122. *didst*] never *didst* Keightley.

to heel my tutor's stockings"; and Cowley, *Cutter of Colman Street*, iv. vi: "She shall foot Stockings in a Stall for me."

120. *Titan*] the sun, as in *Cymbeline*, iii. iv. 166: "Exposing it [your cheek] ... to the greedy touch Of common-kissing Titan!" That the sun is amorous and kisses the cheeks of those whom he woos is a poetical fancy which occurs frequently in our old writers. See Sidney, *Astrophel and Stella*, xxii: "The Sun, which others burn'd, did her but kiss"; Dekker, *Old Fortunatus* (Pearson, i. 147): "Agrip. Make haste, for the hot Sun doth scald my cheekes. And. The sunne kisse thee!"; John Day, *Humour out of Breath*, II ii.

120-122. *Didst . . . sun's!*] Theobald read *pitiful-hearted butter*, to avoid the absurdity of making Titan melt at the tale of the sun! Warburton places the words "pitiful-hearted Titan" in parenthesis, referring the word "that" to butter and interpreting "pitiful-hearted" as amorous. "Pitiful-hearted," however, means compassionate rather than amorous. Perhaps "Titan" has slipped in here through inadvertence on the part of the compositor from the preceding line, and the dish of butter is addressed parenthetically as "pitiful-hearted," i. e. compassionate. The meaning is then "Didst thou never see the sun kiss a dish of butter? pitiful-hearted or compassionate one, that listened to and melted at the sweet tale of the sun!" Stevens conjectured *his son* (following

Qq 1, 2 *the sonnes*) and suggested that the reference is to Titan's being melted or softened by the tale of his son, Phaeton! Malone approved this interpretation and read *the soil*. The allusion is, of course, as Theobald observed, to Falstaff's entering in a great heat, "his fat dripping with the violence of his motion, as butter does with the heat of the sun" (cf. iv. ii. 62 *post*). So "that compound" (lines 122, 123) is Falstaff who looks like a dish of butter melting in the sun, and not, as Wright explains, "the melting away of the sack as its froth disappeared when the red-faced Falstaff put his lips to it." See Appendix.

121. *that melted*] Cf. J. Fletcher, *The Woman-Hater*, III i: "you think I melt now, Like a dish of May-butter."

124. *here's . . . sack*] Wine was doctored with lime to increase its dryness and to make it sparkle in the glass. The practice is still common, especially in the case of sherries, and is known in the trade as "plastering." Cf. *Merry Wives of Windsor*, I. III. 15.

124, 125. *there is . . . villanous man*] This passage is quoted in Meres, *Palladis Tamia*, 1598: "in these declining and corrupt times, when there is nothing but roguery in villanous man," —perhaps the earliest extant quotation from a speech by Falstaff.

127. *Go thy ways*] go thy way. The -s is a genitive flexion! Nashe, *Pierce Pemlesse his Supplication to the Divell* (McKerrow, i. 207): "By God, Captain, I love thee; goe thy waies."

128. *good manhood*] So in Porter, *Two Angry Women of Abington* (Haz-

not forgot upon the face of the earth, then am I a
shotten herring. There lives not three good men 130
unhanged in England; and one of them is fat, and
grows old: God help the while! a bad world, I say.
I would I were a weaver; I could sing psalms or
any thing. A plague of all cowards, I say still.

Prince. How now, wool-sack! what mutter you? 135

Pal. A king's son! If I do not beat thee out of thy
kingdom with a dagger of lath, and drive all thy
subjects afore thee like a flock of wild-geese, I'll
never wear hair on my face more. You Prince of
Wales! 140

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

Fal. Are not you a coward? answer me to that: and
Poins there?

133" 134- psalms or any thing] Qq; all manner of songs Ff. 141.
whoreson] horsen or horson Qq, Ff. 141. round man] hyphenated Qq 1-3.
143. not you] Q i; you not the rest.

litt's *Dodsley*, vii. 318): "I shall never
see good manhood again!"

129, 130. *a shotten herring*] a herring
that has "shot" its roe. Cf. Greene,
Never Too Late (Grosart, viii. 187):
"thou hadst alate ... a lovely fat
paire of cheekes, and now thou lookest
like a shotten herring"; Beaumont
and Fletcher, *Women Pleased*, II iv:
"What, Penurio [described as 'a hungry
servant'], My shotten friend, what wind
blew you?"; Marston, *Antonio's Re-
venge*, v. ii; H. Glapthorne, *The Lady
Mother*, II i: "I look like a shotten
herring ... I have no more Roe than
a goose in me" (Bullen, *Old English
Plays*, ii. 134).

130. *There lives . . . three*] For the
singular verb preceding a plural sub-
ject, see Abbott, *Shakes[peare] Grammar*,
§ 335. Pope needlessly altered *lives*
to *live*.

132. *God help the while*] meanwhile
God help, or God help the time—an
exclamation of resignation or despair.
T. Heywood, *King Edward IV.* Part I.
iii i; "And yet, God help! it's a
crooked world"; *ibid.* Part II. (Pear-
son, i. 133): "it is a wicked world the
while"; *King John*, xv. ii. 100: "Bad
world the while!"

133. / would . . . psalms] Weavers
sang at their work, and many of them
were Puritans and so given to psalmody.

Cf. D'Avenant, *The Wits* (1636), i. i:
"more devout Than a weaver of Ban-
bury, that hopes T'entice Heaven by
singing, to make him lord Of twenty
looms"; and the same author's *News
from Plymouth* (licensed 1635), II ii:
"he will sing you ... no weaver at
his loom comes near him." Shakes-
peare alludes to the weavers' love of
music in *Twelfth Night*, ii. iii. 61,
and to the Puritans' fondness for
psalmody in *Winter's Tale*, iv. hi. 46-
8. In Earle's *Microcosmographie*
(Arber, p. 98) we read that the "profane
man" "sing[s] Psalmes when he is
drunke, and cryes God mercy iv
mockerie."

136, 137. *beat . . . of lath*] So the
Vice in the Interludes belaboured the
Devil with a dagger of lath. Hamjet,
Discovery of Popish Impostures, 1603 (p.
115): "It was a prety part in the old
church-playes, when the nimble Vice
would skip up nimbly like a Jacke an
Apes into the Devils necke, and ride the
Devil a course, and belabour him with
his wooden dagger till he made him
roare." Cf. *Twelfth Night*, iv. ii. 136.

137, 138. *drive . . . wild-geese*] Cf.
Beaumont and Fletcher, *Beggar's Bush*,
v. i: "I could drive a regiment Of
geese afore me ... with my hat and
staff, and not a hiss Heard, nor a wing
of my troops disordered."

Pains. 'Zounds, ye fat paunch, an ye call me coward, by 145
the Lord, I'll stab thee.

Pal. I call thee coward! I'll see thee damned ere I call
thee coward: but I would give a thousand pound I
could run as fast as thou canst. You are straight
enough in the shoulders, you care not who sees your 150
back: call you that backing of your friends? A
plague upon such backing! give me them that will
face me. Give me a cup of sack: I am a rogue, if I
drunk to-day.

Prince. O villain! thy lips are scarce wiped since thou 155
drunkest last.

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

Prince. What's the matter?

Fal. What's the matter! there be four of us here have 160
ta'en a thousand pound this day morning.

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

Fal. Where is it! taken from us it is: a hundred upon
poor four of us.

Prince. What, a hundred, man? 165

Fal. I am a rogue, if I were not at half-sword with a
dozen of them two hours together. I have scaped
by miracle. I am eight times thrust through the
doublet, four through the hose; my buckler cut

145. *Poins.*] Prin. Qq 5-8, Ff. 145. '*Zounds*] omitted Ff. 145. *an*] Pope;
and Qq, Ff. 145. 146. *by the Lord*] omitted Ff. 157. *Airs*] *All is Qq*
i, 2. [*He drinks.*] He drinketh. Qq 1-4. 158. *cowards, still*] Q 2;
cowards still Qq 1, 3-6; *Cowards still*, Ff, Qq 7, 8. 160. *there*] Qq i,
2; *here* the rest. 160. *here*] Qq i, 2; omitted the rest. 161. *day*] Qq i, 2;
omitted the rest. 167. '*scaped*] *escaped* Ff 3, 4; *scaped* the rest.

157. *All's one for that*] that's no
matter, that makes no difference. So
in Heywood, *The Fair Maid of the*
Exchange (Shak. Soc. ed., p. 63):
"*Flow. . . . suppose . . . she dislike*
the match . . . ? Mrs. F. All's one
for that," and in *Richard III.* v. iii. 8.

161. *this day morning*] this morning.
Cf. "to-day morning" in *Twelfth*
Night, v. i. 294; and Swift, *Journal to*
Stella, li, Feb. 21, 1712. Chaucer
has "this day by tie morwe." Qq
3-8 and Ff read *this morning*.

164. *poor four*] So in Florio's *Mon-*
taigne, ii. xvi: "poore sixpence a day";
Middleton, *A Mad World, I I*: "poor
ten pounds."

166. *at half-sword*] at half a sword's

length. G. Silver, *Paradoxes of Defence*
(ed. Matthey, p. 62): "Gardant fight
. . . vvineth the halfe sword, and pre-
venteth the close," and the same
author's *Bref Instructions*, 1599 (ed.
Matthey, p. 96): "yf he com to the close
fight wt yd & yt vo are both crost aloft
at ye half sword wt both yo' points up-
wards." Cf. Beaumont and Fletcher,
The Elder Brother, v. i:—

"Brother opposed to brother,
Here is no fencing at half sword."

x68, 169. *thrust . . . hose*] Camden
says that, before the introduction of the
rapier from abroad, it was considered
unmanly ("minime virile") "vel
punctim vel infra cingulum ferire"
(*Annales*).

through and through; my sword hacked like a hand- 170
 saw—ecce signum ! I never dealt better since I was
 a man : all would not do. A plague of all cowards!
 Let them speak: if they speak more or less than
 truth, they are villains and the sons of darkness.

Prince. Speak, sirs; how was it? 175

Gads. We four set upon some dozen—

Pal. Sixteen at least, my lord.

Gads. And bound them.

Peto. No, no, they were not bound.

Fal. You rogue, they were bound, every man of them; 180
 or I am a Jew else, an Ebrew Jew.

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

Fal. And unbound the rest, and then come in the other.

175. Prince.] Gad. Qq. 176, 178, 182. Gads.] Gad Ff; Ross. Qq. 176.
 dozen—] Capell; *douxell* or *dozell* Qq, Ff. 181. *an*] *and* Qq 2-4, 183.
 us—] Steevens; vs. Qq, Ff.

170, 171. sword . . . hand-saw"] A proverbial expressioⁿ Burton, *Anatomy of Melancholy* : "swords hack't like so many saws . . . ensis instar serrae excisus." Cf. R. Davenport, *A New Tricke to Cheat the Divell* (1639), i. ii: "give me a man can roare, Shew haekes upon his sword, bristle, looke big."

171. *ecce signum* /] Falstaff had hacked his sword with his dagger (line 304 *post*), and now shows it in confirmation of his story with the words "*ecce signum* I" Cf. Beaumont and Fletcher, *Women Pleased*, iii iv; "Here's the blood, gentlemen! *Ecce signum* I"; Middleton, *The Family of Love*, iv. iii; Cooke, *Green's Tu Quoque* (Hazlitt's *Dodsley*, xi. 285): "*Ecce signum* ! here's the wedding ring t" affirm it." In Hogarth's engraving of *Night*, a barber's pole bears the legend: "Shaving, Bleeding, and Teeth drawn with a touch—*Ecce Signum*." "*Ecce signum* " is of doubtful origiⁿ It is not found, as sometimes stated, in any service of the Catholic Church. Possibly it is a corruption of "*Ecce lignum crucis* " in the Good Friday Service.

171. *dealt*] fought, as in Beaumont and Fletcher, *The Island Princess*, II iii: "Up, soldiers, up, and deal like men !"; and the same authors' *Thierry and Theodore*, II. i: "When it is spread

abroad That you have dealt with me, they'll give you out For one of the new worthies."

174. *sons of darkness*] opposed to "children of light." See *1 Thessalonians* v. 5. There may be a pun on "sons " and "suns ".

176. Gads.] The Ross of Qq is perhaps the *Rossill* whose name is substituted for that of Peto in i. ii. 161. See note to i. ii. 161 *ante*.

181. / *am a Jew else*] So in *Much Ado About Nothing*, II iii. 272; Middleton, *Blurt, Master-Constable*, i. ii: "I were a Jew if I should shrink for it," and in Fulwell, *Like will to Like* (Hazlitt's *Dodsley*, iii. 323): "Knave^s are Christian men, else you were a Jew." "Jew " was a term of opprobrium, as in Munday, Drayton, Wilson and Hathaway, *The Life of Sir jfohn Oldcastle*, II iii, where 'the Bishop of Rochester calls Cobham " this heretike, this Jew, This Traitor to your maiestie."

181. *an Ebrew yew*] a Jew by blood and by nature. *Two Gentlemen of Verona*, II v. 58: "Thou art an Ebrew, a Jew, and not worth the name of a Christiaⁿ!" Minshew: "an Ebrew, or Hebrew ... L. Hebraeus, Ebraeus."

184. *other*] others, as often, e.g. North's *Plutarch*, *Alcibiades*: "Socrates retired with a few other on foot" M.E. *othere* or *other*, others.

Print'. What, fought you wth them all? 185

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

Prince. Pray God you have not murdered some of them. 190

Fal. Nay, that's past praying for: I have peppered two of them; two I am sure I have paid, two rogues in buckram suits. I tell thee what, Hal, if I tell thee a lie, spit in my face, call me horse. Thou knowest my old ward; here I lay, and thus I bore my point. 195
Four rogues in buckram let drive at me—

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

Fal. Four, Hal; I told thee four.

Poins. Ay, ay, he said four.

185. *you*] Q z; *ye* or *ye* the rest.
187. *of radish*] *Radish* Q 6.
Poin. Q 5; Poin the rest.
190. *murdred* Q i; *murdered* the rest.
196. *me*—] Steevens; *me*. Q, Ff.

186. *you*] Qq I, 6-8; *ye* or *ye'* the rest.
Prince.] Prii Qq 1-3; Prince. Q 4;
Gid] Heanen Ff.
190. *murdered*] 195. *ward*] Qq 1-4; *word* the rest.

187. *a bunch of radish*] W. J. Craig remarks that a "bunch of radish" is an emblem of gawkiness, and that in 2 Henry IV. iii. 2. 333-4, Falstaff compares Shallow to a forked radish.

189. *two-legged creature*] This expression occurs in Rowley, *The Birth of Merlin*, II i.

191. *peppered*] done for, dispatched. See next note.

192. *paid*] quit scores with, killed. Heywood, *Loues Mistris*, ii: "Oh coward, ... to come behind a man and strike him ... oh coward, I am payd, I am pepper'd."

193. *buckram*] coarse linen stiffened with gum or paste. Falstaff is referring humorously to the Prince and Poins who wore cases of buckram.

294. *call me horse*] Cf. *Twelfth Night*, II. iii. 203; Nashe, *Four Letters Confuted* (Grosart, ii. 373): "then call me cut"; and Heywood, *If you know not me* (Pearson, i. 256): "and I do not ... He give you leave to call me Cut." Horse, like cut (a curtal horse) or ass, was a common term of abuse or contempt. See Nashe, *Have with you* (Grosart, iii. 18): "I exhort thee . . . be not a horse to forget thy own worth," and T. Randolph, *Hey for Honesty*, i. ii: "O horse that I was."

195. *my old ward*] my accustomed and favourite guard. So Massinger, *The Virgin Martyr*, u. i: "I lay at my old ward." V. Saviolo describes four "principal wards" or positions of defence. "I will show you," he writes (*his Practise*, 1595, p. 8), "the wards which I myself use, the which if you will well marke and observe, you cannot but understand the art, and withal keep your body safe from hurt and danger."

195. *here I lay*] at this ward I lay, this was my guard. See Beaumont and Fletcher, *Philaster*, v. iv; Heywood, *Loues Mistris*, ii: "how lies he? where's his guard? what's his play?" G. Silver, *Bref Instructions* (ed. Matthey, p. 90): "yf he lye a loft & yd lye a lowe w' yo' sword"; and Fairfax, *Jerusalem Delivered*, vi. 42: "Close at his surest ward each warrior lieth."

195. *bore my point*] carried the point of my sword. V. Saviolo, *his Practise*: "if you perceive his rapier to be long, and the point thereof born somewhat high, you shall . . . answer him in this ward," and G. Silver, *Bref Instructions* {Matthey, p. 99}: "break it [a thrust] downward w' yo' sword bering yo' poynt strongly towardeyc' right syde."

Fal. These four came all afront, and mainly thrust at me. 200
I made me no more ado but took all their seven points
in my target, thus.

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

Fal. In buckram?

Poins. Ay, four, in buckram suits. 205

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

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

Fal. Dost thou hear me, Hal?

Prince. Ay, and mark thee too, Jack.

Fal. Do so, for it is worth the listening to. These nine in 210
buckram that I told thee of,—

Prince. So, two more already.

Fal. Their points being broken,—

Poins. Down fell their hose.

Fal. Began to give me ground: but I followed me close, 215

201. *made me*] Qq 1,2; *made* the rest. 204. *buckram* ?] Whalley
coni., Capell; *buckrom*. Qq, Ff. all of,—] Capell; of. Qq, Ff. 213.
broken,—] Capell; *broken*, Qq 3-6; *broken*, the rest. 214. *their*] Q i;
his the rest.

200. *afront*] abreast. *New Eng. Diet.* quotes from *Purchas His Pilgrimages*: "Twelve men may ride a-front through them." Cf. North's *Plutarch*, *Pyrrhus*: "They were now compelled to fight all on a front in the plain field."

200. *mainly*] with might and mail
Cf. Beaumont and Fletcher, *The Night-Walker*, I. ii ;—

"*Alathe*. Do you love such boys, sir?

Lurcher. Oh mainly, mainly."

202. *target*] The target is here identified with the buckler (line 169), as in Butler, *Hudibras*, i. iii;—

"As in sword and buckler fight
All blows do on the target light."

The target was broader than the buckler, and was "held on the arm," whereas the buckler was "grasped in the centre, the hand being protected by the boss on the outside" (Planche, *Costume of Shakespeare's King Henry the Fourth*, p. 27). J. Howell (4 *Particular Vocabulary*, 1659, xxxi) distinguishes between "At sword and buckler" and "At sword and target"; and Q. Silver (*Paradox of Defence*, ed. Matthey, p. 37) tells us that sword and

target were inferior weapons to sword and buckler.

206. *by these hilts*] So in Ford, *Tis Pity Shis a Whore*, i. ii; "by these hilts Til kill thee." Falstaff swears by the hilts or hilt of his sword. The hilt was divided into three parts, the pommel, the handle and the guard (Sir W. Hope, *Fencing Master*, 1692), whence the plural "hilts" here and in *Richard III.* i. iv. 160.

214. *Down fell . . .*] Falstaff has spoken of sword points, but Poins equivocally takes "points" in the sense of tagged laces for attaching the hose to the doublet. A similar jest is made in *Twelfth Night*, I. v. 24-27.

215. *followed*] See G. Silver, *Bref Instructions* (ed. Matthey, p. 84); "yf... he strike or thrust short, & ther wt go back, or not go back, follow him upon yo' twofold gounors." The ethical dative in "followed me" gives life and vividness to the narrative, while it serves to fix attention upon the speaker. So in line aoz ante; and Jonson, *Every Man in his Humour*, iii. i: "Bob. Observe me judicially, sweet sir; they had planted me these demiculverint just in the mouth of the breach, etc."

came in foot and hand; and with a thought seven of the eleven I paid.

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

Fal. But, as the devil would have it, three misbegotten 220 knaves in Kendal green came at my back and let drive at me; for it was so dark, Hal, that thou couldst not see thy hand.

Prince. These lies are like their father that begets them ; gross as a mountain, open, palpable. Why, thou clay- 225 brained guts, thou knotty-pated fool, thou whoreson, obscene, greasy tallow-cake,—

224? *their*] Q I; *the* the rest 226. *whoreson*] *horseson* or *horson* Qq, Ff, 227. *tallow-cake*,—] *tallow-catch*,—Capell; *tallow-catch*. Qq 1-3; *tallow catch*. the rest; *tallow-ketch*—Hanmer; *tallow-keech*,—Steevens, 1778 (after Johnson); in Dering MS. *catch* is altered to *chest* by the original scribe. See Appendix.

216. *came . . . hand*] Cf. G. Silver, *Bref Instructions* (Matthey, p. 93); "yf he com in to encounter the Cloze ... then yd Maye Crosse his blade wt yors ... & as he Cometh in wt his feet & haue gayned yd the place, yd may presently uncrosse and stryke him," and *ibid.* p. 131: "yo' hand & feet in good play must go together, whether it be in quick or slow motioll"

216. *with a thought*] quick as thought, as in *Julius Caesar*, v. iii. 19, and *Antony and Cleopatra*, iv. xiv. 9. Cf. *Romeo and Iuliet*, II v. 4, and Beaumont and Fletcher, *The Island Princess*, II iv; "Away, like thoughts t sudden as desires, friends!"

221. *Kendal green*] A green cloth made first at Kendal in Westmoreland. J. Skelton speaks of "Kyrkeby Kendal" (*Bowge of Courte*, 359), and Hall of "Kentishe Kendal" (*Chronicle*, ed. 1809, p. 513). Kendal green was worn by foresters and, in summer, by servingmen (W. Stafford, *A brief Conceipt of English pollicy*, 1581, ed. Furnivall, p. 64) and country folk (*Churchyards Challenge*). Perhaps highwaymen used coats of Kendal green as a disguise; see R. Armin, *A Letter*, 1604 (*A Nest of Ninnies*, ed. Collier, p. xvi): "truth, in plaine attire, is the easier knowne: let fixion maske in Kendall grene."

225. *gross as . . . palpable*] An echo of this is heard in *The Costlie Whore* (c. 1613), iii i:—

"Shew not such open folly,
Such palpable, such grosse, such
mountaine folly."

Gross, plain, palpable, as in Middleton, *No Wit, No Help like a Woman's*, v. i; "Too gross, too gross," and Beaumont and Fletcher, *The Night-Walker*, iv. iii:—

"WildbraiII A palpable knock !
SextoII A knock, a knock, a gross
one."

226. *knotty-pated*] *New Eng. Diet.* explains as "blockheaded," and quotes Ascham, *Scholemaster* (Arber, p. 34): "A witte . . . that is not ouer dulle, knottie and lumpishe," Perhaps "knotty" = full of knots, "rugged," a term applicable to a "not-head" or closely cropped head. "Knotty" was also applied to matted hair; see J. Mabbe, *Gusman De Alfarache*, Part I. i. iv; "her haire sluttishly hanging about her eares, vnkempt, ana as greazie, as it was knotty." See App.

227. *tallow-cake*] Hanmer's emendation *tallow-ketch*, a tub filled with tallow, is plausible, though no examples of *tallow-ketch*, or of *ketch* "tub," are cited. "Catch" may be a variant of "ketch" (see *New Eng. Diet.*), as "ketches" occurs for "catches" in Overbury, *Characters*, *A Franklin*: "the wakefull Ketches on Christmas Eue." A *ketch* is a two-masted vessel and "tallow-catch" here may "a tallowed ketch or ketch caulked with

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

Prince. Why, how couldst thou know these men in Kendal 230
green, when it was so dark thou couldst not see thy
hand? come, tell us your reason: what sayest thou
to this?

Poms. Come, your reason, Jack, your reason!

Fal. What, upon compulsion? 'Zounds, an I were at 235
the strappado, or all the racks in the world, I would
not tell you on compulsion! Give you a reason on
compulsion! if reasons were as plentiful as black-
berries, I would give no man a reason upon compul-
sion, I. 240

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

Fal. 'Sblood, you starveling, you eel-skin, you dried neat's

235. 'Zounds, an I were'] Zoundes, and I were Qq; No: were I Ff. 238,
plentiful] Q i; plentie or plenty the rest. 243. flesh,—] Theobald; flesh.
Qq; Ff. 244. 'Sblood] Away Ff. 244. eel-skin] Hanmer; elf-skin Qq, Ff.

tallow. Cf. Surrey, *Æneid*, iv; "now
fleetes the talowed keel." Johnson
conjectured *tallow-keech*, a keech being
the fat of a slaughtered animal rolled up
into a lump and sold by the butcher to
chandlers. In *Henry VIII.* i. i. 55,
Wolsey is compared to a keech that
"can with his very bulk Take up the
rays o' the beneficial sun And keep it
from the earth"; and in 2 *Henry IV.* xi.
i. xoi, we have "Goodwife Keech, the
butcher's wife. See Appendix.

236. *strappado*] Staunton quotes R.
Holme's *Academy of Arms and
Blazon*, HI. vii: "The *Half Strappado*
is to have the Mans hands tyed cross
behind his Back, and to be drawn up
to a considerable height, and so let
down again; this, in the least of it,
cannot but pull either the Shoulder or
Elbows of both out of Joynt.—The
Whole Strappado is when the person
is drawn up to his height, and then
suddenly to let him fall hallway with
a jerk, which not only breaketh his
Arms to pieces, but also shaketh all his
Joynts out of Joint; which Punish-
ment is better to be Hanged than for
a Man to undergo." The *strappado*
was, according to Minshew, "Italis et
Hispanis familiare."

341. *sanguine*] A physiological term

signifying "of a sanguine complexion,"
and so, ruddy and corpulent. See A.
Horde, *Dyetary* (Early Eng. Text Soc.
ed., p. 287); "Sanguine men be hooted
and moysted of complexion . . . They
must use moderat slepe and moderat
dyet, or els they wyl be to fat and
grose." In Oriel MS. 76, quoted by
Skeat, Chaucer, *Prologue*, 333, the
sanguine man is described as: "Lar-
gus, amans, hilaris, ridens, rubeique
coloris, Cantans, carnosus, satis audax,
atque benignus." "Sanguine coward"
is perhaps an oxymoron.

244. *elf-skin*] Falstaff refers to the
limp appearance of the empty skin
and not, as Wright suggests, to
the thinness of the fairy's skin, Han-
mer substituted *eel-skin*, a conjecture
supported, as Wright points out, by
King yohn, i. i. 141, and by 8 *Henry
IV.* iii ii. 351. Cf. also Jonson, *An
Interlude* (Cunningham's *Gifford*, iii.
463): "thou dried eel-skin!"; and
Pearson's *Dekker*, i. 141; "Dry as an
Eele-skill" Johnson suggested *elf-kin*
or little fairy. Steevens refers to the
description of the Prince in Stow's
Chronicle (ed. 1580, p. 582): "This
Prince exceeded the mean stature of
men . . . his necke long, bodye slender
and leane, and hys bones smal." See
Appendix.

tongue, you bull's pizzle, you stock-fish! O for
 breath to utter what is like thee! you tailor's-yard,
 you sheath, you bow-case, you vile standing tuck,—
Prince. Well, breathe a while, and then to it again: and
 when thou hast tired thyself in base comparisons,
 hear me speak but this. 250

Poins. Mark, Jack.

Prince. We two saw you four set on four and bound them,
 and were masters of their wealth. Mark now, how
 a plain tale shall put you dowII Then did we two
 set on you four; and, with a word, out-faced you 255
 from your prize, and have it; yea, and can show it
 you here in the house: and, Falstaff, you carried
 your guts away as nimbly, with as quick dexterity,
 and roared for mercy, and still run and roared, as
 ever I heard bull-calf. What a slave art thou, to 260
 hack thy sword as thou hast done, and then say it
 was in fight! What trick, what device, what start-

245. *tongue, you*] Qq i, 2; *tongue*, the rest. 246. *utter what . . .*
thee] -otter what . . . thee, (or thee?) Qq i, 6-8; *vtter*, (or *vtter* /) what . . .
thee? Qq 2-5; *vtter*. What . . . thee? Ff. 247. *standing tuck,—*] Theo-
 bald (hyphenated); *standing tuck*. Qq, Ff. 248. *a while*] *a-while* Ff. 248.
to it] *to't* Ff. 250. *this*] Qq 1-3; *thus* the rest. 257. *here*] omitted Ff.
 259. *run*] *ranne* Ff. 259. *roared*] *roare* Qq 2-8.

344, 245. *neat's tongue*] ox's tongue.
 So in Beaumont and Fletcher, *Women*
Pleased, iII ii: "such dry neats'
 tongues."

245. *pizzle*] The dried bull's pizzle
 was used as a whip. The idea of
 shrivelled dry ness is brought out in
 "eel-skin," "dried neat's tongue,"
 "bull's pizzle" and "stock-fish."

245. *stock-fish*] dried fish, especially
 cod and ling. See Appendix.

247. *bow-cast*] The same epithet is
 applied derisively to the hungry and
 lean Penurio in Beaumont and Flet-
 cher's *Women Pleased*, iII ii; "why,
 thou starv'd rascal? . . . you precious
 bow-case?" See also *The Triall of*
Chevalry (1605), II i. Bow-cases were
 usually of leather and held three or
 four bows. Ascham recommends a
 woollen bow-case for every bow, and a
 leather case to contain three or four
 bows so cased in woollen cloth (*Toxo-*
philus, Arbcrr, p. 119).

247. *standing tuck*] a tuck set up-
 right. The tuck was a long narrow
 word. Fr. *estoc*, stuck, tuck. See
 Appendix.

349. *base comparisons*] Cf. *Troilus*
 and *Cressida*, i. iii. 194.

352. *We two saw you . . .*] Del. us

amends the syntax by inserting *you*
 before *bound*, and Elton by printing a
 dash after *saw*. Wright would explain
 the construction by supplying "that"
 before "you," comparing a similar con-
 struction in North's *Plutarch* (see
 note on iv. i. 106, 107 post).

255. *with a word*] Cf. "with a
 thought," line 216 ante. Wright ex-
 plains as "in brief," comparing "at a
 word" in *Much Ado About Nothing*, II
 i. 118, and "in a word" in *Merchant of*
Venice, i. i. 35. Dall *med eet ord*, in
 a word.

258. *dexterity*] agility, nimbleness,
 as in *Hamlet*, i. ii. 157. Cf. N. Field,
Amends for Ladies, i, i (Hazlitt's
Dodsley, xi. 184); "to convey my
 tongue (sans stumbling) with such
 dexterity to such a period." Minshew
 equates "Dexteritie" with "Activitie"
 and "Agilitie."

259. *run*] A past tense, like "out-
 run" in *Macbeth*, II iii. 117.

262, 263. *starting-hole*] a place of con-
 cealment or refuge, metaphorically a
 subterfuge. Palsgrave, *Lesclarcisse*'
ment, 1530: "Stertyng hole . . . ung
 tapynet, lieu de refuge." Cf. Florio's
Montaigne, i. xix: "There is no start-

ing-hole, canst thou now find out to hide thee from this open and apparent shame?

Pains. Come, let's hear, Jack; what trick hast thou now? 265

Fal. By the Lord, I knew ye as well as he that made ye. Why, hear you, my masters: was it for me to kill the heir-apparent? should I turn upon the true prince? why, thou knowest I am as valiant as Hercules: but beware instinct; the lion will not touch the true 270 prince. Instinct is a great matter; I was now a coward on instinct I shall think the better of myself and thee during my life; I for a valiant lion, and thou for a true prince. But, by the Lord, lads, I am glad you have the money. Hostess, clap to 275 the doors: watch to-night, pray to-morrow. Gallants, lads, boys, hearts of gold, all the titles of good fellowship come to you! What, shall we be merry? shall we have a play extempore?

366. *By the Lord*] omitted Ff.
omitted the rest.

275. [*to Hostess within*] Dyce.

267. *you*] *ye* Ff.

271. *now*] *Q* i;

277. *titles of good*]

good titles of Ff. 279. *extempore*] *extempory* Ff 1-3.

ing-hole will hide us from her [death]"; and Middleton, *The Family of Love*, v. iii: "*Qerardine* . . . What starting hole ha' you now, mistress Purge? *Mis. P.* E'en the sanctuary of a safe conscience." A starting-hole was, strictly speaking, a bolt-hole, *i.e.* the small hole by which a rabbit bolts from its burrow; cf. Beaumont and Fletcher, *Beggars Bush*, v. i: "by one starting-hole they'll all escape else."

264. *apparent*] manifest, as in Middleton, *Women Beware Women*, v. ii;—

"there's no pity

To be bestowed on an apparent sinner."

266. / *knew ye* . . .] Imitated by Middleton in *The Family of Love*, v. iii.

270, 271. *the lion* . . . *true prince*] That a lion will not hurt a true prince was once a common belief. Steevens refers to Beaumont and Fletcher's *Mad Lover*, iv. i: "Fetch the Numidian Lyon I brought over, If she be sprung from Royal blood, the Lyon, Mel do you reverence." See also the same authors' *Noble Gentleman*, v. i. Staunton quotes from the romance of *Palmerin d'Oliva*, trans. A. Munday, 1588: "The Lyons coming about him smelling on his clothes would not hurt him; but (as it were knowing the blood

royal) lay downe at his feete and licked him, and afterwards went to their places againe." Topsell (*Historic of Four-footed beastes*, 1607) has an anecdote of a lion in England "which by evident tokens was able to distinguish between the King, Nobles, and vulgar sort of people."

271. *Instinct is a great matter*] Quoted in Beaumont and Fletcher's *Love's Pilgrimage*, i. ii.

272, 273. *I shall think* . . . *life*] A proverbial expression. Middleton, *A Trick to Catch the Old One*, iv. iii: "I shall think the better of myself as long as I live," and Beaumont and Fletcher, *The Humorous Lieutenant*, v. ii.

276. *watch* . . . *to-morrow*] An allusion to the Scriptural injunction "Watch and pray" (*Matt*, xxvii. «n). Cf. Beaumont and Fletcher, *Love's Cure*, II. i: "Watch less, and pray more." Falstaff plays on the meanings of "watch," *viz.* to keep vigil, and to keep revel, to carouse. For the latter sense, cf. J. Heywood, *Thyestes* (1560), in. i: "nighes past forth in watche and wyne."

277. *hearts of gold*] A title of good fellowship. So in N. Udall's *Roister Doister*, I. Hi, and again in *Henry V.* iv. i. 44.

Prince. Content; and the argument shall be thy running 280
away.

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

Enter Hostess.

Host. O Jesu, my lord the prince !

Prince. How now, my lady the hostess! what sayest thou 285
to me?

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

Prince. Give him as much as will make him a royal man,
.and send him back again to my mother. 290

Fal. What manner of man is he?

Host. An old man.

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

Prince. Prithee, do, Jack. 295

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

Prince. Now, sirs: by'r lady, you fought fair; so did you,
Peto ; so did you, Bardolph: you are lions too, you
ran away upon instinct, you will not touch the true
prince; no, fie! 300

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

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

282. *Ah]* A Qq, Ff. *an]* Capell; *and* Qq, Ff i, 2; *if* Ff 3, 4. 283. *Enter*
Hostess] after *lads* (line 274) Capell. 283. *O Jesu]* omitted Ff. 286. *lord]*
Ff; *Lo.* Q i; *L.* the rest. 286. *nobleman]* *noble-man* Qq 2, 3; *noble man*
the rest. 297. *by'r lady]* Pope; *birlady* Qq; omitted Ff. 298. *Bar-*
dolph] *Bardol* Qq, Ff. 298. *lions too,]* *lions*, to Q i. 302. *Faith]*
omitted Ff.

287. *at door]* So in 2 *Henry IV. II.*
iv. 381, and Beaumont and Fletcher,
Monsieur Thomas, II. i: "it knocks at
door," and often elsewhere. In "at
door" and similar expressions (e.g. "at
court," "at gate") we have perhaps a
case of the absorption of the article by
the preposition rather than of its omis-
sion or suppression, "at" representing
M.E. *atte* = *at then* (*at the*). Thus in
Piers Plowman, ii. 205, B-text has
"Drede atte dore stode," whereas A-
text gives "Dreede at the dore stood";
and *ibid.* B-text (*Prologue*, 107) has
"Ac of the cardinales atte Courte," for
which C-text (i. 134) reads "Ac of the

cardinales at court." In Gower's
Confessio Amantis we find "ate bord"
(vi. 1001) and "ate gate" (vi. 1007).

289. *Give . . . a royal man]* give
him the difference between a noble, or
6s. 8d., and a royal, or 10s., and so
make the *nobleman* a *royal man*. Jest
depending on the comparative values of
the "royal" and the "noble" are fre-
quent in Elizabethan writers. Cf.
Richard II. v. v. 67, 68. Stubbes,
Anatomie of Abuses, Part II. (ed. Fur-
nival, p. 85) classifies sermons, with
reference to the fees paid to the
preacher, as "roiall sermons, angelt
sermons, and noble sermons."

Peto. Why, he hacked it with his dagger, and said he would swear truth out of England but he would 305 make you believe it was done in fight, and persuaded us to do the like.

Bard. Yea, and to tickle our noses with spear-grass to make them bleed, and then to beslobber our garments with it and swear it was the blood of true 310 meII I did that I did not this seven year before, I blushed to hear his monstrous devices.

Prince. O villain, thou stolest a cup of sack eighteen years ago, and wert taken with the manner, and ever since thou hast blushed extempore. Thou hadst fire 315 and sword on thy side, and yet thou rannest away: what instinct hadst thou for it?

308. *Bard.*] Ff; Bar. Q i; Car. the rest.
yeares or years Qq 4, 5, Ff.

311. *year*] Qq 1-3, 6; *yeeres*,

305. *swear truth out of England*] Cf. Middleton, *The Family of Love*, i. iii: "Their [the Gallants'] first oath in time past was by the mass; and that they have sworn quite away: . . . after their honesties were gone, then came they to their gentility, and swore as they were gentlemen; and their gentility they swore away so fast, that they had almost sworn away all the ancient gentry out of the land."

308. *spear-grass*] *Spear-grass* is mentioned without description in a medical recipe in Lupton's *Notable Things*, but the name does not seem to occur in any of the Herbals of the period. In Holland's *Plinie*, xxiv. xix, we read of a grass called the "five-finger grasse," with five pricks "in the head or top thereof," which pricks "when they be wound together, they use to put up into the nostrils and draw them downe againe, for to make the nose bleed." The same use is ascribed to "sanguinari, blodwort or yarow" by P. Treveris (*The Grete Herball*, 1524): "A twygge of this herbe with a fewe of this pryckes put into the nose cause anone to blede"; and of "Cockes foote grasse" Parkinson writes (*Theatrum Botanicum*, d. 1640, p. 1180): "if the rough spike be put into the nose and rubbed it will make it bleed." J. Gerarde (*The Herball*, 1597, i. xx) cites an opinion that Pliny's "gramen aculeatum" or "five-finger grass" is

dewgrass. Ellacombe (*Plant-Lore of Shakespeare*, p. 295) identifies "spear-grass" with couch-grass, which in the eastern counties is still called spear-grass. See Gerarde (*The Herball*, xvii, ed. 1597, p. 21): "Dogs grasse or Couch grasse hath long leaves like unto the small Reede, sharpe at the point, cutting like a knife at the edges."

314. *taken with the manner*] taken in the act, *flagrante delicto*. See Minshew: "Mainour, alias Manour . . . (or Maner) . . . signifieth . . . when a thief hath stollen, and is followed with Hue and Cry, and taken with the manner, that is, having the thing stolne about him, that is called the Mainour: and so we say when we find one doing of an unlawful act, that we took him with the Maynour, or Manner." Also Palsgrave, *Lesclarcissement*: "Howe cangte thou denye it, wast thou nat founde with the maner?"; and Nashe, *The Unfortunate Traveller* (McKerrow, ii. 315). Onions, *Shakespeare Glossary*: "A term of Anglo-French law, orie, 'maincure' ('Fr. 'manoeuvre/ lit. hand-work), which acquired the concrete sense of 'thing stolen'." Cf. the expression "with the deed," as in Florio's *Montaigne*, II. xii: "A Philosopher being taken with the deed, was demanded what he did."

315. *fire*] An allusion to the fire in Bardolph's face.

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

Prince. I do.

320

Bard. What think you they portend?

Prince. Hot livers and cold purses.

Bard. Choler, my lord, if rightly taken.

Prince. No, if rightly taken, halter.

Re-enter FALSTAFF.

Here comes lean Jack, here comes bare-bone. 325
How now, my sweet creature of bombast! How long is't ago, Jack, since thou sawest thine own knee?

Fal. My own knee! when I was about thy years, Hal, I was not an eagle's talon in the waist; I could have crept 330 into any alderman's thumb-ring: a plague of sighing and grief! it blows a man up like a bladder. There's villainous news abroad: here was Sir John Bracy from your father; you must to the court in the morning. That same mad fellow of the north, Percy, 335 and he of Wales, that gave Amamon the bastin-

325. *Re-enter Falstaff*] Theobald; *Enter Falstafffe.* Qq (after line 323), Ff, 325. *bare-bone*] *bare-bones* Q 8. 330. *talon*] F 4; *tallon* Qq 7, 8; *talent* the rest. 333. *Bracy*] Qq 1-3; *Braby* the rest. 334. *to*] Qq 1-4; *go to* (subst.) the rest. 335. *That*] Qq 1-4; *The* the rest.

319. *exhalations*] fiery meteors. Cf. V. i. 19 post; *Julius Ccesar*, 11. i. 44; and *Romeo and Juliet*, in. v. 13: "It is some meteor that the sun exhales."

322. *Hot livers*] Steevens cites *Antony and Cleopatra*, i. ii. 23, to show that wine was supposed to heat the liver.

323, 324. *Choler, halter*] There is a play on "choler" and "collar" in *Romeo and Juliet*, i. i. 4-6, and on "choler," "collar" and "halter" in Jonson, *Every Man in his Humour*, in. ii: "Cash . . . what moves thee ft this choler, ha? Cob. Collar . . . An you offer to ride me with your collar or halter either, I may hap shew you a jade's trick, sir."

326. *bombast*] cotton or any soft material used as padding for garments. Minshew • "Bumbast, or Gotten," and Cotgrave: "Cottonner. To bumbast, or stufte with cotton," Stubbes, *Anatomie of Abuses* (ed. Furnivall, p. 55), speaks of monstrous doublets "stuffed with foure, fiue, or six pound of Bombast at the least"

331. *alderman's thumb-ring*] The thumb-ring, which is of great antiquity, was worn in Shakespeare's time by aldermen and other substantial citizens. See Brome, *The Antipodes*, in. ii, where Mr. Alderman Humblebee's thumb-ring is described: "A Distiche graven in hts thumb-ring Of all the wise speeches • and sayings of all His Alder predecessors "; and the same author's *Northern Lasse*, n. i: "A good man i' th' City is . . . one that . . . wears . . . a thumb-Ring with his Grandsirs Sheep-mark, or Grannams butter-print on't, to seal Baggs, Ac, quittances and Counterpanes."

333. *Bracy*] Neither Bracy nor Braby (as in Qq 4-8 and Ff) is mentioned by Holinshed or any other historian of the period.

336. *Amamon*] In "An inventarie of the names, shapes, powers, government, and effects of divels and spirits" in R. Scot's *Discoverie, of Witchcraft*, 1584 (xv. iii), we find "Amaymon King of the east," and again (p. 447) "King Baell, or Amoi-

ado, and made Lucifer cuckold, and swore the devil his true liegeman upon the cross of a Welsh hook— what a plague call you him ?

Pains. O, Glendower. 340

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

Prince. He that rides at high speed and with his pistol 345 kills a sparrow flying.

Fal. You have hit it

Prince. So did he never the sparrow.

Fal. Well, that rascal hath good mettle in him; he will not run. 350

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

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

Prince. Yes, Jack, upon instinct 355

Fal. I grant ye, upon instinct. Well, he is there too, and one Mordake, and a thousand blue-caps more :

340. *O, J O Qq i, 6-8 ; Owen Dering MS.* 340. *Glendower.] Glendower ! Qq 7, 8. 341- Owen, Owen] Owen Glendower Qq 7, 8. 342. that] Qq 1, 2; the the rest. 342. sprightly] sprightie Q 3; sprightly Q 4; sprightly Qq 5, 6. 343. o'] a Qq, Ff. 343, 344. perpendicular,—] perpendicular— Rowe (ed. 2); perpendicular. Qq, Ff. 345. his] Qq 1, 2; a the rest. 353. O'] Capell; A Qq, Ff. 353. afoot] on foote Qq 6-8; a foote Qq 1-5, Ff.*

mon, which are Spirits reigning in the furthest regions of the east." Scot's authority, Wierus's *De Pseudomonarchia Demonum*, gives the name in the form "Amoymon". Capell reads *Amaimon*, as in *Merry Wives of Windsor*, ii. ii. 311.

336, 337. *gave ... the bastinado]* beat with a cudgel. So Jonson, *Every Man in His Humour*, i. iv: " *Mat.* . . . he brags he will give me the bastinado, as I hear. *Bob.* How! he the bastinado! how came he by that word, trow? *Mat.* Nay, indeed, he said, cudgel me; I termed it so, for my more grace." Minshew gives " *Bastinado*, or *cudgell*. I. *Bastonare*."

338. *the cross . . . hook]* It was customary to swear by the cross of the sword (e.g. *Roister Doister*, iv. iii), but here Falstaff humorously makes the Welshman Glendower swear the devil upon ' the cross " of a weapon which is not of the shape of a cross. In Dek-

ker's *Satiro-Mastix* (Pearson, i. 237), Sir Rees ap Vaughan swears by "the crosse a this sword and dagger." Minshew says of the Welsh hook, " *Armorum genus est aere in falcis modum incurvato perticae longissimae praefixo*." G. Silver, *Bref Instructions* (ed. Matthey, pp. 122-4) describes the wards and manner of fight with the Welsh hook, which, he says elsewhere (*Paradoxes of Defence*, ed. Matthey, p. 31), " hath advantage against all manor of weapons whatsoever."

340. *O, Glendower]* Dering MS. reads *Owen Glendower* and may be right.

357. *blue-caps]* Scotsmen; an allusion to the blue caps worn by the Scots. Cf. John Cleveland, *The Character of a Diurnal-Maker*: " after the rate of blue caps reckoning an historian Scot" *New Eng. Diet.* quotes E.F., *Hist. Edw. II.* (1627): " A rabble multitude of despised Blue-caps.,"

Worcester is stolen away to-night; thy father's beard is turned white with the news: you may buy land now as cheap as stinking mackerel. 360

Prince. Why, then, it is like, if there come a hot June and this civil buffeting hold, we shall buy maidenheads as they buy hob-nails, by the hundreds.

Fal. By the mass, lad, thou sayest true; it is like we shall have good trading that way. But tell me, Hal, 365 art not thou horrible afraid? thou being heir-apparent, could the world pick thee out three such enemies again as that fiend Douglas, that spirit Percy, and that devil Glendower? art thou not horribly afraid? doth not thy blood thrill at it? 370

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

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

Prince. Do thou stand for my father, and examine me 375 upon the particulars of my life.

Fal. Shall I? content: this chair shall be my state, this dagger my sceptre, and this cushion my crown.

Prince. Thy state is taken for a joined-stool, thy golden sceptre for a leaden dagger, and thy precious rich 380 crown for a pitiful bald crown!

358. *to-night*] *to night* Qq 1-4; *by night* the rest. 361. *Why*] Qq I, 2; omitted the rest. 361. *it is*] Qq i, 2; *tis* the rest. 361. *yune*] Qq 1-3; *sun* or *Sunne* the rest. 366. *horrible*] *horribly* Qq 3, 7, 8. 369. *thou not*] *not thou* Qq 3-5, F. 369. *horribly*] Qq 1-3, 7, 8; *horrible* the rest. 371. *Vfaith*] omitted Ff. 372. *horribly*] Qq 1-3, 7, 8; *horrible* the rest. 373. *love*] Qq i, 2; *doe hue* the rest

359. *beard . . . news*] Ludovico Sforza's beard is said to have turned white in a night. See Byron's note on the *Prisoner of Chilian*, line 3.

377. *state*] chair of estate (or state), throne; as in *Twelfth Night*, ii. v. 50: "sitting in my state." The "state" was a seat raised on a dais and covered with a "cloth of estate" or canopy. Extempore plays were among the humours of tavern life in Shakespeare's time. See e.g. Heywood's *King Edward IV.* Part II. (Pearson, i. p. 93) where Count S. Paul at S. Quintin's is keeping revel with "his drunken crewe";—

"Then comes a slave, one of these drunken sots,
In with a tavern-reckoning for a supplication,

Disguised with a cushion on his head,

A drawers apron for a heralds coate,

And tells the Count, the King of England craves,

One of his worthy honours dog-kennels,

To be his lodging for a day or two. With some such other tavern-foolery."

379. *jointd'Stopl*] a stool made by a joiner, of parts joined or fitted together. Cotgrave: "Selle; f. . . . any ill-favoured, ordinary, or country stool, of a cheaper sort then the joyned, or buffet-stool." Cf. "a fayre ioyne table" (Harman, *Caveat for Commen Curse-tors*), "joyned-chair," etc.

380. *a leaden dagger*] that is, having a leaden sheath (Rolfe). See Appendix.

Fal. Well, an the fire of grace be not quite out of thee,
now shalt thou be moved. Give me a cup of sack
to make my eyes look red, that it may be thought
I have wept; for I must speak in passion, and I will 385
do it in King Cambyases' veil

Prince. Well, here is my leg.

Fal. And here is my speech. Stand aside, nobility.

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

Fal. Weep not, sweet queen; for trickling tears are vain 390

Host. O, the father, how he holds His countenance!

Fal. For God's sake, lords, convey my tristful queen;

For tears do stop the flood-gates of her eyes.

382. art] Pope; and Qq, Ff. 384, my] (Qq 1, 2; mine the rest. 389 **389.**
O Jesu] omitted Ff. 390. Weep . . . vain] prose Ff. 392. tristful] **47**
Dering MS., Rowe; trustfull Qq, Ff.

385. *in passion*] with deep feeling, pathetically, as in Jonson, *Every Man in his Humour*, v. i: "Nay, do not speak in passion so"; and Middleton, *The Old Law*, iii i: "the scrivener reads in passion!"

386. *in King Cambyases' vein*] in the style of King Cambyases in *A Lamentable Tragedie, mixed full of Pleasant Mirth, containing the Life of Cambyases, King of Persia* (1570), by Thomas Preston, Fellow of King's College, Cambridge. Cf. *Midsummer-Night's Dream*, I. ii. 42: "This is Eracles' vein, a tyrant's vein"; and Villiers, *Rehearsal* (1672), Prologue;—

"There, strutting Heroes, with a grim-fac'd train,

Shall brave the Gods, in King Cambyases vain"

Preston's Cambyases is tyrannical and cruel, is addicted to wine, and has a "tristful" queen who is put to death by his orders. Falstaff in his speech to the Hostess, and in the following speech, parodies the maudlin style of King Cambyases in his cups. Cf. Jonson, *The Poetaster*, iii i, where we find the "doleful strain" of King Darius burlesqued: "O doleful days! O direful deadly dump! O wicked world, and worldly wickedness!" etc. This parody is followed by others ridiculing in turn the "amorous vein," the "horrible, fierce soldier" vein, etc. of the early Elizabethan drama.

387. *leg*] a scrape, a bow made by drawing back one leg and bending the other. Heywood, *The four Prntises*

of London (Pearson, ii. 192); "here's a leg, here's a cap, here's a knee."

390. *Weep not . . . vain*] Farmer refers to a stage-direction in Preston's *Cambyases*: "At this tale told let the Queene weepe." A parody is perhaps intended of Greene, *Alphonsus, King of Aragon*, II i: "Nay, then, Albinus since that words are vaine."

391. *the father*] A profane exclamation, as in Dryden's *Wild Gallant*, iv. i: "O the father! that it could be done; O sweet father!"

391. *holds his countenance*] keeps a straight countenance, refrains from laughter. R. L'Estrange, *Twenty Select Colloquies*, 1680, p. 188; "Thomas . . . could Pool hold his countenance all this while? *Anselmus*. He hold his Countenance? Why . . . you would have sworn that the whole Action had been in earnest."

392. *For God's sake . . . queen*] See Preston's *Cambyases* where the King commands Murder and Cruelty:—

"Lay holde on the queen, take her to your power,
And make her away with in this houre."

For *tristful* (Rowe's emendation of Qq, Ff *trustful*), cf. *Hamlet*, iii iv. 50.

393. *For tears . . . eyes*] A burlesque, Steevens thinks, on a passage in *Cambyases* (Hazlitt's *Dodsley*, iv. 236): "Queen These words to hear makes stilling tears issue from crystal eyes. *King*. What dost thou mean, my spouse, to weep for low of any prise?" Ritson suggests an allusion to Kyd,

Host. O Jesu, he doth it as like one of these harlotry players as ever I see! 395

Fall Peace, good pint-pot; peace, good tickle-braiII
Harry, I do not only marvel where thou spendest thy time, but also how thou art accompanied: for though the camomile, the more it is trodden on the faster it grows, yet youth, the more it is wasted 400 the sooner it wears. That thou art my son, I have partly thy mother's word, partly my own opinion, but chiefly a villainous trick of thine eye, and a foolish

394. *O yesu]* *O rare* Ff. 399. *on]* omitted Qq 5-8, Ff. 400. *yet]* so Qq 1, 2. 401. *That thou . . . son]* Qq i, 2 (*son*); *Thou . . . sonne*, (or *sonne*;) Qq 3-8, Ff 402. *own]* Qq i, 2; omitted the rest.

Soliman and Perseda iv. i: "How can mine eyes dart forth a pleasant look, When they are stopped with floods of flowing tears?" Cf. also *The Wounds of Civil Wars*, iii (Hazlitt's *Dodsley*, vii. 141); "'With mounting sighs Choking the rivers of my restless eyes."

394. *harlotry]* trashy; here perhaps to be connected in sense with "harlotry," buffoonery. R. Grenewey, *Tacitus*, *Description of Gertnanie* (1598) i "cattle plentie, but for the most part harletry runts," and Dryden, *The Wild Gallant*, iii ii: "I squorn your harlotry tricks." Also G. Gascoigne, *Supposes*, iii ii, and North's *Plutarch*, *Aristides and Cato*: "a young harlotry filth."

395. *see]* An archaic form of the past tense not obsolete in Shakespeare's day. M.E. *sih* or *syh*. Cf. Greene, *Perimedes the Blacksmith*, *Prince Psammetichus' Sonnet* (1588) "The boy gan blush, which when his lover see, She smiled." Cf. also Heywood, *The Golden Age*, iv. i: "Gramercy for this, this is good to hide my wrinkles, I never see of these afore."

396. *pint-pot]* So in Heywood, *The English Traveller*, iii i (Pearson, iv. 58): "whom haue I encounter'd? my gossip Pint-pot, and brim full."

396. *tickle-brain]* A cant name for a kind of strong liquor. R. Davenport, *A New Tricke to Cheat the Diuell* (1639), iii i: "A Cup of Nipsitate, oriske and neate; The Drawers call it Tickle-braine." Cf. also Jonson's *Love's Welcome to Welbeck*: "Measure is the soul of a dance, and Tune the tickle-foot thereof"; and Ford, *The*

Lover's Melancholy: "Sir, is your stomach up yet? get some warm porridge in your belly; 'tis a very good settle-brail!"

399-401. *camomile . . . wears]* See Lyly, *Euphues* (Arber, p. 46): "Though the Camomill the more it is troden and pressed dpwne, the more it spreadeth, yet the Violet the oftner it is handleed and touched, the sooner it withereth and decayeth." The simile of the camomile was a favourite with the euphuistic writers. See Greene, *The Anatomie of Fortune* (Grosart, iii. 235): "Yea, it fareth with me as with . . . the camomill, which the more it is troden with the feete, the more it flourisheth"; and Wilkins, *Miseries of Enforced Marriage* (Hazlitt's *Dodsley*, ix. 522). Minshew calls the camomile "herba superba, quia calcando non potest supprimi," and Gerarde (*Herball*, p. 614) writes: "The common Cammomill hath manie weake and feeble branches trailing upon the ground, taking holde upon the top of the earth, as it runneth, whereby it greatly increaseth." Among the characteristic notes of euphuism parodied in the course of Falstaff's address to the Prince, are—the use of similes drawn from natural history, affectation of recondite learning, trite quotations, rhetorical questions, verbal antithesis and alliteration!!

403. *trick]* a peculiarity of race or feature, as in *Winter's Tale*, ii. iii. 100; "The trick ofs frown"; *King Lear*, iv. vi. 108; and Middleton has, "Her face 1 the trick of her eye, her lear, her blink, her askew!" "Trick" was, according to Dyce (*Glossary*), "an

hanging of thy nether lip, that doth warrant me. If then thou be son to me, here lies the point; why, 405 being son to me, art thou so pointed at? Shall the blessed sun of heaven prove a micher and eat blackberries? a question not to be asked. Shall the son of England prove a thief and take purses? a question to be asked. There is a thing, Harry, which 410 thou hast often heard of, and it is known to many in our land by the name of pitch: this pitch, as ancient writers do report, doth defile; so doth the company thou keepest; for, Harry, now I do not speak to thee in drink but in tears, not in pleasure but in 415 passion, not in words only, but in woes also: and yet there is a virtuous man whom I have often noted in thy company, but I know not his name.

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

Fa/. A goodly portly man, i' faith, and a corpulent; of 420 a cheerful look, a pleasing eye, and a most noble carriage; and, as I think, his age some fifty, or, by'r lady, inclining to three score; and now I remember

404. *thy/ the* Q 4. 405. *lies/* Qq 1,2; *lieth* or *lyeth* the rest. 407. *sun/ sunne* Q x; *sonne* the rest (*son* F 4). 419. *an/* Pope; and Qq, Ff.

heraldic term, meaning a delineation of arms, in which the colours are distinguished by their technical marks, without any colour being laid on.'

403, 404. *foolish hanging . . . lip/* A hanging lower lip was considered to be a point of beauty and a sign of wantonness. See John Day, *Law-tricks*, in. i: "Em. Mark but the glance of his eye. *Jul.* The hanging of his nether lip. *Pol.* The blush of his cheek. *Win.* The curie of his haire. *Em.* The pit of a chin . . . *Pol.* Long fingers like a lady." "And whats a Lady," asks the Hostess in *Buerie Woman in her Humor* (1609), i. i, "more than another body? Wee have . . . rowling eyes and hanging lips, aleek browes, and cherie cheeks . . . as Ladies have." And R. Brome, *The Queens Exchange*, xi. i: "the hanging of the nether lip, which the best Physiognomists do tell us Shews women apt to lust, and strong incontinence." *Foolish*, wanton, as in Beaumont and Fletcher, *Philastor*, iv. i: "a foolish twinkling with the eye."

406. *pointed at/* Cf. Lyly, *Midas*, iv. i; "If I returne to Phrygia, I shall

be pointed at"; and Beaumont and Fletcher, *The Maid's Tragedy*, iv. i: "see thyself Found out with ev'ry finger."

407. *micher/* truant. The word occurs as early as Wyclif and is still in dialectal use. See Lyly, *Mother Bombie*, i. iii: "How like a micher he standes, as though he had trewanted from honestie." Minshew has "a micher. Vi. Truant," and "tomiche, or secretly to hide himself out of the way, as Truants doe from schoole."

409,410. *a question to be asked/* So in Cooke, *Green's Tu Ouoque* (Hatlitt's *Dodsley*, xi. 271): "Why, 'tis a question to be asked."

412, 413. *pitch . . . doth defile/* *Ecclesiasticus* xiii. i: "He that toucheth pitch shall be defiled therewith," quoted by Lyly, *Euphues* (Arber, p. xxx). Of. Lyly, *Buphues*, *Letters of Buphues* (Bond, i. 320): "Strange . . . that . . . they that handle pitch should not be defiled."

4x5, 4x6. *in passion/* as in line 385 ante.

420. *portly/* of a stately presence.

423. *inclining to/* There is perhaps a

me, **his** name is Falstaff: **if** that man should be
 lewdly given, he deceiveth me; for, Harry, I see 425
 virtue in his looks. If then the tree may be known
 by the fruit, as the fruit by the tree, then, peremp-
 torily I speak it, there is virtue in that Falstaff: him
 keep with, the rest banish. And tell me now, thou
 naughty varlet, tell me, where hast thou been this 430
 month?

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

Fal. Depose me? if thou dost it half so gravely, so
 majestically, both in word and matter, hang me up 435
 by the heels for a rabbit-sucker or a poulter's hare.

Prin\$e. Well, here I am set.

Fal. And here I stand: judge, my masters.

Prince. Now, Harry, whence come you?

Fal. My noble lord, from Eastcheap.

440

Prince. The complaints I hear of thee are grievous.

Fal. 'Sblood, my lord, they are false: nay, Til tickle ye
 for a young prince, i' faith.

425. *deceiveth*] *deceives* Qq 3-8, Ff. 434. *me ?*] Theobald; *me, me; or*
me; Qq, Ff. 435. *matter*] *manner* Capel conj. 442. '*Sblood*] *Yfaith,*
Ifaith or Vfaith Ff. 443. *i' faith*] omitted Ff.

suspicion of preciosity in "inclining
 to." Cf. Cooke, *Green's Tu Quoque*
 (Hazlitt's *Dodsley*, xi. 216): "*Staines*.
 Inclining to eleven, sir. *Scat.* Inclining!
 a good word"; and Massinger,
The Bashful Lover, v. i.

425. *lewdly given*] So Swift, *Tale of*
a Tub: "Lord Peter . . . was very
 lewdly given in his common conversation."

426, 427. // *then the tree . . . tree*]
 An allusion to *Matthew* xii. 33. Cf.
 Lyly, *Euphues* (Bond, i. 207): "No,
 no, ye tree is known by his fruits";
 T. Digges, *Four Paradoxes*, 1604: "by
 the fruites to discern the Tree"; and
 Gosson, *School, of Abuse*, 1579 (Shak.
 Soc. ed., p. 41): "The bell is knowen
 by his sounde, . . . the tree by the
 fruites, a man by his woorkes." The
 sense is clear: "if the tree may be known
 by the fruit, we may know from his
 looks that Falstaff is virtuous." Han-
 mer needlessly transposed *tree* and
fruit.

427, 428. *peremptorily*] positively.
 Cf. Lodge, *Rosalynde*, 1592 (Collier,
Shakespeare's Library, i. 61); and Sir

T. Browne, *Pseudodoxia Epidemica*,
 vii. i.; 'Goropius Becanus . . . peremp-
 torily concludeth it to be the Indian
 Fig-tree."

4351 436. *hang . . . rabbit-sucker*]
 Cf. *The Historie of Chevalry*, v. ii
 (Bullen, *Old Plays*, in. 350): "If Dicke
 Bowyer be not . . . I am a rabbit
 sucker." *Rabbit-sucker*, a sucking
 rabbit. See Lyly, *Endimion*, v. ii: "I
 preferre an old Cony before a Rabbit
 Sucker, and an ancient henne before a
 younge chicken peeper."

436. *poulter's hare*] a hare hung up
 in a poulterer's shop. Beaumont and
 Fletcher, *Philaster*, v. iv: "I could
 . . . hang you up cross-legg'd, like a
 hare at a poulter's." Minsnew gives
 "a Poultror or poulter, he that keepeth
 or selleth Poultrie."

437. *set*] seated, as in *Coriolanus*, iv.
 v. 204, and elsewhere.

442, 443. *I'll tickle ye . . . prince*]
 I'll divert you in the rdle of a young
 prince. Spoken as an aside to the
 tavern audience. Cf. Middleton and
 Rowley, *The Spanish Gipsy*, iv. iii:
 "*Roderigo (as Lorenzo), Old Don,*

Prince. Swearst thou, ungracious boy? henceforth ne'er
 look on me. Thou art violently carried away from 445
 grace: there is a devil haunts thee in the likeness of
 an old fat man; a tun of man is thy companion II
 Why dost thou converse with that trunk of humours,
 that bolting-hutch of beastliness, that swollen parcel
 of dropsies, that huge bombard of sack, that stuffed 450
 cloak-bag of guts, that roasted Manningtree ox with
 the pudding in his belly, that reverend vice, that

447. *an old faff*] Qq 1-4; *a fat old* the rest.
 Ff 2-4.

452. *reverend*] Ff; *reverent* Qq.

452. *pudding*] *puddings*

whom I call father, am I thy son? if I
 be, flesh me with gold, fat me with
 silver; where's the money I sent for?
 I'll tickle you for a rake-hell! [*Aside*: "
 Also Hey wood, *A May den-head well*
lost, iii (Pearson, iv. 139): "*Clowne*.
 I did but doot'to make you smile: nay,
 He tickle you for a Doctor."

444. *ungracious*] *graceless*, as in
Hamlet, i. iii. 47. So Beaumont and
 Fletcher, *Knight of Burning Pestle*, i.
 iv: "Ungracious child . . . hark,
 how he chops logic with his mother,"
 and N. Breton, *Crossing of Proverbs*,
 1616: "Prot/. Children are the comfort
 of their Parents. C. Not if they prove
 ungratious."

446, 447. *a devil. .. man*] Cf. Cooke,
Green's Tu Quoque (Hazlitt's *Dodsley*,
 xi. 186): "There is a devil has haunted
 me these three years, in likeness of an
 usurer," and Beaumont and Fletcher,
The Pilgrim, iii i.

449. *bolting-hutch*] a bin into which
 flour is bolted or sifted. See Middle-
 ton, *Mayor of Quinborough*, v. i, where
 it is said of persons powdered with
 flour, "beat them carefully Over a
 bolting-hutch."

450. *bombard*] a large leather vessel
 for holding liquor, a black-jack; "pro-
 bably so called from some resemblance
 to the early cannons" (*New Eng.*
Diet.). Cf. *Tempest*, II ii. 21.

451. *cloak-bag*] a bag for carrying
 cloaks and suits of apparel. Cf. *The*
Return from Parnassus, Part II. xv. ii:
 "You that are a . . . stuffed cloak-bag
 of all iniquity"; and Nashe, *Have with*
you (Grosart, iii. 143): "a whole cloke-
 bag full of commendations." Caven-
 dish, *Life of Wolsey*, describes the
 Cardinal's cloak-bag or "valaunce," as
 "made altogether of fine scarlet cloth

embroidered over and over with cloth of
 gold very richly, having in it a cloak of
 fine scarlet."

451. *roasted Manningtree ox*] Mann-
 ingtree, in Essex, was famous for its fat
 oxen, its fairs and its stage-plays. Man-
 ningham's *Diary*, 1602-3 (Camden Soc.
 ed., p. 131): "The towne of Manitre
 in Essex holdes [its privileges] by stage
 playes"; and Hey wood's *Apology for*
Actors, 1612 (Shak. Soc. ed., p. 01).
 The custom of roasting an ox whole at
 fairs and on occasions of public rejoic-
 ing is not yet obsolete in England (e.g.
 at Stratford during the annual fair).
 See Fletcher and Rowley, *Fair Maid*
of the Inn, iv. ii: "I would have you
 . . . against some great festival . . .
 provide a great and spacious English ox,
 and roast him whole, with a pudding
 in's belly"; Brome, *The Queens Ex-*
change, ii. ii: "We will roast our
 Town Bull . . . with a thousand Pud-
 dings in his belly"; and Nashe,
Chrises Tears over Jerusalem (Grosart,
 iv. 4).

452. "453, . . ."] The Vice was a
 stock character in the Interludes, being
 introduced apparently for the sake of giv-
 ing humorous relief to the serious teach-
 ing of the play; he wore the gait of a
 jester or fool, and was armed with a
 wooden dagger. The Vice was eerier-
 ally a buffoon and nothing more, but in
 some plays the rôle was assigned to a
 personage representing one or other of
 the vices, as Iniquity, Fraud or Vanity.
 See Jonson, *The Devil is an Ass*, i. i:
 "Sat. What Vice? What kind would'st
 thou have it of? Pug, Why any.
 Fraud, Or Covetousness, or Lady
 Vanity, Or Old Iniquity." In Mar-
 bton's *Histrion-Mastix*, ii. i, a stage,
 direction runs: "Enter a roaring Devil

grey iniquity, that father ruffian, that vanity in years ?
Wherein is he good, but to taste sack and drink it ?
wherein neat and cleanly, but to carve a capon and 455
eat it ? wherein cunning, but in craft ? wherein crafty,
but in villainy ? wherein villainous, but in all things ?
wherein worthy, but in nothing ?

Fal. I would your grace would take me with you : whom
means your grace ? 460

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

Fa/. My lord, the man I know.

Prince. I know thou dost.

Fa/. But to say I know more harm in him than in myself, 465
foere to say more than I know. That he is old, the
more the pity, his white hairs do witness it; but that
he is, saving your reverence, a whoremaster, that I
utterly deny. If sack and sugar be a fault, God help
the wicked! if to be old and merry be a sin, then 470
many an old host that I know is damned: if to be
fat be to be hated, then Pharaoh's lean kine are to
be loved. No, my good lord ; banish Peto, banish
Bardolph, banish Poins: but for sweet Jack Falstaff,
kind Jack Falstaff, true Jack Falstaff, valiant Jack 475
Falstaff, and therefore more valiant, being, as he is,

453- years ?] *yeares*, or *yeares*: Qq i, 3-6, F 4. 454. *good.*] *good?* Qq 3, 4.
462. *Satan*] Qq 7, 8 ; *Sathan* the rest. 467. *more*] *morels* Ff 3, 4. 469.
God] *Heauen* Ff. 471. *an old*] *an* F 3 ; *a* F 4. 472. *lean*] *lane* Q z.

with the Vice on his back, Iniquity in one hand and Juventus in the other." Lady Vanitie is a character in the Interlude called *The Marriage of Witt and Wisedome* in the play of *Sir Thomas More* (Dyce, p. 60), and in Marlowe, *yew of Malta*, ii: "I'll . . . marry you to Lady Vanity." See also Munday, Drayton, Wilson and Hathaway, *Sir-yohn Oldcastle*, iv. iii: "This old iniquitie, this heretike ?" The references to the Vice and other stock characters of the Interludes may have been suggested by the mention of Manningtree, so famous for its stage-plays.

455. *cleanly*] *clever*, *dexterous*. Cf. Dekker and Webster, *West-ward Hoe*, ii. ii: "with what pullies shall wee slide with some clenly excuse out of our husbandes suspition." Wynkyn de Worde, in *The Boke of Kerynge*, describes "how to carve a capon."

456. *cunning*] *skilful*.

459. *take me with you*] explain yourself, let me understand your meaning. Peele, *Edward I* ii: "take us with ye a little, I pray. What means your wisdom by all this ?" and Massinger, *A Very Woman*, iv. iii: "Pray you take me with you. Of what complexion was she ?"

469, 470. // *sack . . . wicked* /] Cf. Beaumont and Fletcher, *The Little French Lawyer*, v. i: "Nur. It't be a sin for such as live at hard meat... To taste a little flesh. *Char.* God help the Courtiers, That lye at rack and Tnanger." W. J. Craig remarked that Falstaff describes himself here by three characteristics—I am old, I am merry, and I love sack; and so also the Falstaff of *The Merry Wives*, in his letter to Mrs. Page (n. i). See Appendix.

old Jack Falstaff, banish not him thy Harry's company, banish not him thy Harry's company: banish plump Jack, and banish all the world.

Prince. I do, I will.

[A knocking heard. 480

[Exeunt Hostess, Francis, and Bardolph.

Re-enter BARDOLPH, running.

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

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

Re-enter the Hostess.

Host. O Jesu, my lord, my lord!—

485

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

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

Fal. Dostthou hear, Hal? never call a true piece of gold 490
a counterfeit: thou art essentially made, without seeming so.

480. A knocking . . . Bardolph.] Capell substantially (after *valiant Jack Falstaff*, line 476); omitted Qq, Ff. 481. Re-enter . . .] Capell; Enter . . . Qq, FFY 481. *most*] *most* F. 483. *ye*] Q i; *you* the rest. 485. Re-enter . . .] Theobald; Enter . . . Qq, Ff. 485. *Jesu*] omitted Ff. 486. Prince.] Qq 1-3; Falst. the rest; Poyndering MS. 491. *made*] Qq, Ff i, 2; *mad* Ff 3, 4, and many editors. See Appendix.

481, 482. *sheriff . . . door*] See Tarlton's *Jests* (ed. Hall, p. 26) for an account of a sheriff's visit to a tavern

486. *Heigh . . . fiddlestick*] A proverbial expression signifying that there is some great commotion afoot, and that the cause must be something extraordinary, e.g. the devil riding upon a fiddlestick. Cf. Beaumont and Fletcher, *The Humorous Lieutenant*, iv. iii: "For this is such a jig, for certain, Gentleman, The Fiend rides on a fiddle-stick," and, by the same authors, *Wit at Several Weapons*, i. i: "Niece. He? hang him! Sir, I know you do but mock. This is the man, you would say. *Oldcraft*. The devil rides, I think I" Also Heywood, *The Witches of Lancashire*, ill i.

490-492. *never call . . . seeming so*] A difficult passage which has never been satisfactorily explained. Falstaff may

mean: "Do not deliver me to the sheriff as a thief; I am a true man (a true piece of gold) though I may appear a false thief (a counterfeit); thou too art made of the same essence or nature (of true metal) without seeming so." The Prince, however, may be the true piece of gold: "You will prove to be true in your friendship (a true piece of gold), you will not play me false, for you are by nature true gold though you seem a counterfeit." Cf. Massinger, *Th, Parliament of Love*, ill ii: "I proved true gold, And current in my friendship." Malone, reading *mad* (Ff 3,4), explains: "We must now look to ourselves; never call that which is real danger, fictitious or imaginary. If you do, you are a madman!" Wright supposes that Falstaff charges the Prince with being mad for taking him, a piece of true gold, for a counterfeit or false coin

Prince. And thou a natural coward, without instinct
Fal. I deny your major: if you will deny the sheriff, so ;
if not, let him enter: if I become not a cart as well as 495
another man, a plague on my bringing up! I hope I
shall as soon be strangled with a halter as another.
Prince. Go, hide thee behind the arras: the rest walk up
above. Now, my masters, for a true face and good
conscience. 500
Fal. Both which I have had: but their date is out, and
therefore I'll hide me.
Prince. Call in the sheriff.

{*Exeunt all except the Prince and Peto.*}

Enter Sheriff and the Carrier.

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

Sker. First, pardon me, my lord. A hue and cry 505
Hath follow'd certain men unto this house.

Prince. What men?

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

Car. As fat as butter.

503. *Exeunt . . . Peto*] Malone; *Exit. Ff* (after line 502); omitted Qq. 505-509. *First, . . . butter.*] as in Pope; prose Qq, Ff.

The word "natural" in the Prince's reply seems to require "naturally" as the meaning of "essentially". "Essentially" is opposed to "fainedly" in Overbury, *Characters, An excellent Actor*: "All men haue beene of his occupation : and indeed, what hee doth fainedly, that do others essentially."

494. */ deny your major*] I deny your major premise, with a quibble on major, a mayor (to whom the sheriff is next in rank). Sherwood: "The maior proposition of a Syllogisme " and "a Maior, or mayor of a citie or towne"; and Minshew: "a Major, or Majom^t." "I deny your major" and "I deny your minor" were recognised formulas in scholastic disputation. Milton, *Colasterion* (Bohn, II. 440): „First, I deny your major," and King James, *A Counterblast, to Tobacco*, 1604 (Arber, p. 103): "And next, I deny the Minor of this argument." For amusing parodies of syllogistic reasoning see Dekker, *If this be not a good Play* (Pearson, iii. 283); and Randolph's *Hey for Honesty*, n. v.

495. *if I become not a cart*] if I am not a credit to the cart which will carry

us to execution at Tyburn. See *Sir Thomas More* (ed. Dyce, p. 33): "Mes-senger. Is execution yet performde? Sheriff. Not yet; the cartes stand readie at the stayres [of Newgate], And they shall presently away to Tibourne"; and Brome, *The Queens Exchange*, iv. i: "as one bound in a Cart, Driving to execution."

498. *behind the arras*] To protect the arras from damp, it was fixed on a frame of wood standing at some distance from the wall (Malone); there was therefore ample space behind the hangings to afford concealment even to a man of Falstaff's figure. See Beaumont and Fletcher, *The Woman-Hater*, iii. iv: "Farewell, my fellow-courtiers all, with whom I have of yore made many a scrambling meal in corners, behind arrases, or stairs"; and *Elvira* (Hazlitt's *Dodsley*, xv. 30): "let them Retire behind that hanging; there's a place Where usually we throw neglected things."

501. *their . . . out*] Like a lease of which the time had expired, and which was no longer valid (Wright).

509. *As fat as butter*] So Lyly,

Prince. The man, I do assure you, is not here; 510
For I myself at this time have employ[^] him.

And, sheriff, I will engage my word to thee
That I will, by to-morrow dinner-time,
Send him to answer thee, or any man,
For any thing he shall be charged withal: 515
And so let me entreat you leave the house.

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

Prince. It may be so: if he have robb'd these men,
He shall be answerable; and so farewell. 520

Sher. Good night, my noble lord.

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

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

{*Exeunt Sheriff and Carrier.*}

Prince. This oily rascal is known as well as Paul's. Go,
call him forth. 525

Peto. Falstaff!—Fast asleep beside the arras, and snorting
like a horse.

Prince. Hark, how hard he fetches breath. Search his
pockets. [*He searcheth his pockets, and findeth certain
papers.*] What hast thou found? 530

Peto. Nothing but papers, my lord.

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

Peto. [*reads*] Item, A capon, . . . 2s. 2d.
Item, Sauce, . . . 4d.
Item, Sack, two gallons, 55. 8d. 535

518. *thru hundred*] Ff; 300. Qq (3000. Q 8). 523. *it be*] *it is* Qq 7, 8.
523. *Exeunt* . . .] Hanmer; Exit. Qq, Ff. 524. *Paul's*] *Pauls* F 4; *Poules*
the rest. 529. *pockets*] *pocket* Qq 1-3. 532.] *see what they be:*] *see what*
they be, Q x; *see what be they*: Qq 4-6; *see, what be they* ? Ff. 533. *Peto*]
omitted Qq. [*reads*] Capell.

Alexander and Campaspe, i. ii: "fatte
as butter"; and Burton, *Anatomy of
Melancholy*, Part II. Sec. 2, Mem. 5:
"Alpine Mice . . . as fat as butter."

518. *marks*] See note on xi. i. 55 *ante*.

526. *Peto*] Johnson would substitute
Poins for *Peto* here (and throughout
the rest of the scene), on the ground
that *Peto* had done nothing "that his
place should be honourable," or that
he should be trusted with the plot
against Falstaff." *Poins*, he adds, un-
like *Peto*, "had no need to conceal
himself from the travellers. Why had

not *Peto* gone upstairs with the rest ?"
Against this reasoning it is pointed out
by Wright that the robbers had all
worn disguises, and that the respectful
form of address in "Nothing but
papers, my lord," and "Good morrow,
good my lord," is more appropriate to
Peto than to *Poins*, who is on much
more familiar terms with the *Prince*.

535. *Sack* . . .] Malone shows from
a passage in Florio's *First Fruits*,
that sack was sold at sixpence a quart
in 1578; the price had apparently risen
to 8jd. when this play was written.

Item, Anchovies and
sack after supper, . 2s. 6d
Item, Bread, . . . ob.

Prince. O monstrous! but one half-pennyworth of bread to this intolerable deal of sack! What there is else, 540 keep close; we'll read it at more advantage: there let him sleep till day. I'll to the court in the morning. We must all to the wars, and thy place shall be honourable. I'll procure this fat rogue a charge of foot; and I know his death will be a march of 54\$ twelve-score. The money shall be paid back again with advantage. Be with me betimes in the morning; and so, good morrow, Peto.

Peto? Good morrow, good my lord. [Exeunt.

536. *Anchovies*] Capell; *anchaues* Qq 1-4; *Anchoues* the rest. 539. *Prince.*] omitted Qq. 545. *march*] *match* Qq 4-7, Ff i, 2. 547, *me*] *the* Q i (Duke of Devonshire's copy).

536. *Anchovies* . . .] Anchovies were eaten to provoke thirst. Burton, *Anatomy of Melancholy* (i. 2, 2, 5.), and Wilkins, *Miseries of Enforced Marriage* (Hazlitt's *Dodsley*, ix. 523): "He feeds now upon sack and anchovies." "Twelvepence anchoves" is an item in a tavern reckoning for four sea-captains in Heywood's *Fair Maid of the West*, ii. i.

538. *ob.*] an obolus, a half-penny. *Catholicon Anglicum*: "an Halpeny; As, obulus." From an entry in the *Particular Book of Trinity College*, it appears that in 1609 each Fellow of the College was allowed "in bread every meale an ob." (Mahaffy, *An Epoch in Irish History*, p. 153).

540. *intolerable*] immense, mighty. Marlowe, *Dr. Faustus*, viii: "the most intolerable book for conjuring"; and Jonson, *Every Man in his Humour*, II ii: "an intolerable sort of lies."

541. *close*] secret. Jonson, *The New Inn*, XL ii: "no discovery Of what you see . . . But keep all close,"

541. *at more advantage*] at a more

convenient season The expression occurs, not quite in the same sense, in Nashe, *The Unfortunate Traveller* (McKerrow, ii. 321): "I thought it . . . convenient . . . to stay till I had got him at more advantage," Cf. *Hamlet*, ix. ii. 81: "at our more consider'd time we'll read."

544, 545. *a charge of foot*] a command of a company of foot, as in ill iii. 187 *post*.

545, 546. *his death . . . twelve-score*] a march of twelve-score paces will be the death of him. *Twelve-score*, twelve-score paces, the length of a range in archery; see Dekker and Webster, *Westward Hoe*, ii. i (Pearson, ii. 303): "He get me 12. score off, and give Ayme"; and *The Puritan*, i. iv: "I would ne'er be seen within twelve score of a prisoll"

547. *with advantage*] with interest. So in Heywood, *If you know not me*, Part II. (Pearson, i. 329): "If I doe speed . . . you shall have your own, with the advantage"; and *Merchant of Venice*, i. iii. 71.

ACT III

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

Enter HOTSPUR, WORCESTER, MORTIMER, and GLENDOWER.

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

Hot. Lord Mortimer, and cousin Glendower,
Will you sit down?
And uncle Worcester: a plague upon it I 5
I have forgot the map.

Glend. No, here it is.
Sit, cousin Percy; sit, good cousin Hotspur,
For by that name as oft as Lancaster
Doth speak of you, his cheek looks pale, and with
A rising sigh he wisheth you in heaven. 10

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

Glend. I cannot blame him: at my nativity
The front of heaven was full of fiery shapes,

Bangor . . . House.] Capell (substantially). *Mortimer* . . .] *Lord Mortimer*,
Owen Glendower. Qq, Ff. 2. *And* . . . *hope*] cut away by the mounter
in Duke of Devonshire's copy of Q i. 3-6. *Lord* . . . *map*.] arranged
as in Ff; two lines ending *down ? map*. Qq. 6-10. *No* . . . *heaven*.]
Pope's arrangement; as prose in Qq; five lines ending *is: Hotspurre; you,*
sigh, Heauen. Ff. 8. *off*] *often* Qq 6-8. 9. *cheek looks*] *Cheekes*
looke Ff. ii, 12. *And* . . . *of*.] prose Qq, Ff; two lines ending *hears of*.
Pope. ii. *oft*] *often* Pope.

a. *induction*] beginning, preliminaries, as in *Richard III.* i. i. 32; and Tourneur, *The Atheist's Tragedy*, n. iv: "nothing from the induction [of a plot] to the accomplishment seemed sure." An induction was a prologue or introductory matter preceding the opening of a play, hence, in metaphor, preliminary steps, preliminaries. Cf. *The Puritan*, II. i. i. "Wid. Is this all your business with me? Pye. No, lady, 'tis but the induction to it," and Massmger, *A Very Woman*, V. iv.

5. *Worcester*] A trisyllable, as in i.

iii. 15 *ante*. So also Glendower in line 3 *ante*. " "

9. *pale*] See i. iii. 142 *ante*. Here the King's pallor is a symptom of fear.

13-17. *at my nativity* . . .] See *Intro.*, p. xxxvi.

14. *front of heaven*] Cf. R. Chester, *Loves Martyr* (1601), ed. Grosart, p. 3: "When she doth blush, the Heauens do wax red, When she lookes pale, that heavenly Front is dead," and Crashaw, *The Weeper*, 2: "Whatever makes Heaven's forehead fine."

Of burning cressets; and at my birth 15
The frame and huge foundation of the earth
Shaked like a coward.

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

Glend. I say the earth did shake when I was borII

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

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

Hot. O, then the earth shook to see the heavens on fire, 25
And not in fear of your nativity.

Diseased nature oftentimes breaks forth

,In strange eruptions; oft the teeming earth

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

By the imprisoning of unruly wind 30

16. *huge*] Q i; omitted the rest. 18-20. *Why . . . borII*] prose Qq, Ff;
arranged as verse by Pope, Steevens (1793). 25. *O . . . fire*] so Qq; two
lines (the first ending *shooke*) Ff. 28. *oft*] Qq 1-3; *of* Q 4; and the rest.

15. *burning cressets*] blazing stars, compared to the cressets which were used for beacon lights or for illuminations (Wright). Cotgrave has "Falot: m. A Cresset light (such as they vse in Play-houses) made of ropes wreathed, pitched, ana put into small, and open cages of iroII" Cf. Drayton, *The Owle*, 1140: "The bright Cresset of the Glorious Skie"; and Milton, *Paradise Lost*, i. 728: "starry lamps and blazing cressets . . . yielded light As from a sky."

15-17. *at my birth . . .*] Cf. Jonson, *Prince Henry's Barriers*, where Merlin is the speaker: "'tis earth; blame her That feels these motions when great spirits stir: She is affrighted . . . At common births the world feels nothing new; At these she shakes."

16. *frame*] fabric. So in Norton and Sackville, *Gorboduc*, iv, i: "these hugie frames With death by fall might have oppressed me," said of Videna's palace.

16. *foundation of the earth*] Malone quotes *Venus and Adonis*, 1047; "As when the wind, imprisoned in the ground, Struggling for passage, earth's foundation shakes."

17. *Shaked*] as in *Tempest*, II i. 319, and Linschoten, *Return Voyage from Goa*, c. 1594 (Arber, *Scholar's Gamer*, iii. 462); "The earthquake was so

strong, that the ships . . . shaked as if the world would have turned round."

18-20. *Why, so . . . born*] Steevens quotes a curious parallel from Cicero, *De Fato*, iii: "Quid minim igitur, ex spelunca saxum in crura . . . [Icadii] incidisse? Puto enim, etiam si Icadius turn in spelunca non fuisset saxum tamen illud casurum fuisse."

24. *The heavens . . . Are*] So in a stage-direction in *The Play of Stucley* (Simpson, *School of Shak.*, i. 249); "with a sudden thunderclap the sky is on fire and the blazing star appears." An eye-witness, describing the earthquakes in Chili in 1906, writes; "The skies were ablaze with electricity, as in the great earthquake of 1822, when a strange blaze of violet fire was seen to run . . . lighting up the sky for several seconds" (*Daily Mail*, Aug. 23, 1906).

28. *eruptions*] outbreaks, "with notion of a 'breaking out' of latent disease or of peccant humours" (*New Eng. Diet.*).

28-33. *oft the . . . towers*] Plutarch (*Opinions of Philosophers*, iii xv) attributes to Anaxagoras the opinion that "when the aire is gotten within the earth, and meeteth with the superficies thereof, which it findeth tough and thicke, so as it cannot get forth, it shaketh it in manner of trembling"

Within her womb; which, for enlargement striving,
Shakes the old beldam earth and topples down
Steeple and moss-grown towers. At your birth
Our grandam earth, having this distemperature,
In passion shook.

Glend. Cousin, of many men 35
I do not bear these crossings. Give me leave
To tell you once again that at my birth
The front of heaven was full of fiery shapes,
The goats ran from the mountains, and the herds
Were strangely clamorous to the frightened fields. 40
These signs have mark'd me extraordinary;
And all the courses of my life do show
I am not in the roll of common meII
Where is he living, clipp'd in with the sea
That chides the banks of England, Scotland, Wales, 45

32. *topples*] Qq; *tombles* or *tumbles* Ff.
route Qq i, 2.

40. *to*] in Pope.

43. *roll*]

44. *he*] Qq 1-3; *the* the rest.

45. *Wales*] Qq 1-4; and

(trans. Holland, ed. 1603, p. 825). The same opinion concerning the cause of earthquakes is given by Pliny (*Nat. Hist.* II Ixxix). Cf. Lyly, *The Woman in the Moone*, III ii; Lodge and Greene, *A Looking Glasse for London and England*, 1594 (Dyce's *Peele and Greene*, p. 132), where earthquakes are ascribed to "winds enclosed in the earth, Or fracture of the earth by rivers' force"; and Milton, *Samson Agonistes*, 1647-8. Plutarch enumerates no less than eleven diverse opinions held by philosophers in regard to earthquakes.

31. *enlargement*] release from imprisonment, liberty. Marlowe, *yew of Malta* (Dyce's *Marlowe*, p. 254): "I will practise thy enlargement thence."

32. *beldam*] grandam (line 34), grandmother. Dekker, *The Ravens Almanacke* (Grosart, iv. 205), has "our aged Grandam (the earth)," and both Raleigh and Bacon speak of "our grandmother, the earth." Cf. Gower, *Confessio Amantis*, iv. 2251: "Sche which oure Eldemoder is, The Erthe."

32, 33. *topples* . . . *towers*] Cf. Chapman, *Bussy d'Ambois* (1607), II i: "as when a fume . . . within the womb of earth . . . Exceeds his prison's strength . . . And then it toseth temples in the air."

34. *distemperature*] disorder, disease, as in *Comedy of Errors*, v. i. 82; and

Hazlitt's *Dodsley*, x. 116: "my distemperature."

35. *passion*] grief of the body, *pain*

39. *The goats . . . mountains*] Elton compares Virgil, *Aeneid*, iv. 152 *et seq.*

39, 40. *the herds . . . fields*] Malone refers to an account of the earthquake in Sicily (Jall n. 1692-3) in *Philosophical Transactions*, No. 202, p. 833: "the Birds flew about astonish'd in the Air . . . the Beasts and Cattle in the Fields ran crying about affrighted."

41. *These signs* . . .] See *Introd.*, p. xxxvi.

42. *courses*] proceedings, tenor, as in *Henry V.* i. i. 24. So Massinger, *The Guardian*, v. iv: "an unfortunate Gentleman, Not born to these low courses."

43. *common men*] So Massinger, *The Emperor of the East*, i. ii:—

"those hidden studies,

Whose knowledge is denied to common men"

44. *clipp'd in with*] encircled by, encompassed by. Cf. *King John*, v. ii. 34; "Neptune's arms, who clippeth thee about"; and Sir John Davies, *Orchestra*: "the sea that fleets about the Land, And like a girdle clips her solide wast"

45. *chides*] A favourite word with Shakespeare to express the chafing of the waves upon the shore; cf. *Henry*

Which calls me pupil, or hath read to me?
And bring him out that is but woman's son
Can trace me in the tedious ways of art,
And hold me pace in deep experiments,

Hot. I think there's no man speaks better Welsh. 50
I'll to dinner.

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

Glend. I can call spirits from the vasty deep,

Hot. Why, so can I, or so can any man; 55
But will they come when you do call for them?

50. *there's] there is Pope.*

VIII. iii ii. 197. *Banks*, shores, as in *Rifhard* III iv. iv. 525.

46. *read to me]* lectured me, been my tutor. So in Beaumont and Fletcher, *The Island Princess*, i. i: "Lord, how this uncle of mine Hath read to me," and *ibid.* iii i: "*Quisana*. This is a rare lecture! *Pill* Read to them that understand."

48. *trace me]* follow in my footsteps. See Beaumont and Fletcher, *The Spanish Curate*, v. i: "none shall live that shall desire to trace us In our black paths"; and H. Glapthorne, *Albertus Wallenstein*, II ii: "[my zeal is] Past imitation too, should they who strive To trace me, take the constancy of swans."

48. *art]* magic, as often in *Tempest*, and elsewhere in Shakespeare.

49. *hold me pace]* keep pace with me, rival me. Cf. Beaumont and Fletcher, *The Pilgrim*, i. ii: "they cannot hold pace with her pieties"; and *The Humorous Lieutenant*, i. i: "Must these hold pace with us, And on the same file hang their memories."

50. *no man . . . Welsh]* Alluding perhaps to the vain-glorious disposition of the Welsh; or Hotspur may mean, "no man speaks a more unintelligible jargon, such skumble-skamble stuff." Welsh was, in popular opinion, a most difficult if not barbarous language. See Webster, *The White Devil*, III i: "Why, this is Welsh to Latin"

53. / *can call spirits . . .]* R. Scot (*Discoverie of Witchcraft*, 1584) writes concerning the conjurers who "fetch devils out of Hell, and angels out of Heaven," that "with a kind of Majestie, and with authorise they call up by name, and have at their commandment seventie and nine principal and princelie

divels, who have under them, as their ministers, a great multitude of legions of pettie divils" (bk. xv. ch. x.). The curious will find in Scot the "forms of adjuring or citing of the spirits aforesaid to arise and appear" (bk. xv. ch. xiii.). In Glanvil's *Saducismus Triumphatus*, D. H. Moris Letter, 1681, there is a pleasant story of an old gentleman who "had used all the Magical Ceremonies of Conjurage he could to raise the Devil or a Spirit, and had a most earnest desire to meet with one, but never could do it." See *Life of Benvenuto Cellini*, i. Ixiv (trans. J. A. Symonds) for an account of a necromancer who in a short space of time filled the whole Coliseum with spirits whom he summoned with "awful invocations," calling them by name.

53. *vasty]* So in *Henry V.* II ii. 123; Drayton, *The Owle*, 134; and R. Chester, *Loues Martyr*, 1601 (ed. Grosart, p. 8); "the vastie earth." A poetical form of "vast," as "hugy" of "huge" and "stilly" of "still".

55. *will . . . them?]* Hotspur's scepticism was shared by Shakespeare and his fellow-dramatists. See Beaumont and Fletcher, *The Chances*, v. ii: "dost thou think the Devil such an Asse as people make him? Such a poor coxcomb? such a penny foot-post? Compel'd with cross and pile to run of errands? With Asteroth and Behemoth, and Belfagor?" Mr. P. A. Daniel (New Shak. Soc. Trans., 1887-92) cites an interesting parallel from Luigi Groto's *La Catisto* (1580), III iii, where Febo says of a great magician that he can "Dagli antichi sepolchri chiamar le anime"—to which another character replies: "Ben, il chiamarle sara cosa facile. Il caso sia, che vog-

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

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

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

Glend. Three times hath Henry Bolingbroke made head
Against my power; thrice from the banks of Wye 65
And sandy-bottom'd Severn have I sent him
Bootless home and weather-beaten back.

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

Glend. Come, here's the map: shall we divide our right 70
According to our threefold order ta'en ?

Mort. The archdeacon hath divided it
Into three limits very equally:

56, 57. *Why . . . devil.*] as in Capell; one line in Qq; prose Ff. 56, you] Qq 1-4; *thee* the rest 58. *coz*] *coose* Qq 1-4; *coosen* Qq 5, 6; *cousin* or *Cousin* the rest. 59. *tell . . . devil*] in italics Ff. 63. *Come . . . chat*] one line Qq; prose Ff; two lines (the first *Come, come,*) Pope. 66. sent] *hint* Q 5, Ff 1, 2. 68. *Home . . . too I*] two lines (the first ending *Bootes,*) Ff. 70. *Come . . . right*] as two lines (the first ending *Mappe:*) Ff. *here's*] *here* is Qq.

lionorispondere." R. Scot (*Discwerie of Witchcraft*, 1584, p. 434) writes; "it is well tried ... he [the Spirit] will not answer every one."

59. *tell truth ...*] « Speak the truth, and shame the devil" is in Ray's *Proverbs*, 1670. Cf. Nashe, *The Unfortunate Traveller*, 1594 (ed. Gosse, p. 98); "shall I shame the devil, and speake the truth?"; and Beaumont and Fletcher, *The Chances*, v. ii: "They say he can raise Devils, Can he make 'em Tell truth too, when he has rais'd 'em ? for believe it, These Devils are the lyingst Rascals."

64, 65. *made head Against*] advanced against, opposed. North's *Plutarch, Eumenes*: "the horsemen, which he had set up to make head against the footmen of the Macedonians," and *Fabius*: "he slew them that made head against him."

67. *Bootless*] The syllable "Boot" forms the first foot; or possibly "Bootless" is a trisyllable, as "wrestler" in *As You Like It*, ii. ii. 13, "I" or "r"

following a consonant being often syllabic. Dante (*De Vulgari Eloquentia*, ii. v) remarks of a line of verse of de Bornello's, "Quod carmen licet decasyllabum videatur, secundum rei veritatem, endecasyllabum est; nam duae consonantes extremae non sunt de syllaba praecedente. Et licet propriam vocalem non habeant, virtutem syllabae non tamen amittunt."

67. *weather-beaten*] Hardyng (*Chronicle*, ed. 1812, p. 359) says that Henry was thrice compelled by "mystes and tempestes" to retire before Glendower.

68. *without boots*] The same quibble occurs in Jonson, *Every Man in his Humour*, x. ii: "But I have no boots. ... No, faith, it's no boot to follow him now."

70. *our right*] what is ours by right, 71. *our threefold order*] the arrangement made between the three of us. For "order" = arrangement, cf. *Macbeth*, v. vi. 6.

73. *limits*] divisions, districts, A

England, from Trent and Severn hitherto,
 By south and east is to my part assign'd: 75
 All westward, Wales beyond the Severn shore,
 And all the fertile land within that bound,
 To Owen Glendower: and, dear coz, to you
 The remnant northward, lying off from Trent.
 And our indentures tripartite are drawn ; 80
 Which being sealed interchangeably,
 A business that this night may execute,
 To-morrow, cousin Percy, you and I
 And my good Lord of Worcester will set forth
 To meet your father and the Scottish power, 85
 As is appointed us, at Shrewsbury.
 My father Glendower is not ready yet,
 Nor shall we need his help these fourteen days.
 Within that space you may have drawn together
 Your tenants, friends, and neighbouring gentlemen. 90
Glend. A shorter time shall send me to you, lords:
 And in my conduct shall your ladies come ;
 From whom you now must steal and take no leave,
 For there will be a world of water shed
 Upon the parting of your wives and you. 95
Hot. Methinks my moiety, north from Burton here,
 In quantity equals not one of yours:
 See how this river comes me cranking in,
 89. [to Gle.] Capell.

"limit" was an administrative division of a shire, or a district within the jurisdiction of a Court.

74. *hitherto*] *BO* far, to this point (on the map). So in *yob* xxxviii. n: "Hitherto shalt thou come, but no further." Sherwood: "Hitherto, lusqu'icy, jusques icy."

80. *indentures tripartite*] a deed or sealed agreement between three parties. Minshew: "Indenture tripartite of three parties, quadripartite of four parties"; Lord Campbell (*Shakespeare's Legal Acquirements*) observes that the business of partitioning England is conducted "in as clerk-like, attorney-like fashion, as if it had been the partition of a manor between joint tenants, tenants in common, or coparceners."

80. *drawn*] drafted. Cf. Dekker, // *this be not a good Play* (Pearson, iii. 278): "let there be a proclamation drawne"; J. Howell, *Lexicon Tetra-*

glotton, 1660: "To draw, or ingross an Instrument in writing."

81. *sealed interchangeably*] sealed reciprocally. Lord Campbell (*Shakespeare's Legal Acquirements*, p. 78) refers to the form of the *testatum* clause in an indenture: "In witness whereof the parties interchangeably have hereto set their hands and seals. Cf. *Troilus and Cressida*, III. ii. 62.

92. *in my conduct*] under my escort, as in *Othello*, II. i. 75.

94. *For*] for else, as in *Antony and Cleopatra*, ii. vii. 66.

94. *water*] Cf. *Othello*, iv. ii. 104.

96. *moiety*] share, portion; as in *King Lear*, I. i. 7.

98. *cranking*] winding. Cf. *Venus and Adonis*, 682: "He cranks and crosses with a thousand doubles.", A noun "crank," a turn, a winding way, occurs in *Coriolanus*, I. i. 141, and in Beaumont and Fletcher, *Two Noble Kinsmen*, i. ii; "The cranks and turns

And cuts me from the best of all my land
 A huge half-moon, a monstrous cantle out. 100
 I'll have the current in this place damnr'd up;
 And here the smug and silver Trent shall run
 In a new channel, fair and evenly;
 It shall not wind with such a deep indent,
 To rob me of so rich a bottom here. 105

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

Mort. Yea, but

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

Wor. Yea, but a little charge will trench him here,

100. *cantle*] Ff; *scantle* Qq. 107-111. *Yea . . . you.*] as arranged by Capell; prose in Qq; four lines ending *course, side, much, you.* Ff. 107, 108. *Yea, but Mark*] *Yea, But mark* Steevens (1793).

of Thebes.'; Also North's *Plutarch, Aratus*: "Aratus . . . being out of his path . . . with many crooks and cranks went to the foot of the castell."

100. *cantle*] I read F *cantle* though Qq *scantle* may be right (O.F. *escanteler*, to break into canties or fragments). *Cantle*, piece. Steevens compares Drayton, *Poly-Olbion*, i. 81: "Rude Neptune cutting in, a cantle forth doth take." Cf. also Chaucer, *Canterbury Tales*, A. 3008: "nopartie, ne cantel, of a thyng"; Child, *English and Scotch Ballads*, viii. 109: "And three cantels of a cake"; and *Antony and Cleopatra*, iii x. 6. Baret's *Alvearie* gives "A Lump or cantell of bread, etc.," We find a verb 'to cantle', to cut up, to partition, in Dekker, *The Whore of Babylon* (Pearson, ti. 193): "That this vast Globe . . . should be cantled." MX. *cantellus*, dimiII *ofcantus*, a corner; O.F. *chant ft.* a piece.

101-103. "/// have . . . channtll"] Local tradition ascribes to the agency of Hotspur an alteration in the course of the Trent at Willington, where remains of an ancient dam and traces of an old river-bed are still to be seen.

102. *smug*] smooth-flowing, trim. Minshew: "Smugge . . . to be smooth." Cf. "smugge and smothe" in More's *Utopia*, The Epistle (trans.

R. Robinson). Drayton speaks of the "crystal Trent."

103. *fair and evenly*] Cf. Beaumont and Fletcher, *The Little French Lawyer*, iv. i: "smooth and gently"; and *Julius Cæsar*, II i. 224: "fresh and merrily." "Fair" may represent M.E. adv. *faire*, as in Chaucer, *Canterbury Tales*, A. 2291: "ful faire and meete."

104. *indent*] indentation; used only here by Shakespeare as a noun.

105. *bottom*] a river-valley. Leland, *Itinerary* (ed. 1747, iv. 115): "the Bottom where Tame and Ancre runne."

109. *With like advantage*] Cf. *Sonnets*, Ixv. 5, 6:—

"I have seen the hungry ocean gain
 Advantage on the kingdom of the shore."

110. *Gelding*] curtailing, as in *Lovers Labour's Lost*, II i. 149.

no. *opposed continent*] opposite bank, Cf. *Midsummer-Night's Dream*, II i. 92. "Continent" is used of anything that can be said to hold or contain something else, as in North's *Plutarch, Marcellus*: "a cylinder . . . containing a massy sphere . . . whereof the continent exceedeth the thing contained."

112. *charge*] cost, as oft II

And on this north side win this cape of land;

And then he runs straight aftd even.

Hot. I'll have it so: a little charge will do it. 115

Glend. I'll not have it alter'd.

Hot. Will not you?

Glend. No, nor you shall not.

Hot. Who shall say me nay?

Glend. Why, that will I.

Hot. Let me not understand you, then; speak it in
Welsh. 120

Glend. I can speak English, lord, as well as you ;

For I was train'd up in the English court;

Where, being but young, I framed to the harp

Many an English ditty lovely well,

And gave the tongue a helpful ornament, 125

A virtue that was never seen in you.

Hot. Marry,

And I am glad of it with all my heart:

I had rather be a kitten and cry mew

Than one of these same metre ballad-mongers; 130

114. *runs*] *runs me* Staunton conj.; *runs you* Keightley. 119, 120. *Let . . . Welsh*] one line in Qq; prose Ff; two lines ending *then*; *Welsh*. Pope. 123. *but*] omitted Pope. 127. *Marry*,] separate line Dyce (S. Walker conj.), Cambridge; begins line 128 Qq, Ff. 130. *metre*] *miter* Qq 1-7; *meeter* Ff; *meter* Q 8. 130. *ballad-mongers*] Ff; *ballet mongers* Q i; *ballet-mongers* therest

122. / *was... court*] See *Introd.*, xix.

124. *lovely well*] Rolfe compares "lovely fair" in *Othello*, iv. ii. 68.

125. *gave . . . ornament*] helped the tongue, gracing the words of the ditty with a musical accompaniment. Castiglione, *Courtyer*, ii (trans. Hoby): "But syngynge to the Lute with the dyttie (me thinke) is more pleasaunte then the reste, for it addeth to the worries suche a grace and strength that it is in great wonder"; and Campion, *Observations in the Art of English Pbesie*, 1602: "such verses as are fit for Ditties or Odes; which we may call Lyrical, because they are apt to be soong to an instrument, if they were adorn'd with conuenient notes." Johnson explains "the tongue" as the English language, and it may be added that "tongue" in the sense of language is a favourite word with Welsh speakers in the dramatists. Thus Dekker and Webster, *Northward Hoe*, ii: "Mee thinkes a Welshmans tongue is the neatest tongue I"; and

Dekker, *Patient Qrissil*, ii. i: "Sir Owen . . . tis fine delicate tongue, I can tell her. Welshe tongue is finer as Greeke tongue."

130. *metre ballad-mongers*] Hotspur in contempt calls poets "metre ballad-mongers," i.e. writers of doggerel ballads. "Metres," compositions in rhyme or ballad measure, are derided by T. Campion (*Observations*, etc.): "that vulgar and easie kind of Poesie which is now in use . . . which we abusively call Rime and Meeter". Peele, *Edward I.* ii: "let's have a few more of these metres: he hath great store in his head"; and H. Chettle, *Englandes Mourning Qarment*, 1603 (ed. Ingleby, p. 99): "rude rimes and meeters reasonlesse, Fit to be sung for such as your base selves," where Chettle is addressing those that "mis-use The name of Poetry with lines vnblesed." W. Webbe (*A Discourse of English Poetrie*, 1586) speaks contemptuously of "the vncountable rabble of ryming Ballet Makers."

I had rather hear a brazen canstick turn'd,
Or a dry wheel grate on the axle-tree;
And that would set my teeth nothing on edge,
Nothing so much as mincing poetry:

Tis like the forced gait of a shuffling nag. 135

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

Hot. I do not care: I'll give thrice so much land

To any well-deserving friend ;

But in the way of bargain, mark ye me,

I'll cavil on the ninth part of a hair. 140

Are the indentures drawn? shall we be gone?

Glend. The moon shines fair; you may away by night:

I'll haste the writer, and withal

Break with your wives of your departure hence:

I am afraid my daughter will run mad,

So much she doteth on her Mortimer. 145

[*Exit.*

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

Hot. I cannot choose: sometime he angers me

With telling me of the moldwarp and the ant,

131. *canstick*] *candlestick* Ff. I, 2, 5-8, F; on Ff 2-4.

133. *nothing- on*] Qq 3, 4; *nothing an* Qq 142. *The . . . night*;] two lines ending *fair*.,

148. *sometime*] *sometimes* Q 8.

131. / *had . . . turn'd*] See Jonson, *The Gipsies Metamorphosed* (Cunningham's *Gifford*, hi. 159); Stow, *Survey of London* : "founders that cast candlesticks . . . and doe afterwards turne them . . . to make them smooth and bright with turning and scrating . . . making a lothsome noise to the by-passers"; and R. Davenport, *A New Trick to Cheat the Divell* (1639), ii. i.

131. *canstick*] *candlestick*. R. Scot, *Discoverie of Witchcraft*, vii. xv: "spirits, witches . . . kit with the canstick." New Eng. Diet, gives an earlier example from Heywood, *Proverbs and Epigrams* (ed. 1867, 20). The form still lives in dialect.

134. *mincing poetry*] Cf. W. Vaughan, *The Golden Grove* (1600), iii. 42: "Sundry times haue I beene conversant with such as blasphemed Poetry, by calling it mincing and lying Poetry". *Mincing*, affected. Cotgrave: "Aller de Tun pied sur l'autre. To affect, or mince it in gate, pace, or treading."

140. *ril cavil* , . . *hair*] Cf. *Hamlet*, iv. iv. 53-56.

143. *writer*] notary, as in *Much Ado About Nothing*, iii. v. 68.

143. *withal*] at the same time, as in *Taming of the Shrew*, iii. ii. 25.

144. *Break with*] speak to, broach the subject to. So in *Two Gentlemen of Verona*, in. i. 59; Twine's *Patterne of Painfull Adventures* (*Collier, Shakespeare's Library*, i. 208): "Apollonius . . . began to breake with his ladie to give him leave to go and receive his kingdom"; and Lyly, *Euphues and his England* (Arber, p. 469): "Surius . . . beganne to breake with me touching Frauncis."

148. / *cannot choose*] I cannot help it. So in *The Tempest*, i. ii. 186; and Tourneur, *The Revenger's Tragedy*, iv. i: "Not know me, my lord ! YOur lordship cannot choose."

149. *of the moldwarp . . .*] See *Intro.*, p. xxxviii. *Moldwarp*, mole. Merlin's prophecies are mentioned again, and with as scant respect as here, in *King Lear*, iii. ii. 80-96. They are given at great length by Geoffrey of Monmouth, *istoria Britonum*, vii. iii, whence they are borrowed by Holinshed. The sarcasm of the "finless fish" may have been suggested by Merlin's prophecy that "the Lion's whelps shall be trans,

Of the dreamer Merlin and his prophecies, 150
 And of a dragon and a finless fish,
 A clip-wing'd griffin and a moulten raven,
 A couching lion and a ramping cat,
 And such a deal of skimble-skamble stuff
 As puts me from my faith. I tell you what,— 155
 He held me last night at least nine hours
 In reckoning up the several devils' names
 That were his lackeys: I cried "hum," and "well, go to,"
 But mark'd him not a word O, he is as tedious
 As a tired horse, a railing wife; 160
 Worse than a smoky house: I had rather live
 With cheese and garlic in a windmill, far,
 Than feed on cates and have him talk to me
 In any summer-house in Christendom.

152. *moulten*] *molten* Q i; *moulting* Pope. 153. *lion*] *Leon* Q I.
 156. *last*] *the last* Pope; *but last* Steevens (1793). 158. *That . . . to,*]
 two lines ending *Lacqueyes*; too, Ff. 159. *he is*] *he's* Pope.

formed into fishes of the sea" (*Hist. Brit.*, vii. iii). *Couching* and *ramping* burlesque the heraldic terms "couchant," lying down, and "rampant," rearing.

154. *skimble-skamble*] confused, rambling. Steevens quotes from Taylor the Water-Poet: "Here's a sweet deal of scimble-scamble stuff."

155. *puts me from my faith*] makes me incredulous. Cf. Heywood, *The Fair Maid of the West*, II i: "To put my friends from patience," i.e. to make them impatient. Wright explains "makes me forget that I am a Christian!" Cf. *Twelfth Night*, III ii. 74-77. See Appendix.

156. 157. *He held . . . names*] An inventory of the names of devils in R. Scot's *biscoverie of Witchcraft*, ed. 1665, fills eight folio pages. The reader who has had the patience to read it through will sympathise with Hotspur in his outburst on the present occasion! Several, different, as offell

158. *lackeys!* footmen, swift runners who ran beside their master's horse. Heywood, *Fair Maid of the Exchange* (Shak. Soc. ed., p. 13): "Bowdler. Will you get up and ride? Moll. No, I'll lackey by his side."

159. *go to*] Here an exclamation of incredulity or perhaps of encouragement to proceed. Gascoigne, *Supposes*, II. i:

"Eros. . . . but hearken to me. Dul. Go to, the II"

159-161. 05 *tedious* . . .] In *Piers Plowman*, B. xvii. 315-26, we read that there are three things that will drive a man from home, namely, a railing wife, a roof which leaks and a smoky house.

160. *tired*] *founded*. Markham's *Master-Peece* has a chapter entitled "Of Tyred Horses" (i. Ixii). He suggests a remedy where the "tyredness" proceeds from "dulness of spirit" and not from "extreme Labour and Travail."

162. *cheese* . . .] Proverbially poor fare. Heywood, *The Captives*: "the poore can still With cheese and onions [fill the belly]"; Davenport, *A new trick to cheat the Divell*, i. ii: "rather than feast where they shall domineere . . . He feed on Cheese and Onions"; Fletcher, *Wit Without Money*, i. i: "a clove of garlic, A piece of cheese would break a saw" (contrasted with "delicate, and healthful diets").

163. *cates*] *delicacies*. Heywood, *The Golden Age*, iv (Pearson, II. 65): "What are sweet cates vntasted? gorgeous clothes Vnworne?"; and Florio's *Montaigne*, i. xxii.

164. *summer-house*] Men of wealth had their summer-houses, that is, houses in the country, pleasantly situated,

Mart. In faith, he is a worthy gentleman, 165
 Exceedingly well read, and profited
 In strange concealments ; valiant as a lion,
 And wondrous affable, and as bountiful
 As mines of India. Shall I tell you, cousin ?
 He holds your temper in a high respect, 170
 And curbs himself even of his natural scope
 When you come 'cross his humour; faith, he does:
 I warrant you, that man is not alive
 Might so have tempted him as you have done,
 Without the taste of danger and reproof: 175
 But do not use it oft, let me entreat you.
War. In faith, my lord, you are too wilful-blame ;

165. *is*] Qq i, 2; *was* the rest. 166. *Exceedingly*] Qq 1, 2; *Exceeding*
 the rest. 167-9. *In . . . cousin ?*] four lines ending *Concealments: affable*,
India. Cousin Ff. 172. *come 'cross*] *come crosse* Qq; *doe crosse* Ft 177.
too] to Q 4. 177. *wilful-blame*] hyphenated by Theobald.

spacious and airy, for occupation in the summer-time. See Cotgrave : "Beau-regard; m. A Summer-house, or Graun[^]e; a house for pleasure and recreation"; and J. Howell, *Lexicon Tetraglotton*, 1660; "A Summer House, or House of pleasure; Beauregard; Casa campecina, Belvedere, villa; Quinta, casa de campo." Summer-houses were costly luxuries, and fortunes were squandered upon them. See Webster, *West-ward Hoe*, i. i; "Merchant's Wife. Your prodigality, your dicing . . . your building a summer house hath undone us, hath undone us"; and Beaumont and Fletcher, *Honest Man's Fortune*, iii i: "my back shall not be The base on which yon soothing citizen Erects his summer-houses."

166, 167. *profited . . . concealments*] proficient in strange mysteries. Cf. Beaumont and Fletcher, *The Woman-Hater*, i. Hit "a gentleman well Qualified, or one Extraordinary seen in divers strange mysteries." *Profited*, proficient; cf. Nashe, *Have with you* (Grosart, iii. 95): "your sonne . . . is of a passing forward carriage, and profiteth very soundly." *Concealments*, secrets, as in Cotgrave: "Secret, A secret, concealment . . . mystérie, hidden matter,"

168, 169. *as bountiful . . . India*] Cf. Dekker, *The Honest Whore*, Part II. (Pearson, ii. 118); "The onely myall fellow, he's bounteous as the

Indies¹; and Antony and Cleopatra, iv. vi. 32.

171. *curbs . . . scope*] denies himself the indulgence of his humour, restrains the bent of his nature. Cf. *Julius Casar*, iv. iii. 108.

176. *use it oft*] So in Jonson, *Volpone*, iv. i: "And do you use this often ?"

177-179. *In faith . . . beside his patience*] These lines would appear to have been in Ben Jonson's mind when he wrote the following passages in *Every Man in His Humour*: "Brother, indeed you are too violent, Too sudden in your courses; and you know My brother Prospero's temper will not bear Any reproof" (iii iv), and: "Now, trust me, brother, you were much to blame, T' incense his anger" (iv. i). See *Introd.*, p. x.

177. *wilful-blame*] blameworthy in the obstinacy or rashness of your behaviour; cf. Minshew; "Wilfull, full of his own will. Vi. obstinate, Rash." Others explain as "wilfully blameworthy" or "wilfully to blame," comparing "wilful-negligent" in *Winter's Tale*, i. ii. 255, and "wilful-slow" in *Sonnets*, li. 13. Add Beaumont and Fletcher, *The Woman-Hater*, v. ii: "Dare you be yet so wilful-ignorant Of your own nakedness." From the frequent use of the gerund "to blame," printed often "too blame," "blame" came to be regarded as an adjective in

And since your coming hither have done enough
 To put him quite beside his patience.
 You must needs learn, lord, to amend this fault • 180
 Though sometimes it show greatness, courage, blood,—
 And that's the dearest grace it renders you,—
 Yet oftentimes it doth present harsh rage,
 Defect of manners, want of government,
 Pride, haughtiness, opinion and disdain : 185
 The least of which haunting a nobleman
 Loseth men's hearts, and leaves behind a stain
 Upon the beauty of all parts besides,
 Beguiling them of commendation.

Hot. Well, I am school'd: good manners be your speed! 190
 Here come our wives, and let us take our leave.

Re-enter GLENDOWER with the ladies.

Mort. This is the deadly spite that angers me;
 My wife can speak no English, I no Welsh.
Glend. My daughter weeps: she will not part with you;
 She'll be a soldier too, she'll to the wars. 195

Mort. Good father, tell her that she and my aunt Percy
 Shall follow in your conduct speedily.
*[Glendower speaks to her in Welsh, and she
 answers him in the same.]*

179. *beside*] Q 2; *besides* the rest. 186. *nobleman*'] *noble man* Qq 1-4, F 2.
 187. *Loseth*] *Looseth* Q 1. 190. *Well . . . speed* /] two lines ending *schooled*:
sfeede; Ff. 191. *our wives*] *your wines* Qq 3-5, Ff. 191. *leave*] *leaves*
 Qq 6-8. *Re-enter . . .*] Capell; *Enter . . .* Qq, Ff. 194. *she will*]
 Pope; *she'll* Qq, Ff.

the sense of "blameable" or "blame-worthy," and "too" as an adverb. Cf. *Sportive Wit*, 1656 (p. 41): "Nay fie for shame . . . you are too blame." x8z. *Though . . . blood*] Cf. Si, T. Elyot, *The Governour*, iii. xv: "In height and greatness of courage is soonest engendered obstinacy. . . . Undoubtedly this is an horrible and perilous vice, and familiar with them, which be of most noble courages." *Blood*, mettle, spirit; cf. *Hamlet*, in. ti. 74.

182. *dearest*] See v. v. 36 post.

184. *government*] self-control.

185. *opinion*] arrogance, as in *Love's Labour's Lost*, v. i. 6.

191. *and*] The conjunction "and" is

often used by Shakespeare and his contemporaries to connect an affirmation and a command, a usage obsolete in modern English. See v. iv. 34, where the *and* of Qq has been altered to *so* in F. Cf. *Tempest*, i. ii. 186; and *Hamlet*, iv. iy. 7: "We shall express our duty in his eye, And let him know so," where edd. since Collier place a semicolon after "eye". For an early example of this construction see Chaucer, *Troilus and Criseyde*, i. 693.

192. *spite*] vexation, as in *Venus and Adonis*, 1133.

195. *Skill be a soldier*] Cf. *King John*, i. i. 150, where Elinor says: "I am a soldier and now bound to France."

196. *aunt Percy*] See In *trud.*, p. xv.

Glend. She is desperate here; a peevish self-will'd harlotry,
one that no persuasion can do good upon

[*The lady speaks in Welsh.*

Mort. I understand thy looks: that pretty Welsh 200

Which thou pourest down from these swelling heavens
I am too perfect in; and, but for shame,
In such a parley should I answer thee.

[*The lady speaks again in Welsh.*

I understand thy kisses and thou mine,
And that's a feeling disputation: 205
But I will never be a truant, love,
Till I have learn'd thy language; for thy tongue

198, 199. *She . . . upon*] Cambridge; Qq read *She . . . here* as one Hne and the rest as prose; three lines ending *heere*: *Harlotry*, vpoII Ff; divided after *harlotry*, by Theobald, and so Pope (omitting *One*). 201. *pourest down*] *down-pourest* Seymour conj. 201. *pourest*] *powrest* Qq; *powr'st* Ff; *pour'st* many modern edd. 204. *speaks*] omitted Qq, Ff. 205. *feeling*] *feeble* Ff 2-4, Rowe, Pope.

198. *peevish*] fro ward, perverse. N. Udall, *Roister Doister*, iii iii: ', 'these women be all suche madde pievishe elves, They will not be wonne except it please themselves."

198. *harlotry*] lit. harlot (*Othello*, iv. ii- 239), but here, as often, merely a general term of opprobrium for a woman. So in Peele, *The Arraignment of Paris*, iv. i: " *Vulcall* A harlotry, I warrant her. *Bacchus*. A peevish, elvish *ihroe*"; *Liberality and Prodigality*, iii i: ', 'Now, i' faith, ye little peevish harlotry"; and Beaumont and Fletcher, *Cupid's Revenge*, v. i: " if you should play the scurvy harlotry, The little — baggage, and cozen me." And in *Romeo and Juliet*, iv. ii. 14: " A peevish self-will'd harlotry it is."

199. *do good upon*] bring her to her senses, reduce her to submission. R. Brome, *A Mad Couple Well Matched*, iii i: " This crosse abusive Letter therefore may do good upon her," and D'Avenant, *News from Plymouth*, ii: " he was trusted . . . to my care. In hope the discipline of die war might tame him: I have done little good upon him yet, His metal will not bow."

200. *that pretty Welsh*] i.e. the lady's tears.

201. *these . . . heavens*] these eyes brimming with tears. Cf. Beaumont and Fletcher, *The Faithful Shepherdess*, iv. iv:—

" Why dost thou cross thine arms,
and hang thy face
Down to thy bosom, letting fall
apace,
From those two little heavens,
upon ground,
Showers of more price, more orient,
and more round
Than those that hang upon the
moon's pale brow";

Sidney, *Arcadia* iii (ed. 1598, p. 244): " her teares rayned downe from her heavenly eyes"; and Marlowe, *Tarn-burlaine*, Part I. v. i: " swelling clouds . . . resolved . . . in . . . showers."

202. *perfect in*] proficient in. North's *Plutarch*, *Crassus*: " Artabazes was so perfect in it [the Greek language]"; and Middleton, *Anything for a Quid Life*, iii. ii: " teach him no more cozenage, he's too perfect in't already."

203. *parley*] discourse.

205. *a feeling disputation*] a kind of discourse in which, without the aid of words, we express our feelings of sympathy and mutual tenderness. The same idea is conveyed in Marlowe, *Hero and Leander*, Sestiad I.: " These lovers parled with the touch of hands." Cf. *Romeo and Juliet*, ii. ii. 12, 13. *Feeling*, moving, heartfelt; Spenser, *Faerie Queene*, i. v. 24: " Her feeling speeches some compassion moved." *Disputation*, discourse.

Makes Welsh as sweet as ditties highly penn'd,
 Sung by a fair queen in a summer's bower,
 With ravishing division, to her lute. 210
Glend. Nay, if you melt, then will she run mad.
 [The lady speaks again in Welsh.
Mort. O, I am ignorance itself in this!
Glend. She bids you on the wanton rushes lay you down
 And rest your gentle head upon her lap,
 And she will sing the song that pleaseth you, 215
 And on your eyelids crown the god of sleep,
 Charming your blood with pleasing heaviness,
 Making such difference 'twixt wake and sleep
 As is the difference betwixt day and night
 The hour before the heavenly-harness'd team 220
 Begins his golden progress in the east.
Mart. With all my heart I'll sit and hear her sing:
 By that time will our book, I think, be drawn

221. *you*] Qq 1-3; *thou* the rest
 lines ending *bids you, downe*, Ff.
 rest.

213. *She . . . down*] one line Qq; two
 218. *'twixt*] *twixt* Qq 1-3; *betwixt* the

208. *highly penned*] Rolfe compares
Much Ado About Nothing, v. ii. 6:
 'In so high a style.'

210. *division*] *Nay* lor, *Shakespeare*
and Music (p. 28): "'Division' means
 roughly, a brilliant passage, of short
 notes, which is founded essentially on
 a much simpler passage of longer
 notes. . . . A very clear example of
 Divisions may be found in 'Rejoice
 greatly, in the Messiah. The long
 runs' on the second syllable of
 'Rejoice,' consisting of several groups
 of four semiquavers, are simply
 'division' or 'note-splittings' of the
 first note of each group." See
D'Avenant, Love and Honour, II. i:
 "tunes my old widow pensioner sings,
 With more division than a water-work,
 Whee the main pipe is half stopt." Cf.
 also *Romeo and Juliet*, III v. 29, and
 Ford, *The Lover's Melancholy*, i. i.
 Castiglione (*Courtyer*, trans. Hoby) ex-
 presses disapproval of "those harde
 and often divisions" in singing and playing
 upon instruments, that "declare more
 cunninge then sweetnesse."

213. *wanton rushes*] An allusion to
 the green rushes with which, in the
 absence of carpets, floors were formerly
 strewn Beaumont and Fletcher,
Valentinian, II iv: "Rushes, ladies.

rushes: Rushes as green as summer
 for this stranger." *Wanton*, fresh and
 green, lush; cf. *Midsummer-Night's*
Dream, II. i. 99. Or perhaps luxurious,
 as in 2 *Henry IV*. I. i. 148.

216. *on your . . . sleep*] invest with
 the emblem of sovereignty the god of
 sleep enthroned on your eyelids.
 Steevens compares Beaumont and
 Fletcher, *Philaster*: "who shall take up
 his lute, And touch it till he crowns a
 silent sleep Upon my eyelid," and
 Chapman, *Odyssey*, IX: "Sleep with
 all crowns crown'd Subdu'd the savage."
 See also *Romeo and Juliet*, III. ii. 93,
 and *Twelfth Night*, v. i. 131.

2x8 - 221. *Making . . . east*
 Johnson: "She will lull you by her
 song into soft tranquillity, in which you
 shall be so near to sleep as to be free
 from perturbation, and so much awake
 as to be sensible of pleasure; a state
 partaking of sleep and wakefulness, as
 the twilight of night and day."

223. *book*] deed, here a deed of parti-
 tion Beaumont and Fletcher, *The*
Elder Brother, III iii: "Brisac. Come,
 shall we go and seal, brother? . . .
Lewis. Come, let's seal the book [a
 deed of settlement] first"; and *The*
Woman's Prize, v. i.

Glend. Do so;

And those musicians that shall play to you 225

Hang in the air a thousand leagues from hence,

And straight they shall be here: sit, and attend.

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

Lady P. Go, ye giddy goose. [The music plays. 230

Hot. Now I perceive the devil understands Welsh:

And 'tis no marvel he is so humorous;

By'r lady, he is a good musician.

Lady P. Then should you be nothing but musical, for
you are altogether governed by humours. Lie still, 235
ye thief, and hear the lady sing in Welsh.

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

Lady P. Wouldst thou have thy head broken?

Hot. No.

Lady P. Then be still. 240

Hot. Neither; 'tis a woman's fault.

224, 225. *Do so . . . you*] Ff; one line Qq. 226. *hence*] *thence* Qq 4-7, Ff. 228, 229. *Come . . . lap*] as prose Pope; verse (two lines ending *downe, lap*.) Qq, F 4; Ff 1-3 read *Come . . . downe*: as one line and the rest as prose. 231-236. Note; . . . *Welsh*] six lines ending *Welsh, humorous, musitton, musical, humors, Welsh*. Qq, Ff. 232. *marvel he is*] *marvel, he is* Theobald; *marvel, he's* Capell. 234. *should*] Qq 1-3; *would* the rest. 237. *hear Lady, my*] *heare lady* my Q i; *heart, lady, my* Qq 2, 3, 7, 8; *heare Lady, my* Qq 4-6 (*Lady* printed in italics Qq 5, 6); *heare (Lady) my* F. 238. *thou*] Qq 1, 2; omitted the rest.

226. *a thousand leagues*] A round number used traditionally by magicians in reference to their exploits. Cf. Dekker, *Old Fortunatus* (Pearson, i. 112): "By helpe of this [hat] . . . I am distant from the place a thousand leagues."

230. *The music plays*] There are many references in the drama to aerial music; and music "i' the air," or "underneath" was frequently introduced into the masques of the period. See *Tempest*, in, iii, and Milton, // *Ptnseroso*, 152-154.

231. *the devil . . . Welsh*] i.e. the devil understands Glendower's language. Possibly Hotspur contemptuously compares the music with Welsh; cf. Beaumont and Fletcher, *Monsieur Thomas*, iii. iii: "No tuning, as ye love me; let thy riddle speak Welsh, or any thing, that's out of all tune."

232. *'tis no . . . humorous*] 'tis no marvel he's so humorous if he knows Welsh. Cf. Jonson, *The Poetaster*, II. i; "Ohio,. Is that hard-favoured

gentleman a poet too, Cytheris? Cyth. No, this is Hermogenes: as humorous as a poet, though: he is a musician." Theobald puts a comma after "marvel," the sense then being "'tis no marvel he understands Welsh—he's so humorous." *Humorous*, full of humours, peevish. See Appendix.

237. *Lady, my brach*] Cf. *King Lear*, i. iv. 125: "Lady the brach"; and Chapman, *The Gentleman Usher*, I. i: "Venus your brache there, runs so proud, that your huntsman cannot take her down for his life." A. Fleming, *Of English Dogs*, 1576: "we Englishmen call bitches, belonging to the hunting kind of dogs, by the term above mentioned [*vix. Bra. cht*]" (Arber, *English Garner*, iii. 237).

241. *'tis a woman's fault*] *vix*. to affect stillness or modesty, to appear indifferent to the thing she desires. See R. Greene, *Planetomdchia*, 1585 (Grosart, v. 133): "she rose up railing with bitter terms against his folly,

Lady P. Now God help thee!
 Hot. To the Welsh lady's bed.
 Lady P. What's that?
 Hot. Peace! she sings.

245

{Here the lady sings a Welsh song.

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

Lady P. Not mine, in good sooth.

Hot. Not yours, in good sooth! Heart! you swear
 like a comfit-maker's wife. "Not you, in good
 sooth," and "as true as I live," and "as God shall
 mend me," and "as sure as day,"
 And givest such sarcenet surety for thy oaths,
 As if thou never walk'dst further than Finsbury.
 Swear me, Kate, like a lady as thou art,

246. Kate] Qq i, 2; omitted the rest. 248-251. Not. . . day."] prose in
 Qq; verse (lines ending sooth? Wife: Hue; day :) in Ff. 248. Heart /]
 omitted Ff. 253. walk'dst] Pope; walk'st Qq, Ff, Cambridge.

whereas God knowes, it was the onely
 thing shee desired: a womans faulte,
 to thrust away that with her litle
 finger, whiche they pull to them with
 both theyr handes"; and *The Birth of*
Merlin, ii: "I am her elder, but she
 has been at it before me: 'tis a womans
 fault, p— a this bashfulness," and
 again: "A womans fault we are all
 subject to go toV Cotgrave: "to
 say nay and take it, as men say
 maids do."

248, 249. you swear . . . wife] Cf. R.
 Brathwaite, *A Strappado for the Divell*,
 1615 (ed. Ebsworth, p. 40):—

"A ciuill matron, lipping with for-
 sooth,

As one that had not heart to
 sweare an oath."

For "comfit-maker" see Florio, *New*
World of Words, 1598: "Confet-
 tionario, a confectionarie, or confet-
 maker," and "Confettare, to comfite
 or to candie, to preserve with sugar."
 Also Middleton, *A Chaste Maid in*
Cheapside, II iv: "Are you any better
 than a comfit-maker's wife?"

249-251. in good . . . day"] These
 protestations belong to the category of
 "city words" which, according to
 Brome's *Covent-Garden Weeded*, III. i,
 "gaine you credit, and bring you into
 good and civil estimation" They were
 tabooed by gentlefolk. See Jonson,
The Poetaster; iv. i; "your city-
 mannerly word, forsooth"• Lyly, *Pappe*

with an Hatchet (Bond, iii. 403):
 "Martin will not sweare, but with in-
 deede, in sooth, & in truth hee'le cogge
 the die of deceit"; Marston, *What You*
Will, ill i; "avoide . . . above all,
 those to ungentlemanlike protestations
 of indeede and verely"; and Beaumont
 and Fletcher, *The Chances*, II iii;
 "now must I cry, No forsooth, ...
 and, Surely," and 'truly as I Hue,
 and 'as I am honest V "So God
 mend me" is among the "pretty oaths
 that are not dangerous" by which
 Rosalind swears in *As You Like It*, iv.
 i. 192, 193.

252. sarcenet] as thin and light as
 sarcenet. Cf. Jonson, *The Alchemist*,
 II i: "taffeta-sarsnet, soft and light
 As cobwebs"; and Beaumont and
 Fletcher, *Philaster*, v. iv: "Thou slight
 prince of single sarcenet." Minshew
 defines sarcenet as "a thinne kind of
 Taffata."

253. As if . . . Finsbury] as if you
 were a plain citizen's wife, a cockney.
 Cf. Brome, *The Northern Lasse*, II i:
 "though I am a Cockney, and was
 never further than Hammersmith."
 Finsbury Fields (north of Moorfields)
 were a favourite resort of citizens for
 recreation and archery practice.

254. like a lady] Sir T. Elyot (*The*
Governour, xxvi) writes: "swearing
 . . . they name nobleness (for they
 will say, he that sweareth deep, swear-
 eth like a lord)."

A good mouth-filling oath, and leave " in sooth," 255
 And such protest of pepper-gingerbread,
 To velvet-guards and Sunday-citizens.
 Come, sing.

Lady P. I will not sing.

Hot. Tis the next way to turn tailor, or be red-breast 260
 teacher. An the indentures be drawn, I'll away
 within these two hours; and so, come in when
 ye will. [Exit.

Glend. Come, come, Lord Mortimer ; you are as slow
 As hot Lord Percy is on fire to go. 265

256. *protest*] *protests* Hanmer. 261. *An*] *and* Qq, Fi 265. *hot* Lord/
 Ff; *Hot*. Lord Qq 1-3; *Hot*, Lord Q 4; *Hot* Lord Qq 5-8 (*Hot* printed in
 italics).

255. *good . . . oath*] Glaphorne
 (*Albertus Wallenstein*, II ii) has "a
 good full-mouth'd oath."

256. *protest*] *protestatio* II "I protest"
 is one of the "city words" named in
 Brome's *Covent-Garden Weeded*, III i.
 See Appendix.

256. *pepper- gingerbread*] coarse
 gingerbread. A recipe in *The English
 Huswife* (by R. I., 1615, p. 73) gives a
 "penny-worth of pepper" as one of the
 ingredients of "coarse Gingerbread."

257. *velvet-guards*] citizens and their
 wives. Malone quotes Fynes Moryson,
Itinerary (1617), Part III. 179: "At
 public meetings the aldermen of London
 weere skarlet gownes, and their wives a
 close gown of skarlet, with gardes
 [facings, trimmings] of black velvet."
 See also Dekker, *The Seven Deadly
 Sinnes of London* (Grosart, ii. 24):
 "O veluet guarded theeves! O yea and
 by nay cheaters I O civil, o Grave and
 Right worshipful citizens"; and *The
 London Prodigal*, III i: "I'll have
 thee go like a citizen (i.e. a citizen's
 wife, a female citizen), in a guarded
 gown and a French hood." "Citizen"
 frequently means a citizen's wife, as
 in the passage just quoted, and in
 Middleton, *The Roaring Girl*, iv. ii:
 "no citizen should trust any of 'em
 [the gallants]."

257. *Sunday-citizens*] citizens and
 their wives wearing their best clothes
 and airing their Sunday manners.

260. *Tis . . . tailor*] To be able to
 sing is to possess part of the tailor's

art, and therefore to practise singing is
 the nearest or best way of becoming a
 tailor: the singer may as well turn
 tailor outright. Cf. Tourneur, *The
 Atheist's Tragedy*, III ii: "Would you
 ha' me turn purse-taker? Tis the next
 way to do't"; Chapman, *Two Wise
 Men and all the rest Fooles*, iv. ii:
 "How, make my will? that's the next
 way to die in earnest"; and Lyly,
Alexander and Campaspe, v. i: "*Perim*.
 Thou dpest nothing but snarle and
 barke, like a dogge. *Diog*. It is the
 next way to drive away a theefe." Tailors
 sang part-songs or catches when
 at work; cf., with Steevens, Beaumont
 and Fletcher, *Knight of Burning Pestle*,
 II viii: "never trust a Tailor that does
 not sing at his work." Also *Twelfth
 Night*, II iii. 97.

260, 261. *red-breast teacher*] Perhaps
 Hotspur's contemptuous way of describing
 a trainer of singing-birds. The red-breast,
 however, appears to have been highly
 esteemed as a songster, and to have been
 kept in captivity for the sake of his song.
 See Webster, *The Duchess of Malfi*, iv. ii:
 "The robin-red-breast and the night-
 ingale Never live long in cages." Cox,
 in *The Gentleman's Recreation* (*A short
 Account of singing Birds*), 1686, places
 the Robin Red-breast sixth in his list
 of singing-birds. "It is," he writes (p.
 167), "the opinion of some, that this
 little King of Birds for sweetness of
 Note conies not much short of the
 Nightingale. It is a very tender Bird,
 and therefore must have its Cage
 lined."

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

Mort.

With all my heart.

[*Exeunt.*

SCENE II.—*London. The Palace.*

Enter the KING, PRINCE OF WALES, and others.

King. Lords, give us leave ; the Prince of Wales and I
Must have some private conference: but be near at hand,
For we shall presently have need of you. [*Exeunt Lords.*
I know not whether God will have it so,
For some displeasing service I have done, 5
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, 10
To punish my mistreadings. Tell me else,
Could such inordinate and low desires,

London . . . Palace.] London. A room in the Palace. Capell; Windsor.
Pope. i, 2. *Lords* . . . *hand,*] as in Qq; four lines ending *leau:* I,
conference: *hand,* in Ff. 4. *God]* *Heauen* Ff. 8, *thy]* Q i, Ff;
the the rest.

i. *give us leave]* give us leave to be
alone, leave us alone awhile. A polite
way of requesting privacy. So in
Two Gentlemen of Verona, iii. i. i;
and in Beaumont and Fletcher, *The*
Scornful Lady, in. i:—

"*Lady.* And give me leave awhile,
Sir.

Welford. You must have it.

[*Exit Welford.*]"

5. *displeasing service]* So we speak
of a "disservice," an "ill service."

6. *in . . . doom]* in pursuance of
his secret judgment, of sentence pro-
nounced in his secret tribunal.

6, 7. *out of . . . for me]* Cf. Beau-
mont and Fletcher, *Philaster*, iii. i. 3;
" 'tis the Gods That rais'd this punish-
ment, to scourge the King With his
own issue." *Revengement*, vengeance,
a

8. *thy passages of life]* the passages
of thy life. Cf. *Antony and Cleopatra*,
iv. vi. 39; and Norton and Sackville,
Gorboduc, i. ii: "their force of youth-
ful heats," and ii. i: "his end of life."
Passages courses, incidents, transac-

tions; as in Massinger, *The Unnatural*
Combat, in. ii:—

"I have known him

From his first youth, but never yet
observ'd

In all the passages of his life and
fortunes,

Virtues so mix'd with vices";

and Jonson, *The New Inn*, i. i: "The
state, and men's affairs; all passages
Of life."

9. *mark'd]* Cf. Massinger, *The Bash-
ful Lover*, in. iii: "heaven hath
mark'd him for punishment."

10. *heaven]* I have placed a comma
after *heaven*.

11. *mistreadings}* transgressions, a

12. *inordinate]* unruly, intemperate.
Wright quotes Bacon's *Essays*, x,
where Mark Antony is described as "a
Voluptuous Man, and Inordinate."
Sherwood gives "Inordinate. Desor-
donne," and Cotgrave: "Desordonne.
Disorderly, dispridate, unruly, dis-
ordered, outrageous, unbridled, out of
all Rood compass."

Such poor, such bare, such lewd, such mean attempts,
 Such barren pleasures, rude society,
 As thou art match'd withal and grafted to, 15
 Accompany the greatness of thy blood,
 And hold their level with thy princely heart ?

Prince. So please your majesty, I would I could
 Quit all offences with as clear excuse
 As well as I am doubtless I can purge 20
 Myself of many I am charged withal:
 Yet such extenuation let me beg,
 As, in reproof of many tales devised,
 Which oft the ear of greatness needs must hear,
 By smiling pick-thanks and base newsmongers, 25
 I may, for some things true, wherein my youth
 Hath faulty wander'd and irregular,
 Find pardon on my true submission.

15. *to*] *too* Ff.

13. *bare*] paltry, beggarly. Cf. *Venus and Adonis*, 188.

13. *lewd*] vile.

13. *attempts*] exploits, escapades; see Marlowe, *Edward II.* in. iii; "A noble attempt and honourable deed, Is it not, trow ye, to ... levy arms against your lawful king ?"

15. *matched withal*] See i. i. 49 *ante*. "Withal" is a strengthened form of "with," and occurs usually when following the word it governs.

17. *hold their level*. . .] Cf. Middleton, *The Phoenix*, i. i. 113-5; "how can abuses that keep low, come to the right view of a prince, unless his looks lie level with them ?"

19. *Quit*] clear myself from. Key-wood, *Rape of Lucretia*, v. i: "I quit thy guilt, for what could Lucrece do More than a woman."

20. *I am doubtless*] I doubt not.

22-28. *Yet such extenuation* . . .] let me beg so much extenuation, that upon confutation of many false charges, I may be pardoned some that are true (Johnson). *Reproof*, disproof, as in i. ii. 188. So "reprove" = disprove in T. Cooper, *An Admonition*, 1589 (Arber, p. 25). Johnson proposed to read *on* for *in* (line 23), but change is needless, for "in" sometimes, = "on" (as in "in earth as it is in heaven"). Wright explains "in" as "in consideration of," in consideration of my being able to disprove many of the stories against me.

Perhaps the meaning is: "Let me beg extenuation of my offences so far that, by way of reproof to the smiling pick-thanks who have falsely accused me, I may find pardon for the follies and irregularities of which I have been actually guilty."

25. *pick-thanks*] tale-bearing sycophants. See Ascham, *A Report of Germany* (Giles, iii. 43): "a privy whisperer, a pick thank, a tale-teller"; Heywood, *King Edward IV.* Part II. (Pearson, i. 136): "that pickthank, Doctor Shaw, The Duke of Glosters spaniel"; and Nashe, *The Unfortunate Traveller* (McKerppw, ii. 284). So „to pike a thanke with," to curry favour with, in Robinson's *More's Utopia*, i (ed. Lumby, p. 54). See *Intro.*, p. xlv.

27. *irregular*] lawless. The present scene may have been in Jonson's thoughts when writing the following passage in *Every Man in His Humour*, II. i:—

"But now his course is so irregular,
 So loose, affected, and deprived of
 grace, . . .

He's grown a stranger to all due
 respect."

Cf. "art almost an alien to . . ." in line 34 *post*. See *Intro.*, p. x.

28. *my true submission*] honest acknowledgement of my faults; cf. Massinger, *The Bondman*, iv. iii: "if ever A true submission for a crime acknowledged May find a gracious hearing."

King. God pardon thee! yet let me wonder, Harry,
 At thy affections, which do hold a wing 30
 Quite from the flight of all thy ancestors.
 Thy place in council thou hast rudely lost,
 Which by thy younger brother is supplied,
 And art almost an alien to the hearts
 Of all the court and princes of my blood: 35
 The hope and expectation of thy time
 Is ruin'd, and the soul of every man
 Prophetically do forethink thy fall.
 Had I so lavish of my presence been,
 So common-hackney'd in the eyes of men, 40
 So stale and cheap to vulgar company,
 Opinion, that did help me to the crown,
 Had still kept loyal to possession,
 And left me in reputeless banishment,
 A fellow of no mark nor likelihood. 45
 By being seldom seen, I could not stir
 But like a comet I was wonder'd at;
 That men would tell their children "This is he,

29. *God . . . Harry,*] two lines (the first ending *thee*:) Ff. 29. *God]*
Heauen Ff. 38. *do]* *do* or *doe* Qq, Ff; *doth* Globe (Collier MS.). 40.
common-hockney'd] hyphenated Pope. 39-48. *Had . . . he "*] See Appendix.

30. *affections]* inclinations, propen-
 sities; as in 2 *Henry IV.* v. ii. 124.
 Marlowe, *Edward* // i. iv: "thou
 corrupt'st my lord, And art a bawd to
 his affections."

30, 31. *which do . . . flight]* Madden
 (*Diary of Master William Silence*, p.
 376) thinks that this phrase was bor-
 rowed from hawking language. Cf.
 Chapman, *The Widow's Tears*, ii. iii:
 "a night beyond your wing." *From*,
 away from, contrary to, as in *Julius*
Cesar, I. iii. 35.

32, 33. *Thy . . . supplied]* See
Intro., p. xvi ft seq.

36. *The hope . . . time]* the promise
 of thy youth, the hope and expectation
 entertained of thy youth. Cf. North's
Plutarch, *Seneca*: "My Lord, it is now
 fourteen yeres since I was first called
 to accompany the great hope that was
 had of your infancy." "Hope and
 expectation" is an expression that
 occurs frequently in North's *Plutarch*;
 cf. *Paulus Mmilius*: "the Macedonians
 . . . did naturally love their kings: but
 then seeing all their hope and expecta-
 tion broken, their hearts failed them."

36. *time]* years, youth, as in *Cymbe-*
line, i. i. 43; and *King Edward IV.* iv.
 iv: "Show thy time's learning in this
 dangerous time." "Time"=, life in
Othello, i. i. 162, and age in *Romeo*
and Juliet, iv. i. 60.

38. *do]* Rowe, followed by many
 editors, read *does*. But *do* is perhaps
 justified by the notion of plurality in
 "every man."

42. *Opinion]* "Opinion" is con-
 stantly used in a depreciatory sense by
 Elizabethan writers who oppose it to
 Truth and to Reason. Dekker, *London*
Triumphing (Pearson, iii. 254):
 "Opinion, that nere knew What was
 either good or true." See Jonson,
The Barriers; and Guilpin, *Skialetheia*
 (1598) Satyre VI, where Reason is said
 to be "the soules bright genius," and
 Opinion is described as Reason's "slave
 or shadow."—"It's but the hisse of
 Geese, the peoples noyse, The tongue
 of humours, and phantasticke voyce
 Of haire-braind Apprehension."

43. *loyal to possession]* true to him
 who then possessed the crown. An
 abstract for a concrete term.

Others would say "Where, which is Bolingbroke?"
 And then I stole all courtesy from heaven, 50
 And dress'd myself in such humility
 That I did pluck allegiance from men's hearts,
 Loud shouts and salutations from their mouths,
 Even in the presence of the crowned king.
 Thus did I keep my person fresh and new; 55
 My presence, like a robe pontifical,
 Ne'er seen but wonder'd at: and so my state,
 Seldom but sumptuous, showed like a feast,
 And wan by rareness such solemnity.
 The skipping king, he ambled up and down, 60
 With shallow jesters and rash bavin wits,

49. *Where,'] where ?* Qq 7, 8, Ff 3, 4.
 55. *did I]* Qq 1-4 j / *did* the rest.
 or won Ff.

54. *the presence]* presence Q 2.
 59. *wan]* wan or wanne Qq; *wonne*
 or won Ff. 61. *bavin]* braine Bering MS.

50. / *stole . . . heaven]* I assumed a courteous demeanour that might seem to have been stolen from heaven! Cf. Massinger, *The Great Duke of Florence*, II iii:—

"Giovanni:

A prince in expectation, when he lived here,
 Stole courtesy from Heaven, and would not to

The meanest servant from my father's house

Have kept such distance."

'To steal courtesy from heaven' may have been a familiar phrase, unless Massinger is but echoing Shakespeare. The thought that true courtesy dwells in heaven, finds a parallel in Gower, *Confessio Amantis*, i; "Pride; Which mai noght in pe hevene abide, ffor Lucifer wip hem pat felle Bar Pride wip him into helle." With the whole of the present passage cf. *Richard II.* i. iv. 23-34; and see Sir T. Elyot, *The Govtnour*, II v, *Of Affability*, and especially the paragraph beginning "When a nobleman passeth by, shewing to Men a gentle and familiar visage . . ."

51. *dress'd . . . humility]* Cf. *Macbeth*, i. vii. 36; "the hope ... Wherein you dress'd yourself"; and Bacon, *Advancement of Learning*, ii: "Behaviour seemeth to me as a garment for the mind."

52. / *did pluck . . .]* Malone compares Marlowe, *Lust's Dominion*, 1593 :—

"The Pope shall send his bulls through all thy realm,
 And pull obedience from thy subjects' hearts."

56. *a robe pontifical]* the robe of a bishop or archbishop. See Dekker, *Whore of Babylon* (Pearson, ii. 194): "all our roabes, Our vestments (reverend, yet pontifical)."

57. *my state]* my royal state.

58. *Seldom]* used here as an adjective, as in *Sonnets*, iii. 4.

58. *like a feast]* Cf. *Sonnets*, lii. 5-7.

59. *wan]* A form of the preterite usual in North, Holland and other Elizabethan writers.

60. *skipping]* flighty, light in behaviour, as in *Merchant of Venice*, II ii. 196; *Love's Labour's Lost*, v. ii. 771: "All wanton as a child, skipping and vain"; see also Florio's *Montaigne*, ii. x; "Should I earnestly plod upon them, I should loose both time and my selfe, for I haue a skipping wit" (*J'ay un esprit primsaultier*).

60. *ambled]* Rolfe compares *Richard III.* i. i. 17; "a wanton ambling nymph."

61. *rash bavin wits]* wits that, like brushwood faggots, are soon kindled, and soon burnt put. See James Shirley, *Verses to Rich. Brome* (Pearson's *Bronte*, iii. 347):—

"Small Bavine-Wits, and Wood,
 may burn a while,

And make more noise, then Forrests on a Pile";

Lyly, *Mother Bombit*, iv. i: "Bavins

Soon kindled and soon burnt; carded his state,
Mingled his royalty with capering fools,
Had his great name profaned with their scorns,
And gave his countenance, against his name, , 65
To laugh at gibing boys, and stand the push
Of every beardless vain comparative,

62. *carded his]* *discarded* Grant White (Collier MS.). 63. *capering]* *capring* Q z; *carping* the rest.

will have their flashes, and youth their fancies; the one as soon quenched as the other burnt;"; Greene, *Tullies Love* (Grosart, vii. 191). *Rash*, inflammable, as in *Richard II.* II i. 33: "His rash fierce blaze of riot cannot last"; and *2 Henry IV.* iv. iv. 48.

62. *'carded]* The metaphor is perhaps from "carding" liquors by stirring and mixing them together with a wool-card [an iron instrument with teeth], whence "card" = to debase by mixing, to adulterate. Steevens quotes Greene, *A Quippe for an Vpstart Courtier*: "you card your beer, if you see your guests begin to be drunk, half small, half strong"; and Richardson cites Bacon's *Natural History*, i. xlvi: "It is an excellent Drinke for a Consumption, to be drunke either alone, or Carded with some other Beere." See also Topsell, *Four-footed Beastes* (ed. 1607, p. 277): "warm mashts, sodden wheat and hay, thoroughly carded with a pair of Wool-cards"; and Beaumont and Fletcher, *The Woman's Prize*, iv. iv: "But mine [my wife] is such a drench of balderdash, Such a strange carded cunningness." It is possible that the metaphor is from thinning wool by carding or combing it with a wool-card, whence to wear away, to squander. See Armin, *A Nest of Ninnies*, 1608: "they carde hence, what their parents spin," where there is a play on "card," to game, and "card," to comb wool. Warburton proposed and Hanmer adopted '*scarded*, discarded; Collier MS. has *discarded* for *carded* his; and Ritson explains "carded" as 'played away (as a man loses his fortune) at cards, played away his consequence at cards. Steevens connects "carded his state" with , , with capering fools," explaining as a metaphor "from mingling coarse wool with fine, and carding them together"—but no examples of "card" in this sense are found.

63. *Mingled his royalty . . .]* A parallel expression occurs in Beaumont and Fletcher's *Little French Lawyer*, iv. i: "why should I mix mine honour With a fellow that has ne'er a lace in's shirt." Gower (*Confessio Amantis*, A. i. 2063) has "So to abesse his realte."

63. *capering fools]* Cf. Hey wood, *The Iron Age* (Pearson, ii. 280): "A Capring, Carpet Knight, a Cushion Lord, One that hath staid his Courtly trickes at home." The *capring* of Q i gives so satisfactory a sense that it may stand as against the *carping* of all the other Qq and the Ff. *Carping*, taunting, as in Heywood, *Loues Mistrts*, i: "A selfe-will'd insolent foole . . . Rich in his own conceit, in judgement poore, Still carping tho, a coxcombe."

65. *against his name]* to the hurt of his reputation Cf. Gower, *Confessio Amantis*, i. 2096: "he dede such a schame In hindringe of his oghne name." Johnson explained the line: "Made his presence injurious to his reputation," not observing that "against his name" is parenthetical.

66, 67. *stand the push Off]* be the butt of, expose himself to the banter of every beardless witling. Cf. Chapman, *The Masque of the Middle Temple and Lincoln's Inn* (ed. Shepherd, p. 346): "[To] stand the push of euey rascal wit; enter lists of jests with trencher-fools, and be fooled down by them, or (which is worse) put them down in fooling; are these the qualities a man of wit should run proud of?" Also *Troilus and Cressida*, II ii. 137.

67. *comparative]* a dealer in vile comparisons and "most unsavoury similes." Cf. i. ii. Si ante; and Nashe, *Strange Newes* (Grosart, ii. 185): "a certayne Theologically gimpanado . . . tooke vpon him to set his foote to mine, and ouer crow mee with comparatiue

Grew a companion to the common streets,
 Enfeoff'd himself to popularity;
 That, being daily swallow'd by men's eyes, 70
 They surfeited with honey and began
 To loathe the taste of sweetness, whereof a little
 More than a little is by much too much.
 So when he had occasion to be seen,
 He was but as the cuckoo is in June, 75
 Heard, not regarded; seen, but with such eyes
 As, sick and blunted with community,
 Afford no extraordinary gaze,
 Such as is bent on sun-like majesty

69. *Enfeo*, "d] Ff; *Enfeoft* Qq 1-5; *Enforc't* Qq6-8. 70. *swallowed* Pope; *swallowed* Qq, Ff. 71, 72. *They . . . little*] divided as in Pope; lines ending *loath little* Qq, Ff.

tearmes." Instances of this kind of wit which has now found an asylum in Billingsgate occur in this and other plays (e.g. *Taming of the Shrew*). A late example may be cited from the facetious Mr. Tom Brown (1663-1704), *Letter from Scarron in the Next World to Louis XIV.*: "Why, thou diminutive, inconsiderable wretch, said I in a great passion to him, thou worthless idle loggerhead, thou pigmy in sin, thou Tom Thumb in iniquity, how dares such a puny insect, etc." With "comparative," a comparison-monger, cf. "proverbial," a proverb-monger, in Porter's *Two Angry Women of Abington* Delius explains "comparative" here as "one who puts himself in comparison," rival or compeer—an interpretation not rejected by *New Eng. Diet.* Cf. Beaumont and Fletcher, *Four Plays in One, Triumph of Love*, iv: "Gerrard euer was His full comparative; my uncle loves him As he loves Ferdinand."

69. *Enfeoff'd* . . .] surrendered himself to association with the populace. Cf. *Henry V.* i. i. 57-9. Malone: "A feoffment was the ancient mode of conveyance, by which all lands in England were granted in fee-simple for several ages. . . . Every deed of feoffment was accompanied with livery of seisin, that is, with the delivery of corporal possession of the land or tenement granted in fee." Lord Campbell (*Shakespeare's Legal Acquirements*, p. 66) quotes Malone and observes that the figure is "forced and harsh." It occurs again, however, in Marston,

Histrion-Mastix, v. i: "Hee that is most infeoft to Tyrannic."

72. Pope, to regularise the metre, reads *whereof little*. No change is necessary. The second syllable of "sweetness" is an extra syllable protected by a caesural pause.

75, 76. as *the cuckoo . . . not regarded*] as the cuckoo in June is still heard but is no longer listened to with attention II See Drayton, *The Owle*: "No month regards him [the cuckoo] but lascivious May." The hoarseness of the cuckoo in June is proverbial: cf. Jonson, *The Gipsies Metamorphosed*: "a fiddle out of tune, As the cuckow is in June," and Dekker, *The Sun's Darling*, iv (Pearson, iv. 329): "I was born a Cuckow in the *Spring*, and lost my voice in *Summer*." Halliwell quotes Dekker, *Guls Horn-Booke* (Grosart, ii. 201): "I sing (like the cuckooe in June) to be laught at."

77. *community*] what is common II Drayton, *The Owle*: "Happier that sight the secret'st can spy, By seeming purblind to Communitie."

79. *sun-like majesty*] Cf. Sir T. Elyot, *The Governour*, II ii: "Majesty . . . is properly a beauty or comeliness in his [the Governours] countenance . . . which like as the sun doth its beams, so doth it cast on the beholders . . . a pleasant and terrible reverence"; and H. Chettle, *Englandes Mourning Garment*, 1603 (ed. Ingleby, p. 103): "Such maiestie had her presence . . . that guiltie mortalitie durst not beholde her but with sun dazeled eyes."

When it shines seldom in admiring eyes; 80
 But rather drowsed and hung their eyelids down,
 Slept in his face and rendered such aspect
 As cloudy men use to their adversaries,
 Being with his presence gluttred, gorged and full
 And in that very line, Harry, standest thou; 85
 For thou hast lost thy princely privilege
 With vile participation : not an eye
 But is a-weary of thy common sight,
 Save mine, which hath desired to see thee more;
 Which now doth that I would not have it do, 90
 Make blind itself with foolish tenderness.

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

King. For all the world
 As thou art to this hour was Richard then
 When I from France set foot at Ravenspurgh, 95
 And even as I was then is Percy now.
 Now, by my sceptre and my soul to boot,
 He hath more worthy interest to the state

83. *to*] Qq i, 2 ; *to doe to* Qq 3-8, F I; *to do* Ff 2-4. 84. *gorged*] *gordge*
 Q i. 85. *standest*] *stand'st* Rowe (ed. 2), Craig. 95. *foot*] *forth* Ff 2-4.

81. *drowsed*] became drowsy. The subject is "eyes" in line 76 *ante*.

82. *aspect*] The word is used here in its active sense as in *Comedy of Errors*, ii. ii. 113.

83. *cloudy*] sullen. Cf. *Macbeth*, in. vi. 41, and S. Harsnet, *A Declaration of Popish Impostures*, 1603: "If the forme and phrase be distasting to some cloudy spirits, as too light, and ironical for one of my profession." Topsell, *Historic of Foure-footed Beastes*, 1607 (p. 460): "Niblen of Nubilare, to be cloudy . . . betokeneth either anger or sorrow."

84. *Being . . . gluttred*] Mr. Craig suggested that Shakespeare in this speech may have been indebted to a passage in North's *Plutarch, Pericles* (ed. 1595, p. 170): "Pericles nowe to prevent that the people should not be gluttred with seeing him too oft . . . neither came much abroad among them, but reserved himselfe . . . for matters of great importance."

85. *line*] catgory, class. See note to I. iii. 168 *ante*.

86. 87. *thou host . . . participation*] by associating with the vile you have

lost the consideration due to a prince. Elton explains "with vile participation", as "with sharing in vileness." Perhaps the meaning is, "you have lost your princely privilege by sharing it with vile companions."

94. *to this hour*] till now, or in the presence of this hour. Cf. *Romeo and Juliet*, ii. ii. 27.

98, 99. *He hath . . . succession*] he has, by virtue of his own worth, a better title to the sovereignty than thou, who art heir apparent. Wright reads *thou the* with Q i and explains: "Percy's claim is more worth than the shadowy title to the crown by inheritance which belongs to the Prince." The meaning would rather be: "Percy has a worthier claim to the crown than the Prince has to the shadowy title to the crown which is his by inheritance." *Interest to*, right or title to, as in *King John*, v. ii. 89. Cf also North's *Plutarch, Lysander*: "The other families . . . had . . . no more right nor interest unto the realm, than the residue of the people"; *Three Lords and Three Ladies of London* (Haztt's *Dodsley*, vi. 489); and Mas-singer, *The Unnatural Combat*, Ili

Than thou, the shadow of succession;
 For of no right, nor colour like to right, 100
 He doth fill fields with harness in the realm,
 Turns head against the lion's armed jaws,
 And, being no more in debt to years than thou,
 Leads ancient lords and reverend bishops on
 To bloody battles and to bruising arms. 105
 What never-dying honour hath he got
 Against renowned Douglas! whose high deeds,
 Whose hot incursions and great name in arms
 Holds from all soldiers chief majority
 And military title capital 110
 Through all the kingdoms that acknowledge Christ:
 Thrice hath this Hotspur, Mars in swathing clothes,
 This infant warrior, in his enterprises
 Discomfited great Douglas, ta'en him once,
 Enlarged him and made a friend of him, 115
 To fill the mouth of deep defiance up,

99. *thou, tkt*] Qq 2-8, Ff; *thou the* Q i, Cambridge, Craig. 104. *reverend*]
 Qq 1-3; *reuerent* the rest. 107. *renowned*] *renowned* Qq 1-3. 109.
soldiers] *souldier*: Q 3. no, in. *capital Through*] *capital* Through Qq
 2, 3; *capitall, Through* Qq 4, 7, 8; *capitall. Through* the rest. iii.
Christ:] *Christ*. Qq 1-3; *Christ*, the rest. 112. *this*] Qq 1-4; *the* the rest.
 112. *Hotspur, Mars*] Warburton; *Hotspur Mars* Qq; *Hotspur Mars*, Ff.
 112. *swathing*] Qq 1-3; *swathing* the rest. 115. *Enlarged*] *Enlargd* Q i.

iii. *Thou, the shadow of succession*,
thou, the shadow of the king to be, of
the reigning king's successor. For "suc-
 cession" cf. „possession" (=possessor
 of the crown) in line 43 *ante*; and Beau-
 mont and Fletcher, *Philaster*, i: "This
 [Philaster] would have been a *pattern*
of succession, Had he ne'er met this
 mischief," i.e. forfeited his title to the
 crown. See Appendix.

too. *no right . . . right*] no right
 nor semblance of right. Jonson, *Vol-*
pone, iv. ii: "if their plot Have any
 face or colour like to truth"; and *The*
New Inn, v. i: "Without all cause,
 or colour of a cause." Minshew:
 "Colour signifieth in the common Law,
 a probable plea, but in truth false."

zoz. *harness*] armour. Bacon, *His-*
tory of Henry VII.: "they should . . .
 put on harness, and take weapons in
 their hands."

103. *being no more . . . thou*] See
 Introd., p. xvi. The expression "in
 debt to years" is found in Beaumont
 and Fletcher, *The Knight of Malta*,
 III. ii.

105. *bruising arms*] Cf: *Richard III.*
 v. iii. no. *Arms*, wars, hostilities.

109. *majority*] pre-eminence.
 no. *capital*] chief, supreme. Cf.
 Sir T. Elyot, *The Governour*, ii. iv:
 "there can be no perfect weal, without
 one capital, and sovereign Governor";
 and Jonson, *Bartholomew Fair*, v. ii.

112-115. *Thrice hath . . .*] Wright:
 "Hotspur defeated the Scotch at Nes-
 bit and Humbleton; but was beaten
 at Otterburn, though he slew the
 Douglas of the time." Douglas, as we
 have seen, was made prisoner at
 Humbleton, and was afterwards de-
 livered up without a ransom.

112. *swathing*] *For swathing of Qq*
 4-8 and Ff cf. *Cymbeline*, i. i. 59;
 and *Hamlet*, xx. ii. 401, where F z has
 "swathing," and Qq "swaddling."

115. *Enlarged*] set at liberty. So in
 Marlowe, *Edward II.* v. ii:—

"Kent. . . . How fares your grace?
 I sab. Well, if my lord your brother
 were enlarged."

116. *Tofill . . . up*] Cf. *Henry V.* i.
 ii. 230: "Either our history shall with

And shake the peace and safety of our throne.
And what say you to this? Percy, Northumberland,
The Archbishop's grace of York, Douglas, Mortimer,
Capitulate against us and are up. 120

But wherefore do I tell these news to thee?
Why, Harry, do I tell thee of my foes,
Which art my near'st and dearest enemy?
Thou that art like enough, through vassal fear,
Base inclination and the start of spleen, 125
To fight against me under Percy's pay,
To dog his heels and curtsy at his frowns,
To show how much thou art degenerate.

Prince. Do not think so; you shall not find it so:
,And God forgive them that so much have sway'd 130
Your majesty's good thoughts away from me!
I will redeem all this on Percy's head,
And in the closing of some glorious day
Be bold to tell you that I am your son;
When I will wear a garment all of blood, 135
And stain my favours in a bloody mask,
Which, wash'd away, shall scour my shame with it:
And that shall be the day, whene'er it lights,

121. *these*] *this* Ff 3, 4. 123. *near'st*] *neer'st* Qq 5, 6, Ff; *nearest* the
rest. 124. *Thou that*] *That thou* Qq 6-8; *Thou* Ff 2-4. 130. *God*] *Heaven*
Ff.

full mouth Speak freely of our acts, or
else our grave, Like Turkish mute, shall
have a tongueless mouth/ and, with
Mr. Craig, Barnabe Barnes, *The Devils*
Chatter (1607), v. i (ed. McKerrow):
"Thus doth one hideous act succeed
another, Untill the mouth of misschief
be made up." The metaphor is per-
haps from "filling up" or making up a
full complement of musicians. See
Jonson, *Bartholomew Fair*, in. i, where
Leatherhead says to Busy, the scolding
Puritan: "Cry you mercy, sir j will you
buy a fiddle to ml up your noise?"

120. *Capitulate*] draw up articles of
agreement, league themselves. Min-
shew: "to capitulate, L. capitulari, i.
per capita seu articulos pacisci." *Coles*:
"Capitulate, i. to make Articles
of agreement"

123. *nearest and dearest enemy*] An
adaptation from "nearest and dearest
friend"; or "dearest" = direst, most
grievous (O.E. *d'eor*). The same ex-
pression is found in Middieton's *Any-*

thing for a Quiet Life, v. i. Cf. *Ham-*
let, i. ii. 182.

125. *start of spleen*] impulse of caprice
or ill-temper.

130, 131. *have sway'd* . . .] So Hars-
net, *Declaration of Popish Impostures*
(p. 48): "to sway your judgments and
affections from us unto them."

132. *redeem*] atone for, as in *Winter's*
Tale, v. i. 3.

136. *favours*] features, as in *King*
Lear, in. vii. 40, and Drayton,
England's Heroical Epistles, iii. 23:
"Oft in thy face, one favour from the
rest I singled forth, that pleas'd my
fancy best." Steevens explains as the
scarves or gloves worn by knights in
their helms, comparing v. iv. 96 *post*,
and Heywood's *Rape of Lucrece*, v. vi:
"this crimson favour, for thy sake, I'll
wear upon my forehead mask'd with
blood." Hammer proposed *favour*
(countenance), and Capell conjectured
features. See Appendix.

138. *lights*] dawns. Many examples

That this same child of honour and renown,
 This gallant Hotspur, this all-praised knight, 140
 And your unthought-of Harry chance to meet
 For every honour sitting on his helm,
 Would they were multitudes, and on my head
 My shames redoubled! for the time will come,
 That I shall make this northern youth exchange 145
 His glorious deeds for my indignities.
 Percy is but my factor, good my lord,
 To engross up glorious deeds on my behalf;
 And I will call him to so strict account,
 That he shall render every glory up, 150
 Yea, even the slightest worship of his time,
 Or I will tear the reckoning from his heart
 This, in the name of God, I promise here:
 The which if He be pleased I shall perform,
 I do beseech your majesty may salve 155
 The long-grown wounds of my intemperance:
 If not, the end of life cancels all bands;

142. *sitting*] *fitting* Qq 3-6, F.
up] Qq i, 2, Ff; *my* the rest.

143. *child of honour*] This expression
 is applied to Cardinal Wolsey in *Henry*
VIII. iv. ii. 6. It occurs in Beaumont
 and Fletcher's *A Wife for a Month*,
 v. i.

147. *factor*] agent. The factor was
 a merchant's "buyer," an agent who
 represented him abroad and made his
 purchases. Harrison, *Description of*
England (Holinshed, ed. 1586, p. 22):
 "Affrike is not void of our factors, no,
 nor Asia, and onelie for fine and
 delicate wines, if they might be had for
 moneie."

148. *To engross*] to buy up any
 commodity in large quantities,
 in modern phrase to "corner". Cf. Kyd,
The Spanish Tragedy, iv (Hazlitt's
Dodsley, v. 118); "God hath Engrossed
 all Justice in his hands, And there is
 none but what comes from him."

151. *the slightest*.. . *time*] the slight-

144. *shames*] *shame* Qq 6-8. 148.

153. *God*] *Heaven* Ff. 154. *pleased*]

pleas'd Qq i, 5, 6; *pleas'd*, *oi pleas'd*, Qq 2-4, 7, 8. 154. *perform*,]

performe: Qq 1-3; *performe* Qq 4-6; *performe*. Qq 7, 8. See note *infra*.

156. *intemperance*] *intemperature* Ft.

est honour that his years have won for
 him. *Time*, years, life-time; cf. Norton
 and Sackville, *Gorboduc*, iv. i: "Why
 should I lyve and linger forth my time
 In longer life." See note to line 36
ante. Mason conjectured *the time*, and
 Wright explains: "the least honour
 which his contemporaries have paid
 him."

154. *The which* . . .] F substituted
The which, if I performe, [promise, F 2]
and doe suruiue, in order to comply
 with the Acts to Restrain the Abuses
 of Players. Rolfe suggests that the
 change in F was made as a consequence
 of the substitution of *Heaven*, a word of
 neuter gender, for *God* in line 153. But
 "heaven" is masculine elsewhere in
 Shakespeare; and cf. Milton, *Parodist*
Regained, i. 56; and Dryden, *Britannia*
Rediviva: "But justice is Heaven's self,
 so strictly he, That ..."

156. *intemperance*] lack of self-con-
 trol, intemperateness. The *intempera-*
ture of F has the same meaning.

157. *the end* . . . *bands*] So Mon-
 taigne, *Essais*, i. vii.: "La mort, diet

And I will die a hundred thousand deaths
Ere break the smallest parcel of this vow.

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

Enter BLUNT.

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

Blunt. So hath the business that I come to speak of.
Lord Mortimer of Scotland hath sent word
That Douglas and the English rebels met 165
The eleventh of this month at Shrewsbury:
A mighty and a fearful head they are,
If promises be kept on every hand,
As ever offer'd foul play in a state.

King. The Earl of Westmoreland set forth to-day; 170
With him my son, Lord John of Lancaster;
For this advertisement is five days old:
On Wednesday next, Harry, you shall set forward;
On Thursday we ourselves will march: our meeting

158. a] *an* Qq 6-8. 158. *thousand*] *thousands* Qq 4, 6. 162. *Enter*
Blunt.] Ff; before line 163 Qq. 162. *Blunt?* *thy*] *blunt thy* Q i. 173. *you*
shall] Qq i, 2; *thou shalt* the rest. 174-176. *On ... account,*] arranged as
in Qq; lines ending *march, march account*, Ff.

on, nous acquitte de toutes nos obligations," which Florio translates, "The common saying is, that Death acquits us of all our bonds." "Band" and "bond" are phonetic variants, like "hand" and "hond," "strand" and "strond," etc. See i. i. 4 *ante*. Cf. Lyly, *Euphues and his England* (Arber, p. 229); "Enter not into bands, no not for thy best friends."

159. *parcel*] part, portion. Minshew: "a parcel, or small portion: L. particula."

161. *charge*] command, authority. Minshew has "charge, imployment." Cf. North's *Plutarch, Agesilaus*: "to be sent as lieutenant ... or otherwise to haue charge in the wars."

162. *thy ... speed*] Cf. *Macbeth*, i. ii. 47: "What a haste looks through his eyes!" and Milton, *Samson Agonistes* 1304: "speed in his look."

163. *hath*] sc. speed. There is an anacothion, or "hath" is used for "is," as in Chaucer, *Squieres Tale*, line 300: "Ech man wot wel, that at a kinges feeste Hath plente," where Skeat com-

pares Fr. *il y a*. Rowe (ed. 2) substituted *is*, and Vaughan conjectured *hastes*. See Appendix.

164. *Lord Mortimer of Scotland*] George Dunbar, Earl of March (of Scotland). Holinshed has "the Scot, the carle of March." Shakespeare seems to have thought that the Scottish Earls of March had the same family name as the English Earls of March.

167. *head*] army, as in i. iii. 284 *ante*.

172. *advertisement*] intelligence. Butler, *Hudibras*, in. iii: "I've receiy'd advertisement ... of his intent."

174-175. The text follows the arrangement of Qq. F has:—

"On Thursday, wee our selues will march.

Our meeting is Bridgenorth: and Harry, you shall march."

Other arrangements, involving alterations in the text, have been suggested by Pope and Capell. "Bridgenorth" is perhaps a trisyllable.

Is Bridgenorth: and, Harry, you shall march 175
 Through Gloucestershire; by which account,
 Our business valued, some twelve days hence
 Our general forces at Bridgenorth shall meet.
 Our hands are full of business: let's away;
 Advantage feeds him fat, while men delay. 180
 [Exeunt.]

SCENE III.—*The Boar's-Head Tavern in Eastcheap.*

Enter FALSTAFF and BARDOLPH.

Fal. Bardolph, am I not fallen away vilely since this last
 action? do I not bate? do I not dwindle? Why,
 my skin hangs about me like an old lady's loose
 gown; I am withered like an old apple-John. Well,
 I'll repent, and that suddenly, while I am in some 5
 liking; I shall be out of heart shortly, and then I

175. 7s] *Is at Pope.* 180. *him] them Ff 2-4.*

SCENE III.

The Boar's-Head . . . Eastcheap] Theobald. *Bardolph] Bardol or*
Bardoll Qq. i. *Bardoll] Bardoll or Bardol Qq.*

177. *Our business valued]* weighing
 or considering what we have to do—
 an absolute clause; cf. *Hamlet*, I. iii.
 17: "you must fear, His greatness
 weigh'd, his will is not his own."

180. *feeds him fat]* feeds himself fat.
 T. Danett, *History of Comines* (1596)
 vi. xiii: "He [Edward IV.] feared no
 man, but fed himselfe marvellous fat, by
 mcanes whereof in the flower of his age
 diseases grew upon him, so that he died
 in a maner suddenly, of an Apoplexie."

SCENE III.

1. *fallen away]* sc. III flesh, as in
 Ford, *The Lover's Melancholy*, 11. ii:
 "I am lean And fallen away ex-
 tremely"; and Dekker and Webster,
West-ward Hoe, n. ii: "she is falne
 away so, that shees nothing but bare
 skin and bone."

1, 2. *last action]* our last exploit, i.e.
 the robbery at Gadshill. Cf. *The Play*
of Stucley, line 615: "Jack Dudley
 and I were halves in that action."

2. *bate]* lose weight, as in Beaumont
 and Fletcher, *The Wild Goose Chase*,
 i. i: "You see, I am not bated;
 merry, and eat my meat" and *Mer-*
chant of Venice, in. iii. 32.

3, 4. *loose gown]* a garment worn by

matrons and elderly ladies. R. Brath-
 waite (*A Strappado for the Divell*, 1615)
 describes "A civill matron ... In grave
 attire ... Her outward rayment in a
 loose-gowne made" (ed. Ebsworth, p.
 41); also Massinger, *The Virgin*
Martyr, m. i.

4. *apple-john]* a kind of apple so
 called because it is ready for gathering
 on St. John's Day; it improves with
 keeping, but in ripening the skin
 shrivels. See Chapman and Shirley,
The Ball, ii. i: "thy man Apple-John,
 that looks As he had been a sc'nnight
 in the straw, Aripening for the market."
 Moorman quotes from John Phillips,
Cider: "Nor John-apple, whose wither'd
 rind, intrencht With many a furrow,
 aptly represents Decrepid age."

5. *suddenly]* See note on I. iii. 294ant.

5, 6. *in some liking]* fairly plump,
 in pretty good condition. So in fob
 xxxix. 4: "Their young ones are in
 good liking," and in Florio's *Montaigne*,
 l. xxxviii: "more plump-cheekt,
 in better health and liking, than I am."
 Sherwood (*Diet.*) has "The liking (or
 good plight of the body)," and "In
 good liking. Grasselet. ..." Cot-
 grave: "Grasselet . . . Fattish, fatty,
 somewhat fat, in pretty good liking."

shall have no strength to repent An I have not
 forgotten what the inside of a church is made of, I
 am a peppercorn, a brewer's horse: the inside of a
 church! Company, villainous company, hath been 10
 the spoil of me.

Bard. Sir John, you are so fretful, you cannot live long.

FaL Why, there is it: come sing ipe a bawdy song;
 make me merry. I was as virtuously given as a
 gentleman need to be; virtuous enough; swore 15
 little; diced not above seven times a week; went to
 a bawdy-house not above once in a quarter—of an
 hour; paid money that I borrowed, three or four
 times; lived well, and in good compass: and now I
 live out of all order, out of all compass. 20

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

7. *An]* Pope; *And* Qq, Ff.

17. *quarter—]* Hanmer; *quarter* Qq, Ff.

20. *all compass"]* Qq 1-4; *compass* the rest.

6. *out of heart]* out of condition,
 usually of land or cattle. So H. Offfelen, *A Double Grammar*, 1687 (p. 117): "The Land is out of heart. Das Land ist unfruchtbar"; and Swift, *Battle of the Books*: "their horses large but extremely out of case and heart." The metaphorical sense of dispirited, discouraged, is found in North's *Plutarch*, *Crassus*: "so overcome with sorrow and put of heart, that he had no life nor spirit in him."

9. *a peppercorn, a brewer's horse]* Alluding to the diminutive size and shrivelled look of a peppercorn and to the age and decrepitude of a brewer's horse. See Dekker, *If this be not a good Play* (Pearson, tit. p. 307): "as noble-men use their great horse, when they are past service: sell 'em to brewers and make 'em drey-horses"; and Bul- len's *Old Plays*, iii. p. 303 (*Historie of the Triall of Chevalry*, 1605): "I have been stumbling up and doune all this night like a Brewers horse that has ne're a good eye in his head." Also T. Randolph, *Aristippus* (Works, ed. Hazlitt, i. p. 20): "to think Helicon a barrel of beer is as great a sin as to call Pegasus, a brewer's horse."

10. *If Company . . . of me]* Imitated by Heywood in *The wise-Woman of Hofsdon*, v. iv.

13, 14. *sing . . . merry]* So Hey- wood, *Rape of Lucrece* (Pearson, v. p. 193): "Valerius. Sing us a bawdy song and make us merry."

14 ff. */ was as . . .]* Imitated by Mid- dleton, *A Mad World*, i. i: "Hang you, you have bewitched me among you i I was as well given till I fell to be wicked . . . I went all in black; swore but a Sunday; never came home drunk but upon fasting-nights, etc."

19. *in good compass]* within bounds—an orderly, well-regulated life. See Dekker, *The Wonder of a Kingdom*, iv. i: "I'de have thee live in compasse"; and Heywood and Rowley, *Fortune by Land and Sea*, v. i: "Spend but in compass, Rioting eschew." And (with a quibble) Rowley in *A Woman Never Vexed*, i. i: "if you should see me in a scarlet gown within the compass of a gold chain, then I hope you'll say that I do keep myself in good compass."

20. *out of all compass]* out of all bounds—a disorderly, ill-regulated life, Cotgrave: "Desordonne.: Disorderly . . . unbridled, out of all good compass." For Bardolph's equivocation in line 22 *post*, see Dekker and Webster, *North-ward Hoe*, ii: "I was in doubt I should have growne fat of late: and it were not for Taw suites . . . we rich men should grow out of all compass."

FaL Do thou amend thy face, and I'll amend my life:
 thou art our admiral, thou bearest the lantern in the 25
 poop, but 'tis in the nose of thee; thou art the
 Knight of the Burning Lamp.

Bard. Why, Sir John, ipy face does you no harm.

Fa/. No, I'll be sworn; I make as good use of it as many 30
 a man doth of a death's-head or a memento mori:
 I never see thy face but I think upon hell-fire, and
 Dives that lived in purple; for there he is in his
 robes, burning, burning. If thou wert any way given
 to virtue, I would swear by thy face; my oath should
 be, "By this fire, that's God's angel:" but thou art 35
 altogether given over; and wert indeed, but for the

24. *my] thy* Ff I, 2. 27. *Knight] King* Qq 6-8. 35. *that's . . .*
angel] that . . . Angell Qq i, 2; omitted Ff.

25. *admiral]* admiral's ship, as in *Antony and Cleopatra*, iii x. 2, and *Milton, Paradise Lost*, i. 294.

25, 26. *lantern in the poop]* See a passage from Dekker's *Wonderfull Yeaere*, 1603, with reminiscences of the present scene, quoted in a note to lines 78, 79 *post.* Howell, *Familiar Letters* (4th ed., p. 236), describing "a brave new ship," says "half a score men may stand in her LanterII"

26, 27. *thou art . . . , Lamp]* Cf. Dekker, *Satiro-Mastix* (Pearson, i. 241): "Tuc, hee calles thee the burning Knight of the Salamander. Sir Vaugh. Right, Peter is my Salamander; what of him? but Peter is never burnt."

30. *a death's-head]* a skull, or a death's-head ring, as a momento mori; so Beaumont and Fletcher, *The Chances*, x. vi.: "they keep death's heads in rings To cry Memento"; and R. Brome, *The Northern Lass*, II v.: "She broke me a Tooth once with a Deaths Head-Ring on her finger, it had like to ha' cost me my lifet 'thas been a true memento to me ever since." Also Marston, *Dutch Courtesan* (quoted by Bullen): "As for their death how can it be bad, since their wickedness is always before their eyes and a death's head most commonly on their middle finger"; Dekker and Webster, *Northward Hoe*, iv (Pearson, Hi. 50); and Middleton, *The Old Law*, iv. i.

30. *a memento mori]* Robert Southwell describes (*Upon the Image of*

Death), among other mementoes of death, a picture of a skull and cross-bones and a "hearse," with a label beneath reading: "That telleth me whereto I must; I see the sentence eke that saith: «Remember, man, that thou art dust V

32. *Dives . . . purple"]* Beaumont and Fletcher in *The Noble Gentleman*, v. i. 36, 37, mention a "slight show Of Dives and Lazarus" presented at a feast. In iv. ii. 25, 26 *post.* Falstaff makes an allusion to a painted cloth with the story of Dives and Lazarus.

35. *this fire']* Cf. *The History of King Leir and his Three Daughters* (Nichols, *Six Old Plays*, i. 457): "«Second Watchman . . . here stands the pot of ale, thats the beacon. First Watchman. I, I, tis a very good beacon. Sec. Watch. Well, say here stands your nose, that's the fire. First Watch. Indeed I must confesse, tis somewhat red." See *Henry V. II.* iii. 44, where Falstaff compares Bardolph's nose to hell-fire.

35. *that's God's angel]* An allusion to *Psalms* civ. 4, and to *Hebrews* i. 7. Dekker has a similar jest in *The Honest Whore*, Part I. (Pearson, ii. 27): "Roger (entering with a candle). Here's another light angel, Signior." Cf. Dekker, *Satiro-Mastix* (Pearson, i. 193): "by this Candle (which is none of Gods Angels)"; and Dekker and Webster, *Northward Hoe*, it.: "by this Iron (which is none a Gods Angell)." See Appendix.

light in thy face, the son of utter darkness. When thou rannest up Gadshill in the night to catch my horse, if I did not think thou hadst been an ignis fatuus or a ball of wildfire, there's no purchase in money. O, thou art a perpetual triumph, an everlasting bonfire-light! Thou hast saved me a thousand marks in links and torches, walking with thee in the night betwixt tavern and tavern: but the sack that thou hast drunk me would have bought me lights as good cheap at the dearest chandler's in Europe. I have maintained that salamander of yours with fire any time this two and thirty years; God reward me for it!

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

37. son] Q 4; sonne Qq 1-3; sunne or sun the rest. 38. rannest] ranst or ran'st Qq 1-5, Ff; runst Qq 6-8. 39. thou] Qq i, 2, Ff 3, 4; that thou the rest. 41. an] and Qq 6-8. 42. bonfire-light] bonfire light Q 1; bon-fire light Q 2; bone-fire light Qq 3, 4; Bone-fire-light the rest. 45. lights] light Ff 3, 4. 46. at] Qq 1-4, F 4; as Qq 5, 6, Ff 1-3; of Qq 7, 8. 46. chandler's] Chandlers Qq, Ff. 48. God] Heauen Ff. 50. 'Sblood] omitted Ff.

37. son . . . darkness] Cf. Jonson, *The Devil is an Ass*, i. iii: "And what a daughter of darkness he does make you"; and Skelton, *Don Quixote*, Part IV. vi: "the devil . . . translates himself into an angel of light, being one of darkness." The fallen angels in Milton, *Paradise Lost*, i. 72, have their prison "in utter (i.e. outer) darkness." Cf. *Matthew* viii. 12, xxii. 13, and xxv. 30. The *sunne* of Qq 5-8 and Ff suggests a possible play on "son" and "sun".

40. a ball of wildfire] The ball of wildfire was a firework resembling the modern cracker. See Dekker, *If this be not a good Play* (Pearson, iii. 294): "you shall see At opening of this hand, a thousand Balles Of wilde-fire, flying round about the Aire—there," where a stage-direction follows: "Fire-workes on lines"; and Tarlton's *Jests* (ed. Halliwell, p. 17): "the country fellow tooke him to heeles as though wilde fire had followed him." Balls of wildfire were employed in naval warfare, the ball being hurled by the hand or from the point of a sword. See Heywood, *The Iron Age* (Pearson, ii. 322): "[I] might have flung My balls of wild-fire round about your Fleete," and *ibid.* p. 324: "Troilus will tosse His Balls of wild-fire as great Hector did O'er all our navall

forces"; Dekker, *Match me in London*, v: "[I] like a ball of wild-fire have been tossed To make others sport, but here I burst and kill"; and Marlowe, *Tamburlaine* (ed. Dyce, p. 35).

41. triumph] Alluding to the blaze of torches carried in triumphs.

42, 43. Thou hast . . . torches] Cf. *lacke Drums Entertainment*, i. i: "I will be thy staffe; And thy Masters nose shalbe thy lanthorne & candle-light," and E. Benlowes, *Theophila* (1652), i. xx: "Cheeks dyed in claret seem o, th' quorum, When our nose-carbuncles, like link-boys, blaze before 'urll" The "link" was a small torch made of tow and pitch; Huloet, *Diet.*: "Lincke, or little torch." See Dekker and Webster, *West-ward Hoe*, ii. i: "the Cobbler in the night time walks with his Lanthorne, the Merchant, and the Lawyer with his Link, and the Courtier with his Torch."

46. good cheap] cheap, as in J. Heywood, *Proverbs*, Part I. viii: "Some bargains dear bought, good cheap would be sold." Fr. *bon march*.

46, 47. / have . . . fle] See Greene, *Tritameron of Love*, iii. 142: "Plinie . . . saith, the Salamander delightheth in the fire."

50. I would . . . belly] "I would it were in thy belly" was a proverbial

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

Enter Hostess.

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

Host. Why, Sir John, what do you think, Sir John? do you think I keep thieves in my house? I have searched, I have inquired, so has my husband, man by man, boy by boy, servant by servant: the tithe of a hair was never lost in my house before. 55

Fal. Ye lie, hostess: Bardolph was shaved, and lost many a hair; and I'll be sworn my pocket was picked. 60
Go to, you are a woman, go.

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

Fal. Go to, I know you well enough.

Host. No, Sir John; you do not know me, Sir John. I know you, Sir John: you owe me money, Sir John; and now you pick a quarrel to beguile me of it: I bought you a dozen of shirts to your back. 65

Fal. Dowlas, filthy dowlas: I have given them away to bakers' wives, and they have made bolters of them. 70

51. *God-a-mercy*] omitted Ff.

57. *tithe*] Theobald; *tight* Qq, Ff.

62. *Qod's light*] omitted Ff.

52. *Enter . . .*] *Enter Hotspurre* F 2.

62. *no*] Qq 1-4; omitted the rest.

70. *and they*] *they* Qq.

retort to one who rails at or repeats something with tedious iteration. See Armin, *A Nest of Ninnies* (Shak. Soc. ed' P. 53): "Another comes, boots I boots! Would the boots were in your belly, quoth the cobbler!" Lyly, *Mother Bombie*, v. iii: "I would his tongue were in thy belly"; and Brome, *The English Moor*, iv. v.

51. *heart-burned*] Cf. Dekker, *If this be not a good Play* (Pearson, iii. 348), where Barterville, standing in the torments of hell, cries "—hot, hot, hot, —drinck,—I am heart-burnt."

52. *Dame Partlet the hen*] So Skelton, *Phyllyp Spar owe*, line 509: "Chaunteclere, our coke, . . . With Partlot his hen"; and Heywood and Rowley, *Fortune by Land and Sea*, III. i: "Chanticleer, and Dame Partlet, the hen." Pertelote is the wife of Chaunteclere in Chaucer's *Nonne Preestes Tale* and in *Reynard the Fox*. Dame Partlet seems to have been in Shakespeare's day a generic name for a scolding wife. See *Winter, Tale*, ii. iii. 75. It has been suggested

that as applied to women the name refers to the resemblance between the partlet or ruff and the ring of feathers about the bird's neck. Cf. Dryden, *Hind and Panther*, Part III.: "And sister Partlet, with her hooded head."

62. *I defy thee*] A common expression of defiance with women of Mrs. Quickly's station. D'Avenant, *The Wits* (1673), III. i: "Af. Snore. Strike a married woman! I defy thee."

67, 68. *I bought. . . shirts*] Gentlemen appear to have borrowed linen from hostesses and bawds and to have been as careless as Falstaff in the matter of payment or restitution. See Dekker and Webster, *Northward Hoe*, iv (Pearson, iii. 58), where a bawd says: "I. . . lend gentlemen holland shirts, and they sweat 'em out at tennis; and no restitution, and no restitution."

69. *Dowlas*] a kind of coarse linen, named from Doulas, in Brittany. According to Strype, *Bed. Mem.*, a yard of dowlas cost ninpence in 1550.

70. *bolters*] cloths for sifting meal. Minshew has, "a boulder to range meal

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

Fat. He had his part of it; let him pay. 75

Host. He? alas, he is poor, he hath nothing.

Fat. How! poor? look upon his face; what call you rich? let them coin his nose, let them coin his cheeks: I'll not pay a denier. What, will you make a younker of me? shall I not take mine ease in mine 80

71, 72. *eight shillings*] viii. s. Qq. 73. *by-drinkings*] Ff; *bydrinkings* Q I; *by drinking*, Qq 2-4, 6. 74. *four and twenty*] Ff; *xxiii.* Qq. *pound*] pounds Ff. 78. *them . . . them*] *him . . . him* Ff 3, 4.

or flour." See Fynes Moryson (*Itinerary*, c. 1617): "branne is sifted from meale by the boulding Cloath and sive" (Hughes, *Shakespeare's England*, p. 437); and Holland's *Plinie* (1601), Tome I. xviii. xi: "Divers sorts of sieves and bulters there be ... the tamis raunger ... as also the fine floure bulter for manchet (made both of linnen cloth)."

71. *holland*] finest lawII See Brome, *The New Academy*, iii i: "from the hurden smock . . . and hempen sheets, to weare and sleep in Holland."

73. *by-drinkings*] drinkings between meals.

77, 78. *look . . . rich* ?] A quibbling allusion to Bardolph's red face. See Beaumont and Fletcher, *The Scornful Lady*, iii ii: "A rich face; pawn it to the usurer"; *Pasquils lests*, 1604 (*Shakespeare Jest-Books*, Hazlitt, iii. 9): "A most pretious and rich nose it was, set with Rubies of all sorts"; C. Cotton, *Scarronide*, (ed. 1715, p. 52); Bailey's *Diet*. (Canting Words): "*Rich-Face*, a red-Face." In *Henry V.* II iii. 46, Bardolph says that his red nose was all the "riches" he got in Falstaff's service.

78, 79. *let . . . cheeks*] let them convert into cash the rubies and carbuncles that incrust his nose and cheeks. See *Comedy of Errors*, iii ii. 137-141, and Dekker, *The Wonderfull Year*, (Grosart, i. 138), describing the nose of a certain host: "In some corners of it there were bluish holes that shone like shelles of Mother of Pearle, and to see his nose right, Pearles had bene gathered out of them: other were richly garnisht with Rubies,

Chrisolites and Carbuncles which glistered so oriently, that the Hamburgers offered I know not how many Dollars for his Company in an East-Indian voyage, to have stoppe a nightes in the Poopes of their admirall onely to save the charges of candles." Randolph, in *Hey for Honesty*, iv. i, by a curious blunder refers to "the rich rubies and incomparable carbuncles of Sir John Oldcastles nose." See also Lodge and Greene, *A Looking-glass for London and England*, 1594 (Dyce, *Works of Greene and Peele*, p. 119).

79. *denier*] T. Danett, *History of Comines*, 1596: "A Denier is the twelfth part of three-halfepence sterling"; and Cotgrave: "Denier a penny, a deneere; a small copper coin valued at the tenth part of an English pennie."

79, 80. *make a younker of me*] treat me as a mere stripling, a greenhorn! So Beaumont and Fletcher, *The Elder Brother*, iii v: "I fear he'll make an ass of me; a younker"; and H. Glapthorne, *The Hollander*, i. i: "hee had a fat goose in the pens, only for your pulling: a younker of a thousand pound *per annum*" *D.jonkheer*; *Jong*, young, and *heer*, a lord, gentleman!

80, 81. *take mine ease in mine inn*] Harrison (*Description of England*, ed. 1587, iii xvi) remarks that in English inns the host or goodman of the house does not "challenge a lordlie authentic over his ghests . . . sith everie man may use his inne as his owne house in England." And Fynes Moryson (*Itinerary*, Part III. 151) says: "a Man cannot more freely command at home in his owne House, then hee may doe in his

inn but I shall have my pocicet picked? I have lost
a seal-ring of my grandfather's worth forty mark.

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

Fal How! the prince is a Jack, a sneak-cup: 'sblood, an 85
he were here, I would cudgel him like a dog, if he
would say so.

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

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

Bard. Yea, two and two, Newgate fashion. 90

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

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

85. *O jesu,*] omitted Ff. 85. *sneak-cup*] *sneak-cap* Q 8. 85. *'sblood,*]
omitted Ff. 85. *an*] Boswell; *and* Qq; *and if* Ff. 88. *and Peto*] Theobald;
omitted Qq, Ff. *them*] Theobald; *him* Qq, Ff. 88, 89. *How . . . march ?*]
two lines ending i' *faith, march ?* Qq 5-8. 88. *How*] Dyce; *Falst. How* Qq,
Ff. 88. *lad*] *lad?* Qq 2-4, Ff; *lad,* the rest. 88. *i' faith*] omitted Ft.
93. *doth*] Qq i, 4; *doeth* Qq 2, 3; *dow* Qq 5, 6; *does* the rest.

Inne." "To let the world wag, and
take mine ease in mine inn" is found
in J. Heywood's *Proverbs* (c. 1546),
Part I. v. Cf. Middleton, *The Black
Book* (Sullen, viii. 15): "Can we not
take our ease in pur inn, but we must
come out so quickly?" And R. G.
White (*Studies in Shakespeare*, p. 296)
quotes from Cranmer's *Confutation of
Unwritten Verities*, 1582: "why
shoulde he not like a gentleman, take
his ease in his inne."

82. *seal-ring*] The seal-ring seems to
have possessed a sentimental value as
it was frequently an heirloom. Over-
bury, *Characters, An Elder Brother*:
"His pedegree & his fathers scale-
ring, are the stilts of his crazed disposi-
tion"; and C. Cotton, *The Scoffer*
Soft (ed. 1715, p. 192):—

"A Man would think that he had
lost
The half of his estate almost,
At least his Grandfathers Seal,
Ring,
Or some most dear-beloved Thing."

85. *jack*] *aknave*.

85. *sneak-cup*] A mean thief who
sneaks drinking cups from taverns;

"one who sneaks from his cup or shirks
his drink" (Nares). In *Hyckescorner*
(lines 649-58) Frewyll is imprisoned
in Newgate for stealing a cup. Johnson
(*Diet.*) reads *sneak-up* here, ex-
plaining it as "A cowardly, creeping,
insidious scoundrel." Cf. Shelton, *Don
Quixote*, Part II. xlv: "this poor
nasty sneak-up." "Sneakup" is a
character in Brome's *City Wit*; and
"Sneak-John" occurs in Jonson, *A
Tale of a Tub*, v. iv.

88. *and Peto*] Steevens, following
Johnson's proposal to read *Poins* for
Peto in lines 198 and 200 *post*, substi-
tuted here also *Poins*,

88. *truncheon*] a short staff or cudgel.
88. *is the wind . . . door*] is the
wind in that quarter, is that the way
the wind blows? See Lodge and
Greene, *A Looking-glass for London
and England* (1594), ii. ii; Beau-
mont and Fletcher, *The Woman's Prize*
i. ii: "Hal is the wind in that door?
By'r lady, we shall have foul weather
then"; and Heywood's *Proverbs*, Part
II. v.

90. *Newgate fashion*] As prisoner,
are conveyed to Newgate fastened two
and two together (Johnson).

Host. Good my lord, hear me. 95

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

Prince. What sayest thou, Jack?

Fal. The other night I fell asleep here behind the arras,
and had my pocket picked: this house is turned
bawdy-house; they pick pockets. 100

Prince. What didst thou lose, Jack?

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

Prince. A trifle, some eight-penny matter. 105

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

Prince. What! he did not? 110

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

Fal. There's no more faith in thee than in a stewed
prune; nor no more truth in thee than in a drawn.

103. *pound*] *founds* Qq 6-8.

114. *in a*] Q i, Ff 3, 4; *a the rest.*

105. *eight-penny*] trifling, paltry.
Cf. J. Heywood, *The fifth hundred of Epigrammes* (ed. 1598), 43 (of one hanged): "Two or three twopenny tryffles were layd to him"; Nashe, *The Unfortunate Traveller* (McKerrow, ii. 220): "they will not sticke to stand on their three halfe penny honour"; and Brome, *The Damselle*, iv. i: "this but a sixpenny matter Between us."

113, 114. *astewedprune*] Stewedprunes were served in taverns and brothels, and were considered medicinal. See T. Nabbes, *Tottenham-Court*, in. i (Bui- len, *Old Eng. Plays*, New Series, i): "Some stewM prunes for the two costive citizens in the Bulls head"; and by the same author, *The Bride*, ii. iv (Sullen, *Old Eng. Plays*, New Series, ii, 31): "This is some hide-bound student, that wencheth at Tottenham Court for stewed prunes and cheescakes. Hee's not acquainted with the generous way" (i.e. by treating to wine). Borde, *Dyetary of Helth*, 1542 (Early Eng. Text. Soc. ed., p. 285), writes: "Prunes be nat greatly prayseed, but in the way of medysyne." T. Cogan, *The Haven of Health*, cap. cv (ed. 1584, p. 92),

says that they were a common dish at Oxford and that they should be eaten before, though usually eaten after, meat. He recommends them for their laxative properties. From their use in brothels "a dish of stewed prunes" or "a stewed prune" became a synonym for a bawd. See Dekker, *The Honest Whore*, Part II. (Pearson, ii. 160): "Peace, two dishes of stew'd prunes, a Baw! and a Pander." Hart, in this edition of *Merry Wives of Windsor*, i. i. 296, refers to *Every Woman in her Humour* (Bullen's *Old Plays*, iv. 364). Falstaff's meaning may therefore be, "as faithless as a bawd or bona-roba". Reference may also be made to Dekker, *The Seven Deadly Sinnes* (Grosart, ii. 44); Overbury, *Characters, A Bawde*; and S. Rowlands, *The Knave of Clubs*, 1609 (A Pandar).

114, 115. *a drawn fox*] a fox drawn from cover, exercising all his cunning (e.g. counterfeiting death) to baffle his pursuers. See Beaumont and Fletcher, *The Woman's Prize*, i. ii: "begging, stealing . . . sooner finds me, Than that drawn fox Moroso." Moroso is elsewhere in the play (i. iv and ii. ii) referred to as a fox. "A drawn fox" has

fox; and for womanhood, Maid Marian may be the 115
deputy's wife of the ward to thee. Go, you thing, go.

Host. Say, what thing? what thing?

Fal. What thing! why, a thing to thank God oII

Host. I am no thing to thank God on, I would thou
shouldst know it; I am an honest man's wife: and, 120
setting thy knighthood aside, thou art a knave to call
me so.

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

Host. Say, what beast, thou knave, thou? 125

Fal. What beast! why, an otter.

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

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

116. *thing]* *nothing* Ff.
5-8, F; *nothing* the rest.

118. *God]* *Heauen* Ft
119. *God]* *Heauen* Ff.

119. *no thing]* Qq

been otherwise explained as a fox disembowelled, a fox drawn over the ground to leave a scent, and as a drawn sword.

115. *Maid Marian]* Maid Marian was a character in the morris dance; the part seems usually to have been performed by a boy or mall. See á. Coles, *Eng. Diet.*, 1676: "Maid-Marrian, (or Morion) a boy Dressed in Maids apparel, to dance the marisco," and Rowley, Dekker and Ford, *The Witch of Edmon-ton*, iii i: "no woman's part, but Maid-mariaII" Allusions to Maid Marian represent her as awkward, mannish and a frump. N. Breton, *Merry Wonders*, 1602 (Grosart, ii.), says of a gawkish frump, "if she tried to mak a curtsie, why maide Marian in a Maurice daunce, would put her downe for a fiddle faddle." See Heywood, *The Iron Age* (Pearson, ii. 302): "should I venter To damme my selfe for painting, fanne my face With a dyde Ostrich plume, plaster my wrinkles With some old Ladies Trowel I might pass Perhaps for some maide-marriall" N. Breton, *A Post*, (Grosart, ii. 41): "and for your steeple tire it is like the gaud of a Maid-Marion "; and Nashe, *Pasquil's, Return* (Grosart, i. 109).

115, 116. *for womanhood . . . thee]* you have as little claim to womanhood as Maid Marian has to the womanly refinement of a deputy's wife of the ward. The wives of civic officers were

wont to stand upon their dignity. See R. Brathwaite, *A Strappado for the Divell* (ed. Elsworth, p. 41): "I am . . . wife to a man Of due respect, one that has office borne Twice in the City." The deputy was "some grave citizen" charged by one of the foure aldermen of the city with the good government of the ward in which he resided. He was known as the alderman's deputy or deputy of the ward (Minshaw).

126. *an otter]* Overbury, *Characters?* says of the Sergeant's Yeoman: "It is indeed an Otter, and the more terrible destroyer of the two" (i.e. Sergeant and Yeoman).

128. *neither fish nor fiesh]* "She is nother fish, nor flesh, nor good red herring," occurs in J. Heywood's *Proverbs*, Part I. x (Farmer, p. 24). Cf. *Gammer Gurtons Needle*, ii. i: "DiccolII Her eel, Hodge! who fished of late . . . ? Hodge. Tush, tush, her nee'le, her neele, her nee'le man; 'tis neither flesh nor fish," Izaak Walton, *The Complete Angler*, Part I. ii, says that the question whether the otter be a beast or a fish "hath been debated among many great clerks, and they seem to differ about it; yet most agree that his tail is fish."

129. *where to have her]* what to make of her, how to take her. Cá Ascham, *Toxophilus*, 1545 (Arber, p. 42): "when a man is alwaye in one tone, lyke an Humble bee, or els nowe vp in the

Host. Thou art an unjust man in saying so : thou or any 130
man knows where to have me, thou knave, thou!

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

Host. So he doth you, my lord; and said this other day 135
you ought him a thousand pound

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

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

Host. Nay, my lord, he called you Jack, and said he 140
would cudgel you.

Fal. Did I, Bardolph?

Bard. Indeed, Sir John, you said so.

Fat. Yea, if he said my ring was copper.

Prince. I say 'tis copper : darest thou be as good as thy 145
word now?

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

Prince. And why not as the lion ?

Fal. The king himself is to be feared as the lion: dost 150
thou think Til fear thee as I fear thy father ? nay, an
I do, I pray God my girdle break.

130. aw] omitted Ff I, 2. 146. man] Qq i, 2; a man the rest. 147.
prince] a Prince Ff. 151. an] Capell; and Qq; if Ff. 152. / pray God]
let Ff.

top of the churche, nowe downe that
no manne knoweth where to have hym";
T. Heywopd, *The Royall King*, iv
(Pearson, vi. 60): "I have taught him
his lesson already; I knew where I
should have you"; C. Cotton, *Scar-
ronides*, 1664: "my Mother's a mad
shaver, No Man alive knows where to
have her." The Hostess, however,
takes "where to have me" to mean
where to have me at a disadvantage,
how to get the better of me.

135, ought] owed—an archaic form
of the past tense of owe. North's
Plutarch, Alexander: "he did pay all
the debts the Macedonians ought vnto
their creditours."

150. *The king . . . lion*] See *Pro-
verbs* xix. 12: "The king's wrath is
as the roaring of a lion," and *ibid.* xx.
2: "The fear of a king is as the roaring
of a lion."

152. *pray God . . . break*] To break
one's girdle or to be ungirt seems to

have been considered unlucky. Cf. S.
Rowlands, *'Tis merrie when Gossips
meet*, 1602: "If I make one pray God
my girdle break"; W. Rowley, *A
Match at Midnight*, i. i: "Would my
girdle may break if I do"; Rowley,
Dekker and Ford, *The Witch of
Edmonton*, ii. i: "*Ungirt, unblessed*,
says the Proverb. But my girdle shall
serve [as] a riding knit [for the hobby-
horse]; and a fig for all the Witches
in Christendom." Many conceive,"
writes Sir Thomas Browne in *Pseudo-
doxia Epidemica*, v. xxi (discussing
Ungirt, Unblessed), "there is somewhat
amiss, and that as we usually say, they
are unblessed untill they put on their
girdle." "A girdle," he continues,
"symbolises truth, resolution and
readiness unto action, and moreover
divides the heart and parts which God
requires from the inferior organs,"
wherefore "the Jews do bless them-
selves when they put on their zone or

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

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

Prince. It appears so by the story.

Fal. Hostess, I forgive thee : go, make ready breakfast; love thy husband, look to thy servants, cherish thy guests: thou shalt find me tractable to any honest reason: thou seest I am pacified still. Nay, prithee,

164. *wrong]* *wrongs* Ff 3, 4. 172-176. *Hostess . . . gone]* prose Qq; six lints ending *thee*: *Husband, Guests : reason: still, gone.* Ff. 173. *cherish]* and *cherish* Ff. 174. *guests]* Ff; *ghesse* Q i; *ghestes* or *ghests* the rest 175. *pacified still.]* Ff; *pacified still,* Q i; *pacified still:* the rest; *pacify, d,—still?*— Hanmer. 175. *prithee]* *prethee* Qq 1-4; / *prethee* the rest.

girdle." Many superstitious beliefs and practices were associated with the girdle, and it played an important part in magic. See R. Scot, *Discoverie of Witchcraft*, 1584, bk. iv. ch. vii. and bk. xv. ch. Hi. See Appendix.

158. *embossed]* either swollen, as in *King Lear*, ii. iv. 227, or foaming and slavering at the mouth like a deer after hot pursuit. See *The Noble Arte of Venerie*, 1575 (quoted by Madden, *Diary of Master William Silence*): "When he (the hart) is foaming at the mouth, we saye that he is embost"; Coles, *Diet.*: "Emboist, foaming at the mouth (spoken of a hunted deer)." A "rascal" is a lean and worthless deer. See Puttenham, *Arte of English Poesie*, 1589: "rascal! is properly the hunters terme given to young deere, leane and out of season," and 2 *Henry IV.* v. iv. 34-

161, 162. *pocket . . . injuries]* An allusion to the common expression "to pocket up injuries" (i.e. insults) or "wrong" (see line 164 *post*), "submit tamely to insults. Cf. Massinger and Dekker, *The Virgin Martyr*, xi. i: "Hircius. Thou art a thiefe and thou liest. . . . Spungius. Thou hest deeper then the bottom of my enraged pocket, if thou affront'st it" See *King John*, in. i. 200; and *No-body and Some-body* in Simpson's *School of Shakspeare*, i. 292.

175. *pacified still]* always pacified (Elton), pacified nevertheless (Wright). Hanmer printed *pacify, d—still?*— as if, says Wright, Falstaff remonstrated with the Hostess for not looking after his breakfast. Perhaps the meaning is, I am ever patient and gentle. Cf. A. Borde, *Breviary of Health*, c. 1547, A Preamble: "I do advertise every sicke

be gone. [*Exit Hostess.*] Now, Hal, to the news at court: for the robbery, lad, how is that answered?
Prince. O, my sweet beef, I must still be good angel to thee: the money is paid back again.
Fal. O, I do not like that paying back; 'tis a double labour. 180
Prince. I am good friends with my father, and may do any thing.
Fal. Rob me the exchequer the first thing thou doest, and do it with unwashed hands too. 185
Bard. Do, my lord.
Prince. I have procured thee, Jack, a charge of foot.
Fal. I would it had been of horse. Where shall I find one that can steal well? O for a fine thief, of the age of two and twenty or thereabouts! I am hein- 190
ously unprovided. Well, God be thanked for these rebels, they offend none but the virtuous: I laud them, I praise them.

177. *court: for*] Theobald; *court for* Qq, Ff. 178, 179. O, . . . again.] three lines ending *Beef*, : *thee. againe.* Ff. 178. *beef*] *beoffe* Qq 1-4. 189, 190. *the age off*] omitted Ff. 190. *two and twenty*] xxii. Qq. 190. *thereabouts*] Qq 1-3 ; *ther about* Qq 4,5; *thereabout* the rest. 191. *God*] *Heauen* Ff.

man . . . to pacyfye hym selfe, or to arme hym selfe with pacyence," and Sir T. Elyot, *The Governour*, xxv : "if a man have a sadde countenance at all times, yet not being moved with wrath, but pacified and of most gentleness, they . . . will say that the man is of a great modesty, where they should rather say, that he were of a great mansuetude."

177. *answered*] met, atoned for, as in *Twelfth Night*, in. iii. 33.

178. *beef*] ox. Cotgrave: "Boeuf. A Beeffe, or Beeve." So Holland, *Plutarch's Romane Questions* (ed. Jevons, p. 68): "the figure . . . of a beeffe, of a sheep, and of a swine."

184. *Rob . . . exchequer*] J. Hunter (*New Illustrations*, 1845, vol. ii) quotes Lanquet's *Chronicle* to show that various attempts were made by "certain mean persons" to rob the Exchequer in Elizabeth's reign.

185. *with unwashed hands too*] Steevens and others explain "do it immediately," without stopping to wash your hands. If this explanation be right, there is perhaps an allusion to the *Carmen de Moribus* in W. Lily's *Short Introduction to Grammar*:—

"Mane citius lectum luge, mollem discute somnu:
Templa petas supplex et venerare Deum
Attamen in primis fades sit lota, manusque."

Steevens also suggests that Falstaff may allude to the ancient adage "Illotis manibus tractare sacra," and quotes from *Acolastus*, 1540: "Why be these holy thynges to be medled with with unwashed hands ? " The meaning may be: "Do not be afraid of soiling your hands, take plenty, or with greedy hands." Cf. G. Fenton, *Tragicall Discourses*, iii: "The freare . . . had not his conscience so armed wyth the vertue of charitye, nor his handes so cleane washed from the covetous desyer of fylthie gaine, but he received certeine peces of golde of Pandora." Finally, M. Mason explains, "do it without retracting or repenting of it," with a reference to *Matthew* xxvii. 24, where Pilate "took water, and washed his hands . . . saying, I am innocent of the blood of this just person." See App.

187. *a charge offoot*] See note on II. iv. 544, 545. *ante*.

Prince. Bardolph

Bard. My lord?

195

Prince. Go bear this letter to Lord John of Lancaster, to my brother John ; this to my Lord of Westmoreland [*Exit Bardolph*] Go, Peto, to horse, to horse ; for thou and I have thirty miles to ride yet ere dinner time. [*Exit Peto.*] Jack, meet me to-morrow in 200 the Temple hall at two o'clock in the afternoon.

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

The land is burning; Percy stands on high;

And either we or they must lower lie. [*Exit.* 205

Fal. Rare words! brave world! Hostess, my breakfast, come I O, I could wish this tavern were my drum! [*Exit.*

198-201. *Qo . . . afternoon.*] prose Pope; six lines ending *Lancaster, Westmerland. I time, haule afternoon.*, Qq, Ff. 198. *Exit Bardolph.* Dyce. 198. *Go,] go.*—Johnson. 198. *Peto] Poin* Johnson conj., Steevs. 198. *to horse, to horse]* Qq i, a; *to horse* the rest. 200. *Exit Peto.]* fedd. Cambridge; *Exit Pointz.* Dyce. 201. *o'] of Q i; a the rest* 202, 203. *There . . . furniture]* prose Pope. 205. *we or they]* Qq 1-3 ; *they or we* Qq 4-8; *they, or we* Ff. 205. *Exit]* Dyce. 206. *Rare . . . come /]* two lines (the first ending *world.*) Ff. 207. *Exit]* Capell; *Exeunt.* Qq 2-8; *Exeunt omnes.* Ff; omitted Q I.

198. *Peto]* Johnson here as in n. iv. 526 *ante* would read *Poin* for *Peto* on the ground that *Peto* in iv. ii. 9 is not riding with the Prince but is Falstaff's lieutenant. Steevens adopted this suggestion.

203. *furniture]* equipment, as in *Taming of the Shrew*, iv. iii. 182.

207. *I could . . . drum]* Cf. Mas-singer, *The Guardian*, iii. iii, where Cario, a cook, says: "my dresser, Which is, indeed, my drum"; and the same author's *Unnatural Combat*, iii. i: "the dresser, the cooks drum." T. Digges (*Stratiticos*, ed. 1579), speaking

of the office of a Captain, says: "he ought first to make choice of sufficient, expert, honest, payneful Officers, a skilfull Lieutenant . . . and two or three good Drumms," i.e. drummers (p. 92), and again: "He ought not to doe anye thing with his Souldiours, but to have his Ensigne, and his Drumme with him, as well to give the more reputation unto the Action, as also that the use of them may be well knowne, & understande of all the Souldiours" (p. 94). Falstaff could wish to have the tavern ever by him during the campaign.

ACT IV

SCENE I.—*The Rebel Camp near Shrewsbury.**Enter* HOTSPUR, WORCESTER, and DOUGLAS.

Hot. Well said, my noble Scot: if speaking truth
 In this fine age were not thought flattery,
 Such attribution should the Douglas have,
 As not a soldier of this season's stamp
 Should go so general current through the world 5
 By God, I cannot flatter; I do defy
 The tongues of soothers; but a braver place
 In my heart's love hath no man than yourself:
 Nay, task me to my word; approve me, lord.

The . . . Shrewsbury.] Malone. Enter *Hotspur* . . .] omitted Q i.
 1. *Hot.*] Per. (and so throughout the scene, except in lines 94, HI, 129 and
 130) Q i. 2, *thought*] through Qq 6-8, 5. *general current*] hyphenated
 Eltoll 6. *God*] *heaven* Ff. 6. *do*] Q z; omitted the rest. 7. *tongues*]
tongue Qq 7, 8,

1. *Well said*] bravo I well-done I
 An expression of approval, used often
 as here, without reference to anything
 that has been actually said. See v. iv.
 75, and note to line 12 *post*.

2. *fine*] Used ironically as in *Henry*
Viii. v. iv. 75, or in the sense of subtle,
 crafty. Schmidt explains as "refined".

3. *attribution*] praise, commendation;
lit. ascription of attributes (as of
 valour, prudence, etc.).

3. *the Douglas*] Steevens observes
 that this expression is frequent in
 Holinshed's *Chronicles*, and that it is
 always applied by way of pre-eminence,
 to the head of the Douglas family.
 See note on i. iii. 261 *ante*.

4, 5. *As not a soldier . . . world*] so
 that not a soldier, born in this age,
 would be more honoured throughout
 the world. For the metaphor cf.
Richard III. i. iii. 256; Mandeville,
Fable of the Bees, Remark C (ed. 1729):
 "when we say the Sovereign is the
 Fountain of Honour, it signifies that he
 has the Power, by Titles or Cere-
 monies, or both together, to stamp a

Mark upon whom he pleases, that shall
 be as current as his Coill" Lyly,
Euphues and his England (Arber,
 p. 256): "The Image of a Prince
 stamp'd in copper goeth as currant";
 Dekker, *The Whore of Babylon* (Pear-
 son, ii. 194): "Our Image : .. stamp'd
 in gold, through the whole earth
 did currant passe,, Elton hyphens
general-current, on the analogy of
 "beastly-shameless,, in i. i. 44 and
 "wilful-blame," in III i. 177 *ante*.

6. *defy*] contemII *Cathol. Anglicum* :
 "To defye: despicer,, Cf. iii. iii. 62
ante.

7. *soothers*] flatterers. So John
 Udall, *Diotrephes* (1588), Preface (ed.
 Arber, p. 3): "Pandochus is an In-
 keeper . . . and a soother of everye
 man for his gaine," and R. Perkins,
Lines to Thomas Heywood (Heywood's
Apology for Actors, Shak. Soc. ed., p.
 10), 1612: "publicke soothers, private
 scomers." Minshew gives "a Soother,
 Vi. . . . a flatterer, a parasite."

9. *task . . . word*] challenge me to
 be as good as my word (Wright). Cf.

Doug. Thou art the king of honour: 10

No man so potent breathes upon the ground
But I will beard him.

Hot. Do so, and 'tis well.

Enter a Messenger with letters.

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

Mess. These letters come from your father.

Hot. Letters from him! why comes he not himself? 15

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

Hot. 'Zounds! how has he the leisure to be sick

In such a justling time? Who leads his power?

Under whose government come they along?

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

12, 13. *Do so, . . . you.*] Capell's arrangement; two lines ending *there*? *you* Qq i, 2; Ff 2-4; prose the rest. 13. Enter . . .] Enter one with letters. Qq (after *beard him.*); Enter a Messenger. Ff (after *beard him.*). 13. *hast thou* have you Qq 6-8; *hast* F. 15, 16. *Letters . . . grievous sick.*] four lines Bending him? himself? Lord, sicke. Ff. 17. 'Zounds! how has he] How? *hax* he Ff. 17. *the*] omitted Qq 7, 8. 17. *sick*] Qq; *sicke* now Ff. 20. *bear*] *beare* Qq 7, 8; *beares* Qq 1-6, Ff 1-3; *bears* F 4. 20. *not I, my lord*] Capell; *not I my mind* Qq i, 2; *not I his mind* (*minde*) the rest.

Richard II. iv. i. 52; "I task the earth to the like"; *King John*, iii i. 148; and v. ii. 51 *post*.

9. *approve me*] try me, put me to the proof; as in *Midsummer-Night's Dream*, II. ii. 68.

10. *king of honour*] So "king of courtesy" in II iv. 10 *ante*.

12. *Do so . . . well*] Staunton plausibly suggests that there may here be a reference to something supposed to have been said by Douglas before the opening of the scene—some threat, perhaps, of confronting the King, which had called forth the "Well said, my noble Scot" (line i). Hotspur cuts Douglas's speech short with a brusque "Do so, and 'tis well"; perhaps the words "I can but thank you" (line 13) are addressed to Douglas as an *amende honorable*. This view of the passage might be indicated by printing *beard him*—(line 12) and introducing a direction [To *Doug.* at the end of line 13.

17. *how . . . sick*] Blakeway quotes from Plutarch, *Morals* (trans. Holland, 1603, p. 625): "[Epaminondas] should say in game and merriment, of a certaine valiant man, who about the time of the Leuctrique war, died of sicknesse in his bedde: O Hercules, how had this man any leasure, to die

amidde so many important affaires!" Cf. Middleton, *Michaelmas Term*, i. i: "when should a lawyer die but in the vacation? he has no leisure to die in the term-time"; and Heywood and Rowley, *Fortune by Land and Sea*, v. i.

18. *justling*] jostling, as in J. Lane, *Tom Tel-Troths Message*, 1600 (ed. Furnivall, p. 124): "When iusling lacks, to walls their betters drive." "Jostle," once a variant of "justle" has now superseded it as the main form.

19. *government*] leading, command. So "governor" meant the commander of a military or naval force (*Othello*, ii. i. 30).

20. *bear*] Qq 1-6 and Ff read *beares* or *bears*. The -s may be the Northern plural suffix; if not a printer's error, of which many instances are cited by S. Walker (*Crit. Exam.* i. 233) from F i.

20. *not I, my lord*] Capell's emendation II Qq i, 2 read *not I my mind*, which is altered in all the other Qq and the Ff into *not I his mind* (or *minde*). Hamner adopted Warburton's conjectural emendation: "Mess. His letters bear his mind, not I. *Hot.* His mind!" i.e. I inquire not about his mind. I want to know where his powers are. Mes-

Wor. I prithee, tell me, doth he keep his bed ?
 Mess. He did, my lord, four days ere I set forth;
 And at the time of my departure thence
 He was much fear'd by his physicians.
 Wor. I would the state of time had first been whole, 25
 Ere he by sickness had been visited:
 His health was never better worth than now.
 Hot. Sick now! droop now! this sickness doth infect
 The very life-blood of our enterprise;
 'Tis catching hither, even to our camp. 30
 He writes me here, that inward sickness—
 And that his friends by deputation could not
 So soon be drawn, nor did he think it meet
 T^ho lay so dangerous and dear a trust
 On any soul removed but on his owⁿ 35
 Yet doth he give us bold advertisement,
 That with our small conjunction we should on,
 T^o see how fortune is disposed to us;

24. physicians] *Phisition, Phisicion or Physician* Qq 4-8; *Physician* Ff. 25.
 time] *times* Q 6. 31. sickness—] *Kowe*; *sicknesse*, Qq 1-5, 7, 8, Ff; *sicknesse*.
 Q 6. 32, 33. And . . . meet] divided as by Capell; the lines ending *deputa-*
tion meet in Qq, Ff.

sages which could not safely be com-
 mitted to paper were sometimes
 entrusted to reliable messengers to be
 delivered verbally. Cf. Udall, *Roister*
Doister, iii ii: "'Tib. Forsooth here is
 one would speake with your mistresh-
 ship. Custance. Ah, have ye ben
 learning of mo messages now? Tib.
 I would not heare his minde, but bad
 him shewe it to you."

24. fear'd] feared for. Cf. *Richard*
III. i. i. 137; and Beaumont and
 Fletcher, *Cupid's Revenge*, v. ii: "the
 example of her dear brother makes Her
 fear herself."

25. I would . . . whole] I would
 that the condition of the time had first
 been healthy. Cf. *King Jfohn*, v. i.
 14: "the present time's so sick, That
 present medicine must be minister'd,"
 and King James, *A Counterblaste to*
Jtobacco (1604), Arber, p. 108: "Medi-
 cine hath that vertue, that it never
 leaveth a man in that state wherin it
 findeth him: it makes a sicke man
 whole, but a whole man sicke."

27. better worth"] of more value, or
 consequence. So in Hey wood, *The*
Roy all King, ii: "were I better
 worth, 'twere all thine."

31. inward] deep-seated, affecting
 the vital organs. *Florio's Montaigne*, II
 i: "a lingering and inward disease
 which had long tormented him"; and
 North's *Plutarch*, *Demetrius*: "some
 secret inward disease in his body."
 At "-inward sickness—" Hotspur breaks
 off in the midst of a sentence, and
 passes on to the next topic in the
 letter. Malone needlessly supposes
 that a line has been lost. S. Walker
 thinks that "sickness" is drawn out into
 three syllables ("sick-e-ness").

32. by deputation] by means of a
 deputy. *New Eng. Diet*, quotes from
 Norris, *Treatise on Several Subjects*,
 280 (1698): "That we Feed them our
 selves, and not by Proxy or Deputa-
 tion!"

33. drawn] assembled, as in *King*
John, iv. ii. 118.

34. dear] important, as in i. i. 33
ante.

35. On . . . own] on any soul but
 his own, on any person less nearly con-
 cerned than himself. *Removed*, remote,
 as in *Tempest*, II i. 110.

36. advertisement] counsel, instruc-
 tion.

37. conjunction] joint force.

For, as he writes, there is no quailing now,
Because the king is certainly possessed 40
Of all our purposes. What say you to it?

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

Hot. A perilous gash, a very limb lopp'd off:
And yet, in faith, it is not; his present want
Seems more than we shall find it: were it good 45
To set the exact wealth of all our states
All at one cast? to set so rich a main
On the nice hazard of one doubtful hour?
It were not good; for therein should we read
The very bottom and the soul of hope, 50

44. *it is not; his*] *it is not, his* Q i; *it is not his* Qq 2-8, Ff i, 2; *'tis not his* F 3; *'tis not, his* F 4. 45, 46. *Seems . . . states*] as in Qq; *lines ending* *jinde it states* Ff. 48. *hour?*] Qq i, 2, 7, 8; *houre, or hour, the rest.*

40, 41. *possessed Off*. informed of, as in *Coriolanus*, II i. 145.

42. *a maim*] a disabling hurt or wound. "Maim" (Mahemium or Mahim) signified in law, "where . . . any member is hurt, or taken away, whereby the party so hurt, is made . . . the less able to defend himself" (Minshew). Cf. Beaumont and Fletcher, *The Woman's Prize*, II ii: "Think what a maim you give the noble cause."

44. *his present want*] his absence at this time, his loss. So Chapman, *Pro Vere* (1622): "As if his want we could with ease supply"; and T. Lodge, *Works of Seneca* (ed. 1620, p. 739): "there are two things that may afflict thee, either because thou hast lost some helpe and comfort by mee, or because thou canst not endure my want."

46. *To set*] to stake, as in *Richard II*, iv. i. 57. So Heywood, *The Royall King*, ii: "have you minde to game? Pie cast or set at thus much," and Dekker, *The Honest Whore*, Part II. (Pearson, ii. p. 135): "Thou art a Gamester . . . Set all vpon one cast."

46. *exact*] whole (neither more nor less). The accent is on the first syllable as in *Troilus and Cressida*, iv. v. 232.

46. *states*] estates, fortunes, as in *Taming of the Shrew*, i. ii. 91.

47. *a main*] a stake. Lyly, *Euphues and his England* (Arber, p. 289): "foule gamesters, who having lost the maine by ['according to,' Skeat] true Judgement, thinke to face it out wth a false oath"; Campion, *Observations in*

the Art of English Poesie (1602), vii: "At all thou frankly throws? while, Frank, thy wife, Bars not Luke the mayII" Cotgrave has "Faire la main . . . to get a rich purchase, or great stake."

48. *nice*] delicate, finely balanced. See Beaumont and Fletcher, *The Chances*, iv. iii: "the conditions of our fear yet stand On nice and dangerous knittings."

49-52. *therein should we read . . .*] in staking all upon a single throw, we should exhaust our hope and fortunes, thereby discovering the bottom, the very centre of our hope—the edge, the utmost bound of our fortunes. Steevens quotes a parallel in thought and language from 2 *Henry VI*. v. ii. 78, 79: "If you be ta'en, we then should see the bottom Of all our fortunes"; and Malone adds *Romeo and Juliet*, iii v. 198, 199:—

"Is there no pity sitting in the clouds,

That sees into the bottom of my grief."

Read "see, discern, as in *Henry V*. II iv. 138; and Spenser, *Faerie Queene*, i. i. 21 and v. xii. 39. For "soul oi hope" cf. *Troilus and Cressida*, iii i. 35. Malone cites "the heart of hope," from Marlowe, *Lust's Dominioli* Though the language is harsh, there is no reason to suspect corruption in the text. Johnson proposed *risque* or *rend* for *read*, and numerous other suggestions have been made of which none is satisfactory.

The very list, the very utmost bound
Of all our fortunes.

Doug, Faith, and so we should ;

Where now remains a sweet reversion:
We may boldly spend upon the hope of what
Is to come in: 55

A comfort of retirement lives in this.

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

Wor. But yet I would your father had been here. 60
The quality and hair of our attempt
Brooks no division: it will be thought
By some, that know not why he is away,

54, 55] We, . . . come in:] arranged as in Steevens; one line Qq ; two linea ending hope come in: Ff. 54, 55. what Is] what is Ff; what tis Q i; what t'is Qq, 2-6; what 'tis Q 7; what '5 Q 8. 61. hair] haire Qq 1-3 ; heaire Q 4 ; keire Qq 5-8, Ff i, 2; heir Ff 3, 4.

51. list] border, extremity, lit. the selvage of cloth. See *Twelfth Night*, iii i. 86; and Lyly, *Pappe with an Hatchet* (1589), Bond, iii. 394: "find fault with no broad terms, for I have mesured yours with mine, & I find yours broader just by the list."

53. Where] whereas, as in *Richard II.* iii ii. 185.

53. reversion] an inheritance which is yet to come iii Cf. Webster, *Duchess of Malfi*, iv. ii: "A many hungry guests have fed upon me; Thine will be a poor reversioII"

56. A comfort of retirement] a retreat to which we can retire for succour and support. Cf. Beaumont and Fletcher, *The Woman's Prize*, II ii: "I'll no wedlock; I've shifted sail, and find my sister's safety A sure retirement." *Comfort*, succour, support; Bacon, *Henry VII.*: "The comfort that the rebels should receiue vnderhand from the Earle of Kildare" (*New Eng. Diet.*).'

56. lives] lies, as in *Richard III.* II ii. 98. See note on i. ii. 189 ante.

58. If that . . . big] A proverbial expressioII See Heywood, *The Wise-Woman of Hogsdon*, iv. (Pearson, v. 337): "lie goe, although the Devill and mischance looke bigge." *Look big*, look threateningly; as in 2 *Henry IV.* i. iii. 8; Jonson, *The Poetaster*, iv. iii: "Mars is enraged, he looks big, and begins to stut for anger"; and Middle-

ton, *The Family of Love*, iii ii: "Look thou but big, our equal foe will yield."

61. hair] grain or texture, hence character. *New Eng. Diet.*, quotes Tourneur's *Transformed Metamorphosis, Author to Book*, 6 (1600): "Expect but flowts, for 'tis the haire of crime." The metaphor is from the colour or texture of the hair (whence "description," "character"), as in the common expressions "of a hair," "of his hair," "of the right hair." Cf. Dekker and Webster, *West-ward Hoe* (Pearson, ii. 310): "a Ferret of the right haire, that can make three Coniea bolt at a clap into your pursenets"; Marston, *The Fawne*, v (Halliwell, ii. 91): "some ladies of your hayre shall have . . . short memories"; and Greene, *A Quippe for an Vpstart Courtier* (Grosart, xi. 282). See also North's *Plutarch, Sertorius*: "'which was a young hind, and of a strange hair, for she was all milk white." For "quality," cf. "the quality of the time and quarrel," *Twelfth Night*, iii iii. 31.

61. attempt] enterprise, as in Florio's *Montaigne*, i. xlvi: "Navigations, voyages, and attempts, both by sea and land."

62. Brooks no division] So in Shelton's *Don Quixote*, Part II. vi. "• And, as I have heard, true love brooks no divisi-
sioII"

That wisdom, loyalty and mere dislike
 Of our proceedings kept the earl from hence: 65
 And think how such an apprehension
 May turn the tide of fearful faction,
 And breed a kind of question in our cause;
 For well you know we of the offering side
 Must keep aloof from strict arbitrement, 70
 And stop all sight-holes, every loop from whence
 The eye of reason may pry in upon us :
 This absence of your father's draws a curtain,
 That shows the ignorant a kind of fear
 Before not dreamt of.

73. *[father's] fathers* Qq 1-4; *father* the rest.

66. *apprehension*] *imaginatio* II Guilpin, *Skialetheia*, Satyre vi: "The tongue of humours, and phantastick voice Of haire-brained Apprehensioll"

67. *fearful*] timid, as frequently.

68. *a kind off*] as 'twere a suspicion of, something very like. So Jonson, *Every Man in his Humour*, II i: "Your authority . . . must breed A kind of duty in him," and Beaumont and Fletcher, *The Pilgrim*, v. ii: "For thou hast struck a kind of comfort thro' me." "A kind of" is a saving qualification as in "a kind of knave" (*New Bng. Diet.*); cf. *Merry Wives of Windsor*, I. i. 215. *Question*, doubt, misgiving.

69. *we of the offering side* . . .] A difficult passage which is perhaps illustrated by, if it is not actually a reminiscence of, the following account of the Northern Confederacy in J. Stow's *Chronicles of England*, 1580 (p. 563): "Henry Percy Earle of Northumberlande, Richard Scrope Archbishop of Yorke, Thomas Mowbray Earle Marshall, Thomas Bardolph, and other, conspiring against king Henry . . . set articles upon the dores of the Monasteries and Churches of the same Citie, written in English agaynste the king, bycause he had put downe king Richard, offering themselves for these articles to live and die, which caused great number of people to resort to them." The meaning is then: "We who have offered our lives and fortunes as pledges of our faith and truth must avoid too close a scrutiny of the merits of our cause." Johnson explains: "the *assaillant*, in opposition to the *defend-*

ant," or "that party, which, acting in opposition to the law, strengthens itself only by offers; increases its numbers only by promises"; Vright: "we who are making the attempt," as in *H Henry IV.* iv. i. 219; Vaughan: "as we are in fact aggressors and rebels." Pope read *we of the offending side* which has been adopted by some editors. See Appendix.

71. *loop*] loophole. See Fabyan's *Chronicle* (1494), vii. 664: "A place with a particioun atwene both prynces . . . made with a lowpe, that eyther myght se other," and Churchyard's *Chips* (ed. Chalmers, 1817, p. 148): "Some beate the lowps, some ply the walles with shot." Palsgrave, *Lts-clarcissement*) has "Loupe, in towne wall or castle, creneau," and Cotgrave, "Rayere: a loope-hole; a long, and narrow cleft in the wall of a Prison, Dungeon, or Tower, whereby light and ayre (though but very little) are let into the roomes thereof."

73. *draws*] draws aside, as in *Twelfth Night*, i. v. 251; and Dekker and Webster, *West-ward Hoe*, II i (Pearson, ii. 309): "draw those cuftaines, and let's see the pictures vnder em." The curtain was a protection against dust and was drawn aside to show the picture. See *Twelfth Night*, i. iii. 134-136.

74. *a kind offear*] as it were} some apprehension on our part. Cf. Robert Chester's *Loves Martyr* (ed. Grosart, p. 137): "Marke how thy time is ouerspent, and gone, Misled by folly, and a kind offeare"; and line 68 *ante*. Steevens explains, "fear" as "a terrifick

The nimble-footed madcap Prince of Wales, 95
 And his comrades, that daff'd the world aside,
 And bid it pass?

Ver. All furnished, all in arms;
 All plumed like estridges that <vie> the wind;

95. *madcap Prince*] Q I; *madcap, Prince* the rest. *gd. doffed*] *daft* Qq, Ff.
 98. *plumed*] Ff; *plumde* Qq 1-5; *plumpe* Qq 6-8. 98. *that* <vie>] Ed.; *that*
 with Qq, Ff; *that wing* Rowe. 98. *wind*;] Ed.; *wind* Qq, Ff. See Appendix.

95. *nimble-footed* . . .] The Prince, says Harrison (*Description of England*, iii iv, ed. 1587), was wont to hunt fallow deer without "hounds or greihounds," tiring them "by his owne trauell on foot." Herein, adds Harrison, he resembled Polymnestor Milesius, "of whome it is written, how he ran so swiftlie, that he would and did verie often ouertake hares for his pleasure."

96. *comrades*] accented as in *Hamlet*, i. iii. 65.

96. *daff'd*] waved aside. *Othello*, iv. ii. 176; "Every day thou daffest [F i doffest,] me with some device." Manner's *daffe* is perhaps right, as the present tense seems to be required by the context.

97. *bid it pass*] An allusion to the common bacchanalian refrain "Let the world pass." So in *The Trial of Treasure*, 1567 (Hazlitt's *Dodsley*, iii. 263) we read: "Enter Lust, like a gallant, singing this song: 'Heigho, care away, let the world pass.'" See *Towneley Plays*, xiii (ed. Pollard): "Whoso couthe take hede and lett the world pass"; and N. Udall, *Roister Doister*, iii iii; "Be of good cheer man, and let the world pass."

97. *furnished*] accoutred.

98. *All plumed like estridges*] An allusion to their casques plumed with ostrich feathers. See T. Rawlins, *The Rebellion*, 1640 (Hazlitt's *Dodsley*, xiv. 45): "Else, my plum'd estridges, 'tis not your feathers . . . should stop my vengeance"; Dekker, *If this be not a good Play* (Pearson, iii. 321): "these briske leaders (stucke with Estridge-feathers)"; the same author's *Old Fortunatus* (Pearson, i. 120); "From beggerie I plum'd thee like an Ostrich"; and J. Pawson, *To Mr. Hall* (Saintsbury, *Caroline Poets*, ii. 184). Steevens quotes Drayton, *Poly-Olbion*, xxii: "The Mountfords all in plumes, like estridges, were seell" Gesner (*Hist. Animalium*, iii. 672) writes of the ostrich, "nee ulli avium in pennis tanta

jucunditas aut pulchritude, ob id galeas milites non aliis ornant." "Estridge" may have been, as Douce contends, a name for the falcon or goshawk (e.g. in *Antony and Cleopatra*, iii xiii. 197), but there can be no reasonable doubt that the word here has its more usual and obvious meaning of ostrich.

98, 99. *that with the wind Bated*] I think, with Steevens and Malone, that it is probable that a line, in which the motion of estridges was described, has been lost after line 98, and I susplct that Shakespeare wrote *Baiting* in line 99, and that the alteration to *Bated* was made by the compositor in order to supply a verb to the subject "that" in line 98. The lost line may have contained some image descriptive of the flight of the ostrich with wings distended to serve as sails. Thus Gesner (*Historia Animalium* — De Strutho-camelo) quoting Ælian: "Avis est densa pennis sed in altum volare non potest: currit tarnen celerrime, et utrinque in alas ingruens ventus, tanquam vela eas extendit et sinuat." Cf. Nashe, *The Unfortunate Traveller* (McKerrow, ii. 272): "as the Estrich . . . spurreth himselfe forward in his saile-assisted race," and Purchas, *Pilgrims*: "Ostriches keepe in Companies in the Desarts, making shewes a farre off, as if they were troupes of Horsemell" The text as it stands (reading *with the wind*), if the hypothesis of a lost line be rejected, is open to the objections urged by Johnson and Malone that Shakespeare could never mean to compare ostriches to eagles, that "ostriches that with the wind bated like eagles" is meaningless, and that the comparison of ostriches to eagles should be in the present rather than in the past time. Douce attempts to show that "estrige" here signifies goshawk to which "bate," to beat the wing, to flutter in preparation for flight, is applicable. Boswell suggests that "that with the wind" is

Baited like eagles having lately bathed;
 Glittering in golden coats, like images ; 100
 As full of spirit as the month of May,
 And gorgeous as the sun at midsummer;
 Wanton as youthful goats, wild as young bulls.
 I saw young Harry, with his beaver on,

99. *Baited*] *Baited* Qq 1-4, Ff 3, 4; *Bayted* the rest; *Baiting* Hanmer; *Bated* Malone. See Appendix.

an elliptical construction, a verb of motion being understood. Among conjectural emendations the most plausible is Rowe's *that wing* for *that with*, which has found favour with many editors. To meet the objection that the phrase "wing the wind" seems to apply to the ostrich less than to any other bird, Dyce quotes from Claudian, *In Eutropium*, ii. 311-313, where it is said that the ostrich "calidas cursu transmittit arenas, Inque modum veli sinuatis flamine pennis Pulverulenta volat." Cambridge Edd. reply that "this means that the bird spreads its wings like a sail bellying with the wind—a different thing from 'winging the wind.'" Malone suggested that a lost line might have been to the effect: "Run on, in gallant trim they now advance:"

99. *Bated*] Malone and other editors would equate "Bated" with "bating"—"a passive for the active participle"—and cite in support such doubtful parallels as "moulten" (= moulting) in *iii* i. 152, and "disdained" ("disdainful") in *i*. iii. 183 *ante*. I would prefer to read after Hanmer *Bating*, and to explain it in reference to the Prince's comrades in its metaphorical sense of "impatient," "eager," as in Dryden, *The Assignment*, *i*. i: "You are eager and baiting to be gone." Cf. Peele, *David and Bethsabe*, *i*. iii: "Where all delights sat bating"; and *Romeo and Juliet*, *iii* ii. 14. V To bate "was a term in falconry defined by Minshew: "to Bate, as a hawke doth, a Gal. Batre, *i*. to beat, because she beats her selfe with vnquiet fluttering." The following passage in *The Historic of the triall of Chevalry* (1605), *iii* (Bullen's *Old Plays*, *iii*. 315)—a play rich in reminiscences of Shakespeare's historical drama—echoes of the present text:—

"He prosecute his flight with cease less steps,

And when long travell makes them
 dull or faynt,
*Bayting themfres*h [refreshing them-
 selves] with Bellamirae wrongs,
Like Eagles they shall cut the
 flaxen ayre
 And in an instant bring me where
 he is."

99. *like eagles . . . bathed*] The same image occurs in Spenser's *Faerie Queene*, *i*. xi. 34:—

'Ms eagle fresh out of the ocean
 wave . . .

Like eyas hauke up mounts unto
 the skies,

His newly budded pineons to
 assay, . . .

So new this new-borne knight to
 battell new did rise."

Douce (who points *bated*;) thinks that a line may have been lost after "bathed." See Appendix.

100. *Glittering . . . coats*] M. Sutcliffe (*The Practice, Proceedings and Lawes of Armes*, 1593) deprecates "vayne expence . . . golden coats, and other vanities" (p. 18). Cf. Munday, Drayton, Wilson and Hathaway, *The Life of Sir John Oldcastle*, *II*. ii: "Like a brave knight, and martiall Colonell, In glittering golde"; and Drayton, *Poly-Olbw*z, *xxii*. 237: "Prince Edward all in gold, as he great Jove had bee!"

100. *like images*] Alluding to the rich vestments with which the images of the saints in churches were decked. See Latimer, *Remains* (ed. Corrie, p. 233): "I would not have them [images of the saints] so costly and curiously gilded and decked."

roi. Asfull . . . May] Cf. Chaucer, *Canterbury Tales*, *Prologue*, 92: "He was as fressh as is the mounthe of May."

104. *beaver*] visor, as in 5 *Henry VI*, *i*. i. 12. The beaver was the lower portion of the face-guard of a helmet, when worn with a visor (15th cent.). Later a single face-guard, named in-

His cuisses on his thighs, gallantly arm'd, 105

Rise from the ground like feather'd Mercury,

And vaulted with such ease into his seat,

As if an angel dropp'd down from the clouds,

To turn and wind a fiery Pegasus,

And witch the world with noble horsemanship. 110

Hot. No more, no more: worse than the sun in March,

This praise doth nourish agues. Let them come;

They come like sacrifices in their trim,

105. *Misses']* Pope; *cushes* Qq, Ff.

106. *feather'd]* Rowe; *feathered* Qq, Ff.

108. *dropped]* drop 9 l; dropt the rest.

110. *witch]* wicht Ff 3, 4.

iii No . . . March,] two lines ending more: March, Ff.

differently', visor " or " beaver," superseded visor and beaver. Warburton, confounding the beaver or visor with the 15th cent. beaver, proposed to read *beaver up*.

105. *cuisses]* armour for the thighs. Fr. *cuisses*. Qq and Ff have *cushes*, of which form (*cushes* and *cushies*) examples are given in *New Eng. Diet.* Wright cites an intermediate form "quishes" from Hall's *Chronicle*.

106, 107. *Rise . . . And vaulted]* For the irregular syntax a parallel is cited by Wright from North's *Plutarch, Julius Cesar*: "He sawe a private souldier of his thrust in among the Capitaines, and fought so valliantlie in their defence, etc." Malone proposed *vault it with such ease*, and Capell read *vault with such an ease*. To "vault nimbly" was one of the accomplishments of a good horseman. See *Henry V.* v. ii. 142.

106. *feather'd Mercury]* Cf. *King yohn*, IV. ii. 174: "Be Mercury, set feathers to thy heels," an allusion to the talaria or winged sandals of Mercury.

109. *turn and wind]* Madden (*Diary of Master William Silence*) refers to Blundevill, *The Four, chieftest Offices of Horsemanship*, ii, where many pages are given to the mysteries of "single turns," "whole turns" and "double turns." "To turne, readilie, on both hands with single turne and double turne" is the fourth stage in the education of the courser. Cf. *Julius Cesar*, iv. i. 32; and Beaumont and Fletcher, *The Island Princess*, i. i: "the art to turn and wind her [a boat] nimbly." *Wind*, wheel round.

110. *witch]* charm, bewitch. Steevens quotes from 8 *Henry VI.* iii. ii. 116; and Hart from Whetstone's

Promos and Cassandra, 1575: "Thou so didst wytych our wits, as we from reason strayed."

in, 112 *worse than . . . agues']* So in Overbury, *Characters, A Canting Rogue*: "The March Sunne breeds agues." It was believed that the sun in March is sufficiently powerful to dissolve and render active the evil humours in the body, and not powerful enough to dispel them. See J. Donne, *Biathanatos*, Preface (ed. 1648, p. 22): "And it may have as much vigour as the Sunne in March; it may stirre and dissolve humors, though not expell them; for that must bee a worke of a stronger power." Also T. Sydenham, *Methodus Curandi Febres, writing de febr. intermittibus*: "Nam per brumale frigus spiritus concentrati vires in suo recessu sibi acquirunt, quos appropinquantis postea solis calor jam vegetos evocat, qui cum viscidis humoribus . . . commissi, quos durante hyeme natura in sanguinis massa congesserat, dum avolare nituntur, implexi detinentur & quasi irretiti, adeoque vernam hancce ebullitionem concitant"; and Ray, *Proverbs*: "An Ague is nothing else but a strong fermentation of the blood . . . the fermentation [being] easily excited at this time [i.e. spring-time] by the return of the Sun."

113. *like ... trim]* in their gay attire resembling oxen garnished for sacrifice. Cf. Massinger, *The Bondman*, iii. iv: "The oxen, crown'd with garlands, led before you, Appointed for the sacrifice"; D'Avenant, *Love and Honour*, iv. i: "Gone t and to die? adorn'd Methinks, like to an ancient sacrifice With flowers"; and Beaumont and Fletcher, *The Humorous Lieutenant*, II. ii: "all, like sacrifices, In our

And to the fire-eyed maid of smoky war
 All hot and bleeding will we offer them: 115
 The mailed Mars shall on his altar sit
 Up to the ears in blood. I am on fire
 To hear this rich reprisal is so nigh
 And yet not ours. Come, let me taste my horse,
 Who is to bear me like a thunderbolt 120
 Against the bosom of the Prince of Wales:
 Harry to Harry shall, hot horse to horse,
 Meet and ne'er part till one drop down a corse. ?
 O that Glendower were come!

Ver. There is more news
 I learn'd in Worcester, as I rode along, 125
 He cannot draw his power this fourteen days.

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

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

Hot What may the king's whole battle reach unto ?

116. altar] altars Qq 1-3. 119. taste] Q 2; tast Q i; take the rest.
 122. to Harry shall, hot] Capell; to Harry shal hot Q i; to Harry, shall hot
 Q 2; to Harry, shall not the rest. 123. corse.] coarse, Q i; coarse; Qq 2-8;
 Coarse ? Ff. 126. cannot] can Qq 1-4. 127. ofyet] of it Qq 1-4.

best trim." In their trim, in their
 gay attire; *ibid.* ill iv: "Ant. How
 shews she in her trim now? Mell
 Oh, most divinely sweet."

114. the f re-eyed . . . war] Bellona.
 Heywood, *Londons Sinus Salutis*
 (Pearson, iv. 313): "Antiquity called
 her Duellona, that is, the Goddess of
 warre, to whom their Priests sacrificed
 their owne blood." The epithet "fire-
 eyed" is appropriate to the goddess of
 "smoky war" (cf. *Twelfth Night*, v.
 i. 56: "the smoke of war"); H. Glap-
 thorne (*Albertus Wallenstein*, II i)
 applies to her the more classical epithet
 "steel-winged."

116, 117. The mailed . . .] See Key-
 wood, *Londons Sinus Salutis* (Pearson,
 iv. 293): "The Athenians were the
 first ifcat ever sacrificed to this god of
 Warre . . . whosoever had slaine an
 Hundred of the publike Enemies, was
 bound to sacrifice a man upon his
 Altar, situate in the He Lemnos."
Mailed, mail-clad. *Locrine*, ill iv:
 "like the mighty God of war, When
 armed with his coat of adamant." Mars
 was, writes Heywood (*Londons Sinus*
Salutis, Pearson, iv. 293), "armed with
 a shield and other weapons, both offen-
 sive and defensive."

118. reprisal] prize. Cotgrave:
 "Represaille: . . . also a prise, or a
 reprisall"; and Bullokar, *An English*
Expositor (ed. 1684): "Reprisal. A
 prize taken from an enemy; etc."

119 taste] try, make trial of. Cot-
 grave gives "To tast; or take an essay
 of." Cf. *Twelfth Night*, ill i. 87;
 and Chapman, *Odyssey*, xxi: "He now
 began To taste the bow." Also Jon-
 son, *The Poetaster*, ill i: "I protest
 to thee, Horace (do but taste me
 once)."

122, 123. Harry to . . . Meet] A
 characteristic mingling of two con-
 structions—"Harry to Harry shall"
 with a verb of motion understood, and
 "Harry with Harry shall meet."

126. draw] as in line 33 ante.

127. / hear off] Cá Jonson, *Every*
Man Out of His Humour, II i.: "I
 ask what news you hear?"

128. frosty] cold, dispiriting. See
 note to II iii. 20 ante.

129. battle]aimy. The "battle" was
 the division of an army between van-
 guard and rearguard; but sometimes,
 as here, the term was applied to the
 whole army. Cotgrave: "Battatille:
 . . . the middle battallion, or squadron
 of an army . . . also, the whole army;

Ver. To thirty thousand.

Hot. Forty let it be: 130

My father and Glendower being both away,

The powers of us may serve so great a day.

Come, let us take a muster speedily:

Doomsday is near; die all, die merrily.

Doug. Talk not of dying: I am out of fear 135

Of death or death's hand for this one half year.

{Exeunt.

SCENE II.—A public Road near Coventry.

Enter FALSTAFF and BARDOLPH.

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

Bard. Will you give me money, captain?

Fal. Lay out, lay out. 5

A public . . .] Theobald. 3. Sutton Co fil'] Cambridge; Sutton cop-hill Qq 1, 3, 4, 7; Sutton cophill Q 2; Button-cop-hill Qq 5, 6, Ff.

and sometimes also, any squadron, battallion, or part, thereof." Cf. Sir J. Smythe, *Certainc Discourses Militarie*, 1590: "to forme three battles, a Vaward Battle and Rereward."

130. *thirty thousand*] Wright notes that thirty thousand or more is the number given by Wyntown in his *Cronykil of Scotland*, ix. xxiv. Hall's *Chronicle* (ed. 1809, p. 29) says that "on both partes wer aboue forty thousand men assembled."

133. *take a muster*] number and inspect our troops. See Huloet, *Diet.*; "Take mustres. Delectum habere." Sir J. Smythe, *Instructions, Observations, and Orders Mylitarie*, 1595 (p. 205): "I would wish musters of bandes of horsemen and footmen . . . to be taken"; and Peele, *Battle of Alcazar*, II iv. The purpose of the muster seems to have been to prevent frauds on the part of colonels or captains. See Sir T. Turner, *Pallas Armata*, iii viii: "In all Musters the Colonels and Captains are bound to deal uprightly and honestly, and to make a show of none but such as are really in their Regiments and Companies." See T. Digges, *Four Paradoxes*, A conference of a Good and Bad Muster-maister (1604); Minshew (s.v.

Maister of the Kings Muster); and T. Digges, *Stratoticos* (ed. 1579, p. 135).

135. *out of fear*] free from fear. Mr. Craig compared *Midsummer-Night's Dream*, iii i. 23; and Golding, *Ovid's Met.*, vi. 250: "My state is out of fear."

SCENE II.

3. *Sutton Co',*] Sutton Coldfield, in Warwickshire. The town is marked "Sutton Cofeild" in the map of Hemlingford Hundred in Dugdale's *Warwickshire*. The borough is named in its Charter of Incorporation (20 Henry VIII.), "Sutton Coldefeld . . . otherwise called Sutton Colvylye . . . otherwise called Sutton Coldefylde," and in a subsequent Charter (16 Charles II.), "St. Coleville . . . otherwise Siftton in Colefield."

5. *Lay out*] Falstaff bids Bardolph as his steward disburse the money. See Huloet, *Diet.*, 1573: "Layer out of money, or Stewarde," and "Laying out, or the charge, and using of an others money"; and Beaumont and Fletcher, *The Maid in the Mill*, iv. i: "• Bust. I shall want stuffe: I doubt 'twill come to th' other pistolet. Ant. Well, lay out; you shall be no loser, sir."

Bard. This bottle makes an angel.

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

Bard. I will, captain: farewell. [Exit. 10

Fal. If I be not ashamed of my soldiers, I am a soused gurnet. I have misused the king's press damnably. I have got, in exchange of a hundred and fifty soldiers, three hundred and odd pounds. I press me none but good householders, yeomen's sons; inquire me out contracted bachelors, such as had been asked twice on the banns; such a commodity of warm slaves, as had as lieve hear the devil as a 15

7. 'An if] Hanmer; And if Qq 1-5, Ff; And Qq 6-8. 9. at] at the Ff
ii. not] Qq i, 2, Ff; omitted the rest. 13, 14. a hundred and fifty] Ff; 150'
Qq. 14. three hundred] Ff; 300. Qq. 15. yeomen's] Yeomans Q i. 17,
banns] Johnson; banes Qq, Ff.

6. *makes an angel]* sc. that I shall have laid out. *Makes*, amounts to. The angel, which had as its device the archangel Michael slaying the dragon, was worth about ten shillings.

8. *answer the coinage]* guarantee the stamp, the genuineness of the coin; "if the bottle will coin angels, I'll warrant them." *Coinage*, coins.

g. *at town's end]* on the high road leading out of the town, where the town ends and the highway begins. See *George a Green, The Pinner of Wakefield* (Dodsley, iii. p. 44): "It is but the part of a clapper-dudgeon, To strike a man in the street. But darest thou walk to the town's end with me?" In R. Henryson's *Testament of Cresseid* the spital described as "yone hospitall at the tounis end" is in "ane village half ane myle thairby" (i.e. from the town). For the omission of the article, cf. "at door," II iv. 287 ante.

12. *soused]* pickled in brine. So Cartwright, *The Ordinary*, II i (Hazlitt's Dodsley, xii. 235): "choice soused fish"; and N. Breton, *Wit's Trenchmore* (Grosart, ii): "a carp baked an eel roasted a tench soused." Steevens quotes examples of "soused gurnet" as a term of contempt from *Wily Beguiled* (Prologue) 1606, and Dekker's *Honest Whore*, 1635.

12. *the king's press]* the kind's commission to impress soldiers. Military writers of the period expose the

frauds perpetrated by dishonest captains in furnishing false musters, keeping back their soldiers' pay, drawing "dead pays," etc. Steevens illustrates Falstaff's misuse of the press from a passage quoted from *The Voyage to Cadiz*, 1597 (Hakluyt, i. p. 607): "a certaine Lieutenant was degraded and cashiered, &c. for the taking of money by the way of corruption of certaine prest souldiers in the cuntry, and for placing of others in their roomes, more unfit for service, and of less sufficiency and abilitie."

14, 15. / *press . . . householders]* Steevens quotes B. Riche, *Souldier's Wishe to Briton's Welfare*, 1604 (p. 62): "Sir, I perceive . . . you are a favourite to Capitaines, and I thinke you could be contented, that . . . we should take up honest householders, men that are of wealth and abilitie to live at home, such as your capitaines might chop and chaunge, and make merchandise of, etc." Good "substantial, as in *Merchant of Venice*, i. iii. 12, and Beaumont and Fletcher, *The Laws of Candy*, II i: "A man, A good man, that's a wealthy."

16. *contracted]* betrothed, affianced.
17. *a commodity]* a stock, parcel, as in i. ii. 84 ante.

18. *warm]* well to-do, snug. So in Middleton, *Anything for a Quiet Life*, i. i; and Heywood, *King Edward IV.* Part II. (Pearson, i. 151): "[I] Am worth, I trow, ten thousand pounds at

drum; such as fear the report of a caliver worse than
 a struck fowl or a hurt wild-duck. I pressed me 20
 none but such toasts-and-butter, with hearts in their
 bellies no bigger than pins'-heads, and they have
 bought out their services; and now my whole
 charge consists of ancients, corporals, lieutenants,
 gentlemen of companies, slaves as ragged as Lazarus 25
 in the painted cloth, where the glutton's dogs licked

20. *struck fowl*] hyphened Rowe (ed. 2); *struckefoule* Q i; *strooke foule* Qq 2, 3; *strook foole* Q 4; *strook-foole* Ff; *Struk fawn* Bailey conj. 20. *pressed*] *prest* Qq, Ff; Press Rowe (ed. 2).

least. I thinke, like two warme wid-
 dowses we may live.' Bailey's *Diet*.
 (Canting Words): "Warm, well lined
 or flush in the pocket."

19. *caliver*] Caliver, or arquebus de
 calibre, so called from its bore being of
 a prescribed size as a matter of con-
 venience in the supply of bullets.
 The bore of the arquebus had varied
 according to the individual discretion
 of captains of bands (Barnard's *Com-
 panion to English History* [Middle
 Ages], Glossary). Wright cites the
 spellings, "caleeuer" (Cotgrave) and
 "Calieuers" (Shelton, *Don Quixote*,
 Part II. p. 432, ed. 1620) to show that
 the accent was on the second syllable.

20. *struck fowl*] Hanmer (followed
 by Warburton), suspecting the repeti-
 tion of the same image in *struck fowl*
 and *hurt wild-duck*, substituted for the
 former *struck deer*. Johnson proposed
 instead *offowl* to read *sorel* (*Love's
 Labour's Lost*, iv. ii. 60), a word which
 might easily be corrupted into *fowl*.
 "Strike" is a technical term of the
 chase which is more applicable to a deer
 or sorel, killed with the cross bow, than
 to a fowl shot with a caliver. Cf. *Lu-
 crece*, 580, 581: "He is no woodman
 that doth bend his bow To strike a
 poor unseasonable doe." Also *Titus
 Andronicus*, II i. 93; and Middleton,
The Witch, v. i: "•, your struck doe."
 Schmidt conjectures that "fowl" here,
 and elsewhere, may mean a woodcock.
 For "hurt wild-duck," cf. *Much Ado
 about Nothing*, II i. 209.

21. *toasts-and-butter*] *milksops*; soft,
 pampered cits. So in Beaumont and
 Fletcher, *Wit without Money*, v. ii
 (quoted by Steevens): "They love
 young toasts and outter, Bow-bell
 suckers"; and *The Woman's Prize*, III
 it: "The city cinque-a-pace, Dame

Toast-and-Butter." Malone refers to
 Moryson's *Itinerary* (Part III. p. 53):
 "Londiners, and all within the sound
 of Bow-bell, are in reproch called
 Cocknies, and eaters of buttered tostes."

24. *charge*] See note on II iv. 544,
 545 ante.

24. *ancients*] ancient-bearers, i.e.
 standard-bearers, "ensigns."

25. *gentlemen of companies*] Gentle-
 men of companies were private soldiers
 who received a little better pay than
 ordinary privates, and were exempt
 from sentinePs duty; they went, how-
 ever, "common rounds" and "patrols,"
 and were privileged to serve as
 "forlorn sentinels." Sir J. Turner
 (*Pallas Armata*, 1683, p. 218) says that
 gentlemen of companies were not of
 officers' rank, though by some allowed
 to be so. The gentleman's place,
 however, was considered more honour-
 able than that of a sergeant. See *ibid.*
 p. 221: "I encountered once with a
 Country man of my own at the Busch,
 who told me he had serv'd the Estates
 full forty years ... I enquir'd then if
 he had attain'd to any degree better
 than a Serjeants place? he told me,
 yes: for at that very time he said, he
 was the oldest Gentleman of a Com-
 pany in the Estates service." See also
Henry V. iv. i. 37-42.

25, 26. *Lazarus in the painted cloth*]
 Cf. Wilkins, *Miseries of Enforced
 Marriage* (Hazlitt's *Dodsley*, ix. 511):
 "the wicked elders pictured in the
 painted cloth"; and Glapthorne, *The
 Hollander*, iv. i: "the Picture of the
 Prodigal in the painted Cloath." Cloth
 or canvas, painted in oils,
 served as a cheap substitute for arras
 hangings. The subjects depicted
 were usually scriptural, classical or
 allegorical. D. Lupton (*London and*

his sores; and such as indeed were never soldiers, but discarded unjust serving-men, younger sons to younger brothers, revolted tapsters, and ostlers trade-fallen; the cankers of a calm world and a long peace, 30 ten times more dishonourable ragged than an old-faced ancient: and such have I, to fill up the rooms of them that have bought out their services, that you would think that I had a hundred and fifty

29. *tapsters, and ostlers*] Qq 2, 3; *tapsters, and Ostlers*, Q I; *Tapsters and Ostlers* Qq 4-6; *Tapsters and Ostlers*, Qq 7, 8, Ff. 30. *a lonsf*] Qq 1-4; *long the rest* 31, 32. *old-faced*] *old-fac'd* Ff; *oldefazd* (*fazde oifacxde*) Qq 1-5; *oldfac'd* Qq 6-8. 33. *that have*] Ff; *as haue* Qq.

the Country carbonadoed, 1632) writes in a chapter on Ale-houses: "In these houses you shall see the History of Iudeth, Susanna, Daniel in the Lyons Den, or Diues & Lazarus painted vpon the Wall."

25. *unjust*] dishonest, as in *Winter's Tale*, iv. iv. 687.

28. *zg.younger . . . brothers'*] Johnson notes that Sir Walter Raleigh in his *Discourse of War in General* (Works, ed. 1829, viii. 257) speaks of the "grievance" of "younger sons of younger brothers" who have neither lands nor means to uphold themselves and are therefore "ill-affected members" of the state. Steevens suggests that Oliver Cromwell (*Speech of 13 April, 1657*) may have been indebted to this scene for his sarcasm upon the soldiers of Hampden: "'Your troops/ said I, 'are most of them old decayed serving-men, and tapsters, and such kind of fellows; and/ said I, 'their troops are gentlemen's sons, younger sons and persons of quality.'"

29. *revolted*] who have run from their indentures, faithless. *To Lucinda, revolted from him*, is the title of a poem by H. Glapthorne (Pearson, ii. 184).

29, 30. *trade-fallen*] unemployed, out of work, down in the world. So in Heywood, *Faire Maid of the West*, Part I. i (Pearson, ii. 265): "Her father Sold hydes in Somersetshire, and being trade-falne, Sent her to service"; and R. Brome, *The Antipodes*, iv. ix: "Byplay. She is decaid. Projectors. Quite trade-fall'n."

30. *the cankers . . . peace*] Cf. Massinger, *The Picture*, xi. ii: "The tradesman, merchant, and litigious pleader, And such like scarabs bred in the dung of peace." Steevens quotes

The Puritan, i. ii: "scholars, hatch'd and nourished in the idle calms of peace," and Nashe, *Pierce Penilesse*, 1592: "all the canker-wormes that breed on the rust of peace."

31, 32. *ten times . . . ancient*] Falstaff's whole charge consists of (i) soldiers—as ancients, corporals, lieutenants, gentlemen of companies, and (2) such as were never soldiers—as dishonest serving-men, etc. The former were as ragged as Lazarus, the latter ten times more ragged, though less honourably ragged, than any old weather-beaten ancient. For "old-faced" cf. "ill-faced," "good-faced," "screen-faced," "Friday-faced," "heart-commanding-faced," all of which occur in Hazlitt's *Dodsley*. Steevens, reading *old faced ancient*, explains it as "an old standard mended with a different colour." This interpretation is open to the objection that old ensigns or flags are never mended or patched. "An old Ensign is the honor of a Captaine" is an Italian proverb quoted by Florio (*First Fruits*, 1578). So in *The Puritan*, i. ii: "full of holes, like a shot ancient," and in *Hudibras*, II i:—

"like a tatter'd ensign,
That's bravest, which there are
most rents ill"

Again "to face" never means to mend or patch, but to trim or edge a garment with a different colour, a sense inapplicable to an old ensign. Johnson explains "more ragged, though less honourably ragged, than an old ent (i.e. an old standard)." Warburton Conjectured *old feast ancient*, that is, "the colours used by the city-companies in their feasts and processions."

tottered prodigals lately come from swine-keeping, 35
 from eating draff and husks. A mad fellow met me
 on the way and told me I had unloaded all the gibbets
 and pressed the dead bodies. No eye hath seen
 such scarecrows. I'll not march through Coventry
 with them, that's flat: nay, and the villains march 40
 wide betwixt the legs, as if they had gyves on; for
 indeed I had the most of them out of prisoll There's
 not a shirt and a half in all my company; and the
 half shirt is two napkins tacked together and thrown
 over the shoulders like a herald's coat without 45
 sleeves; and the shirt, to say the truth, stolen from
 my host at Saint Alban's, or the red-nose innkeeper of
 Daventry. But that's all one; they'll find linen
 enough on every hedge.

35. *tottered*] Qq; *totter'd* Ff i, 2; *tatter'd* Ff 3,4. 41. *betwixt*] *between*, Qq
 6-8. 43. *not*] Qq, Ff; *but* Rowe and many editors. 47. *at*] Qq 1-4; *oathe*
 rest. 48. *Daventry*] F 2; *Dauintry* Qq 1-5, F; *Daintry* Qq 6-8; *Dayntry* Ff
 3,4-

35. *tottered*] *tattered*. Lyly, *Endimion* v. i: "whose garment was so totterd that it was easie to number every thread"; and Dekker, *Belman of London* (Grosart, iii. 86): "the tottred Regiments."

36. *draff*] *offal*.

36. A *mad fellow*] a wag, as frequently in Elizabethan writers. Lyly, *Alexander and Campaspe*, iii i: "Manes. Wee Cynickes are mad fellowes. Didst thou not finde I did quip thee?"

40. *that's flat*] *that's certain* So in *No-Body and Some-Body* (Simpson's *School of Shak.*, i. 282): "He be a Lady then, that's flat."

43. *not*] Rowe is followed by many modern edd. in substituting *but* for *not*, in the teeth of all Qq and Ff. This unhappy change sacrifices one of Falstaffs happiest sallies of humour to the spirit of literalism. Falstaff employs precisely the same humorous device in II iv. 130 *ante*, and v. iii. 37 *post*. The description of the ragged recruits is in Falstaff's richest vein of whimsical invention and daring improvisation, and the climax is reached when the shirt and a half, which the scarecrows did not possess among them, is described circumstantially with a rich accumula-

tion of picturesque detail. A reminiscence of the present passage occurs in Randolph's *Hey for Honesty*, iii i: "Like Falstaff's regiment, you have one shirt among you." See Appendix.

45. *a herald's coat*] a tabard or sleeveless coat worn by heralds.

47, 48. *Saint Alban's . . . Daventry*] Saint Alban's and Daventry lie on the main road between London and Coventry. The *Daintry* of Qq 6-8 represents the actual pronunciation of "Daventry." See 5 *Henry VI.* v. i. 6; and J. Taylor, *The Carriers' Cosmography*, 1637: "The Carrier of Daintree" (Arber, *English Garner*, i. 233). In T. Powell's *Tom of all Trades*, 1631, a Host of "the Bull here in Saint Albans" is described "standing at his doore upon his left leg, like to the old Drummer of Parish-gardell"

48, 49. *they'll find . . . hedge*] The light-fingered Autolycus, in *Winter's Tale*, iv. iii. 5-7, confesses that a "white sheet bleaching on the hedge" doth set his "pugging tooth on edge." In Beaumont and Fletcher's *Beggars Bush*, iii iii, the thief is initiated into his calling with the "rogues oath": "To mill from the ruffmans commission and slates," i.e. "to steal from the hedge both the shirt and the sheets,"

Enter the PRINCE and WESTMORELAND.

Prince. How now, blown Jack! how now, quilt ! 50

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

West. Faith, Sir John, 'tis more than time that I were there, and you too; but my powers are there already. The king, I can tell you, looks for us all: we must away all night. 55

Fal. Tut, never fear me: I am as vigilant as a cat to steal cream. 60

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

Fal. Mine, Hal, mine.

Prihce. I did never see such pitiful rascals. 65

Fal. Tut, tut; good enough to toss; food for powder,

50. *Prince and Westmoreland*] *Prince, Lord of Westmerland* Q i; *Prince, and the Lord of Westmerland.* the rest. 58. *all night*] *all to Night* Ff. 59. *fear me*] *feare tell me* Qq 5, 6; *feare: tell me* Qq 7, 8.

Cf. J. Awdley, *The Fraternite of Vacabondes* (ed. 1575): "A Prygman goeth with a stycke in hys hand like an idle person. His propertye is to steale cloathes of the hedge" (Early Eng. Text Soc. ed., p. 3); Bailey's *Diet* (Canting Words): "A Filch, or Staff, with a Hole thro, and a Spike at the Bottom, to pluck Cloaths from a Hedge"; and Jonson, *The Gipsies Metamorphosed* (Cunningham's *Qifford*, iii. 157). Harman, in *A Caveat for Common Cursetors* (ed. 1567), calls for greater vigilance on the part of constables and householders in order that "our lynnyn clothes shall and maye lye safebye one our hedges untouched" (*Epistle*, p. 21, Early Eng. Text Soc. ed.).

50. *blown*] swollen, inflated; as in Beaumont and Fletcher, *Rule a Wife and Have a Wife*, iii. v: "I will beat thy blown body Till thou rebound'st like a tennis-ball."

50. *quilt*] a quilted coverlet or mattress; see Cotgrave: "Materas ... A Matteredse, or Quilt to lie on." Perhaps the allusion is to the blown appearance given to the wearer of a quilted

or wadded coat. Cf. Spenser, *View of Ireland*: "The quilted leather jack is old English; for it was the proper weed of the horseman" (J. Hunter, *New Illustrations*, 1845, vol. ii.), and Elian's *Tacticks*, trans. J. Bingham, 1616 (p. 15): "Many of our souldiers . . . made themselves coates and cases of . . . quilts, or leather, thereby to avoide the daunger of flieng weapons."

51. *a devil*] See note to i. ii. 6 ante.

58. *away all night*] F *away all to Night* may be right. Perhaps the printer of Q i inadvertently caught "all" from the preceding clause ("looks for us all ") and dropped "to." Cf. Munday, Drayton, Wilson and Hathaway, *Life of Sir yohn Oldcastle*, iii. i: "*Lady Cob ham*. So soone, my Lord? what, will you ride all night? *Cobham*. All night or day "; and *ibid*, same scene: "I hope your honors will not away to night."

66. *to toss*] Cf. 8 *Henry VI.* I. i. 344; and Dekker and Webster, *Sir Thomas Wyatt* (Pearson, iii. 101): "my lotted wife and Children Murdered, and tos'd on speares."

food for powder; they'll fill a pit as well as better:
tush, man, mortal men, mortal men.

West. Ay, but, Sir John, methinks they are exceeding
poor and bare, too beggarly. 70

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

Prince. No, I'll be sworn; unless you call three fingers
in the ribs bare. But, sirrah, make haste: Percy is 75
already in the field.

Fal. What, is the king encamped?

West. He is, Sir John: I fear we shall stay too long.

Fal. Well,

To the latter end of a fray and the beginning of a
feast 80

Fits a dull fighter and a keen guest. [Exeunt.

SCENE III.—*The Rebel Camp near Shrewsbury.*

Enter HOTSPUR, WORCESTER, DOUGLAS, and VERNON.

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

Wor.

It may not be.

Doug. You give him then advantage.

Ver.

Not a whit.

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

67. *better*] *a better* Q 2.

75. *in*] Qq i, 2; *on the rest.*

79-81. *Well,*

. . . *guest*] *verse* Pope; *prose* Qq, Ff.

SCENE iii

The Rebel . . .] Malone.

70. *bare*] *ill-clad, ragged.* Heywood, *The Royall King*, iii: "so flush of money, and so bare in cloaths"; Flono's *Montaigne*, i. xl: "so bare that they had nothing left them but their shirts"; and *ibid.* i. xxx. Falstaff wilfully takes "bare" in the sense of lean. See J. Wilkins, *Essay towards a Real Character*, 1668: "Bare [not-clothed] [Lean]" (*A List of English Words*).

74- *fingers*] *finger-breadths.* The finger is a measure of i inch. Eden, *Arte Navig.*, i. xviii. 19 (*New Eng. Diet.*): "Foure graines of barlye make a fynger: foure fingers a hande: foure handes a foote"; Stubbes, *Anatomie of Abuses*, 1583 (Part I. 57, ed. Furnivall): "they have corked shooes . . . which beare them up a finger or two" (Folio "two inches or more").

75. *in the ribs*] So D'Avenant, *The*

Siege, iii: "Can you not . . . Devour the reckonings, And grow fat in the ribs?"

So, 81. *To the latter . . . guest*] An allusion to the proverb: "And it is ill coming . . . To th' end of a shot and beginning of a fray" (Heywood, *Proverbs*, Part II. vii). Cf. J. Howell, *English Proverbs*, 1659 (p. 4): "Better come at the end of a Feast, then the beginning of a fray." "It is not good," writes Florio (*First Fruits*, 1578), "to make haste unto four places, unto a fraye, unto a drunken companye, unto a feast unbidden, and unto talk with a fool." See also Massinger, *The Bashful Lover*, iii. iii.

SCSNS *in.*

3. *supply*] *reinforcements,* as in 2 *Henry IV.* i. Li. 38.

Ver. So do we.

Hot. His is certain, ours is doubtful.

Wor. Good cousin, be advised; stir not to-night 5

Ver. Do not, my lord.

Doug. You do not counsel well:

You speak it out of fear and cold heart.

Ver. Do me no slander, Douglas: by my life,
And I dare well maintain it with my life,
If well-respected honour bid me on, 10

I hold as little counsel with weak fear
As you, my lord, or any Scot that this day lives :
Let it be seen to-morrow in the battle
Which of us fears.

Doug. Yea, or to-night.

Ver.» Content.

Hot. To night, say I. 15

Ver. Come, come, it may not be. I wonder much,
•Being men of such great leading as you are,
That you foresee not what impediments
Drag back our expedition: certain horse
Of my cousin Vernon's are not yet come up : 20
Your uncle Worcester's horse came but to-day;
And now their pride and mettle is asleep,
Their courage with hard labour tame and dull,
That not a horse is half the half of himself.

7. *You speak*] Then speake Q 6; *Thou speak'st* Qq 7, 8. 8. *Do me no*] *Do not* Qq 6-8. 13, 14. *Let . . . fears.*] one line Qq. 13. *if*] omitted Qq 2-4.
14. *Doug.*] omitted Qq 3, 4. 16, 17. *I wonder . . . are,*] Pope's arrangement ; one line Qq, Ff. 21. *horse*] *horses* Qq 1-4.

7. *cold heart*] See note on n. iii. 31 ante.

10. *well-respected*] Wright explains as "well-considered, well-weighed," and Schmidt as "ruled by reasonable considerations." Perhaps simply, "which I hold in dear respect." Cf., for the construction, *Twelfth Night*, in. iv. 2311232:—

"What shall you ask of me that I'll deny,
That honour saved may upon asking give?"

17. *of such . . . leading*] so experienced in generalship. Cf. *Henry V.* iv. iii. 130; and Puttenham, *Arte of English Poesie*: "Conduct . . . soundes somewhat more than this word leading, for it is applied onely to the leading of a Capitaine."

19. *expedition*] warlike enterprise (Schmidt).

19. *horse*] horses, as in Chapman, *Iliad*, xxiii, 255 : "Ye all know well of how divine a strain My horse are" ; and Munday, Drayton, Wilson and Hathaway, *Life of Sir John Oldcastle*, ix. ii. 107: "And all your followers mounted on good horse." "Hors" is the usual plural in O.E. and M.E. Cf. Chaucer, *Canterbury Tales*, Prologue, 74.

20. *my cousin Vernon's*] Said to be Sir Richard Vernon of Harlaston near Stockport (Wright, quoting Beaumont, *On Three Dramas of Shakspeare*, p. 108).

24. *half . . . himself*] Steevens (1793) may be right in reading *half the half himself*. Pope read *half, half of himself*, and so also Theobald, omitting the comma.

Hot. So are the horses of the enemy 25

In general, journey-bated and brought low:
The better part of ours are full of rest.

Wor. The number of the king exceedeth ours:

For God's sake, cousin, stay till all come in.

\The trumpet sounds a parley.

Enter SIR WALTER BLUNT.

Blunt. I come with gracious offers from the king, 30

If you vouchsafe me hearing and respect

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

You were of our determination!

Some of us love you well; and even those some

Envy your great deservings and good name, 35

Because you are not of our quality,

But stand against us like an enemy.

Blunt. And God defend but still I should stand so,

So long as out of limit and true rule

You stand against anointed majesty. 40

But to my charge. The king hath sent to know

The nature of your griefs, and whereupon

You conjure from the breast of civil peace

26. *journey-bated*] hyphenated Ff 3, 4. 28. *ours*] *our* Qq 1-5. 30. *offers*] *offer* Qq 6-8. 32, 33. *Welcome . . . determination!*] divided as in Qq; the first line ending *Blunt*: Ff. 38. *God*] *Heaven* Ff. 41. *But . . . know*] two lines in F. 42. *griefs*] *grievous* Qq 2, 3.

26. *journey-bated*] exhausted by travel, and so dispirited.

26. *brought low*] enfeebled. So Florio's *Montaigne*, II. xxxvii: "Low-brought and weake as I am now [atterre, comme je suys]"; and North's *Plutarch*, *Philopoemen*: "So nature strove not much withal, his body being brought so low, and thereupon the poison wrought his effect, and rid him straight out of his pain."

27. *full of rest*] thoroughly rested, as in *Julius Casar*, iv. iii. 202.

30. *Enter Sir Walter Blunt*] Wright notes that the offer of the King was really conveyed by Thomas Prestbury, Abbot of Shrewsbury, and one of the clerks of the Privy Seal.

33. *You . . . determination*] that you sympathised with us in the resolution we have formed, that you were of our mind.

35. *deservings*] deserts, merits, as in *Merchant of Venice*, iv. i. 450.

36. *of our quality*] one of us, of our party. "Quality" signified a profession or calling (and especially the actor's profession), then the members of a profession collectively, then any fellowship or collection of men. For the last sense, that in which it is used here, cf. *The Tempest*, i. ii. 193: "Ariel and all his quality." Cf. Heywood, *The Witches of Lancashire*, v. For the sense of members of a profession collectively, see Dekker and Webster, *West-ward Hoe* (Pearson, ii. 317); and *ibid.* p. 328: "'tis the curse that is laid vpon our qualittie."

38. *defend*] forbid, as in *Much Ado About Nothing*, xv. ii. ax, and often elsewhere. Fr. *defendre*, to forbid.

39. *limit*] bounds of allegiance.

41. *charge*] commission.

42. *griefs*] grievances, as in 2 *Henry IV.* iv. ii. 36.

Such bold hostility, teaching his duteous land
Audacious cruelty. If that the king 45
Have any way your good deserts forgot,
Which he confesseth to be manifold,
He bids you name your griefs; and with all speed
You shall have your desires with interest,
And pardon absolute for yourself and these 50
Herein misled by your suggestion.

Hot. The king is kind; and well we know the king
Knows at what time to promise, when to pay.
My father and my uncle and myself
Did give him that same royalty he wears; 55
And when he was not six and twenty strong,
Sick in the world's regard, wretched and low,
A poor unminded outlaw sneaking home,
My father gave him welcome to the shore;
And when he heard him swear and vow to God 60
He came but to be Duke of Lancaster,
To sue his livery and beg his peace,
With tears of innocency and terms of zeal,
My father, in kind heart and pity moved,
Swore him assistance and perform'd it too. 65
Now when the lords and barons of the realm
Perceived Northumberland did lean to him,
The more and less came in with cap and knee;

48. *griefs]* *gricues* Qq 2-4; *griefe* Qq 7, 8. 49. *interest,]* Qq 5-7; *interest;* or *interest:* Ff; *interest* Qq 1-4. 52. *The . . . king]* two lines in Ff.
54. *and my]* Qq x, 2; *my* the rest. 61. *but to be]* Qq 1-3, 5, F; *but to the*
Qq 4, 5 (some copies), 6-8; *to be but* Ff 2-4. 64. *pity moved]* *pity-moved*
Anon. conj. ap. Cambridge.

51. *suggestion]* instigation, secret incitement. "Suggestion" was a word of sinister import. Cf. *King John*, iv. ii. 166; *Henry VIII.* iv. ii. 35; and T. Lodge, *Seneca* (ed. 1620, p. 739): "his Exile, which was ... by the suggestion of impure Messalline."

56. *six and twenty strong]* Holinshed gives "three score" as the number of Bolingbroke's followers when he landed at Ravenspurgh.

57. *Sick . . . regard]* Rolfe compares *Richard II.* ix. i. 96: "in reputation sick," and *King Lear*, i. ii. 139: "sick in fortune."

58. *unminded]* unregarded. Ray, *Proverbs*: "Unminded, unmpned,"

60. *And when . . .]* See *Richard II.*

ii. iii. 113-136, 148-151, and in. iii. 101-120.

62. *To sue his livery]* Upon the death of a tenant holding of the king *in capite* or in knight's service, the king entered into possession of his lands and tenements, and continued to hold them until the heir being of full age sued his livery {... sued for the delivery of his lands) in the court of wards. See *Richard II.* ii. i. 201-204, and ix. iii, 129, 130.

63. *terms of Meal]* protestations of loyalty. So in *Merchant of Venice*, v. i. 205.

68. *more and less]* all, high and low, as in 2 *Henry IV.* i. i. 209; and *Macbeth* v. iv. 12. Chaucer, *Treatise on the*

Met him in boroughs, cities, villages,
 Attended him on bridges, stood in lanes, 70
 Laid gifts before him, proffered him their oaths,
 Gave him their heirs as pages, follow'd him
 Even at the heels in golden multitudes.
 He presently, as greatness knows itself,
 Steps me a little higher than his vow 75
 Made to my father, while his blood was poor,
 Upon the naked shore at Ravenspurgh;
 And now, forsooth, takes on him to reform
 Some certain edicts and some strait decrees
 That lie too heavy on the commonwealth, 80
 Cries out upon abuses, seems to weep
 Over his country's wrongs ; and by this face,

70. *Attended*] *Attend* Qq 4-8. 72. *heirs as pages,*] *heirs as pages*; Malone conj., Rann; *heirs, as pages*, F 4; *heirs, as pages* Qq, Ff 1-3, Cambridge. 72. *follow'd*] *Capell*; *followed* Qq, Ff. 80. *lie*] Qq 1-4; *lay* the rest. 82. *country's*] Rowe; *Countri* Qq 5-8, Ff 1, 2; *Countreys* Ff 3, 4; *Couqtrey* *Countrie* or *Country* Qq 1-4.

Astrolabe (*Globe* ed., p. 39): "everiche in his degre, the more and the lasse."

68. *with cap and knee*] *with cap* in hand and with bended knee, obsequiously. Sidney, *The Lady of the May*: "And, with cap and knee be it spoken, it is your pleasure, neighbour Rixus, to be a wild fool"; Ford and Dekker, *The Sun's Darling* (Pearson's Dekker, iv. 299): "wise men stand with cap and knee to fools"; and Randolph, *Hey for Honesty*, in. iii.

70. *Attended*] waited for.

70. *stood in lanes*] stood in rows or files between which Bolingbroke passed. See Dekker, *The Peace is Broken* (Grosart, iv. 162): "a lane of Brokers, who handled their Pieces passing well"; and Sir J. Turner, *Pallas Armata* (1683) in. xi. 913: "men standing in one row or lane, one behind another," *A Military and Sea Dictionary*, 1711, has "to make a lane. To draw up Men in two ranks facing one another, as on the side of a street, or the like, for any great Person to pass through." In *The Life of Thomas, Lord Cromwell*, 1602, a stage-direction runs: "Enter Crom., attended. The halbert-men make a lane." Others explain "thronged the lanes leading into the high road along which Bolingbroke passed."

72. *Gave him . . . him*] Cf. Mas-singer, *The Picture*, ii. ii: "humbly offer Their . . . heirs to their service."

The punctuation proposed by Malone and adopted by Rann is substantially the pointing of F 4, *Gave him their heirs, as pages, followed him*. Against the pointing of Qq and Ff 1-3 it may be said that pages in shows and pageants went before their masters. Cf. *The Three Lords and Three Ladies of London* (Hazlitt's Dodsley, vi. 472, 473): "*Pomp*. But, Fealty, canst thou declare to me The cause why all their pages follow them, When ours in show do ever go before? *Fealty*. In war they follow, and the Spaniard is Warring in mind." And *ibid.* p. 375 there is a stage-direction: "Enter the three Lords and their Pages: first Policy, with his page Wit before him, bearing a shield, etc." See Appendix.

74. 05 *greatness . . . itself*] as his greatness becomes conscious of itself. Delius explains: "Since greatness always becomes conscious of itself."

77. *naked*] bare, desolate. Hall's *Satires*, x. i: "To sit and sing by Granta's naked side."

79. *Some certain*] So in *Julius Ccesar*, i. iii. 122. Vaughan needlessly proposes *Some searching*.

79. *strait*] strict, severe, as in 2 *Henry VI.* ill ii. 258.

81. *Cries out upon*] denounces, North's *Plutarch, Fabius*: "the Tribunes never ceased crying out upon him in their orations to the people."

This seeming brow of justice, did he win
The hearts of all that he did angle fo.r;
Proceeded further; cut me off the heads 85
Of all the favourites that the absent king
In deputation left behind him here,
When he was personal in the Irish war.

Blunt. Tut, I came not to hear this.

Hot. Then to the point.

In short time after, he deposed the king ; 90
Soon after that, deprived him of his life ;
And in the neck of that, task'd the whole state;
To make that worse, suffer'd his kinsman March,
Who is, if every owner were well placed,
Indeed his king, to be engaged in Wales, 95
There without ransom to lie forfeited;
Disgraced me in my happy victories,
Sought to entrap me by intelligence;
Rated mine uncle from the council-board ;
In rage dismiss'd my father from the court; 100
Broke oath on oath, committed wrong on wrong,
And in conclusion drove us to seek out

94. *well*] Qq 1-4 ; omitted Qq 5-8, Ff i, 2; *right* Ff 3, 4. 99. *mint*] Qq 1-4; *my* the rest. 101. *committed*] *committing* Ff 2-4.

87. *In deputation*] as his deputies. See note on iv. i. 32 *ante*.

88. *personal*] present in person, personally engaged. Cf. *Macbeth*, i. iii. 91. Richard, landing at Waterford, led his army, through the country of the Murrowghes and Byrnes, to Dublin; there he received news of the arrival of Bolingbroke at Ravenspurgh.

92. *in the neck of*] immediately after, following hard upon. North's *Plutarch*, *Pericles*: "suddenly in the neck of that, came news"; and Florio's *Montaigne*, i. xl: "torments . . . being redoubled upon him, one in the necke of another."

92.. *task'd*] taxed. Minshew: "a Taske or tax, . . . Vide Taske and Taxe," Capgrave, *Chronicle of England* fed. Hingeston, p. 282) says that the Percys complained that "the tasks that were gadered of the pupel, to here grete hurt, were spend neyther to worship of God, ne profile of the lond." Rushton (*Shakespeare Illustrated by the Lex Scripta*) quotes Coke (*Magna Charta*, 9 Henry III.): "for now the fifteenth, which is also called the Task . . . is certainly rated upon every towne."

95. *engaged*] held as a hostage, as in v. ii. 44 *post*. Pope (ed. 2), adopting Theobald's suggestion, read *encag'd* (cf. "incaged" in *Venus and Adonis*, line 582), but no change is necessary.

97. *happy victories*] So Peele, *David and Bethsalt* (Prol., 2): "His holy style and happy victories," and North's *Plutarch*, *Hannibal and Scipio*: "such happy and famous victories."

98. *by intelligence*] by means of intelligencers or spies. The abstract term "intelligence" is used here, as often, for the concrete "intelligencer." See Webster, *The White Devil*, in. ii:—

"a book,
Wherein you have quoted, by intelligence,
The names of all notorious offenders."

So also Marston, *Antonio's Revenge*, iv. i: "When will the Duke hold fee'd intelligence, Keep wary observation in large pay." Hotspur's allusion is apparently to the "certain lord" who questioned him at Holmedon (i. iii. 33 *ante*). For a biting description of "an intelligencer" see Nashe, *Have with you* (Grosart, iii. 156, 157).

This head of safety, and withal to pry
Into his title, the which we find

Too indirect for long continuance. 105

Blunt. Shall I return this answer to the king?

Hot. Not so, Sir Walter: we'll withdraw a while.

Go to the king; and let there be impawned

Some surety for a safe return again,

And in the morning early shall mine uncle 110

Bring him our purposes: and so farewell.

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

Hot. And may be so we shall.

Blunt. Pray God you do. [Exeunt.]

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

Enter the ARCHBISHOP OF YORK and SIR MICHAEL.

Arch. Hie, good Sir Michael; bear this sealed brief

With winged haste to the lord marshal;

107. *Not . . . while*] two lines Ff.
in. purposes] Qq 1-3; *purpose* the rest.
God] *Heaven* Ff. *Exeunt*] omitted Qq.

no. *mine*] Qq i, a; *my* the rest,
113. *And*] *And't* Ff, Qq 7, 8.

SCENE iv.

York . . .] Theobald. *Michael*] *Mighell, Mighel, Michell, Michel* or *Michael* Qq, Ff (and so throughout).

103. *This head of safety*] this armed force which we have raised for our security (Wright). Cf. I. iii. 284 *ante*. There is possibly a play intended on "head," an armed force, and "head," a spring, source—we have sought out, in this insurrectionary force, the fountain, head of safety. This metaphorical use of "head" is common. Cf. Jonson, *Underwoods*, 84: "Then, hail to Mary I Spring Of so much safety to the Realm and King." Also *Hamlet*, II. ii. 55; and Beaumont and Fletcher, *Cupid's Revenge*, m. iv: "he is the storehouse And head of virtue." See Appendix.

104. A line of four stresses. See Abbott, *Shakespeare Grammar*, § 505. Pope would "regularise" the verse by reading *title too*. Other suggestions have been made, but no change is necessary.

105. *indirect*] not derived in the straight line of descent. Cf. *Henry V.* II. iv. 94, and *Edward III.* I. i, where Robert of Artois argues that Edward is the rightful heir to the throne of France: "You are the lineal watchman of our peace, And John of Valois indirectly climbs." There is possibly also an oblique reference to the 'in-

direct crook'd ways" by which Bolingbroke "met" the crown (see 8 *Henry IV.* iv. v. 185).

108. *impawned*] given as a pledge or hostage, "engaged" (line 95).

SCENE IV.

x. *Sir Michael*] Nothing is known of this Sir Michael, but he was no doubt a priest,—perhaps the Archbishop's chaplain, as Moorman suggests. "Sir" was a usual title of courtesy given to priests. Qq and Ff exhibit numerous variations in the spelling of the name Michael—as Mighell (Q i), Mighel, Michell, Michel, and Michael. Palsgrave (*Lesclarcissement*) has "Mighell, a proper name"; and "Mighill" is found in the York Mystery Plays. Toulmin Smith, p. 394, and "Mihil" in Brome, *Covcnt-Garden Weeded*. "Mihell Drayton" occurs in an entry in Henslowe's *Diary* (ed. Collier, p. 163).

1. *brief*] letter. So Heywood, *The Iron Age* (Pearson, ii. p. 324): "here's a Briefe from Hecuba, Wherein she vows . . ."

2. *marshal*] A trisyllable as in *King Lear*, iv. iii. 9. Coles (*Diet.*) gives as

This to my cousin Scroop, and all the rest
 To whom they are directed If you knew
 How much they do import, you would make haste. 5

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

Arch. Like enough you do.
 To-morrow, good Sir Michael, is a day
 Wherein the fortune of ten thousand men
 Must bide the touch; for, sir, at Shrewsbury, 10
 As I am truly given to understand,
 The king with mighty and quick-raised power
 Meets with Lord Harry: and, I fear, Sir Michael,
 What with the sickness of Northumberland,
 Whose power was in the first proportion, 15
 And what with Owen Glendower's absence thence,
 Who with them was a rated sinew too
 And comes not in, o'er-ruled by prophecies,
 I fear the power of Percy is too weak
 To wage an instant trial with the king. 20

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

Arch. No, Mortimer is not there.

4, 5. *To . . . haste*] three lines ending *directed, import, haste*. Ff 6, 7.
My . . . tenour] arranged as by Steevens; one line Qq, FIT. 16. *with*] Qq
 i, 2, Ff; omitted the rest. 17. *a rated sinew*] Qq 1-3; *rated sinew* Q 4;
rated Armely the rest. 18. *o'er-ruled*] Pope; *ouerrulde* Q i; *ouer-rulde*
 Qq 2-8; *ouer-rul'd* Ff.

separate forms " Marshal" and " Mares-
 shal as Marshal." The Lord Marshal
 at this time was Thomas de Mowbray,
 Duke of Norfolk.

3. *Scroop*] Lord William Scrope,
 Earl of Wiltshire, who, with Sir Henry
 Green and Sir John Bushy, was exe-
 cuted at Bristol, on Tuesday, 29th July,
 1399.

5. *How. . . import*] of what moment
 they are, how important their contents
 are; cf. Bacon, *Essays*, iii: " The true
 Placing of them, importeth exceed-
 ingly."

10. *bide the touch*] be put to the
 test, be tried, as gold is tried by the
 touchstone. So in *Edward lit.* HI.
 iii: " Lords, . . . now's the time, that
 your intended force must bide the
 touch"; and in Jonson, *Every Man in*
his Humour, iv. vi: " I am sure they
 will abide the touch." Cf. Lyly,
Buphues, Anatomy of Wit (Bond, i. p.
 219): " as the true golde is tryed by
 the touch"; and Beaumont and

Fletcher, *The Nice Valour*, iv. i: " He
 must be touch'd and tried for gold or
 dross . . . 'Tis hard to find a difference,
 but by the touch I'll try your metal
 sure."

15. *Whose . . . proportion*] whose
 quota was larger than that of any other
 man in the confederacy (Johnson),
 Cotgrave gives " Proportion ... a
 proportion, rate, share, measure,
 quantity, size."

17. *a rated sinew*] a source of strength
 which they valued. *Rated*, valued,
 prized. Thus Cotgrave: " Pris; . . .
 Prised, rated, valued, esteemed." For
 the metaphor cf. *Troilus and Cressida*,
 i. iii. 142, 143. F, following Q 5, reads
rated firmly for a rated sinew.

18. *o'er-ruled by prophecies*] The
 cause here assigned for Glendower's
 absence, which is not indeed specifically
 mentioned by Holinshed (see *Introd.*,
 p. xx), is of Shakespeare's own inven-
 tion. Andrew Borde says of the
 "Walsh men" that "they do set

Sir M. But there is Mordake, Vernon, Lord Harry Percy,
And there is my Lord of Worcester and a head 25
Of gallant warriors, noble gentlemen.

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

Sir M. Doubt not, my lord, they shall be well opposed.

Arch. I hope no less, yet needful 'tis to fear;
And, to prevent the worst, Sir Michael, speed: 35
For if Lord Percy thrive not, ere the king
Dismiss his power, he means to visit us,
For he hath heard of our confederacy,
And 'tis but wisdom to make strong against him:
Therefore make haste. I must go write again 40
To other friends ; and so farewell, Sir Michael.

[Exeunt.]

25, 26. *And . . . gentlemen.*] Oq; three lines ending *Worcester, Warriors, Gentlemen*. Ff. 25. *there is*] *there's* Pope. 31. *mo*] *moe* Ff i, 2; *more* Ff 3, 4. 31. *corrivals*] Ff; *coriuals* or *coriuals* Qq 1-6; *corriuals* Qq 7, 8. 33. *they*] Qq 1-3; *he* the rest. 36. *not,*] Qq 2, 3, Ff 1-3 ; *not* the rest.

muche by theyr kynred & prophecyes "
(*Introduction of Knowledge*, ch. ii).
A Shrewsbury tradition points to
the place from which Glendower is
supposed to have witnessed the Battle
of Shrewsbury.

25. *head*] See note on I. iii. 284 *ante*.

28. *The special . . . land*] the
national army or military forces of the
crown, as opposed to the levies raised
by the confederates. Sir John Davies
(*The Discoverie of the True Causes*,
etc., 1612) writes: "In ancient times
the Lords and Captains did by Inden-
ture covenant with the King to serve
him in his wars with certain numbers
of men . . . but at a later date Statutes
were made for levying and mustering
of soldiers by the King's *special* Com-
mission."

31. *mo*] *more*. "Mo" usually means
more in number, "more" more in
quantity. North's *Plutarch, Fabius*:
"the one chanced to have *moe* prisoners
than the other."

31. *corrivals*] comrades, associates.
So Watson, *The Tears of Fancie*
(Sonnet xvii):—

"Corrivals in my love whom fancie
stroked:

Partners in love and partners in
lamenting."

31. *dear*] noble, honourable, as in
Troilus and Cressida, v. iii. 37: "Life
every man holds dear ; but the dear
man Holds honour far more precious-
dear than life."

32. *estimation and command*] *repute*
and authority. See North's *Plutarch*,
Demetrius: "Chrates the Philosopher
... a man of great estimation and
authority." Also T. M., *The True*
Narration of the Entertainment of his
Royal Majesty (1603): "a gentleman
of great command and possessions]
near the Borders" (Arber's *English*
Garner, viii. p. 498); and Heywood,
The Royall King, ii : "it is a place
Of honour . . . and of great command."

38. *of our confederacy*] that we are
implicated in the conspiracy. Cf.
North's *Plutarch, Agis and Cleomenes* :
"the traitors that were of his con-
federacy."

39. *make strong*] strengthen ourselves.
Cf. Capgrave, *Chronicle of England*
(ed. Hingeston, p. 202); "thei toke
nevyr no treus but to make hem strong
ageyn us," and *ibid.* (p. 306): "he mad
him strong to distroye the Kyng."

ACT V

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

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

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

Prince. The southern wind

The King's . . .] Capell; The camp at Shrewsbury. Theobald. Enter
. . .] See note *infra*. x. *peer*] *peare* Qq 1-4. 2. *busky*] *bulky* Q z.

Enter the *King* . . .] In Qq and Ff the "Earle of Westmerland" is among the persons entering with the King. Capell omitted his name, for, as Malone has pointed out, the Earl was at this time in the rebel camp as a hostage for Worcester's safe return See iv. iii. 108, 109 *ante*, and v. ii. 29, 32, 44 *post*.

1. *peer*] *peep*, *lit.* to look narrowly, pry. Cfc Cotgrave: "Poindre . . . to peep, or peer out (as a morning Sun over the top of a hill)"; *Romeo and Juliet*, i. i. 126; and Milton, *Nativity Ode* 140: "the peering day."

2. *yon busky hill*] Blakeway, a Shrewsbury man, says that "yon busky hill" accurately describes Haughmond Hill over which the sun as seen from, the battle-field would rise. *Busky* is from *busk*, a variant of *bush*, and signifies *busky*. Cf. Lyly, *Th. Woman in the Moone*, iii ii: "the busky groves"; and Chapman, *The Gentleman Usher*, i. i: "The busky groves that gag-tooth'd boars do shroud." Also Peele, *Edward I.* sc. xvii: "this busky wood." P. Levins, *Manipulus Vocabulorum*, 1570, has: "Buskye, dumosus." See also R. Yarrington's *Two Tragedies in On*, (1601), iii. ii (Bullen, *Old Eng. Plays*,

iv. 53): "The thickets full of buskes and scratching bryers." Capell conjectured, and Dyce (ed. 2) read, *bosky* (cf. *Tempest*, iv. i. 81).

3. *distemperature*] disorder, distempered condition Cf. Peele, *The Arraignment of Pans* (1584), v. 56-58 :-

"these pleasaunt shady woods,
Where neither storm nor sun's distemperature

Have power to hurt by cruel heat or cold";

and Nashe, *Pierce Penilesse* (Grosart, ii. 66): "an absurd astrologically Discourse . . . wherein (as it hee had latelie cast the heavens water, or beene at the anatomizing of the skies intrails in Surgeons hall) hee prophecietieth of such strange wonders to ensue from stars distemperature." "Distemperature" was a medical term "unequal temperature, caused by the increase or diminution of any of the four principal humours in the body (Elyot, *Castell of Helth*, 1541). From medicine the word distemperature passed into the language of astrology.

3-6. *The southern wind* . . .] Cf. Ben Jonson, *English Grammar*, quoting Sir Thomas More: "The south wind sometime swelleth of himself before a

Doth play the trumpet to his purposes,
And by his hollow whistling in the leaves 5
Foretells a tempest and a blustering day.

King. Then with the losers let it sympathise,
For nothing can seem foul to those that will
[*The trumpet sounds.*]

Enter WORCESTER and VERNON.

How now, my Lord of Worcester ! 'tis not well 10
That you and I should meet upon such terms
As now we meet. You have deceived our trust,
And made us doff our easy robes of peace,
To crush our old limbs in ungentle steel:
This is not well, my lord, this is not well.
What say you to it ? will you again unknot 15
This churlish knot of all-abhorred war?
And move in that obedient orb again
Where you did give a fair and natural light,

5. *by his*] Qq i, 2, Ff; *by the* Q 3; *by* Qq 4-8. 9. and *Vernon*] Theobald;
omitted Qq, Ff. 9. *Worcester*] *Worster* Ff. 13. *old*] *old vneasie* Qq 6-8.

tempest." *Doth play the trumpet to his purposes*, announces its purposes, or, as Johnson explains, the sun's purposes—"that which the sun portends by his unusual appearance." *Trumpet at trumpeter*, as in *Hamlet*, i. i. 150.

5, 6. *by his hollow* . . . J The same idea occurs in Virgil, *Mneid*, x. 98 *et seq.*—

"ecu flamina prima
Cum deprensa fremunt silvis, et
caeca volutant
Murmura, ventures nautis pro-
dentia ventos."

Cf. Bacon, *Essays*, xv: "there are certain hollow [cavos et veluti a longinquo] blasts of wind . . . before a tempest"; and Montaigne, *Essays*, iii x: "Je sens a temps les petits vents qui me viennent taster et bruire au dedans, avantcoureurs de la tempeste" ("the low windes which are the forerunners of the storm," Florio). *Hollow*, "as if-reverberated from a cavity" (Schmidt). Cf. Milton's *Nativity Ode*, line 178; N. Breton, *Wits Private Wealth*, 1639 (Grosart, II ii): "Hollow windes are a signe of rain" ; and Fletcher, *Valentinian*, v. ii: "hollow murmuring wind," an echo from Drayton's *England's Heroical Epistles* (1598), vi:

¹¹ The hollow murm'ring winds their due time kept."

8. *For nothing* . . .] Cf. *Macbeth*, I. iii. 38.

15, 16. *unknit . . . knot* } Cf. Norton and Sackville, *Gorboduc*, iv. ii: "Whan thus I saw the knot of love unknot"; and Fairfax, *Jerusalem Delivered* (1600), vi. 57:—

"Laid ope her heart for Cupid's shaft to hit,
Who never knots of love more surer knit."

Rolfe compares *Coriolanus*, iv. ii. 31,

3217. *move . . . again*] move again obediently in your proper orb. Cf. Beaumont and Fletcher, *The Loyal Subject*, v. v: "Lay down your arms again; move in that peace, That fair obe'dience you were bred ill" The allusion is to the orbs or spheres in which, in the Ptolemaic system of astronomy, the stars are fixed and with which they revolve. Cf. Jonson, *The Staple of News*, II i: "we mingle not One in another's sphere, but all move orderly In our own orbs." For "obedient orb," orb of obedience, Wright compares AIVs *Well that Ends Well*, II lii. 167.

And be no more an exhaled meteor,
A prodigy of fear, and a portent 20
Of broached mischief to the unborn times ?

Wor. Hear me, my liege:

For mine own part, I could be well content
To entertain the lag-end of my life
With quiet hours; for, I protest, 25
I have not sought the day of this dislike.

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

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

Prince. Peace, chewet, peace!

Wor. It pleased your majesty to turn your looks 30

Of favour from myself and all our house ;
And yet I must remember you, my lord,
We were the first and dearest of your friends.
For you my staff of office did I break
In Richard's time; and posted day and night 35
To meet you on the way, and kiss your hand,
When yet you were in place and in account
Nothing so strong and fortunate as I.

It was myself, my brother, and his son,
That brought you home, and boldly did outdare 40

25. *protest*] Qq; do *protest* Ff.

40. *outdare*] Q i, Ff; *outdate* the rest.

19. *exhaled meteor*] a meteor engendered of vapour exhaled by the sun. So in *Romeo and Juliet*, m. v. 13. See note on n. iv. 318, 319 *ante*.

20, 21. *A prodigy . . . times ?*] Meteors were believed to portend disasters. See Chapman, *Casar and Pompey*, iv. i:—

"where they threat their fall
Speak not these prodigies with
fiery tongues
And eloquence ?"

20. *portent*] Accented on the second syllable, as in *Othello*, v. ii. 45, and often elsewhere.

25. *hours*] A dissyllable, as in 2 *Henry IV.* iv. v. 109. Ff insert *do* before *protest*^ apparently *metri gratia*.

26. *the day of this dislike*] this day of dissension, the discord of this day. Cf. *Troilus and Cressida*, n. iii. 236; *The Birth of Merlin*, i. ii: "If my poor presence breed dislike, great prince . . ."; and R. Brome, *The Northern Lasse*, in. i: "The whole plot . . . was meerlie to sowe dissension between you and your new married Ladie . . . in which if they

can prevail, and that the dislike continue between you . . ."

29. *chewet*] a chough, "a noisy chattering bird" (Theobald). Cotgrave has "Chouette . . . also, a Chough," and "Chouette rouge. The Cornish Chough; the red-legd Chough." See Pierre Bellon, *L'Histoire de la Nature des Oyseaux* (1555)} vi. vi (De la Chouette, ou Chouca rouge): "L'on garde ce Chouca rouge aprivoise", & luy apprend-on a parler . . . Il est moult criard, & se fait ouïr de moult loing." The "chouette" of the French proverb "Larron comme une chouette" is not the "choucas rouge" but the "choucas noir." *New Eng. Diet.* gives an earlier example of "chewet" from J. Heywood, *Proverbs and Epigrams*, 1562: "Chatting to chiding is not woorth achuet." Many commentators explain "chewet" as a kind of pie made of mincemeat and fried in oil Florio, as Elton points out, translates It. "falingotti" by "A dainty chewet or little mincepies."

34. 35- *For . . . time*] See *Richard II.* n. iii. 26-28.

The dangers of the time. You swore to us,
 And you did swear that oath at Doncaster,
 That you did nothing purpose 'gainst the siate ;
 Nor claim no further than your new-fall'n right,
 The seat of Gaunt, dukedom of Lancaster: 45
 To this we swore our aid. But in short space
 It rain'd down fortune showering on yotir head;
 And such a flood of greatness fell on you,
 What with our help, what with the absent king,
 What with the injuries of a wanton time, 50
 The seeming sufferances that you had borne,
 And the contrarious winds that held the king
 So long in his unlucky Irish wars
 That all in England did repute him dead :
 And from this swarm of fair advantages 55
 You took occasion to be quickly woo'd
 To gripe the general sway into your hand;
 Forgot your oath to us at Doncaster;
 And being fed by us you used us so
 As that ungentle gull, the cuckoo's bird, 60

41. dangers] Qq 1-4; danger the rest. 42. Doncaster} Ff, Q 8; Dan-caster
 Qq 1-7. 43. purpose] Qq 1-4; of purpose the rest. 46. swore] Qq 1-4;
 swears Qq 5-7; swarf the rest. 50. a wanton] Qq 1-4; wanton the rest. 53.
 his] Qq 1-4; the the rest. 56. woo'd] wooed Qq. 58. Doncaster] Dan-
 caster Qq 1-5.

41-45. You swore . . . Lancaster]
 Bolingbroke swore to the Percys at
 Doncaster that he would "demand no
 more, but the lands that were to him
 descended by inheritance from his
 father, and in right of his wife (Holin-
 shed's *Chronicle*, iii. 498, ed. 1587).

44. new-fallen] So in *As You Like It*,
 v. iv. 182; and *J. Hall, Satires*, iv. ii:
 "So new-fall'n lands have made him
 [a lawyer] in request."

45. seat] possessions, as in *Cymbeline*,
 v. iv. 60: "exiled, and thrown From
 Leonati seat," and *Henry V.* HI. v. 47.

50. wanton] disordered.

51. sufferances] sufferings. So
 Florio's *Montaigne*, ii. xxxvii: "The
 sufferances [souffrances,] which sim-
 ply touch os in minde doe much lesse
 afflict me then most men. . . . But the
 truly-essentiall and corporall suffer-
 ances, those I taste very sensibly."

52. contrarious] contrary, adverse.
 Cf. *Measure for Measure*, iv. i. 62;
 and *Greene, James IV.* ii. ii: "With

how contrarious thoughts am I with-
 drawn 1"

52-54. And . . . dead] See *Richard*
II. n. iv. 7.

57. the general sway] the government
 of the state. For "general" cf. *Troilus*
 and *Cressida*, iv. ii. 69; and Beaumont
 and Fletcher, *Women Pleased*, iv. i:
 "A rebel to the general state."¹ i.e. the
 commonwealth.

60-64. As that . . . swallowing] Cf.
King Lear, i. iv. 235, 236: "The hedge-
 sparrow fed the cuckoo so long, That
 it had it head bit off by it young", and
 Massinger, *The Picture*, II. ii: "Soldiers,
 that, like the foolish hedge-sparrow,
 To their own ruin, hatch this cuckoo
 peace." In Holland's *Plinit*, x. ix, we
 read that the cuckoo lays her egg in the
 nest of some small bird, which "being
 thus deceiued, hatcheth the egge &
 bringeth vp the chick of another bird.
 And this yong Cuckow beeing greedy by
 kind, beguiling the other yong birds
 and intercepting the meat from them,

Useth the sparrow; did oppress our nest;
 Grew by our feeding to so great a bulk
 That even our love durst not come near your sight
 For fear of swallowing; but with nimble wing
 We were enforced, for safety sake, to fly 65
 Out of your sight and raise this present head;
 Whereby we stand opposed by such means
 As you yourself have forged against yourself,
 By unkind usage, dangerous countenance,
 And violation of all faith and troth 70
 Sworn to us in your younger enterprise.
King. These things indeed you have articulate,

67. *we*] *you* Capell. 71. *your*] omitted Ff i, 2. 72. *articulate*] *articu-*
lattdPL

groweth hereby fat and faire-liking: whereby it comes into speciall grace and faour with the dam of the rest, and nourc, to it. ... The rest, which are her own indeede, she sets no store by . . . yea, and suffereth them to be eaten and deuoured of the other euen before her face: and this she doth so long, vntill the yong cuckow being once fledg & readie to flic abroad, is so bold as to sieze on ... and to eat her vp that hatched her." Chaucer, *Parliament of Foules*, lines 610-613, addresses the cuckoo as a 'glotoun' and the "mordrer of the heysugge on the braunche That broghte thee forth."

60. *gull*] an unfledged nestling, as in *Timon of Athens*, II i. 31. Dyce quotes Wilbraham's *Cheshire Glossary*: "Gull. A naked gull: so are called all nestling birds in quite an unfledged state."

60. *the cuckoo's bird*] the chick or young of the cuckoo. Cf. *Titus Andronicus*, XL iii. 154; and 3 *Henry VI.* II i. 91: "that princely eagle's bird." See also J. Heywood, *The fourth hundred of Epigrammes*, xxii (*The wren and her birdes*), where the young wren reproves the mother bird, "So should ye our dam deale with your birdes now." O.E. *brid*, a young bird, a chick,

64. *of swallowing*] of being swallowed. Schmidt, *Shakspeare Lexicon*, 1418 b.

66. *raise . . . head*] See note to iv. iii. 103 *ante*.

67. *opposed*] opposed as enemies, In opposition to one another. Cf. x. i. 9 *ante*.

67. *by such means*] by reason of such grounds [of offence]—an elliptical construction II "By means of" sometimes "-" by reason of, owing to, as in Bacon, *Henry VII.*: "their bodies were buried by him [the priest] in some place, which, by means of the priest's death soon after, could not be know II" Cf. also 2 *Henry VI.* II i. 178: "by this means Your lady is forthcoming yet at London," i.e. by reason of or in consequence of this.

69. *dangerous countenance*] haughty, threatening looks. Ascham, *Schole-master*, says that a young gentleman learns at Court, "To face, stand foremost, shove back: and to the meaner man, or unknowne in the Court to seeme somewhat solemne, coye, big, and dangerous of looke, taulk, and answer." Elyot writes (*The Governour*, II ii): "the words or countenances of a nobleman should be in the stead of a firm and stable law to his inferiors, yet is not Majesty alway in haughty or fierce countenance," and again (*ibid*, II v): "often have I heard people say when men in great authority have passed by, without making gentle countenance to those who have done them reverence, This man weeneth with a look to subdue all the world." Nothing, he concludes, is a greater blemish than 4 "haughty countenance." For "dangerous," threatening, see *King John*, iv, ii. 213.

72. *articulate*] set forth in articles. Ff *articulated*, which is preferred by some editors. Steevens cites Kyd, *The Spanish Tragedy*, iii i: "To end

Proclaim'd at market crosses, read in churches,
 To face the garment of rebellion
 With some fine colour that may please the eye 75
 Of fickle changelings and poor discontents,
 Which gape and rub the elbow at the news
 Of hurlyburly innovation:
 And never yet did insurrection want
 Such water-colours to impaint his cause 80

those things articulated here." A past participle "articulate" occurs frequently, however, in Foxe, *Acts and Monuments*, and elsewhere. So also "create," "exasperate," "consecrate," "ruinate," etc.

74, 75. fact . . . colour} An allusion to the fashion of facing, i.e. trimming or edging, a garment with a cloth of different colour. Steevens quotes from the *Interlude of Nature* :—

"His hosen shall be freshly garded
 Wyth colours two or thre."

For the metaphor of "garment" cf. Bacon, *Advancement of Learning*, xxiii. 3: "behaviour seemeth to me as a garment of the mind, and to have the conditions of a garment"; and Elyot, *The Governour*, iii xiv: "Magnanimity . . . is, as it were, the garment of virtue."

76. *changelings*] turncoats, renegades, as in Heywood, *The Royall King*, iii (Pearson, vi. 38): "He scornes to be a changeling, or a shifter," and North's *Plutarch*, *Demosthenes*: "not only he never changed all his lifetime, but . . . he lost his life, because he would be no changeling." See also Butler, *Hudibras*, iii ii: "'twas not long Before from world to world they swung: As they had turned from side to side, And, as the changelings hv'd, they dy'd." Daniel (*Civil Wars*, i) writes that Bolingbroke was welcomed "Of th' altering vulgar, apt for changes still, At headlong cany'd with a present will."

76. *discontents*] malcontents, as in Antony and Cleopatra, i. iv. 39. Malone quotes from Webster and Marston's *Malcontent*: "What, play I well the free-breath'd discontent."

77. *gape*] So in Chapman, *The Second Maiden's Tragedy*, II iii: "give 'em to the hungry; there's one gapes". Cf. North's *Plutarch Sertorius*; "numbers of people . . . that gaped still for

change of government"; and *Edward III.* iii i: "Spendthrifts, and such as gape for nothing else But change and alteration of the state".

77. *rub the elbow*] rub their elbows to express their satisfaction. *Love's Labour's Lost*, v. ii. 109; and Jonson, *Bartholomew Fair*, iii i: "Cokes. That again, good ballad-man, that again! [He sings the burden with him.] O rare! I would fain rub mine elbow now." Joy was supposed to cause the elbow to itch, and hence to rub the elbow was an outward sign of great inward satisfaction. See Nashe, *The Unfortunate Traveller* (McKerrow, ii. 321): "my hart hopt and danst, my elbowes itcht, my fingers friskt, I wist not . . . what I did for joy." Cf. also Guipin's *Skialetheia* (Grosart, p. 25), quoted by Wright; Hall's *Satires*, iv. i; and C. Cotton, *Scarronides* (1664), ed., 1715, P-41,

78. *innovation*] commotion, as in *Othello*, II iii. 42, where Hart quotes Chettle, *Kind Heart's Dreame* (New Shak. Soc., p. 66), 1592: "to see the shameful disorder and routes that sometime in such publick meetings [plays] are used. The beginners are . . . some lewd mates that long for innovation; and when they see advantage . . . they will . . . make boote of clothes, hats, purses, or whatever they can lay hold on in a hurley burley." Cf. North's *Plutarch*, *Artaxerxes*: "such as desired innovation and change, and that could not away with quiet life"; and see the play of *Sir Thomas More* (ed. Dyce, p. 28), where "innovation" seems to mean riot, insurrection. *Hurlyburly*, tumultuous. Here an adjective; but usually a noun, as in *Macbeth*, I. i. 3.

80. *Such . . . cause*] Cf. Bacon, *Advancement of Learning*, xxiii. 33: "the covering of defects . . . may be done . . . by colour. . . ." Colour is

Nor moody beggars, starving for a time
Of pellmell havoc and confusion.

Prince. In both your armies there is many a soul
Shall pay full dearly for this encounter,
If once they join in trial. Tell your nephew, 85
The Prince of Wales doth join with all the world
In praise of Henry Percy : by my hopes,
This present enterprise set off his head,
I do not think a braver gentleman,
More active-valiant or more valiant-young, 90
More daring or more bold, is now alive
To grace this latter age with noble deeds.
For my part, I may speak it to my shame,
I have a truant been to chivalry;
And so I hear he doth account me too; 95
Yet this before my father's majesty—
I am content that he shall take the odds
Of his great name and estimation,

82. *moody*] *muddy* Qq6-8. 83. *your*] Qq; *our* Ff. 88. *off*] Ff; o/Qq.
90. *active-valiant*] hyphen Theobald; *active valiant* Qq I, 2, Ff; *active, more*
valiant the rest. go. *valiant-young*] hyphen Theobald; *valiant yong* (or
young) Qq, Ff. 96. *majesty*—] Johnson; *maiestie*, Qq, Ff.

when men make a way for themselves
to have a construction made of their
faults or wants, as proceeding from a
better cause." *Water-colours*» thin
pretexts that will not hold. Henry
Peacham (*Compleat Gentleman*, 1622)
observes that "painting in Oyle . . .
is generally of more esteeme then
working in water colours." The latter
is more rapidly executed and "beside,
oyle nor oyle-colours, if they drop upon
apparel I will not out; wnen water-
colours will with the least washing"
(Tudor and Stuart Library Reprint, pp.
129, 130). "Impaint" is used only
here by Shakespeare; later examples
are given in *New Eng. Diet*,

81. *moody*] either sullen, as in i. iii.
19 *ante*, and *Comedy of Errors*, v. i. 79,
or angry, savagely desperate, as in 2
Henry IV. iv. iv. 39. Cf. Florio's
Montaigne, I. xlvii: "rashly and
moodyly to pursue the stragglers of the
victorie"; and Shelton's *Don Quixote*,
ii. xxix; "Don Quixote, all moody and
choleric, began to cry out. . ."

82. *pellmell*] Usually an adverb, but
here an adjective, as in Florio's
Montaigne, I. xlviii: "[fiery javelins]
might in a pell-mell confusion produce
a common incommodie."

83. *your armies*] The King's army
and that of the rebels. Wright explains
Hotspur's and Douglas's. F, reading
our armies, may be right.

84. *dearly*] A trisyllable; see note
on in. i. 67 *ante*.

88. *set off his head*] not being set
down against him, "taken from his
account" (Musgrave). See 2 *Henry*
IV. iv. i. 145: "every thing set off
that might so much as think you
enemies."

90. *active-valiant* . . . *valiant-young*]
The hyphens are Theobald's. We
find "valiant active" in Norton and
Sackville's *Oorboduc*, iv. 317: "His
valiant active arms, his manly breast."
Hanmer proposed *valued young* for
valiant-young, whereon Johnson re-
marks, "I think the present gingle has
more of Shakespeare." Steevens notes
the "same kind of gingle" in Sidney's
Astrophel and Stella: "young-wise,
wise-valiant." Cf. Sidney, *Astrophel*
and Stella, lxxxii: "Most sweet-fair,
most fair-sweet," and Florio's
Montaigne, i. xxxix: "truly-pure and
purely true philosophic."

98. *estimation*] reputation, as in IV.
iv. 32 *ante*.

And will, to save the blood on either side,
 Try fortune with him in a single fight 100
King. And, Prince of Wales, so dare we venture thee,
 Albeit considerations infinite
 Do make against it No, good Worcester, no,
 We love our people well; even those we love
 That are misled upon your cousin's part; 105
 And, will they take the offer of our grace,
 Both he and they and you, yea, every man
 Shall be my friend again and I'll be his:
 So tell your cousin, and bring me word
 What he will do: but if he will not yield, 110
 Rebuke and dread correction wait on us
 And they shall do their office. So, be gone;
 We will not now be troubled with reply:
 We offer fair; take it advisedly.

\Exeunt Worcester and Vernon.

Prince. It will not be accepted, on my life: 115
 The Douglas and the Hotspur both together
 Are confident against the world in arms.

King. Hence, therefore, every leader to his charge;
 For, on their answer, will we set on them:
 And God befriend us, as our cause is just! 120
 {Exeunt all but the Prince of Wales and Falstaff.

Fal. Hal, if thou see me down in the battle, and bestride
 me, so; 'tis a point of friendship.

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

100. a single] single Qq 2-5. zox. venture] venter Ff 1-3. 103. Wor-
 cester] Worster Ff. 114. Exeunt . . .] Theobald (subst.); Exit Worcester.
 Qq, Ff. 120. Exeunt . . .] subet. Qq, Ff. 121-124. Hal . . . farewell]
 four lines ending *bat it I friendship, friendship farewell* Qq, Ff; F has *battell*,
friendship, friendship farewell. 122. me, so;] Ff; me, so, Qq 1-3; me, so,
 Q 4; me, so, the rest.

105. upon . . . part] upon your kins-
 man Hotspur's side. Holinshed,
Chronicle (ed. 1587), iii. 759: "On
 the carle of Richmonds part were slaine
 scarce one hundred persons."

109. A line of four stresses. Abbott,
Shakespeare Grammar, § 505. Pope
 substituted *return* for *bring*, and
 Capell read *and then bring*. Elton
 would scan *bring* as two syllables.

in. wait on] are in attendance on.
 114. take it advisedly] consider
 carefully the offer we make.

116. The Douglas and the Hotspur]
 See note on i. iii. 261 ante.

118. charge] command, as in *Henry*
V. iv. iii. 6; *Richard III.* v. iii. 25;
 and Heywood and Rowley, *Fortune*
by Land and Sea, iv. iii: "Every com-
 mander once more to his charge!"

121, 122. bestride me] Steevens ob-
 serves that, in the Battle of Agincourt,
 King Henry did this act of friendship
 for his brother the Duke of Gloucester.
 See North's *Plutarch, Coriolanus*: "a
 Roman soldier being thrown to the
 ground even hard by him, Martius
 straight bestrid him, and slew the
 enemy, with his own hands, that had
 before overthrown the Roman."

Fa. I would 'twere bed-time, Hal, and all well. 125
Prince. Why, thou owest God a death. {Exit.

Fa. Tis not due yet; I would be loath to pay him before his day. What need I be so forward with him that calls not on me? Well, 'tis no matter; honour pricks me oII Yea, but how if honour prick me off when I come on? how then? Can honour set to a leg? no: or an arm? no: or take away the grief of a wound? no. Honour hath no skill in surgery, then? no. What is honour? a word What is in that word honour? what is that honour? air. A trim reckoning! Who hath it? he that died o' Wednesday. Doth he feel it? no. Doth he hear it? no. 130 135

125. 'twere] Q I; it were the rest. 126. God] heauen Ff. 126. Exit.] Hanmer; omitted Qq, Ff. 130. Yea] omitted Ff. 131. how then? Can] Qq 2, 3, Ff i, 2; how then can, Q 4, 4-6; how then can, Q 7; how then, can Q 8; how then; can Ff 3, 4. 131. set to] set too Ff i, 2. 134, 135. What is in . . . that honour?] Qq x, 3, 4; (in omitted Q 4); What is in that word? honor: what is that honour? Q 2; what is that word honour? the rest. 136. o'] Hanmer; a Qq Ff.

125. / ... bed-time] Suggested by the prince's "Say thy prayers" (Elton).

126. thou owest . . . death] So in *Jack Straw*, i (Hazlitt's *Dodsley*, v. 381): "'We owe God a death, and we can but die"; and Dekker, *Satiromastix* (Pearson, i. 232): "I owe God a death, and if he will make me pay't against my will, lie say tis hard dealing." The word-play on "death" and "debt" occurs as early as the first English translation of the *De Imitation, Christi*, c. 1400 (ed. Ingram, p. 88): "gode menne]?at payed her dette of holy depe." Also Heywood and Rowley, *Fortune by Land and Sea*, i. ii: "He ow'd a death, and he hath paid that debt."

127. 128. / would . . . day} Cf. Lyly (Pond, iii. 451):—

"In youth who dies or else is slaine
 paies nature but a debt yts due.

Who yongest dies he doth
 <but> paye

A debt (he owes) before the day."

129, 130. honour pricks me on]
 "Honour, the spur that pricks the princely mind," is the first line in the First Presenter's speech in Peele's *Battle of Alcazar*, 1594. Echoes of "honour pricks me on" occur in

N. Field's *A Woman is a Weathercock* (1612), i. ii (Hazlitt's *Dodsley*, xi. 23); and Beaumont and Fletcher's *Humorous Lieutenant*, iii iii. 3.

131. set to a leg] put on a leg that is cut off (Wright). Huloet (*Dictionarie*, 1572) has: "Set to. Appono, is. Mettre, apposer. Adjistre. F gives set, too, but too is a common misprint for to. Readers of Don Quixote will remember the balsam of Fierabras, and its properties—Shelton's *Don Quixote*, Part II. ii: "when thou shalt see that in any battle I be cloven in twain . . . thou shalt take fair and softly that part of my body that is fallen to the ground, and put it up again, with great subtlety on the part that rests in the saddle . . . then presently . . . thou shalt see me straight become sounder than an apple."

132. grief} pain, as in i. iii. 51 ante.
 135. what is that honour? air] CL S. Daniel, *The Golden Age*: "that name, That idle name of wind . . . that empty sound called Honour"; and *The Birthe of Hercules* (c. 1600), ii. i: "honour . . . is but a shadow."

135. trim] Used ironically, as in Beaumont and Fletcher, *The Scornful Lady*, iv. iii: "Be civil! There's a trim persuasioII"

Tis insensible, then? yea, to the dead But will it
not live with the living? no. Why? detraction wifl
not suffer it Therefore I'll none of it Honour is 140
a mere scutcheon: and so ends my catechism. {Exit.

SCENE II.—*The Rebel Camp.*

Enter WORCESTER and VERNON.

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

Ver. 'Twere best he did.

Wor. Then are we all undone.

It is not possible, it cannot be,
The king should keep his word in loving us; 5
He will suspect us still, and find a time
To punish this offence in other faults:
Suspicion all our lives shall be stuck full of eyes;

138. Tis] *Is it* Ff. 138, 139. *will it not . . . living?]* *wil not . . . lining;* Q i.

SCENE II.

The Rebel Camp.] Malone. 2. *and]* omitted Qq 2-8, Ff. 3. *art we all undone]* Qq 5-8; *we art all vndone* Ff; *are we all vnder on,* Qq 1-4. 5. *should]* Qq 1-3; *would* the rest. 7. *other]* Qq 1-4; *others* the rest. 8. *Suspicion]* Rowe (ed. 2); *Supposition* Qq, Ff.

138. *insensible]* not to be apprehended by the senses.

141. *scutcheon]* a funeral escutcheon or hatchment, as Warburton points out. The scutcheon was the lowest description of heraldic ensign allotted for funerals. Mere gentlemen had no pennon, but as many scutcheons as were desired (J. G. Nichols, *Diary of Henry Machyn*, p. xxxi). In Machyn's *Diary*, we read that "Master Coldwell gentleman, and a lawyer" was buried "with half a dozen scocheons of buckeram" (p. 309), and that "Mistress Draper had two dozen" (p. 144). The scutcheons, which were of metal, silk, buckram, paper royal or pasted paper, were fastened up in the churches.

SCENE II.

2. *liberal and kind]* So Q i. The rest omit *and*, apparently for the metre's sake. S. Walker conjectured *liberal-kind*, and Anon. (*ap. Cambridge*) proposed *kind and liberal*. Cf. "kind and liberal" in Sir John Davies's *Epigrams*, xix.

3. *all undone]* For *all vnder one* of Qq 1-4 cf. Dekker and Webster, *Northward Hoe*, ii (Pearson, iii. 25): "your man shall bring all [money etc.] vnder one"; Brome, *A Mad Couple well Match'd*, in. i (Pearson, i. 59): "ile tell you . . . what I have done for you besides in my late absence, and all under one"; and Nashe, *Have with you* (Grosart, iii. 14).

8. *Suspicion . . . eyes]* So Rowe (ed. 2). Steevens, after Farmer, read: *Suspicion shall be all stuck full of eyes*, a line of ten syllables. Johnson says that the same image of suspicion is exhibited in a Latin tragedy called *Roxana* (1632), by Dr. William Alabaster. Dekker in *The King's Entertainment*, 1604 (Pearson, i. 297), introduces Fame as "A Woman in a Watchet Roabe thickly set with open Eyes and Tongues"; and Spenser describes Envy (*Faerie Queene*, i. iv. 31) as clad "all in a kirtle of discolour say . . . ypainted full of eyes." See Jonson, *The Poetaster* (1601), v. t: "Look, how many plumes are placed

For treason is but trusted like the fox,
Who, ne'er so tame, so cherish'd and lock'd up, 10
Will have a wild trick of his ancestors.
Look how we can, or sad or merrily,
Interpretation will misquote our looks,
And we shall feed like oxen at a stall,
The better cherish'd, still the nearer death. 15
My nephew's trespass may be well forgot;
It hath the excuse of youth and heat of blood;
And an adopted name of privilege,
A hare-brain'd Hotspur, govern'd by a spleen:
All his offences live upon my head 20

10. *ne'er*] Ff; *neuer* Qq. 12. *we*] Qq 1-3; *he* the rest. 15. *cherish,d,*
still] *cherisht still* Q 1.

On her huge corps, so many waking eyes Stick underneath." The imagery may be traced to Virgil, *Mneid*, iv. 180 et seq., and *Exekiel* x. 12: "And their whole body, and their backs, and their hands, and their wings . . . were full of eyes round about"; also *Revelation* iv. 6, 8. It has not, I think, been suggested to allow *Supposition* (Qq and Ff) to stand, omitting *all our lives*. The line is then decasyllabic, reading "Supposition" in four syllables as in D'Avenant, *The Cruel Brother* (1630), v. i: "Supposition, with arguments of strength." See Appendix.

xi. *a wild trick*...] a trait of inherited wildness. "Trick" often means a trait of character, as in Beaumont and Fletcher, *The Maid in the Mill*, iii i: "In you a wildness is a noble trick, And cherish'd in ye, and all men must love it."

la. *Look . . . merrily*] Cf. Caxton, *Reynard the Fox* (Arber, p. 60): "[Reynard's children] playe alle grymmyng and where they hate they loke frendly and meryly . . . This is the nature of the foxe."

13. *Interpretation . . . looks*] unfriendly critics will put an ill construction upon our looks. Cf. *Winter's Tale*, iv. iv. 363; also Chapman and Shirley, *Philip Chabot, Admiral of France*, ii. Hi; and Bacon, *Essays* (Epist. Dedic.), 1597: "These fragments of my conceits were going to print; To labour the stale of them had bin trouble-tome, and subject to interpretation!" IB our text "Interpretation" "our critics or judges, an abstract for a concrete term; "misquote" "put" an ill

construction upon, "quote" meaning to read, to interpret (*Titus Andronicus*, iv. i. 50), and "mis-" signifying unfavourably (cf. "miscaste," in Gower, *Confessio Amantis*, iii. 110: "On me, that sche miscaste hire yhe," i.e. cast an unfriendly look upon me).

18. *an adopted . . . privilege*] the surname "Hotspur" which Percy has adopted privileges his trespass. A "hotspur" was a common name for a rash, impulsive person, but, according to *New Enf. Diet.*, the word first occurs as surname of Sir Henry Percy. See Nashe, *fierce his Supplication to the Divell* (McKerrow, i. 161); "a number of hypocriticall hot-spurres"; and J. Hooker, *Girald. Irel.* in Holinshed, "• 97 (quoted in *New Eng. Diet.*): "He was . . . in matters of importance an headstrong hotspur" (1586).

19. *hare-brained*] rash, impulsive, as in North's *Plutarch, Marcellus*,: "a hot harebrained mall" J. Wilkins, *Essay towards a Real Character*, 1668, distinguishes between "hare-brain'd" "rash and "hair-brain'd" = "conceited."

19. *govern'd by a spleen*] mastered by an impetuous disposition (Moorman). Gifford: "The spleen seems to have been considered as the source of any sudden or violent ebullition, whether of mirth or of anger."

20. *live*] are living and active. Cá Sidney, *The Lady of May*: "Great, sure, is she, on whom our hopes do live." Dyce (ed. 2) reads *lie*, and S. Walker observes that "lie" and "live" were frequently confounded by the compositors (*Critical Examination*, ii. 209).

And on his father's; we did train him on,
 And, his corruption being ta'en from us,
 We, as the spring of all, shall pay for all.
 Therefore, good cousin, let not Harry know,
 In any case, the offer of the king. 25
Ver. Deliver what you will; I'll say 'tis so.
 Here comes your cousin.

Enter HOTSPUR and DOUGLAS.

Hot. My uncle is return'd :
 Deliver up my Lord of Westmoreland.
 Uncle, what news ? 30
Wor. The king will bid you battle presently.
Doug. Defy him by the Lord of Westmoreland.
Hot. Lord Douglas, go you and tell him so.
Doug. Marry, and shall, and very willingly. [*Exit.* 35
Wor. There is no seeming mercy in the king.
Hot. Did you beg any ? God forbid!
Wor. I told him gently of our grievances,
 Of his oath-breaking; which he mended thus,
 By now forswearing that he is forsworn:
 He calls us rebels, traitors; and will scourge 40
 With haughty arms this hateful name in us.

26, 27. *Deliver . . . cousin*] one line Qq. 28. *Enter . . .*] Howe; *Enter Percy*, (after line 25) Q i; *Enter Hotspur*, (after line 25) the rest. 30. *news ?*] *newt*—? F. 37. *our*] *your* Qq 6-8.

21. *train ... on*] lure ... on, entice. North's *Plutarch*, *Agésilas*: "by their persuasions they trained him on to this attempt."

26. *Deliver*] report, as in i. iii. 26 *ante*.

31. *bid . . . battle*] offer battle, as in 3 *Henry VI.* i. ii. 71; and Chapman, *Alphonsus, Emperor of Germany*, iv. iii: "The Lord of Collec . . . Will bid you battle in the open field."

31. *presently*] immediately, as often in Shakespeare and elsewhere.

32. *Defy . . .*] Capell transfers this line to Hotspur—"whose impatience," Malone argues, "would scarcely suffer any one to anticipate him on such an occasion."

33. *Douglas*] Scanned as a trisyllable by Malone. Theobald and Capell satisfy the metre otherwise by reading *go you then* and *do you go* respectively.

34. *Marry, and shall*] indeed, and I shall, with all my heart—an expression of eager assent. So Jonson, *Volpone*, v. i: "*Lady P.* Sir, I must have a fairer answer. *Mos.* Madam I Marry, and shall: pray you, fairly quit my house"; and D'Avenant, *News from Plymouth*, iii: "'/ , . . . give me your glove I *Ca.* Marry, sir, and shall!"

35. *no seeming mercy*] no appearance or sign of mercy.

36. *God forbid I*] S. Walker gives these words to Worcester.

39. *By . . . forsworn*] by now deny, ing with a false oath that he has broken his oath. "Forswear" here includes the meanings to deny upon oath (as in *Romeo and Juliet*, i. v. 54), and to swear falsely (as in *Love's Labour's Lost*, v. ii. 440).

Re-enter DOUGLAS.

- Doug.* Arm, gentlemen; to arms 1 for I have thrown
 A brave defiance in King Henry's teeth,
 And Westmoreland, that was engaged, did bear it;
 Which cannot choose but bring him quickly on. 45
- Wor.* The Prince of Wales stepp'd forth before the king,
 And, nephew, challenged you to single fight.
- Hot.* O, would the quarrel lay upon our heads,
 And that no man might draw short breath to-day
 But I and Harry Monmouth! Tell me, tell me, 50
 How show'd his tasking? seem'd it in contempt?
- Ver.* No, by my soul; I never in my life
 Did hear a challenge urged more modestly,
 Unless a brother should a brother dare
 To gentle exercise and proof of arms. 55
 He gave you all the duties of a man;
 Trimm'd up your praises with a princely tongue,
 Spoke your deservings like a chronicle,
 Making you ever better than his praise
 By still dispraising praise valued with you; 60

42. *Re-enter Douglas*] Capell; *Enter Douglas* Qq, Ff. 51. *tasking*] Q i; *talking* the rest.

44. *engaged*] See note on iv. iii. 95 *ante*.

51. *his tasking*] his challenge (cf. iv. i. 9 *ante*), or perhaps the accusation or censure expressed or implied in his challenge or on which the challenge was based. Task and tax (= to accuse or censure) are metathetical forms of the same word. Cf. Beaumont and Fletcher, *The Maid in the Mill*, in. i: "What's here? the Count Otranto task'd for a base villainy?"; and Christopher Beeston, *To Thomas Heywood*, 1612 (in Heywood's *Apology for Actors*, p. n): "Let others taske things honest." See also *As You Like It*, n. vii. 71, 86; and *The Tragedie of Nero* (1624), iv. iv: "false guiltmes Thinking each taxing pointed out it selfe."

54, 55. *Unless . . . arms.*] Cf. Kyd, *Soliman and Perseda*, I. iii: "And be our tilting like two brothers sportes, That exercise their war with friendly blowes."

56. *a// ... man*] a manly observance and respect. Cf. *Hamlet*, i. ii. 88: "'Tis sweet and commendable in your nature, Hamlet, To give these mourning duties to your father," i.e. the dues and observances of mourning. I think "of a man" refers to the Prince and

not to Hotspur; the words are perhaps parallel to "with a princely tongue" in line 57, and "like a chronicle" in line 58. Minshew defines "Dutie" as "that which by law of nature or civill respect is due to one." Wright explains: "attributed to you all the qualities which are proper to a man"; and Elton gives "compliments due to a man."

57. *Trimm'd up*] "To Trimme up: to polish, to finish perfectly," Minshew.

59, 60. *Making . . . with you*] The courtesy of our ancestors strained after the most extravagant vein of compliment. Sidney writes to Stella (*Astrophel and Stella*, xxxv): "Not thou by praise, but praise in thee is rais'd," and again he writes of his mistress (*ibid.*, xxxvii): "We Abase her praise, saying, She doth excel." Cf. *Tempest*, iv. i. 10, 11; Malinger, *Duke of Milan*, i. iii: "When most I strive to praise thee, I appear A poor detractor"; and Drummond, *Poems (Muses' Library)*, i. 36: "a wall so fair is rais'd That it is but abased even when praised."

60. *By still . . . you*] A "foolish line" and "the player's nonsense" arc Warburton's comments — on which

And, which became him like a prince indeed,
 He made a blushing cital of himself;
 And chid his truant youth with such a grace
 As if he mastered there a double spirit
 Of teaching and of learning instantly. 65
 There did he pause: but let me tell the world,
 If he outlive the envy of this day,
 England did never owe so sweet a hope,
 So much misconstrued in his wantonness.
Hot. Cousin, I think thou art enamoured 70
 On his follies: never did I hear
 Of any prince so wild a liberty.
 But be he as he will, yet once ere night
 I will embrace him with a soldier's arm,
 That he shall shrink under my courtesy. 75
 Arm, arm with speed: and, fellows, soldiers, friends,

69. *misconstrued*] *misconstured* Q 2; *misconstred* Qq 6-8. 72. *a liberty*] *a libertie* Qq 1-4; *at libertie* Q 5; *at liberty* the rest; *a libertine* Capell. 76. *fellows,*] *fellow*, Q 4; *fellow's* Q 5; *fellows* Q 6; *Fellow's*, Ff 1-3; *fellow* Qq 7, 8.

Johnson remarks: "Why it should be censured as nonsense I know not. To vilify praise, compared or valued with merit superior to praise, is no harsh expression!" Johnson, noting that the Prince had commended Hotspur with no such hyperboles as might represent him above praise (v. i. 86-92), asks: "Did then Shakespeare forget the foregoing scene? or are some lines lost from the Prince's speech?" Malone answers that Shakespeare in repeating letters and speeches of former scenes seldom attends minutely to what he has written. Cf. *e.g. Alf's Well*, III ii. 59-63 with *ibid.* v. Hi. 313, 314.

62. *a blushing cital*] a modest mention. Cf. *Titus Andronicus*, v. iii. 118: "methinks I do digress too much, Citing my worthless praise." Vaughan explains as "a calling himself to account as he did with blushes" (cf. "cite" in *Henry VIII.* iv. i. 29). Wright explains "cital" as "recital."

64. *As if . . . there*] as if, in chiding his truant youth, he was master of or possessed. Cf. *Sonnets*, cvi. 8.

65. *instantly*] at the same time; at once (Schmidt). Or diligently, earnestly; *Luke* vii. 4: "They besought him instantly," and North's *Plutarch*, *Eumenides*: "Neoptolemus . . . besought them both very instantly . . . to give him aid."

67. *envy*] malice, as often

68. *owe*] own, as often

69. *in his wantonness*] in respect to or as a consequence of the levity of his behaviour.

70. 71. *enamoured On*] So in *Much Ado About Nothing*, II. i. 170, and 2 *Henry IV.* i. iii. 102. Elsewhere in Shakespeare we find "enamoured of." See Marston, *Histrion-Mastix*, v. i: "so inamour'd on this strumpet warre."

72. *a liberty*] Steevens defends *a libertie* (Qq 1-4), in the sense "a libertine," citing in its support a passage of doubtful meaning in *The Comedy of Errors*, i. ii. 102.—

"Disguised cheaters, prating mountebanks,

And many such-like liberties of sill"

Grant White retains *a liberty*, interpreting: "Never did I hear so wild a liberty reported of any prince," Johnson, adopting *at liberty* (Ff and Qq 6-8), explains: "of any prince that played such pranks and was not confined as a madman" In support of Johnson's view, Malone quotes *Richard III.* i. iii. 305: "I muse why she's at liberty." Vaughan hyphens *a-liberty* ("at liberty), and Theobald, reading *at liberty*, inserts commas after *prince* and *wild*. Collier has *o' liberty*, and the Collier MS. *of liberty*.

Better consider what you have to do
 Than I, that have not well the gift of tongue,
 Can lift your blood up with persuasion

Enter a Messenger.

Mess. My lord, here are letters for you. 80

Hot I cannot read them now.

O gentlemen, the time of life is short!

To spend that shortness basely were too long,

If life did ride upon a dial's point,

Still ending at the arrival of an hour. 85

An if we live, we live to tread on kings;

If die, brave death, when princes die with us!

Now, for our consciences, the arms are fair,

When the intent of bearing them is just.

78. *Than*] *Then* Qq i, a, F 3; *That* the rest. 83. *were*] *'twere* Hanmer
 followed by Capell. 86. *An if*] Capell; *And* /Qq, F4 88. *are*] Qq 1-4;
 is the rest 89. *off*] Qq 1-4; *for* the rest.

77-79. *Better consider . . . persuasion*] Hotspur, in his impatience, speaks rapidly with the result that his language becomes incoherent. Two constructions appear to be confused—illustrating Hotspur's admission that he has "not well the gift of tongue"—: "You can better consider . . . than I can persuade you" and "Consider . . . for I cannot lift your blood up with persuasion!" It is perhaps worth noting that the words "consider what you have to do" occur in North's *Plutarch*, *Fabius*: "wherefore consider what you have to do, and provide for your safety."

82, 83. *the time . . . long*] Perhaps a reminiscence of a passage in Seneca, *De Brevitate Vitae*, cap. i: "Major pars mortalitatis . . . conqueritur, quod in exiguum aevi gignimus . . . Non exiguum temporis habemus: sed multum perdimus. Satis longa vita, et in maximarum rerum consummationem large data est, si tota bene collocaretur . . . Ita est, non accipimus brevem vitam, sed fecimus: nee inopes ejus, sed prodigisumus." Shakespeare may, however, have been directly indebted to Lyly, *Euphues* (Arber, p. 152): "we have not as Seneca saith little time to live, but we leese muche, neither have we a short life, by Nature, but we make it shorter by naughtynesse, our life is long if we know how to vse

it." Cf. also Lyly, *Alexander and Cantpaspe*, v. iv: "Alexander. What doest thou thinke of the time we have here? *Diog.* That we have little and lose much."

84. *dial's point*] the hand or needle of a clock or sun-dial, as in *Richard II.* v. v. 53. See North's *Plutarch*, *Pericles*; and Ford, *The Broken Heart*, iii. ii: "Can you count soft minutes roving From a dial's point by moving?"

85. *hour*] The pointing is Rowe's. Keightley prints *hour*—to indicate a broken sentence, but he suggests also that a line may have been lost, Q x points the whole passage thus:—

"the time of life is short,

To spend that shortness basely
 were too long

If life did ride vpon a dials point,
 Still ending at the arriual of an
 houre."

F puts a semicolon after *short*, a period after *long*, and commas after *basely*, *point* and *houre*.

87. *If die . . . us*] Cf. *The Play of Stucley*, c. 1598 (Simpson's *School of Shaksper*, i. 266): "let this our special comfort be That . . . with this blood of ours the blood of kings Shall be commixt, and with their fame our fame Shall be eterniz'd in the mouths of men."

Enter another Messenger.

Mess. My lord, prepare; the king comes on apace. 90

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

For I profess not talking; only this—

Let each man do his best: and here draw I

A sword, whose temper I intend to stain

With the best blood that I can meet withal 95

In the adventure of this perilous day.

Now, Esperance! Percy! and set on.

Sound all the lofty instruments of war,

And by that music let us all embrace;

For, heaven to earth, some of us never shall 100

A second time do such a courtesy.

[The trumpets sound. They embrace, and exquint.]

SCENE III.—Plain between the Camps.

The KING enters with his power. Alarum to the battle.

Then enter DOUGLAS and SIR WALTER BLUNT.

Blunt. What is thy name, that in the battle thus

Thou Grossest me? what honour dost thou seek

Upon my head?

90. Enter . . .] Ff; Enter another. Qq. 93, 94. *Let . . . stain*] divided as in Pope; lines ending sword, stain Qq, Ff. 93. draw /] / draw Ff. 94. whose] Whose worthy Ff. 97. *Esperance I Percy!*] *esperance Percy*, (or Percy in italics) Qq; *Esperance Percy*, (Percy in italics) Ff. 100. For, heaven to earth] For heauen to earth Qq, Ff; From heaven to earth Dering MS.

SCENE in.

Scene ///.] Capell; omitted Ff. Plain . . .] Capell. 1-3. What . . . head?] Capell's arrangement; two lines ending me? head? Qq, Ff. i. the] Hanmer; omitted Qq, Ff.

94. A sword] Qq and Ff give a sword to line 93; Ff fill out line 94 by inserting worthy before temper.

97. *Esperance / Percy!*] The war-cry of the Percys. The final "e" of ⁴¹Esperance "is sounded as in French verse. Malone compares *Merry Wives of Windsor*, v. v. 73: "And, Honi soit qui mal y pense," write." Wright conjectured *Esperance I a Percy t* See Drayton, *Poly-Olbion*, xxii: "As still the people cried, A 'Percy Esperance,'" where "Esperance" rhymes with "advance." Holinshed has "Esperance, Persic."

98. Sound . . . war] Cf. Beaumont and Fletcher, *The Humorous Lieutenant*, v. iv: "Come, beat nil the drums up, And all the noble instruments of war ! ;

and Massinger, *The Unnatural Combat*, n. i: "Sound all loud instruments of joy and triumph." For "lofty," cf. *Hamlet*, i. i. 151, and J. Dryden, *Preface to Albion and Albanus*, 1685.

99. let us all embrace . . .] So in *Richard III.* III. iii. 24, 25.

100. heaven to earth] the odds are as heaven to earth. See *Romeo and Juliet*, in. v. 215; and Jonson, *Every Man in his Humour*, ii. i: "Why true; she heard me, all the world to nothing."

SCENE ///.

Scene ///.] A change of scene was first marked by Capell.

2, 3. what honour . . . head?] Cf. N. FieM, *Woman is a Weathercock*,

- Doug.* Know then, my name is Douglas;
And I do haunt thee in the battle thus,
Because some tell me that thou art a king. 5
- Blunt.* They tell thee true.
- Doug.* The Lord of Stafford dear to-day hath bought
Thy likeness; for instead of thee, King Harry,
This sword hath ended him : so shall it thee,
Unless thou yield thee as my prisoner. 10
- Blunt.* I was not born a yielder, thou proud Scot;
And thou shalt find a king that will revenge
Lord Stafford's death. [*They fight. Douglas kills Blunt.*]

Enter HOTSPUR.

- Hot.* O Douglas, hadst thou fought at Holmedon thus,
I never had triumphed upon a Scot. 15
- Doug.* All's done, all's won; here breathless lies the king.
- Hot.* Where?
- Doug.* Here.
- Hot.* This, Douglas? no: I know this face full well:
A gallant knight he was, his name was Blunt;
Semblably furnish'd like the king himself. 20
- Doug.* A fool go with thy soul, whither it goes!

5. a king] the king Seymour conj. 10. my] Qq 1-4; a the rest, 11.
ayielder, thou proud] Qq 2-4 (subst.); a yeelder thou proud Q 1; to yeeld, thou
proud Qq 5-8; to yeeld, thou haughty Ff. 13. Lord] Lords F. 15.
triumph, upon] Qq i, 2; triumpht ouer Qq 3-8; triumphed o'r, Ff. 16. won ;
here] won her, Q 1. 22. A fool go] Capell; Ahfoole, go Qq ; Ahfoole: go
Ff (subst.). 22. whither} whether F.

II. i: "Redeem it (i.e. my honour) on his head . . . Even by the sword."

7. *Lord of Stafford*] Edmund, Earl of Stafford, who was in command of the King's , vaward."

ii. *ayielder*] Cf. *Midsummer-Night's Dream*, iii. ii. 30.

14. *Holmedon*] A dissyllable as in i. i. 65 ante.

15. *triumph, d upon*} "Triumph on" or "upon" occurs many times in Shakespeare; "triumph over" only twice. The accent falls on the second syllable of "triumph'd," as in v. iv. 14 post, and often elsewhere.

21. *Semblably furnish'd*] similarly armed and equipped. Cf. Dray ton, *Poly-Olbion*, xxii. 470-4: 'The next Sir Walter Blunt, he with three others

slew All armed like the King," *Semblably* = similarly, as in Florio's *Montaigne*, ii. xii: "Another country . . . might semblably imprint a cleane contrary religion in us." An earlier example is given by Mr. Craig from Fisher, *Works*, ed. Mayor, Pt. i. 59. "Semblauly" is found only here in Shakespeare, though "semblable" is common enough.

22. *A fool go*] Capell's brilliant emendation of *Ah foole, go* of Qq and *Ah foole : go* of Ff. For a similar confusion of *Ah* and *A* cf. *Romeo and Juliet*, i. i. 209: "Ah, word ill urged to one that is so ill," where *Ah*, *word* is the reading of Q i and *A word* that oi Q 2 and F. As emended by Capell the expression is quasi-proverbial. Steevena

A borrowed title hast thou bought too dear:
Why didst thou tell me that thou wert a king?

Hot. The king hath many marching in his coats. 25

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

Hot. Up, and away!

Our soldiers stand full fairly for the day. [Exeunt.]

Alarum. Enter FALSTAFF, *solus.*

Fal. Though I could scape shot-free at London, I fear 30
the shot here; here's no scoring but upon the pate.

23. borrowed] Rowe; borrowed Qq, Ft
rope Qq i, 4.8.

29. Exeunt] omitted Qq.

27. wardrobe] wardrop or ward-

quotes from *Promo*, and *Cassandra* (1578), ii. iv: "Goe and a knave with thee." See Middleton, *The Widow*, v. i: "Hang thyself when thou wilt, a slave go with thee!"; Heywood, *Rape of Lucrece* (Pearson, v. 229): "Get thee to thy Tent and a Coward goe with thee"; *The Passionate Morrice*, 1593 (ed. Furnivall, p. 59): "A shame goe with him."

22. *whither*] *whithersoever*, as in *Coriolanus*, i. ii. 16.

25. *coats*] The coat (Fr. *cott d'armts*) was a light garment, worn over the armour, charged with the heraldic bearings of the wearer. Chaucer, *House of Fame*, iii: "a vesture, Which that men clepe a cote-armure, Embrowded wonderliche riche." Also J. Proctor, *History of Sir Thomas Wyatt's Rebellion* (Arber, *English Garner*, viii. 88): "there came a Herald of Arms immediately, riding in the Queen's Coat Armour to this place: to his Coat shortly after Wyat submitted himself."

29. *stand . . . the day*] are in a fair way to win the battle. "To stand fair" = to stand square and erect, as in Beaumont and Fletcher, *Beggars Bush*, II i: "stand fair, and put yourselves in ranks." Hence "to stand fair (or fairly) for" signified to be in a strong position in reference to some object of rivalry or competition. See Brome, *A Mad Coufle well Match? A*, II i: "Wat. . . if you could winne the Widow byt, for whom you stood in faire election once . . . Car. I shall stand fairer for her sir, when . . .";

and L. Carlell, *The Passionate Lover*, m. i: "Clarimant Who in opinion now stands fairest for the crowne."

30. *I could 'scapt'shot-free*] A quibble on the two meanings of "shot-free," (i) shot-proof, unscathed, and (2) without paying the "shot," reckoning or score. For the first sense, see Jonson, *The New Inn*, iv. iii: "He is shot-free, in battle, is not hurt, Not he that is not hit"; and S. Butler, *Characters (A Ranter)*: "He believes himself shot-free against all the attempts of the devil, etc." And for the second meaning, see Minshew: "dicatur autem ille Anglis Scot-free, qui in compatiunculis suam non persolvit quo tarII" There were many recognised ways of 'scaping the reckoning. See Dekker, *Guls Horn-Booke* (Grosart, ii. 259): "take heede that no man counterfeite him selfe dninck, to free his purse from the danger of the shot"; and T. Randolph, *Artstippus* (Hazlitt, i. 13): "dispute in tenebris, yet be not asleep at reckonings." In Dekker's *Satiro-Mastix* (Pearson, i. 263) Sir Vaughan makes Horace (*i.e.* Ben Jonson) swear "[never] at Table to fling Epigrams, Embleames, or Play-speeches about you (lyke Hayle-stones) to keep you out of the terrible Daunger of the Shot."

31. *here's no . . . pate*] Cf. *Comedy of Errors*, i. ii. 65. "Scoring" carries on the quibble of "shot," as in Beaumont and Fletcher, *The Scornful Lady*, II iii: "you have no calling for drink there, but with a cannon, nor no scoring but on your ships' sides."

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

Enter the PRINCE.

Prince. What, stand'st thou idle here? lend me thy sword: 40
Many a nobleman lies stark and stiff

34. *God*] *heaven* Ff. 36. *ragamuffins*] *Capell; rag of Muffins* Qq 1-5, Ff i, 2; *tog o'Muffians* the rest. 37, 38. *hundred and fifty*] 150. Qq, Ff. 38. *are*] omitted Ff. 40. *stand'st*] *stands* Q i. 41. *nobleman*] *noble man* Qq 1-6.

32, 33. *there's honour for you*] An ech. of this is heard in Heywood's *Fair Maid of the West*, v. iii.

33. *here's no vanity*] The "no" is ironical, as in *Taming of the Shrew*, i. ii. 138. So Jonson, *Every Man in his Humour*, iv. i: "O, here's no foppery!"; and Middleton, *Mayor of Quinborough*, iv. ii: "Here's no dear villainy..."

36, 37. / *have . . . peppered*] If we are to take Falstaff's statements at their face value, the cynical bravado of this is of a piece with his "I have misused the king's press damnably." "The new discipline," writes Sir John Smythe (*Certain Discourses Militarie*, 1590), "of some of our men of warre in the Lowe Countries hath been, to send, and employe their soldiers into manic daungerous . . . exploits . . . as though they desired and hoped to have more gaine and profite by the dead paies of their soldiers slaine." Digges (*Four Paradoxes*, 1604) censures those captains and colonels who bravely "lead their men even to the place of Butcherie, and then . . . take their leave (vnder pretence to fetch supplies)." See also T. Powell, *Tom of all Trades* (pr. 1631): "The Sea Captaine is exposed to as much danger during the whole fight as the poorest man in the Ship; where the land Captaine vseth but to offer his men to the face of the enemy, and then retreateth "fed. Furnivall, pp. 169, 170), Overbury (*Characters*) says of A Worthy Com-

mander in the Warres that "hee . . . had rather saue one of his owne Souldiers, then kill ten of his enemies."

36. *ragamuffins*] *tatterdemalions*. The word is from Ragamoffyn, the name of a devil whose 'bel-syre' was Belial. See *Piers Plowman*, c. xxi. 283.

37. *peppered*] done for, despatched. Beaumont and Fletcher, *The Humorous Lieutenant*, II ii: "Leo. Thou art hurt. Lieu. I am pepper'd . . . I was kill'd above twenty times."

37. *not*] Capell conjectured *but*, which has the approval of Malone and Rann "Why," asks Boswell, "might not Falstaff's ragamuffins have been reduced to two?" See note on iv. ii. 43 *ante*.

38, 39. *they . . . to beg*] The town's end or entrance to the town was a favourite resort of beggars. See Heywood's *The Royall King*, iv. (Pearson, vi. 60), where the Clown bids Match and Touch-boxe, two indigent servingmen, betake themselves to the town's end and bee: "Goe, away, betake you to the end of the Towne; let me finde you betweene the Woods close-stile and Islington, with will it please your Worship to bestow the price of two Cannes upon a poore souldier, that hath serv'd in the face of the Souldan, and so forth. Apage, away," Touch-boxe turns to Match: "Come, Match, let us betake us to our randevous at some out end of the City."

Under the hoofs of vaunting enemies,
Whose deaths are yet unrevenged: I prithee, lend me
thy sword.

Fal O Hal, I prithee, give me leave to breathe a while.

Turk Gregory never did such deeds in arms as I have 45
done this day. I have paid Percy, I have made him
sure.

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

Fal Nay, before God, Hal, if Percy be alive, thou get'st 50
not my sword; but take my pistol, if thou wilt.

Prince. Give it me: what, is it in the case?

Fal Ay, Hal; 'tis hot, 'tis hot; there's that will sack a city.

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

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

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

Fal. Well, if Percy be alive, I'll pierce him. If he do -55

42. hoofs] O i; hooves or houes the rest. 43. Whose] whose Q I.
43. yet] omitted Ff. 43. / prithee] Prethy or Prethee Ff. 44. a while]
awhile Ff i, 2, 48. He . . . thee.] prose Steevens; one line Qq, Ff.
50. before God] omitted Ff. 50. get'st] gets Q i. 53. 'tis hot, 'tis
hot] Qq 1-4; tis hot the rest. 55. Well,] omitted Qq 5-8, Ff.

45. *Turk Gregory* . . . *arms*] An allusion to the monk Hildebrand, who, as Gregory VII., succeeded Pope Alexander in 1035. The Turk was reputed fierce and cruel; and Hildebrand, if Protestant writers of the sixteenth century are to be believed, merited the epithet *Bailey's Diet*. (Canting Words) has: "Turk, any cruel hard-hearted Man." The Puritans were fond of comparing English prelates to Hildebrand, whose character they painted in the darkest colours. See John Penry, *Martin Marprelate* (1588), *The Epistle* (ed. Arber, p. 23); "But looke to it brother Canterburie certainly without your repentance I feare me you shalbe Hildebrand indeed," where the margin has *A fyrebrand in deede." As Hildebrand was not distinguished in arms, Falstaff may allude to some incident in his career like that so piquantly related by Foxe, *Acts and Monuments* (ed. 1641, i. 218): "[Pope Alexander] perceived the frauds of Hildebrand . . . which when Hildebrand heard, he was stricken in such a fury, that scarcely he could keepe his hands off him, while Masse was done. After the Masse being finished, by force of souldiers and strength of men he had him into a chamber, and there

all to be pommild Pope Alexander with his fists." Gregory was, moreover, reputed to be a magician, and had a "trick" "to shake out sparkes of fire out of his sleeves" (Prideaux, *Introduction to the Reading of History*, 1650, p. 116), to which Falstaff's "deeds in arms" is possibly a punning allusion.

45, 46. *such deeds in arms . . . this day*] So Malory, *Morte d'Arthur*, viii. xxxiii: "the deeds of arms that he hath done this day . . . were enough for Sir Launcelot du Lake."

46. *paid*] killed, as in ii. iv. 192 *ante*.
46, 47. *made . . . sure*] despatched, as in *Pericles*, i. i. 169. Chapman, *Alphonsus, Emperor of Germany*, in. i: "Alph. [*aside to Alexander*]. Lives Richard, then? I'd thought thou'ldst made him sure." The Prince, in his reply, takes "sure" in the sense of secure, safe.

53. *there's . . . city*] So Dekker, *The Honest Whore* (Pearson, ii. 160): "Mat. (*producing wine*). Heres Ordnance able to sacke a City." Steevens quotes from Randolph's *Aristippus*, 1630: "it may justly seem to have taken the name of sack from the sacking of cities."

55. *pierce*] Pronounced "perse," as in *Love's Labour's Lost*, iv. ii. 86.

come in my way, so: if he do not, if I come in his willingly, let him make a carbonado of me. I like not such grinning honour as Sir Walter hath: give me life: which if I can save, so; if not, honour comes unlooked for, and there's an end. [Exit. 60

SCENE IV.—*Another Part of the Field.*

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

King. I prithee,

Harry, withdraw thyself; thou bleed'st too much.

Lord John of Lancaster, go you with him.

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

Pfince. I beseech your majesty, make up, 5

Lest your retirement do amaze your friends.

King. I will do so.

My Lord of Westmoreland, lead him to his tent.

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

Prince. Lead me, my lord? I do not need your help • 10

And God forbid a shallow scratch should drive
The Prince of Wales from such a field as this,

56. way, so:] way 50, Q i; way : so, Qq 2, 4. 57. willingly,] in brackets Ff.
60. Exit] omitted Qq.

SCENE iv.

Scene iv.] Scena Tertia. Ff. Another . . .] Capell. 1-3. / . . . him.]
as arranged by Steevens (1793); two lines ending *much, him.* Q i; prose the
rest. 2. *bleed'st*] Capell; *bleedest* Qq, Ff. 6. *your*] you Ff i, 3. 7, 8.
I will . . . tent.] one line Qq. II *God]* heaven Ff.

See Capgrave, *Chronicle of England* (ed. Hingeston, p. 279): "And Herri Percy, aftir the propirte of his name, *percid*, or presed, in so far that he was ded." "Pierce" rhymes with "rehearse" in *Richard ii.* v. iii. 127, with "ferce" and "reherce" in *Faerie Queene*, i. iv. 50, and with "verse" in Milton's *L'Allegro*, line 138. Johnson, pointing out that to pierce a vessel is to tap it, conjectured, without much confidence, that Falstaff illustrates the words "I'll pierce" by drawing the cork. Cf. Jonson, *The New Inn*, in. i (quoted by Steevens): "Sir Pierce Anon will pierce us anew hogshhead."

57. *make a carbonado of me*] So Beaumont and Fletcher, *The Knight of Malta*, ii. i: "You . . . have made a carbonado of me." *Carbonado*,,, piece of meat slashed and broiled. See

Coriolanus, iv. v. 199; and Massinger, *The Bondman*, ill. iii.

58. *grinning*] An allusion to the contraction of the muscles about the mouth after death. Cf. Addison, *Cata*, iv: "I saw the hoary traitor Grin in the pangs of death." See Appendix.

SCBNS iv.

5. *make up*] go to the front, as in line 58 *post*; *King John*, in. ii. 5; and *Edward III.* iv. vi: "'John Make up once more with me. . . . Charles. Then charge again.'"

6. *retirement*] withdrawal, absence from the battle.

6. *amaxe*] fill with dismay. *NewEng. Diet*, quotes Drayton, *Odes*, xvii. 37; "Though they be one to ten, Be not amazed."

Where stain'd nobility lies trodden on,
And rebels' arms triumph in massacres !

Lan. We breathe too long: come, cousin Westmoreland, 15
Our duty this way lies ; for God's sake, come.

[*Exeunt Prince John and Westmoreland.*]

Prince. By God, thou hast deceived me, Lancaster;
I did not think thee lord of such a spirit:
Before, I loved thee as a brother, John;
But now, I do respect thee as my soul 20

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

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

Enter DOUGLAS.

Doug. Another king! they grow like Hydra's heads : 25
I am the Douglas, fatal to all those
That wear those colours on them : what art thou,
That counterfeit¹st the person of a king ?

K. Hen. The king himself; who, Douglas, grieves at heart 30
So many of his shadows thou hast met
And not the very king. I have two boys
Seek Percy and thyself about the field :

16. *God's*] *heavens* Ff. 16. *Exeunt* . . .] Capell; omitted Qq, Ff. 17. *God*] *heaven* Ff. 23, 24. 0, . . . *all* [/] Pope's arrangement; one line Qq, Ff. 25. *Enter Douglas*] Ff; omitted Qq.

15. *breath*] take breath, rest.

18. *lord* . . . *spirit*] Cf. *Richard II.* ii. iii. 99; and Jonson, *Every Man in his Humour*, i. ii: 'the master of so loose a spirit,'

21. *at the point*] Steevens quotes from Holinshed's *Chronicle* (ed. 1587, iii. 759): "the carle of Richmond withstood his violence and kept him at the sword's point without advantage, longer than his companions either thought or Judged,"

22. *maintenance*} resistance or, as Schmidt explains, bearing, demeanour.

25. *Another* . . . *heads*] Similarly Drayton, *Poly-Olbion*, xxii:—

"This hand of mine, quoth he, four kings this day hath slain,
And swore out of the earth he thought they sprang again."

27. *those colours*] the King's coat or coat-armour; properly the tinctures, or heraldic colours, in his cognisance or

coat of arms. See *Piers Plowman*, B. xix. 13: "these aren Pieres armes, his coloures and his cote-armure"; and Massinger, *The Parliament of Love*, ii. it: "my arms, my impresses, The colours that I wore."

28. *counterfeit*'st . . . *king*] "To counterfeit," writes Bacon (*History of Henry VII.*), "the dead image of a king in his coin, is a high offence by all laws; but to counterfeit the living image of a king in his person, exceedeth all personifications."

30. *shadows*} counterfeits, likenesses. Cf. Lyly, *Alexander and Campaspe* (1584) i. v. iv: "in this [picture] . . . the shadow as much delighteth me, being an artificer, as the substance doth others that are amorous." So "to shadow" signified to paint, as *ibid.* in. iii: "Me thinketh foure colours are sufficient to shadow any countenance."

But, seeing thou fall's! on me so luckily,
I will assay thee, and defend thyself.

Doug. I fear thou art another counterfeit; 35
And yet, in faith, thou bear'st thee like a king:
But mine I am sure thou art, whoe'er thou be,
And thus I win thee.

[*They fight; the King being in danger,*
re-enter Prince of Wales.

Prince. Hold up thy head, vile Scot, or thou art like 40
Never to hold it up again ! the spirits
Of valiant Shirley, Stafford, Blunt, are in my arms:
It is the Prince of Wales that threatens thee;
Who never promiseth but he means to pay.

[*They fight: Douglas flies.*

Cheerly, my lord : how fares your grace ?
Sir Nicholas Gawsey hath for succour sent, 45
And so hath Clifton: Til to Clifton straight.

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

34. *and*] Qq; 50 Ff and many edd. 36. *bear'st*] *bearest* Qq 1-5. 39. *re-*
enter] Dyce; *enter* Qq, Ff. 30. *thy*] *they* F. 41. *Shirley*] Capell; *Sherly*
Qq, Ff. 43. *flies*] *flieth* or *flyeth* Qq, Ff. 47. *a while*] *awhile* Ff I, 2.

34. *assay*] attack, 'measure swords with" (Schmidt); cf. R. Henryson, *The Paddock and the Mous* : "Deith will thee assay, Thou wait not quhen." I retain here *Qa* and *defend thyself*, for which F reads *so defend thyself*, Cf. *Much Ado About Nothing*, I. ii. 20: "I will send for him; and question him yourself." See also note to in. i. 191 *antt.*

36. *bear'st* . . . *king*] Mr. Craig compares *Richard II.* in. iii. 68-70.

41. *valiant Shirley*] "Sir Hugh Shorke," Master of the Horse to Henry IV. Pope, for the metre's sake, omits "valiant," hut, where proper names occur in Shakespeare's versification, metrical rules are relaxed (cf. *Richard II.* n. i. 279, 283, 284). It has been suggested that "valiant" may have been an afterthought, and inserted in compliment to the famous travellers, the brothers Shirley, one of whom was knighted by Elizabeth in 1597. See *Introd.*, p. x.

44. *Cheerly*] cheerily, as IP Milton,

L'Allegro, 54. "Cheerly" is the form invariably used by Shakespeare.

45. *Gawsey*] Sir Nicholas Goushill of Hoveringham, Notts. Holinshed and Drayton give the name as Gausell.

46. *Clifton*] Sir John Clifton, Knight of the Shire of Nottingham in Henry IV.'s reign.

48. *opinion*] credit, reputation. Jonson, *A Challenge at Tilt* (Cunningham's *Gifford*, iii. 90): "have I lost all reputation, or what is less, opinion, by once putting off my deity?" ; Bacon, *Advancement of Learning*, xxiti. 5: "Senators that had name and opinion for general wise men"; and Dryden, *The Wild Gallant*, ii. i.

49. *makest some tender of*] *hast some regard for*, art concerned about. "Tender," meaning regard, concern, occurs in *King Lear*, i. iv. 230, but I have no example of "make tender of," in the sense "have regard for." Usually it means to offer. "To tender" is common in the senses "to offer" and "to have in regard."

Prince. O God ! they did me too much injury
 That ever said I hearken'd for your death.
 If it were so, I might have let alone
 The insulting hand of Douglas over you,
 Which would have been as speedy in your end 55
 As all the poisonous potions in the world,
 And saved the treacherous labour of your son.
King. Make up to Clifton: I'll to Sir Nicholas Gawsey.

{Exit.

Enter HOTSPUR.

Hot. If I mistake not, thou art Harry Monmouth.
Prince. Thou speak'st as if I would deny my name. 60

Hot. My name is Harry Percy.

Prince. Why, then I see

A very valiant rebel of the name.

I am the Prince of Wales; and think not, Percy,

To share with me in glory any more:

Two stars keep not their motion in one sphere; 65

Nor can one England brook a double reign,

Of Harry Percy and the Prince of Wales.

51. God] heaven Ff. 52. for] Qq 1-3 ; to the rest. 58. Sir] S. Qq. 61,
 62. Why, . . . name.] one line Qq, Ff. 62. the] Qq i, 2 ; that the rest.

52. hear ken'd for} desired, as in
Taming of the Shrew, i. ii. 260.

54. insulting . . . over] triumphing
 over. See 3 *Henry VI.* i. iii. 14; *Lucrece*,
 509: "So under his insulting falchion
 lies Harmless Lucretia"; and Brath-
 waite, *The English Gentleman*: "Thus
 laughed this noble Philosopher at death,
 insulting as much over death, as nee
 insulted over him, who adjudged him
 to death."

65. Two stars . . . sphere] A pro-
 verbial expression. Cf. Chapman and
 Shirley, *The Admiral of France*, I. i:
 "Two stars so lucid cannot shine at
 once In such a firmament"; Heywood,
The Iron Age, ii (Pearson, iii. 293):
 "Hector and I Must not both shine at
 once in warres bright Skie"; Dekker,
Worke for Armor ours (Grosart, iv.
 105): "Non capit Regnum duos. A
 Kingdome is heaven and loves not two
 suns shining in it"; and Heywood,
The Roy all King, ii (Pearson, vi 29):
 "if we be England, King, And might-
 iest in the Sphære in which we moove,
 Wee'le shine alone, this *Phaeton* cast
 downe." The central thought in all

these passages may be traced to the
 words of Alexander: "μήτε τὴν γῆν
 ἡλίου δύο, μήτε τὴν Ἀσίαν δύο βασιλεῖς
 ὑπαμένειν" (*Plutarch, Apophthegmata*,
 38). See also *Hist. Diodorus Siculus*,
 xvii. 54, and *Strabo*, T. 47 (ὅτι
 πάλλιστον ἡ Μοναρχία); "εἰ θέλουσι
 δύο ἥλιοι γενέσθαι, κίνδυνος πάντα
 συμπλεγθέντα διαφθερῆναι. Ὅτως ἔνα
 μὲν βασιλεύοντα δέχονται Ἄνθρωποι, καὶ
 σωτήρα πιστεύουσιν εἶναι. Δύο δὲ ἄμα
 οὐκ ἂν ἀνέσχοιντο." Also *Justinus*,
Epit. Hist., XL xii. In the text there
 is an allusion to the opinion of Ptolemy
 that each planet has its own orb or
 sphere in which it moves. See note on
 v. i. 17 ante.

66. Nor . . . reign] So Marlowe,
Edward II. i. i. 58: "Two kings in
 England cannot reign at once," Cf.
 Middleton, *Women Beware Women*, v.
 i. (concluding speech); and Warner,
Albion's England, in. xv: "never
 can One kingdome brooke of twaine."
 The thought may have been ultimately
 drawn from Lucan's *Pharsalia*, i:
 "Nulla fides sociis regni, omnisque
 potestas Impatiens consortis erit"

Hot. Nor shall it, Harry; for the hour is come
To end the one of us; and would to God
Thy name in arms were now as great as mine! 70

Prince. I'll make it greater ere I part from thee;
And all the budding honours on thy crest
I'll crop, to make a garland for my head.

Hot I can no longer brook thy vanities. [They fight.

Enter FALSTAFF.

Fat. Well said, Hal! to it, Hal! Nay, you shall find 75
no boy's play here, I can tell you.

*Re-enter DOUGLAS; he fights with FALSTAFF, who falls
down as if he were dead, and exit DOUGLAS.
HOTSPUR is wounded, and falls.*

Hot O, Harry, thou hast robb'd me of my youth!
I better brook the loss of brittle life
Than those proud titles thou hast won of me;
They wound my thoughts worse than thy sword my
flesh: 80
But thoughts the slaves of life, and life time's fool,

68. *Nor*] Ff, Q 8; *Now* Qq i, 4-7; *Now*, Qq 2, 3. 69. *God*] *heaven* Ff.
72. *the*] *thy* Qq 5-8. 77. *Re-enter*] Dyce; *Enter* Qq, Ff. 77. *fight*] *fighteth*
Qq 1-4. 77. *who falls*] *he falls* Qq. 77. *and exit . . . falls*] Steevens, Capell
(subs.); *the Prince killeth Percie*. Qq, Ff. 80. *thy*] Qq 1-4; *the the rest*. 81.
thoughts the slaves . . . fool] Q I; *thought's the slave . . . foole*, Qa. 81. *fool*],
fool; Q 5, Ff; *foole*, the rest.

72, 73. *And . . . head*] Cf. Butler, *Hudibras*, I. Hi:—

"My laurels are transplanted now,
And flourish on thy conquering
brow."

74. *vanities*] follies, as in Beaumont
and Fletcher, *A King and No King*,
in. iii:—

"Away, you fool! the king is
serious,

And cannot now admit your
vanities."

75. *Well said*] bravo! well done!
An expression of approval used here as
often elsewhere when nothing has been
said. Cf. *As You Like It*, ii. vi. 14;
Beaumont and Fletcher, *Cupid's Re-
venge*, v. iii: "I prithee mend thy
health! Why, that's well said; My
good boy, smile still."

76. *No boy's play*] A proverbial say-
ing. Beaumont and Fletcher, *The*

Tragedy of Valentinian, v. i: "I
take it, 'tis no boy's play"; and Shel-
ton's *Don Quixote*, Part II. LXVI: "I
am not in the humour to play at boy's
play." See Appendix.

77. *my youth*] the glory of my youth-
ful deeds. See in. ii. 144-152 *ante*.

81-83. *thought's . . . stop* (Q 2)] but
it is no matter, thought will cease with
life, and life is merely the sport of time,
and time itself, though it measure the
world's duration, is moving towards
its period. That is, thought ceases
with life, time mocks the shortness of
human life, and time will not outlast
the duration of the world. For "life
time's fool," cf. *Measure for Measure*,
in. i. 11-13: "thou [life] an death's
fool; For him thou labour'st by thy
flight to shun And yet runn'st toward
him still." For "time . . . stop" cf.
John Davies, *Nosce teipsum*, Elegy II:

And time, that takes survey of all the world,
Must have a stop. O, I could prophesy,
But that the earthy and cold hand of death
Lies on my tongue: no, Percy, thou art dust, 85
And food for— [Dies.]

Prince. For worms, brave Percy: fare thee well, great heart!
Ill-weaved ambition, how much art thou shrunk!
When that this body did contain a spirit,
A kingdom for it was too small a bound; 90
But now two paces of the vilest earth
Is room enough: this earth that bears thee dead
Bears not alive so stout a gentleman
If thou wert sensible of courtesy,
I should not make so dear a show of zeal: 95

84. *earthy and*] Q i; *earth and* Qq 2-8; *Earth, and the* Ff. 86. *for -*] Ff,
Q 8; *for* Qq 3-7; *for*. Qq i, 2. 86. *Dies.*] Rowe; omitted Qq, Ff. 87. *fare*
thee well] Farewell Ff. 88. *Ill-weaved*] hyphenated Ff (*Ill-weav'd*). 92.
thee] Qq 7, 8; *the* the rest. 95. *dear*] Q i; *great* the rest.

"heaven waxeth old, and all the spheres above Shall one day faint, and their swift motion stay; And time itself in time shall cease to move." Cf. also *The Tragedy of Cromwell* (1602) i: "Are not all creatures subject unto time? To time, who doth abuse the world." Dyce (ed. 2), adopting Q i *thoughts the slaves*, places a comma after *fool*, and construes "thoughts," "life" (the latter) and "time" as subjects to "must." See Appendix.

82. *survey*] Accented on the second syllable, as in *All's Well that Ends Well*, v. iii. 16.

83. *I could prophesy*] An allusion to the belief that a good man at death is endued with the gift of prophecy. See R. Brome, *The Sparagus Garden*, iv. vii: "they say that dying men are prophets oftentimes"; Massinger, *The Emperor of the Bast*, i. ii: "but unto thee, my daughter . . . if my prophetic soul, Ready to take his flight, can truly guess at Thy future fate, I leave the strange assurance Of the greatness thou art born to"; Fletcher and Massinger, *Sir John Van Olden Barnavelt* (c. 1619), iv. v (Bullen, *Old Plays*, ii. 292): "And here I prophetic I, that have livd And dye a free mall," Staunton refers to *Richard II.* u. i. 31, 32.

88. *Ill-weaved . . . shrunk!*] Cf. *Julius Caesar*, in, i. 149, 150. The metaphor is from the shrinking of

doth when badly woven and consequently loose in texture.

90-92. *A kingdom . . . room enough*], The same thought occurs in Lyly's *Euphues* (Bond, i. 314): "Philip falling in the dust, and seeing the figure of his shape perfect in shewe: Good God said he, we desire ye whole earth and see how little serveth." Mr. Bond thinks Shakespeare's original was either Lyly's *Alexander and Campaspe*, v. iv. 55, or the same author's *Midas*, iii i. 14: "What should I doe with a world of ground, whose body must be content with seaven foot of earth?"; Another parallel is in Hoccleve's *De Regimine Principum*: "Alle this world yistirday was nat ynowe To stoppen Alisandres couetise And now—three elues of clothe hym souffise." Johnson compares Ovid, *Amores*, iii ix. 33, 40; and see Juvenal, *Satires*, x. 147, 148.

95. *make . . . seal*] offer you so heart-felt an expression of regard. *Dear*, heart-felt, as in Middleton, *The Witch*, iv. i: "Never was womans grief for loss of lord Dearer than mine to me¹¹"; and Middleton and Rowley, *A Fair Quarrel*, ii. ii: "The patient must ope to the physician All her dearest sorrow." "Dear" has frequently merely an intensive force and is equivalent to "great"; here indeed for *dear* (Q i) the other Qq and the Ff read *great*.

But let my favours hide thy mangled face;
 And, even in thy behalf, I'll thank myself
 For doing these fair rites of tenderness.
 Adieu, and take thy praise with thee to heaven!
 Thy ignominy sleep with thee in the grave, 100
 But not remembered in thy epitaph!

[*He spieth Falstaff on the ground.*

What, old acquaintance! could not all this flesh
 Keep in a little life? Poor Jack, farewell!
 I could have better spared a better man:
 O, I should have a heavy miss of thee, 105
 If I were much in love with vanity!
 Death hath not struck so fat a deer to-day,
 Though many dearer, in this bloody fray.
 Embowell'd will I see thee by and by:
 Till then in blood by noble Percy lie. [*Exit.* 110

98. *rites*] *nghts* Q I. 100. *ignominy*] *ignomy* Qq 4-7, Ff i, 2. 101. He
 spieth . . .] Qq; omitted Ff. 107. *fat*] Q i, Ff; *faire* the rest.

96. *favours*] scarves or gloves worn by knights in their helmets as tokens of their mistresses' favour. See *Richard II.* v. iii. 18, and Beaumont and Fletcher, *Monsieur Thomas*, iii iii: "my scarf . . . find it, and wear it As your poor mistress' favour." Marlowe (*Works*, ed. Dyce, p. 197) describes Edward II.'s "spangled crest Where women's favours hung like labels down" It was customary, we read in Stow's *Annales* (ed. 1631, p. 1039), for gentlewomen to give as tokens of their favour "little handkerchiefs of about three or foure inches square, wrought round about, and with a button, or a tassell! at each corner," and "gentlemen and others did usually were them in their hatts, as favours of their Loves and Mistrisses." These handkerchiefs cost "some . . . sixe pence a piece, some twelve pence and the richest sixteen pence." Warburton read *favour* (face or countenance, with the explanatory remark, "He is stooping down to kiss Hotspur."

100. *ignominy*] A trisyllable, as in Milton, *Paradise Lost*, i. 115. An abbreviated form *ignomy* is given Qq 4-7 and Ff i, 2. F is inconsistent in its use of the two forms. Here and in *Troilus and Cressida*, v. x. 33 (Q *ignominy*) it reads *ignomy*; but in *Titus Andronicus*, iv. ii. 115, it substitutes *ignominy* for *ignomy* (Qq), and in *Measure* for

Measure, II iv. in, retains *ignomy* (Qq) where the verse requires *ignominy* (F 2).

102. *What, old acquaintance*] So in Greene, *Orlando Furioso* (1594), iv. ii: "*Org.* What old acquaintance well met!"

105. *have a heavy . . . thee*] miss thee grievously, with a quibbling reference to Falstaff's weight. See N. Breton, *A Poste*, ii. (Grosart, ii. 33): "we have some misse of him in our Parish"; and J. Mabbe, *Gusman De Alfarache*, Part I, i. ii (ed. 1630, p. 26): "for that I was a child . . . I did not feele the want of a Father, nor find any great misse of him when he dyed."

107, 108. *deer . . . dearer*] Steevens notes that the same quibble occurs in Porter's *Two Angry Women of Abington*, and 'n Heywood's *A mayden-head well lost*, II i (Pearson, ii. 192): "there's no deere so deare to him, but hee'le kill it." *Dearer*, of greater worth and estimation II All the Qq, except Q i, read *faire* for *fat*, and Toilet quotes Turberville's *Terms of the Ages of all Beasts of Venerie and Chase* to show that "fair" was a technical term applied to a roebuck in its fifth year.

109. *Embowell'd will I see thee*] An allusion to the "essay" or ceremony of breaking up and disembowelling the deer (Madden, *Diary of Master*

Fat. [Rising up] Embowelled! if thou embowel me to-day, I'll give you leave to powder me and eat me too to-morrow. 'Sblood, 'twas time to counterfeit, or that hot termagant Scot had paid me scot and lot too. Counterfeit? I lie, I am no counterfeit: 115 to die, is to be a counterfeit; for he is but the counterfeit of a man who hath not the life of a man: but to counterfeit dying, when a man thereby liveth, is to be no counterfeit, but the true and perfect image of

iii Fal. [Rising up] Cambridge; Falstafle (or Falstaffe) riscth up. Fa], (or Falst.) Qq, Ff. 113. 'Sbloodj omitted Ff. 115. / liej omitted Qq 5-8, Ff.

William Silence). *Embowell'd*, disembowelled, as in Manningham's *Diary*, 1603 (Camden Soc. ed., p. 159); and in *Richard III.* v. ii. 10. Strutt (*Manners and Customs of the English*, iii. 105) describes an ancient method of preserving bodies by first disembowelling and then steeping them in brine. Trevisa (*Polychronicon*, vii xvii) writes of Henry I.: 'being dede hys bowels were drawe oute of hys bodye and his brayne taken oute of his heade, and the body salted with much salt' See also *The Diary of Henry Machyn* (1550-63), ed. Nichols, p. 97: "The xiiij day of November doctor Gardiner . . . died in the morning . . . and by v of the [clock his bow]elles was taken owte and bered a-fore the he [altar]."

no. in blood] A quibbling reference to the technical term of the chase, "in blood," in full vigour, full of life. See *J? Henry VI.* iv. ii. 48; *Love's Labour's Lost*, iv. ii. 4; and Jonson, *The Sad Shepherd*, i. ii: "He is good venison, According to the season in the blood."

112. powder] steep in brine, pickle. So in Udall, *Roister Doister*, II iv: "Pardon this, and the next tyme powder me in salt"; and N. Field, *Amends for Ladies*, I, i (Hazlitt's *Dodsley*, xi. 96): "must love needs be powder'd, Lie steep'd in brine, or will it not keep sweet?" We read in Swift's *Journal to Stella* that the body of Guiscaid, who stabbed Harley (1711), was pickled in a trough and exhibited to the rabble at twopence apiece.

114. termagant] furious. An allusion to Termagant, a grim and fierce deity whom the Saracens were, erroneously, supposed to worship. See

Hamlet, iII ii. 16 [in this ed.], where Prof. Dowden quotes Florio: "Termigisto, a great boaster, quarreller, killer, tamer or ruler of the universe; the child of the earthquake and of the thunder, the brother of death." Cf. also Barry, *Ram Alley*, iII i: "a swaggering Captain, that swears . . . Like a very termagant"; and Heywood, *The Royall King*, ii. i (Pearson, vi. 23). Dunbar, *Dance of the Sevin Deidly Synnis*, applies the name "tarmegantis" to the wild Highlandmen whose loud yells so deafened the Devil; and R. Hcnryson (*Works*, ed. Laing, p. 35) prays to the Virgin, "mak me chaist Fra Termigant that teyn [= mad with rage] is, And fra his cluke [= claw, clutches] that kene is."

114, 115. paid me scot and lot too] "paid" me all dues too. Falstaff quibbles on two meanings of "paid," quit, despatched (as in v. iii. 46 ante) and paid, in the literal sense; and on Scot and scot (Fr. *hot*). "Scot and lot" signified the contributions or charges levied by a parish or livery. Cf. Jonson, *Every Man in his Humour*, iII iii: "I have paid scot and lot there any time this eighteen years"; Middleton, *The Family of Love*, v. i: "I am of the livery, and pay scot and lot amongst you"; and Nashe, *Have with you* (Grosart, iii. 81): "a true subject, that paid scot and lot in the Parish where he dwelt, with the best of them." Pulton, *Abstract of Penal Statutes* (1577), fol. 335: "Euery such Surgeon, and Barbour shall pay such scott and lot, and other charges, as they and their predecessors have accustomed to pay within the said city." "To pay scot and lot" then means to pay in full.

life indeed. The better part of valour is discretion ; 120
in the which better part I have saved my life.
'Zounds, I am afraid of this gunpowder Percy,
though he be dead : how, if he should counterfeit too,
and rise ? by my faith, I am afraid he would prove
the better counterfeit Therefore I'll make him sure; 125
yea, and I'll swear I killed him. Why may not
he rise as well as I ? Nothing confutes me but eyes,
and nobody sees me. Therefore, sirrah {stabbing"
him\ with a new wound in your thigh, come you
along with me. [Takes up Hotspur on his back. 130

Re-enter the PRINCE OF WALES and LORD JOHN
OF LANCASTER.

Prince. Come, brother John ; full bravely hast thou flesh'd
Thy maiden sword.

Lan. But, soft! whom have we here ?

Did you not tell me this fat man was dead ?

Prince. I did ; I saw him dead,

122. 'Zounds] omitted Ff. 122. afraid] afeard Qq 6-8. 124. by my faith]
omitted Ff. 126. killed] slew Q 6. 126, 127, not he] Qq, Ff; he not
Cambridge. 128, 129. stabbing him] Capell (subst.); omitted Qq, Ff. 130
with me] me Ff i, 2. 130. Takes up] He takes vp Qq; Takes Ff. 131. Re-
enter . . .] Capell; Enter Prince John of Lancaster Q i; Enter Prince and John
of Lancaster, the rest. 131, 132. Come, . . . sword] prose Ff. 132. whom]
Qq 1-4; who the rest.

120. The better . . . discretion] "The
wisdom and discretion of a man,"
writes Saviolo (*his Practise*, 1595) "is
as great a virtue as his magnanimie and
courage, which are so much the greater
vertues, by how much they are accom-
panied with wisdom: for without
them a man is not to be accounted
valiant, but rather furious." See
Beaumont and Fletcher, *A King and
No King*, iv. iii: "It shew'd discretion,
the best part of valour"; and the same
authors' *The Humorous Lieutenant*, i.
i: "Valour's best companion, staid
Discretion."

122. gunpowder] fiery, 'hot as gun-
powder" (*Henry V.* iv. vii. 188).

125. make him sure"] as in v. iii. 46,
47, ante.

128, 129. stabbing him] Lord Lyttel-
ton noted that such an outrage was per-
petrated on the body of Harold at Hast-
ings. See William of Malmesbury, *Gesta
Regum Anglorum*, iii. 243: "jacentis
femur onus militum gladio proseidit;

unde a Willelmo ignominiae notatus,
quodrem ignavam et pudendamfecisset,
militia pulsus est." This incident is
also recorded in Stow's *Chronicle* and in
Speed's *History*.

131, 132. flesh, d . . . sword] stained
with blood for the first time (Rolfe). So
Marlowe, *Tamburlaine*, Part II, iv. i:
" He . . . Beats down our foes, to
flesh our taintless swords"; and Mas-
singer and Dekker, *The Virgin Martyr*;
i. i: "your son . . . So well hath
flesh'd his maiden sword." To flesh—
to initiate, to use for the first time—a
metaphor from the practice of "enter-
ing" a young hound by allowing it to
taste the flesh of the animal it was
being trained to hunt. *New Eng. Diet.*
(under "enter") quotes Florio, "Ac-
carnare, to flesh, to enter a doe." Cf.
also Beaumont and Fletcher, *The Little
French Lawyer*, i. i: "at those years
I have heard Thou wast flesh'd, and
enter'd bravely."

Breathless and bleeding on the ground. Art thou
alive? 135

Or is it fantasy that plays upon our eyesight?

I prithee, speak; we will not trust our eyes

Without our ears: thou art not what thou seem'st.

Fal. No, that's certain; I am not a double man: but if I
be not Jack Falstaff, then am I a Jack. There is 140
Percy [*throwing the body down*]: if your father will
do me any honour, so; if not, let him kill the next
Percy himself. I look to be either earl or duke, I
can assure you.

Prince. Why, Percy I killed myself, and saw thee dead. 145

Fal. Didst thou? Lord, Lord, how this world is given
to lying! I grant you I was down and out of
breath; and so was he: but we rose both at an
instant, and fought a long hour by Shrewsbury clock.
If I may be believed, so; if not, let them that should 150
reward valour bear the sin upon their own heads.
I'll take it upon my death, I gave him this wound in

140. *be not*"] *am not* Ff 2-4. 141. *throwing . . . down*] Capell; omitted
Qq. Ff. 142. *kill*] *flay* Q 6; *slay* Qq 7, 8. 145. *killed*] *slew* Qq 6-8.
146. *this*] Qq 1-4; *the* the rest. 152. *take it upon*] Qq; *take't on* Ff.

136. *fantasy . . . eyesight*] imagination that abuses or plays tricks with pur sight. So in *Julius Cæsar*, iv. iii. 276, 277. And in Webster, *The White Devil*, in. ii, Francisco, seeing the ghost of Isabella, cries: "how strong imagination works! how she can frame Things which are not!" See Lord Brooke's *Works*, 1633, p. 25.

139. *a double man*] a fetch or apparition, with a play, perhaps, on other meanings of "double," as counterfeit, deceitful. There is also, perhaps, a reference to the burden on Falstaff's back—"I am not a double man, a monster with two heads, four arms and four legs." The last sense is clear in Dryden, *The Indian Emperor*, II. iv: "I killed a double man; the one half lay Upon the ground, the other ran away/ Cf. Drayton, *The Moon-Calf*: "The birth is double, and grows side to side, That human hand it never can divide"; R. Bentley, *Dissertation upon the Epistles of Phalaris* (ed. 1699, p. 417): "At first mankind were all made double,... some were double Men, some double Women, and some Hermaphrodites"; and Addison, *The Drummer*,

iv. i. The word "doubleman" in the sense of fetch or apparition occurs in Robert Kirk's *Secret Commonwealth of Elves, Faunes, and Fairies*, 1691 (ed. Andrew Lang, p. 9): "some Men of that exalted Sight [second sight] . . . hath told me they have seen at these Meittings ['at Funeralls and Banquets'] a Dembleman, or the Shape of some Man in two places; that is, a superterranean [a human being] and subterranean Inhabitant [a fairy], perfectly resembling one another in all Points, whom he notwithstanding could easily distinguish one from another . . . and BO go speak to the Man his Neighbour and Familiar, passing by the Apparition, or Resemblance of him."

140. *Jack*] a knave or "double" (= deceptive, counterfeit) man.

148, 149. *at an instant*] at one instant, at the same moment, as in *As You Like It*, i. iii. 76.

149. *fought . . . clock*] Cf. Beaumont and Fletcher, *The Noble Gentleman*, v. i.: "Two . . . stars were seen To fight a long hour by the clock." See i. i. 56 and i. iii. 100 *ante*.

152. *I'll take . . . death*] An oath

the thigh: if the man were alive, and would deny it,
'zounds, I would make him eat a piece of my sword.

Lan. This is the strangest tale that ever I heard. 155

Prince. This is the strangest fellow, brother John.

Come, bring your luggage nobly on your back:

For my part, if a lie may do thee grace,

I'll gild it with the happiest terms I have.

[*A retreat is sounded.*

The trumpet sounds retreat; the day is ours. 160

Come, brother, let us to the highest of the field,

To see what friends are living, who are dead.

[*Exeunt Prince of Wales and Lancaster.*

Fal. I'll follow, as they say, for reward. He that rewards

me, God reward him! If I do grow great, I'll grow

less; for I'll purge, and leave sack, and live cleanly 165

as a nobleman should do.

[*Exit.*

154. 'zounds] omitted Ff. 155. ever] e're Ff, i6a trumpet sounds]
Qq 1-3 J trumpets sound Qq 4-6, Ff. 160. ours] our Q i. 161. lit us] Qq
1-4; lets or let's the rest 162. Exeunt . . .] Exeunt. Qq, Ff. 164. God]
Heauen Ff. 164. great] great again Ff. 166. nobleman} noble man Qq 1-3,
Ff 2-4.

oi especial solemnity. Perkin Warbeck, on the day of his execution, "did," writes Bacon, "again read his confession, and take it upon his death to be true" (*History of Henry VII.*); and Laud, in his *Funerall Sermon* (10th Jan., 1644), declared: "I in the presence of Almighty God . . . take it now on my death, That I never endeavoured the subversion of the Laws of the Realme." Cf. *King John*, i. i. no, and Drayton, *The Moon-Calf*: "That this is true it on my death I take."

158. do thee grace] bring thee credit or distinction, as in *Comedy of Errors*, v. i. 164; or honour, as in *Hamlet*, n. 53-
❧ 53-

160. retreat] Qq 1-3 retraite represents an early pronunciation. Spenser rhymes "retrate" (vb.) with "late," "gate" and "hate." Cf. North's *Plutarch, Marcellus*: "Marcellus, . . . sent to make his trumpet sound a re-trait"

161. the highest of the 'field] the

highest ground on the battle-field. Schmidt explains it as "the farthest visible part (as the horizon seems to be raised)."

163. I'll . . . reward] Imitated in Carlell's *The Fool Would Be A Favorit*; "Man. . . . there lat him lie [cf. II 140, 141 ante], for me, He follow for a reward." Cf. 2 *Henry VI.* n. iii. 108. "As they say" was an apologetic expression for the use of a familiar saying or phrase. See Dryden's *Wild Gallant*.

164. grow great] Cf. North's *Plutarch, Seneca*: "he having great riches . . . did still increase them, and grew greater."

165. purge] Perhaps used in a double sense; cf. *I ache Drums Entertainement* (Simpson's *School of Shak.* ii. 160): "Old wretch, amend thy thoughts, purge, purge, repent! . . . be but penitent" In Elyot's *Governour*, iii. 22, "continence in meat and drink" is commended in noblemen and governors.

SCENE V.—*Another Part of the Field.*

The trumpets sound. Enter the KING, PRINCE OF WALES, LORD JOHN OF LANCASTER, EARL OF WESTMORELAND, with WORCESTER and VERNON prisoners.

- King.* Thus ever did rebellion find rebuke.
 Ill-spirited Worcester ! did not we send grace,
 Pardon and terms of love to all of you ?
 And wouldst thou turn our offers contrary ?
 Misuse the tenour of thy kinsman's trust ? 5
 Three knights upon our party slain to-day,
 A noble earl and many a creature else
 Had been alive this hour,
 If like a Christian thou hadst truly borne
 Betwixt our armies true intelligence. 10
Wor. What I have done my safety urged me to;
 And I embrace this fortune patiently,
 Since not to be avoided it falls on me.
King. Bear Worcester to the death, and Vernon too:
 Other offenders we will pause upon. 15
Exeunt Worcester and Vernon, guarded.
 How goes the field ?
Prince. The noble Scot, Lord Douglas, when he saw
 The fortune of the day quite turn'd from him,

Scent v.] Scana Quinta. F 2 (Scene iv. not marked); Scana Quarta. Ff z, 3, 4. Another . . .] Capell. I. rebuke.] rebuke, Qq I, 3-7. 2. not we] we not Ff. 14. the death] death Ff. 15. Exeunt . . .] Theobald; Exit Worcester and Vernon. Ff; omitted Qq. 18. quite turned] turn'd quite Qq 6-8.

1. *rebellion find rebuke*] Steevens notes that a " booke called a rebuke to Rebellion" appears in a list of the author's printed works prefixed to Churchyard's *Challenge*, 1593.

2. *Ill-spirited*] evilly disposed, malevolent. Cf. " a brave clear-spirited fellow" in Dryden's *Wild Gallant*, i. i.

5. *Misuse . . . trust*] abuse the nature of the trust reposed in you as his kinsman by Henry Percy.

6. *Party*] side, as in *Coriolanus*, i. i. 238. Cf. T. Digges, *Stratiticos* (ed. 1590, p. 281): "No man shall distresse or spoyle any person standing on her Maiesties partie." Holinshed enumerates ten knights beside the Earl of Stafford slain "upon the kings part."

14. *the death*] An archaic expres-

sion common in Elizabethan writers, especially of death inflicted judicially, Cf. *Richard II.* III. i. 29; Berners, *Huon of Burdeaux* (ed. S. Lee, p. 521): " he was sorowfull to se that company ledde to the deth-warde (v.l. ' towards their deth')"; *The Three Kings' Sons*, c. 1500 (ed. Furnivall, p. 114): "The Turke . . . tolde them . . . how . . . he wold have put Ector to the deathe"; Caxton, *Reynard the Fox* (Arber, p. 67), " though I were dampnea to the deth." Also Kyd, *The Spanish Tragedie*, in. i: "No more, I say: to the tortures, when I" The article was perhaps due to French influence. "The deth," "the lyf," "the pain," etc. are all to be found repeatedly in Chaucer and other M.E. writers. Thus Gower, *Confessio Amantis*, v. 1861: " The Lif is suete."

The noble Percy slain, and all his men
 Upon the foot of fear, fled with the rest;
 And falling from a hill, he was so bruised
 That the pursuers took him. At my tent
 The Douglas is; and I beseech your grace
 I may dispose of him.

King. With all my heart.

Prince. Then, brother John of Lancaster, to you 25

This honourable bounty shall belong:

Go to the Douglas, and deliver him

Up to his pleasure, ransomless and free:

His valour shown upon our crests to-day

Hath taught us how to cherish such high deeds 30

Even in the bosom of our adversaries.

Lall I thank your grace for this high courtesy,

Which I shall give away immediately.

King. Then this remains, that we divide our power.

You, son John, and my cousin Westmoreland 35

Towards York shall bend you with your dearest speed,

To meet Northumberland and the prelate Scroop,

Who, as we hear, are busily in arms:

Myself and you, son Harry, will towards Wales,

25, 26. *Then, . . . belong:]* divided as by Pope; lines ending *Lancaster, belong*, Qq, Ff. 29, 30. *valour . . . Hath] valours . . . Haue* Qq 1-3. 32, 33. *I thank . . . immediately.]* Qq 1-4; omitted the rest. 36. *bendyou] bend, you* Qq 1-3.

20. *Upon . . . fear]* fleeing precipitately, in panic flight. "Fear," says Montaigne, "sometimes addeth wings unto our heeles" (Florio's *Montaigne*, i. xvii). For Shakespeare's metaphor cf. *Macbeth*, n. iii. 131: "Upon the foot of motion."

29. *His valour ...]* Moorman quotes from Daniel's *Civil Wars* (1595), iv. 56~

"And Douglas, faint with wounds,
 and overthrown,
 Was taken; who yet won the
 enemy

Which took him, (by his noble
 valour shown

In that day's mighty work) and
 was preserved

With all the grace and honour he
 deserved."

30. *Hath taught us]* Malone reads
 "Hath shewn us," which is, he asserts,

the reading of Q i. He appears to have been misled by Capell's note which inadvertently refers "shown" of line 29 to line 30. The Cambridge edd. state that "taught" "is the reading of Malone's own copy [of Qi], now in the Bodleian Library." This seems to be a mistake. There is, I believe, no copy of Q i (1598) in the Bodleian. In Malone's copy of Q 2, which is in the Bodleian, there is a marginal collation of variants from Q i and there "shown" is not recorded.

32, 33. *Lan. / . . . immediately]* This speech, omitted in Qq 5-8 and in Ff, was restored to the text by Pope.

36. *dearest]* utmost, as in *Richard III.* v. ii. 21: "his dearest need" (Qq "greatest"). "Dear" frequently signifies in a high degree, and has merely an intensive force.

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To fight with Glendower and the Earl of March. 40
 Rebellion in this land shall lose his sway,
 Meeting the check of such another day:
 And since this business so fair is done,
 Let us not leave till all our own be woa

Exeunt.

41. *lose*] loose Qq 5,6. 41. *sway*] Qq 1-4; way the rest. 43. *fair*] far F 4.

43. *business*] a trisyllable, as in
Richard II. II i. 217, and *Midsummer-*
Night's Dream, i. i. 124.

APPENDIX! ADDITIONAL NOTES

ACT I. Scene ii. 10. *flame- . . . taffeta*] An allusion to the gown of red taffeta worn by courtizans. See Barry, *Ram Alley*, iv. i., where a Bawd suá, a courtizan for "five weeks' loan for a red taffeta gown!" Also *All's Well*, if. ii. 24, 5, and Dekker and Webster, *Northward Hoe*, i. ii: "Doll [to Drawer] . . . is every one that swims in a taffeta gown lettuce for your lips?"

14. *go by . . . stars*] A concrete instance of 'going by' the seven stars occurs in Lady Lumley's translation of *Iphigenia at Aulis* (c. 1549), 11-13: "it is not-Yet midnight as it may be iudged by the course of the seven starres" [

Puritan, iii i: "wee goe by the clocke of our conscience."]. For *go by*, tell the time by, cf. *Th*,

114. *Sir . . . Sugar*] There is apparently a pun on two senses of the word 'sack,' viz., (1) sack-cloth [cf. 2 *Henry IV.* i. ii. 194, 5], and (2) sherry. I have indicated this by means of a dash to mark a pause after "Sir John Sack." For the allusion to sack and sugar as an old man's drink, see Dekker and Webster, *Northward Hoe*, v. i: "do not call for Sack, least it betray the coldnesse of your man-hood," and Lyly, *Mother Bombie*, II v: "without wtne and sugar his veines would waxe cold." In the scene just quoted, sack is described as "that which doth an old man good."

Scene iii. 34. *new reap'd*] Marston, *The Dutch Courtezan*, II hi: "Will your . . . worship be shaven or cut?"

38. *pouncet-box*] The form 'pouncet,' for 'pounce' may have been influenced by a false analogy with 'civet' [civet-box]. *The Return from Parnassus*, II vi: "her civet-box or her sweet gloves."

52. *neglectingly*] negligently. Beaumont and Fletcher, *The Scornful Lady*, iv. i: "Siee how neglectingly [Qq. i. 2: the rest read 'negligently'] he passes by me! . . . 'Tis scom, I know it."

142-4. *pale . . . eye of death, Trembling*] For these signs of the king's anger, see Fletcher, *Valentiman*, i. iii. where Aecius addresses the Emperor: "I see anger And death look through your eyes; I am marked for slaughter"; Chapman and Shirley, *Tragedy of Chabot*, v. i: "when Kings frown, a cannon mounted in each eye, Shoot death to apprehension ere their fire And force approach us"; and Fletcher and Massinger, *Little French Lawyer*, i. ii: "Beaupre look'd pale and shook too, Familiar signs of anger."

149. *Whose wrongs . . . pardon*] i.e., God pardon [us] the wrongs we, inflicted on him! The construction "Whose wrongs" is exemplified in Webster, *The White Devil*, iv. ii: "Vit . . . You did name your duchess Brack. Whose death God pardon!"—perhaps an echo of the text—and that of "in us," through us, caused by us, in Beaumont and Fletcher, *The Maid's Tragedy*, v. iii: "I . . . stand here mine own justice, to revenge What I have suffered in him, and this old man Wronged almost to lunacy."

151. *scandalized*] defamed. Massinger, *The Roman Actor* i. iii: "his government Depraved and scandalized by meaner mell" Cf. Massinger and Field, *The Fatal Dowry*, i. ii: "scandal" [= slander], Chapman, *Tragedy of Chabot, Admiral of France*, i. ii: "his letters . . . the king's self scandal"; and Chapman, *Butts D'Ambois*, III. ii: "a tongue so scandalous, 'twil cut the purest crystal"

ACT II. Scene 1. 75. *nobility and tranquillity*] Perhaps a humorous allusion to J. Phillip's *Patient Grissell* (1565-8), ll. 1915-6: "God preserue you all, right worthy *Nobillitie*, God graunt you to spende your time in *tranquillitie*." Other apparent echoes of *Patient Grissell* (which has, like 2 *Henry IV.*, a character called "Rumor") occur later in II iv. 388 ["nobility"—a favourite word with Phillip] and 392 ["tristful"]. See *The Times Literary Supplement*, March 26, 1925.

Scene iv. 1, 2. *lend . . . laugh*] Perhaps a burlesque allusion to Marlowe's "help me to mourne" (*Edward II.* v. vi.) or to Kyd's "help me to lament" (*Spanish Tragedy*, II.).

30. *puny drawer*] Cf. Middle ton, *Blurt, Master-Constable*, v. ii: "like a puny barber, new come to the trade."

43. *to*] We should perhaps read *two*, of which to is a common misprint (cf. e.g., Marston, *What You Will*, iii. i: "those to . . . protestations of mdeede and verely"). Francis may have been about to say: "two years to run," or the like.

121. *pitiful-hearted creature*.} The reading *pitiful-hearted Titan* is certainly corrupt, the word "Titan" having apparently been caught by the printer from l. 120. It may be suggested that Shakespeare wrote "pitiful-hearted creature," and that this phrase is echoed in Marini's *Antiquary*, in. i, where Petrucio says of a love-poem: "when . . . I read to her half-a-dozen lines . . . we both . . . melt into tears," and Leonardo exclaims in an aside, "*Pitiful-hearted creatures!*" The suggestion that Marmion's "Pitiful-hearted creatures!" is a reminiscence of the text is supported by the following considerations: (1) The speeches cited from *The Antiquary* and the Prince's speech in 1 *Henry IV.* exhibit a certain parallelism of thought and diction; (2) *The Antiquary* has numerous echoes of 1 *Henry IV.*: "Tis my vocation"; "we'll be once mad in our days"; "for recreation's sake"; "Not till you are better-tempered"; "before I'll endure that life again, I'll bind myself to a earner, look out any employment whatever, etc."; "I know not what you call . . . but" (II. iv. 186); "tricks and devices"; "Cupid shall crown thy slumbers"; "I will fix myself a constellation for . . . mortals to wonder at me"; (3) The compound "pitiful-hearted" appears to have been minted by Shakespeare, and is used by him only in the passage under review, which is therefore the probable source of Marmion's "Pitiful-hearted [creatures]"; (4) "Creature" is a favourite word with Shakespeare in expressions of playful commiseration, and it would be appropriate here, whether the allusion be to Falstaff, "larding the lean earth as he walks along" (cf. Jonson, *The Staple of News*, ii. i: "my whole body is yet . . . A roasted pound of butter"), or, less probably, to the sack melting at the touch of Falstaff's hips (cf. 2 *Henry IV.* II. ii. 10, ii: "the poor creature, small beer"). L. Sharpe, *The Noble Stranger*, iii. i: "a melting Creature," and Jonson, *The Case Is Altered*, i. i: "A pitiful hearing; for now must I . . . become a mourning creature" suggest reminiscence of the text as amended; both these plays elsewhere exhibit traces of the influence of 1 *Henry IV.* In the passage under consideration Shakespeare may have intended to ridicule Lyly, *Love's Metamorphosis*, n. i: "let . . . thy nymphes be . . . as virgines should be, pittifull," and *ibid.*, v. i: "the tender heart of a virgine being in love, must needs melt." For the figure of the dish of butter melting in the sun, cf. Porter, *Two Angry Women of Abington* [Haz. Dods, vii. 309]: "Her wit's a sun that melts him down like butter."

226. *knotty-pated*] This epithet carries on, I think, the train of metaphor begun in "clay-brained" (ll. 225-6): "Thy brains are of clay, thy pate is knotty ground" i.e., rough, uneven ground. G. Peele, *Speeches of Queen Elizabeth at Theobalds* [Bullen's Peele, n. 313]: "the ground was so knotty that the gardener was amazed to see it; and as easy had it been . . . to make a shaft of a cammock [i.e. a crooked tree] as a garden of that croft." The same piece of ground is elsewhere (p. 310) described by the gardener as being "overgrown with thistles and turned up with moles."

227. *tallow-cake*] I now read *tallow-cake*, of which the *tallow-catch* of Qq. Ff. may be, I think, a corruption. "Tallow-cake" is found as a term of abuse in *A Larum for London*, xiv: "It is the Tallow-cake, the Rammish Fat" *A Larum for London* (1594-1600) contains apparent echoes of *Henry the Fourth*, including "mine annes shall be thy throne, [cf. ii. iii. 72 ante: "That roan shall be my throne"] The emendation "tallow-cake" receives support from an apparent echo of the text in *Two Angry Women of Abington* (Haz. Dods, vii. 357): "You whoreson wafer-cake"; "wafer-cake," as a derisive epithet for a thin, dried-up man, would readily suggest itself as an appropriate antithesis to "tallow-cake," as applied by the Primr to Falstaff.

238. */ reasons . . . reason*] For the word-play on "reasons," i.e. raisins, and "reason" [pronounced ,raison], cf. Marston and Barkstead, *The Insatiate Countess*, ii. i: "a grocer that . . . show'd reasons why, etc."; Massinger, Middleton and Rowley, *The Old Law*, v. i: "Let it [a bridecake] be mouldy . . . Let it grow out of date, currant and reason", Sir Giles Goosecap, v. ii: "Tales

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I thought he had a reason for it . . . *Pen. Ay*, and a reason of the sun too.' For, raisins ['raisons' or 'reasons'] of the sun, i.e. sun-dried grapes, see Lyly, *Matter Bombie*, in. iv., and *Winter's Tale*, iv. ii. 52.

244. *eel-skin*] I have adopted Hanmer's emendation *eel-shin*, which is verified, I think, by an echo of the text in N. Field's *A Woman is a Weathercock*, i. ii: "that little old dried neat's tongue, that eel-skin." The dried eel-skin was in common use to form the joints of flails and for similar purposes.

245. *bull's pizzle*] For the use of the dried bull's pizzle as a whip-lash, see Dekker, *The Wonder of a Kingdom*, iii. i: "If thou wu'd'st know more, reade it on my backe, Printed with the Bulls-peezele," where the speaker is pointing to the welts on his back. Such whips were in use in England in the 18th century, and later in Northern Europe. In *2 Henry IV.* ii. iv., 158, Mrs. Quickly, mispronouncing the name of Captain Pistol, blunders into a form of the word 'pizzle', (16th-17th centuries), of which there were many variant spellings, *aspeezel*, *peisill*, *peezele*, *pesil*, etc.

245. *stock-fish*] J. Cooke, *How a Man May Choose*, etc., ii. iii: "That stock-fish, that . . . gut."

247. *standing tuck*] As implied apparently in the preceding epithet "vile," "standing" denotes a defect in the rapier. A blade was said to 'stand' when it had lost its resiliency. See Chapman, *May Day*, iv. i: "Quint. . . . Here's a blade, boy; it was the old Duke's first predecessor's . . . Inn. Is't possible, Captain? And methinks it stands a little. Quint. No matter for that, your best mettled blades will stand soonest." In the last speech there is equivocation: "your best swordsmen will 'stand' [frequently used in equivocal senses as in passages quoted in note to i. ii. 140, 141 ante, and in Fletcher, *The Honest Man's Fortune*, in. i: "standing creatures"] and fight the soonest."

380. *leaden dagger*] a dagger of untempera or soft metal, derisively described as 'lead.' See *2 Henry IV.* x. i. 116-118; Ford. *Love's Sacrifice*, v. i: "Duke . . . fl] hold up the edge that must uncut thy twist of life: Dost thou not shake? Bian. For what? to see a weak, Faint, trembling arm advance a *leaden blade* "; Fletcher and Massinger, *The Little French Lawyer*, vi. ii: "There's twelvepence, go buy you two *leaden daggers*." The dagger with which Marlowe was slain was valued at twelvepence, but that may have been a nominal value given to a deodand. See also Lyly, *Midas*, i. ii: "That's a *leaden dagger* in a veluette sheath, to haue a black tongue in a faire mouth "; and Bond's Lyly, i. 215 and 255.

469, 470. // *sack . . . wicked*] An allusion to bawds who were notoriously addicted to sack and sugar. Dekker and Webster, *Northward Hoe*, i: "I vse not to bee druncke with Sack and Sugar," i.e. I am no bawd. We read concerning bawds, in *Captain Underwit*, iv. ii. that "sipping of sack is a great matter to fatten 'em."

ACT III. Scene i. 134. *mincing poetry*] So in J. Phillip's *Patient Grissell*, L 410: "The minsinge muses," and in *The Return from Parnassus*, i. vi: "a-tiptoe strutting poesy."

256. *protest*] Hanmer may have been right in reading *protests*. Cf. Marston, *What You Will*, ii. i: "Lam. I protest—*Qua*. Nay, leave protests"—perhaps an echo of the text. In Sir *Giles Goosecap*, "I protest" is said to be a "reverend" word: "There is not the best duke's son in France dares say 'I protest,' 'till he be one and thirty years old at least."

Scene iii. 35. *By . . . angel*] A parody of 'Count Hermes' oath in Chapman's *Blind Beggar of Alexandria* (1596): "By this pistol which is God's an'el."

152. / *pray . . . break*] May I be utterly undone! Massinger, *The Maid of Honour*, iv. v: "Syl. Undone f undone! poor I . . . Cam. What's the matter r Syl. The king—break, girdle, break! " To be "without a girdle" is one of several marks of extreme destitution enumerated in Marston, Jonson and Chapman's *Eastward Hoe*, i. i: "thou wilt undoe thy selfe . . . meethinkes I see thee without a cloake, with halfe a hatte, without . . . a girdle, etc."

185. *with unwashed hands*] sc. with dispatch [cf. L. proverb: 'illotis manibus aliquid facere'], or, with hands that are not too dainty, that do not fear defilement. We have perhaps an analogue of "unwashed hands" in "unwashed mouths" in J. Mayne's *City Match*, iv. vi: "be rude, Give freedom to your unwash'd mouths." Similar expressions are found in the drama and elsewhere. Thus Holland, *Suetonius, Flavins Domitianus*, i: "having with unclean hands offered dishonour to many men's wives (contrectatis multorum uxoriibus), he . . . married . . . the wedded wife of Aelius "; and Peele, *Edward I.* xii: "Did ever any man play with such uncircumcised hands? size-ace to eleven and lose the chance?"

ACT IV. Scene i. 92. Of . . . *intended*] Keightley's *And* (for *Or*) and Hudson's *intendeth* [- directs his course] give, in combination, a plausible sense;

cf. Chapman, *Revenge for Honour*, in. i: "The sea with greater haste . . . flies not towards the shore, than he intendeth homewards." "To intend" was used (1) as a verb of motion [*L. intendere*], and (2) to express an intention to proceed (to a place) [cf. *Ice. atla til*].

Scene iii. 72. Pages, followed] To the passages cited in support of the punctuation of the text, add Spenser, *Faerie Queen*, iv. ii. 47: "And her before there paced Pages twaine, . . . both which prepared her way," and Jonson, *Every Man in His Humour*, v. i: "The train to follow, myself will lead, ushered by my page here." The "heirs" went before the King as pages; the "more or less," followed in his train. For "golden multitudes," cf. iv. i. 100 ante; "Glittering in golden coats."

ACT V. Scene iii. 58. grinning] So in *The History of the try all of Cheualry*, v. ii: "Ah, sirra, neuer gryn for the matter," where a corpse is addressed.

Scene iv. 75-6. no boy's play] no mere boxing match. Glaphorne, *Play of the Lady Mother*, n. i: "Tim. Let you and I . . . goe to bumts for a bloody nose. Croc. No, no, you shall pardon me for that, Tim; no, no; no boyes play."

FURTHER ADDITIONAL NOTES

ACT I. Scene i. 5, 6. No more . . . blood.] This passage appears to have been based upon (a) memories of the text of *The Scottish Historic of James the Fourth*, and (6) a concept of folklore: (a) *James the Fourth*, v. i.: "The thirstie earth is broke with many a gap," and v. vi: "this . . . thirstie soyle, choakt vp with blood." (b) The concept of an earth-deity [whose lips the thirst of the parched soil causes to be daubed with blood]. "The thirstie earth is broke with many a gap," would appear to have suggested the image "The thirsty entrance of this soil," the word "entrance" being here employed as a collective name for uie "many a gap" in the parched earth. The difficulty that has been found in the passage arises from the blending of two concepts of 'the soil,' and from the personification of the material soil ("thirsty") as well as of the earth-deity ("her lips"). The reduction in the scale of the imagery from "choke up with blood" to "daub the lips with blood" is in harmony with the rationalizing spirit of Shakespeare's art. The attribution of personality to the soil is a survival from the ancient worship of Mother Earth. A. Bugge cites an Anglo-Saxon charm (c. 1000) against sterility of the soil, in which Earth is invoked as *Eorþan Mddor* (Mother Earth) and *Folde, Fira Modor* (Earth, Mother of men): cf. Webster and Rowley, *A Cure for a Cuckold*, iv. i: "Is not the earth our mother? and shall not the earth have all her children again?"

16. kindred and allies] Jonson, *Every Man Out of His Humour*, i. i. and *Sejanus*, xxi. i: "kindred and allies"; Lord Byron, *Letters* (Jan. 12, 1822): "kith, kin and allies."

Scene ii. 25. thieves of . . . beauty] The reading *beauty* may find support, as against Theobald's emendation *booty*, in a passage in Middleton and Dekker, *The Roaring Girl*, xv. ii: "No masks; why, they're *thieves to beauty*, that rob eyes of admiration in which true love lives."

Scene iii. 4. You tread . . . patience] Jonson, *The Case Is Altered*, xv. v: "you tread too hard upon my patience."

6. Mighty . . . fear'd] Jonson, *Every Man Out of His Humour*, i. i: "Mighty and fear'd."

51. my grief . . . impatience] Jonson, *The Case Is Altered*, i. ii: "his grief and his impatience."

165. base second means] not associated with Bolingbroke as principals, but employed by him as his agents or instruments.] Chapman, *Tragedy of Caesar and Pompey*, n. i: "Oph. No? What say'st thou to a rich office, then? *Fron*. The only *second means* to raise a rascal in the earth"; L. Carrell, *The Fool would be a Favourite*, iv.: "to use you, As a *secondary mews*" i.e. as his agent. Cf. Marston, *The Malcontent*, in. i: "some vile *second cause*," and Lyly, *Euphues* (Bond, i. 297): "*seconde* helpes to establish the Scriptures." Second—secondary, subsidiary.

191-3. As . . . spear] Cf. 2 *Henry IV*. x. i. 170, 171. The images presented in these passages are reflections of the 'perilous bridge' (e.g., sword-bridge), motif in medieval romantic literature (cf. Chretien de Troyes, *Conte fa la Charette*). Cf. *Mabinogion*: "Osla Gyllellvavr . . . bore a short broad dagger. When Arthur and his hosts came before a torrent, they would . . . lay the sheathed dagger across the torrent, and it would form a bridge sufficient for the armies of . . . Britain," and Massinger, *The Bondman*, iv. iii: "What a *bridge of glass* [see Chretien de Troyes, *Perceval*] I walk upon, over a river/

ACT III Scene ii. 65, 66. *I am . . . no coward.*] Kyd, *Soliman and Perseda*, i. iit: "I repute myself no coward."

Sew, iv. i. *fat room*] Jonson, *Epigrams*, 32 (*On Sir John Roe*): "The cold of Mosco, and fat Irish air."

ACT II. Scene iv. 170, 171. *my sword hacked like a hand-saw*] Lord Herbert of Cherbury, after a fray with "Sir Thomas Somerset with eleven or twelve more," was able to count "about eighteen nicks upon my sword and hilt" (*Autobiography*).

455. *wherein neat and cleanly, but to carve a capon and eat it?*] The neat carving of a fowl was regarded as a gentlemanly accomplishment as late as the end of the seventeenth century. "There are," writes Ned Ward (*The London-Spy*, vii. (1700)), "a great many such Qualifications amongst our true French-Bre^d Gentleman, that are Admir'd amongst our nicer Ladies now-a-days, besides the smooth Dancing of a Minuet, the making a Love-Song, the neat Carving up a Fowl, or the thin Paring of an Apple." Also Jonson, *Every Man Out of His Humour*, iv. i: "O fine courtier! How comely he bows him in his court'sy! . . . how upright he sits at the table! how daintily he carves! . . . how cleanly he wipes his spoon at every spoonful of any whitemeat he eats! and what a neat case of pick-tooths he carries about him still!"

490-2. *never . . . instinct*] Falstaff's speech may be paraphrased: "I warrant you will prove to be true gold [*i.e.* true and trusty] when you are put to the test, and not adulterate metal [= counterfeit], *i.e.* you will not play me false with the Sheriff; [for] you are true gold [= essentially made], though you may not look it." The Prince, in his reply, plays on the synonyms "essential" and "natural." For "true piece of gold," cf. Massinger, *The Great Duke of Florence*, iv. ii: "you yourself. . . . Whenever I was put unto the test, Found me true gold, and not adulterate metal." "Essentially made" and "natural" are terms borrowed from the philosophic writers on alchemy. Thus Thomas Vaughan (1621-1665), wrote concerning the transmutation of metals (*Lumen de Lull'ne*, 1651): "To Create, and Transmute essentially, and naturally or without any violence, is the only proper office of the first power . . . and the first love. Without this love the Elements will never be married, and they will never inwardly and essentially unite."

ACT 111. Scene i. 100. *cantle*.] On the whole, it is probable that the printer of Q. i caught the initial 's' of "scantie" (Q. i) from the final letter of the preceding word ("monstrous"), and that F. is right in reading "cantle"; cf. Holland's *Suetonius* (*Flavius Domitianus*, 9): "The odd ends and *cantels* of grounds which after the division of lands . . . remained here and there cut out as it were from the rest . . ."

155- *my faith*.] For "faith," belief, cf. Jonson, *Sejanus*, III. i: "It [a speech delivered by Tiberius] takes away my faith to anything He [Tiberius] shall hereafter speak," and *Every Man Out of His Humour*, ii. i: "Punt". Sir, I could wish . . . Fast. I possess as much in your wish, sir, as if I were made lord of the Indies; and I pray you believe it. Car. : I have a better opinion of his [Puntarvolo's] faith, than to think it will be so corrupted."

161, 162. *I had rather live . . . in a windmill*] "Have us out of thy windmill here, I prithee," exclaims one of the guests in a tavern (R. Brome, *The Covent-Garden Weeded*, HI. ii) to the drawer, who then leads the way to a "fairer Room." "Jonson, *The Silent Woman*, v. i: "My very house turns round with the tumult! I dwell in a windmill."

163, 164. *Than feed on cates . . . In any summer-house in Christendom*.] Summer-houses were generally luxurious in their appointments: they are often mentioned as places of assignation or dalliance. J. Webster, *The White Devil*, HI. iii. "he and you should meet At an apothecary's summer-house . . . Where after . . . the heat of a lascivious banquet. . . ."; Middleton, *Anything for a Quiet Life*, u. i: "a summer-house . . . a une place to flatter solitariness"; and Massiz "ær, *The City Madam*, i. iii: "You . . . kept your wife as a lady; she had her caroch, her choice of summer-houses, built with other men's moneys."

168, 169. *bountiful as mines of India*] Towards the end of the sixteenth century many gold and silver mines were discovered in the Indies (East and West). The following, under date "July 27, 1598," is a typical entry in the *Fugger News-Letters* (*Second Series*): "We hear from India that the Portuguese have again discovered nine mines very rich in gold and silver."

231-3- Now . . . *musicia*!] If the sense of this speech may be inferred from Lady Percy's comment on it (II. 234-6) and the echo of it in Jonson, *Poetaster*, II i., it is evident that the punctuation of the Folio (*Welsh, humorous*;) is less accurate than that of the Quartos (*Welsh, humorous*, in the early Quartos; *Welsh, humorous*, in the later Quartos), and that the punctuation of some modern editions (*Welsh : humorous*.) is misleading. Hotspur thinks it no marvel that the Devil is so full of humours, seeing he is a musicia!

Scene ii. 39-48. *Had I... "This is he"* [Persius, *SatcVa*, i. 28 : "At pulchrum est digito monstrari et dicier hie cits"] It is implied in Bolingbroke's argument that *n* is a fine thing, to be pointed at; "wonderd at" corresponds with "digito monstrari," "men would tell" with "dicier," and "thfs is he" with "hie est.", Shakespeare, moreover, has given to "this is he" the same position of emphasis (at the end of the line and sentence) that Persius assigned to "hieest."

99. *then . . . succession*] Cf. Ford, *Parkin Warbeck*, v. ii: "I here present you, royal sir, a shadow Of Majesty," where the allusion is to the pretender Warbeck; and *Revenge for Honour*, TV. i: "He is ... Destin'd by nature and succession's privilege ... To wield this sceptre after you." These passages, with that cited from *Philaster*, appear to establish the correctness of the punctuation of the text in Q 2.

135. 136. */ ... mask*] The echo of the text in Heywood's *Rape of Lucrece* testifies to the correctness of Stevens' interpretation of "favours."

162. *full of speed*] Prob. "speed" = haste, though *Look About You* (Hax. *DodSt* vii. 389) echoes "full of speed" in the sense "successful." Blunt, in the following line, may perhaps play on both senses of "speed": "The business that I came to speak of hath [speed], too," i.e. the rebellion is making rapid progress.

Scene iii. 90. *two and two, Newgate fashion*] Dekker, *Satiromastix*: "We,!! walke arme in arme, As tho, we were leading one another to Newgate" (Pearson's *Dekker*, i. 221); and Barry, *Ram-Alley*, iv. i: "Must we be led like thieves, and pimon'd walk?"

115, 116. *Maid Marian may be the deputy's wife of the ward to thee*] Ned Ward, *The London-Spy*, Pt. XV.: "he [a prosperous vintner] is forced ... to bow as low to the Deputy of a Ward, as a Country Inn-keeper does to the Sheriff of a County."

ACT IV. Scene i. 69. *offering side!* The conjecture that "offering side" is a reminiscence of the passage quoted from Stow's *Chronicles* finds support in i. iii. 175 *ante*, where the first half of the line, "To put down Richard," is apparently an echo of the words in Stow that immediately precede "offering themselves," viz. "bycause he had put downe King Richard." The second half of the line, "that sweet lovely rose," is an obvious echo of *The Spanish Tragedy*, II v: "Sweet lovely rose, ill pluck'd before thy time."

99. *Baited . . . bathed*] The verbal echo of the text in *The try all of Chevalry* vindicates the reading of the early editions, *Baited*, and supplies a *cl* to the sense of the passage. This may be paraphrased: "Refershed like eagles [= As fresh and vigorous as eagles] that have lately bathed." The simile may have been suggested by Spenser, *Faerie Queene*, i. xi. 34, where the Red Cross Knight is described rising from the Well of Life with youthful vigour restored—"As Eagle, fresh out of the ocean wave, etc." Cf. *The Voyage of Maël Duin* (tr. Whitley Stokes in *Revue Celtique*, x.): "After that the great bird went into the lake and remained washing himself therein till nearly the close of the day . . . Swifter and stronger (was) his flight at that time than (it had been) before . . . Then Diuraⁿ . . . said: 'Let us go into the lake to renew ourselves where the bird has been renewed' . . . Then he went in and bathes himself there . . . Passing strong were his eyes thereafter . . . and he never suffered weakness or infirmity from that time forth" (pp. 73-7). The fable of the eagle renewing its youth has been rationalized by Shakespeare. I have ventured provisionally to read *vie* for *with* in l. 98: "that vie the wind," i.e. that challenge the wind to a contest of speed; *with* might then be explained as a corruption of "vie [the]" or as an undeleted correction or gloss [as if "vie with"] in the printer's copy.

100. *golden . . . images*] The scene, in which this line occurs, is so rich in classical allusions that it may be that "golden . . . images" is a reminiscence of one of the Latin writers. Thus Suetonius, *Aulus Vitellius*, 2: "Narcissi . . . et Pallantis imagines aureas inter Lares coluit." [Jjolland, "the golden images"]. For "golden coats" cf. Fletcher, *Valentinian*, iii ii: "ye have been soldiers . . . give me leave ... to say ye are villains! For all your golden coats . . . base villains I"

106. *feathered Mercury*] Arnobius, *Adversus Gentes*, vi. 25: "Mercurius pinna tus."

113. *[like sacrifices . . . trim]* Heliodorus, *Aethiopica*, x. (tr. Underdowne), where Theagenes and Chariclea are led forth to sacrifice "with garlands on their heads."

114-17. *to the fire-eyed . . . ears in blood.*] (a) Ammianus Marcellinus, *Gest. Rer. Hist.*, xxvii. 3 (ed. 1591): "Scordisci. . . hostiis captiuorum Bellonae litantes 6- Marti humanumq; sanguinem in ossibus capitum humanis bibetes audius"; (b) Lucan, *Pharsalia*, i. 444, 445: "Et quibus inimitis placatur sanguine diro

Teutates horrensque feris altaribus Esits [Mars] "; (c) Lactantius, *Inst. Div. Lib.* i. 21 (ed. 1594) Galli Esum atque Tetftaten humano cruore placabant"; (d) Albricus, *De Dtorum Imaginibus: De Marie* (ed. 1578):- "Erat eniui, eius figura ... in curru sedens, armatus lorica"; (") Pliny, *Nat. Hist.*, xxxvi. 4 : "Mars ... sedens ... in templo Bruti." Mars was conventionally represented by ancient sculptorS as a warrior seated in his chariot.

Scene ii. 42-4. *There's not . . . napkins*] The reading "not" is attested by parallels in i *Henry IV.* (11., iv., 130, and v. iii. 37) and by the following echo of the text in Middleton, *Michaelmas Term*, II i: "*Sho.*—I knew the time he wore *not* half a shirt . . . *Easy.*—No? how did he for the rest? *Sho.*—Faith, he compounded with a couple of napkins at Barnet and so trussed up the lower parts."

Scene Iii. 70. *lanes*] Barnabe Barnes, *The Devil's Charter*, iii ii: "That spacious forehead like a *lane* of Lilhes," and Jonson, *The Staple of News*, v. i: "A narrow-minded man! my thoughts do dwell All in a *lane* or *line* indeed; no turning, nor scarce obliquity in them."

72. *heirs as pages*] The correctness of the punctuation "heirs as pages," receives confirmation from a passage, reminiscent of the text, in Marmion's *Holland's Leaque*, i. ii: "Your rich men Shall strue to put their sonnes to be his Pages." The "heirs" would be received by Bolingbroke as hostages for their fathers; thus we read in *The Fugger News-Letters* (under date "Brussels, August 16, 1600"): "As a surety of good faith the gentleman [alleged to be in treasonable correspondence with the King of Spain] is said to have sent one of his sons to Spain to serve there as a page."

102, 103. *seek out . . . safety*] The passages cited and the following from Beaumont and Fletcher, *The Maid's Tragedy*, v. iii: "Pray to Heaven, You have not... *sought this safety* More out of fear than honour," suggest that "head of safety" "fountain-head of safety"; cf. *Macbeth*, II iii. 105: "We have been driven," says Hotspur, "to look for safety at its source, namely in our ab.hty to defend ourselves against the violence of an usurper." It is possible thrt Hotspur plays on "head" in the senses "fountain-head" and "armed force."

ACT v, Scene i. 134-40. *What is . . . none of it*] Daniel, *A Pastorall* (1592): "that name, That Idle name of wind . . . that empty sound Call'd Honor . . . Goe and from vs remoue." Daniel's *Pastorall* is a translation of a chorus in Tasso's *Aminta* (i. ii), and there we find: "quel vano Nome senza soggetto . . . Quel che da'l volgo insano Onor . . . fu detto . . . Vattene."

Scene ii. 8. *Supposition . . . eyes*] Rowe's emendation *Suspicion* receives support from Jonson, *The Masque of Queens*: " . . . wild *Suspicion*, Whose eyes do never sleep," where "Suspicion" is a word of four syllables. It is possible that Shakespeare wrote: "Suspicion shall be stuck full of eyes," and that *Supposition* and: *all our lives* were the results of unauthorised attempts to amend a yerse that appeared to be metrically defective. Or Shakespeare may have written: "Supposition shall be stuck full of eyes."

Supposition is personified by D'Avenant in *The Cruel Brother*, v. i, where, again, "Supposition" is a word of four syllable,

Scene iv. 81-3. *But thoughts... stop*] In the text of Q. i, which has been adopted in this edition, we have an instance of the figure described by Puttenham (*Arte of English Poesie*, iii. 19) as the "marching" or "clyming figure" (Climax), in which "one word proceeds double to the first that was spoken and goeth as it were by strides or paces," a figure of which there are examples elsewhere in Shakespeare and which is burlesqued in i *Henry IV.*, ii. i. 77-9 (cf. the travesty of "the Rebound" in 11. 81-3). In Q. 2 "thought" (l. 81), but imperfectly echoes "thoughts" (l. 80), and the effect obtained by means of the rhetorical climax in Q. i is lost. Qq. 3-8 and F. follow the reading of Q. 2, the Fifth Quarto and the Folio carrying further the process of textual corruption by substituting a semicolon for a comma after *foole*. R. Allot in *England's Parnassus* (1600), quoted l. 81 in the form in which it appears in Q. i.

R.P.C.

