And, in your power, ſoft ſilencing your ſon:
After this cold conſiderance, ſentence me;
And, as you are a king, ſpeak in your ſtate[1],—
What I have done, that miſbecame my place,
My perſon, or my liege's ſovereignty.

King. You are right, juſtice, and you weigh this well;
Therefore ſtill bear the balance, and the ſword:
And I do wiſh your honours may increaſe,
Till you do live to ſee a ſon of mine
Offend you, and obey you, as I did.
So ſhall I live to ſpeak my father's words;—
Happy am I, that have a man ſo bold,
That dares do juſtice on my proper ſon:
And not leſs happy, having ſuch a ſon,
That would deliver up his greatneſs ſo
Into the hands of juſtice.—You did commit me[2]:
For which, I do commit into your hand
The unſtained ſword that you have us'd to bear;
With this remembrance[3],—That you uſe the ſame
With the like bold, juſt, and impartial ſpirit,
As you have done 'gainſt me. There is my hand;
You ſhall be as a father to my youth:
My voice ſhall ſound as you do prompt mine ear;
And I will ſtoop and humble my intents
To your well-practis'd, wiſe directions.—
And, princes all, believe me, I beſeech you;—
My father is gone wild into his grave[4],
For in his tomb lie my affections;

And

[1] —*in your ſtate,*] In your regal character and office, not with the paſſion of a man intereſted, but with the impartiality of a legiſlator. JOHNSON.

[2] —*You did commit me:* &c.] So in the play on this ſubject, antecedent to that of Shakſpeare:

"You ſent me to the Fleet; and for revengement,
"I have choſen you to be the protector
"Over my realm." STEEVENS.

[3] —*remembrance,*—] That is, admonition. JOHNSON.

[4] *My father is gone* wild *into his grave,* &c.] The meaning is, My *wild* diſpoſitions having ceaſed on my father's death, and being now as it were buried in his tomb, he and wildneſs are interred in the ſame grave. A paſſage in *K. Henry V.* Act I. ſc. i. very ſtrongly confirms this

And with his ſpirit ſadly I ſurvive [5],
To mock the expectation of the world;
To fruſtrate prophecies; and to raze out
Rotten opinion, who hath writ me down
After my ſeeming. The tide of blood in me
Hath proudly flow'd in vanity, till now:
Now doth it turn, and ebb back to the ſea;
Where it ſhall mingle with the ſtate of floods [6],
And flow henceforth in formal majeſty.
Now call we our high court of parliament:
And let us chooſe ſuch limbs of noble counſel,
That the great body of our ſtate may go
In equal rank with the beſt-govern'd nation;
That war, or peace, or both at once, may be
As things acquainted and familiar to us;—
In which you, father, ſhall have foremoſt hand.—
[*to the lord Chief Juſtice.*
Our coronation done, we will accite,

this interpretation:

"The courſes of his youth promis'd it not:
"The breath no ſooner left his father's body,
"But that his *wildneſs*, mortified in him,
"Seem'd to *die* too."

So, in *K. Henry VIII:*

"And when old time ſhall lead him to his end,
"*Goodneſs and he* fill up one monument."

A kindred thought is found in the *Two Gentlemen of Verona:*

"And ſo ſuppoſe am I; for in his grave
"Aſſure thyſelf my love is buried." MALONE.

[5] —*with his* ſpirit ſadly *I ſurvive,*] *Sadly* is the ſame as ſoberly, ſeriouſly, gravely. *Sad* is oppoſed to wild. JOHNSON.

The quarto and firſt folio have *ſpirits.* The correction was made by the editor of the third folio. MALONE.

[6] —*with the* ſtate *of floods,*] With the majeſtick dignity of the ocean, the chief of floods. So before, in this ſcene:

"And, as you are a king, ſpeak in your *ſtate,*"—

State and *Eſtate,* however, were uſed in our author's time for a *perſon* of high dignity, and may in that ſenſe be applied to the ſea, ſuppoſing it to be perſonified. Dr. Warburton ſays, "*The ſtate of floods* is the aſſembly or general meeting of the floods; for all rivers, running to the ſea, are there repreſented as holding their ſeſſion:" but Mr. Maſon juſtly objects to this explanation. "We ſay, an aſſembly of the *ſtates,* not of the *ſtate.*" MALONE.

As I before remember'd, all our ſtate:
And (God conſigning to my good intents)
No prince, nor peer, ſhall have juſt cauſe to ſay,—
Heaven ſhorten Harry's happy life one day. [*Exeunt.*

SCENE III.

Gloſterſhire. *The Garden of* Shallow's *houſe.*

Enter FALSTAFF, SHALLOW, SILENCE, BARDOLPH, *the* Page, *and* DAVY.

Shal. Nay, you ſhall ſee mine orchard: where, in an arbour, we will eat a laſt year's pippin of my own graffing, with a diſh of carraways[7], and ſo forth;—come, couſin Silence;—and then to bed.

Fal. 'Fore God, you have here a goodly dwelling, and a rich.

Shal. Barren, barren, barren; beggars all, beggars all, ſir John:—marry, good air.—Spread, Davy; ſpread, Davy: well-ſaid, Davy.

Fal. This Davy ſerves you for good uſes; he is your ſerving-man, and your huſband-man *.

Shal. A good varlet, a good varlet, a very good varlet, ſir John.—By the maſs[8], I have drunk too much at ſupper:

[7] —*a diſh of* carraways,] Dr. Goldſmith and others are of opinion, that by *carraways* in this place apples of that name were meant. I have no doubt that *comfits* were intended, becauſe at the time this play was written, they conſtantly made part of the deſert, or *banquet*, as it was then called.—In John Florio's Italian and Engliſh Dialogues, which he calls *Second Frutes*, quarto, 1591, after a dinner has been deſcribed, the attendant is deſired to bring in "*apples*, pears, cheſnuts, &c. a boxe of marmalade, ſome biſket, and *carrawaies*, with *other* comfects." MALONE.

Again, in the *Diſobedient Child*, no date:

"What running had I for *apples* and nuttes,
"What callyng for biſkettes, *cumfets* and *carrowaies*."

Again, in *How to chooſe a good wife from a bad*, 1602:

"For *apples*, *carrawaies*, and cheeſe." STEEVENS.

* —*and your huſband*-man.] Old Copy—*buſhand.* Corrected by Mr. Rowe. I am not ſure that the emendation is neceſſary. "He was a wiſe *man*, and a *good*," was the language of our author's time. See alſo Falſtaff's preceding ſpeech. MALONE.

[8] *By the maſs*,—]

"In

ſupper:—a good varlet. Now ſit down, now ſit down:—come, couſin.

Sil. Ah, ſirrah! quoth-a,—we ſhall

Do nothing but eat, and make good cheer, [ſinging.
And praiſe heaven for the merry year;
When fleſh is cheap and females dear[9],
And luſty lads roam here and there,
So merrily,
And ever among ſo merrily.

Fal. There's a merry heart!—Good maſter Silence, I'll give you a health for that anon.

Shal. Give maſter Bardolph ſome wine, Davy.

Davy. Sweet ſir, ſit; [*ſeating* Bardolph *and the* Page *at another table.*] I'll be with you anon;—moſt ſweet ſir, ſit.—Maſter page, good maſter page, ſit: proface[1]!

" In elders' time, as ancient cuſtom was,
" Men ſwore in weighty cauſes *by the maſſe*;
" But when the maſſe went down, (as others note,)
" Their oathes were by the croſſe of this ſame groat," &c.
Springes for Woodcocks, a collection of epigrams, 1606, Ep. 221.
STEEVENS.

9 —*and females* dear.] This very natural character of juſtice Silence is not ſufficiently obſerved. He would ſcarcely ſpeak a word before, and now there is no poſſibility of ſtopping his mouth. He has a *catch* for every occaſion.

When fleſh is cheap, *and females* dear.

Here the double ſenſe of the word *dear* muſt be remembered.—*Ever among* is uſed by Chaucer in the *Romant of the Roſe*:

" *Ever among* (ſothly to ſaine)
" I ſuffre noie and mochil paine." FARMER.

1 — *proface!*—] Sir T. Hanmer (as an ingenious friend obſerves to me) was miſtaken in ſuppoſing *profaccia* a *regular* Italian word; the proper expreſſion being *buon pro vi facia*, much good may it do you! *Profaccia* is however, as I am informed, a cant term uſed by the common people in Italy, though it is not inſerted in the beſt Italian dictionaries.—The Engliſh word *proface* was uſed in the ſame ſenſe, (as Dr. Farmer and Mr. Steevens have obſerved,) before, and in, our author's time, by John Heywood, Naſhe, Stowe, Decker, Taylor, &c. An inſtance or two may ſuffice. In Naſhe's *Apologie for Pierce Pennileſſe*, 1593, we find—" A preface to courteous minds,—as much as to ſay, *proface*, much good may it do you! would it were better for you!" Again, (as Dr. Farmer obſerves,) in the title of a poem prefixed to the *Praiſe of Hempſeed*, by Taylor the Water-poet: " A preamble,—preapace, or preface; and *proface*, my maſters, if your ſtomachs ſerve." Again, in Heywood's *Epigrams* (the quotation is Mr. Steevens's):

" I came to be merry; wherewith, merrily
" *Proface*. Have among you," &c. MALONE.

What you want in meat, we'll have in drink. But you muſt bear; The heart's all[2]. [*Exit.*

Shal. Be merry, maſter Bardolph;—and my little ſoldier there, be merry.

Sil. Be merry, be merry, my wife has all[3]; [ſinging.
For women are ſhrews, both ſhort and tall:
'Tis merry in hall, when beards wag all[4],
And welcome merry ſhrove-tide[5].
Be merry, be merry, &c.

Fal. I did not think, maſter Silence had been a man of this mettle.

Sil. Who I? I have been merry twice and once, ere now.

[2] —*the heart's all.*] That is, the intention with which entertainment is given. The humour conſiſts in making Davy act as maſter of the houſe. JOHNSON.

[3] —*my wife* has *all*;] Dr. Farmer very acutely obſerves, that we ſhould read "—my wife's *as* all," i. e. as all women are. This affords a natural introduction to what follows. STEEVENS.

[4] *'Tis merry in hall, when beards wag all,*] Mr. Warton, in his *Hiſt. of Engliſh Poetry*, obſerves, that this rhime is found in a poem by Adam Davie, called the *Life of Alexander*:

"Merry ſwithe it is in halle,
"When *the berdes waveth alle.*" STEEVENS.

This ſong is mentioned by a contemporary author:—"which done, grace ſaid, and the table taken up, the plate preſently conveyed into the pantrie, the hall ſummons this conſort of companions, (upon payne to dine with duke Humphrie, or to kiſſe the hares foote) to appear at the firſt call: where a ſong is to be ſung, the under ſong or holding whereof is, *It is merrie in haul where beards wag all.*" THE SERVING-MAN'S COMFORT, 1598. Sign. C. REED.

[5] *And welcome merry ſhrove-tide.*] *Shrove-tide* was formerly a ſeaſon of extraordinary ſport and feaſting. In the Romiſh church there was anciently a feaſt immediately preceding lent, which laſted many days, called CARNISCAPIUM. See Carpentier in v. Supp. Lat. Gloſſ. Du Cange, tom. I. p. 831. In ſome cities of France, an officer was annually choſen, called LE PRINCE D'AMOREUX, who preſided over the ſports of the youth for ſix days before Aſh-Wedneſday. Ibid, v. *Amoratus*, p. 1953; and v. *Cardinalis*, p. 818. Alſo v. *Spinetum*, tom. III. p. 848. Some traces of theſe feſtivities ſtill remain in our univerſities. In the *Percy Houſhold-Book*, 1512, it appears, that "the clergy and officers of Lord Percy's chapel performed a play before his Lordſhip upon Shrowſteweſday at night." p. 345. T. WARTON.

Re-enter

Re-enter DAVY.

Davy. There is a diſh of leather-coats for you.

[*ſetting them before* Bardolph.

Shal. Davy,—

Davy. Your worſhip?—I'll be with you ſtraight. [*to* Bard.]—A cup of wine, ſir?

Sil. A cup of wine, that's briſk and fine, [ſinging.
And drink unto the leman mine;
And a merry heart lives long-a.

Fal. Well ſaid, maſter Silence.

Sil. And we ſhall be merry;—now comes in the ſweet of the night[6].

Fal. Health and long life to you, maſter Silence.

Sil. Fill the cup[7], *and let it come;*
I'll pledge you a mile to the bottom.

Shal. Honeſt Bardolph, welcome: If thou want'ſt any thing, and wilt not call, beſhrew thy heart.—Welcome, my little tiny thief; [*to the* Page.] and welcome, indeed, too.—I'll drink to maſter Bardolph, and to all the cavaleroes[8] about London.

Davy. I hope to ſee London once ere I die.

Bard. An I might ſee you there, Davy,—

Shal. By the maſſe, you'll crack a quart together. Ha! will you not, maſter Bardolph?

Bard. Yes, ſir, in a pottle pot.

Shal. I thank thee:—The knave will ſtick by thee, I can aſſure thee that: he will not out; he is true bred.

Bard. And I'll ſtick by him, ſir.

[6] *And we ſhall be merry;—now comes in the ſweet of the night.*] I believe theſe latter words make part of ſome old ballad.—In one of Autolycus's ſongs we find—

"Why then *comes in the ſweet of the year.*"

The words, *And we ſhall be merry*, have a reference to a ſong, of which Silence has already ſung a ſtanza. His ſpeeches in this ſcene, are, for the moſt part, fragments of ballads. Though his imagination did not furniſh him with any thing original to ſay, he could repeat the verſes of others. MALONE.

7 *Fill the cup*, &c.] This paſſage has hitherto been printed as proſe, but I am told that it makes a part of an old ſong, and have therefore reſtored it to its metrical form. STEEVENS.

8 —*cavaleroes*] This was the term by which an airy, ſplendid, irregular fellow was diſtinguiſhed. The ſoldiers of king Charles were called Cavaliers from the gaiety which they affected in oppoſition to the ſour faction of the parliament. JOHNSON.

Shal. Why, there ſpoke a king. Lack nothing: be merry. [*Knocking heard.*] Look who's at door there: Ho! who knocks? *Exit* DAVY.

Fal. Why, now you have done me right.

[*To* Silence, *who drinks a bumper.*

Sil. Do me right [9], [ſinging.
And dub me knight [1]:
Samingo [2].

Is't not ſo?

Fal. 'Tis ſo. *Sil.*

[9] *Do me right,*] To *do a man right*, and *to do him reaſon*, were formerly the uſual expreſſions in pledging healths. He who drank a bumper, expected a bumper ſhould be drunk to his toaſt.

So, in B. Jonſon's *Silent Woman*, Captain Otter ſays in the drinking ſcene: "Ha' you *done me right*, gentlemen?" Again, in *The Bondman* by Maſſinger: "Theſe glaſſes contain nothing;—*do me right*," &c. STEEV.

[1] *And dub me* knight:] It was the cuſtom of the good fellows in Shakſpeare's days to drink a very large draught of wine, and ſometimes a leſs portable potation, on *their knees*, to the health of their miſtreſſes. He who performed this exploit, was dubb'd a *knight* for the evening. So, in the *Yorkſhire Tragedy*, 1608: "They call it *knighting* in London, when they *drink upon their knees*.—Come, follow me; I'll give you all the *degrees* of it in order." MALONE.

[2] *Samingo.*] In one of Naſh's plays, entitled, *Summer's laſt Will and Teſtament*, 1600, Bacchus ſings the following catch:

"Monſieur *Mingo* for quaffing doth ſurpaſs,
"In cup, in can, or glaſs;
"God Bacchus, do me right,
"And dub me knight,
"*Domingo.*"

Domingo is only the burden of the ſong.

Again, in *Letting of Humours Blood in the Head-vaine: with a new Moriſco, daunced by ſeaven Satyres, upon the bottome of Diogenes Tubbe*, 1600. Epigram I.

"Monſieur *Domingo* is a ſkilfull man,
"For muche experience he hath lately got,
"Proving more phiſicke in an alehouſe can
"Than may be found in any vintner's pot;
"Beere he proteſtes is ſodden and refin'd,
"And this he ſpeakes, being ſingle-penny lin'd.

"For when his purſe is ſwolne but ſixpence bigge,
"Why then he ſweares,—Now by the Lord I thinke
"All beere in Europe is not worth a figge;
"A cuppe of clarret is the only drinke.
"And thus his praiſe from beer to wine doth goe,
"Even as his purſe in pence dothe ebbe and flowe." STEEV.

Saming-

Sil. Is't ſo? Why, then ſay, an old man can do ſomewhat.

Re-enter DAVY.

Davy. An it pleaſe your worſhip, there's one Piſtol come from the court with news.

Fal. From the court? let him come in.—

Enter PISTOL.

How now, Piſtol?

Piſt. God ſave you, ſir John!

Fal. What wind blew you hither, Piſtol?

Piſt. Not the ill wind which blows no man to good[3]. —Sweet knight, thou art now one of the greateſt men in the realm.

Sil. By'r lady, I think 'a be; but goodman Puff of Barſon[4].

Piſt.

Samingo, inſtead of *Domingo*, who in the preceding epigram is repreſented to have been "moſt potent in potting," is ſuited, as Mr. Warton has obſerved, to the preſent ſituation of Silence; who has drunk ſo deeply at ſupper, that Falſtaff afterwards orders him to be *carried* to bed. MALONE.

Of the gluttony and drunkenneſs of the *Dominicans*, one of their own order ſays thus in Weever's *Funeral Monuments*, p. cxxxi. "Sanctus *Dominicus* ſit nobis ſemper amicus, cui canimus—ſiccatis ante lagenis—fratres qui non curant niſi ventres." Hence *Domingo* might (as Mr. Steevens remarks) become the burthen of a drinking ſong. TOLLET.

3 —*no man to good.*] I once thought that we ſhould read—which blows to no man good. But a more attentive review of ancient Piſtol's language has convinced me that it is very dangerous to correct it. He who in quoting from Marlowe's *Tamburlaine*, introduces *hollow-pamper'd* jades, inſtead of "*Holla*, ye pamper'd jades," &c. may be allowed to change the order of the words in this common proverbial ſaying. MALONE.

4 —*but goodman Puff of Barſon.*] A little before, William Viſor of Woncot is mentioned. Woodmancot and Barton (ſays Mr. Edwards's MSS.) which I ſuppoſe are theſe two places, and are repreſented to be in the neighbourhood of juſtice Shallow, are both of them in Berkeley hundred in Gloſterſhire. This, I imagine was done to diſguiſe the ſatire a little; for ſir Thomas Lucy, who, by the coat of arms he bears, muſt be the real juſtice Shallow, lived at Charlecot near Stratford, in Warwickſhire. STEEVENS.

Barſton is a village in Warwickſhire, lying between Coventry and Solyhull. PERCY.

Piſt. Puff?
Puff in thy teeth, moſt recreant coward baſe!—
Sir John, I am thy Piſtol, and thy friend,
And helter-ſkelter have I rode to thee;
And tidings do I bring, and lucky joys,
And golden times, and happy news of price.

Fal. I pr'ythee now, deliver them like a man of this world.

Piſt. A foutra for the world, and worldlings baſe!
I ſpeak of Africa, and golden joys.

Fal. O baſe Aſſyrian knight, what is thy news?
Let king Cophetua[5] know the truth thereof.

Sil. *And Robin Hood, Scarlet, and John*[6]. [ſings.

Piſt. Shall dunghill curs confront the Helicons?
And ſhall good news be baffled?
Then, Piſtol, lay thy head in Furies' lap.

Shal. Honeſt gentleman, I know not your breeding.

Piſt. Why then, lament therefore[7].

Mr. Tollet has the ſame obſervation, and adds that *Woncot* may be put for *Wolphamcote*, vulgarly *Owencote*, in the ſame county. Shakſpeare might be unwilling to diſguiſe the ſatire too much, and therefore mentioned places within the juriſdiction of ſir Thomas Lucy. STEEV.

Mr. Warton in a note on the *Taming of the Shrew*, ſays that *Wilnecote*, (or *Wincot*,) is a village in Warwickſhire, near Stratford. I ſuppoſe therefore in a former ſcene we ſhould read *Wincot* inſtead of *Wincot*. MALONE.

[5] *Let king Cophetua* &c.] Dr. Warburton ſuppoſes this line to be taken from an old play called *King Cophetua*; but this is mere conjecture, for no ſuch play is extant. From a paſſage in *K. Richard II.* it may indeed be ſurmized that there was ſuch a piece. See Vol. V. p. 96, n. 1. The *ballad* of *The King* (Cophetua) *and the Beggar* may be found in Percy's *Reliques of Anc. Poet.* Vol. I. MALONE.

See *Love's Labour's Loſt.* [Vol. II. p. 360, n. 9.] JOHNSON.

[6] —*Scarlet and John.*] This ſcrap (as Dr. Percy has obſerved in the firſt volume of his *Reliques of ancient Engliſh Poetry*) is taken from a ſtanza in the old ballad of *Robin Hood and the Pindar of Wakefield.* STEEVENS.

[7] *Why then, lament therefore.*] This was perhaps intended to be ridiculed by Ben Jonſon in his *Poetaſter*, 1602:

"*Why then, lament therefore.* Damn'd be thy guts
"Unto king Pluto's hell."

He might however have meant nothing more than to quote a popular play. MALONE.

Shal.

Shal. Give me pardon, ſir;—If, ſir, you come with news from the court, I take it, there is but two ways; either to utter them, or to conceal them. I am, ſir, under the king, in ſome authority.

Piſt. Under which king, Bezonian[8]? ſpeak, or die.

Shal. Under king Harry.

Piſt. Harry the fourth? or fifth?

Shal. Harry the fourth.

Piſt. A foutra for thine office!—
Sir John, thy tender lambkin now is king;
Harry the fifth's the man. I ſpeak the truth:
When Piſtol lies, do this; and fig me, like
The bragging Spaniard[9].

Fal. What! is the old king dead?

Piſt. As nail in door: the things I ſpeak, are juſt.

Fal. Away, Bardolph; ſaddle my horſe.—Maſter Robert Shallow, chooſe what office thou wilt in the land, 'tis thine.—Piſtol, I will double-charge thee with dignities.

Bard. O joyful day!—I would not take a knighthood for my fortune.

Piſt. What? I do bring good news?

Fal. Carry maſter Silence to bed.—Maſter Shallow, my lord Shallow, be what thou wilt, I am fortune's ſteward. Get on thy boots; we'll ride all night:—O,

[8] —*Bezonian?*] So again Suffolk ſays in the 2d part of *Henry VI*:
"Great men oft die by vile Bezonians."
It is a term of reproach, frequent in the writers contemporary with our poet. Biſognoſo, a needy perſon; thence metaphorically, a baſe ſcoundrel. THEOBALD.

Naſh, in *Pierce Pennyleſſe his Supplication*, &c. 1592, ſays: "Proud lords do tumble from the towers of their high deſcents, and be trod under feet of every inferior *Beſonian*." STEEVENS.

[9] —fig *me, like*
The bragging Spaniard.] To *fig*, in Spaniſh, *higas dar*, is to inſult by putting the thumb between the fore and middle finger. From this Spaniſh cuſtom we yet ſay in contempt, "a fig for you." JOHNSON.

So, in *The Shepherd's Slumber*, a ſong publiſhed in *England's Helicon*, 1614:
"With ſcowling browes their folies checke,
"And ſo give them the *fig*," &c. STEEVENS.

ſweet

ſweet Piſtol:—Away, Bardolph. [*Exit* Bard.]—Come, Piſtol, utter more to me; and, withal, deviſe ſomething to do thyſelf good.—Boot, boot, maſter Shallow; I know, the young king is ſick for me. Let us take any man's horſes; the laws of England are at my commandment. Happy are they which have been my friends; and woe to my lord chief juſtice!

Piſt. Let vultures vile ſeize on his lungs alſo!
Where is the life that late I led [1], ſay they:
Why, here it is; Welcome theſe pleaſant days. [*Exeunt.*

SCENE IV.

London. *A Street.*

Enter Beadles, dragging in Hoſteſs Quickly *and* Doll Tear-ſheet.

Hoſt. No, thou arrant knave; I would I might die, that I might have thee hang'd: thou haſt drawn my ſhoulder out of joint.

1. *Bead.* The conſtables have deliver'd her over to me; and ſhe ſhall have whipping-cheer enough, I warrant her: There hath been a man or two lately kill'd about her.

Dol. Nut-hook, nut-hook [2], you lie. Come on; I'll tell

[1] *Where is the life that late I led,*] Words of an old ballad. WARBURTON.

The ſame has been already introduced in the *Taming of the Shrew.* STEEVENS.

[2] *Nut-hook*, &c.] It has been already obſerved on the *Merry Wives of Windſor*, that *nut-hook* ſeems to have been in thoſe times a name of reproach for a catchpoll. JOHNSON.

A *nut-hook* was, I believe, a perſon who ſtole linen, *&c.* out at windows by means of a pole with a hook at the end of it. Greene, in his *Arte of Coney-catching*, has given a very particular account of this kind of fraud; ſo that *nut-hook* was probably as common a term of reproach as rogue is at preſent. In the *Three Ladies of London*, 1584, I find the following paſſage: "To go a fiſhing with a *cranke* through a window, or to ſet lime-twigs to catch a pan, pot, or diſh." Again, in *Albumazar*, 1615:

" —picking of locks and *hooking* cloaths out of window."

Again,

tell thee what, thou damn'd tripe-viſaged raſcal; an the child I now go with, do miſcarry, thou hadſt better thou hadſt ſtruck thy mother, thou paper-faced villain.

Hoſt. O the Lord, that ſir John were come! he would make this a bloody day to ſomebody. But I pray God, the fruit of her womb miſcarry!

1. *Bead.* If it do, you ſhall have a dozen of cuſhions [3] again; you have but eleven now. Come, I charge you both go with me; for the man is dead, that you and Piſtol beat among you.

Dol. I'll tell thee what, thou thin man in a cenſer [4]! I will have you as ſoundly ſwinged for this, you blue-bottle-rogue [5]! you filthy famiſh'd correctioner! if you be not

Again, in the *Jew of Malta*, by Marlowe, 1633:

"I ſaw ſome bags of money, and in the night
"I clamber'd up with my *books*."

Hence perhaps the phraſe *By book or by crook*, which is as old as the time of Tuſſer and Spenſer. The firſt uſes it in his *Huſbandry* for the month of March, the ſecond in the 3d book of his *Faery Queene*. In the firſt volume of Holinſhed's Chronicle, p. 183, the reader may find the cant titles beſtowed by the vagabonds of that age on one another, among which are *bookers*, or anglers: and Decker, in the *Bellman of London*, 5th edit. 1640, deſcribes this ſpecies of robbery in particular. STEEVENS.

See a former ſcene in this play, p. 332, n. 7. MALONE.

[3] —*a dozen of cuſhions*—] That is, to ſtuff her out that ſhe might counterfeit pregnancy. So in Maſſinger's *Old Law*:

"I ſaid I was with child, &c. Thou ſaidſt it was a *cuſhion*," &c.

Again, in Greene's *Diſputation between a He Coneycatcher*, &c. 1592: "—to weare a *cuſhion* under her own kirtle, and to faine herſelf with child." STEEVENS.

[4] —*thou thin man in a cenſer!*] Theſe old cenſers of thin metal had generally at the bottom the figure of ſome ſaint raiſed up with a hammer, in a barbarous kind of imboſſed or chaſed work. The hunger-ſtarved beadle is compared, in ſubſtance, to one of theſe thin raiſed figures, by the ſame kind of humour that Piſtol, in *The Merry Wives*, calls Slender a *laten bilboe*. WARBURTON.

From a paſſage in *the Taming of the Shrew*, it appears that theſe *cenſers* (probably when old and worn very thin,) made part of the furniture of a barber's ſhop:

"Here's ſnip, and nip, and cut, and ſliſh, and ſlaſh,
"Like to a *cenſer* in a barber's ſhop." MALONE.

[5] —*blue-bottle-rogue!*] A name, I ſuppoſe, given to the beadle from the colour of his livery. JOHNSON.

Dr.

not ſwinged, I'll forſwear half-kirtles[6].

1 *Read.* Come, come, you ſhe knight-errant; come.

Hoſt. O, that right ſhould thus overcome might! Well; of ſufferance comes eaſe.

Dol. Come, you rogue, come; bring me to a juſtice.

Hoſt. Ay; come, you ſtarved blood-hound.

Dol. Goodman death! goodman bones!

Hoſt. Thou atomy, thou[7]!

Dr. Johnſon is right with reſpect to the *livery*, but the alluſion ſeems to be to the great *fleſh-fly*, commonly called a *blue-bottle*.

FARMER.

The ſame alluſion is in *Northward Hoe*, 1607:

"Now *blue-bottle!* what flutter you for, ſea-pie?"

The ſerving-men were anciently habited in *blue*, and this is ſpoken on the entry of one of them. It was natural for Doll to have an averſion to the colour, as a *blue gown* was the dreſs in which a ſtrumpet did penance. So, in *The Northern Laſs*, 1633:—"let all the good you intended me be a lockram coif, a *blew gown*, a wheel, and a clean whip." Mr. Malone confirms Dr. Johnſon's remark on the dreſs of the beadle, by the following quotation from *Michaelmas Term* by Middleton, 1607: "And to be free from the interruption of *blue* beadles and other bawdy offices, he moſt politickly lodges her in a conſtable's houſe." STEEVENS.

[6] —*half-kirtles.*] Probably the dreſs of the proſtitutes of that time. JOHNSON.

A *half-kirtle* was perhaps the ſame kind of thing as we call at preſent a ſhort-gown, or a bed-gown. There is a proverbial expreſſion now in uſe which may ſerve to confirm it. When a perſon is looſely dreſſed, they ſay—Such a one looks like a w——in a bed-gown. See *Weſtward Hoe*, by Decker and Webſter, 1607:—"forty ſhillings I lent her to redeem two *half-ſilk-kirtles.*" STEEVENS.

The dreſs of the courtezans of the time confirms Mr. Steevens's obſervation. So, in *Michaelmas Term* by Middleton, 1607: "Doſt dream of virginity now? remember a *looſe-bodied* gown, wench, and let it go." Again, in *Skialetheia, or a Shadow of Truth in certain Epigrammes and Satires*, 1598:

"To women's *looſe gowns* ſuiting her looſe rhimes."

Yet from the deſcription of a *kirtle* already given (ſee p. 342, n. 7.) a half-kirtle ſhould ſeem to be a *ſhort cloak*, rather than a ſhort gown. Perhaps ſuch a cloak, without ſleeves, was here meant. MALONE.

[7] —*thou* atomy, *thou!*] *Atomy* for *anatomy*. *Atomy* or *otamy* is ſometimes uſed by the ancient writers where no blunder or depravation is deſigned. So, in *Look about you*, 1600:

"For thee, for thee, thou *otamie* of honour,
"Thou worm of majeſty,"—. STEEVENS.

Dol.

Dol. Come, you thin thing; come, you raſcal[8]!
Bead. Very well. [*Exeunt.*

SCENE V.

A publick place near Weſtminſter Abbey.

Enter two Grooms, *ſtrewing ruſhes.*

1 *Groom.* More ruſhes, more ruſhes[9].
2 *Groom.* The trumpets have ſounded twice.
1 *Groom.* It will be two o'clock ere they come from the coronation: Diſpatch, diſpatch. [*Exeunt* Grooms.

Enter FALSTAFF, SHALLOW, PISTOL, BARDOLPH, *and the* Page.

Fal. Stand here by me, maſter Robert Shallow; I will make the king do you grace: I will leer upon him, as 'a comes by; and do but mark the countenance that he will give me.

Piſt. God bleſs thy lungs, good knight!

Fal. Come here, Piſtol; ſtand behind me.—O, if I had had time to have made new liveries, I would have beſtow'd the thouſand pound I borrow'd of you. [*To* Shal-

[8] —*you* raſcal!] In the language of the foreſt, *lean deer* were called *raſcal* deer. STEEVENS.

On this note the following obſervation has been made. "Doll could not ſpeak but in the language of the foreſt. *Raſcal*, does not ſignify *raſcal*, but *lean deer*. See what it is to be on the watch to ſhow a little muſty reading and *unknown* knowledge."

• Who, except this ſuperficial writer, is ſo little acquainted with our author's manner, as not to know that he often introduces alluſions to cuſtoms and practiſes with which he was himſelf converſant, without being ſolicitous whether it was probable that the ſpeaker ſhould have known any thing of the matter? Thus, to give one inſtance out of a thouſand, he puts into the mouth of kings the language of his own ſtage, and makes them talk of *cues* and *properties*, who never had been in a tiring-room, and probably had never heard of either the one or the other. Of the language of the foreſt he was extremely fond; and the particular term *raſcal* he has introduced in at leaſt a dozen places. MALONE.

[9] *More ruſhes*, &c.] It has been already obſerved, that, at cereſmonial entertainments, it was the cuſtom to ſtrew the floor with ruſhes. *Vaius de Ephemera.* JOHNSON.

low.] But 'tis no matter; this poor ſhow doth better: this doth infer the zeal I had to ſee him.

Shal. It doth ſo.

Fal. It ſhews my earneſtneſs of affection.

Shal. It doth ſo.

Fal. My devotion.

Shal. It doth, it doth, it doth [1].

Fal. As it were, to ride day and night; and not to deliberate, not to remember, not to have patience to ſhift me.

Shal. It is moſt certain.

Fal. But to ſtand ſtained with travel, and ſweating with deſire to ſee him: thinking of nothing elſe; putting all affairs elſe in oblivion; as if there were nothing elſe to be done, but to ſee him.

Piſt. 'Tis *ſemper idem*, for *abſque hoc nihil eſt*: 'Tis all in every part [2].

Shal. 'Tis ſo, indeed.

Piſt. My knight, I will enflame thy noble liver,
And make thee rage.
Thy Doll, and Helen of thy noble thoughts,
Is in baſe durance, and contagious priſon;
Haul'd thither

[1] *It doth, it doth, it doth.*] The two little anſwers which are given to Piſtol in the old copy, are transferred by ſir T. Hanmer to Shallow. The repetition of *it doth* ſuits Shallow beſt. JOHNSON.

In the quarto Shallow's *firſt* ſpeech in this ſcene as well as theſe two, is erroneouſly given to *Piſtol*. The editors of the folio corrected the former, but overlooked theſe. They likewiſe, in my apprehenſion, overlooked an error in the end of Falſtaff's ſpeech, below, though they corrected one in the beginning of it. See the next note. MALONE.

[2] *'Tis all in every part.*] The ſentence alluded to is:

"'Tis all in all, and all in every part."

And ſo doubtleſs it ſhould be read. 'Tis a common way of expreſſing one's approbation of a right meaſure to ſay, *'tis all in all.* To which this fantaſtic character adds, with ſome humour, *and all in every part*: which, both together, make up the philoſophic ſentence, and complete the abſurdity of Piſtol's phraſeology. WARBURTON.

I ſtrongly ſuſpect that theſe words belong to Falſtaff's ſpeech. They have nothing of Piſtol's manner. In the original copy in quarto the ſpeeches in this ſcene are all in confuſion. The two ſpeeches preceding this, which are jumbled together, are given to Shallow, and ſtand thus: "*Sh.* It is *beſt* certain: but to ſtand ſtained with travel," &c. MALONE.

By

By moſt mechanical and dirty hand:—
Rouze up revenge from ebon den with fell Alecto's ſnake,
For Doll is in; Piſtol ſpeaks nought but truth.

Fal. I will deliver her. [*The trumpets ſound.*

Piſt. There roar'd the ſea, and trumpet-clangor ſounds.

Enter the King, and his train, the Chief Juſtice *among them.*

Fal. God ſave thy grace, king Hal[3]! my royal Hal!

Piſt. The heavens thee guard and keep, moſt royal imp of fame[4]!

Fal. God ſave thee, my ſweet boy!

King. My lord chief juſtice, ſpeak to that vain man.

Ch. Juſt. Have you your wits? know you what 'tis you ſpeak?

Fal. My king! my Jove[5]! I ſpeak to thee, my heart!

King. I know thee not, old man: Fall to thy prayers;
How ill white hairs become a fool, and jeſter!
I have long dream'd of ſuch a kind of man,
So ſurfeit-ſwell'd, ſo old, and ſo profane[6];

But,

[3] *God ſave thy grace, king Hal!*] A ſimilar ſcene occurs in the anonymous *Henry V.* Falſtaff and his companions addreſs the king in the ſame manner, and are diſmiſſed as in this play of Shakſpeare. STEEVENS.

[4] —*moſt royal* imp *of fame!*] The word *imp* is perpetually uſed by Ulpian Fulwell, and other ancient writers, for progeny:

"And were it not thy royal *impe*
"Did mitigate our pain,"—.

Here Fulwell addreſſes Anne Bulleyne, and ſpeaks of the young Elizabeth. Again, in the *Battle of Alcazar*, 1594:

"—Amurath, mighty emperor of the eaſt,
"That ſhall receive the *imp* of royal race."

Imp-yn is a Welſh word, and primitively ſignifies a ſprout, a ſucker. In Newton's *Herbal to the Bible*, 8vo. 1587, there is a chapter on "ſhrubs, ſhootes, ſlippes,—young *imps*, ſpray and buds." STEEVENS.

See Vol. II. p. 320, n. 4. MALONE.

[5] *My king! my Jove!*] It appears from many paſſages both in our author's plays and poems that he had diligently read the earlier pieces of Daniel. When he wrote the ſpeech before us, he perhaps remembered theſe lines in Daniel's *Complaint of Roſamond*, 1594:

"Dooſt thou not ſee, how that *thy king, thy Jove*,
"Lightens forth glory on thy dark eſtate?" MALONE.

[6] —*profane;*] In our author it often ſignifies *love of talk*, without

But, being awake, I do deſpiſe my dream.
Make leſs thy body, hence, and more thy grace;
Leave gormandizing; know, the grave doth gape
For thee thrice wider than for other men:—
Reply not to me with a fool-born jeſt [7];
Preſume not, that I am the thing I was:
For heaven doth know, ſo ſhall the world perceive,
That I have turn'd away my former ſelf;
So will I thoſe that kept me company.
When thou doſt hear I am as I have been,
Approach me; and thou ſhalt be as thou waſt,
The tutor and the feeder of my riots:
Till then, I baniſh thee, on pain of death,—
As I have done the reſt of my miſleaders,—
Not to come near our perſon by ten mile [8].

For

the particular idea now given it. So, in *Othello*: "Is he not a *profane* and very liberal counſellor?" JOHNSON.

7 —*know, the grave doth gape*
For thee thrice wider than for other men:—
Reply not to me with a fool-born jeſt;] Nature is highly touched in this paſſage. The king having ſhaken off his vanities, ſchools his old companion for his follies with great ſeverity: he aſſumes the air of a preacher; bids him fall to his prayers, ſeek grace, and leave gormandizing. But that word unluckily preſenting him with a pleaſant idea, he cannot forbear purſuing it. *Know, the grave doth gape for thee thrice wider*, &c. and is juſt falling back into Hal, by an humourous alluſion to Falſtaff's bulk; but he perceives it immediately, and fearing ſir John ſhould take the advantage of it, checks both himſelf and the knight, with

Reply not to me with a fool-born jeſt;

and ſo reſumes the thread of his diſcourſe, and goes moralizing on to the end of the chapter. Thus the poet copies nature with great ſkill, and ſhews us how apt men are to fall back into their old cuſtoms, when the change is not made by degrees, and brought into a habit, but determined of at once on the motives of honour, intereſt, or reaſon.
WARBURTON.

8 *Not to come near our perſon by ten mile.*] Mr. Rowe obſerves, that many readers lament to ſee Falſtaff ſo hardly uſed by his old friend. But if it be conſidered, that the fat knight has never uttered one ſentiment of generoſity, and with all his power of exciting mirth, has nothing in him that can be eſteemed, no great pain will be ſuffered from the reflection that he is compelled to live honeſtly, and maintained by the king, with a promiſe of advancement when he ſhall deſerve it.

I think

For competence of life, I will allow you;
That lack of means enforce you not to evil:
And, as we hear you do reform yourſelves,
We will,—according to your ſtrength, and qualities,—

I think the poet more blameable for Poins, who is always repreſented as joining ſome virtues with his vices, and is therefore treated by the prince with apparent diſtinction, yet he does nothing in the time of action; and though after the buſtle is over he is again a favourite, at laſt vaniſhes without notice. Shakſpeare certainly loſt him by heedleſſneſs, in the multiplicity of his characters, the variety of his action, and his eagerneſs to end the play. JOHNSON.

The diſmiſſion of Falſtaff was founded on a hiſtorical fact. Stowe ſays, that "K. Henry, after his coronation, called unto him all thoſe young lords and gentlemen that were the followers of his young acts, to every one of whom he gave rich gifts; and then commanded, that as many as would change their manners, as he intended to do, ſhould abide with him in his court; and to all that would perſevere in their former like converſation, he gave expreſs commandment, upon pain of their heads, never after that day to come in his preſence." STEEVENS.

This circumſtance was originally mentioned by Hall, and is thus recorded by Holinſhed, who was certainly Shakſpeare's hiſtorian: "Immediately after that he was inveſted kyng, and had receyved the crowne, he determined with himſelfe to putte upon him the ſhape of a new man, turning inſolence and wildneſs into gravitie and ſoberneſſe: and whereas he had paſſed his youth in wanton paſtime and riotous miſorder, with a ſorte of miſgoverned mates, and unthriftie playfeers, he now baniſhed them from his preſence, (not unrewarded nor yet unpreferred,) *inhibiting them upon a great payne, not once to approche, lodge or ſojourne within ten miles of his courte or manſion:* and in their places he elected and choſe men of gravitie, witte, and hygh policie, by whoſe wiſe counſell he might at all times rule to his honoure;—whereas if he ſhould have reteined the other luſtie companions aboute him, he doubted leaſt they might have allured him unto ſuch lewde and lighte partes, as with them before tyme he had youthfully uſed." —Our author might have found the ſame circumſtance in the anonymous play of *K Henry V.*

" —your former life grieves me,
" And makes me to abandon and aboliſh your company for ever:
" And therefore not upon pain of death to approche my preſence,
" By ten miles' ſpace; then, if I heare well of you,
" It may be I will doe ſomewhat for you;
" Otherwiſe looke for no more favour at my hands,
" Than at any other man's." MALONE.

Give you advancement.—Be it your charge, my lord,
To ſee perform'd the tenor of our word.—
Set on. [*Exeunt* King, *and his Train.*

Fal. Maſter Shallow, I owe you a thouſand pound.

Shal. Ay, marry, ſir John; which I beſeech you to let me have home with me.

Fal. That can hardly be, maſter Shallow. Do not you grieve at this; I ſhall be ſent for in private to him: look you, he muſt ſeem thus to the world. Fear not your advancement; I will be the man yet, that ſhall make you great.

Shal. I cannot perceive how; unleſs you give me your doublet, and ſtuff me out with ſtraw. I beſeech you, good ſir John, let me have five hundred of my thouſand.

Fal. Sir, I will be as good as my word: this that you heard, was but a colour.

Shal. A colour, I fear, that you will die in, ſir John.

Fal. Fear no colours; go with me to dinner. Come, lieutenant Piſtol;—come, Bardolph:—I ſhall be ſent for ſoon at night.

Re-enter Prince John, *the* Chief Juſtice, Officers, *&c.*

Ch. Juſt. Go, carry ſir John Falſtaff to the Fleet[9]; Take all his company along with him.

Fal. My lord, my lord,—

Ch. Juſt. I cannot now ſpeak: I will hear you ſoon. Take them away.

Piſt. *Si fortuna me tormenta, ſpero me contenta.*

[*Exeunt* Fal. Shal. Pist. Bard. Page, *and Officers.*

P. John. I like this fair proceeding of the king's;
He hath intent, his wonted followers
Shall all be very well provided for;

[9] —*to the Fleet;*] I do not ſee why Falſtaff is carried to the Fleet. We have never loſt ſight of him ſince his diſmiſſion from the king; he has committed no new fault, and therefore incurred no puniſhment; but the different agitations of fear, anger and ſurprize in him and his company, made a good ſcene to the eye: and our author, who wanted them no longer on the ſtage, was glad to find this method of ſweeping them away. Johnson.

But

But all are baniſh'd, till their converſations
Appear more wiſe and modeſt to the world.

Ch. Juſt. And ſo they are.

P. John. The king hath call'd his parliament, my lord.

Ch. Juſt. He hath.

P. John. I will lay odds,—that, ere this year expire,
We bear our civil ſwords, and native fire,
As far as France: I heard a bird ſo ſing[1],
Whoſe muſick, to my thinking, pleas'd the king.
Come, will you hence[2]?

[*Exeunt.*

[1] —*I heard a bird ſo ſing,*] This phraſe, which I ſuppoſe to be proverbial, occurs in the ancient ballad of *The riſing in the North*:

—" *I heard a bird ſing* in mine eare,
" That I muſt either fight or flee. STEEVENS.

[2] I fancy every reader, when he ends this play, cries out with Deſdemona, " O moſt lame and impotent concluſion!" As this play was not, to our knowledge, divided into acts by our authour, I could be content to conclude it with the death of Henry the Fourth.

In that Jeruſalem ſhall Harry die.

Theſe ſcenes, which now make the fifth act of *Henry the Fourth*, might then be the firſt of *Henry the Fifth*; but the truth is, that they do unite very commodiouſly to either play. When theſe plays were repreſented, I believe they ended as they are now ended in the books; but Shakſpeare ſeems to have deſigned that the whole ſeries of action from the beginning of *Richard the Second*, to the end of *Henry the Fifth*, ſhould be conſidered by the reader as one work, upon one plan, only broken into parts by the neceſſity of exhibition.

None of Shakſpeare's plays are more read than the *Firſt and Second Parts of Henry the Fourth*. Perhaps no authour has ever in two plays afforded ſo much delight. The great events are intereſting, for the fate of kingdoms depends upon them; the ſlighter occurrences are diverting, and, except one or two, ſufficiently probable; the incidents are multiplied with wonderful fertility of invention, and the characters diverſified with the utmoſt nicety of diſcernment, and the profoundeſt ſkill in the nature of man.

The prince, who is the hero both of the comick and tragick part, is a young man of great abilities and violent paſſions, whoſe ſentiments are right, though his actions are wrong; whoſe virtues are obſcured by negligence, and whoſe underſtanding is diſſipated by levity. In his idle hours he is rather looſe than wicked; and when the occaſion forces out his latent qualities, he is great without effort, and brave without tumult. The trifler is rouſed into a hero, and the hero again repoſes in the trifler. This character is great, original, and juſt.

Percy is a rugged ſoldier, cholerick, and quarrelſome, and has only the ſoldier's virtues, generoſity and courage.

But Falſtaff unimitated, unimitable Falſtaff, how ſhall I deſcribe thee? Thou compound of ſenſe and vice; of ſenſe which may be admired, but not eſteemed; of vice which may be deſpiſed, but hardly deteſted. Falſtaff is a character loaded with faults, and with thoſe faults which naturally produce contempt. He is a thief and a glutton, a coward and a boaſter, always ready to cheat the weak, and prey upon the poor; to terrify the timorous, and inſult the defenceleſs. At once obſequious and malignant, he ſatirizes in their abſence thoſe whom he lives by flattering. He is familiar with the prince only as an agent of vice, but of this familiarity he is ſo proud, as not only to be ſupercilious and haughty with common men, but to think his intereſt of importance to the duke of Lancaſter. Yet the man thus corrupt, thus deſpicable, makes himſelf neceſſary to the prince that deſpiſes him, by the moſt pleaſing of all qualities, perpetual gaiety, by an unfailing power of exciting laughter, which is the more freely indulged, as his wit is not of the ſplendid or ambitious kind, but conſiſts in eaſy ſcapes and ſallies of levity, which make ſport, but raiſe no envy. It muſt be obſerved, that he is ſtained with no enormous or ſanguinary crimes, ſo that his licentiouſneſs is not ſo offenſive but that it may be borne for his mirth.

The moral to be drawn from this repreſentation is, that no man is more dangerous than he that, with a will to corrupt, hath the power to pleaſe; and that neither wit nor honeſty ought to think themſelves ſafe with ſuch a companion, when they ſee Henry ſeduced by Falſtaff. JOHNSON.

Dr. Johnſon objects with good reaſon, I think, to the "lame and impotent concluſion" of this play. Our author ſeems to have been as careleſs in the concluſion of the following plays as in that before us.

In *The Tempeſt* the concluding words are,

"—pleaſe you draw near."

In *Much ado about nothing*:

"—Strike up pipers."

In *Love's Labour's Loſt*:

"—You this way; we this way."

In the *Winter's Tale*:

"—Haſtily lead away."

In *Timon of Athens*:

"Let our drums ſtrike."

In *Hamlet*:

"Go, bid the ſoldiers ſhoot." MALONE.

EPI-

EPILOGUE[3];

Spoken by a Dancer.

FIRST, my fear; then, my court'ſy: laſt, my ſpeech. My fear is, your diſpleaſure; my court'ſy, my duty; and my ſpeech, to beg your pardons. If you look for a good ſpeech now, you undo me: for what I have to ſay, is of mine own making; and what indeed, I ſhould ſay, will, I doubt, prove mine own marring. But to the purpoſe, and ſo to the venture.—Be it known to you, (as it is very well) I was lately here in the end of a diſpleaſing play, to pray your patience for it, and to promiſe you a better. I did mean, indeed, to pay you with this; which, if, like an ill venture, it come unluckily home, I break, and you, my gentle creditors, loſe. Here, I promiſed you, I would be, and here I commit my body to your mercies: bate me ſome, and I will pay you ſome, and, as moſt debtors do, promiſe you infinitely.

If my tongue cannot entreat you to acquit me, will you command me to uſe my legs? and yet that were but light payment,—to dance out of your debt. But a good conſcience will make any poſſible ſatisfaction, and ſo will I. All the gentlewomen here have forgiven me[4]*; if the gentlemen will not, then the gentlemen do not agree with the gentlewomen, which was never ſeen before in ſuch an aſſembly.*

One word more, I beſeech you. If you be not too much cloy'd with fat meat, our humble author will continue the ſtory, with Sir John in it, and make you merry with fair Catharine of France[5]*: where, for any thing I know, Falſtaff*

[3] This epilogue was merely occaſional, and alludes to ſome theatrical tranſaction. JOHNSON.

[4] *All the gentlewomen*, &c.] The trick of influencing one part of the audience by the favour of the other, has been played already in the epilogue to *As you like it*. JOHNSON.

[5] —*and make you merry with fair Catharine of France:*] I think this is a proof that the French ſcenes in *Henry V.* however unworthy of our author, were really written by him. It is evident from this paſſage,

ſtaff ſhall die of a ſweat, unleſs already he be kill'd with your hard opinions; for Oldcaſtle died a martyr, and this is not the man[6]. *My tongue is weary; when my legs are too, I will*

paſſage, that he had at this time formed the plan of that play; and how was *faire Catharine to make the audience merry*, but by ſpeaking broken Engliſh? The converſation and courtſhip of a great princeſs, in the uſual ſtyle of the drama, was not likely to afford any *merriment*.

TYRWHITT.

[6] *—where, for any thing I know, Falſtaff ſhall die of a ſweat, unleſs already he be killed with your* hard opinions; *for* Oldcaſtle *died a* martyr, *and* this *is not the man.*] "This (ſays Mr. Pope,) alludes to a play in which Sir John Oldcaſtle was put for Falſtaff"; and "the word *martyr*," (ſays another commentator,) "hints at this miſerable performance, and its fate, which was damnation." The play which theſe commentators ſuppoſe to be alluded to, is entitled *The Hiſtory of the famous Victories of King Henry V.* printed in 1598. In this play there is a buffoon character called *Oldcaſtle*. I have already ſhewn, as I conceive, that there is no ground whatſoever for ſuppoſing that Falſtaff was ever called Oldcaſtle. See p. 119, n. 1. The aſſertion that the anonymous *King Henry V.* was *damned*, is equally unfounded. On the contrary, for ten or twelve years before our *Henries* were produced, I make no doubt that it was a very popular performance. Tarleton the celebrated comedian, who died in 1589, we know, was much admired in the parts both of the *Clown* and the *Chief Juſtice* in that play.

The alluſion in the paſſage before us is undoubtedly not to any play, nor to any character in any play, but to the real Sir John Oldcaſtle. In 1559, Bale publiſhed an account of his trial and condemnation, under the title of "A brief Chronycle concernynge the examinacion and death of the bleſſed *Martyr* of Chriſt, Syr Johan Oldcaſtell," &c. a book that was probably much read in the reign of Elizabeth. In 1601 was publiſhed *The Mirror of* Martyrs, *or, the Life and Death of that thrice valiant capitaine and moſt goodly* martyr, *Sir John Oldcaſtle, Lord Cobham.*"

Shakſpeare, I think, meant only to ſay, that "Falſtaff may perhaps die of his debaucheries in France,"—(having mentioned Falſtaff's *death*, he then with his uſual licence uſes the word in a metaphorical ſenſe, adding,) "unleſs he be already *killed* by *the hard* and unjuſt *opinions*" of thoſe who imagined that the knight's character (like that of his predeceſſor) was intended as a ridicule on Sir John Oldcaſtle, the *good* Lord Cobham. This our author diſclaims; reminding the audience, that there can be no ground for ſuch a ſuppoſition. I call them (ſays he) *hard* and unjuſt *opinions*, "for Sir John *Oldcaſtle* was no debauchee, but a proteſtant *martyr*, and our Falſtaff *is not the man*;" i. e. is no repreſentation of him, has no alluſion whatſoever to him.

Shakſpeare ſeems to have been pained by ſome report that his inimitable character,

will bid you good night: and ſo kneel down before you;—but, indeed, to pray for the queen [7].

character, like the deſpicable buffoon of the old play already mentioned, whoſe dreſs and figure reſemble that of Falſtaff, (ſee a note on *King Henry IV.* P. I. p. 119,) was meant to throw an imputation on the memory of Lord Cobham; which, in the reign of ſo zealous a friend to the Proteſtant cauſe as Elizabeth, would not have been eaſily pardoned at court. Our author, had he been ſo inclined, (which we have no ground for ſuppoſing,) was much too wiſe to have ever directed any ridicule at the great martyr for that cauſe, which was ſo warmly eſpouſed by his queen and patroneſs. The former ridiculous repreſentations of Sir John Oldcaſtle on the ſtage were undoubtedly produced by papiſts, and probably often exhibited, in inferior theatres, to crowded audiences, between the years 1580 and 1590. MALONE.

7 —*to* pray *for the queen.*] I wonder no one has remarked at the concluſion of the epilogue, that it was the cuſtom of the old players, at the end of their performance, to pray for their patrons. Thus at the end of *New Cuſtom:*

"Preſerve our noble Q. Elizabeth, and her councell all."

And in *Locrine:*

"So let us pray for that renowned maid," &c.

And in Middleton's *Mad World my Maſters:* "This ſhows like kneeling after the play; I praying for my lord *Overmuch* and his good counteſs, our honourable lady and miſtreſs." FARMER.

See alſo the concluſion of Preſton's *Cambyſes*, *All for Money*, a Morality, 1578, *Luſty Juventus*, a morality, 1561, *The Diſobedient Child*, an Interlude, no date, *Tom Tyler and his Wife*, 1661, and *A Knack how to know a Knave*, 1594.

Laſtly, ſir John Harrington's *Metamorphoſis of Ajax*, 1596, finiſhes with theſe words: "But I will neither end with ſermon nor prayer, leſt ſome wags liken me to my L. ( ) players, who when they have ended a baudie comedy, as though that were a preparative to devotion, kneele downe ſolemnly, and pray all the companie to pray with them for their good lord and maiſter."

Almoſt all the ancient interludes I have met with, conclude with ſome ſolemn prayer for the king or queen, houſe of commons, &c. Hence perhaps the *Vivat Rex & Regina*, at the bottom of our modern play-bills. STEEVENS.

KING HENRY V.

Perſons Repreſented.

King Henry *the Fifth.*
Duke of Gloſter, } *brothers to the king.*
Duke of Bedford, }
Duke of Exeter, *uncle to the king.*
Duke of York, *couſin to the king.*
Earls of Saliſbury, Weſtmoreland, and Warwick.
Archbiſhop of Canterbury.
Biſhop of Ely.
Earl of Cambridge, }
Lord Scroop, } *conſpirators againſt the king.*
Sir Thomas Grey, }
Sir Thomas Erpingham, Gower, Fluellen, Mackmorris, Jamy, *officers in king* Henry's *army:*
Bates, Court, Williams, *ſoldiers in the ſame:*
Nym, Bardolph, Piſtol, *formerly ſervants to* Falſtaff, *now ſoldiers in the ſame.*
Boy, *ſervant to them. A Herald. Chorus.*

Charles, *the Sixth, king of* France.
Lewis, *the Dauphin.*
Dukes of Burgundy, Orleans, *and* Bourbon.
The Conſtable *of* France.
Rambures, *and* Grandpree, *French Lords.*
Governor of Harfleur. Montjoy, *a French Herald.*
Ambaſſadors to the king of England.

Iſabel, *queen of* France.
Catharine, *daughter of* Charles *and* Iſabel.
Alice, *a lady attending on the princeſs* Catharine.
Quickly, Piſtol's *wife, an hoſteſs.*

Lords, Ladies, Officers, French and Engliſh Soldiers, Meſſengers, and Attendants.

The SCENE, at the beginning of the play, lies in England; *but afterwards, wholly in* France.

Enter CHORUS.

O, for a muſe of fire[1], that would aſcend
The brighteſt heaven of invention!
A kingdom for a ſtage, princes to act,
And monarchs to behold[2] the ſwelling ſcene!
Then ſhould the warlike Harry, like himſelf,
Aſſume the port of Mars; and, at his heels,
Leaſh'd in like hounds, ſhould famine, ſword, and fire,
Crouch for employment[3]. But pardon, gentles all,
The flat unraiſed ſpirit*, that hath dar'd,
On this unworthy ſcaffold, to bring forth
So great an object: Can this cock-pit hold
The vaſty fields of France? or may we cram,
Within this wooden O[4], the very caſques[5] That

1 *O, for a muſe of fire*, &c.] This goes upon the notion of the Peripatetic ſyſtem, which imagines ſeveral heavens one above another; the laſt and higheſt of which was one of fire. WARBURTON.

It alludes likewiſe to the aſpiring nature of fire, which, by its levity, at the ſeparation of the chaos, took the higheſt ſeat of all the elements. JOHNSON.

2 —*princes to act,*
And monarchs to behold—] Shakſpeare does not ſeem to ſet diſtance enough between the performers and ſpectators. JOHNSON.

3 *Leaſh'd in like hounds, ſhould* famine, ſword, *and* fire,
Crouch for employment.] In *K. Henry VI.* "Lean famine, quartering ſteel, and climbing fire," are called the three attendants on the Engliſh general, lord Talbot; and, as I ſuppoſe, are the *dogs of war* mentioned in *Julius Cæſar*.—This image of the warlike Henry very much reſembles *Montfaucon's* deſcription of the *Mars* diſcovered at *Breſſe*, who leads a lyon and a lyoneſs in couples, and crouching as for employment. TOLLET.

Warner, in his *Albion's England*, 1602, ſpeaking of *King Henry V.* ſays:

"He led good fortune in a *line*, and did but war and win."

Holinſhed, (p. 567.) when the people of Roan petitioned king *Henry V.* has put this ſentiment into his mouth. "He declared that the goddeſſe of battell, called Bellona, had three hand-maidens, ever of neceſſitie attending upon her, as *blood*, *fire*, and *famine*." STEEVENS.

* —ſpirit,] Old copy—*ſpirits*. Corrected by Mr. ROWE. MALONE.

4 *Within this wooden O,*] Nothing ſhews more evidently the power of cuſtom over language, than that the frequent uſe of calling a circle an *O* could ſo much hide the meanneſs of the metaphor from Shakſpeare, that he has uſed it many times where he makes his moſt eager attempts at dignity of ſtile. JOHNSON.

In

That did affright the air at Agincourt?
O, pardon! ſince a crooked figure may
Atteſt, in little place, a million;
And let us, cyphers to this great accompt,
On your imaginary forces[6] work:
Suppoſe, within the girdle of theſe walls
Are now confin'd two mighty monarchies,
Whoſe high-upreared and abutting fronts
The perilous, narrow ocean[7] parts aſunder.
Piece out our imperfections with your thoughts;
Into a thouſand parts divide one man[8],
And make imaginary puiſſance[9]:

In this place it was evidently the poet's intention to repreſent the little circle in which they acted in as contemptible a light as he could. MASON.

5 *The very* caſques] The helmets. JOHNSON.

The *very* caſques, are—*even* the caſques or helmets; much leſs the men by whom they were worn. So in *Macbeth*:

"——— for fear
"Thy *very* ſtones prate of my whereabout." MALONE.

6 —*imaginary forces*—] *Imaginery* for *imaginative*, or your powers of fancy. Active and paſſive words are by this author frequently confounded. JOHNSON.

7 *The perilous, narrow ocean*—] Mr. Steevens is of opinion that *perilous narrow* means *very* narrow. So, *perilous*-crafty, *villanous*-low, &c. But, in my apprehenſion, *perilous* is here not an augmentative, but a diſtinct epithet. *Narrow* ſeas, it is well known, are more dangerous than others. So, (as Mr. Maſon has obſerved,) in the *Merchant of Venice*, the *narrow ſeas* are made the ſcene of ſhipwrecks, when Salarino ſays, "Antonio hath a ſhip of rich lading wrecked on the *narrow* ſeas; the Goodwins I think they call the place; a very dangerous flat, and fatal," &c. MALONE.

8 *Into a thouſand parts divide one man.*] The meaning is, ſuppoſe every man to repreſent a thouſand. MASON.

9 *And make imaginary puiſſance:*] This ſhews that Shakſpeare was fully ſenſible of the abſurdity of ſhewing battles on the theatre, which indeed is never done but tragedy becomes farce. Nothing can be repreſented to the eye but by ſomething like it, and *within a wooden O* nothing very like a battle can be exhibited. JOHNSON.

Our authors of that age ſeem to have been ſenſible of the ſame abſurdities. In Heywood's *Fair Maid of the Weſt*, 1631, a chorus enters and ſays:

"Our ſtage ſo lamely can expreſs a ſea,
"That we are forc'd by Chorus to diſcourſe
"What ſhould have been in action," &c. STEEVENS.

Think, when we talk of horſes, that you ſee them
Printing their proud hoofs i' the receiving earth:
For 'tis your thoughts that now muſt deck our kings[1],
Carry them here and there; jumping o'er times;
Turning the accompliſhment of many years
Into an hour-glaſs; For the which ſupply,
Admit me chorus to this hiſtory;
Who, prologue-like, your humble patience pray,
Gently to hear, kindly to judge, our play.

[1] *For 'tis your thoughts that now muſt deck our kings,*] The ſenſe may be this;—*it muſt be to your imagination that our kings are indebted for their royalty.* Let the fancy of the ſpectator furniſh out thoſe appendages to greatneſs which the poverty of our ſtage is unable to ſupply. The poet is ſtill apologizing for the defects of theatrical repreſentation. STEEVENS.

KING HENRY V.[2]

ACT I. SCENE I.

London.[3] *An Ante-chamber in the King's Palace.*

Enter the Archbiſhop of Canterbury[4], *and Biſhop of* Ely.

Cant. My lord, I'll tell you,—that ſelf bill is urg'd,
Which,

[2] This play was writ (as appears from a paſſage in the chorus to the fifth act) at the time of the Earl of Eſſex's commanding the forces in Ireland in the reign of queen Elizabeth, and not till after *Henry the Sixth* had been played, as may be ſeen by the concluſion of this play. POPE.

The tranſactions compriſed in this hiſtorical play commence about the latter end of the firſt, and terminate in the eighth year of this king's reign: when he married Catharine princeſs of France, and cloſed up the differences betwixt England and that crown. THEOBALD.

This play in the quarto edition, 1600, is ſtyled the *Chronicle Hiſtory* of Henry, &c. which ſeems to have been the title anciently appropriated to all Shakſpeare's hiſtorical dramas. So, in *The Antipodes*, a comedy by R. Brome, 1638:

"Theſe lads can act the emperors' lives all over,
"And Shakſpeare's *Chronicled Hiſtories* to boot."

The players likewiſe in the folio edition, 1623, rank theſe pieces under the title of *Hiſtories*.

It is evident, that a play on this ſubject had been performed before the year 1592. Naſh, in *Pierce Pennileſs his Supplication to the Devil*, dated 1592, ſays: "—what a glorious thing it is to have *Henry the Fift* repreſented on the ſtage, leading the French king priſoner, and forcing both him and the Dolphin to ſweare fealtie!" STEEVENS.

The piece to which Naſh alludes, is the old anonymous play of *King Henry V.* which had been exhibited before the year 1589, Tarleton, the comedian, who performed in it both the parts of the chief juſtice and the clown, having died in that year. It was entered on the Stationers' books in 1594, and, I believe, printed in that year, though I have not met with a copy of that date. An edition of it printed in 1598, is in the valuable collection of Dr. Wright. Shakſpeare, as Mr. Steevens has obſerved, "ſeems to have taken not a few hints from it; for it comprehends in ſome meaſure the ſtory of the two parts of *King Henry IV.* as well as of *Henry V.*" See alſo p. 119, n. 1; and p. 354, n. 8.

Which, in the eleventh year o' the laſt king's reign
Was like, and had indeed againſt us paſs'd,
But that the ſcambling and unquiet time[5]
Did puſh it out of further queſtion[6].

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

Cant. It muſt be thought on. If it paſs againſt us,
We loſe the better half of our poſſeſſion:
For all the temporal lands, which men devout
By teſtament have given to the church,
Would they ſtrip from us; being valued thus,—
As much as would maintain, to the king's honour,
Full fifteen earls, and fifteen hundred knights;
Six thouſand and two hundred good eſquires;
And, to relief of lazars, and weak age,
Of indigent faint ſouls, paſt corporal toil,
A hundred alms-houſes, right well ſupply'd;
And to the coffers of the king, beſide,
A thouſand pounds by the year: Thus runs the bill.

The play before us appears to have been written in the middle of the year, 1599. See *An Attempt to aſcertain the order of Shakſpeare's Plays*, Vol. I.

The old *King Henry V.* may be found among *Six old plays on which Shakſpeare founded*, &c. printed for S. Leacroft, 1778. MALONE.

3 —*London.*] It appears from Hall's and Holinſhed's Chronicles that the buſineſs of this ſcene was tranſacted at Leiceſter, where K. Henry V. held a parliament in the ſecond year of his reign. But the chorus at the beginning of the ſecond act ſhews that the author intended to make London the place of this firſt ſcene. MALONE.

4 —*of Canterbury.*] Henry Chicheley, a Carthuſian monk, recently promoted to the ſee of Canterbury. MALONE.

5 —*the* ſcambling *and unquiet time*—] In the old houſhold book of the 5th earl of Northumberland, there is a particular ſection appointing the order of ſervice for the *ſcambling* days in lent, that is, days on which no regular meals were provided, but every one *ſcambled*, i. e. *ſcrambled*, and ſhifted for himſelf as well as he could.

So, in the old noted book intitled, "*Leiceſter's Commonwealth*," one of the marginal heads is, "*Scambling* between *Leiceſter* and Huntington at the upſhot." So again, Shakſpeare himſelf makes king Henry V. ſay to the princeſs Katharine, "I get thee with *ſcambling*, and thou muſt therefore prove a good ſoldier-breeder." Act V. PERCY.

Shakſpeare uſes the ſame word in *Much Ado about Nothing*:

"*Scambling*, out-facing, faſhion-mong'ring boys." STEEVENS.

6 —*of further* queſtion.] i. e. of further *debate*. MALONE.

Ely.

Ely. This would drink deep.
Cant. 'Twould drink the cup and all.
Ely. But what prevention?
Cant. The king is full of grace, and fair regard.
Ely. And a true lover of the holy church.
Cant. The courſes of his youth promis'd it not.
The breath no ſooner left his father's body,
But that his wildneſs, mortify'd in him,
Seem'd to die too: yea, at that very moment,
Conſideration like an angel came[7],
And whipp'd the offending Adam out of him:
Leaving his body as a paradiſe,
To envelop and contain celeſtial ſpirits.
Never was ſuch a ſudden ſcholar made:
Never came reformation in a flood[8],
With ſuch a heady current[9], ſcouring faults;
Nor never Hydra-headed wilfulneſs
So ſoon did loſe his ſeat, and all at once,
As in this king.
Ely. We are bleſſed in the change.
Cant. Hear him but reaſon in divinity,
And, all-admiring, with an inward wiſh
You would deſire, the king were made a prelate:
Hear him debate of common-wealth affairs,
You would ſay,—it hath been all-in-all his ſtudy:
Liſt his diſcourſe of war, and you ſhall hear
A fearful battle render'd you in muſick:

7 *Conſideration, like an angel,* &c.] As paradiſe, when ſin and Adam were driven out by the angel, became the habitation of celeſtial ſpirits, ſo the king's heart, ſince *conſideration* has driven out his follies, is now the receptacle of wiſdom and of virtue. JOHNSON.

Mr. Upton obſerves, that according to the ſcripture expreſſion, *the old Adam*, or the *old man*, ſignified man in an unregenerated or gentile ſtate. MALONE.

8 *Never came reformation in a flood,*] Alluding to the method by which Hercules cleanſed the famous ſtables when he turned a river through them. Hercules ſtill is in our author's head when he mentions the Hydra. JOHNSON.

9 *With ſuch a heady* current—] Old Copy—*currance*. Corrected by the editor of the ſecond folio. MALONE.

Turn him to any cauſe of policy,
The Gordian knot of it he will unlooſe,
Familiar as his garter; that, when he ſpeaks,
The air, a charter'd libertine, is ſtill [1],
And the mute wonder lurketh in men's ears,
To ſteal his ſweet and honey'd ſentences;
So that the art and practick part of life [2]
Muſt be the miſtreſs to this theorick [3]:
Which is a wonder, how his grace ſhould glean it,
Since his addiction was to courſes vain:
His companies [4] unletter'd, rude, and ſhallow;
His hours fill'd up with riots, banquets, ſports;
And never noted in him any ſtudy,
Any retirement, any ſequeſtration
From open haunts and popularity.

Ely. The ſtrawberry [5] grows underneath the nettle;
And wholſome berries thrive, and ripen beſt,
Neighbour'd by fruit of baſer quality:
And ſo the prince obſcur'd his contemplation
Under the veil of wildneſs; which, no doubt,
Grew like the ſummer graſs, faſteſt by night,

[1] *The air*, &c.] This line is exquiſitely beautiful. JOHNSON. The ſame thought occurs in *As you like it*, Act II. ſc. vii.:

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

[2] *So that the art and practick part of life*—] He diſcourſes with ſo much ſkill on all ſubjects, that *the art and practice of life muſt be the miſtreſs or teacher of his theorick*; that is, *that his theory muſt have been taught by art and practice*; which, *ſays he*, is ſtrange, ſince he could ſee little of the true art or practice among his looſe companions, nor ever retired to digeſt his practice into theory. *Art* is uſed by the author for *practice*, as diſtinguiſhed from *ſcience* or *theory*. JOHNSON.

[3] —*to this theorick:*] *Theorick* is what terminates in ſpeculation. Bookiſh *theorick* is mentioned in *Othello*. STEEVENS.

In our author's time, this word was always uſed were we now uſe *theory*. See Vol. III. p. 445, n. 8. MALONE.

[4] —*companies*—] is here uſed for *companions*. It is uſed by other authors of Shakſpeare's age in the ſame ſenſe. See Vol. II. p. 450, n. 1. MALONE.

[5] *The ſtrawberry*—] i. e. the wild fruit ſo called, that grows in the woods. STEEVENS.

Un-

Unſeen, yet creſcive in his faculty [6].

Cant. It muſt be ſo: for miracles are ceas'd;
And therefore we muſt needs admit the means,
How things are perfected.

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

Cant. He ſeems indifferent;
Or, rather ſwaying more upon our part [7],
Than cheriſhing the exhibiters againſt us:
For I have made an offer to his majeſty,—
Upon our ſpiritual convocation;
And in regard of cauſes now in hand,
Which I have open'd to his grace at large,
As touching France,—to give a greater ſum
Than ever at one time the clergy yet
Did to his predeceſſors part withal.

Ely. How did this offer ſeem receiv'd, my lord?

Cant. With good acceptance of his majeſty;
Save, that there was not time enough to hear
(As, I perceiv'd, his grace would fain have done)
The ſeverals, and unhidden paſſages [8],
Of his true titles to ſome certain dukedoms;

[6] —*creſcive in his faculty.*] Increaſing in its proper power. JOHNSON.

Grew like the ſummer graſs, faſteſt by night,
Unſeen, yet creſcive in his faculty.
Creſcit occulto velut arbor ævo
Fama Marcelli—.

Creſcive is a word uſed by Drant in his tranſlation of Horace's *Art of Poetry*, 1567:

"As luſty youths of *creſcive* age doe flouriſhe freſhe and grow." STEEVENS.

[7] —ſwaying *more upon our part,*] *Swaying* is *inclining*. So, in *K. Henry VI.* P. III:

"Now *ſways* it this way, like a mighty ſea,—
"Now *ſways* it that way." MALONE.

[8] *The ſeverals, and unhidden paſſages,*] This line I ſuſpect of corruption, though it may be fairly enough explained: *the paſſages* of his *titles* are the *lines of ſucceſſion* by which his claims deſcend. *Unhidden* is *open, clear*. JOHNSON.

And, generally, to the crown and ſeat of France,
Deriv'd from Edward, his great grandfather.

Ely. What was the impediment that broke this off?

Cant. The French ambaſſador, upon that inſtant,
Crav'd audience: and the hour, I think, is come,
To give him hearing; Is it four o'clock?

Ely. It is.

Cant. Then go we in, to know his embaſſy;
Which I could, with a ready gueſs, declare,
Before the Frenchman ſpeak a word of it.

Ely. I'll wait upon you; and I long to hear it.

[*Exeunt.*

SCENE II.

The ſame. A Room of State in the ſame.

Enter King HENRY, GLOSTER, BEDFORD, EXETER, WARWICK, WESTMORELAND, *and Attendants.*

K. Hen. Where is my gracious lord of Canterbury?

Exe. Not here in preſence?

K. Hen. Send for him, good uncle[9].

Weſt. Shall we call in the ambaſſador, my liege?

K. Hen. Not yet, my couſin; we would be reſolv'd,
Before we hear him, of ſome things of weight,
That taſk[1] our thoughts, concerning us and France.

Enter the Archbiſhop of Canterbury *and Biſhop of* Ely.

Cant. God, and his angels, guard your ſacred throne,
And make you long become it!

K. Hen. Sure, we thank you.
My learned lord, we pray you to proceed;
And juſtly and religiouſly unfold,
Why the law Salique, that they have in France,
Or ſhould, or ſhould not, bar us in our claim.
And God forbid, my dear and faithful lord,
That you ſhould faſhion, wreſt, or bow your reading,

[9] —*good uncle.*] John Holland, duke of Exeter, was married to Elizabeth, the king's aunt. STEEVENS.

[1] —*taſk*—] Keep buſied with ſcruples and laborious diſquiſitions. JOHNSON.

Or

Or nicely charge your underſtanding ſoul [2]
With opening titles miſcreate [3], whoſe right
Suits not in native colours with the truth;
For God doth know, how many, now in health,
Shall drop their blood in approbation [4]
Of what your reverence ſhall incite us to:
Therefore take heed how you impawn our perſon [5],
How you awake the ſleeping ſword of war;
We charge you in the name of God, take heed:
For never two ſuch kingdoms did contend,
Without much fall of blood; whoſe guiltleſs drops
Are every one a woe, a ſore complaint,
'Gainſt him, whoſe wrongs give edge unto the ſwords
That make ſuch waſte in brief mortality [6].
Under this conjuration, ſpeak, my lord:
And we will hear, note, and believe in heart,
That what you ſpeak is in your conſcience waſh'd
As pure as ſin with baptiſm.

Cant. Then hear me, gracious ſovereign,—and you peers,
That owe your lives, your faith, and ſervices,

[2] *Or nicely charge your underſtanding ſoul*—] Take heed leſt by nice and ſubtle ſophiſtry you burthen your knowing ſoul, or *knowingly burthen your ſoul*, with the guilt of advancing a falſe title, or of maintaining, by ſpecious fallacies, a claim which, if ſhewn in its native and true colours, would appear to be falſe. JOHNSON.

[3] —*miſcreate*,] Ill-begotten, illegitimate, ſpurious. JOHNSON.

[4] —*in* approbation—] i. e. in *proving* and ſupporting that title which ſhall be now ſet up. So, in Brathwaite's *Survey of Hiſtories*, 1614: "—compoſing what he wrote, not by report of others, but by the *approbation* of his own eyes." Again, in the *Winter's Tale*:

"That lack'd ſight only;—nought for *approbation*,
"But only ſeeing." MALONE.

[5] —impawn *our perſon*.] *Impawn* for engage. WARBURTON.

To *engage* and to *pawn* were in our author's time ſynonymous. See Minſhew's DICTIONARY in v. *engage*. But the word *pawn* had not, I believe, at that time, its preſent ſignification. To *impawn* ſeems here to have the ſame meaning as the French phraſe, *ſe commettre*. MALONE.

[6] —*brief* mortality.]

Nulla *brevem* dominum ſequetur. *Hor.* STEEVENS.

To

To this imperial throne;—There is no bar[7]
To make againſt your highneſs' claim to France,
But this, which they produce from Pharamond,—
In terram Salicam mulieres nè ſuccedant,
No woman ſhall ſucceed in Salique land:
Which Salique land the French unjuſtly gloze[8],
To be the realm of France, and Pharamond
The founder of this law and female bar.
Yet their own authors faithfully affirm,
That the land Salique lies in Germany,
Between the floods of Sala and of Elbe:
Where Charles the great, having ſubdu'd the Saxons,
There left behind and ſettled certain French;
Who, holding in diſdain the German women,
For ſome diſhoneſt manners of their life,
Eſtabliſh'd there this law,—to wit, no female
Should be inheritrix in Salique land;
Which Salique, as I ſaid, 'twixt Elbe and Sala,
Is at this day in Germany call'd—Meiſen.
Thus doth it well appear, the Salique law
Was not deviſed for the realm of France:
Nor did the French poſſeſs the Salique land
Until four hundred one and twenty years
After defunction of king Pharamond,
Idly ſuppos'd the founder of this law;
Who died within the year of our redemption
Four hundred twenty-ſix; and Charles the great,
Subdued the Saxons, and did ſeat the French

Beyond

7 —*There is no bar* &c.] This whole ſpeech is copied (in a manner *verbatim*) from Hall's *Chronicle*, Henry V. *year the ſecond, folio* iv. xx. xxx. xl. *&c.* POPE.

This ſpeech (together with the Latin paſſage in it) may as well be ſaid to be taken from Holinſhed as from Hall. STEEVENS.

See a ſubſequent note, in which it is proved that Holinſhed, and not Hall, was our author's hiſtorian. The ſame facts indeed are told in both, Holinſhed being a ſervile copyiſt of Hall; but Holinſhed's book was that which Shakſpeare read; and therefore I always quote it in preference to the elder chronicle, contrary to the rule that ought in general to be obſerved. MALONE.

8 —*gloze*,] Expound, explain, and ſometimes comment upon. So, in *Troilus and Creſſida*:

—you

Beyond the river Sala, in the year
Eight hundred five. Beſides, their writers ſay,
King Pepin, which depoſed Childerick,
Did, as heir general, being deſcended
Of Blithild, which was daughter to king Clothair,
Make claim and title to the crown of France.
Hugh Capet alſo,—that uſurp'd the crown
Of Charles the duke of Lorain, ſole heir male
Of the true line and ſtock of Charles the great,—
To find his title with ſome ſhew of truth,
(Though, in pure truth, it was corrupt and naught[9],)
Convey'd himſelf [1] as heir to the lady Lingare,
Daughter to Charlemain, who was the ſon
To Lewis the emperor, and Lewis the ſon
Of Charles the great [2]. Alſo king Lewis the tenth [3],

" —you have both ſaid well;
" And on the cauſe and queſtion now in hand,
" Have *gloz'd* but ſuperficially. REED.

9 *To* fine *his title with ſome ſhew of truth,*
Though, in pure truth, it was corrupt and naught,] i. e. to make it *ſhewy* or *ſpecious* by ſome appearance of juſtice. STEEVENS.

The words in Holinſhed's *Chronicle* are, " — to make his title *ſeem true*, and appear good, though indeed it was ſtark *naught*."—In Hall " to make &c.—though indeed it was both *evil* and untrue." MALONE.

1 Convey'd *himſelf*—] Derived his title. Our poet found this expreſſion alſo in Holinſhed. MALONE.

2 *Of Charles* the great.] This, as an anonymous critick has obſerved, is a miſtake of the old hiſtorians, whom Shakſpeare followed. "Charles the great and Charlemaine were one and the ſame perſon." MALONE.

3 —*Lewis the* tenth,] This is a miſtake, (as is obſerved in the *Gentleman's Magazine*, Vol. 53. P. II. p. 588,) into which Shakſpeare was led by Holinſhed, (Vol. II. p. 546, edit. 1577,) whom he copied. St. Lewis, (for he is the perſon here deſcribed,) the grandſon of Queen Iſabel, the wife of Philip II. king of France, was Lewis the *Ninth*. He was the ſon of Lewis VIII. by the Lady Blanch of Caſtile. In Hall's *Chronicle*, HENRY V. folio iiii. b. (which Holinſhed has cloſely followed, except in this particular error, occaſioned by either his own or his printer's inaccuracy,) Lewis is rightly called the *Ninth*. Here therefore we have a deciſive proof that our author's guide in all his hiſtorical plays was Holinſhed, and not Hall. See note 9. I have however left the error uncorrected, on the ſame principle on which ſimilar errors in *Julius Cæſar*, into which Shakſpeare was led by the old tranſlation of Plutarch, have been ſuffered to remain undiſturbed; and alſo, becauſe it ascertains a fact of ſome importance. MALONE.

Who

Who was ſole heir to the uſurper Capet,
Could not keep quiet in his conſcience,
Wearing the crown of France, till ſatisfy'd
That fair queen Iſabel, his grandmother,
Was lineal of the lady Ermengare,
Daughter to Charles the foreſaid duke of Lorain:
By the which marriage, the line of Charles the great
Was re-united to the crown of France.
So that, as clear as is the ſummer's ſun,
King Pepin's title, and Hugh Capet's claim,
King Lewis his ſatisfaction[4], all appear
To hold in right and title of the female:
So do the kings of France unto this day;
Howbeit they would hold up this Salique law,
To bar your highneſs claiming from the female;
And rather chooſe to hide them in a net,
Than amply to imbare[5] their crooked titles
Uſurp'd from you and your progenitors.

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

Cant. The ſin upon my head, dread ſovereign!
For in the book of Numbers is it writ,—
When the ſon dies, let the inheritance
Deſcend unto the daughter. Gracious lord,
Stand for your own; unwind your bloody flag;
Look back unto your mighty anceſtors:
Go, my dread lord, to your great grandſire's tomb,
From whom you claim; invoke his warlike ſpirit,
And your great uncle's, Edward the black prince;
Who on the French ground play'd a tragedy,
Making defeat on the full power of France;

[4] *King Lewis his ſatisfaction,*] He had told us juſt above, that Lewis could not wear the crown with a ſafe conſcience, "till *ſatisfy'd*," &c. THEOBALD.

[5] —*to imbare*—] To lay open, to diſplay to view. THEOBALD.

In the folio the word is ſpelt *imbarre*. *Imbare* is, I believe, the true reading. It is formed like *impaint*, *impawn*, and many other ſimilar words uſed by Shakſpeare.—The quarto, 1600, reads *imbace*. Mr. Steevens inclines to read *unbar*, (oppoſed to *bar* in the former line,) "to weaken by an open diſplay of invalidity." MALONE.

Whiles

Whiles his moſt mighty father on a hill
Stood ſmiling, to behold his lion's whelp
Forage in blood of French nobility[6].
O noble Engliſh, that could entertain
With half their forces the full pride of France;
And let another half ſtand laughing by,
All out of work, and cold for action[7]!

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

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

Weſt. They know, your grace hath cauſe, and means and might;
So hath your highneſs[8]; never king of England
Had nobles richer, and more loyal ſubjects;
Whoſe hearts have left their bodies here in England,

[6] *Whiles his moſt mighty father on a hill*
Stood ſmiling, &c.] This alludes to the battle of Creſſy, as deſcribed by Holinſhed. "The Earle of Northampton and others ſent to the king, *where he ſtood aloft on a windmill-hill*; the king demanded if his ſonne were ſlaine, hurt, or felled to the earth. No, ſaid the knight that brought the meſſage, but he is ſore matched. Well, (ſaid the king,) returne to him and them that ſent you, and ſaie to them, that they ſend no more to me for any adventure that falleth, ſo long as my ſon is alive; for I will that this journye be his, with the honour thereof. The ſlaughter of the French was great and lamentable at the ſame battle, fought the 26th Auguſt, 1346." *Holinſhed*, Vol. II. p. 372. Col. i. BOWLE.

[7] *—and* cold *for action.*] This epithet till the commentators have paſſed by, and I am unable to explain. I cannot but ſuſpect it to be corrupt. A deſire to diſtinguiſh themſelves ſeems to merit the name of *ardour*, rather than the term here given to it.—If *cold* be the true reading, their coldneſs ſhould ariſe from *inaction*; and therefore the meaning muſt be, cold for *want of* action. So Lilly in *Euphues and his England*, 1581: "—if he were too long for the bed, Procruſtes cut off his legs, for *catching cold*." i. e. for *fear of* catching cold. MALONE.

[8] *So* hath *your highneſs*;] i. e. your highneſs hath indeed what they think and know you have. MALONE.

And lie pavilion'd in the fields of France.

Cant. O, let their bodies follow, my dear liege,
With blood [9], and ſword, and fire, to win your right:
In aid whereof, we of the ſpiritualty
Will raiſe your highneſs ſuch a mighty ſum,
As never did the clergy at one time
Bring in to any of your anceſtors.

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

Cant. They of thoſe marches [1], gracious ſovereign,
Shall be a wall ſufficient to defend
Our inland from the pilfering borderers.

K. Hen. We do not mean the courſing ſnatchers only,
But fear the main intendment of the Scot [2],
Who hath been ſtill a giddy neighbour [3] to us;
For you ſhall read, that my great grandfather,
Never went with his forces into France [4],
But that the Scot on his unfurniſh'd kingdom
Came pouring, like the tide into a breach
With ample and brim fulneſs of his force;

9 *With* blood,—] Old Copy.—*bloods*. Corrected in the third folio. MALONE.

1 *They of thoſe* marches,] The *marches* are the borders, the limits, the confines. Hence the *Lords Marchers*, i. e. the lords preſidents of the *marches*, &c. STEEVENS.

2 —*the main* intendment *of the Scot*,] *Intendment* is here perhaps uſed for *intention*, which in our author's time ſignified *extreme exertion*. The *main intendment* may, however, mean, the *general diſpoſition*. MALONE.

3 —*giddy neighbour*—] That is, inconſtant, changeable. JOHNSON.

4 *Never went with his forces into France*,] What an opinion the Scots entertained of the defenceleſs ſtate of England, may be known by the following paſſage from *The Battle of Floddon*, an ancient hiſtorical poem:

" For England's king, you underſtand,
" To France is paſt with all his peers:
" There is none at home left in the land,
" But joult-head monks, and burſten freers.
" Of ragged ruſtics, without rules,
" Of prieſts praying for pudding ſhives;
" Of milners madder than their mules,
" Or wanton clerks, waking their wives." STEEVENS.

Galling

Galling the gleaned land with hot eſſays;
Girding with grievous ſiege caſtles, and towns;
That England, being empty of defence,
Hath ſhook, and trembled at the ill neighbourhood.

Cant. She hath been then more fear'd [5] than harm'd, my liege:
For hear her but exampled by herſelf,—
When all her chivalry hath been in France,
And ſhe a mourning widow of her nobles,
She hath herſelf not only well defended,
But taken, and impounded as a ſtray,
The king of Scots; whom ſhe did ſend to France,
To fill king Edward's fame with priſoner kings;
And make your chronicle as rich with praiſe [6],
As is the ouze and bottom of the ſea
With ſunken wreck and ſumleſs treaſuries [7].

Weſt. But there's a ſaying, very old and true [8],—
If that you will France win [9],
Then with Scotland firſt begin:
For once the eagle England being in prey,
To her unguarded neſt the weazel Scot
Comes ſneaking, and ſo ſucks her princely eggs;
Playing the mouſe, in abſence of the cat,

To

5 —*more fear'd*] i. e. frghtened. MALONE.

6 *And make* your *chronicle as rich with praiſe,*] The ſimilitude between the chronicle and the ſea conſiſts only in this, that they are both full, and filled with ſomething valuable. The quarto has *your*, the folio—*their chronicle*. *Your* and *their* written by contraction y^r^ are juſt alike, and *her* in the old hands is not much unlike y^r^. I believe we ſhould read *her* chronicle. JOHNSON.

Your chronicle means, I think, the chronicle of *your* kingdom, England. MALONE.

7 —*and* ſumleſs *treaſuries.*] The quarto, 1600, reads—and *ſhipleſs* treaſuries. STEEVENS.

8 *Weſt. But there's a ſaying, &c.*] This ſpeech is given in the folio to the Biſhop of Ely. But it appears from Holinſhed, (whom our author followed,) and from Hall, that theſe words were the concluſion of the Earl of Weſtmoreland's ſpeech; to whom therefore I have aſſigned them. In the quarto *Lord* only is prefixed to this ſpeech. Dr. Warburton and the ſubſequent editors attributed it to *Exeter*, but certainly without propriety; for he on the other hand maintained, that "he whiche would Scotland winne, with France muſt firſt beginne." MALONE.

9 *If that you will France win*, &c.] Hall's *Chronicle*. Henry V. year 2. fol. vii. (p. 2.) x. POPE.

To ſpoil and havock[1] more than ſhe can eat.

Exe. It follows then, the cat muſt ſtay at home:
Yet that is but a curs'd neceſſity[2];
Since we have locks to ſafeguard neceſſaries,
And pretty traps[3] to catch the petty thieves.
While that the armed hand doth fight abroad,
The adviſed head defends itſelf at home:
For government, though high, and low, and lower[4],
Put into parts, doth keep in one concent[5];
Congruing[6] in a full and natural cloſe,
Like muſick.

It is likewiſe found in Holinſhed, and in the old anonymous play of *K. Henry V.* STEEVENS.

[1] *To* ſpoil *and havock*—] Thus the quarto. The folio has—*to tame*, &c. Mr. Theobald ſuppoſes *tame* to have been printed inſtead of *taint*. MALONE.

[2] *Yet that is but a* curs'd *neceſſity*;] A *curs'd* neceſſity means, I believe, only *an unfortunate neceſſity*. *Curs'd*, in colloquial phraſe, ſignifies any thing *unfortunate*. So we ſay, ſuch a one leads a *curſed* life; another has got into a *curſed* ſcrape. It may mean, a neceſſity *to be execrated*. This vulgariſm is often uſed by ſir Arthur Gorges in his tranſlation of Lucan, 1614. Again, in Chapman's tranſlation of the 5th *Odyſſey*:

"A *curs'd* ſurge 'gainſt a cutting rock impell'd
"His naked body. STEEVENS.

Mr. Maſon juſtly obſerves that this interpretation, though perhaps the true one, does not agree with the context; [Yet that is *but* an *unfortunate* neceſſity, *ſince* we, &c.] and therefore propoſes to read,

Yet that is *not* a curs'd neceſſity.

But and *not* are ſo often confounded in theſe plays, that I think his conjecture extremely probable. See Vol. III. p. 142, n. 1. It is certainly (as Dr. Warburton has obſerved) the Speaker's buſineſs to ſhew that there is no real neceſſity for ſtaying at home.

Curs'd is the reading of the quarto, 1600. The folio reads—a *cruſo'd* neceſſity, which Dr. Johnſon ſays, "may mean a neceſſity which is overpowered and ſubdued by contrary reaſons." MALONE.

[3] *And* pretty *traps*—] Thus the old copy, but I believe we ſhould read *petty*. STEEVENS.

[4] *For* government, *though* high, *and* low, *and* lower,] The foundation and expreſſion of this thought ſeems to be borrowed from Cicero *de Republica*, lib. 2. *Sic ex* ſummis, *&* mediis, *&* infimis *interjectis* ordinibus, *ut* ſonis, *moderatam ratione civitatem*, conſenſu *diſſimiliorum* concincre; *&* *quæ* harmonia *à* muſicis *dicitur in cantu, eam eſſe in* civitate concordiam. THEOBALD.

[5] — *in one* concent,] *Concent* is *uniſon*. STEEVENS.

[6] *Congruing*—] The folio has *agreeing*. The quarto *congrueth*. Corrected by Mr. Pope. MALONE.

Cant.

Cant. True: therefore doth heaven divide
The ſtate of man in divers functions,
Setting endeavour in continual motion;
To which is fixed, as an aim or butt,
Obedience[7]: for ſo work the honey bees;
Creatures, that, by a rule in nature, teach
The act of order[8] to a peopled kingdom.
They have a king[9], and officers of ſorts[1]:

Where

[7] *Setting endeavour in continual motion;*
To which is fixed, as an aim or butt,
Obedience:] Neither the ſenſe nor the conſtruction of this paſſage is very obvious. The conſtruction is, *endeavour,—as an aim or butt to which endeavour, obedience is fixed.* The ſenſe is, that all endeavour is to terminate in obedience, to be ſubordinate to the publick good and general deſign of government. JOHNSON.

[8] *The act of order*—] *Act* here means *law*, or *ſtatute*; as appears from the old quarto, where the words are "—Creatures that by awe *ordain* an *act* of order to a peopled kingdom."

Mr. Pope changed *act* to *art*, and was followed by all the ſubſequent editors. MALONE.

[9] ——*for ſo work the honey bees*;—
They have a king, &c.] Our author in this parallel had, I have no doubt, the following paſſage in Lilly's *Euphues and his England*, 1581, in view:—"In like manner, Euphues, is the government of a monarchie,—that it is neither the wiſe foxe nor the malicious woolfe, ſhould venture ſo farre, as to learne whether the lyon ſleepe or wake in his denne, whether the prince faſt or feaſt in the court; but this ſhould be their order,—to underſtand there is a king, but what he doth, is for the gods to examine, whoſe ordinance he is, not for men whoſe overſeer he is. Then how vain is it,—that the foot ſhould neglect his office, to correct the face; or that ſubjects ſhould ſeeke more to know what their princes doe, than what they are; wherein they ſhew themſelves as bad as beaſts, and much worſe than my bees, who, in my conceit, obſerve more *order* than they.—If I might crave pardon, I would a little acquaint you with the *commonwealth* of my *bees*.—I have for the ſpace of theſe twenty yeeres dwelt in this place, taking no delight in any thing but only keeping my bees, and marking them; and this I find, which had I not ſeen I ſhould hardly have believed, that they uſe as great wit by induction, and art by workmanſhip, as ever man hath or can; uſing between themſelves no leſſe juſtice than wiſdome, and yet not ſo much wiſdome as majeſtie; inſomuch as thou wouldeſt thinke that they were a *kind of people*, a commonwealth for Plato; where they all labour, all gather hony, flie together in a ſwarme, eat in a ſwarme, and ſleepe in a ſwarme.—*They live under a law*, uſing great reverence to their elder as to the wiſer. They

Where ſome, like magiſtrates, correct at home;
Others, like merchants, venture trade abroad [2];
Others, like ſoldiers, armed in their ſtings,
Make boot upon the ſummer's velvet buds;
Which pillage they with merry march bring home
To the tent-royal of their emperor:
Who, buſy'd in his majeſty, ſurveys

chooſe *a king*, whoſe *palace* they frame, both braver in ſhew, and ſtronger in ſubſtance.—If their prince die, they know not how to live; they languiſh, weepe, ſigh, neither intending their worke nor keeping their old ſociety. And that which is moſt marvellous, and almoſt incredible, if there be any that hath diſobeyed his commandment, either of purpoſe or unwitting, he killeth himſelf with his owne ſting, as an *executioner* of his own ſtubborneſſe. The king himſelfe hath a ſting, which he uſeth rather for honour than puniſhment. And yet, Euphues, albeit they live under a prince, they have their priviledges, and as great liberties as ſtrict lawes. They call a parliament, wherein they conſult for lawes, ſtatutes, penalties, chooſing *officers*, and creating their *king*.—*Every one hath his office*; *ſome trimming the hony*, *ſome working the wax*, *one framing hives*, *another the combes*; and that ſo artificially, that Dedalus could not with greater art or excellency better diſpoſe the orders, meaſures, proportions, diſtinctions, joints and circles. Diverſe *hew*, others *poliſh*, and are careful to do their worke ſo ſtrongly as they may reſiſt the craft of ſuch *drones* as ſeek to live by their labours; which maketh them to keepe watch and ward, as living in a camp to others, and as in a court to themſelves.—*When they goe forth to worke*, *they marke the winde*, the *clouds*, and whatſoever doth threaten either their ruin or rage; and *having gathered out of every flower hony*, *they return*, *loaden in their mouthes*, *thighes*, *winges*, *and all the body*; whom they that tarried at home receive readily, as eaſing their backs of *ſo great burthens*. The king himſelfe, not idle, goeth up and down, intreating, threatning, commanding; uſing the counſel of a ſequell, but not loſing the dignity of a prince; preferring thoſe that labour in greater authority, and *puniſhing thoſe that loiter with due ſeverity*."—"The commonwealth of your bees, [replied Euphues,] did ſo delight me, that I was not a little ſorry, that either their eſtates have not been longer, or your leiſure more; for in my ſimple judgment, there was *ſuch an order in government that men may not be aſhamed to imitate them*." MALONE.

[1] *And officers of* ſorts:] Thus the folio. The quarto reads—*ſort*; i. e. high rank. See Vol. II. p. 105, n. 9. and p. 208, n. 6. MALONE.

Officers of *ſorts* means officers of different degrees. In a London haberdaſher's bill to his cuſtomer in the country, I lately ſaw the following charge: "To thread of ſorts"; i. e. of different kinds. STEEVENS.

[2]—venture *trade abroad*;] To *venture trade* is a phraſe of the ſame import and ſtructure as to *hazard battle*. JOHNSON.

The

The ſinging maſons building roofs of gold;
The civil citizens kneading up the honey[3];
The poor mechanick porters crowding in
Their heavy burdens at his narrow gate;
The ſad-ey'd juſtice, with his ſurly hum,
Delivering o'er to executors[4] pale
The lazy yawning drone. I this infer,—
That many things, having full reference
To one concent, may work contrariouſly;
As many arrows, looſed ſeveral ways,
Fly to one mark;
As many ſeveral ways meet in one town;
As many freſh ſtreams run in one ſelf ſea;
As many lines cloſe in the dial's center;
So may a thouſand actions, once afoot,
End in one purpoſe, and be all well borne
Without defeat[5]. Therefore to France, my liege.
Divide your happy England into four;
Whereof take you one quarter into France,
And you withal ſhall make all Gallia ſhake.
If we, with thrice that power left at home,
Cannot defend our own door from the dog,
Let us be worried; and our nation loſe
The name of hardineſs, and policy.

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

[*Exit an Attendant. The king aſcends his throne.*

Now are we well reſolv'd: and,—by God's help;
And yours, the noble ſinews of our power,—
France being ours, we'll bend it to our awe,
Or break it all to pieces: Or there we'll ſit,
Ruling, in large and ample empery[6],
O'er France, and all her almoſt kingly dukedoms;

[3] —kneading *up the honey*;] To *knead* the honey gives an eaſy ſenſe, though not phyſically true. The bees do in fact *knead* the wax more than the honey, but that Shakſpeare perhaps did not know. JOHNSON.
The old quartos read—lading *up the honey*. STEEVENS.

[4] —*to* executors—] *Executors* is here uſed for *executioners*. MALONE.

[5] *Without* defeat.] The quartos read, *without* defect. STEEVENS.

[6] —*empery*,] This word, which ſignifies *dominion*, is now obſolete, though formerly in general uſe. STEEVENS.

Or lay theſe bones in an unworthy urn,
Tombleſs, with no remembrance over them:
Either our hiſtory ſhall, with full mouth,
Speak freely of our acts; or elſe our grave,
Like Turkiſh mute, ſhall have a tongueleſs mouth,
Not worſhip'd with a paper epitaph[7]. Now

7 —*with a* paper *epitaph.*] Thus the quarto, 1600. The folio reads —with a *waxen* epitaph.—Mr. Steevens is of opinion, that "either a *waxen* or a *paper* epitaph is an epitaph eaſily obliterated or deſtroyed; one which can confer no laſting honour on the dead."—"The reading of the quarto (ſays Dr. Johnſon,) is to me at leaſt more intelligible than the other: a grave not *dignified* with the ſlighteſt memorial!"

I think this paſſage has been miſunderſtood. Henry ſays, "he will *either* rule with full dominion in France, *or* die in the attempt, and lay his bones in a paltry urn, without a tomb, or any remembrance over him." With a view to the alternative that he has juſt ſtated, he adds, by way of appoſition and illuſtration, "either the Engliſh Chronicles ſhall ſpeak, *trumpet-tongued*, to the world, of my victories in France, or, being defeated there, my death ſhall ſcarcely be *mentioned in hiſtory*; ſhall not be *honoured* by the beſt epitaph a prince can have, the *written* account of his atchievements."—A *paper* epitaph, therefore, or, in other words, an hiſtorical eulogy, inſtead of a *ſlight* token of reſpect, is mentioned by Henry as the moſt honourable memorial; and Dr. Johnſon's objection founded on the incongruity of ſaying that his grave ſhall not be *dignified* by the *ſlighteſt* memorial, falls to the ground.

The miſapprehenſion, I conceive, aroſe from underſtanding a figurative expreſſion literally, and ſuppoſing that a paper epitaph meant an epitaph written on a paper, to be *affixed to a tomb*.

Waxen, the reading of the folio, when it is uſed by Shakſpeare metaphorically, ſignifies, ſoft, yielding, taking an impreſſion eaſily; (ſo, in *Twelfth Night*, "women's *waxen hearts*; and in the *Rape of Lucrece*, "For men have marble, women *waxen* minds," &c.) and conſequently might mean alſo—eaſily obliterated: but this meaning is quite inconſiſtent with the context; for in the former part of the paſſage the event of Henry's being buried without a tomb, and without an epitaph, has been already ſtated, and therefore the want of an epitaph (in its literal acceptation) could not with propriety again be inſiſted on. In the latter member of the ſentence, which relates to a different point; the queſtion in this place being only, whether his deeds ſhould be emblazoned by narration, or his *actions* and his bones together conſigned to "duſt and damn'd *oblivion*." If any alteration was made by the author, in this paſſage, he might perhaps have changed the epithet *paper* to *laſting*; and the tranſcriber who prepared the folio copy for the preſs, might have been deceived by his ear, and have written *waxen* inſtead of the latter word. There is not indeed much ſimilarity in the ſound of

the

Enter Ambaſſadors of France.

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

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

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

Amb. Thus then, in few.
Your highneſs, lately ſending into France,
Did claim ſome certain dukedoms, in the right
Of your great predeceſſor, king Edward the third.
In anſwer of which claim, the prince our maſter
Says,—that you favour too much of your youth;
And bids you be advis'd, there's nought in France,
That can be with a nimble galliard won[8];
You cannot revel into dukedoms there:
He therefore ſends you, meeter for your ſpirit,
This tun of treaſure; and, in lieu of this,
Deſires you, let the dukedoms, that you claim,
Hear no more of you. This the Dauphin ſpeaks.

K. Hen. What treaſure, uncle?

Exe. Tennis-balls, my liege[9].

K. Hen. We are glad, the Dauphin is ſo pleaſant with us[1];

His

the two words; but miſtakes equally groſs are found in theſe plays, which, it is highly probable, happened in this way. Thus, in this very play the folio reads *name* for *mare*. See p. 477, n. 5. MALONE.

[8] —*a nimble galliard*] An ancient dance, now obſolete. STEEVENS.

[9] *Tennis-balls, my liege.*] In the old play of *Henry V.* already mentioned, this preſent conſiſts of *a gilded ... of tennis-balls and a carpet.* STEEVENS.

[1] *We are glad, the Dauphin is ſo pleaſant with us;*] Thus ſtands the anſwer of K. Henry in the ſame old play:

His preſent, and your pains, we thank you for:
When we have match'd our rackets to theſe balls,
We will, in France, by God's grace, play a ſet,
Shall ſtrike his father's crown into the hazard:
Tell him, he hath made a match with ſuch a wrangler,
That all the courts of France will be diſturb'd
With chaces [2]. And we underſtand him well,
How he comes o'er us with our wilder days,
Not meaſuring what uſe we made of them.
We never valu'd this poor ſeat of England [3];
And therefore, living hence [4], did give ourſelf
To barbarous licence; As 'tis ever common,
That men are merrieſt when they are from home.
But tell the Dauphin,—I will keep my ſtate;

" My lord, prince Dolphin is very pleaſant with me.
" But tell him, that inſtead of balls of leather,
" We will toſs him balls of braſs and of iron:
" Yea, ſuch balls as never were toſs'd in France.
" The proudeſt tennis court in France ſhall rue it." STEEV.

[2] *With* chaces.] *Chace* is a term at tennis. JOHNSON.

So is *the hazard*; a place in the tennis-court into which the ball is ſometimes ſtruck. STEEVENS.

[3] —*this poor* ſeat *of England*;] By the *ſeat* of England, the king, I believe, means, the throne. So, Othello boaſts that he is deſcended " from men of *royal ſiege*." Henry afterwards ſays, he will rouſe him in his *throne* of *France*. The words below, " I will keep my *ſtate*," likewiſe confirm this interpretation. See p. 182, n. 9; and Vol. IV. p. 367, n. 7. MALONE.

[4] *And therefore living* hence,] *Living hence*, means, I believe, withdrawing from the court, the place in which he is now ſpeaking. STEEV.

In *King Richard II.* Act. V. ſc. ii. King Henry IV. complains that he had not ſeen his ſon for three months, and deſires that he may be enquired for among the taverns, where he daily frequents,

" With unreſtrain'd and looſe companions."

See alſo *King Henry IV.* P. II. Act III. ſc. ii.

" Thy place in cour[illegible] thou haſt rudely loſt,
" Which by thy younger brother is ſupplied;
" And are almoſt an *alien* to the hearts
" Of all *the court* and princes of my blood."

There can therefore be no doubt that Mr. Steevens's explanation is juſt. An anonymous *Remarker* ſays, " It is evident that the word *hence* implies *here*." If *hence* means *here*, any one word, as Dr. Johnſon has ſomewhere obſerved, may ſtand for another. It undoubtedly does not ſignify *here* in the preſent paſſage; and if it did, it would render what follows nonſenſe. MALONE.

Be

Be like a king, and ſhew my ſail of greatneſs,
When I do rouſe me in my throne of France:
For that I have laid by my majeſty [5],
And plodded like a man for working-days;
But I will riſe there with ſo full a glory,
That I will dazzle all the eyes of France,
Yea, ſtrike the Dauphin blind to look on us.
And tell the pleaſant prince,—this mock of his
Hath turn'd his balls to gun-ſtones [6]; and his ſoul
Shall ſtand ſore charged for the waſteful vengeance
That ſhall fly with them: for many a thouſand widows
Shall this his mock mock out of their dear huſbands;
Mock mothers from their ſons, mock caſtles down;
And ſome are yet ungotten, and unborn,
That ſhall have cauſe to curſe the Dauphin's ſcorn.
But this lies all within the will of God,
To whom I do appeal; And in whoſe name,
Tell you the Dauphin, I am coming on,
To venge me as I may, and to put forth
My rightful hand in a well-hallow'd cauſe.
So, get you hence in peace; and tell the Dauphin,
His jeſt will ſavour but of ſhallow wit,
When thouſands weep, more than did laugh at it.—
Convey them with ſafe conduct.—Fare you well.

[*Exeunt* Ambaſſadors.

Exe. This was a merry meſſage.

5 *For* that *I have laid by*, &c.] To qualify myſelf for this undertaking, I have deſcended from my ſtation, and ſtudied the arts of life in a lower character. JOHNSON.

The quartos 1600 and 1608 read —*for* this. STEEVENS.

6 —*his balls to gun-ſtones*;] When ordnance was firſt uſed, they diſcharged balls, not of iron, but of ſtone. JOHNSON.

So Holinſhed, p. 947: "About ſeaven of the clocke marched forward the light pieces of ordinance, with *ſtone* and powder."—In the BRUT OF ENGLAND, it is ſaid, when Henry the Fifth before Hareflete, received a taunting meſſage from the Dauphine of France, and a ton of tennis-balls by way of contempt, "he anone lette make tenes balles for the Dolfyn (Henry ſo mighty,) in all the haſte that they myght, and they were great *gonne-ſtones* to caſt withalle. But this game at tennis was too rough for the beſieged, when Henry playede at the tenes with his hard *gonne-ſtones*," &c. STEEVENS.

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

ACT II.

Enter CHORUS[7].

Chor. Now all the youth of England are on fire;
And ſilken dalliance in the wardrobe lies;
Now thrive the armourers, and honour's thought
Reigns ſolely in the breaſt of every man:
They ſell the paſture now, to buy the horſe;
Following the mirror of all Chriſtian kings,
With winged heels, as Engliſh Mercuries.
For now ſits Expectation in the air;
And hides a ſword, from hilts unto the point,
With crowns imperial[8], crowns, and coronets,
Promis'd to Harry, and his followers. The

[7] I think Mr. Pope miſtaken in tranſpoſing this chorus, [to the end of the firſt ſcene of the ſecond act,] and Mr. Theobald in excluding the [firſt] act with it. The chorus evidently introduces that which follows, not comments on that which precedes, and therefore rather begins than ends the act; and ſo I have printed it. JOHNSON.

[8] *For now ſits Expectation in the air,*
And hides a ſword, from hilts unto the point,
With crowns imperial, &c.] The imagery is wonderfully fine, and the thought exquiſite. *Expectation ſitting in the air*, deſigns the height of their ambition; and the *ſword hid from the hilt to the point with crowns and coronets*, that all ſentiments of danger were loſt in the thoughts of glory. WARBURTON.

The

The French, advis'd by good intelligence
Of this moſt dreadful preparation,
Shake in their fear; and with pale policy
Seek to divert the Engliſh purpoſes.
O England!—model to thy inward greatneſs,
Like little body with a mighty heart,—
What might'ſt thou do, that honour would thee do,
Were all thy children kind and natural!
But ſee thy fault! France hath in thee found out
A neſt of hollow boſoms, which he fills *
With treacherous crowns: and three corrupted men,—
One, Richard earl of Cambridge [9]; and the ſecond,
Henry lord Scroop [1] of Maſham; and the third,
Sir Thomas Grey knight of Northumberland,—
Have for the gilt of France [2], (O guilt, indeed!)

The idea is taken from the ancient repreſentations of trophies in tapeſtry or painting. Among theſe it is very common to ſee ſwords encircled with naval or mural crowns. *Expectation* is likewiſe perſonified by Milton, *Par. Loſt*, b. vi.

" — while *Expectation* ſtood
" In horror." STEEVENS.

This image, it has been obſerved by Mr. Henley, is borrowed from a wooden cut in the firſt edition of Holinſhed's Chronicle. MALONE.

In the horſe armoury in the Tower of London, Edward III. is repreſented with two crowns on his ſword, alluding to the two kingdoms, France and England, of both which he was crowned heir. Perhaps the poet took the thought from this repreſentation. TOLLET.

9 — *Richard, earl of Cambridge*;] was Richard de Coninſbury, younger ſon of Edmund of Langley, Duke of York. He was father of Richard Duke of York, father of Edward the Fourth. WALPOLE.

1 —*Henry lord Scroop*—] was a third huſband of Joan Dutcheſs of York, (ſhe had four,) mother-in-law of Richard Earl of Cambridge. WALPOLE.

2 —*the* gilt *of France*,] *Gilt*, which in our author, generally ſignifies *a diſplay of gold*, (as in this play:

" Our gayneſs and our *gilt* are all beſmirch'd.")

in the preſent inſtance means *golden money*. So, in *An Alarum for London*, 1602:

" To ſpend the victuals of our citizens,
" Which now we can ſcarcely compaſs now for *gilt*." STEEVENS.

* —*which* he—] i. e. the king of France. So in *K. John*:

" *England*, impatient of your juſt demands,
" Hath put *himſelf* in arms."

Hanmer and ſome other editors unneceſſarily read—*ſhe*. MALONE.

Confirm'd

Confirm'd conſpiracy with fearful France.
And by their hands this grace of kings[3] muſt die,
(If hell and treaſon hold their promiſes,)
Ere he take ſhip for France, and in Southampton.
Linger your patience on; and well digeſt[4]
The abuſe of diſtance, while we force a play[5].
The ſum is paid; the traitors are agreed;
The king is ſet from London; and the ſcene
Is now tranſported, gentles, to Southampton:
There is the play-houſe now, there muſt you ſit:
And thence to France ſhall we convey you ſafe,
And bring you back, charming the narrow ſeas[6]
To give you gentle paſs; for, if we may,
We'll not offend one ſtomach[7] with our play.

3 —*this grace of kings*—] i. e. he who does greateſt honour to the title. By the ſame kind of phraſeology the uſurper in *Hamlet* is called the *Vice of kings*, i. e. the opprobrium of them. WARBURTON.

Shakſpeare might have found this phraſe in Chapman's tranſlation of the firſt book of *Homer*, 1598:

" —with her the *grace of kings*,
" Wiſe Ithacus aſcended—.

Again, in the 24th book:

" Idæus, guider of the mules, diſcern'd this *grace of men*."
STEEVENS.

4 —well *digeſt*—] The folio, in which only theſe choruſes are found, reads, and perhaps rightly,—*we'll* digeſt. STEEVENS.

This emendation was made by Mr. Pope; and the words *while we*, which are not in the old copy, were ſupplied by him. MALONE.

5 —*force a play.*] To *force a play*, is to produce a play by compelling many circumſtances into a narrow compaſs. STEEVENS.

6 —*charming the narrow ſeas*—] Though Ben Jonſon, as we are told, was indebted to the kindneſs of Shakſpeare for the introduction of his firſt piece, *Every Man in his Humour*, on the ſtage, and though our author had performed a part in it, Jonſon in the prologue to that play, as in many other places, endeavoured to ridicule and depreciate him:

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

When this prologue was written, is unknown. The envious author of it, however, did not publiſh it till 1616, the year of Shakſpeare's death. MALONE.

7 *We'll not offend one ſtomach*—] That is, you ſhall paſs the ſea without the qualms of ſea-ſickneſs. JOHNSON.

But,

But, till the king come forth[8], and not till then,
Unto Southampton do we ſhift our ſcene. [*Exit.*

SCENE I.

The ſame. A Street in Eaſtcheap.

Enter NYM, *and* BARDOLPH.

Bard. Well met, corporal Nym.

Nym. Good morrow, lieutenant Bardolph[9].

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

Nym. For my part, I care not: I ſay little; but when time

[8] *But, till the king come forth,—*] Here ſeems to be ſomething omitted. Sir T. Hanmer reads: *But* when *the king* comes *forth*,—which, as the paſſage now ſtands, is neceſſary. Theſe lines, obſcure as they are, refute Mr. Pope's conjectures on the true place of the chorus; for they ſhew that ſomething is to intervene before the ſcene changes to Southampton. JOHNSON.

Mr. Roderick would read—and *but* till then; that is, "till the king appears next, you are to ſuppoſe the ſcene ſhifted to Southampton, and *no longer*; for *as ſoon as he comes forth, it will ſhift to France.*" But this does not agree with the fact; for a ſcene in London intervenes.

In the *Merchant of Venice*, 1600, printed by J. Roberts, *but* is printed for *not*:

Repent *but* you that you ſhall loſe your friend.

and the two words in many other places are confounded. See p. 464, n. 2. I ſuſpect *But* is printed for *Not* in the beginning of the line, and that *not* has taken the place of *but* afterwards. If we read,

Not till the king come forth, and *but* till then,—

the meaning will be: "We will *not* ſhift our ſcene unto Southampton, till the king makes his appearance on the ſtage, and the ſcene will be at Southampton *only* for the ſhort time while he does appear on the ſtage; for ſoon after his appearance, it will change to France." MALONE.

[9] — *lieutenant Bardolph.*] At this ſcene begins the connection of this play with the latter part of *King Henry IV.* The characters would be indiſtinct, and the incidents uninteligible, without the knowledge of what paſſed in the two foregoing plays. JOHNSON.

The author of REMARKS on the laſt edition of Shakſpeare wiſhes to know, where Bardolph acquired this commiſſion, (as he is no more than Falſtaff's corporal in [illegible] *IV.*) and calls on Mr. Steevens for information on this ſubject. If Shakſpeare were now alive, he would perhaps find it as difficult to give the deſired information as Mr. Steevens. The intelligent reader muſt have long ſince obſerved that our author

time ſhall ſerve, there ſhall be ſmiles[2];—but that ſhall be as it may. I dare not fight; but I will wink, and hold out mine iron: It is a ſimple one; but what though? it will toaſt cheeſe; and it will endure cold as another man's ſword will: and there's the humour of it[3].

Bard. I will beſtow a breakfaſt, to make you friends; and we'll be all three ſworn brothers to France[4]: let it be ſo, good corporal Nym.

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

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

Nym. I cannot tell; things muſt be as they may: men may ſleep, and they may have their throats about them at that time; and, ſome ſay, knives have edges. It muſt

author not only neglected to compare his plays with each other, but that, even in the ſame play, "the latter end of his commonwealth ſometimes forgets the beginning." MALONE.

[2] —*there ſhall be* ſmiles;] It is vain to ſeek the preciſe meaning of every whimſical expreſſion employed by this eccentric character. Nym, however, having expreſſed his indifference about the continuance of Piſtol's friendſhip, might have added, *when time ſerves, there ſhall be ſmiles*, i. e. he ſhould be merry, even though he was to loſe it; or, that his face would be ready with a ſmile as often as occaſion ſhould call one out into ſervice, though Piſtol, who had excited ſo many, was no longer near him. Dr. Farmer, however, with great probability, would read—*ſmites*, i. e. *blows*; a word uſed in the midland counties. STEEVENS.

Perhaps Nym means only to ſay, I care not whether we are friends at preſent; however, when time ſhall ſerve, *we ſhall be in good humour with each other*: but be it as it may. MALONE.

[3] —*the humour of it.*] Thus the quarto. The folio reads,—*and there's an end.* STEEVENS.

[4] —*we'll be all three* ſworn brothers *to France:*] The humour of *ſworn brothers* ſhould be open'd a little. In the times of adventure, it was uſual for two chiefs to bind themſelves to ſhare in each other's fortune, and divide their acquiſitions between them. So, in the Conqueror's expedition, Robert de Oily, and Roger de Ivery were *fratres jurati*; and Robert gave one of the honours he received to his *ſworn brother* Roger. So theſe three ſcoundrels ſet out for France, as if they were going to make a conqueſt of the kingdom. WHALLEY.

be

be as it may: though patience be a tired mare, yet ſhe will plod[5]. There muſt be concluſions. Well, I cannot tell.

Enter PISTOL *and Mrs.* QUICKLY.

Bard. Here comes ancient Piſtol, and his wife:—good corporal, be patient here.—How now, mine hoſt Piſtol?

Piſt. Baſe tike[6], call'ſt thou me—hoſt?
Now, by this hand I ſwear, I ſcorn the term;
Nor ſhall my Nell keep lodgers.

Quick. No, by my troth, not long: for we cannot lodge and board a dozen or fourteen gentlewomen, that live honeſtly by the prick of their needles, but it will be thought we keep a bawdy-houſe ſtraight. [Nym *draws his ſword.*] O Lord! here's corporal Nym's—now ſhall we[7] have wilful adultery and murder committed. Good lieutenant Bardolph[8],—good corporal, offer nothing here.

Nym. Piſh!

Quick.

5 —*though patience be a tired mare, yet ſhe will plod.*] So, in *Pierce's Supererogation, or a New Praiſe of the Old Aſſe*, &c. "Silence is a ſlave in a chaine, and *patience* the common *packhorſe* of the world." STEEV.

Mare is the reading of the quarto. The folio has *name*. MALONE.

6 *Baſe* tike,—] *Tike* is a ſmall kind of dog. STEEVENS.

In Minſhew's DICTIONARY, 1617, *tike* is defined, "a worme that ſucks the blood." It is now commonly ſpelt *tick*, an animal that infeſts ſheep, dogs, &c. This may have been Piſtol's term. Our author has the word in the ſenſe Mr. Steevens has aſſigned to it, in *King Lear*; and it occurs with the other ſignification in *Troilus and Creſſida*. Piſtol's next ſpeech, however, ſupports the former explanation. MALONE.

7 *O Lord! here's corporal Nym's—now ſhall we* &c.] I have here followed the quarto, becauſe it requires no emendation. Here's corporal Nym's *ſword drawn*, the hoſteſs would ſay, but ſhe breaks off abruptly.

The editor of the folio, here, as in many other places, not underſtanding an abrupt paſſage, I believe, made out ſomething that he conceived might have been intended. Inſtead of "O Lord," to avoid the penalty of the ſtatute, he inſerted, "O *well a-day, lady*", and added, —"if he be not *hewn* now." The latter word is evidently corrupt, and was probably printed, as Mr. Steevens conjectures, for *hewing*. But, for the reaſon already given, I have adhered to the quarto. MALONE.

8 *Good* lieutenant, &c.] This ſentence (except the word *Bardolph*) is in the folio given to Bardolph, to whom it is evident theſe words cannot belong, for he is himſelf, in this play, the *lieutenant*. Mr. Steevens propoſes to ſolve the difficulty by reading—good *ancient*, ſuppoſing Piſtol to be the perſon addreſſed. But it is clear, I think, from the quarto, that

Piſt. Piſh for thee, Iceland dog[9]! thou prick-ear'd cur of Iceland!

Quick. Good corporal Nym, ſhew the valour of a man, and put up thy ſword.

Nym. Will you ſhog off[1]? I would have you *ſolus.*

[*ſheathing his ſword.*

that theſe words belong to the ſpeech of the hoſteſs, who, ſeeing Nym's ſword drawn, conjures him and his friend Bardolph to uſe no violence. In the quarto, the words, "Good corporal Nym, ſhew the valour of a man," are immediately ſubjoined to—"now ſhall we have wilful adultery and murder committed." *Bardolph* was probably an interlineation, and erroneouſly inſerted before the words "good lieutenant," inſtead of being placed, as it now is, after them. Hence, he was conſidered as the ſpeaker, inſtead of the perſon addreſſed. MALONE.

9—*Iceland dog.*] In the folio the word is ſpelt *Iſland*; in the quarto, *Iſeland*. In many old books *Iceland* is ſpelt *Iſeland*. MALONE.

I believe we ſhould read *Iceland dog*. He ſeems to allude to an account credited in Elizabeth's time, that in the north there was a nation with human bodies and dogs' heads. JOHNSON.

The quartos confirm Dr. Johnſon's conjecture. STEEVENS.

Iceland dog is probably the true reading; yet we often meet with *Iſland*. Drayton in his *Moon-calfe* mentions *water-dogs*, and *iſlands*. And John Taylor dedicates his *Sculler*, "to the whole kennel of antichriſt's hounds, prieſts, friars, monks, and jeſuites, maſtiffs, mongrels, *iſlands*, blood-hounds, bobtaile-tikes. FARMER.

Perhaps this kind of dog was then in vogue for the ladies to carry about with them. So, in *Two Wiſe Men, and all the reſt Fools*, 1619: "Enter Levitia, cum Pediſequa, her periwig of *dog's hair white*, &c. *Inſa.* A woman? 'tis not a woman. The head is a dog; 'tis a mermaid, half dog, half woman. *Par.* No, tis but the hair of a *dog in faſhion*, pulled from theſe *Iceland* dogs." Again, in the Preface to Swetnam's *Arraignment of Women*, 1617: "—But if I had brought little dogs from *Iceland*, or fine glaſſes from Venice," &c.

It appears from a proclamation in *Rymer's Fœdera*, that in the reign of Henry V. the Engliſh had a fiſhery on the coaſts of Norway and *Iceland*; and Holinſhed, in his *Deſcription of Britain*, p. 231, ſays, "we have ſholts or curs dailie brought out of *Iſeland*. A *prick-ear'd cur* is likewiſe in the liſt of dogs enumerated in the *Booke of Huntyng*, &c. bl. no date: "—trundle-tails and *prick-ear'd curs*." STEEVENS.

"There were newlie come to the citie two young men that were Romans, which ranged up and downe the ſtreets, with their *ears upright*." Painter's *Palace of Pleaſure*, 1566. This is ſaid of two ſharpers, and ſeems to explain the term *prick-ear'd*. HENDERSON.

1 *Will you* ſhog *off?*—] This cant word is uſed in B, and Fletcher's *Coxcomb*: "Come, pr'ythee, let us *ſhog off*." Again, in *Paſquill and Katharine*, 1601:—"thus it *ſhogges*," i. e. thus it goes. STEEVENS.

Piſt.

Piſt. Solus, egregious dog? O viper vile!
The *ſolus* in thy moſt marvellous face;
The *ſolus* in thy teeth, and in thy throat,
And in thy hateful lungs, yea, in thy maw, perdy;
And, which is worſe, within thy naſty mouth[2]!
I do retort the *ſolus* in thy bowels:
For I can talk[3], and Piſtol's cock is up,
And flaſhing fire will follow.

Nym. I am not Barbaſon[4]; you cannot conjure me. I have an humour to knock you indifferently well: If you grow foul with me, Piſtol, I will ſcour you with my rapier, as I may, in fair terms: if you would walk off, I would prick your guts a little, in good terms, as I may; and that's the humour of it.

Piſt. O braggard vile, and damned furious wight!
The grave doth gape, and doting death is near[5];
Therefore exhale[6]. [Piſtol *and* Nym *draw.*

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

Piſt. An oath of mickle might; and fury ſhall abate.
Give me thy fiſt, thy fore-foot to me give;
Thy ſpirits are moſt tall.

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

Piſt. Coupe le gorge, that's the word?—I thee defy again.
O hound of Crete[7], think'ſt thou my ſpouſe to get?
No;

[2] —*thy* naſty *mouth!*] The quartos read:—*meſsful* mouth. STEEV.

[3] *For I can* talk,] Thus the quarto. The folio here, as in two other places corruptly reads—*take*. See Vol. IV. p. 355, n. 8. MALONE.

[4] *I am not* Barbaſon; *you cannot conjure me.*] *Barbaſon* is the name of a dæmon mentioned in the *Merry Wives of Windſor*. STEEVENS.

[5] —doting *death is near*;] Thus the folio. The quarto has *groaning* death. JOHNSON.

[6] *Therefore* exhale.] *Exhale*, I believe, here ſignifies *draw*, or in Piſtol's language, *Eke* or *lug out*. The ſtage-direction in the old quarto,—[*They drawe.*] confirms this explanation. Mr. Steevens thinks Piſtol means to ſay, *breathe your laſt*, or *die*. MALONE.

[7] *O hound of* Crete,] He means to inſinuate that Nym thirſted for blood.

No; to the ſpital go,
And from the powdering tub of infamy
Fetch forth the lazar kite of Creſſid's kind [8],
Doll Tear-ſheet ſhe by name, and her eſpouſe:
I have, and I will hold, the *quondam* Quickly
For the only ſhe; and—*Pauca*, there's enough [9].

Enter the Boy.

Boy. Mine hoſt Piſtol, you muſt come to my maſter,—and you hoſteſs [1];—he is very ſick, and would to bed.—Good Bardolph, put thy noſe between his ſheets, and do the office of a warming-pan: faith, he's very ill.

Bard. Away, you rogue.

Quick. By my troth, he'll yield the crow a pudding one of theſe days: the king has kill'd his heart.—Good huſband, come home preſently.

[*Exeunt* Mrs. Quickly, *and* Boy.

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

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

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

Piſt. Baſe is the ſlave that pays [2].

blood. The hounds of Crete deſcribed by our author in *A Midſummer Night's Dream*, appear to have been *bloodhounds*. See Vol. II. p. 515, n. 6. MALONE.

[8] —*the lazar* kite of Creſſid's kind,] The ſame expreſſion occurs in Green's *Card of Fancy*, 1608: "What courteſy is to be found in *kites of Creſſid's kind?*" Again, in Gaſcoigne's *Dan Bartholomew of Bathe*, 1587:

"Nor ſeldom ſeene in *kites of Creſſides kinde.*"

Shakſpeare might deſign a ridicule on the laſt of theſe paſſages." STEEVENS.

[9] —*there's enough.*] Thus the quarto. The folio adds—*to go to.* MALONE.

[1] —*and* you *hoſteſs*;—] The folio has—and *your* hoſteſs. Corrected by Sir T. Hanmer. The emendation is ſupported by the quarto: "Hoſteſs, you muſt come ſtraight to my maſter, and *you* hoſt Piſtol." MALONE.

[2] *Baſe is the ſlave that pays.*] Perhaps this expreſſion was proverbial. I meet with it in *The fair Maid of the Weſt*, by Heywood, 1631:

"My motto ſhall be, *Baſe is the man that pays.*" STEEVENS.

Nym.

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

Piſt. As manhood ſhall compound; Puſh home.

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

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

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

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

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

Nym. I ſhall have my noble?

Piſt. In caſh moſt juſtly paid.

Nym. Well then, that's the humour of it.

Re-enter Mrs. QUICKLY.

Quick. As ever you came of women, come in quickly to Sir John: Ah, poor heart! he is ſo ſhaked of a burning quotidian tertian, that it is moſt lamentable to behold. Sweet men, come to him.

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

Piſt. Nym, thou haſt ſpoke the right;
His heart is fracted, and corroborate.

Nym. The king is a good king: but it muſt be as it may; he paſſes ſome humours, and careers.

Piſt. Let us condole the knight; for, lambkins we will live[3].

[*Exeunt.*

[3] —*for, lambkins we will live.*] That is, we will live as quietly and peaceably together as lambkins. The meaning has, I think, been obſcured by a different punctuation: "for, lambkins, we will live." MALONE.