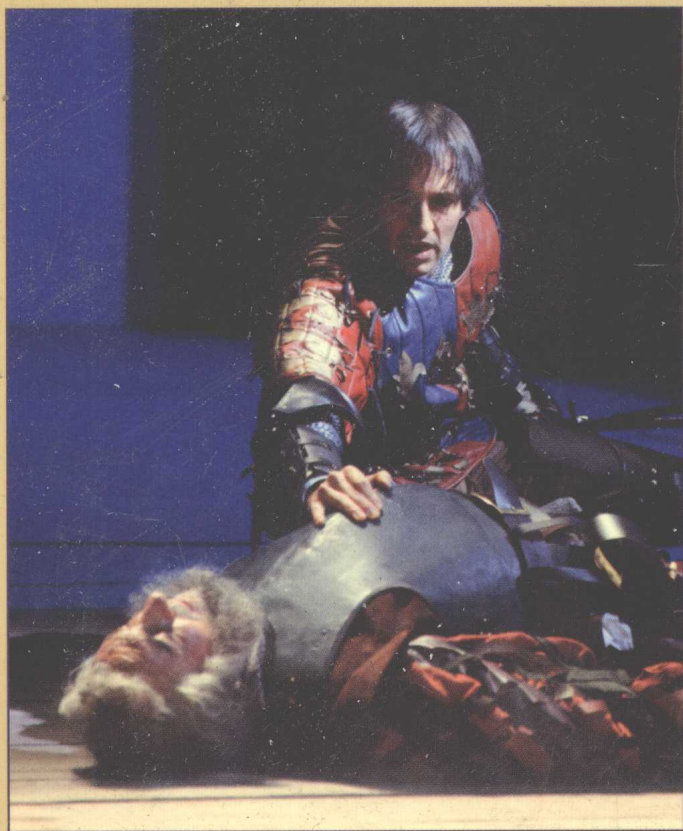


1 HENRY IV

WILLIAM SHAKESPEARE



EDITED BY GORDON McMULLAN

A NORTON CRITICAL EDITION
THIRD EDITION

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William Shakespeare
1 HENRY IV



TEXT EDITED FROM THE FIRST QUARTO
CONTEXTS AND SOURCES
CRITICISM
THIRD EDITION

Edited by
GORDON McMULLAN
KING'S COLLEGE LONDON

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Preface

You recognize Henry VIII and Elizabeth I when you see them in portraits, I'm sure. Of all the other English kings and queens, I imagine you have slightly more of a sense of Henry V than of the rest—assuming, that is, that you have seen one or the other of the two highly successful twentieth-century film adaptations of Shakespeare's *Henry V*, starring Laurence Olivier and Kenneth Branagh respectively—and you will surely know more about him than you do about his father, Henry IV. If so, and if you haven't encountered *I Henry IV* before, then you should know that it is also a play about Henry V, charting a stage of his development from irresponsible youth to heroic national leader. But this play—perhaps the finest of all of the Shakespearean history plays (quite a feat, this, bearing in mind that the competition includes *Richard III* as well as *Henry V*)—is about much more than one character. It is a dramatic study of the establishment and maintenance of power, of kinship and the negotiation of identity, of the relationship between official life and the alternative world of carnival, and of the fundamental instability of masculinity, of hereditary monarchy, and of British geography. Above all, it is a powerful and engaging stage play that has thrived in the theater ever since it was first performed, probably in 1596.

The History of King Henry the Fourth, Part I (or *One-Henry-Four*, as it is generally called) was, in published form, an early modern best-seller, appearing in seven editions prior to the Shakespeare First Folio of 1623, a status that underlines the play's immediate success on the stage, a success that has never waned. Bearing in mind the prominence of Hal/Henry V in recent productions, the title page of the First Quarto—the earliest authoritative text—suggests a more complex and multiple focus: “The History of Henrie the Fovrth; With the battell at Shrewsburie, *betweene the King and Lord Henry Percy*, surnamed Henrie Hotspur of the North. *With the humorous conceits of Sir Iohn Falstalffe.*” Hal doesn't get a look in: the named characters are the King, Hotspur, and Falstaff. And for the first three hundred and fifty years of the play's life, in fact, productions focused sometimes on Hotspur but mainly on Falstaff, the “Manningtree ox with the pudding in his belly,” the Lord of

Misrule who, as “Monsieur Remorse,” manages somehow also both to partake of and to parody the melancholy of Lent. Physically originated in direct response to the chronicles’ descriptions of Prince Hal as unusually tall and skinny, Falstaff began dramatic life as someone ostensibly quite different—as Lollard martyr Sir John Oldcastle, not Sir John Falstaff (within “Contexts and Sources,” see the section “Composition/Publication”); but, origins notwithstanding, he rapidly became the most popular and memorable figure in the play (the Elizabethans seem to have quoted his lines as we might quote “Blackadder,” say), spawning not only 2 *Henry IV* and (in memory, at least) *Henry V*, but also, as a kind of reprise, *The Merry Wives of Windsor* (though “the greasy philanderer who assumed the part of Sir John in Windsor,” as J. Dover Wilson delicately phrased it, is different in several ways from the Falstaff of the *Henry IV* plays).

It was not until the twentieth century that the theatrical and critical focus switched to Hal and to questions of the acquisition and maintenance of political power. This necessitated presenting 1 *Henry IV* not on its own—as it had certainly been presented in Shakespeare’s time—but as part of a sequence of plays from *Richard II* to *Richard III*, a tendency that culminated in large-scale theatrical cycles after the mid-century, beginning with the 1951 productions at Stratford. 1 *Henry IV* also developed a cinematic life around this time, most notably in Orson Welles’s magnificent but neglected *Chimes at Midnight* (1965), the best of Shakespearean films, which rearranges the Hal/Falstaff material from 1 and 2 *Henry IV* into an intense sequence. The Hal/Falstaff story is also briefly summarized in flashback at the beginning of Branagh’s *Henry V* (1989), but its principal large-screen manifestation in the late twentieth century was Gus Van Sant’s cult film *My Own Private Idaho* (1991), which juxtaposed the surreal narrative of a young narcoleptic male prostitute with the story of his poor-little-rich-boy friend whose plot is based directly on the Hal/Falstaff scenes from 1 *Henry IV*. Though the film is, as it happens, more successful in its non-Shakespearean scenes, it remains the most interesting attempt to rework the play for a contemporary American audience.

The theatrical insistence on treating 1 *Henry IV* as part of the overall scheme of Shakespearean history echoed twentieth-century criticism’s assessment of the play not as a fine dramatic achievement in its own right, but as part of a set of four plays, each component part of which is seen to make more chronological sense in the company of the others. These plays—*Richard II*, 1 and 2 *Henry IV*, and *Henry V*—are known as the “Second Tetralogy” because Shakespeare had already produced four historically contiguous plays—the three parts of *Henry VI* and *Richard III*—which, though

earlier in terms of Shakespearean chronology, are later in terms of the history they represent. The First Tetralogy thus maps the violent and messy civil wars that followed after the death of Henry V, while the Second Tetralogy maps the violent and messy civil wars out of which the heroic Henry V emerged. This sense—developed in hindsight—of a broader historical and dramatic logic has largely controlled the way in which the individual plays have been read, despite the fact that an Elizabethan playgoer turning up at the Theatre in 1597 who had not seen *Richard II* (and who could not have seen *Henry V* for the simple reason that it had not yet been written) would not have thought in terms of such overarching groupings. “Tetralogy-think” was sufficiently ingrained in Shakespearians in the twentieth century, however, that it is impossible now to provide a representative set of essays on *1 Henry IV* without a certain amount of engagement with *Richard II* and *2 Henry IV*; and, because of this, you will find working on *1 Henry IV* easier if you have read the other plays. What you *do* at least need to know of *2 Henry IV* in order to make sense of this engagement is that it ends (apologies if you have not read it yet) with Hal’s—or, rather, the newly crowned Henry V’s—rejection of Falstaff. “I know thee not, old man,” he says to Falstaff’s face just after he has been crowned, adding that he has “long dreamt of such a kind of man, / So surfeit-swelled, so old and so profane, / But being awaked,” he says, “I do despise my dream” (*2 Henry IV*, 5.5.43–47).

Critically, analysis of *1 Henry IV* since the Second World War has struggled with one influence in particular: that of E. M. W. Tillyard in his books *The Elizabethan World Picture* (1943) and *Shakespeare’s History Plays* (1944). Tillyard’s argument that Elizabethans shared a wholehearted belief in a fixed, ordered universe and, by analogy, in an unchallenged, firmly hierarchical social order and that Shakespeare’s history plays were a grand illustration of this order as it had manifested itself in English history provided an intellectual underpinning for theatrical history cycles, continues to exert a remarkable hold over the theatergoer’s psyche, and is still held as Shakespearean orthodoxy by a surprising number of theater professionals. Yet critics have persistently demonstrated the flaws in Tillyard’s argument, noting, for instance, that his emphasis on the influence of the chronicler Edward Hall underplays the much more complex representation of history offered by Shakespeare’s main source, the collaboratively written chronicles published under the name Raphael Holinshed. Recent critics, looking at the same materials as Tillyard, have tended to reach the opposite conclusion: where Tillyard saw the weight of sixteenth-century publications pressing home the fixity of spiritual and political hierarchy as support for his claim that this constituted a universal belief at the

time, later critics have seen these same publications as evidence of the determination of the elite to instill this belief in a recalcitrant English public—a very different reading of the situation. As Graham Holderness phrases it, “Not every Elizabethan could have accepted the state’s official explanation of things: there were within the culture intellectual divisions over matters of religion, politics, law, ethics; there were Catholics and Protestants and Puritans, monarchists and republicans, believers in the divine right of kings and defenders of the common law and the rights of the subject” (see p. 274). In other words, recent critics see what for Tillyard were statements of a universally held world view as a form of propaganda attempting to inculcate that world view into a public much less organic and consensual than Tillyard and his disciples wanted to acknowledge.

For the first audiences, the play provides a narrative of events that had taken place in the past, but not the impossibly distant past. For us now, an equivalent play would perhaps portray the First World War, recognizably “modern” in some ways (air raids, tanks), surprisingly archaic in others (cavalry charges, the sight of men advancing upright into heavy fire). In other words, these were events that the audiences would have heard of and read about—events, perhaps, in which their great-grandparents had been caught up—and they would have at least a vague sense of the shape of things, even if their grasp of detail might be a bit limited. It is not history that would either have been immediate for them, as you might be tempted to assume, or wholly remote, as it is for us now. And it helps, I think, to remember that anachronism abounds throughout the plays. There is no doubt at all, for instance, that the Eastcheap scenes are Elizabethan scenes, entirely recognizable as contemporary to those first audiences; indeed, the whole set of “history plays” has been understood as representing a theatrical attempt to legitimize the Tudor line and to exorcise the fears of English people living under a childless monarch, fears of the possibility of civil war in the absence of a firm line of succession; the plays are, then, as much about Elizabethan England as they are about the England of the various Richards, Edwards, and Henries portrayed. For us, though—certainly for anyone coming for the first time to *1 Henry IV* without a thorough knowledge of English history in the fifteenth century (that is, pretty much everyone)—one of the hardest things to deal with is the intricacy of events, of family ties, and especially of the rules for inheritance and the complex interfamilial connections that led all too easily to royal claims and counterclaims. I hope the family tree on page xvii, together with the extracts from Peter Saccio’s *Shakespeare’s English Kings* on pages 167–83, will

Wiseman for their generosity, to Sylvia Morris at the Shakespeare Centre Library, Stratford, for her help with the jacket photo, to Jim Shapiro and Lucy Munro for reading the draft preface, and to David Scott Kastan for suggesting my name to Carol and for providing helpful suggestions as I worked on the play. If sales of this edition affect David's Arden royalties, I promise to buy him a pint or two (but not a curry, since I don't always succeed in choosing a venue which matches up to his exacting standards).

GORDON McMULLAN
London, 2002

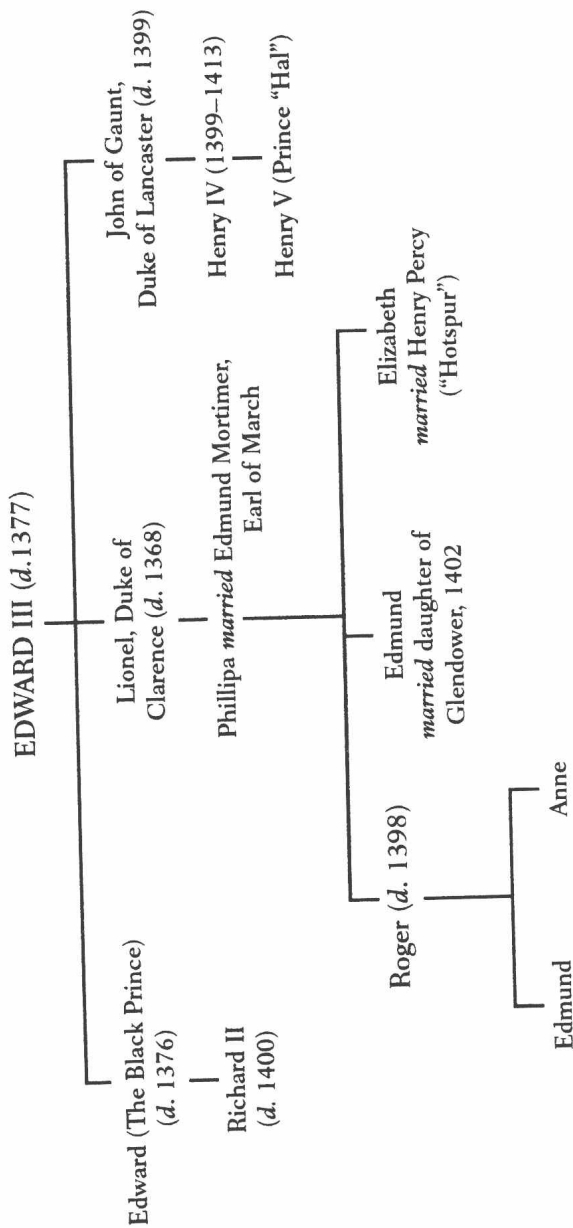
A Note on the Text

The present text, with few departures, follows that of the First Quarto (1598) edition of the play. Act and scene divisions are not indicated in the Quarto; those of the First Folio have been incorporated here with one exception: scene ii of Act V has been divided into two scenes and the concluding scenes renumbered accordingly. Stage directions supplemental to those in the Quarto have been placed in brackets. Aside from the adoption of modern conventions of spelling and punctuation, I have made only a few textual emendations. Words added have been placed in brackets; the other emendations are as follows:

I.ii.69. *similes*: smiles Q 137. *thou*: the Q 141. *Bardolph, Peto*: Haruey, Rossill Q 166. *to-night*: to morrow night Q I.iii.233. *I will*: ile Q II.ii.45. *Bardolph. What news?*: [Printed as part of Poins' preceding lines] Q 46–48. *assigned to Gadshill*: [assigned to Bard.] Q II.iii.3. *respect*: the respect Q II.iv.29. *precedent*: present Q 32. *Assigned to Poins*: [assigned to Prince] Q 157–60. *Parts assigned to Prince, Gadshill, Falstaff, Gadshill*: Gad, Ross., Falst., Ross. [respectively] Q 164–65. *Gadshill*: Ross Q 220. *eel-skin*: elsskin Q 271. *Tell*: Faith tell Q 303. *Owen*: O Q 350. *tristful*: trustfull Q 357. *yet*: so Q 404. *reverend*: reverent Q III.i.100. *cantle*: scantle Q 116. *I will*: Ile Q 192. *She will*: sheele Q III.iii.29. *that's*: that Q 48. *tithe*: tight Q 89. *lose*: loose Q 175. *Poins*: Peto Q 182. *they or we*: we or they Q IV.i.20. *bear*: beares Q; *lord*: mind Q 108. *dropped*: drop Q 126. *cannot*: can Q 127. *yet*: it Q IV.ii.29. *that* (1): *as* Q 67. *on*: in Q IV.iii.21. *horse*: horses Q 82. *country's*: Countrey Q V.i.2. *busky*: bulky Q V.ii.3. *undone*: vnder one Q 10. *ne'er*: neuer Q 70. *Upon*: On Q V.iv.33. *So*: and Q 67. *Nor*: Q 153. *ours*: our Q 154. *let's*: let us Q

JAMES L. SANDERSON

ABBREVIATED GENEALOGY OF THE MORTIMERS AND THE HOUSE OF LANCASTER



O'NEILL. But you'll tell the truth?

LOMBARD. If you're asking me will my story be as accurate as possible—of course it will. But are truth and falsity the proper criteria? I don't know. Maybe when the time comes my first responsibility will be to tell the best possible narrative. Isn't that what history is, a kind of story-telling?

O'NEILL. Is it?

LOMBARD. Imposing a pattern on events that were mostly casual and haphazard and shaping them into a narrative that is logical and interesting. Oh, yes, I think so.

O'NEILL. And where does the truth come into all this?

LOMBARD. I'm not sure that 'truth' is a primary ingredient. . . .

— Brian Friel, *Making History* (1989)

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THE
HISTORY OF
HENRIE THE
FOURTH;

With the battell at Shrewsburie,
betweene the King and Lord
Henry Percy, surnamed
Henrie Hotspur of
the North,

With the humorous conceits of Sir
Iohn Falstaffe.



AT LONDON,
Printed by P. S. for *Andrew Wise*, dwelling
in Paules Churchyard, at the signe of
the Angell. 1598.

Dramatis Personae

KING *Henry the Fourth*
Henry ("Hal"), PRINCE of Wales
Lord JOHN *of Lancaster*
Earl of WESTMORELAND
Sir Walter BLUNT

Thomas Percy, Earl of WORCESTER
Henry Percy, Earl of NORTHUMBERLAND
Henry Percy (HOTSPUR), his son
LADY PERCY ("*Kate*"), *wife of HOTSPUR and sister of MORTIMER*
Edmund MORTIMER, Earl of March
LADY *Mortimer, wife of MORTIMER and daughter of GLENDOWER*
Archibald, Earl of DOUGLAS
Owen GLENDOWER
Sir Richard VERNON
Richard Scroop, ARCHBISHOP of York
SIR MICHAEL, *friend of the ARCHBISHOP*

Sir John FALSTAFF
POINS
GADSHILL
PETO
BARDOLPH
Mistress Quickly, HOSTESS of the Boar's Head Tavern

*Lords, Carriers, Ostler, Chamberlain, Travellers, Vintner,
Drawers, Officers, Messengers, Sheriff, and Attendants*

