

**KING HENRY THE  
FOURTH,  
SECOND PART**

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King Henry the Fourth, Second Part by William Shakespeare & K. Deighton

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**WILLIAM SHAKESPEARE & K. DEIGHTON**

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FOURTH,  
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**KING HENRY THE FOURTH**

**SECOND PART.**

SHAKESPEARE

KING HENRY THE FOURTH

SECOND PART

WITH

INTRODUCTION AND NOTES

BY

K. DEIGHTON

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## INTRODUCTION.

THOUGH on account of its length *Henry the Fourth* is divided into two parts, it is in reality one play; and it will be convenient to treat it as such. The following Introduction will, therefore, preface both Parts, they being published separately to suit the requirements of students.

For both Parts the authority is Holinshed's *Chronicle*, but there also existed when they were written a worthless anonymous play called *The Famous Victories of Henry the Fifth, containing the honourable battell of Agincourt*, in which occur the leading incidents of Shakespeare's play. The first Part was written either in 1596 or 1597, and the second Part at all events before the 25th of February, 1598. The first Part was entered in the Stationers' Registers by Andrew Wise, Feb. 25th, 1597-8, as "A booke intituled the Historiye of Henry iiiith, with his battaile at Shrewsburye against Henry Hottspurre of the Northe, with the conceived Mirth of Sir John Falstaffe." Now it is certain that Sir John Falstaff was originally called Sir John Oldcastle. Thus in Field's *Amends for Ladies*, 1618, we have

"Did you never see  
The play where the fat knight, hight Oldcastle  
Did tell you truly what this honour is?"



a passage first cited by Farmer, evidently referring to Falstaff's soliloquy on honour, *Pt. I. v. 2.* 130-144, and probably showing, as Halliwell observes, that "some of the theatres, in acting *Henry IV.*, retained the name of Oldcastle after the author had altered it to Falstaff." In the same Part, *i. 2.* 47, 8, the Prince calls Falstaff "my *old* lad of the *castle*," on which Warburton points out that when the poet changed the name he forgot this allusion to it: in *Pt. II. iii. 2.* 27-9, Shallow says, "Then was Jack Falstaff, now Sir John, a boy, and *page to Thomas Mowbray, Duke of Norfolk*"—a post which Reed has shown was really held by Oldcastle: in *i. 2.* 137, of the same Part, Falstaff's speech in the quarto of 1600 has the prefix "*Old*," which, Theobald remarks, proves "that, the play being printed from the stage manuscript, *Oldcastle* had been all along altered into *Falstaff*, except in this single place by an oversight; of which the printers not being aware continued these initial traces of the original name." Lastly, in the Epilogue to *Pt. II.*, we have, "If you be not too much cloyed with fat meat, our humble author will continue the story, with Sir John in it, . . . where, for anything I know, Falstaff shall die of a sweat, unless a' be killed with your hard opinions; *for Oldcastle died a martyr and this is not the man.*" The entry in the Stationers' Registers, quoted above, shows that the name had been changed before the first Part was printed in 1597-8; and the alteration being made in the second Part also, except in the single place already mentioned, it follows that that Part also must have been written before Feb. 25th, 1597-8. Rowe mentions as a tradition of the cause of the change that some of the Oldcastle family

"being then remaining, the Queen was pleas'd to command him [the poet] to alter it [the name]; upon which he made use of Falstaff"; and, says Dyce, referring to Halliwell, "the statement is supported by Dr. James's Epistle Dedicatory to his unpublished work, *The Legend and Defence of the Noble Knight and Martyr, Oldcastle to Falstaff*, 'offence being worthily taken by personages descended from his [Oldcastle's] title, as peradventure by manie others also whoe ought to have him in honourable memorie.'"

The period embraced by the first Part is about ten months, from September 14th, 1402, to July 21st, 1403; by the second Part, ten years, from 1403 to 1413.

As Shakespeare, except in a few minor particulars, follows actual history, it will not be necessary to go in any minute detail into the course of the play. But the connection between *Richard the Second*, *Henry the Fourth*, and *Henry the Fifth* is so close, that in order to understand the poet's treatment of Henry's usurpation, and the consequences to which it gave birth, it is important to look backward and forward to those three plays. The usurpation takes place in *Richard the Second*, and while it is yet imminent, not completed, the Bishop of Carlisle foreshadows the troubles destined to convulse the realm. In iv. 1. 132-149, he says,

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

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

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