This is to certify that the

dissertation entitled

SHAKESPEARE'S ENDINGS AND EFFECTS:
A STUDY OF FINAL SCENES IN QUARTO AND FOLIO
VERSIONS OF THE MERRY WIVES OF WINDSOR,
HENRY V, AND HAMLET

presented by

Margarida Gandara Rauen

has been accepted towards fulfillment
of the requirements for

Ph.D. degree in English

Philip C. McGuire
Major professor

Date 11 December 1987

SHAKESPEARE'S ENDINGS AND EFFECTS: A STUDY OF FINAL SCENES IN QUARTO AND FOLIO VERSIONS OF THE MERRY WIVES OF WINDSOR, HENRY V, AND HAMLET

by

Margarida Gandara Rauen

A DISSERTATION

Submitted to
Michigan State University
in partial fulfillment of the requirements
for the degree of

DOCTOR OF PHILOSOPHY

Department of English

1987

ABSTRACT

SHAKESPEARE'S ENDINGS AND EFFECTS:
A STUDY OF FINAL SCENES IN QUARTO AND FOLIO
VERSIONS OF THE MERRY WIVES OF WINDSOR,
HENRY V, AND HAMLET

by

Margarida Gandara Rauen

The analysis considers differences in the final scenes of The Merry Wives of Windsor, Henry V and Hamlet, three of the plays in the canon of William Shakespeare that exist in quarto (Q) and folio (F1) versions. It exposes and discusses moments different in each version that are open to various and at times conflicting possibilities of interpretation. These moments fit into a larger pattern: the quarto endings of the three plays examined accentuate plotting whereas the folio endings tend to accentuate the thematic dimension of events. Thus, The Merry Wives of Windsor more fully conveys a moral lesson in F1 than in Q, Henry V presents a more ironic interplay of history and fiction in F1 than in Q, and Hamlet emerges as a more fully political play in F1 than in Q. These variations are obscured by an editorial tradition established during the eighteenth century that merges passages, phrases, and words otherwise exclusive to quarto and folio.

In accord with recent scholarship, this dissertation questions such tradition, charging that conflation obliterates distinctive features of the original playtexts

and suggesting that multiple-text plays must no longer be viewed as monoliths, as if their conflated versions were the ultimate source of truth for interpretation.

The study, useful for both Shakespearean critics and directors, clearly confirms the current belief that each version generates unique dramatic effects. It also indicates that some of the problems, inconsistencies and ambiguities commonly found by critics in these controversial plays may in fact have been created by conflation, rather than by Shakespeare. Two assumptions are central to the research. First, a view of "play" as a continuum of playtext, conceptualization, and performance. Second, an open approach to the plays, so that "ending" emerges as dramatic effect and differs not only from quarto to folio, but also each time a play is experienced.

RESUMO

FINAIS SHAKESPEAREANOS E EFEITOS: UM ESTUDO DAS ULTIMAS CENAS DE AS ALEGRES COMADRES DE WINDSOR, HENRIQUE V, E HAMLET EM QUARTO E FOLIO

Margarida Gandara Rauen

O presente trabalho considera diferenças nas cenas finais de As Alegres Comadres de Windsor, Henrique V, e Hamlet, três das peças atribuídas a William Shakespeare que existem em quartos (Q, volumes individuais) e também foram incluídas no primeiro folio (F1, coletânea de vários trabalhos.) São expostos e discutidos momentos que não só diferem em cada versão, mas são abertos a várias, e às vezes conflitantes, possibilidades de interpretação. Tais momentos se acomodam num padrão maior: os finais das três peças examinadas em quarto dão maior ênfase ao desenvolvimento do enredo, enquanto que os finais em folio tendem a acentuar a dimensão temática dos eventos. Assim, As Comadres Alegres de Windsor veicula uma lição moral mais elaborada em F1 do que em Q, Henrique V contém uma interação mais irônica de história e ficção em F1 do que em Q, e Hamlet emerge como uma peça teatral mais política em F1 do que Q2.

Essas variações têm sido obscurecidas por uma tradição editorial estabelecida durante o século XVIII que vem amalgamando trechos, sentenças, e palavras que se encontram exclusivamente em quarto e folio.

Essa dissertação, como estudos recentes, questiona tal

prática alegando que, através da fusão de textos, grosseiramente obliteram-se as versões originais. Peças teatrais existentes em múltiplas versões não devem continuar sendo vistas como blocos uniformes, como se edições amalgamadas fossem bases fidedignas para interpretação. A alternativa que temos para "retornar" a Shakespeare é ler, interpretar, e encenar versões originais.

A análise confirma a idéia, atualmente defendida por outros intelectuais do meio shakespeariano, de que cada versão gera efeitos dramáticos únicos. Também há indicação de que alguns dos problemas, inconsistências, e ambigüidades comumente encontrados por críticos nessas três peças controversas podem ter sido criados com a conflação de textos, e não por Shakespeare. Duas suposições foram centrais na pesquisa. Primeiro, que a peça teatral é um continuum de texto, ideologia crítica, e encenação. Segundo, que a peça teatral deve ser tratada como um objeto aberto (sem um significado definitivo), de modo que "final" emerge como efeito dramático e difere não só de uma versão do texto para outra, mas cada vez que a peça teatral é apresentada.

O erudito Eugênio Gomes, em seu livro Shakespeare no Brasil, claramente revela o quanto a "arte de Shakespeare [já teve] múltiplos efeitos ... sobre a sensibilidade ou o pensamento brasileiro" (p. 11). Esta dissertação é, embora indiretamente, um tributo a tal influência, sendo uma colaboração brasileira para o aprofundamento de estudos shakespearianos.

Para meu pai Alfredo Rauen
e meu tio Grande, Hamlet William Tesi, dedico
in memoriam

ACKNOWLEDGMENTS

To Prof. Philip C. McGuire, Chairman of my graduate committee, goes my deepest gratitude: for the enlightening seminars, for his extraordinary guidance, consideration and encouragement during the course of my studies, and perhaps most of all for believing in me.

In addition, I wish to thank Prof. Douglas Peterson, Prof. Randal Robinson, and Prof. Marcellette Williams for their critical review of this manuscript, invaluable suggestions, and for serving on my graduate committee. Prof. Joyce Ramsay's collaboration also is appreciated.

I express my indebtedness to Prof. Howard Anderson, Prof. Barry Gross, Lorraine Hart, Prof. Larry Landrum, Prof. Jay Ludwig, Prof. Victor Paananen, and Prof. Teresa Tavormina for their guidance and support on various occasions.

To Prof. Paul Munsell and Prof. Marcellette Williams go my special thanks for the continued encouragement, friendship, and support.

Grateful acknowledgement is also given to the Brazilian Federal Agency CAPES for sponsoring me, and to the Department of English at Michigan State University for the indispensable financial support towards the end of my

studies.

To the greatly helpful staff of The Folger Shakespeare Library, and of The Newberry Library, my many thanks.

To all Faculty and fellow Graduate Students in the Department of English at Michigan State University, and particularly to Craig Bernthal, to Faculty at the Federal University of Parana, as well as to other friends and relatives who directly or indirectly helped me, my sincere appreciation. I also thank Frances Ann Randall, my AFS Mom, who patiently shared with me the difficult task of reading a first book in English eleven years ago. Prof. Halina Marcinowska, who so many times brought me to the "theater world" in Brazil, is remembered too.

I am especially indebted to Fernanda and Josmar Verillo, and to my husband Carlos Firkowski, for their help with word-processing and for their friendship. I further acknowledge Carlos for his role in the struggle that led to this dissertation. Lastly, I proudly acknowledge my mother, Adyr Gandara Rauen, for the vital moral support that broke the distance in her many calls and encouraging letters.

TABLE OF CONTENTS

CHAPTER I

Introduction

The objective of my dissertation is to discuss the final scenes of Shakespeare's Henry V, The Merry Wives of Windsor, and Hamlet, three of the plays in the canon of William Shakespeare (1564?-1616) that exist in both quarto and folio versions.[1] The quartos, individual editions of his playtexts, were published during his lifetime; the first folio appeared in 1623, presenting a collection of his plays. Quarto and folio versions of a given play, however, are not exactly alike and thus present a problem: we have to deal with multiple versions of certain plays and are unable to tell with certainty whether Shakespeare designed them or had a preferred version.

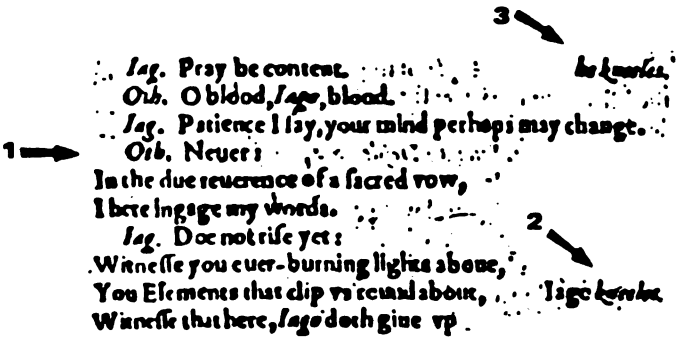
An editorial tradition established in the eighteenth century solves this problem by merging the playtexts into what are called conflated editions. But conflation has serious dangers, especially because of the assumptions behind the practice. First, and as Urkowitz (1980) points out, editors have discussed the genesis of the variants without considering their dramatic merit because they use methods essentially designed for the study of classical and Biblical textual problems (e.g., including all the words

available in various versions, making choices on the basis of errors of spelling and punctuation.) Second, Shakespeare may not have written one single draft that was lost, as it is commonly thought. An example of the extent to which conflation corrupts dramatic designs can be found in the moment below, from Othello in quarto (Q, 1622) and folio (F1). After Iago has convinced Othello that Desdemona and Cassio are having an affair, the typical editor does what G. E. Bentley does in The Complete Pelican Shakespeare (p. 1041):

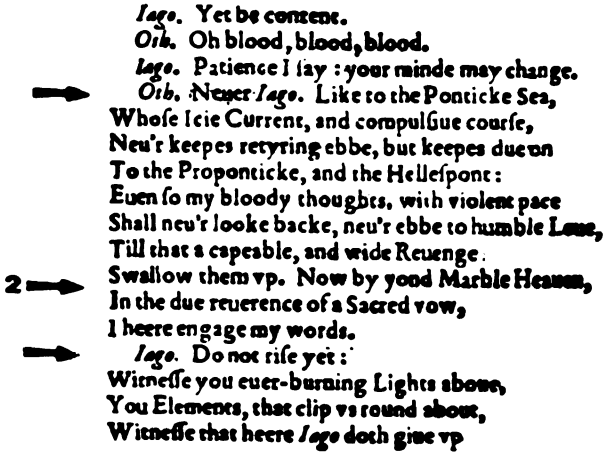
IAGO Yet be content.
OTHELLO
O, blood, blood, blood!
IAGO
Patience, I say. Your mind perhaps may change.
OTHELLO
Never, Iago. Like to the Pontic sea,
Whose icy current and compulsive course
Ne'er feels retiring ebb, but keeps due on
To the Propontic and the Hellespont,
Even so my bloody thoughts, with violent pace,
Shall ne'er look back, ne'er ebb to humble love,
Till that a capable and wide revenge
Swallow them up.
He kneels. Now, by yond marble heaven,
In the due reverence of a sacred vow
I here engage my words.
IAGO Do not rise yet.
Iago kneels.
Witness, you ever-burning lights above,
You elements that clip us round about,
Witness that here Iago doth give up

We find, however, that the dialogue varies from one original playtext to another:

Q (H3 r)



F (T 326)



Two differences immediately strike us. First, the Q playtext calls for both Othello and Iago to kneel at some point (first and third arrows) whereas in F1 there are no stage directions. Second, one of Othello's speeches is much longer in F1 than in Q (Q, second arrow; F first arrow). The Pelican editor conflates the two versions by including Othello's extra lines of F1 (first arrow) and the stage directions of Q (second and third arrows).

If we analyse each original version, however, unique effects emerge that are totally corrupted with conflation.

Q presents a less articulate Othello, whose very reticence accentuates the physical action of kneeling. And this is true whether he energetically falls on his knees and delivers the line "O blood, Iago, blood" with resolve, or whether his kneeling and speaking come across as expressions of helplessness. In addition, the fact that Othello kneels where he does in Q (third arrow) allows for Iago to briefly contemplate him from above, so to speak, and then continue the deceiving game and eventually kneel, too.

In F1, first of all, Othello is more articulate. The poetic precision of his words, together with his using the tide analogy (a certain, timed process), in effect accentuates his determination to revenge, to "swallow them up." Secondly, F1 does not explicitly call for either of the characters to kneel. We know, from Iago's line "Do not rise yet" (third arrow), that Othello is in some sort of inferior position in F1, too. Othello's line "Now ..., in the due reverence of a sacred vow" (second arrow) in fact times a gesture such as kneeling, especially because of the word "now." The words "reverence" and "sacred" also match kneeling, but so would physical action such as looking up and raising hands as one does in praying. In other words, F1 is open to the possibility that Iago and Othello sit at a table, for example, while they talk. Othello might also express his anger by hitting his fists on the table, but physical diminution of one character before another does not necessarily occur.

Keeping in mind the above differences of effect generated by quarto and folio and going back to the conflated passage, one can easily notice that by rearranging timing (first arrow) and specifying a gesture (second and third arrows) that is left open in F1 the Pelican version creates not only a pseudo-verbatim version, but a theatrically distorted one.

Unfortunately, whatever notion we have had of multiple-text plays such as Othello is based on "Complete Shakespeares." As Greg (1940) argued, orthodox editors assume that if we desire to come closer to what Shakespeare actually wrote we must somehow study and read "complete" or comprehensive versions of his plays, which include all the words available in hypothetically "real" playtexts that have been passed on to us.

Recent scholarship, focused particularly on King Lear (Warren, Urkowitz 1980, Taylor and Warren), questions conventional editorial practices, charging that conflating quarto and folio versions of Shakespeare's plays grossly distorts the unique dramatic effects generated by each playtext. Given such an increasing awareness of theatrical possibilities in multiple-text plays, I believe my work will be timely not only as it broadens the scope of discussion by focusing on plays other than King Lear, but also as it appropriates new parameters while exploring the openness of Shakespearean drama. The plays I have chosen contain perhaps the most obvious instances of the extent to which

differences in the playtexts shape dramatic effect. I am concentrating on endings because they reshape the previous action and our apprehension of it. An ending, of course, is shaped differently if there are variations as the action unfolds. As Greg points out (1955), each quarto play is several hundred lines shorter than the folio version. By discussing the two versions on the basis of both dialogue and stage directions I hope to illustrate the significance of the kinds of effects that emerge from both verbal and non-verbal variations.

Textual Studies: An Overview

Variations in Shakespeare's quarto and folio playtexts have occupied critics for centuries. In the twentieth century four theories which attempt to explain textual differences have emerged: piracy, scribal or compositorial corruption, memorial reconstruction, and revision.

Lee appears to have been the first to argue that piracy, a surreptitious process of transmission by individuals other than the playwright, was the cause of irregularities in all of Shakespeare's quartos. Lee's theory was inspired by Heminge's and Condell's foreword to F1, which remains as the strongest evidence of such kind of plagiarism at Shakespeare's time:

> ... [before] you were abus'd with diverse stolne, and surreptitious copies, maimed, and deformed by the frauds and stealthes of injurious impostors, that expos'd them: even those, are now offer'd to your view cur'd ... (A 3)

Lee's version of the piracy theory was in part challenged by Pollard (1909), who distinguished "good" and "bad" quartos. For him only the first quartos of Romeo and Juliet, Hamlet, The Merry Wives of Windsor, Henry V, and Pericles are corrupt or "bad" versions derived from a copy that was possibly pirated through shorthand transcription. Pollard (1920) suggests that Shakespeare started entering his plays at the Stationer's Register to protect himself against pirates, and points out that the "bad" quartos are either not entered or irregularly entered. Kirschbaum (1955) also makes a strong case for piracy. There is, nevertheless, no evidence to support such style of piracy. In fact, Weiner points out that the shorthand premise is totally based on two lines in Thomas Heywood's Pleasant Dialogues and Dramas (1637) suggesting that his Play of Queene Elizabeth was "so popular" that "Some by stenography drew the plot: put it in print: (scarce one word trew.)" (Qtd. in Weiner, p. 20)

Bayfield examines quarto and folio versions of several plays and concludes that irregularities found in both verse and prose were probably caused by the hand of scribes who arbitrarily made abbreviations.

Willoughby attempts to identify typographical patterns in the First Folio through an orthographic analysis, and concludes that two or three compositors worked in its printing. Black & Shaaber (1937) examine variants in all seventeenth-century folios (1632, 1664, 1685) and again

indicate that various compositors and correctors distorted the earlier playtexts beyond imagination.

Greg (1923) originated the memorial reconstruction hypothesis, which posits that plays could have been transmitted by memory. Hart, examining the quartos that Pollard classified as "bad" ones, argues that they indeed display a style that is characteristic of Shakespeare (especially diction) and are much shorter possibly because they originated from memorial reconstruction by actors. The memorial reconstruction hypothesis was perhaps the most popular for some time, but has also been challenged, particularly by Craig (1961), who argues that textual differences may have been the outcome of changes deliberately made by actors and directors for convenience.

Shakespeareans gained the first truly powerful manifesto for consideration of textual discrepancies in the work of Greg (1942, 1955), who fully discussed editorial problems in Shakespeare, designed rules for emendation, distinguished between substantive and non-substantive variants, and undertook the task of establishing the bibliographical and textual history of the first folio. Subsequently, Hinman (1963) carried out a similar project, concerned with the problem of printing-house corruption of Shakespeare's playtexts. Both Greg and Hinman greatly influenced textual studies and editorial practice, especially because emendation became less arbitrary and more empirical. The new awareness they brought about is

explicit, for example, in the work of Bowers (1966), who claims that information about bibliographical history and the printing process is crucial in textual editing if one is to establish an authoritative copytext.

The most recent hypothesis about Shakespeare's multiple-text plays is that of revision, positing that variations in quarto and folio are the outcome of revisions made by Shakespeare himself. The idea of revision was at the core of Wilson's (1934) study of Hamlet, but the true pioneer scholars in the field are Warren and Urkowitz (1980), whose studies are confined, for the most part, to King Lear. They claim that each of the various versions of playtexts must be approached as unique.

The major motive of all of those who have dealt with problems in Shakespeare's playtexts seems to be, as Stone points out, reaching a

> ... conclusion about what Shakespeare's true intentions may have been in respect of a very large number of details which make up no inconsiderable portion of the play. (p. vii)

Editors of course have drawn on information generated by textual studies to "improve" Shakespeare. They still "solve" the problem of multiple playtext versions, nevertheless, by conflating. But a controversy in the field is now under way. On one side we have an orthodoxy that supports conflated versions. On the other side there are those whom Muir calls "reformers" and who find it crucial to consider folio and quarto as separate entities that offer

unique dramatic possibilities.

The orthodox position is well exemplified by contemporary editions such as the Complete Pelican Shakespeare, which usually make emendations on the basis of all available versions and produce "ideal" playtexts in the sense that they compensate for the "faultiness" of the quarto and folio originals. For example, Harbage's "note on the text" for Hamlet illustrates this practice:

> The present edition is based on the quarto of 1604-05 with a minimum of emendation, but, in view of the manifest faultiness of the quarto printing, with occasional deference to readings in the folio, and even with an eye on the 1603 quarto. Enclosed in square brackets are all additions to the quarto ... (Shakespeare, 1969, p. 932)

The term "faultiness" clearly means that the textus receptus is unsatisfactory. Harbage's notes on Henry V and Bowers' notes on The Merry Wives of Windsor in the same edition (Shakespeare 1969) further confirm this notion:

> The 1600 quarto of Henry V ... [is a] corrupt version of the play, ... useful in supplying an occasional line or reading in instances where the folio text is clearly defective. (p. 778)

> The only authoritative text of The Merry Wives of Windsor is that printed in the Shakespeare First Folio of 1623. ... in 1602 a debased version ... had been printed in quarto ... The present edition is more conservative ... admitting ... borrowings from the quarto. (p. 364)

The practice of conflating greatly hinders the possibility of perceiving the different effects variations in quarto and folio playtexts generate at their respective endings. In other words, should we witness two

performances of any multiple-text play, one based on quarto and one on folio, we would experience two plays different in many aspects. This question of effect already emerges in scholarship. Although a recent study by Richman is ultimately intended to argue that variations in the quarto and folio of King Lear may have been the result of revisions made to eliminate performance problems, it has wider implications. The essay functions as a manifesto for theatrical experimentation with original playtexts:

> ... editorial conflations may not provide satisfactory foundation for productions ... . Much can be learnd about King Lear from staging the Quarto. (p. 374)

Richman's claim also stirs us to become more alert to the range of dramatic possibilities in Shakespeare's multiple-text plays.

The motivation of the reformist line is precisely to challenge the tradition that has shaped scholarship and the production of plays on the basis of conflated Shakespeares. As Urkowitz (1980) points out

> Modern editors assume that their own texts more accurately approach the hypothetical lost original ... schools follow the modern text; all literary analysis is based on the modern text; and practically all theatrical productions are founded on the modern text. (p. 3)

Reformist studies build upon the revision hypothesis. Simply put, they attempt to determine Shakespeare's intentions by comparing quarto and folio texts that have been passed on to us. I do not intend to undermine the underlying motivation of textual studies (and I took great advantage of

performances of any multiple-text play, one based on quarto and one on folio, we would experience two plays different in many aspects. This question of effect already emerges in scholarship. Although a recent study by Richman is ultimately intended to argue that variations in the quarto and folio of King Lear may have been the result of revisions made to eliminate performance problems, it has wider implications. The essay functions as a manifesto for theatrical experimentation with original playtexts:

> ... editorial conflations may not provide satisfactory foundation for productions ... . Much can be learnd about King Lear from staging the Quarto. (p. 374)

Richman's claim also stirs us to become more alert to the range of dramatic possibilities in Shakespeare's multiple-text plays.

The motivation of the reformist line is precisely to challenge the tradition that has shaped scholarship and the production of plays on the basis of conflated Shakespeares. As Urkowitz (1980) points out

> Modern editors assume that their own texts more accurately approach the hypothetical lost original ... schools follow the modern text; all literary analysis is based on the modern text; and practically all theatrical productions are founded on the modern text. (p. 3)

Reformist studies build upon the revision hypothesis. Simply put, they attempt to determine Shakespeare's intentions by comparing quarto and folio texts that have been passed on to us. I do not intend to undermine the underlying motivation of textual studies (and I took great advantage of

information in that field for this very research) but as McGuire (1985) reminds us, determining authorial intentions is an impossible task "... since we lack such documents as Shakespeare's various drafts of each play or his notebooks." (p. xxii) We can, however, start accepting an "inherent freedom in Shakespeare's plays" (McGuire, 1985, p. xxii), start considering the multiple versions of his plays as rich options.

Perhaps Shakespeare even intended for us to have multiple versions of his plays, and perhaps both shorter and longer versions served different purposes with different audiences. Honigmann, for instance, suggests Shakespeare himself may have "copied" and changed his own work, and that variants should be seen as textual possibilities rather than as textual corruption. Burckhardt argues that the "bad" quartos of 2 and 3 Henry VI, Romeo and Juliet, Henry V, The Merry Wives of Windsor, and Hamlet were not textually corrupt but deliberately shortened due to time constraints and availability of actors for performance.

Determining Shakespeare's intentions on the basis of published versions of his plays is further complicated by a number of factors. In his time legal ownership of the plays he wrote rested not with him but with the lord Chamberlain's men (who, following James's ascent to the throne in 1603, became King's Men), the acting company for which he worked as an actor and as attached playwright and in which he was a shareholder. In addition, we have no evidence that

Shakespeare himself had any hand in preparing any of his plays for publication, either in the quarto versions published during his lifetime or in the versions published in the folio of 1623, seven years after his death.

Printing practices in Shakespeare's time add to the difficulties of determining his intentions. Hinman (1961), for example, points out that in the case of the first Folio no two copies are "textually identical throughout" because changes were deliberately made in the text during printing and uncorrected impressions preserved and used. In short, no one can even begin attempting to establish Shakespeare's intentions without carefully distinguishing between substantive and non-substantive variants, without paying heed to the fact at least five compositors seem to have had a part in the printing of the folio playtexts and that each of them probably altered, not to say corrupted, Shakespeare's original work (Hinman 1963.)

But in any case we must remember that, as one of the major stockholders of the King's Men, Shakespeare was a businessman, with an audience to please (Harbage, Beckerman 1962.) Simply, he could not afford to do his playwrighting without considering audience demands and the accomodation of a theater company (Bentley.) The scarce performance records available from his time suggest, in fact, that he may at times have had to write hastily, to meet audience demands. For example, two new plays were entered at the Stationer's Register and performed in 1604, Othello and Measure for

Measure, a year when three more plays are recorded in performance: A Midsummer Night's Dream, The Merry Wives of Windsor, The Comedy of Errors (Wright and LaMar.) This would not seem unusual were it not that only two other plays, Richard II and Twelfth Night, were recorded during the previous three years. Did Shakespeare suddenly find his audience hard to please, pretty much rejecting the five plays of 1604? Did he find himself desperately trying to write new plays that would re-capture the public and sell out as much as Henry VI, of which 16 performances are recorded between March-June 1592 and January 1593? These are, of course, impossible questions to answer, but they at least help us realize that Shakespeare may have written the so-called "bad quartos" under time and business pressure.

Since conjectures of this sort do not generate solutions for problems of interpretation in the plays, what I propose is that each available version of the playtexts simply be accepted as unique, with unique effects. Hopefully, I am embracing a paradigm that will release me, as Taylor (1985) puts it, "from the pursuit of unknowable and impalpable intellectual intention to the study of discernible and definable effects." (pp. 238-239) My choice does not, of course, preclude that every written text is the embodiment of an intention. What it enables me to do is to study essentially different dramatic designs, a task which would be legitimate even if we discovered Shakespeare's original drafts and could determine with certainty which the

authoritative playtexts are, since we would still be left with various versions of the plays.

I want to consider variations in quarto and folio versions of selected Shakespearean plays, therefore, not as proof of Shakespeare's intentions per se, not as indicators of the purity or "corruption" of his playtexts, but as dramatic moments with unique vitality and effects for the meaning of action. Exploring the potential of some of the playtexts in his canon means to me, above all, exposing and discussing features which can enlighten both criticism and directorial choice, as well as illuminate our understanding of "Shakespeare's endings." (see Appendix 1)

Working assumptions

Shakespearean criticism before the 1970's was generally detached from the realm of theater, or even of dramaturgy, for two particular reasons. First, because the plays survive widely through the medium of print they become attractive targets of literary study. Second, to use Brown's terms, Shakespeare's words "are cunning and wonderful, and absorb immediate interest. ... [his] verbal art is a trap" (p. 7). But drama is not literature: it is meant to be performed. Like most Shakespeareans today I am alert to the dramaturgical potential of the plays and believe that

> a play is not an artifact but a process, unique with each performance, of ... realizing possibilities of perception and feeling that lie attenuated and frozen in the script. (McGuire and Samuelson, p. xx)

This premise of course entails that, even though the static, printed object, hardly yields the powerful effects which the physical and visual elements in a production can generate, the dynamic feature cannot be brought to life without the set of guidelines which is the playtext. Since bringing a play to life also entails a dominant agent (in this century, the director) whose interpretation will reshape it, "play" emerges as a continuum of playtext, conceptualization, and performance. Whatever meaning we find at the plays' end, in other words, is a variable effect which results from the interaction of the three.

Ignoring theatrical conditions would be at the very least unethical, to dismiss the artistic merit of actors and directors whose energy is devoted to preserving drama. A play is, thus, several plays. Each actor who engages into the study of a role and interprets a character re-creates that character with his or her communicated intentions. Each director who takes the set of guidelines which is the playtext transforms it into a new version with his or her choices for cast, costume, set, blocking, and so on. A Hamlet in tight pants and open shirt may, for example, come across as more sensual than one in military garments.

The dynamics for production is further complicated when we have several versions of the same work, as is the case with some of Shakespeare's plays. On one hand the directors have a wider choice, but on the other they should have to decide which playtext to adopt, just as if they were dealing

with translations, since the final effect of one version may be more preferable than that of another.

My analysis is therefore not only theatrically minded, but also meant to influence the way both scholars and directors view Shakespeare. My aim is not so much to provide "answers", but to restate the fact that plays, and works of art in general, are potential sources with extensive power of radiating new effects each time they are appropriated or experienced. Orthodox interpretation, in its quest for meaning, has accomodated Shakespearean drama to critical approaches such as formalism, structuralism, semiotics, or even pluralism. I will not commit myself to any of these stances because I intend to pursue the study of how effects imbeded in the playtext shape meaning, rather than "reading" a mindset in the playtext. Simply put, what moves me is a compulsion to "re-create" (cf. McGuire and Samuelson, p. xi) the three plays I am analysing in this dissertation. In the process of doing this I will inevitably convey my own preferences. I must say, however, that I do not intend to foreclose other options or to defend the best interpretation for any of the plays I will consider. My work is meant to stress the fact that multiple interpretations are possible not only from quarto to folio playtexts, but also within quarto and folio playtexts.

Studying the endings of multiple-text plays is perhaps the clearest way of grasping the richness of Shakespearean drama because by doing so we are forced to see that the

meaning of action may be altered and/or reshaped to a great extent by variations in both dialogue and stage directions.

I must also clarify technical details. I have generally chosen to adopt the term playtext (cf. McGuire 1985) to encompass both text as a printed object (meant to be read), and of text as script (an open set of guidelines for performance.) Whenever I use the terms "text" or "textual" I refer to Shakespeare's words as we find them in print in the various versions of his playtexts available, quarto and folio ones as well as modern.

When I use the phrase "final scene" I have in mind the last unit of dramatic action in the plays, which we now call V.ii. in Hamlet, V.v. in The Merry Wives of Windsor, and V.ii. in Henry V. This unit begins after a massive exit determined by a stage direction in each instance, with an actor or group of actors re-entering a setting clear of people. I do not, however, employ orthodox act, scene and line numbering because they are based on conflated versions of the plays and thus encourage methods I am rejecting.

I include photocopies of passages from actual quarto and folio playtexts wherever extensive quotation is necessary both to provide a clear sense of the variations in question and to avoid the confusion that quoting on the basis of a conflated version would cause.

Because photocopying from original quarto and folio items I examined at both the Folger Shakespeare Library and at the Newberry Library is not permitted, I have used

facsimiles: the Oxford and Cambridge series for quartos and the Yale facsimile of the first folio. I chose the Yale facsimile and the quartos per Oxford and Cambridge because they are true and exact copies of a single folio and quartos, and not a collection of most easily photographed pages from various folios (such as the Norton facsimile) or from various quartos (such as the Huntington facsimiles).

Save for the fact that I have modernized the spelling of i/j, u/v, and s, in cases where I myself quote I will follow the Yale Facsimile of the first folio and the quartos per Oxford and Cambridge. My references to the playtexts correspond to the quire numbering found at the bottom of the pages in quarto, and to the numbers found at the top of each page in folio. I add either an "r" (recto) or a "v" (verso) to specify the side of the page in quarto; since the folio page numbering is irregular I include either a "T" (Tragedies), a "C" (Comedies), or an "H" (Histories) to indicate the section of the volume I am dealing with. Details of style follow The MLA Style Manual.

The order of the chapters is not meant as a chronological or any other sort of statement. I simply considered it a more rhetorically effective strategy to discuss The Merry Wives of Windsor and Henry V first because the differences in their quarto and folio versions are numerous and for the most part obvious. Having worked through these plays, readers should feel more comfortable while dealing with the subtleties found in Hamlet.

Notes for Chapter I

[1] The other multiple-text plays in Shakespeare's canon, according to Wright and LaMar, are the following: 2 and 3 Henry VI, Richard III, Titus Andronicus, The Taming of the Shrew, Love's Labour's Lost, Richard II, Romeo and Juliet, A Midsummer Night's Dream, The Merchant of Venice, 1 and 2 Henry IV, Much Ado About Nothing, Troilus and Cressida, Othello, King Lear, and Pericles.

CHAPTER II

The Merry Wives of Windsor

As a rule, the The Merry Wives of Windsor has not been an attractive subject of criticism. Speaking of course on the basis of a conflated playtext, Quiller-Couch and Wilson actually described it as an inconsistent play with weak verse. A traditional hypothesis that draws on eighteenth-century sources posits that Shakespeare composed the play upon request of Queen Elizabeth, who wanted to see Falstaff in love for the Garter Fest in 1597. Royal command might therefore have compelled him to write in haste and produce an "inferior" work.

The play appears to be, nevertheless, receiving more extensive attention in recent years. Roberts, for example, points out that it is of particular interest as a transitional point in the development of Shakespearean comedy. Felheim and Traci consider it a rich blend of social farce and realism. The Royal Shakespeare Company, after a last venture in 1975, staged a new production of The Merry Wives of Windsor in 1985.

Two versions have been passed on to us from Shakespeare's time, the 1602 Quarto (Q) and the 1623 Folio (F1). Despite the scarcity of specific textual scholarship,

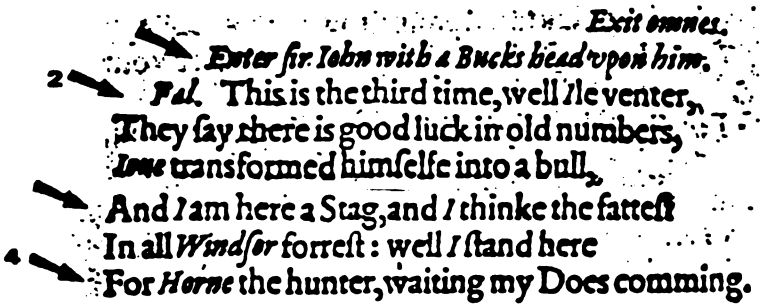
comprehensive studies such as Lee's and Greg's (1923) include comments on the play. Pollard (1909) argues that the Q was a bad version, produced by pirates through shorthand transcription of performances. Bracey, whose work stands out as the one thorough study of the play, discards the piracy theory altogether. He believes that Q is a dramatically consistent, abridged version and points out that cutting in the playtext was done systematically to reduce performance time. However, F1 has usually been viewed as the authoritative version.

In essence, both Q and F1 satirize the human vulnerability to the erotic forces that operate within the self. Features that are specific to each version, however, generate a uniqueness of effect and allow for a multiplicity of directorial choices. Variations in the playtexts of The Merry Wives of Windsor are in fact so extensive that I find it necessary to discuss chronologically ordered segments of the final scene, so as to fully illustrate the range of discrepancy from one version to the other.[1]

-i-

The sharp distinction is evident from the outset of the final scenes:

Q (G v-G2 r)



Exit omnes.

Enter ſir Iohn with a Bucks head vpon him.

Fal. This is the third time, well *I*le venter,
They ſay there is good luck in old numbers,
Ioue transformed himſelfe into a bull,
And *I* am here a Stag, and *I* thinke the fatteſt
In all *Windſor* forreſt: well *I* ſtand here
For *Herne* the hunter, waiting my Does comming.

F1 (C 58/59)

Scena Quinta.

Enter Falſtaffe, Miſtris Page, Miſtris Ford, Euans, Anne Page, Fairies, Page, Ford, Quickly, Slender, Fenton, Caius, Piſtoll.

Fal. The Windſor-bell hath ſtroke twelue: the Minute drawes-on: Now the hot-bloodied-Gods aſſiſt me: Remember Ioue, thou was't a Bull for thy *Europa*, Loue ſet on thy hornes. O powerfull Loue, that in ſome reſpects makes a Beaſt a Man: in ſom other, a Man a beaſt. You were alſo (Iupiter) a Swan, for the loue of *Leda*: O omnipotent Loue, how neere the God drew to the complexion of a Gooſe: a fault done firſt in the forme of a beaſt, (O Ioue, a beaſtly fault:) and then another fault, in the ſemblance of a Fowle, thinke on't (Ioue) a fowle-fault. When Gods haue hot backes, what ſhall poore men do? For me, I am heere a Windſor Stagge, and the fatteſt (I thinke) i'th Forreſt. Send me a coole rut-time (Ioue) or who can blame me to piſſe my Tallow? Who comes heere? my Doe?

The first obvious difference is in the stage direction. Even though Falstaff receives, in both versions, instructions to come and meet Mrs. Page and Mrs. Ford wearing a buck's head (Q F3 r, F1 C 56), Q mandates that he enter <u>already</u> <u>wearing</u> the costume whereas F1 does not immediately require him to do so (first arrow in each version). This could be dismissed as a minor detail, if it weren't for symbolic implications. Such costuming has,

besides its hilarous dimension, great strategic value in that it establishes an intense ambiguity in the moment: Falstaff assumes a different identity, as part animal and part man - part instinct, part reason. Even though Falstaff's real mind remains underneath the prop, his capacity to reason is clearly mocked because the most distinguishing rational part of his body, his human head, is replaced by an animal's, thus leaving the emphasis on his human part solely to the lower portion of the body. For this reason the moment has different effects in each version.

Q raises the parodic quality of the final scene because Falstaff's wearing the buck's head from the outset almost through to the end emphasizes his animal and instinctive nature. The F1 version is open to another possibility, since it allows for Falstaff to enter without the Buck's head, perhaps putting it on only by the time he delivers the line "I am heere a Windsor Stagge" (F1, fourth arrow) and thus making the transition from rational to instinctive seem like a rule he follows in the game of love he is playing.

Blocking also allows for different effects in each version. In Q2 Falstaff's presence alone on stage forces the audience to focus exclusively on him. The massive entrance of F1, on the other hand, immediately divides our attention and suggests that Falstaff has an audience on stage that possibly is evesdropping and gaining access to the feelings voiced in his opening speech. And even if a director chooses to have the lines done as a soliloquy, we

will still have the theater audience's attention divided between Falstaff and the other characters, whose presence adds extra meaning to his lines in this segment: besides their role in the scape-goating game, they too are humans and may at any moment experience the same condition Falstaff is in, becoming themselves engaged in the folly of love.

Generally speaking, the first striking difference in the dialogue is that in Q Falstaff's speech merely describes his experience, whereas in F1 it has a philosophical tone.

In Q (p. 23, G v-G2 r) Falstaff talks to himself about a factual aspect of his actions: for the third time he attempts to seduce the women (second arrow), he feels like a fat buck (third arrow), seemingly anxious to copulate with his "does" (fourth arrow).

In F1 (p. 23) Falstaff justifies his folly with the myth of Love "that in some respects makes a Beast a man: in some other, a man a beast" (second arrow). By doing so he may also lead us to reflect upon the notion of love.[2]

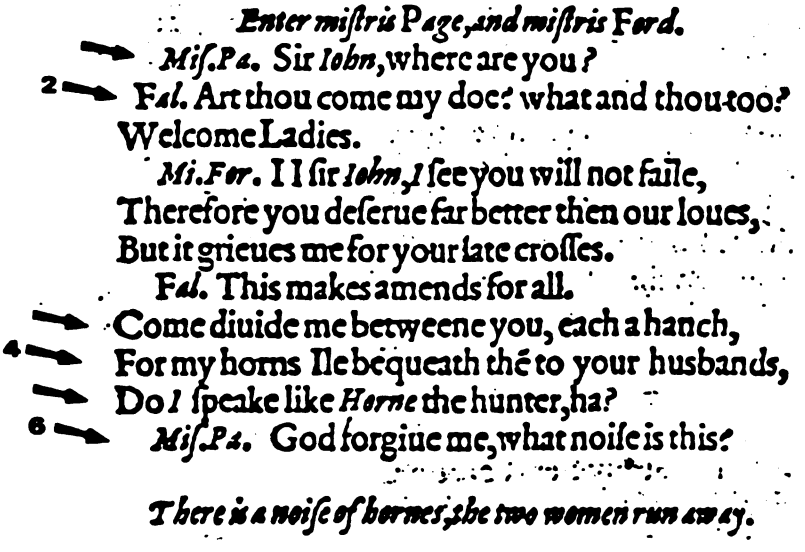
The speech in F1, moreover, and unlike Q, establishes an explicit contrast: the contrast between the purely instinctive side of human nature as opposed to the rational side. The Q version merely presents a Falstaff who seeks to satisfy his sexual instincts much like the "bull" he characterizes himself as. He even seems to be more animal than man, perhaps lacking the balance of a satyr we find in Sir Hugh's characterization, according to the stage direction "Enter Sir Hugh like a Satyre" (Q G2 r). In F1 he

reacts, however, by intellectualizing about his experience, thus accentuating his rational capacity in spite of equally referring to himself as "the fattest Stagge" (fourth arrow).

-ii-

As the dialogue continues Falstaff's need for justification is recurrent in F1 whereas it is absent in Q:

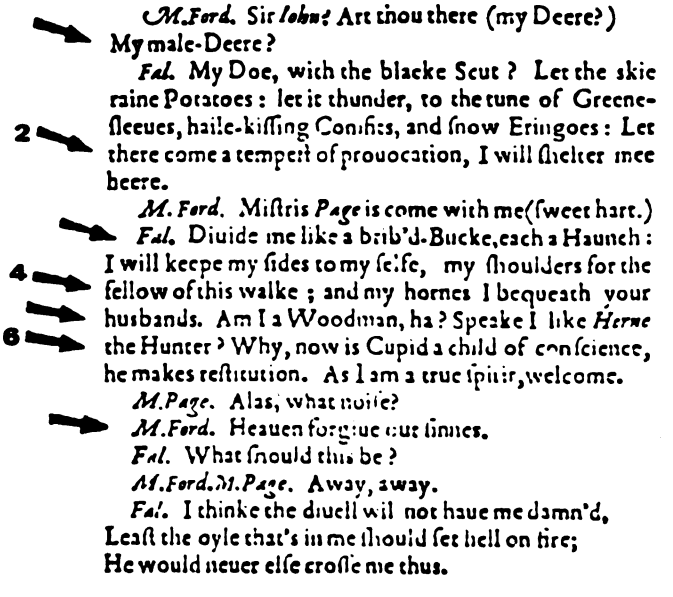
Q (G2 r)



Enter miſtris Page, and miſtris Ford.
Miſ.Pa. Sir *Iohn*, where are you?
2 *Fal.* Art thou come my doe? what and thou too?
Welcome Ladies.
Mi.For. I I ſir *Iohn*, I ſee you will not faile,
Therefore you deſerue far better then our loues,
But it grieues me for your late croſſes.
Fal. This makes amends for all.
Come diuide me betweene you, each a hanch,
4 For my horns Ile bequeath thē to your husbands,
Do I ſpeake like *Herne* the hunter, ha?
6 *Miſ.Pa.* God forgiue me, what noiſe is this?

There is a noiſe of hornes, the two women run away.

F1 (C 59)



M.Ford. Sir *Iohn?* Art thou there (my Deere?)
My male-Deere?
Fal. My Doe, with the blacke Scut? Let the skie raine Potatoes: let it thunder, to the tune of Greene-ſleeues, haile-kiſſing Conſits, and ſnow Eringoes: Let
2 there come a tempeſt of prouocation, I will ſhelter mee heere.
M. Ford. Miſtris *Page* is come with me (ſweet hart.)
Fal. Diuide me like a brib'd-Bucke, each a Haunch: I will keepe my ſides to my ſelfe, my ſhoulders for the
4 fellow of this walke; and my hornes I bequeath your husbands. Am I a Woodman, ha? Speake I like *Herne*
6 the Hunter? Why, now is Cupid a child of conſcience, he makes reſtitution. As I am a true ſpirit, welcome.
M.Page. Alas, what noiſe?
M.Ford. Heauen forgiue our ſinnes.
Fal. What ſhould this be?
M.Ford.M.Page. Away, away.
Fal. I thinke the diuell wil not haue me damn'd,
Leaſt the oyle that's in me ſhould ſet hell on fire;
He would neuer elſe croſſe me thus.

Falstaff's line exclusive to F1 "Why, now is Cupid a child of conscience, he makes restitution." (p. 26, sixth arrow) clearly emphasizes his tendency to justify his interest in the women by drawing on the myth of Eros. But such a justification of love is not valid if love violates moral principles, and this is what Falstaff is forced to learn in both versions as the final scene unfolds.

This didactic aspect of the play, however, is much more accentuated in F1 than in Q, if we note certain variations in the last segment included above. Both versions develop the jest, with Falstaff pretending to be Horne the Hunter (p. 26, fifth arrows in Q and F1). But considering the way each version develops the animal analogy broader implications regarding attitude towards sexuality emerge.

In Q the women never explicitly act to suggest that they too have sexual feelings, whereas in F1 several subtle phrases establish such context. Mrs. Page's F1 line "Art thou there (my Deere?) My male-Deere?" (p. 26, F1, first arrow) as opposed to the plain Q question "Sir John, where are you?" (p. 26, Q, first arrow) suggests that she, aside from being involved in a jest, can also view Falstaff as a "buck", as a virile man. Furthermore, in the F1 version Mrs. Ford accepts and uses Falstaff's cue "Who comes heere? my Doe?" (p. 26, F1, last arrow) assuming her role as such when she addresses him in the same spirit, as her "male-Deere". In Q the women simply do not employ the animal metaphor, although they silently seem to accept a divided

characterization as half human and half animal, clearest in Falstaff's line "Art thou come my doe? What and thou too? Welcome Ladies" (p. 26, Q, second arrow). They are both "does" and "ladies".

Clearly the deer metaphor, in addition to being a courtly love cliche, introduces the notion of a primitive form of sexuality in both versions, since animals mate instinctively and seasonally only, for the sake of reproduction. But the fact that in Q only Falstaff employs the animal metaphor obscures the possibility that women, like men, have a carnal drive. Obviously, the women's use of a more sexually suggestive language in F1 may merely mean they are going along with the game. But it also emphasizes an instinctive disposition to sex in humans in general, and the extent to which sexual desire dominates reason. This automatically introduces the notion that socially acceptable sexuality does not violate moral precepts, which again accentuates the didactic tone of F1.

Other features stress the more intense ambiguity of F1 as opposed to Q. The Q dialogue, for example, allows for less physical proximity and contact than F1. Falstaff's greeting in Q "Welcome Ladies" and Mrs. Ford's use of a formal "Sir" to address him do not convey the powerful need for closeness that F1 does with Mrs. Ford's shift of treatment from "Sir" to "Deere", and especially with Falstaff's line exclusive to F1 "Let there come a tempest of provocation, I will shelter mee heere" (p. 26, F1, second

arrow). For example, the directorial choice for this moment in Bill Alexander's 1987 production (London) for the Royal Shakespeare Company, based of course on a conflated version of the playtext, was for Falstaff to have Mrs. Ford sitting on one of his legs and to press his face against her breasts, while Mrs. Page also approached to sit on the other leg. By the time he uttered the line "my hornes I bequeath your husbands" (common to both versions - p. 26, fourth arrows in Q and F1) the physical contact amongst the three was powerfully established in a very sensual way.

The above choice would be unlikely if the director were using the Q version (p. 26), simply because it generates a much less physically powerful moment: the verb "come" before the clause "divide me betweene you" (third arrow) is a strong indication of this. It calls for the women to move closer to Falstaff only then, whereas in F1 (third arrow) he begins with "Divide me..." as if they already were in possession, so to speak, of his body.

Again the effect lingers that in Q the women suppress or delay any sensual behaviour, whereas in F1 they do not. The closing of this second segment of the dialogue further strengthens such a notion. Mrs. Page's Q line "God forgive me, what noise is this?" (last arrow) has a markedly different impact from Mrs. Ford's F1 line "Heaven forgive our sins" (last arrow). The Q version is a factual reference to the noise the women knew would come as a part of the jest, and their cue to run away. F1, rather, subtly

introduces implications beyond the joke. First, that Mrs. Ford, perhaps taken by her own fantasies, "awakes" with the noise, and acknowledges her behavior (together with Falstaff's and Mrs. Page's) as sinful; it is as if she were in fact engaged in sexual thoughts outside her marriage and felt guilty about it. Second, that the women in F1 are more complex, since they plan a jest to scorn and punish Falstaff but seem in fact to view him with lustful desire, to fear he jeopardizes their chastity, as the diction and physical behaviour the F1 playtext mandates for them indicates. They too are, in essence, half animal and half human. In other words, even though they conform to socially established rules they still have to control latent and instinctive sensual drives that are not chaste. Freudian psychology aside, the appropriation of the myth of Eros in F1 enhances such effect.

-iii-

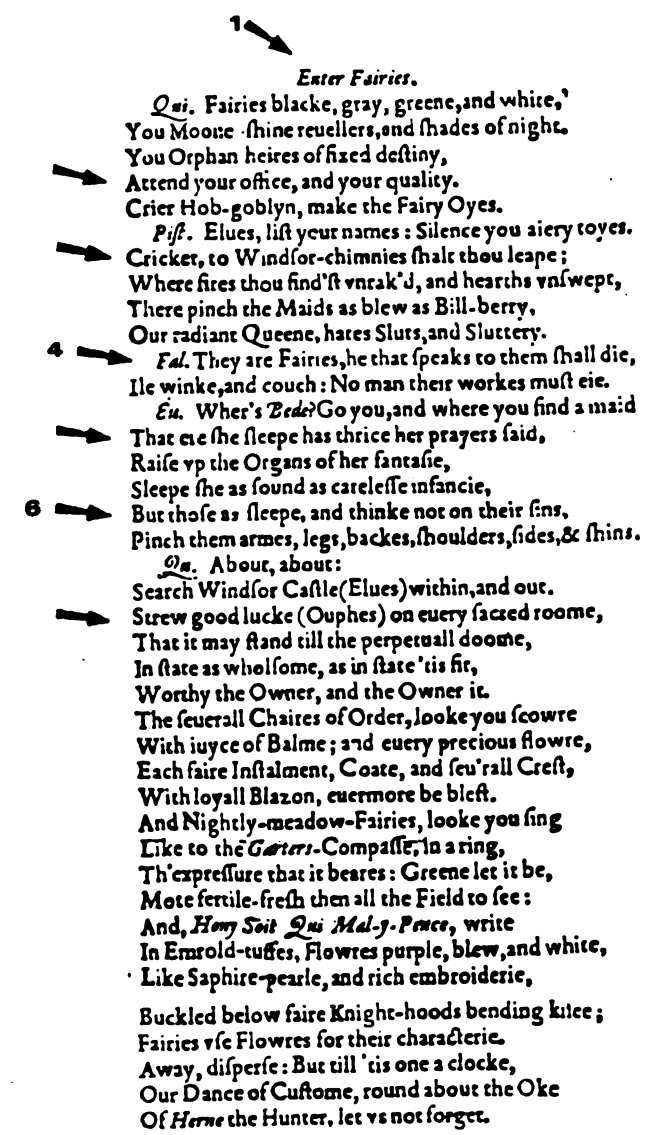
The above interpretation is consistent with the continuation of the dialogue in each version, since Q goes on to develop plotting whereas F1 elaborates on the theme of sinful behavior:

Q (G2 r/v)

Enter ſir Hugh like a Satyre, and boyes dreſt like Fayries, miſtreſſe Quickly, like the Queene of Fayries: they ſing a ſong about him, and afterward ſpeake.

Quic. You Fayries that do haunt theſe ſhady (groues,
Looke round about the wood if you can eſpie
A mortall that doth haunt our ſacred round:
If ſuch a one you can eſpie, giue him his due,
And leaue not till you pinch him blacke and blew:
Giue them their charge *Puck* ere they part away.
Sir Hu. Come hither *Peane*, go to the countrie houſes,
And when you finde a ſlut that lies a ſleepe,
And all her diſhes foule, and roome vnſwept,
With your long nailes pinch her till ſhe crie,
And ſweare to mend her ſluttiſh huſwiferie.
Fai. I warrant you I will performe your will.
Hu. Where is *Pead?* go you & ſee where Brokers (ſleep,
And Foxe-eyed Seriants with their maſe,
Goe laie the Proctors in the ſtreet,
And pinch the lowſie Seriants face:
Spare none of theſe when they are a bed,
But ſuch whoſe noſe lookes plew and red.
Quic. Away begon, his mind fulfill,
And looke that none of you ſtand ſtill.
Some do that thing, ſome do this,
All do ſomething, none amis.

F1 (C 59)



Enter Fairies.

Qui. Fairies blacke, gray, greene, and white,
You Moone-shine reuellers, and shades of night.
You Orphan heires of fixed destiny,
Attend your office, and your quality.
Crier Hob-goblyn, make the Fairy Oyes.
Pist. Elues, list your names: Silence you aiery toyes.
Cricket, to Windsor-chimnies shalt thou leape;
Where fires thou find'st vnrak'd, and hearths vnswept,
There pinch the Maids as blew as Bill-berry,
Our radiant Queene, hates Sluts, and Sluttery.
Fal. They are Fairies, he that speaks to them shall die,
Ile winke, and couch: No man their workes must eie.
Eu. Wher's *Bede*? Go you, and where you find a maid
That ere she sleepe has thrice her prayers said,
Raise vp the Organs of her fantasie,
Sleepe she as sound as careles[s]e infancie,
But those are sleepe, and thinke not on their sins,
Pinch them armes, legs, backes, shoulders, sides, & shins.
Qui. About, about:
Search Windsor Castle (Elues) within, and out.
Strew good lucke (Ouphes) on euery sacred roome,
That it may stand till the perpetuall doome,
In state as wholsome, as in state 'tis fit,
Worthy the Owner, and the Owner it.
The seuerall Chaires of Order, looke you scowre
With iuyce of Balme; and euery precious flowre,
Each faire Instalment, Coate, and seu'rall Crest,
With loyall Blazon, euermore be blest.
And Nightly-meadow-Fairies, looke you sing
Like to the *Garters*-Compasse, in a ring,
Th'expressure that it beares: Greene let it be,
More fertile-fresh then all the Field to see:
And, *Hony soit Qui Mal-y-Pence*, write
In Emrold-tuffes, Flowres purple, blew, and white,
Like Saphire-pearle, and rich embroiderie,
Buckled below faire Knight-hoods bending knee;
Fairies vse Flowres for their characterie.
Away, disperse: But till 'tis one a clocke,
Our Dance of Custome, round about the Oke
Of *Herne* the Hunter, let vs not forget.

First of all, the stage directions generate fundamentally different effects. Sir Hugh's satyre costume in Q (p. 31, first arrow) parallels Falstaff's characterization as a deer, reinforces the analogy of man and animal, stresses instinctive sexuality in males only, and consequently suggests that Falstaff's "sin" is every man's. With this Q subtly re-establishes the mimetic aspect of the plot. But it also lingers at the level of incidents,

getting the sequence of events to move by having the fairies sing around Sir Hugh (p. 31, Q, second arrow), which is what they were supposed to do in order to delude Falstaff, who is watching them. F1 (p. 32, first arrow), with the fairies simply entering the scene without special business, immediately starts moving beyond the narrative dimension. This is so because it forces both Falstaff and the audience to focus their attention on Mrs. Quickly, whose turn is next in the dialogue, rather than being distracted by a visually intense action as in Q.

Mrs. Quickly's specific Q direction for the fairies to look for "a mortal that doth haunt our sacred ground" (p. 31, Q, third arrow) also is a more incidental feature than her vague remark "attend your office" in F1 (p. 32, second arrow). In other words, Q prepares us for the continuation of the joke, whereas F1 keeps us in suspense because we do not know what the exact nature of the fairies' "office" will be. Q also demands that Falstaff be more self-conscious about his stage business, since he knows the fairies are going to look for a mortal: his silence reinforces this notion. F1, instead, just keeps him deluded as Pistol starts telling the fairies to go and "pinch the ... Sluts" (p. 32, F1 third arrow) whose housekeeping is sloppy. Falstaff in fact reacts to Pistol's lines as a mere observer in F1, even though he proceeds to protect himself (fourth arrow):

> They are Fairies, he that speakes to them shall die, Ile winke, and couch: No man their workes must eie.

In short, he implies in this F1 aside that by winking and couching he will be reasonably safe.

But the illusion-producing dialogue of F1 has much deeper implications. While in the Q version Sir Hugh urges the "fairies" to pinch careless housewives in country houses for not having cleaned their dishes and floor (p. 31, Q, fourth arrow), Evan's speech in F1 introduces a totally different issue: Bede must reward those who say their prayers before going to sleep (p. 32, F1, fifth arrow), and pinch those who "thinke not on their sins" (p. 26, F1, sixth arrow). The allusion to sins here in F1 not only echoes M. Ford's F1 line "Heaven forgive our sinnes" (p. 28, F1, last arrow) but also is consistent with the fact that F1 explicitly rejects lust and moves towards a celebration of chaste love. Even though the Wives in Q essentially punish Falstaff for his immoral intentions, a broader context never seems to emerge from the action; in F1, however, the theme of lust adds a didactic tone to the play, with Falstaff serving as an example of negative conduct through which the artist may convey a moral lesson, namely, that wanton love is corrupt and deserves punishment.

Overall, what are only implications in Q are made explicit in F1. That is, Q simply focuses on getting the "fairies" to frighten Falstaff, whereas F1 embodies a subtly deeper philosophical concern with lust and with chaste love.

In passing, we must notice that Mrs. Quickly's lines in Q ("Away begin ... none amis.") add little, if any, meaning

to the dialogue. Her F1 lines (p. 32, F1, last arrow) however, could alone be the subject of an essay, since they catalogue a reward system for the wholesome behavior F1 seemingly defends: good luck, blessings, and aesthetic beauty are truly deserved by those who pray and do not sin.

-iv-

Again, the articulation of the subject matter in each version is fully consistent with the dialogue that follows, as may be verified in the segment below:

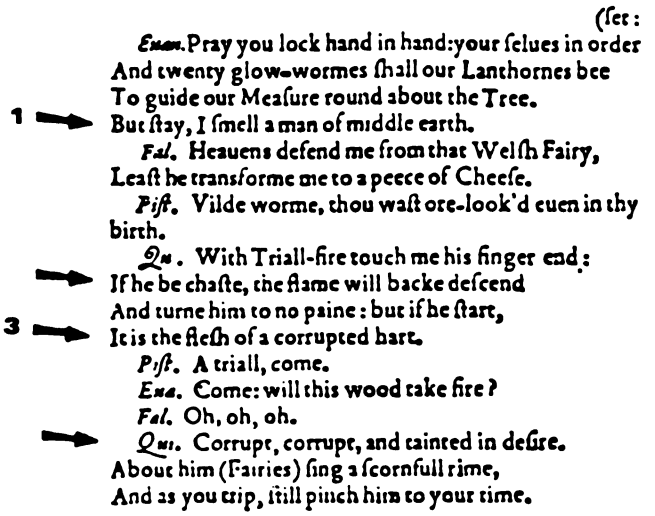
Q (G2 v - G3 r)

Hir Hu. I ſmell a man of middle earth.
Fal. God bleſſe me from that wealch Fairie.
2 *Quic.* Looke euery one about this round,
And if that any here be found,
For his preſumption in this place,
Spare neither legge, arme, head, nor face.
Sir Hu. See I haue ſpied one by good luck,
His bodie man, his head a buck.
Fal. God ſend me good fortune now, and I care
Quic. Go ſtrait, and do as I commaund, (not.
And take a Taper in your hand,
4 And ſet it to his fingers endes,
And if you ſee it him offends,
And that he ſtarteth at the flame,
Then is he mortall, know his name:
If with an F. it doth begin,
6 Why then be ſhure he is full of ſin.
About it then, and know the truth,
Of this ſame metamorphiſed youth.
Sir Hu. Giue me the Tapers, I will try.
And if that he loue venery.

They put the Tapers to his fingers, and he ſtarts.

Sir Hu. It is right indeed, he is full of lecheries
and iniquitie.
8 *Quic.* A little diſtant from him ſtand,
And euery one take hand in hand,
And compaſſe him within a ring,
Firſt pinch him well, and after ſing.

F1 (C 59)



(ſet:
Euan. Pray you lock hand in hand: your ſelues in order
And twenty glow-wormes ſhall our Lanthornes bee
To guide our Meaſure round about the Tree.
1 But ſtay, I ſmell a man of middle earth.
Fal. Heauens defend me from that Welſh Fairy,
Leaſt he transforme me to a peece of Cheeſe.
Piſt. Vilde worme, thou waſt ore-look'd euen in thy birth.
Qu. With Triall-fire touch me his finger end:
If he be chaſte, the flame will backe deſcend
And turne him to no paine: but if he ſtart,
3 It is the fleſh of a corrupted hart.
Piſt. A triall, come.
Eua. Come: will this wood take fire?
Fal. Oh, oh, oh.
Qui. Corrupt, corrupt, and tainted in deſire.
About him (Fairies) ſing a ſcornfull rime,
And as you trip, ſtill pinch him to your time.

Quarto (p. 35) develops the trick being played on Falstaff. The "fairies" keep pretending, now following Mrs. Quickly's instructions (Q, second arrow) to find the "man of middle earth" (Q, first arrow) whom Sir Hugh smells. Falstaff gets caught and invokes help: "God send me fortune now" (Q, third arrow). Mrs. Quickly gives specific commands and the torture with the tapers "to his fingers endes" (Q, fourth arrow) begins. Sir Hugh justifies the punishment: "... he is full of lecheries and iniquitie" (Q, seventh arrow). Mrs. Quickly's directions immediately after Sir Hugh's line, however (Q, last arrow), again stress the jest, rather than its broader implications as a moral lesson.

F1 (p. 36) builds upon the theme of lust. After Evans finds Falstaff (F1, first arrow), Mrs. Quickly's direction to the "fairies" refers not only to the punishment with the tapers, but also to the fact that the flame will not harm Falstaff if he is chaste (F1, second arrow): "If he be

chaste, the flame will backe descend and turne him to no paine." He of course screams, and Mrs. Quickly again scorns him (F1, fourth arrow): "Corrupt, corrupt, and tainted in desire." Clearly, F1 explores the thematic dimension of events with its emphasis on the issue of chastity more fully than Q, with its simple characterization of Falstaff as a "mortal ... full of sin" (p. 35, Q, fifth and sixth arrows). F1 narrows sin to lust.

-v-

Another indication of how F1 elaborates such thematic concerns is its explicit rejection and condemnation of lust and "unchaste desire" in a song that stands unaccompanied by stage directions. Quarto, instead of a song, presents detailed stage directions for the stealing scene.

Q (G3 r)

Here they pinch him, and ſing about him, & the Doctor comes one way & ſteales away a boy in red. And Slender another way he takes a boy in greene: And Fenton ſteales miſteris Anne, being in white. And a noyſe of hunting is made within: and all the Fairies runne away. Falſtaffe pulles of his bucks head, and riſes up. And enters M. *Page,* M. *Ford, and their wiues,* M. *Shallow, Sir Hugh.*

F1 (C 59)

The Song.

Fie on ſinneful phantaſie: Fie on Luſt, and Luxurie:
Luſt is but a bloudy fire, kindled with vnchaſte deſire,
Fed in heart whoſe flames aſpire,
As thoughts do blow them higher and higher.
Pinch him (Fairies) mutually: Pinch him for his villanie.
Pinch him, and burne him, and turne him about,
Till Candles, & Star-light, & Moone ſhine be out

The variation has several implications. Perhaps more obviously, each version embodies different kinds of intensity. Even though the direction in Q calls for singing around Falstaff, we have no lyrics and consequently more stress on the visual aspect of the action. F1, which engages the audience both visually and verbally, demands more concentration both from the actors and the audience.

In addition, despite the fact that Q clearly makes Falstaff the center of the folly, the playtext has a marked shift in focus to the Anne Page plot with the directions for the action that will define her romantic life. The fact that Falstaff is sitting during this part of the action (second arrow) also obscures his role, since the other characters will be much more visually prominent than him. F1 allows for Falstaff to hold the center of attention much more than Q, because the words in the song are directed exclusively to him.

These differences pose complicated directorial choices. First, someone following the Q version would have to decide whether to stress Falstaff's part or the "fairies'", whether to make the stealing episode subtle or obvious, with blocking and physical action that occupied only part of or the whole stage. Second, a director would either need to have lyrics written for the moment in Q, or resolve the problem of the absence of a song by having the actors hum a melody; the lack of lyrics would certainly accentuate the effect of physical action on stage, particularly that of the

couple matching pertaining to the Ann Page plot.

A director doing the F1 version, on the other hand, would have to decide whether to have the stealing episode during the song or after the song. In either case, it would probably continue to seem secondary to the Falstaff saga. To cite Bill Alexander's production again, his choice was to have a dance along with the song, at the end of which the couples simply wandered away after having matched in a rather smooth way during the dance.

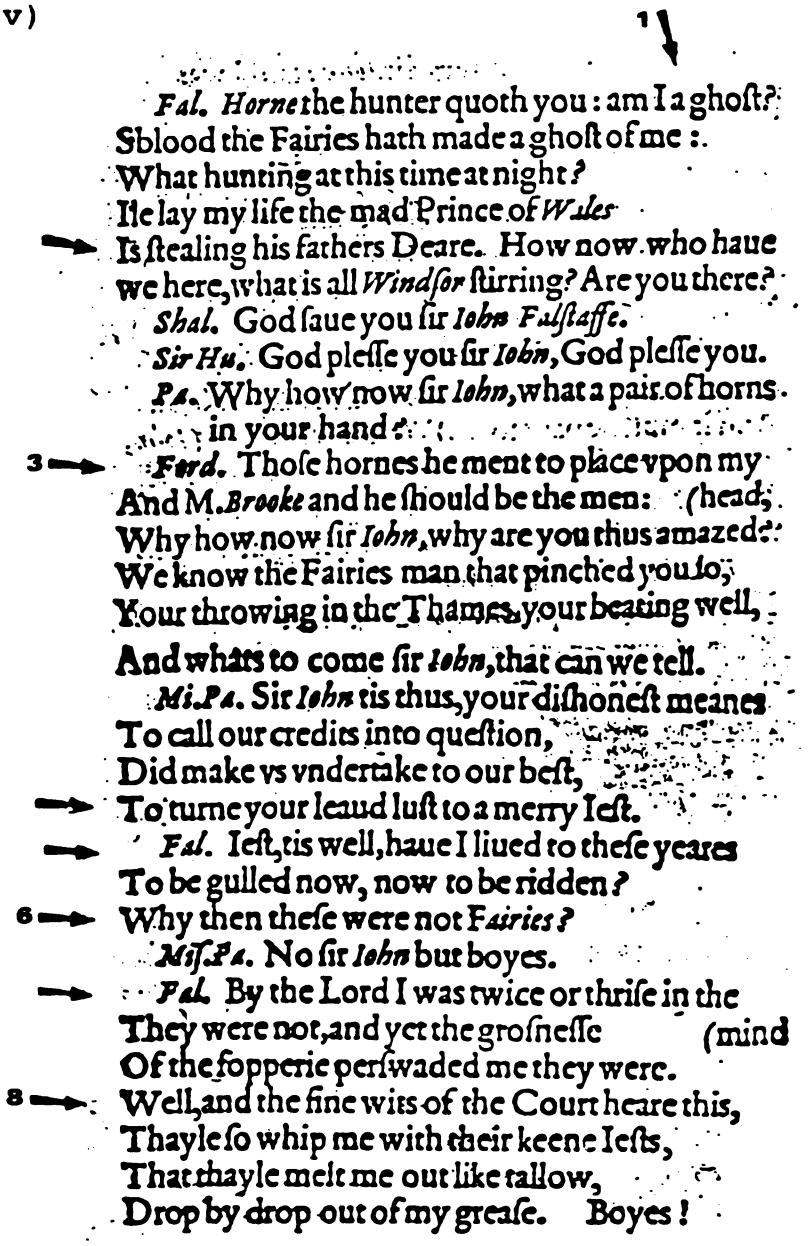
In any case, the Q preoccupation with detailed directions for the stealing scene seems coherent with that version's tendency systematically to present the plot at a narrative level. The elaboration of the song in F1 not only transports us to a more figurative dimension, but also is perfectly coherent with the version's more explicit focus on the lust theme, which merits further analysis.

Both close reading and concordance data (Bartlett, Spevack) reveal that most of the references to "lust" in the play are found in the F1 version. Out of the five lines that include the word "lust", only one occurs in Q and four occur in F1. Such evidence, and the fact that the lines are exclusive to each version, makes it plausible to state that the lust theme is far more fully developed in F1, a hypothesis that can be confirmed if we consider placement carefully.

-vi-

The only Q line that explicitly mentions "lust" appears in the final scene, and is indicated by the fourth arrow in the segment below:

Q (G3 r/v)



Fal. *Horne* the hunter quoth you: am I a ghoſt?
Sblood the Fairies hath made a ghoſt of me:
What hunting at this time at night?
Ile lay my life the mad Prince of *Wales*
Is ſtealing his fathers Deare. How now who haue
we here, what is all *Windſor* ſtirring? Are you there?
Shal. God ſaue you ſir *Iohn Falſtaffe.*
Sir Hu. God pleſſe you ſir *Iohn*, God pleſſe you.
Pa. Why how now ſir *Iohn*, what a pair of horns
in your hand?
Ford. Thoſe hornes he ment to place vpon my
And M. *Brooke* and he ſhould be the men: (head,
Why how now ſir *Iohn*, why are you thus amazed?
We know the Fairies man that pinched you ſo,
Your throwing in the Thames, your beating well,
And whats to come ſir *Iohn*, that can we tell.
Mi. Pa. Sir *Iohn* tis thus, your diſhoneſt meanes
To call our credits into queſtion,
Did make vs vndertake to our beſt,
To turne your lewd luſt to a merry Ieſt.
Fal. Ieſt, tis well, haue I liued to theſe yeares
To be gulled now, now to be ridden?
Why then theſe were not *Fairies?*
Miſ. Pa. No ſir *Iohn* but boyes.
Fal. By the Lord I was twice or thriſe in the
They were not, and yet the groſneſſe (mind
Of the fopperie perſwaded me they were.
Well, and the fine wits of the Court heare this,
Thayle ſo whip me with their keene Ieſts,
That thayle melt me out like tallow,
Drop by drop out of my greaſe. Boyes!

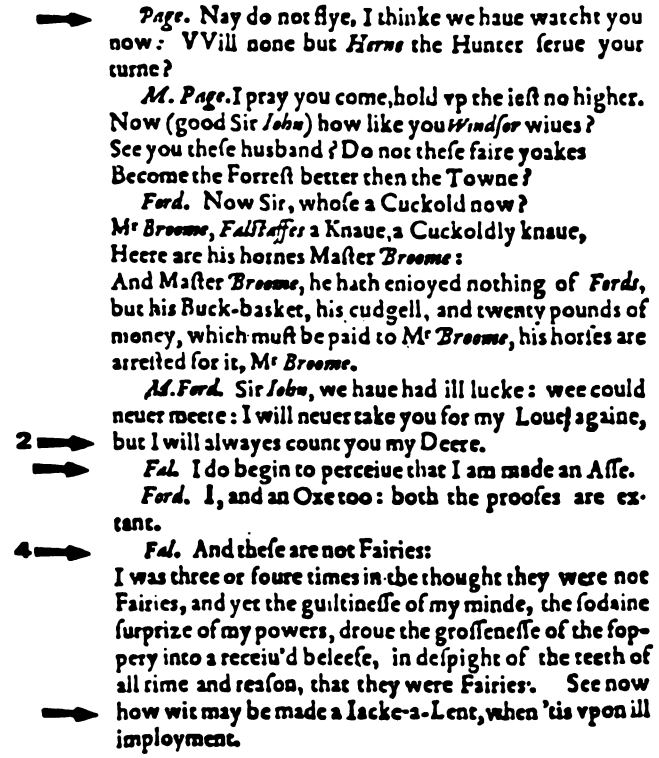
But Mrs. Page's explaining to Falstaff that they turned his "lewd lust to a merry jest" does not come across as a

highlight in the action, especially because we already know that the jest is a jest. The line seems, in short, buried in the dialogue, and Falstaff's role during the moment in Q does not help to accentuate any broader moral implications. Although in Q (p. 40) Falstaff is told that his lust inspired the jest, his response right after the pinching episode suggests that he does not grasp anything beyond the incidental dimension, since he jumps to conclusions about the immediate level of his experience: "... am I a ghost? ... How now who have we here ...?" (Q, first and second arrows) Moreover, Falstaff comes across as rather naive in Q when, after being told that he is being scorned for his dishonesty in plotting "to place [hornes] upon [Mr. Ford's] head" (Q, third arrow), he asks two other questions as if he were completely surprised by what is happening (Q, fifth and sixth arrows): "... have I lived to these yeares to be gulled now, now to be ridden? Why then these were not Fairies?" And Falstaff's response to the episode in Q, consistently and simply, includes descriptions of immediate impressions and fears: how he thought the "fairies" might not be fairies, but was persuaded they were (seventh arrow); how he anticipated being laughed at when his friends heard about the jest (last arrow). In short, the theme of lust is rather obscure in Q.

The placement of the song on lust in F1, however, generates much more elaborate effects in the equivalent moment. Various features stand out if we consider Falstaff's

response:

F1 (C 59)



Page. Nay do not flye, I thinke we haue watcht you now: VVill none but *Herne* the Hunter ſerue your turne?

M. Page. I pray you come, hold vp the ieſt no higher. Now (good Sir *Iohn*) how like you *Windſor* wiues? See you theſe husband? Do not theſe faire yoakes Become the Forreſt better then the Towne?

Ford. Now Sir, whoſe a Cuckold now? Mr *Broome*, *Falſtaffes* a Knaue, a Cuckoldly knaue, Heere are his hornes Maſter *Broome*: And Maſter *Broome*, he hath enioyed nothing of *Fords*, but his Buck-basket, his cudgell, and twenty pounds of money, which muſt be paid to Mr *Broome*, his horſes are arreſted for it, Mr *Broome*.

Mr. Ford. Sir *Iohn*, we haue had ill lucke: wee could neuer meete: I will neuer take you for my Loue} againe, 2 but I will alwayes count you my Deere.

Fal. I do begin to perceiue that I am made an Aſſe.

Ford. I, and an Oxe too: both the prooſes are extant.

4 *Fal.* And theſe are not Fairies: I was three or foure times in the thought they were not Fairies, and yet the guiltineſſe of my minde, the ſodaine ſurprize of my powers, droue the groſſeneſſe of the foppery into a receiu'd beleefe, in deſpight of the teeth of all rime and reaſon, that they were Fairies. See now how wit may be made a Iacke-a-Lent, when 'tis vpon ill imployment.

Falstaff's F1 response (p. 42) is much more complex for various reasons. First, rather than talking immediately after the pinching as he does in Q, he silently listens to Page, Ford, and their wives (F1, portion of the dialogue between first and second arrows). His silence alone, which McGuire (1985) would define as an open silence, makes a crucial difference, particularly because it suggests that he is playing a contemplative role, possibly reflecting upon the action and therefore confirming his tendency to intellectualize in F1. And of course we can expect Falstaff to react to the impact of the song, which provides him with powerful cues to trigger reasoning. Specifically, the two

references to lust in the song ("... Fie on lust, and luxurie: lust is but a bloudy fire" - p. 37, F1, first and second arrows), which clearly characterize and denounce Falstaff's very conduct, give him enough information to know why he is being scorned. His remaining speechless at first allows him to be neutral and finally he interprets the situation accurately: "I do begin to perceive that I am made an asse" (third arrow). Such behavior indicates a shift from an impulsive way of reacting to a rational one and would be even more evident if the character removed the buck's head while listening, or before or after speaking.

This shift of behavior is a second elaborate feature in F1, and appears to be fully consistent with the continuation of the dialogue. In other words, Falstaff in F1, rather than keeping the naive attitude of Q and asking whether what he saw were really fairies ("Why, then these were not Fairies?") simply states in F1 (fourth arrow) "And these are not Fairies," and goes on to acknowledge his "guiltinesse" and ultimately to declare (last arrow): "See now how wit may be made a Jacke-a-Lent, when 'tis upon ill imployment." Thus, F1 allows us into Falstaff's mind, telling us that because he felt guilty he in fact believed that he was being punished by the fairies. Moreover, F1 conveys an insight on the consequences of using intelligence for "ill imployment:" Falstaff learns (and the audience with him) that there is a limit to how far one can fool others, that even reason can lead to folly if it violates moral principles.

Overall, the F1 version is more didactic because Falstaff analyses the consequences of his experience, rather than just describing the reactions it triggered in him as he does in Q. The effect generated by the Q version involves a character concerned merely with what his friends will say and do to him, who never takes a moment to evaluate the wider implications of his own conduct. F1 accentuates the moral motivation of the jest, an effect which is largely determined by the placement of a song on lust.

-vii-

A third allusion to lust in F1, the only one outside of the final scene, confirms the notion that F1 articulates a moral lesson more explicitly than Q:

F1 (C 44)

Mrs. Ford: ... How ſhall I bee reuenged on him? I thinke the beſt way
were, to entertaine him with hope, till the wicked fire
➡ of luſt haue melted him in his owne greaſe: Did you e-
uer heare the like?

Interestingly, the reference to lust occurs precisely during the moment Mrs. Ford discovers Falstaff's letter plot and vows to be revenged. Such placement of the lust theme is highly meaningful, because it shapes the women's revenge motivation differently in F1. The uniqueness of effect is evident if we juxtapose F1 with Q:

Q (B4 v)

Enter Miſtreſſe Foord.

Miſ.For. How now Miſtris *Page*, are you reading
Loue Letters? How do you woman?

Miſ.Pa. O woman I am I know not what:
In loue vp to the hard eares. I was neuer in ſuch a
caſe in my life.

Miſ.Ford. In loue, now in the name of God with
whom?

Miſ.Pa. With one that ſweares he loues me,
And I muſt not chooſe but do the like againe:
I prethie looke on that Letter.

Miſ.For. Ile match your letter iuſt with the like.
Line for line, word for word. Only the name
Of miſteris *Page*, and miſteris *Foord* diſagrees:
Do me the kindnes to looke vpon this.

Miſ.Pa. Why this is right my letter.
O moſt notorious villaine!
Why what a bladder of iniquitie is this?
Lets be reuenged what ſo ere we do.

Miſ.For. Reuenged, if we liue weel be reuenged.

The variation is a complicated one particularly because Mrs. Page's lines in the Q version are highly ambiguous. Her suggesting that she is "in love up to the hard eares" (first arrow) can be interpreted as irony but also as truth, since she claims that she "must not choose but do the like againe" (second arrow), that is, love Falstaff back. This would imply that at least Mrs. Page feels an urge to revenge because she feels deceived, having perhaps entertained hopes of having an affair with Falstaff. In any case, we can generally argue that Mrs. Page and Mrs. Ford acquire a compulsion to revenge in Q when they realize that Falstaff sent them both love letters that are exactly alike: "... line for line, word for word. Only [their] name ...

disagrees" (third arrow). While such motivation in Q comes across as rather simplistic, F1 embodies an elaborate concept. Mrs. Ford's remark "I thinke the best way were, to entertaine him with hope, till the wicked fire of lust have melted him in his owne greace" (p. 43, F1, first arrow) suggests that the primary justification for revenge in F1 is teaching Falstaff a moral lesson.

-viii-

Mrs. Ford's reference to Falstaff's lust in F1, and not just to his "iniquitie" as in Q, introduces a more specific concern with lust which is fully explored in the song of final scene and which culminates in a fifth (and last) use of the word "lust." It comes towards the end of the final scene, and is delivered by Falstaff himself, as the second arrow in the following segment indicates:

F1 (C 60)

Fal. Haue I laid my braine in the Sun, and dri'de it, that it wants matter to preuent ſo groſſe ore-reaching as this? Am I ridden with a Welch Goate too? Shal I haue a Coxcombe of Frize? Tis time I were choak'd with a peece of toaſted Cheeſe.

Eu. Seeſe is not good to giue putter; your belly is al putter.

Fal. Seeſe, and Putter? Haue I liu'd to ſtand at the taunt of one that makes Fritters of Engliſh? This is enough to be the decay of luſt and late-walking through the Realme.

Miſt.Page. Why Sir *Iohn*, do you thinke though wee would haue thruſt vertue out of our hearts by the head and ſhoulders, and haue giuen our ſelues without ſcruple to hell, that euer the deuill could haue made you our delight?

Ford What,a hodge-pudding? A bag of flax?

Miſt.Page. A puſt man?

Page. Old, cold. wither'd, and of intollerable entrailes?

Ford. And one that is as ſlanderous as Sathan?

Page. And as poore as Iob?

Ford. And as wicked as his wife?

Euan. And giuen to Fornications, and to Tauernes, and Sacke, and Wine, and Metheglins, and to drinkings and ſwearings, and ſtarings? Pribles and prables?

Fal. Well, I am your Theame: you haue the ſtart of me, I am deiected: I am not able to anſwer the Welch Flannell, Ignorance it ſelfe is a plummet ore me, vſe me as you will.

Q2 (G3 v)

Fal. I,tis well I am your May-pole,
You haue the ſtart of mee,
Am I ridden too with a welch goate?
With a peece of toaſted cheeſe?

Sir Hu. Butter is better then cheeſe ſir *Iohn*,
You are all butter,butter.

For. There is a further matter yet ſir *Iohn*,
There's 20. pound you borrowed of M. *Brooke* Sir
And it muſt be paid to M. *Ford* Sir *Iohn*. (*Iohn*,

Mi.For. Nay husband let that go to make amends,
Forgiue that ſum,and ſo weele all be friends.

For. Well here is my hand,all's forgiuen at laſt.

Fal. It hath coſt me well,
I haue bene well pinched and waſhed.

Even though both Q and F1 get the sequence of events to move with Falstaff's acceptance of the jest (Q, first arrow; F1, first arrow), Falstaff in F1 is forced to verbally

acknowledge it was because of lust that he allowed himself to be made a fool: "This is enough to be the decay of lust ..." (p. 47, F1, second arrow). Of course, the line also tells us that the Wives have succeeded in letting "the wicked fire of lust" melt him. The word "decay" captures well the idea of the consuming power a "fire" has, "melting" any substance till it is shapeless or down to ashes.

But other variations in this portion of the dialogue contribute to shape unique ending effects in each version. Quarto (p. 47) presents a somewhat hurried ending of the Falstaff plot: he admits he should be a "May-pole", has his debt forgiven by "Mr.Brooke," and subtly makes a victim of himself after he is forgiven with his line "It hath cost me well" (last arrow), as if the jest could in fact make up for the amount he owed and for his dishonesty. Quarto, in addition, gives us no insight as to whether Falstaff changes during the course of action, and his line "I have bene well pinched and washed" (last arrow) puts a simplistic end to his plot because it suggests he really does not see any need to improve himself on the basis of what he just experienced. Worse than that, the note of forgiveness in the Fords' Q lines "Forgive that sum, and so weele all be friends" (second arrow) and "Well here is my hand, all's forgiven at last" (third arrow) further obscures any moral messages and makes Falstaff emerge as someone who pretty much gets away with all his dishonesty to enjoy communal inclusion again. The situation in F1 is very different.

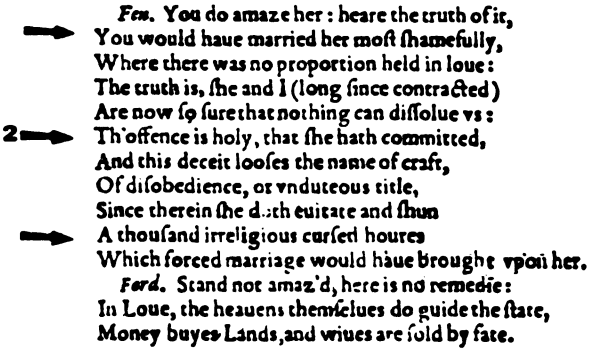
In the final scene of F1 (p. 47) Falstaff engages in self-analysis, clearly indicating that he at the very least evolves with the action, that he learns a lesson and accepts the fact that he must further amend his actions, if not change his conduct all together: "Ignorance it selfe is a plummet ore me, use me as you will" (last arrow). Thus, the F1 Falstaff is not forgiven so easily, but will be forced to pay his debt to the feigned Brooke: "... wee'l bring you to Windsor to one Mr. Broome, that you have cozon'd of money" (F1 C 60). In passing, the fact that in F1 Ford brings up the Broome debt, which is in itself one of the fictions of the trick, is a clever and subtle way of making the didactic tone of the dramatist's message linger, since all the parts of the fiction are consistent in not allowing dishonesty to go unpunished.

Falstaff also is forgiven in F1, because he remains as a member of the group who will laugh together "by a countrie fire": but this only takes place after he agrees to "pay" for all the mistakes he is accused of. Q, on the other hand, generates a Falstaff who simply joins those who designed his scape-goating and leaves the stage without ever playing an active role in understanding and interpreting his experience on the basis of moral standards, who passively accepts that he deserves the role of fool ("Tis well I am your May-pole") but does not attempt to go beyond it.

The F1 Falstaff ceases to be a fool and willingly surpasses such a role when he admits his "ignorance" and

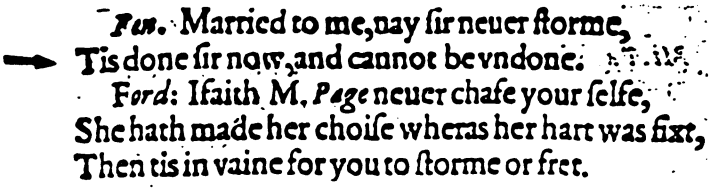
invites his friends to "use [him] as [they] will," thus formally coming across as the vehicle for the articulation of a moral message. And ultimately, the message resounds in Fenton's final speech in F1:

F1 (C 60)


Fen. You do amaze her: heare the truth of it,
You would haue married her moſt ſhamefully,
Where there was no proportion held in loue:
The truth is, ſhe and I (long ſince contracted)
Are now ſo ſure that nothing can diſſolue vs:
Th'offence is holy, that ſhe hath committed,
And this deceit looſes the name of craft,
Of diſobedience, or vnduteous title,
Since therein ſhe d..th euitate and ſhun
A thouſand irreligious curſed houres
Which forced marriage would haue brought vpon her.
Ford. Stand not amaz'd, here is no remedie:
In Loue, the heauens themſelues do guide the ſtate,
Money buyes Lands, and wiues are ſold by fate.

The equivalent speech in Q is simply incidental and assertive:

Q (G4 v)


Fen. Married to me, nay ſir neuer ſtorme,
Tis done ſir now, and cannot be vndone.
Ford: Ifaith M. *Page* neuer chafe your ſelfe,
She hath made her choiſe whereas her hart was fixt,
Then tis in vaine for you to ſtorme or fret.

In Q Fenton merely asserts that both he and Ann outwitted their parents by fulfilling their wish to get married: "Tis done Sir now, and cannot be undonne" (first arrow). What he does in F1, on the other hand, is to deliver a moral sermon on how imposed marriages are shameful. First, he tells Ford that in "truth ... [he] would have married [Ann] most

shamefully" (first arrow). He then claims that "th'offence is holy" (second arrow) of marrying clandestinely, since had Ann been forced to marry a man whom she did not love she would spend "a thousand irreligious cursed houres" (third arrow).

The closure of the Ann Page plot in F1, in other words, not only conveys a rejection of lust in the process of punishing Falstaff, but further articulates thematic concerns with love by exposing negative social assumptions that thrive behind "moral" institutions such as marriage.

Thus we get a full-cycle notion of assumptions regarding subject-matter: first, love that is not chaste must be rejected; second, marriage should be a celebration of true love, not of relationships that serve the convenience of only one individual (e.g., Caius' one-sided passion, Slender's financial interest;) third, virtue is not just a matter of not violating moral principles or social institutions, but also of not using them poorly.

All the features exclusive to each version powerfully suggest, therefore, that the overall effect of The Merry Wives of Windsor in F1 is much different than in Q. Markedly different endings emerge from each version, especially because the subject matter is articulated in essentially distinct ways. Simply put, Q presents a more purely ludicrous view of human experience, whereas the didactic tone which permeates the dialogue in F1 suggests that "ideal and ludic modes" of comedy have been merged, as Peterson[3]

would argue:

> ... fictions serve the ends of recreation either by providing a merry pastime or by figuring forth 'perfect patterns... .

Interestingly, the F1 version clearly reminds us of Sidney's dictum in his Defence of Poesie that fiction should "teach" as well as "delight."

Notes for Chapter II

[1] Page numbering in the F1 version is inconsistent. The final scene begins at page 58 and ends at page 60, but what should be page 59 reads page 51.

[2] Interestingly, such reflection upon love reminds us of Astrophil's line "See what it is to love?" in Sidney's sonnet # 107 in Astrophil and Stella, a sonnet sequence in which the persona essentially debates with himself about the dilemma of love anxiety.

[3] I thank Prof. Douglas Peterson for letting me read the manuscript entitled "Shakespeare's Recreations: The Origins and Developments of His Comic Art," a new book he is presently working on.

CHAPTER III

Henry V

Henry V exists in two authoritative versions from Shakespeare's era, a 1600 quarto, and the 1623 folio.[1]

Textual critics such as Pollard (1909) and Greg (Shakespeare 1957) believe Q is a pirated, corrupt playtext. Greg, in his edition to the Oxford facsimile, links such corruption with length: Q "occupies no more than 1622 type-lines ... [whereas] F1 runs to 3380" (p. vi). Price concludes that F1 is the genuine Shakespearean playtext and that quarto is in fact subsequent to it. Craig (1927), nevertheless, has challenged orthodoxy that rejects quarto. He points out that all the themes that F1 develops are interwoven in Q, and argues that it could have been a first sketch produced by Shakespeare himself and later revised for the F1. But in spite of generally viewing F1 as the preferred copytext editors conflate both versions, drawing on Q especially to define stage directions.

Textual problems apart, Henry V, "by far the most controversial of histories" (Berry), has generated criticism that can be grouped into two major poles. At one pole are those who glorify Henry as a patriotic King: Wilson (1947) stands out amongst many others in the first half of the

century who embraced this view under Schelling's influence. Tillyard and Campbell developed a slightly different trend by analyzing political doctrine in Shakespeare's histories and seemingly shaped scholarship of three subsequent decades that viewed the history plays in general as mirrors of Tudor political thought. At the other extreme are a minority who view the play as a satire and Henry as a Machiavel (e.g., Goddard). Rabkin argues that such intense controversy simply proves the ambiguity of the play. But Shakespeare's histories in general are controversial because the genre itself is complicated: not only does it merge conventions of tragedy and comedy, but also fact and fiction. Critics might seek to stand on safer ground by working on an historical basis, but can easily be trapped and confuse, as Taylor (Shakespeare 1982) points out, the historical and the dramatic. Their overall tendency to dogmatism, then, is perhaps a self-defense strategy adopted when dealing with essentially bewildering objects.

Again, critical judgment done on the basis of conflated editions must be approached with caution. By merging the words available in Q and F1 these editions create relationships and contradictions that are not found in Q and F1 and that may not correspond to what Shakespeare designed. What close analysis of the extensive variations which culminate in the final scene of each version suggests is that Henry V has unique endings in Q and in F1, particularly in respect to ironic effect.

- i -

As Harbage says (Shakespeare 1969) "no other play in the Lancastrian trilogy so persistently bids for laughter" (p. 741). What both critics and producers usually explore as comic, however, are episodes that involve characters such as Pistol, Nym, Hostess Quickly, Fluellen, or scenes such as Kate's English lesson and the Dauphin's praising of his horse. The final scene is not so obviously comic in either version. But analysing differences between Q and F1 we are struck by the fact that F1 explores irony much more fully than Q and, to a great extent, comes across as a play-within-the-play. The first difference I want to consider involves the interaction at the outset of the final scene:

Q (F4 v)

Enter at one doore, the King of England *and his Lords. And at the other doore, the King of* France, *Queene* Katherine, *the Duke of* Burbon, *and others.*

Harry. Peace to this meeting, wherefore we are met.
And to our brother *France*, Faire time of day.
Faire health vnto our louely couſen *Katherine.*
And as a branch, and member of this ſtock:
We do ſalute you Duke of *Burgondie.*
Fran. Brother of *England*, right ioyous are we to behold
Your face, ſo are we Princes Engliſh euery one.

F1 (H 92)

Enter at one doore, King Henry, Exeter, Bedford, Warwicke, and other Lords. At another, Queene Isabel, the King, the Duke of Bourgongne, and other French.

King. Peace to this meeting, wherefore we are met;
Vnto our brother France, and to our Sister
Health and faire time of day: Ioy and good wishes
To our most faire and Princely Cosine *Katherine*:
And as a branch and member of this Royalty,
By whom this great assembly is contriu'd,
We do salute you Duke of *Burgogne*,
And Princes French and Peeres health to you all.
Fra. Right ioyous are we to behold your face,
Most worthy brother England, fairely met,
So are you Princes (English) euery one.

Quee. So happy be the Issue brother Ireland
Of this good day, and of this gracious meeting,
As we are now glad to behold your eyes,
Your eyes which hitherto haue borne
In them against the French that met them in their bent,
The fatall Balls of murthering Basiliskes:
The venome of such Lookes we fairely hope
Haue lost their qualitie, and that this day
Shall change all griefes and quarrels into loue.
Eng. To cry Amen to that, thus we appeare.
Quee. You English Princes all, I doe salute you.

The final scene in both versions begins with Henry greeting everyone, but variations raise the question as to who is on stage during this moment. Specifically, we cannot tell whether Queen Isabel and the Dauphin are present in Q, and whether the Dauphin is present in F1. If there were a comma after the word "Queene" in Q Isabel's entrance could be confirmed, but since there isn't one we are left wondering whether its lack is the result of a printing error, or whether the title Queene is perhaps meant for Kate, who ultimately becomes Henry's Queen. As for the Dauphin, he could be one of the "other" French. The fact that Queen Isabel and the Dauphin are not assigned lines or referred to in the final scene of Q further complicates the

problem, so that two choices are possible, namely, including them or not including them in the scene. Of course Henry's greeting ("Peace to this meeting, wherefore we are met") is general enough in Q not to exclude Queen Isabel and the Dauphin, even though he proceeds to salute the King of France, Katherine, and the Duke personally. The stage direction in F1 does call for Queen Isabel's entrance, but it is also open regarding the Dauphin's participation. F1 does not assign lines to the Dauphin, either.

These differences allow for several interesting theatrical possibilities, and choices that stretch way beyond merely including or excluding Queen Isabel and the Dauphin in Q, or excluding the Dauphin in F1. If a director drawing on Q chose to include Queen Isabel and the Dauphin, they would obviously remain as silent observers. But their stage business could provide rather striking contexts. Their overlooking the scene from a balcony and acting angry, perhaps wearing bright costumes and whispering to each other, for example, could be used to accentuate tension and suggest that the French will not only seek revenge but already consider it. Should the Dauphin busily offer consolation to a crying or sad Queen dressed in black, on the other hand, France's difficulty in accepting its loss could emerge. F1 does not allow for the same range of possibilities because the Queen has lines which automatically require her to interact more closely with characters other than the Dauphin. But a director using F1

can still take advantage of kinesics in at least two ways: by having mother and son convey their anger in non-verbal exchanges that only the theater audience can perceive, by having the Dauphin only observe the action and vent his hatred. Both possibilities are appropriate, since we historically know that the Dauphin never accepted English rule, continued to raise armies against England after Agincourt, recuperated territory and was crowned Charles VII (cf. Chambers et al.)

The playtext is not so open for choices regarding Kate because the dialogue to a great extent defines her role. Her presence in Q (p. 56) seems to be merely ornamental both because she is silent here and because Henry addresses her as his "lovely cousin" (first arrow), focusing his, and the other men's, attention on her physical qualities. The moment, moreover, allows the actor to make a pause before going on to salute the Duke and ironically portray the tough "warlike Harry" caught in Kate's trapping beauty and charm. Another possibility is that he acknowledge Kate's presence briefly, so that she will not attract much attention. But in either case the briefness of the dialogue in Q suggests a certain rush, as if both England and France were eager to get their "business" over with.

F1 (p. 57) generates different effects. First of all, the possibility of irony here is much clearer, particularly because Henry's reverence towards the French stands out in sharp contrast with his aggressive warrior personality

throughout the play: he salutes the French King and Queen Isabel as "brother France" and "sister" (first arrow) and Kate as "our most faire and Princely Cosine" (second arrow). On one hand, this politeness suggests he has a certain respect for the French (Burgundy included) and acknowledges them as "royalty" (third arrow). On the other hand it is indeed preposterous because they are there to basically give up a share of their royal power. The very fact that France in both versions defines the moment as "joyous" (p. 56, Q, second arrow; p. 57, F1, fourth arrow) is ironic, even though he implies seeing peace as a welcome relief. Should a director choose to have Henry address the French in a tone of mockery, for example, the submissive nature of their exchange (and their acceptance of it as such) would be obvious. This possibility of mockery is a powerful one because it would most likely make the moment come across as play acting. And the final scene of F1 <u>can</u> be seen as the ultimate realization of the make-believe world which the prologue and chorus passages exclusive to F1 invite the audience to accept: "... a Kingdom for a stage, princes to act, and monarchs to behold the swelling scene" (F1 H 69). Whether or not Shakespeare intended Henry to act like a surrogate dramatist and play with the defeated French in F1, the continuing irony clearly suggests play making.

The Queen's lines in F1 (p. 57) are a strong example of this and nearly sound like a prologue, as she reminds all that they came from "the fatall Balls of murthering

Basiliskes" (fifth arrow) but now "shall change all griefes and quarrels into love" (sixth arrow). Director Terry Hands (Royal Shakespeare Company, 1975) argues that the Queen speaks "repetitively ... [and] heraldically" (Beauman, p. 219) and simply cut all of her lines. But interestingly, these same two qualities allow the Queen's speech to emerge as "playing" and irony. Otherwise the above lines, for example, nearly come across as romantic because they indicate that the Queen naively overestimates the power of the French and grossly distorts the nature of the meeting, which is not exactly a negotiation between parties of equal power but a formality that fulfills Henry's will. History of course informs us that the Treaty of Troyes was signed in 1420, five years after Agincourt (Chambers et al.) Thus, its dramatization is even more representative of Henry's supremacy: the only alternative that the French found was to accept Henry's terms. Should all the English laugh at the Queen's remarks, for example, such context would be even more accentuated. Her response "You English Princes all, I doe salute you" (seventh arrow) would also come across as naive she is in no position to be pompous. If she delivers the speech with sarcasm, however, the effect conveyed can be one of feigned acceptance. In any case, irony intensely permeates the moment.

One might argue that the French had at this point of the play in both versions the choice of continuing the war. This interpretation is, however, simplistic if we consider

that Henry practically left the French no alternative other than settling for peace. An obvious indication of this is the episode of the dead count: thousands of French were killed and only "five and twentie" English (Q F3 v - F1 H 91). But Burgundy's speech in the final scene of F1, much more elaborate than the Q version, also emphasizes the overall proportions of the calamity in France:

Q (G r)

Duk. With pardon vnto both your mightines.
Let it not diſpleaſe you,if I demaund
What rub or bar hath thus far hindred you,
To keepe you from the gentle ſpeech of peace?

F1 (H 92)

Burg. My dutie to you both, on equall loue.
Great Kings of France and England: that I haue labour'd
With all my wits, my paines, and ſtrong endeuors,
To bring your moſt Imperiall Maieſties
Vnto this Barre, and Royall enterview;
Your Mightineſſe on both parts beſt can witneſſe.
Since then my Office hath ſo farre preuayl'd,
That Face to Face, and Royall Eye to Eye,
You haue congreeted: let it not diſgrace me,
If I demand before this Royall view,
What Rub, or what Impediment there is,
Why that the naked, poore, and mangled Peace,
Deare Nourſe of Arts, Plentyes, and ioyfull Births,
Should not in this beſt Garden of the World,
Our fertile France, put vp her louely Viſage?
Alas, ſhee hath from France too long been chas'd,
And all her Husbandry doth lye on heapes,
Corrupting in it owne fertilitie.
Her Vine, the merry chearer of the heart,
Vnpruned, dyes: her Hedges euen pleach'd,
Like Priſoners wildly ouer-growne with hayre,
Put forth diſorder'd Twigs: her fallow Leas,
The Darnell, Hemlock, and ranke Femetary,
Doth root vpon; while that the Culter ruſts,
That ſhould deracinate ſuch Sauagery:
The euen Meade, that erſt brought ſweetly forth
The freckled Cowſlip, Burnet, and greene Clouer,
Wanting the Sythe, withall vncorrected, ranke;
Conceiues by idleneſſe, and nothing teemes,
But hatefull Docks, rough Thiſtles, Keckſyes, Burres,
Looſing both beautie and vtilitie;
And all our Vineyards, Fallowes, Meades, and Hedges,
Defective in their natures, grow to wildneſſe.
Euen ſo our Houſes, and our ſelues, and Children,
Haue loſt, or doe not learne, for want of time,
The Sciences that ſhould become our Countrey;
But grow like Sauages, as Souldiers will,
That nothing doe, but meditate on Blood,
To Swearing, and ſterne Lookes, defus'd Attyre,
And euery thing that ſeemes vnnaturall.
Which to reduce into our former fauour,
You are aſſembled: and my ſpeech entreats,
That I may know the Let, why gentle Peace
Should not expell theſe inconueniences,
And bleſſe vs with her former qualities.

As the Q (p. 62) segment shows, Burgundy in Q simply brings up the question of what is keeping England and France from having peace. His objectivity quickens the pace of action and subtly indicates that France is eager to get the meeting over with: the meeting therefore comes across primarily as a formality. Physical action involving restlessness,

discomfort, and distance, for example, would be most appropriate during this moment which essentially portrays the submission of one kingdom to another.

F1 (p. 63) generates different effects, especially because France's reasons to give in to Henry are explicitly mentioned by Burgundy. The bulk of the passage provides vivid images of the chaos in France: France's "Husbandry doth lye on heapes" (second arrow), "her Vine ... unpruned dyes" (third arrow), "her Hedges ... put forth disordered Twigs" (fourth arrow), "... our selves, and Children ... grow like Savages, as Souldiers will, that nothing doe, but meditate on Blood" (fifth and sixth arrows). Given the above, their speaking of negotiating peace is nearly preposterous: France cannot recover easily from the disaster after Agincourt.

Even though France's position is the same in Q, the fact that Burgundy does not lament, so to speak, as he does in F1, helps to preserve an aura of dignity or pride in the French that does not emerge in F1 because Burgundy fully and verbally recapitulates their immense loss. The F1 description of the meeting between the enemy Kings "Face to Face, and Royall Eye to Eye" (first arrow) in a seemingly peaceful situation, moreover, increases irony because they caused so much chaos and death during Agincourt. This strikes me as a potentially tense moment. Yet a potentially cruel effect could be achieved with friendly stage business, close blocking, laughing, and perhaps drinking while a

screen would silently run dreadful war images upstage: this would be possible in Q but probably seem bizarre, since the reticence of the French in Q does not invite the fuller engagement with the consequences of the war to them that F1 does.

- ii -

Given the above relationships, the effect of Henry's response to Burgundy also varies from Q to F1:

Q (G r)

Har. If Duke of *Burgondy*, you wold haue peace,
→ You muſt buy that peace,
According as we haue drawne our articles.

F1 (H 92)

Eng. If Duke of Burgonie, you would the Peace,
Whole want giues growth to th'imperfections
→ Which you haue cited; you muſt buy that Peace
With full accord to all our iuſt demands,
Whoſe Tenures and particular effects
You haue enſchedul'd briefely in your hands.

Burg. The King hath heard them: to the which, as yet
There is no Anſwer made.
Eng. Well then: the Peace which you before ſo vrg'd,
→ Lyes in his Anſwer.

Henry simply remarks that France "must buy that peace" (first arrow in each version). Semantically, the modal auxiliary must conveys the idea of obligation in both versions. But while the line in Q functions as a reminder and serves as an introduction to the subject of the agreement, in F1 it comes across as another blow against the French, whose plea for mercy Burgundy has just delivered. And one more blow comes with the line, also specific to F1,

"the peace which you before so urg'd lyes in his answer" (second arrow). France has to face the fact that re-establishing peace means yielding power to Henry, which he procedes to do in both versions:

Q (G r)

Fran. We haue but with a curſenary eye,
Oreviewd them· pleaſeth your Grace;
➡ To let ſome of y our Counſell ſit with vs,
➡ We ſhall returne our peremptory anſwere.

F1 (H 93)

France. I haue but with a curſelarie eye
O're-glanc't the Articles: Pleaſeth your Grace
To appoint ſome of your Councell preſently
➡ To ſit with vs once more, with better heed
To re-ſuruey them; we will ſuddenly
➡ Paſſe our accept and peremptorie Anſwer.

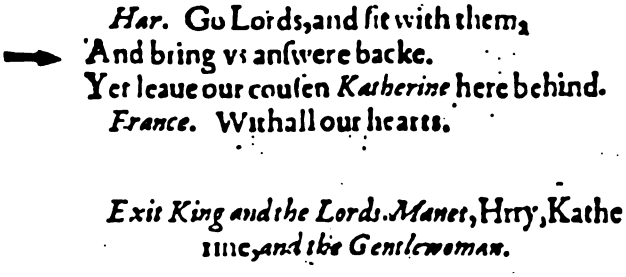
The French King's answer to Henry in F1, however, has a unique effect because of Burgundy's speech: by recapitulating France's destruction he exposes its helplessness. The French King's redundant F1 remark "we will ... passe our accept and peremptorie answere" (second arrow) then comes across as his recognition that this is all he can do. In sum, the fact that the French even go through the ordeal of discussing the articles is more ironic in F1, where calamity is accentuated, than in Q. In other words, the interaction between France and England in F1 has the growing effect of a play-within-the-play where each of the Kings assumes a pretend role: France being prompt to accept the articles, and England simply allowing him to do

so. But "with better heed," to use France's words (F1, first arrow), we can infer that there is a subtle, yet crucial, difference at this point. In Q France requests, apparently for the first time, for Henry to "let some of [his] Counsell" (first arrow) have a conference about the treaty. In F1, France requests that they "sit [together] once more" (first arrow), indicating that this is not the first time the council meets. Granting this Henry lets France extend negotiations in F1 and therefore emerges as less authoritarian than he does in Q.

-iii-

Henry's assertiveness in Q and his discretion in F1 grow clearer in the ensuing dialogue:

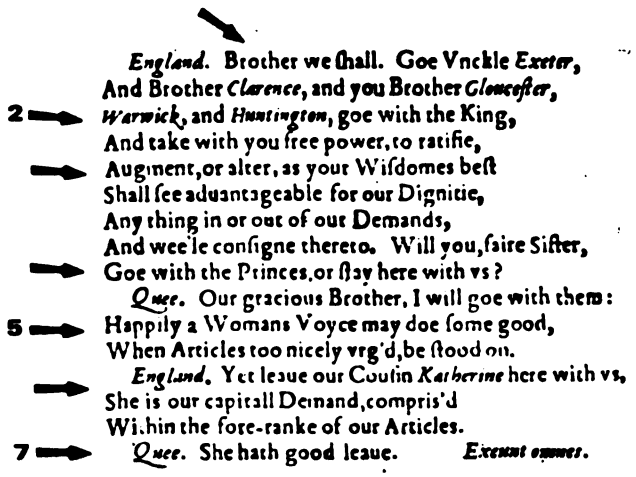
Q (G r)



Har. Go Lords, and ſit with them,
And bring vs anſwere backe.
Yet leaue our couſen *Katherine* here behind.
France. Withall our hearts.

Exit King and the Lords. Manet, Hrry, Katherine, *and the Gentlewoman.*

F1 (H 93)



England. Brother we ſhall. Goe Vnckle *Exeter*,
And Brother *Clarence*, and you Brother *Gloucester*,
2 *Warwick*, and *Huntington*, goe with the King,
And take with you free power, to ratifie,
Augment, or alter, as your Wiſdomes beſt
Shall ſee aduantageable for our Dignitie,
Any thing in or out of our Demands,
And we'le conſigne thereto. Will you, faire Siſter,
Goe with the Princes, or ſtay here with vs?
Quee. Our gracious Brother, I will goe with them:
5 Happily a Womans Voyce may doe ſome good,
When Articles too nicely vrg'd, be ſtood on.
England. Yet leaue our Coſin *Katherine* here with vs,
She is our capitall Demand, compris'd
Within the fore-ranke of our Articles.
7 *Quee.* She hath good leaue. *Exeunt omnes.*

Manet King and Katherine.

In Q (p. 67) Henry restates his supremacy by simply ordering them to go "and bring us an answere backe" (first arrow) and then turns to Katherine. In F1 (p. 68) he makes several ambiguous remarks which emerge as more cautious or diplomatic, in spite of being potentially ironic.

First, Henry respectfully addresses defeated France as "Brother" and "King" (first and second arrows) as if he did not expect Charles VI to formally lose authority over the country. Second, Henry in F1 gives the English council "free power, to ratifie, augment, or alter, as ... [they] shall see advantageable ... anything in or out of [his] demands" (third arrow). This is another difference which adds to the irony in F1: Henry, who so agressively led an army and won at Agincourt, is now relinquishing power to Exeter, Clarence, Gloucester, Warwick, and Huntigton. At this point the play-making opens, so to speak, to other characters in

F1, whereas in Q Henry (at least technically) remains in control. He relinquishes even more control over the action in F1 by granting Queen Isabel the right to decide whether she wants to go and participate in the conference or stay (fourth arrow), and by accepting her view that "a womans voyce may doe some good, when articles too nicely urg'd be stood on" (fifth arrow). In passing, the Queen indirectly restates her own authority by taking Henry's imperative in the line "leave our Cousin" (sixth arrow) as a request and replying that Kate "hath good leave" to stay and talk to him, as if he were begging for permission. Should Henry indicate his satisfaction by nodding in agreement, he would actually appear to be respecting the French. Of course he could also mock the Queen and the other French non-verbally as they left, thus indicating his disdain and allowing the audience (but not Kate) to perceive his "acting." Overall, however, the F1 playtext mandates a kind of attitude for Henry that may subtly undermine his power and even bring the audience to the verge of confusion over whether Henry has sole control over the action: the French are as sly in "playing" as Henry is. Clearly, for instance, Burgundy's long speech on behalf of France can be taken as an attempt to emotionally manipulate Henry, perhaps compelling him to ease his demands by stirring feelings of guilt in him. These relationships do not, in my opinion, emerge from the Q dialogue because it is too reticent. Even imagination and elaborate stage business could hardly undermine Henry's

dominance in Q, especially if we consider that it is his voice that systematically sounds throughout that version of the final scene, as can be easily verified in what follows.

-iv-

The growing irony and Henry's diplomatic tendency in F1 do not end as we proceed to examine the wooing episode that immediately follows. The very first exchange between Henry and Katherine after the English and the French leave for the conference presents crucial differences:

Q (G. r/v)

Hate. Now *Kate*, you haue a blunt wooer here.
Left with you.
If I could win thee at leapfrog,
Or with vawting with my armour on my backe,
Into my ſaddle,
Without brag be it ſpoken,
Ide make compare with any.
But leauing that *Kate*,
If thou takeſt me now,
Thou ſhalt haue me at the worſt:
And in wearing, thou ſhalt haue me better and better,
Thou ſhalt haue a face that is not worth ſun-burning.
But dooſt thou thinke, that thou and I,
Betweene Saint *Denis*,
And Saint *George*, ſhall get a boy,
That ſhall goe to *Conſtantinople*,
And take the great Turke by the beard, ha *Kate*!
Kate. Is it poſſible dat me ſall
Loue de enemie de *France*.

F1 (H 93)

King. Faire *Katherine*, and moſt faire,
Will you vouchſafe to teach a Souldier tearmes,
Such as will enter at a Ladyes eare,
And plead his Loue-ſuit to her gentle heart.

The bluntness of Q (p. 70) is obvious. Henry not only defines himself as a "blunt wooer" (first arrow) but acts as one by addressing the princess as Kate, wishing he could "win [her] at leapfrog" (second arrow) or "with [his] armour on [his] back" (third arrow), and finally by expressing his desire to "get a boy that shall goe to Constantinople and take the great Turke by the beard" (fourth arrow). He views the marriage with Kate as a practical move and does not hesitate to let her know that.

Henry's attitude in F1 (p. 70) is not so simple. His "diplomacy" begins with his playing the irresistible type, so to speak. He flatters her: "Faire Katherine and most faire" (first arrow). Then he implies a kind of helplessness by asking her to "teach" him so that he can "pleade his love-suit to her gentle heart" (second and third arrows). His acting this way in F1 again suggests caution, and is rather ironic. First, because the strongest trait of Henry's personality from the outset of the play is being "warlike", as the prologue states it in F1. He is the man who urges the army to go "cheerly to sea" to embrace war (Q B4 r, F1 H 75). Although this is true in both versions, several moments of F1 accentuate his bellicose nature more fully than Q. Lines conveying the idea that Henry views the war per se as a potentially exciting event, for example, appear exclusively in F1. Canterbury remarks Henry can render "a fearful battle ... in music" (F1 H 69). Rather than being anxious about the war, Henry "doubt[s] not of a

fair and lucky war" (F1 H 75), and is prompt to "imitate the action of the tiger" (F1 H 77)! Finally, he indirectly acnowledges such disposition in the final scene of F1: "Beshrew my father's ambition! he was thinking of civil wars when he got me" (F1 H 94). His speaking of love or assuming the role of romantic wooer in F1 is at the very least paradoxical and strongly clashes with his conduct prior to the final scene. Henry may of course be seen as an essentially good, patriotic King striving to "maintain the peace, whose hours the peasant best advantages" as he himself puts it in the soliloquy exclusive to F1 (H 85). This interpretation might even explain his marked shift to "romanticism" as a sincere manifestation of a gentle side of his personality. But other moments common to both versions accentuate Henry's essentially non-romantic nature:

> The king is not bound to answer the particular endings of his soldiers ... for they purpose not their death when they purpose their services. Besides, there is no king, be his cause never so spotless ... can try it out with all unspotted soldiers. Some peradventure have on them the guilt ... [but] they have no wings to fly from God.

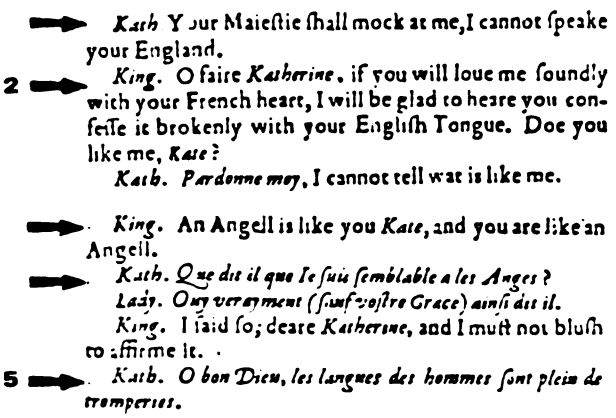
Henry delivers the above speech incognito (Q D4 v, F1 H 84) during the exchange with Williams and other soldiers in the camp: it clearly conveys his very practical beliefs as to his responsibility regarding the war consequences. Moreover, Henry looks forward to making the war a memorable event in the history of England (Q E2 r, F1 H 86-87):

> ... This day is called the Feast of Crispian. he that outlives this day, and comes safe home, ... will yearly on the vigil feast his neighbors. ... This story shall the good man teach his son.

Only in F1 he restates his caring not at what cost: "If we are marked to ... live, the fewer men, the greater share of honor." (H 86) In light of the above passages, we can hardly say that Henry suddenly surrenders his soul to Cupid and begs for Kate's love in the final scene. His diplomatic wooing in F1 is more like another war, so to speak, a war of words whose primary goal is to win himself a breeder. And thus he himself will be able to fulfill the prophecy of telling a son about "The Feast of Crispian."

The second reason why the wooing episode in F1 is potentially ironic has to do with Kate's response to Henry. Whereas in Q she immediately questions the possibility of her falling in love with "de enemie de France" (p. 70, Q fifth arrow) and therefore reveals a resistance to Henry, she either "plays" or truly gets caught by Henry's charm in F1 and engages in small talk:

F1 (H 93)



Kath. Y our Maieſtie ſhall mock at me, I cannot ſpeake your England.

King. O faire *Katherine*, if you will loue me ſoundly with your French heart, I will be glad to heare you confeſſe it brokenly with your Engliſh Tongue. Doe you like me, *Kate*?

Kath. *Pardonne moy*, I cannot tell wat is like me.

King. An Angell is like you *Kate*, and you are like an Angell.

Kath. *Que dit il que Ie ſuis ſemblable a les Anges?*

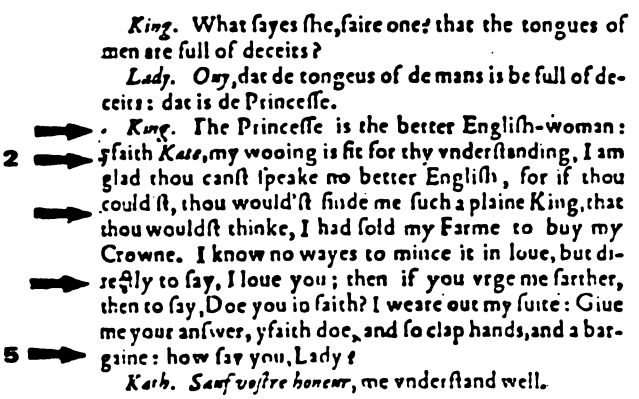
Lady. *Ouy verayment (ſauf voſtre Grace) ainſi dit il.*

King. I ſaid ſo; deare *Katherine*, and I muſt not bluſh to affirme it.

Kath. *O bon Dieu, les langues des hommes ſont plein de tromperies.*

Kate worries (p. 73) about being mocked because her English is poor (first arrow), to which Henry aptly responds with more sweet talk: "O faire ... love me soundly" (second arrow). And she continues to try to understand what he is saying: "Que dit il ...?" Kate asks (fourth arrow), suggesting her interest in the conversation as it is. But suddenly she responds to his emphasis on her angelical beauty by (third arrow) by pointing out that "les langues des hommes sont plein de tromperies" (fifth arrow). As the dialogue continues, Henry translates what she says:

F1 (H 93)



King. What ſayes ſhe, faire one? that the tongues of men are full of deceits?

Lady. *Ouy*, dat de tongeus of de mans is be full of deceits: dat is de Princeſſe.

King. The Princeſſe is the better Engliſh-woman: yfaith *Kate*, my wooing is fit for thy vnderſtanding, I am glad thou canſt ſpeake no better Engliſh, for if thou could'ſt, thou would'ſt finde me ſuch a plaine King, that thou wouldſt thinke, I had ſold my Farme to buy my Crowne. I know no wayes to mince it in loue, but directly to ſay, I loue you; then if you vrge me farther, then to ſay, Doe you in faith? I weare out my ſuite: Giue me your anſwer, yfaith doe, and ſo clap hands, and a bargaine: how ſay you, Lady?

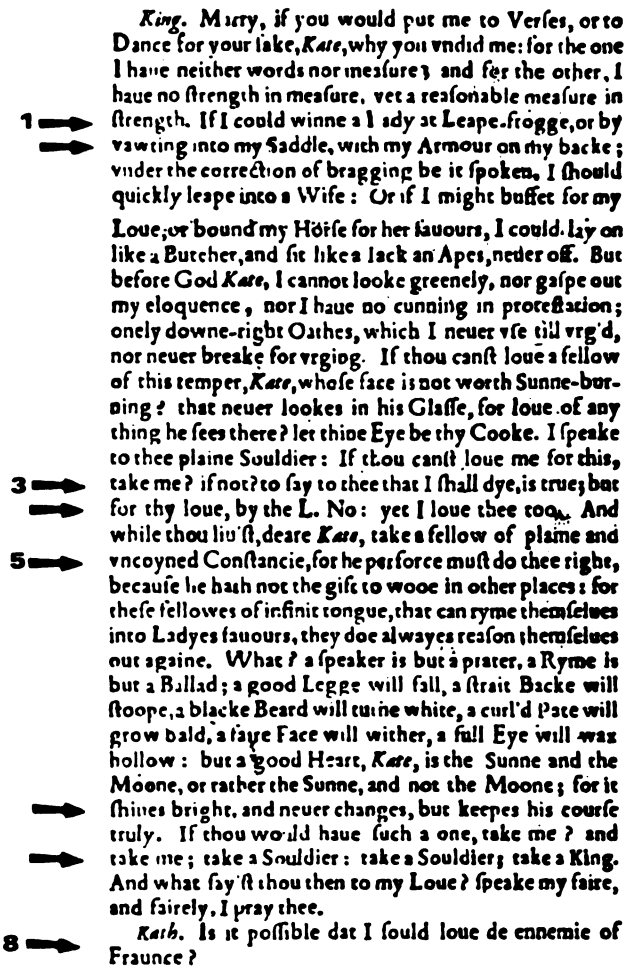
Kath. *Sauf voſtre honeur*, me vnderſtand well.

When he realizes that she is indirectly calling him a lier he seemingly drops the acting. First of all he gives up the formality of addressing her as Katherine, shifting to Kate (second arrow). He then admits being a "plaine King" (third arrow) and directly claims to love her (fourth arrow).

This is a crucial point of F1 because Kate becomes a different person for Henry, someone who can challenge him, besides being pretty or silent or shy. Should Henry act startled and thoughtful, perhaps pausing for a few seconds

after he translates her remark about the tongues of men being full of deceits, his own bafflement would emerge and suggest that he may indeed begin "loving" her, precisely for her doubting his honesty despite the language difficulty involved. By doing so she traps him in her charm by allowing him to view her no longer as a part of the deal but truly as a "better ... woman" (first arrow): better than he expected, perhaps, or than most English women he knew. A real "bargaine" (fifth arrow). Most important, however, is that this moment demands a marked change in Harry's behavior, a change that does not occur in Q because here Kate's allusion to the problem of their being enemies is to a great extent predictable for Henry. Her challenging his sincerity in F1, on the other hand, has the impact of surprise and demands that he improvise, so to speak, in order to be persuasive. And he apparently succeeds, since now Kate even claims to understand what he says: "Sauf vostre honeur, me understand well." Henry then goes on to explain his intentions in a long speech that also is exclusive to F1:

F1 (H 93)



King. Mercy, if you would put me to Verſes, or to Dance for your ſake, *Kate*, why you vndid me: for the one I haue neither words nor meaſure; and for the other, I haue no ſtrength in meaſure, yet a reaſonable meaſure in ſtrength. If I could winne a Lady at Leape-frogge, or by vawting into my Saddle, with my Armour on my backe; vnder the correction of bragging be it ſpoken, I ſhould quickly leape into a Wife: Or if I might buffet for my Loue, or bound my Horſe for her fauours, I could lay on like a Butcher, and ſit like a Iack an Apes, neuer off. But before God *Kate*, I cannot looke greenely, nor gaſpe out my eloquence, nor I haue no cunning in proteſtation; onely downe-right Oathes, which I neuer vſe till vrg'd, nor neuer breake for vrging. If thou canſt loue a fellow of this temper, *Kate*, whoſe face is not worth Sunne-burning? that neuer lookes in his Glaſſe, for loue of any thing he ſees there? let thine Eye be thy Cooke. I ſpeake to thee plaine Souldier: If thou canſt loue me for this, take me? if not? to ſay to thee that I ſhall dye, is true; but for thy loue, by the L. No: yet I loue thee too. And while thou liu'ſt, deare *Kate*, take a fellow of plaine and vncoyned Conſtancie, for he perforce muſt do thee right, becauſe he hath not the gift to wooe in other places: for theſe fellowes of infinit tongue, that can ryme themſelues into Ladyes fauours, they doe alwayes reaſon themſelues out againe. What? a ſpeaker is but a prater, a Ryme is but a Ballad; a good Legge will fall, a ſtrait Backe will ſtoope, a blacke Beard will turne white, a curl'd Pate will grow bald, a faire Face will wither, a full Eye will waxe hollow: but a good Heart, *Kate*, is the Sunne and the Moone, or rather the Sunne, and not the Moone; for it ſhines bright, and neuer changes, but keepes his courſe truly. If thou would haue ſuch a one, take me? and take me; take a Souldier: take a Souldier; take a King. And what ſay'ſt thou then to my Loue? ſpeake my faire, and fairely, I pray thee.

Kath. Is it poſſible dat I ſould loue de ennemie of Fraunce?

We note, first of all, that some of his remarks found in Q (see p. 70) appear here in F1 in a new context:

> if [he] could winne a lady at Leape-frogge, or ... with [his] armour on [his] backe ... [he] ... should quickly leape into a wife.

Another example (see p. 81, second arrow) is that Henry wouldn't die of love for Kate, yet he loves her (p. 76, third and fourth arrows) and stresses that his "Constancie" (fifth arrow) is more valuable than rhetoric:

> these fellowes of infinit tongue, that can ryme themselves into Ladyes favours, they doe alwayes reason themselves out againe.

His good heart (p. 76) is like the Sun that "shines bright and never changes" (sixth arrow) and he is, above all, a soldier and a king (seventh arrow). The fact that these remarks are located in the same speech in F1 generates a different effect: even though Henry uses them, like he does in the two separate Q speeches, to express his plain thoughts and intentions, in F1 he manages not only to state blunt truths but to immediately soften them up with a touch of romanticism, therefore coming across as much more articulate. Finally, he entreats Kate to respond to his "love" and she raises the same issue as in Q: how can she love an enemy of her country (eighth arrow)? Precisely because Henry's speech in F1 is seemingly dazzling we can here wonder what the most appropriate paraphrase for Kate's question is. How can she <u>come to love</u> him? Or how can she <u>be in love</u> with him? The playtext is open to both possibilities, and delivery (either a stiff Kate or a mellow Kate) will clarify which is true.

But the placement of Kate's question "Is it possible dat I sould love de ennemie of Fraunce?" at this point in F1 has another very important effect: their being enemies becomes secondary. By challenging Harry before this question in F1 with her remark "les langues des hommes sont plein de tromperies" Kate indirectly states that she views sincerity as a prerequisite for their relationship. Only when he

grants her that he talks like a "plain souldier" does she move on to the technical problem they must face. This accentuates irony in F1 because we once again see Harry lose control over the action: it is the French Princess who "directs" now, putting Harry in a vulnerable position because he has to shift strategies in order to persuade her. Her question in F1 therefore carries both the literal message and an extra-semantic one, that is: I believe you love me now, but we have other problems to discuss.

These effects are not present in Q, where Harry's bluntness does not give her a chance to quit a powerless role. The Q playtext possibilities are nevertheless diverse. Kate may act unfriendly and shocked, so as to reject Henry. She may act as if she has immediately fallen in love with the macho Englishman whose impatience to lay her and "get a boy" is clear: either intensely sexy or romanticaly carried away. Q, in other words, can be played both as a potentially stiff moment or as a lighter one. The same is basically true of F1, but the small talk here allows for much more playfulness. Kate can giggle, for example, stimulating Henry's play acting and then suddenly unsettling him by implying he deceives her. F1 gives her, for a moment, control over the situation and by doing so nearly exposes the "warlike" King to ridicule, while his primacy in Q is systematically protected.

-v-

What Harry and Kate say to each other in each version prior to her raising the issue of political animosity also shapes the effect of the continuation of their exchange differently. Let us consider the passages:

Q (G2 v - G3 r)

Harry. No *Kate*, tis vnpoſſible
You ſhould loue the enemie of *France*:
→ For *Kate*, I loue *France* ſo well,
That Ile not leaue a Village,
Ile haue it all mine: then *Kate*,
When *France* is mine,
And I am yours,
Then *France* is yours,
And you are mine.
2 → *Kate.* I cannot tell what is dat.
Harry. No *Kate*,
Why Ile tell it you in French,
Which will hang vpon my tongue, like a bride
On her new married Husband.
Let me ſee, Saint *Dennis* be my ſpeed.
Quan *France* et mon.
Kate. Dat is, when *France* is yours.
Harry. Et vous ettes amoy.
Kate. And I am to you.
Harry. Douck *France* ettes a vous?
Kate. Den *France* ſall be mine.
Harry. Et Ie ſuyues a vous.
Kate. And you will be to me.
Har. Wilt beleeue me *Kate*? tis eaſier for me
To conquer the kingdome, thē to ſpeak ſo much
More French.

→ *Kate.* A your Maieſty has falſe *France* inough
To deceiue de beſt Lady in *France*.
Harry. No faith *Kate* not I. But *Kate*,
In plaine termes, do you loue me?

F1 (H 93)

King. No,it is not poſſible you ſhould loue the Enemie of France,*Kate*; but in louing me, you ſhould loue the Friend of France: for I loue France ſo well, that I will not part with a Village of it; I will haue it all mine: and *Kate*,when France is mine,and I am yours;then yours is France,and you are mine.

Kath. I cannot tell wat is dat.

King. No,*Kate*? I will tell thee in French,which I am ſure will hang vpon my tongue,like a new-married Wife about her Husbands Neeke, hardly to be ſhooke off; *Ie quand ſur le poſſeſſion de Fraunce, & quand vous auez le poſſeſſion de moy,*; Let mee ſee,what then? Saint *Dennis* bee my ſpeede) *Donc voſtre eſt Fraunce, & vous eſtes mienne.* It is as eaſie for me,*Kate*,to conquer the Kingdome,as to ſpeake ſo much more French: I ſhall neuer moue thee in French,vnleſſe it be to laugh at me.

Kath. Sauf voſtre honeur,le Francois que vous parleis,il & meliorus que l'Anglois le quel Ie parle.

King. No faith is't not, *Kate*: but thy ſpeaking of my Tongue, and I thine, moſt truely falſely, muſt needes be graunted to be much at one. But *Kate*,doo'ſt thou vnderſtand thus much Engliſh? Canſt thou loue mee?

Henry explains that he loves France in both versions, and that by being his Kate will still have France (first arrows in each segment). She claims, also in both versions, that she does not understand: "I cannot tell wat is dat" (second arrow). But he goes on to say the same in French. In Q she interacts with him and translates line by line, finally accusing him of being false when he says his French is poor: "A your Majesty has false France inough to deceive de best Lady in France" (third arrow). Harry simply remains in control by pretty much ignoring the remark and asking whether she loves him.

F1 has more complex implications. First, Harry proceeds to deliver his sentences in French without interacting with Kate, who merely listens. After he appologizes for his bad French she even responds sympatheticaly, saying that his French is better than her

English (third arrow). This is predictable because, as discussed above, she had already challenged his honesty in F1 and is more prone to trust him rather than accuse him of being false as she does in Q where that background does not exist. At this point we feel the irony growing in F1, whether she responds in a tone of mockery or seriously: she may either be entertaining his play acting or truly <u>like</u> her "enemy." When Harry remarks that they speak each other's language "most truly falsely" (fourth arrow), however, we are tempted to infer that he is being cynical with her all along. But only a very fine line marks Henry's attitude. It is very difficult, in both versions, to determine whether he is being honest or not. Overall, however, F1 is consistently more ironic because of additional differences in the dialogue, as can be observed below:

Q (G3 r)

Kate. I cannot tell.
Harry. No, can any of your neighbours tell?
Ile aske them.
1 ➡ Come *Kate*, I know you loue me.
And ſoone when you are in your cloſſet,
Youle queſtion this Lady of me:
But I pray thee ſweete *Kate*, vſe me mercifully,
➡ Becauſe I loue thee cruelly.
That I ſhall dye *Kate*, is ſure:
But for thy loue, by the Lord neuer.
What Wench,
A ſtraight backe will growe crooked.
A round eye will growe hollowe.
A great leg will waxe ſmall,
A curld pate proue balde:
But a good heart Kate, is the ſun and the moone,
3 ➡ And rather the Sun and not the Moone:
And therefore *Kate* take me,
Take a ſouldier: take a ſouldier,
Take a King.
Therefore tell me *Kate*, wilt thou haue me?
➡ *Kate.* Dat is as pleaſe the King my father.

F1 (H 93-94)

Kath. I cannot tell.

King. Can any of your Neighbours tell, *Kate*? Ile aske them. Come, I know thou loueſt me: and at night, when you come into your Cloſet, you'le queſtion this Gentlewoman about me; and I know, *Kate*, you will to her diſprayſe thoſe parts in me, that you loue with your heart: but good *Kate*, mocke me mercifully, the rather gentle Princeſſe, becauſe I loue thee cruelly. If euer thou beeſt mine, *Kate*, as I haue a ſauing Faith within me tells me thou ſhalt; I get thee with ſkambling, and thou muſt therefore needes proue a good Souldier-breeder: Shall not thou and I, betweene Saint *Denis* and Saint *George*, compound a Boy, halfe French halfe Engliſh, that ſhall goe to Conſtantinople, and take the Turke by the Beard. Shall wee not? what ſay'ſt thou, my faire Flower-de-Luce.

Kate. I doe not know dat.

King. No: 'tis hereafter to know, but now to promiſe: doe but now promiſe *Kate*, you will endeauour for your French part of ſuch a Boy; and for my Engliſh moytie, take the Word of a King, and a Batcheler. How anſwer you, *La plus belle Katherine du monde mon treſcher & deuin deeſſe.*

Kath. Your Maieſtee aue faiſe Frenche enough to deceiue de moſt ſage Damoiſeil dat is en Fraunce.

King. Now fye vpon my falſe French: by mine Honor in true Engliſh, I loue thee *Kate*; by which Honor, I dare not ſweare thou loueſt me, yet my blood begins to flatter me, that thou doo'ſt; notwithſtanding the poore and vntempering effect of my Viſage. Now beſhrew my Fathers Ambition, hee was thinking of Ciuill Warres when hee got me, therefore was I created with a ſtubborne out-ſide, with an aſpect of Iron, that when I come to wooe Ladyes, I fright them: but in faith *Kate*, the elder I wax, the better I ſhall appeare. My comfort is, that Old Age, that ill layer vp of Beautie, can doe no more ſpoyle vpon my Face. Thou haſt me, if thou haſt me, at the worſt; and thou ſhalt weare me, if thou weare me, better and better: and therefore tell me, moſt faire *Katherine*, will you haue me? Put off your Maiden Bluſhes, auouch the Thoughts of your Heart with the Looke of an Empreſſe, take me by the Hand, and ſay, *Harry* of England, I am thine: which Word thou ſhalt no ſooner bleſſe mine Eare withall, but I will tell thee alowd, England is thine, Ireland is thine, France is thine, and *Henry Plantaginet* is thine; who, though I ſpeake it before his Face, if he be not Fellow with the beſt King, thou ſhalt finde the beſt King of Good-fellowes. Come your Anſwer in broken Muſick; for thy Voyce is Muſick, and thy Engliſh broken: Therefore Queene of all, *Katherine*, breake thy minde to me in broken Engliſh; wilt thou haue me?

Kath. Dat is as it ſhall pleaſe *de Roy mon pere.*

In both Q (p. 81) and F1 (p. 82), Henry tries to persuade Kate that she loves him: "I know thou lovest me" (first arrows in each version). He also claims to love her

exceedingly: "I love thee cruelly" (second arrows in each version). But what happens subsequently in each version has unique effects.

Henry in Q urges Kate to believe that he has a good heart, and that it will not change like other physical attributes might: "... a good heart Kate, is ... the sun" (third arrow). These remarks seem to make a big difference for Kate, who now indirectly accepts Henry if that pleases "the King my father" (fourth arrow). The placement of this argument in Q seemingly determines, therefore, the end of Harry's "battle" with Kate. As illustrated above (p. 76, F1, sixth arrow) he says the same words in F1 much earlier and they serve there only to improve Kate's confidence. In effect, then, Henry's "battle" with Kate in F1 lasts much longer.

As we can verify in F1, Henry at this point still has to make his most important point, that is, telling Kate she "needes proove a good souldier-breeder" (third arrow). Her reticence ("I doe not know dat") forces Henry to entreat her further: "How answer you, la plus belle Katherine du monde, mon trecher [et] devin deesse" (fifth arrow). And she once again unsettles him by commenting on his "false French" (sixth arrow). Henry seemingly gets irritable and cries "fye upon my false French" (seventh arrow), plunging into a long speech that comes across as a desperate plea for Kate to accept him. He even goads her saying that she will be the "Queen of all," (ninth arrow) England, Ireland, France, and

Henry Plantaginet (eighth arrow). By doing this, whether honestly or not, he indicates a disposition to receive Kate as a Queen in F1 and allow her to have a voice in political matters just as he does with Isabel moments before. In Q he does not seem to view her as more than a breeder (2).

-vi-

Further evidence for the argument that Henry's attitude towards Kate differs greatly in Q and F1 versions is found as the final scene unfolds:

Q (G 3 r, v)

Harry. Nay it will pleaſe him:
Nay it ſhall pleaſe him *Kate.*
1 ➡ And vpon that condition *Kate* Ile kiſſe you.
Ka. O mon du Ie ne voudroy faire quelke choſſe
Pour toute le monde,
Ce ne poynt votree fachion en fouor.
Harry. What ſaies ſhe Lady?
Lady. Dat it is not de faſion en *France,*
For de maides, before da be married to

May foy ie oblye, what is to baſſie?
Har. To kis, to kis. O that tis not the
Faſhion in *Fraunce,* for the maydes to kis
Before they are married.
Lady. Owy ſee votree grace.
3 ➡ *Har.* Well, weele breake that cuſtome.
➡ Therefore *Kate* patience perforce and yeeld.
Before God *Kate,* you haue witchcraft
➡ In your kiſſes:
5 ➡ And may perſwade with me more,
Then all the French Councell.
Your father is returned.

Enter the King of France, and the Lordes.

F1 (H 94)

King. Nay, it will pleaſe him well, *Kate*; it ſhall pleaſe him, *Kate*.

Kath. Den it ſall alſo content me.

King. Vpon that I kiſſe your Hand, and I càll you my Queene.

Kath. *Laiſſe mon Seigneur, laiſſe, laiſſe, may foy: Ie ne veux point que vous abbaiſſe voſtre grandeur, en baiſant le main d'une noſtre Seigneur indignie ſeruiteur excuſe moy. Ie vous ſupplie mon treſ-puiſſant Seigneur.*

2 *King.* Then I will kiſſe your Lippes, *Kate*.

Kath. *Les Dames & Damoiſels pour eſtre baiſee deuant leur nopceſe il not pas le coſtume de Fraunce.*

King. Madame, my Interpreter, what ſayes ſhee?

Lady. Dat it is not be de faſhon pour le Ladies of Fraunce; I cannot tell wat is buiſſe en Angliſh.

King. To kiſſe.

Lady. Your Maieſtee *entendre bettre que moy.*

King. It is not a faſhion for the Maids in Fraunce to kiſſe before they are marryed, would ſhe ſay?

Lady. *Ouy verayment.*

King. O *Kate*, nice Cuſtomes curſie to great Kings. Deare *Kate*, you and I cannot bee confin'd within the weake Lyſt of a Countreyes faſhion: wee are the ma-

4 kers of Manners, *Kate*; and the libertie that follower our Places, ſtoppes the mouth of all finde-faults, as I will doe yours, for vpholding the nice faſhion of your Countrey, in denying me a Kiſſe: therefore patiently, and yeelding. You haue Witch-craft in your Lippes,

6 *Kate*: there is more eloquence in a Sugar touch of them, then in the Tongues of the French Councell; and they ſhould ſooner perſwade *Harry* of England, then a generall Petition of Monarchs. Heere comes your Father.

Enter the French Power, and the Engliſh Lords.

The issue revolves around the kiss. In Q Henry tries to kiss Kate as soon as he has the cue "Dat is as please the King my father." And he insists on kissing her (first arrow), with words that mandate a rather aggressive pursuit, since he openly disrespects Kate in at least two ways: by wanting to "break" a cultural custom, and by forcing her to do so ("... perforce and yeeld" second and third arrows). This verbal forcefulness naturally mandates an equal physical effect, such as a struggle during which Kate pulls away from Henry and does not allow him to kiss her. Of course Henry's remark

"you have witchcraft in your kisses" (Q, fourth arrow) might suggest their lips do touch, but may also express what he imagines her kisses would be like. Whether or not they kiss, Henry is assertive both physically and verbally about Kate's physical power over him: "... [she] may persuade with [him] more, then all the French Councell" (fifth arrow).

In F1 (p. 85) Henry does not pursue this desire to kiss Kate so roughly. Even though Henry accomplishes exactly the same in F1, his strategy is very different. First, he is less aggressive and begins by wanting to kiss Kate's hand, while stressing that he views her as his Queen (first arrow). When she protests, he teases her by threatening to kiss her lips (second arrow). Then, he describes the custom of not kissing as "nice" (third and fifth arrows). Finally, he aptly argues that they, as King and Queen, "are the makers of manners" (fourth arrow) and may therefore change the custom. F1, simply put, allows for Henry to be sly, to act smoothly and get closer to Kate. In fact, his comparing the touch of her lips with sugar (sixth arrow) is an indication that he does, "patiently", steal a kiss. But Q seems to mandate rude, hurried acting and makes him come across as a "humper." Moreover, Q is much less dignifying for the French than F, especially because in Q Harry does not explicitly attempt to treat Kate as much more than a prospective sexual partner.

Both versions, nevertheless, allow for Henry to be hypocritical and this is perhaps the greatest irony of all

in Henry V, which serves as a metaphor of real life: there is a very fine line indeed between fiction and reality. We can only choose to doubt or believe, but we can seldom trust that whatever or whomever we believe is true. Given this possibility, Kate's reticence while interacting with Harry in both versions can be interpreted as a reflection of her very bewilderment while trying to decide whether he speaks truly or falsely. Likewise, Henry's diplomacy in F1 reflects perhaps his own uncertainty as to whether it is he or France who controls the action, as if he had gotten trapped in his own scheme of fiction. In sum, Henry V F1 is much more loaded with a meta-language than the Q version.

-vii-

As might be expected, Q does not embody further support for the above interpretation because, with the King of France's return, there is an abrupt shift in focus to the political dimension:

Q (G3 v)

Before God *Kate*, you haue witchcraft
In your kiſſes:
And may perſwade with me more,
Then all the French Councell.
Your father is returned.

Enter the King of France, and the Lordes.

How now my Lords?
France. Brother of England,
We haue orered the Articles,
And h ue agreed to all that we in ſedule had.

Kate: there is more eloquence in a Sugar touch of them, then in the Tongues of the French Councell; and they ſhould ſooner perſwade *Harry* of England, then a generall Petition of Monarchs. Heere comes your Father.

Enter the French Power, and the Engliſh Lords.

Burg. God ſaue your Maieſtie, my Royall Couſin, teach you our Princeſſe Engliſh?

King. I would haue her learne, my faire Couſin, how perfectly I loue her, and that is good Engliſh.

Burg. Is ſhee not apt?

King. Our Tongue is rough, Coze, and my Condition is not ſmooth: ſo that hauing neyther the Voyce nor the Heart of Flatterie about me, I cannot ſo coniure vp the Spirit of Loue in her, that hee will appeare in his true likeneſſe.

Burg. Pardon the frankneſſe of my mirth, if I anſwer you for that. If you would coniure in her, you muſt make a Circle: if coniure vp Loue in her in his true likeneſſe, hee muſt appeare naked, and blinde. Can you blame her then, being a Maid, yet ros'd ouer with the Virgin Crimſon of Modeſtie, if ſhee deny the apparance of a naked blinde Boy in her naked ſeeing ſelfe? It were (my Lord) a hard Condition for a Maid to conſigne to.

King. Yet they doe winke and yeeld, as Loue is blind and enforces.

Burg. They are then excus'd, my Lord, when they ſee not what they doe.

King. Then good my Lord, teach your Couſin to conſent winking.

Burg. I will winke on her to conſent, my Lord, if you will teach her to know my meaning: for Maides well Sommer'd, and warme kept, are like Flyes at Bartholomew-tyde; blinde, though they haue their eyes, and then they will endure handling, which before would not abide looking on.

King. This Morall ties me ouer to Time, and a hot Sommer; and ſo I ſhall catch the Flye, your Couſin, in the latter end, and ſhee muſt be blinde to.

Burg. As Loue is my Lord, before it loues.

King. It is ſo: and you may, ſome of you, thanke Loue for my blindneſſe, who cannot ſee many a faire French Citie for one faire French Maid that ſtands in my way.

French King. Yes my Lord, you ſee them perſpectiuely: the Cities turn'd into a Maid; for they are all gyrdled with Maiden Walls, that Warre hath entred.

England. Shall *Kate* be my Wife?

France. So pleaſe you.

England. I am content, ſo the Maiden Cities you talke of, may wait on her: ſo the Maid that ſtood in the way for my Wiſh, ſhall ſhew me the way to my Will.

France. Wee haue conſented to all tearmes of reaſon.

England. Is't ſo, my Lords of England?

Weſt. The King hath graunted euery Article:
His Daughter firſt; and in ſequele, all,
According to their firme propoſed natures.

In Q (p. 87) Harry greets the Lords, and the King of France immediately remarks that he agreed with all the articles (second arrow). The fact that France does not inquire about Harry's conversation with Kate makes their marriage come across as taken for granted, and not an issue for discussion. Such is not the case in F1.

The long exchange between Harry and Burgundy exclusive to F1 (p. 88) not only emphasizes the courtship theme but also tells us that Kate has so far resisted Harry's wooing. The tense in Henry's line "I would have her learn" (first arrow) suggests that she was not receptive to him, and Burgundy's question "is shee not apt?" (second arrow) in effect seeks an explanation. Henry "cannot so conjure up the spirit of love in her" (third arrow). This is a crucial difference because it defines to a great extent the kind of interpretation the actress playing Kate has to build up during her exchange with Harry in F1: unyielding and suspicious.

Burgundy speculates as to why Kate resists: "if [you] conjure up Love in her in his true likenesse, hee must appeare naked, and blinde" (fourth arrow). Beyond the literal reference to Cupid, the line has a figurative dimension: Henry cannot make his love seem believable, does not communicate intense, "naked and blind feelings." This is a subtle suggestion in F1 that Henry has indeed been hypocritical, and that Kate in essence cannot trust him. Quickly, however, Burgundy plays on words and, rather than

scorning Henry, asks him to understand that this is "a hard condition for a maid to consign to" (fifth arrow). But Henry does not seem to care whether he and Kate are truly in love: that would tie him "over to time" (seventh arrow). He'd rather have her "wink" (sixth arrow), close her eyes and yield to him perforce, like the "maiden walls that warre hath entred" (eighth arrow). Consequently, the courting episode in F1 comes across as a war of words that parallels the battle, so to speak, because in it Henry once again tries to subdue France, this time in the person of Kate. And Henry's betrothal to Kate emerges as a metaphor of France's defeat at Agincourt: Kate is like the "maiden cities [and] shall shew [him] the way to [his] will" (ninth arrow).

Even though the same could generally apply to Q, the ironic potential of F1 is more evident because of the very idea of an exchange between Henry and Burgundy that is about a private conversation of Henry's. Even though this exchange can be played rather formally and is archly witty, Burgundy asks about Kate as if he had great intimacy with Henry. And by taking up the subject when Burgundy asks about Kate, Henry indirectly invites him to make speculations which, overall, suggest that Henry is not exactly in control. In Q, where the subject of Kate's feelings is never brought up, Henry emerges as truly domineering. If we continue examining the two versions, in effect, F1 systematically undermines Henry's supremacy whereas Q preserves it.

Q (G3 v - G4 r)

Exe. Only he hath not ſubſcribed this,
Where your maieſtie demaunds,
That the king of *France* hauing any occaſion
To write for matter of graunt,
Shall name your highneſſe, in this formie:
And with this addition in French.
Noſtre treſher fiz, Henry Roy D'anglaterre,
E heare de France. And thus in Latin:
Preclariſſimus filius noſter Henricus Rex Angliæ,
Et heres Francié.

Fran. Nor this haue we ſo nicely ſtood vpon,
But you faire brother may intreat the ſame:

Har. Why then let this among the reſt,
Haue his full courſe: And withall,
Your daughter *Katherine* in mariage.

Fran. This and what elſe,
Your maieſtie ſhall craue.
God that diſpoſeth all, giue you much ioy.

F1 (H 95)

Exet. Onely he hath not yet ſubſcribed this:
Where your Maieſtie demands, That the King of France
hauing any occaſion to write for matter of Graunt, ſhall
name your Highneſſe in this forme, and with this additi-
on, in French: *Noſtre treſcher fiz Henry Roy d'Angleterre*
Heretere de Fraunce: and thus in Latine; *Præclariſſimus*
filius noſter Henricus Rex Angliæ & Heres Franciæ.

France. Nor this I haue not Brother ſo deny'd,
But your requeſt ſhall make me let it paſſe.

England. I pray you then, in loue and deare allyance,
Let that one Article ranke with the reſt,
And thereupon giue me your Daughter.

France. Take her faire Sonne, and from her blood rayſe vp
Iſſue to me, that the contending Kingdomes
Of France and England, whoſe very ſhoares looke pale,
With enuy of each others happineſſe,
May ceaſe their hatred; and this deare Coniunction
Plant Neighbour-hood and Chriſtian-like accord
In their ſweet Boſomes: that neuer Warre aduance
His bleeding Sword 'twixt England and faire France.

Lords. Amen.

King. Now welcome *Kate:* and beare me witneſſe all,
That here I kiſſe her as my Soueraigne Queene.

Flourish.

Quee. God, the beſt maker of all Marriages,
Combine your hearts in one, your Realmes in one:
As Man and Wife being two, are one in loue,
So be there 'twixt your Kingdomes ſuch a Spouſall,
That neuer may ill Office, or fell Iealouſie,
Which troubles oft the Bed of bleſſed Marriage,
Thruſt in betweene the Paſſion of theſe Kingdomes,
To make diuorce of their incorporate League:
That Engliſh may as Frenchmen, French Engliſhmen,
Receiue each other. God ſpeake this Amen.

All. Amen.

The very idea of France's not "subscribing" to the way Henry's title reads in the document (p. 91, first arrows in Q and F1) and yet saying that he might change his mind to please him (second arrows) is exceedingly ironic in both versions. Simply, what is at stake is the crown of France, and not just a name detail: by changing this article France retains kingship. By accepting the change Henry settles for less than what he originally demanded and becomes the heir, rather than the King of France. The irony is also augmented in F1 by the fact that one of Henry's most powerful speeches about wanting to take over France appears exclusively in F1:

> now we are resolv'd, and ... France being ours, wee'l bend it to our Awe, Or breake it all to peeces. Or there wee'l sit, (Ruling in large and ample Emperie, Ore France, and all her (almost) Kingly Dukedomes) ... (H 72)

What F1 presents us in the final scene is a Henry who is quite far from sitting in the throne of France!

But Henry's unique responses also generate different effects as to the degree of control over the situation he actually has. The Q version, "let this among the rest" (third arrow), is assertive because of the imperative form of the verb. In the F1 version, "I pray you then, in love and dear allyance, let that one article rank with the rest" (third arrow), Henry is clearly lenient and invites the Council to decide, as the verb "pray" linked with the first person, and the vocative "you" linked with the verb "let" indicate. Even though Exeter and France restate his power by

asking him to give the final word, Henry obscures such power by expressing his agreement in form of a request rather than of an order like he does in Q. In Q Henry proudly continues to use an authoritative tone, almost as if he cannot realize the full implications of the article change.

At this point we are compelled to argue that Kate has a decisive influence upon Henry, especially because right after agreeing on becoming the heir of France he once again insists that she be given to him in marriage when he already knows that France granted all the other articles (p. 87, Q, second arrow - p. 88, F1, tenth arrow). On the other hand we cannot simply say that Henry is a loser for agreeing to become the heir of France and doing so in order to gain a wife. Historically, we know that the French did make serious concessions other than giving Kate away in marriage and to a great extent yielded to England's power. In the Treaty of Troyes (cf. Chambers et al.) Charles VI declared the Dauphin illegitimate, named Henry V his successor and gave him direct rule over French territory north of the Loire River. These relationships help to remind us that Henry's triumph is a fact in both versions. Q, however, accentuates this triumph with Henry's authoritative tone while F1 obscures it with his lesser assertiveness. The French King's response to the marriage subject further confirms this notion.

In Q (p. 91) France agrees to whatever " ... [his] majesty shall crave." (fourth arrow) The verb <u>crave</u> indirectly conveys his acknowledgement that <u>Henry</u> remains

powerful. In F1 (p. 91) France's words are ironic, especially because his capacity to accept defeat comes across as superhuman and therefore the sincerity of his words becomes questionable. Does he actually view Harry as a "fair Sonne" (fourth arrow), and wish to see he and Kate "rayse up" offspring (fifth arrow) who "may cease their hatred" (sixth arrow)? Or does he mean that he will never cease hating England but perhaps hopes that his grandchildren will? Whether France "plays" or not, F1 consistently suggests that France wins control over the situation by taking advantage of Henry's own leniency.

Additional evidence for this is the fact that in F1 it is the French voice that dominates the action, while Henry's major concern is kissing Kate publicly as his "Soveraigne Queene" (eighth arrow). Interestingly, this kiss in F1 further fulfills Henry's desire to get physically close to Kate, especially if the first kiss never occurs. Meanwhile, Queen Isabel's final speech, which comes across as a kind of epilogue, in effect leaves with the French the role of bringing concord into focus in a "play" that Henry technically began. The French King's reticence and Queen Isabel's silence in Q (if she is present), on the other hand, not only help emphasize Henry's dominance but imply that the French are not as content or prone to friendly interaction in Q as they appear to be in F1. And the possibility of discontent can be easily justified if we remember that France, whether by choice or not, has had to

name an enemy of nearly eight decades heir besides giving him a daughter in marriage.

In light of the above, the final lines of Henry V in each version also have unique effects:

Q (G4 r)

Har. Why then faire *Katherine*,
2 Come giue me thy hand:
Our marriage will we preſent ſolemniſe,
And end our hatred by a bond of loue.
Then will I ſweare to *Kate*, and *Kate* to mee:
And may our vowes once made, vnbroken bee.

FINIS.

F1 (H 95)

1
King. Prepare we for our Marriage: on which day,
My Lord of Burgundy wee'le take your Oath,
And all the Peeres, for ſuretie of our Leagues.
3 Then ſhall I ſweare to *Kate*, and you to me,
And may our Oathes well kept and proſp'rous be.
Senet. *Exeunt.*

Enter Chorus.

Thus farre with rough, and all-vnable Pen,
4 Our bending Author hath purſu'd the Story,
In little roome confining mightie men,
Mangling by ſtarts the full courſe of their glory.
Small time: but in that ſmall, moſt greatly liued
This Starre of England. Fortune made his Swords
By which, the Worlds beſt Garden he atchieued:
And of it left his Sonne Imperiall Lord.
Henry the Sixt, in Infant Bands crown'd King
Of France and England, did this King ſucceed:
Whoſe State ſo many had the managing,
7 That they loſt France, and made his England bleed:
Which oft our Stage hath ſhowne; and for their ſake,
In your faire minds let this acceptance take.

Q does not generate very romantic action. In particular, it does not call for Henry to kiss Kate a second time as F1 (p. 91, eighth arrow) does. Rather, in Q he asks

name an enemy of nearly eight decades heir besides giving him a daughter in marriage.

In light of the above, the final lines of Henry V in each version also have unique effects:

Q (G4 r)

Har. Why then faire *Katherine*,
2 Come giue me thy hand:
Our marriage will we preſent ſolemniſe,
And end our hatred by a bond of loue.
Then will I ſweare to *Kate*, and *Kate* to mee:
And may our vowes once made, vnbroken bee.

FINIS.

F1 (H 95)

1
King. Prepare we for our Marriage: on which day,
My Lord of Burgundy wee'le take your Oath
And all the Peeres, for ſuretie of our Leagues.
3 Then ſhall I ſweare to *Kate*, and you to me,
And may our Oathes well kept and proſp'rous be.
Senet. *Exeunt.*

Enter Chorus.

Thus farre with rough, and all-vnable Pen,
4 Our bending Author hath purſu'd the Story,
In little roome confining mightie men,
Mangling by ſtarts the full courſe of their glory.
Small time: but in that ſmall, moſt greatly liued
This Starre of England. Fortune made his Sword;
By which, the Worlds beſt Garden he atchieued:
And of it left his Sonne Imperiall Lord.
Henry the Sixt, in Infant Bands crown'd King
Of France and England, did this King ſucceed:
Whoſe State ſo many had the managing,
That they loſt France, and made his England bleed:
7 Which oft our Stage hath ſhowne; and for their ſake,
In your faire minds let this acceptance take.

Q does not generate very romantic action. In particular, it does not call for Henry to kiss Kate a second time as F1 (p. 91, eighth arrow) does. Rather, in Q he asks

her: "Come give me thy hand" (second arrow). His use of the verb "come" implies that she is physically far from him, and that he perhaps reaches out to her. The "bond of love" of Q is thus symbolized by the holding of hands, which hardly comes across as passionate. Relating this moment with others in Q such as the one during which Henry wanted to kiss Kate "perforce" (p. 84, Q, third arrow), with the Queen's and the Dauphin's silence or possible absence from the scene, and with the reticence of both Burgundy and Charles VI, it is plausible to state that Q ends with an overwhelming sense of distance between France and Henry: France simply persists in its reluctance to yield to the aggressive and blunt King of England. Such distance has the effect of placing Henry into prominence, especially if the French stand backstage while Henry delivers the last lines or leave quickly after he finishes.

The F1 version allows for another kind of effect, since by the time Henry delivers the line "Prepare we for our marriage" (p. 95, F1, first arrow) he is physically close to Kate, whom he has just kissed, and probably to France and Queen Isabel, whose lines have a friendly tone that nearly demands closeness in blocking. With closeness all of the characters come into focus, which implies that France in F1 does not allow Henry to emerge as the sole victor.

In sum, Q ends with an emphasis on Henry's union with Kate per se while F1 also recalls the political union with France. Another obvious indication of this is the different

vocatives in each version. Henry addresses his words to "Katherine" (first arrow) in Q (p. 95.) In F1 (p. 95, second arrow) he is primarily concerned with taking an Oath from the Lord of Burgundy, even though he makes a shift of address to Kate (third arrow). These features accentuate Henry's marriage as a political bond in F1, rather than as a "bond of love" like in Q (third arrow).

Keeping the above relationships in mind, it is plausible to conclude that the Q ending of Henry V generally celebrates an historical king whose weaknesses are cleverly obscured by the French reticence. The agreeableness of the French in F1, on the other hand, emerges as part of a mockery scheme because it re-establishes Henry's authority as less than total. I say re-establishes because in F1 we have earlier and explicit indication that Henry is highly manipulable: the opening scene, which like the Chorus passages is not in Q, clearly indicates that the Archbishop of Canterbury stirs the war in order to defend the Church's interests. Thus, Henry's virtue in F1 is highly questionable, since all Canterbury had to do in order to distract him from the bill that involved confiscation of Church property was to take advantage of Henry's enthusiasm for war and goad him with money. In Q we are given the impression that Henry begins considering a claim to France's crown on his own because the play begins with his own questioning the Bishop about the plausibility of such claim, even though he remarks that the Bishop will "incite" him and

"awake the sleeping sword of warre" (Q A2r).

Thus, and despite the fact that Henry emerges as the King who brought about the historical union between England and France in the ending of both versions, F1 is systematically more satirical than Q in regard to his power both in the self-contained world of the play and in reality.

Further evidence for this is found in the sonnet epilogue exclusive to F1, which invites us to engage ourselves in the historical dimension by transporting us from the theatrical dimension to reality, and then back to the stage world as if the two were a continuum:

> Our bending Author hath pursu'd the Story ...
> [of] this Starre of England ... [who]
> left his sonne ...
> Henry the Sixt ...
> Whose state so many had the managing,
> That they lost Fransce, and made his England bleed: ...
> Which our stage hath showne ...

As the above excerpt from the sonnet suggests, F1 undermines Henry's triumph both as a character in the fiction and as a mythical hero in England's history because it emphasizes the public loss which took place when his son, Henry VI, became King. The historical effects of Henry's war are set in a perspective that shows that they did not last, since the son he bred with France not only did not conquer Constantinople but lost what his father had won.

The final scene of F1, in addition to establishing an historical framework in connection with the Chorus passages, makes the audience aware that drama merges to a great

extent reality and fiction, and that the theater remains as a "viewing place" not only for amusement, but for the re-creation of human experience in general.

Thus, and very interestingly, the ending of F1 comes across as a dramatization of the words assigned to Jacques in As you Like it: "All the world's a stage, and all the men and women, merely players" (F1 C 194).

Notes for Chapter III

[1] There are two other quartos dated 1602 and 1608, respectively, which are derivative from Q1 and are therefore not given independant authority.

[2] Interestingly, Isabel's silence and possible absence in Q further undermines the role of women in that version. Feminist criticism apart, Q and F1 versions of Henry V generally provide different views of women. Simply put, Q is much more men-centered than F1. Q also show us, for example, a rather powerless Kate, and possibly a silent Queen Isabel during the final scene. Of course, most of the action in both versions involves men in a world of politics and war. But when the action moves to the Court world in the final scenes we can see that it is men who continue dominating the dialogue in Q, whereas in F1 Queen Isabel's role and her various speeches allow for a substantially different effect.

CHAPTER IV

"Hamlet is a Prince"

The three earliest playtexts of Hamlet are the first quarto of 1603 (Q1), the second quarto of 1604-05 (Q2), and the 1623 Folio (F1). Clearly, and as Urkowitz (1986) has argued, conflated editions "bury three different Hamlets", but it is on them that criticism has thrived. Hamlet may well be everyman as Lewis argued, or perverted and evil (e.g., West), or noble and heroic (e.g., Alexander, Bowers 1967), or even a Freudian case (e.g., Jones). But we have been too engrossed with Judeo-Christian and/or reductionist tendencies that shape "readings" of the tragedy (more of this in Prosser, Walker 1948) and forgotten that the "complete" Hamlet is a product of emendation and therefore possibly far removed from what Shakespeare created.

Standards of textual purity, that is, of what playtext comes closer to Shakespeare's intention, have been set particularly by the work of four scholars: A.W. Pollard, J.D. Wilson, G.I. Duthie, and A. Walker. A general agreement exists that Q2 is the most authoritative version of Hamlet. Pollard (1909) distinguished between a good quarto (Q2) and a bad or pirated one (Q1). Wilson (1934), after a thorough analysis and interpretation of the variants

in available copies of Q2 and F1, concluded that Q2 was printed from Shakespeare's original and was therefore the purest version of Hamlet. F1, Wilson believes, originated in the Globe promptbook. Duthie, already accepting Q2 as the best playtext, attempts to explain the origin of Q1 by arguing it was a memorial reconstruction. Walker (1951, 1953) establishes a relationship between Q1, Q2 and F1 drawing on errors which are common to all versions. A process of revision underlies her theory, in which Q2 was printed from Q1 throughout Act I, and F1 was an edited playtext or collation of a Q2 copy throughout with the promptbook. Factors other than textual analysis also seem to have influenced those who view Q2 as a superior playtext. Among these stands out, for example, the remark on the title-page of Q2 describing it as "newly imprinted and enlarged ... according to the true and perfect Coppie." Three existing reprints of Q2 the so-called Q3 (1611), Q4 (n.d.), and Q5 (1637), also indicate Q2 was indeed preferred as a copy-text during the seventeenth century.

I will focus my discussion on F1 and Q2. I do so because Q2 is still viewed as the most reliable version. I will systematically indicate in notes, nevertheless, what kind of implications emerge from Q1 because I do not want to ignore this third playtext nor simply discard it as a "bad" version of Hamlet.

The bulk of Hamlet criticism has been absorbed with matters such as why Hamlet "delays." One begins to wonder,

however, if conflation itself has not shaped playtexts which mislead us into defining Hamlet as a procrastinator, especially when we find that at least one person speaking on the basis of original versions of the playtexts (probably the first folio) did not seem to be annoyed by Hamlet's "delaying" at all:

> Hamlet is represented with the same piety towards his father, and resolution to revenge his death, as Orestes; (Rowe, 1709 - underlining mine)

My discussion will eventually address the delay problem, but what I particularly want to illustrate is how the various playtexts pose different endings altogether, especially in respect to how Hamlet's actions are associated with the State of Denmark.

Even though the "official" title of what we commonly call Hamlet is The Tragedie of Hamlet, Prince of Denmarke in the headings of both Q2 and F1 versions, the Q2 title page also lists the play as The Tragicall Historie of Hamlet, Prince of Denmarke.[1] The words "Historie" and "Prince" compell us to view the play as an episode in Denmark's history as well as the tragedy of Hamlet alone.

Such details, like Polonius' statement "Hamlet is a Prince" (Q2 E4 v, F1 T 261),[2] which I chose for the title of this chapter, might seem uninteresting to the average critic. Of course, the fact Hamlet is a prince is as much of a taken-for-granted truth as the play's title or its criticism based on conflated playtexts. These are issues that provoke, nevertheless, an important question: if Hamlet

is indeed a Prince, how is this function brought to bear in the play? To what extent are there connections between his actions and the State of Denmark? The answer is sharply different if we consider the various versions of the play.

-i-

Variations in the final scenes of Hamlet in Q2 and F1 shape radically different effects. Simply put, F1 presents a protagonist whose actions and death are more fully associated with the political integrity of Denmark than are those of the Q2 protagonist. A subtle detail during Fortinbras' final speech seems to establish this contrast very clearly:[3]

Q2 (O2 r)

Take vp the bodies, ſuch a ſight as this,
Becomes the field, but heere ſhowes much amiſſe.
Go bid the ſouldiers ſhoote.

F1 (T 280)

Take vp the body; Such a ſight as this
Becomes the Field, but heere ſhewes much amis.
Go, bid the Souldiers ſhoote.

Because in F1 Fortinbras directs that only "the body" be "taken up," we have reason to believe that only Hamlet's corpse is to be raised or lifted, ultimately drawing the audience's attention solely to him. The Q2 version, in which all the "bodies" should be raised, allows for Hamlet to be viewed in a position of equality with the other dead characters. F1 singles out Hamlet as the point of final focus, while Q2 does not. Many other differences in the playtexts shape the unique effect of the final scene in each

version.

The first major variation in the final scene between Q2 and F1 playtexts is found during Hamlet's conversation with Horatio about his intent to kill Claudius:[4]

Q2 (N2 r)

Hora. Why what a King is this!
Ham. Dooes it not thinke thee ſtand me now vpon?
He that hath kild my King, and whor'd my mother,
Pop'd in betweene th'election and my hopes,
Throwne out his Angle for my proper life,
And with ſuch cuſnage, i'ſt not perfect conſcience?
Enter a Courtier.

F1 (T 259)

Hor. Why, what a King is this?
Ham. Does it not, thinkſt thee, ſtand me now vpon
He that hath kil'd my King, and whor'd my Mother,
Popt in betweene th'election and my hopes,
Throwne out his Angle for my proper life,
And with ſuch coozenage; is't not perfect conſcience,
1 To quit him with this arme? And is't not to be damn'd
To let this Canker of our nature come
In further euill.
Hor. It muſt be ſhortly knowne to him from England
What is the iſſue of the buſineſſe there.
Ham. It will be ſhort,
The *interim's* mine, and a mans life's no more
4 Then to ſay one: but I am very ſorry good *Horatio*,
That to *Laertes* I forgot my ſelfe;
For by the image of my Cauſe, I ſee
The Portraiture of his; Ile count his fauours:
But ſure the brauery of his griefe did put me
Into a Towring paſſion.
6 *Hor.* Peace, who comes heere?
Enter young Oſricke.

Hamlet is obsessed with his murdered father in both F1 and Q2. Several variants within the above segments, however, shape Hamlet's motivation to revenge differently in each version.

The placement of an interruption by a Courtier in Q2 and by Young Osrick in F1 is perhaps the most obvious of them. In Q2 Hamlet's discourse is cut short and ended by the Courtier's entrance[5] as he is asking a question (p. 105, Q2, first arrow): "i'st not perfect conscience?" The immediate effect is that the focus of action abruptly shifts to the Courtier. This is an unsettling experience not only for Hamlet and Horatio but also for the audience because all are forced to break their engagement with the revenge theme which is the focus of Hamlet's questions. We therefore don't know what Horatio's reaction to him is, and find that questioning both ambiguous and obscure. With the echo of "Does it not thinke thee stand me now upon?" and "... i'st not perfect conscience?" in our minds we, on the one hand, have the impression that Hamlet seeks reassurance: we almost wait to hear Horatio encourage Hamlet to kill Claudius after learning that, besides murdering a brother, he has plotted against a nephew's life as well. It is as if Hamlet were not yet certain he has enough grounds to kill Claudius and, by "reviewing" the facts with Horatio, he once again reminds himself of what his motives are, or should be. On the other hand, we wonder if Shakespeare is employing the figure "interrogatio", in which case Hamlet may be emphasizing Claudius' crimes with no intention of eliciting a response in Horatio. But whichever Hamlet's attitude is, all his reasons to kill Claudius up to the moment of the Courtier's interruption in Q2 remain focused on himself: a plot to take

his life like a naive fish's, his murdered King, his whored mother, his frustrated ambitions to the throne. Hamlet's motivation to kill Claudius in Q2 thus appears to be essentially personal.[6] Projecting this on stage, we almost expect a long speech rather than an interruption, or at least that Hamlet's voice sound like that of the man who systematically broods about his own losses in the soliloquies of previous scenes. The Courtier's interruption in Q2 thus has as violent an effect as the breaking of a spike that causes the mountain-climber to fall back a long way and, unsettled, to lose focus on the final goal at least temporarily.

The interruption by young Osrick in F1 occurs only after Hamlet has completed the question that is interrupted in Q, asked a longer question, received a response from Horatio, expanded on the subject of his "cause", and heard Horatio's warning of someone approaching before young Osrick enters (p. 105, F1, last arrow): "Peace, who comes heere?" Such placing makes the interruption less abrupt, since the new entrance becomes expected. But it also allows for Hamlet to retain the audience's attention, with Shakespeare assigning him more lines.

This second variation has much wider implications than a mere difference in length of dialogue. Overall, Hamlet's lines exclusive to F1 change our perspective because we are given fuller access to his viewpoint on the revenge task. Two features contribute to generate the unique effect of F1

(p. 105): the phrase "let this canker of our nature" (second arrow) and Horatio's reply to Hamlet (third arrow). Let us consider each of these.

Whereas Hamlet's speech in Q2 ends with the uncompleted and ananswered question "is't not perfect conscience?", it continues in F1 (first arrow):

> "is't not perfect conscience to quit him with this arme? And is't not to be damn'd to <u>let</u> <u>this</u> <u>Canker</u> <u>of</u> <u>our</u> <u>nature</u> come in further evil." (underlining mine)

The new question, or statement if we consider the punctuation, introduces a crucial issue: whether Hamlet seeks Horatio's reassurance or not, he reveals a more confident state of mind particularly in his phrase "let this canker of our nature," several details of which must be noted.

First, the verb "let" itself is a subtlety, suggesting that Hamlet now understands he <u>may</u> or <u>may</u> <u>not</u> <u>let</u> Claudius live, that he had only been <u>allowing</u> him to live. The notion of "letting" or "allowing," of having the power to decide, is further enforced as the dialogue continues by the phrase "the interim is mine," also specific to F1. Hamlet, like a confident Prince, realizes he <u>can</u> be in control and therefore emerges as a character who seems more conscious of both his political role and his power than in Q2.

The effect in Q2 is that he remains at the same level in relation to the King as Horatio and the Courtier, or any other subordinate, are. F1, instead, places the King's life

in Hamlet's hands. Hamlet conveys his full awareness of this in his response to Horatio's remark that the King would by then know that the plot with England failed: "It will be short, the interim's mine, and a mans life's no more then to say one." Figuratively, what Hamlet suggests is that since he has the choice and power to terminate Claudius' life whenever he pleases, what the "King" does or thinks does not matter anymore.

The fact that Hamlet characterizes Claudius as a "Canker" is a second important feature. The word "Canker", with the emblematic power that is characteristic of Shakespeare, conveys the idea that Claudius, like the disease, can act as an uncontrollable infection that spreads in a chain reaction consuming the resources of the "body" it possesses until it is totally destroyed. In our case, because Claudius is the King, the body is Denmark.[7] And we of course know that it is Claudius' political identity that is the object of Hamlet and Horatio's conversation because in both versions they refer to him as "King" and not as "uncle" or "Claudius". In F1 Hamlet's describing the man he intends to kill as if he were a disease makes him come across as more aware of the political context his "uncle" is a part of for being King, and consequently as revealing a kind of awareness that goes beyond the personal and familial level.

In light of the above, the nature of Hamlet's questioning is clearer in F1 than in Q2 because F1 provides

Hamlet's own rational interpretation of the solution he finally accepts as both inevitable and justified, namely, "purging" both his family and Denmark of the "Canker". Knowing that Hamlet is convinced that Claudius is in every sense a pernicious individual who must not continue to corrupt his family and his kingdom, we are nearly assured that his questioning is rhetorical.

The "Canker" metaphor in F1 has further associations, for it echoes other moments in the play when the idea of national welfare is introduced.[8]

Marcellus' words at the outset of the play are an obvious example: "Something is rotten in the state of Denmark" (Q2 D2 r, F1 T 257).[9] Cankers gradually destroy, making their prey go rotten, putrid. By echoing that line in the final scene of F1, Hamlet implies that Claudius is what is rotten and deserves to be eliminated both because of the personal harm he has caused as a kinsman and because in a position of power he may harm whomever he pleases. Claudius above all infects Denmark. The allusion to "canker" also echoes one of Hamlet's remarks at the outset of the scene when he gives the account of the letter he intercepted (Q2 N. v, F1 T 259):[10]

> ... I found ... an exact command,
> Larded with many severall sorts of reason;
> Importing Denmarks health, and Englands too,
> With hoo, such Bugges and Goblins in my life,
> That on the supervize no leasure bated,
> No not to stay the grinding of the Axe,
> My head should be struck off. (underlining mine)

The phrase "Denmarks health" is perhaps the clearest indication in both versions that Hamlet articulates an episode of Denmark's political history, and not just the tragedy of its protagonist. Otherwise, Hamlet would be concerned only with himself and the immediate level of a plot that might have taken his own life. What he does, instead, is to step outside of himself and consider the possible consequences or political ramifications of the pact between Denmark and England: the plot against his life jeopardized Denmark's welfare, since it surreptitiously involved the King with England. Hamlet here reveals a political consciousness by momentarily placing his life as secondary to the accomplice plot between kingdoms, which he knows makes Denmark vulnerable to pressure, blackmailing, and consequently to more corruption.

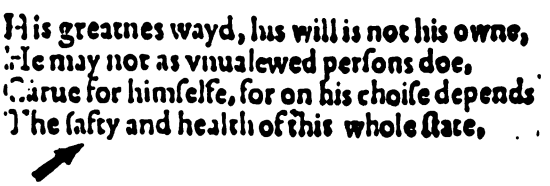
Although Marcellus' and Hamlet's lines just considered above are common to both versions, the Canker image and its associations are not present in the final scene of Q2. The placements of the Courtier's interruption in Q2 produces a Hamlet whose reticence stresses his domestic motivation and obscures the kind of political consciousness he briefly revealed with his allusion to "Denmarke's health". Moreover, Q2 also leaves Hamlet in a position of equality with characters of much lower rank who also talked about how anything happening to top political figures has an impact on the whole nation. Rosencrantz, for example, says (Q2 H4 v, I. r - F1 T 269):[11]

> ... the cease of Majesty
> Dies not alone, but like a gulf doth draw
> What's near it with it; or 'tis a massy wheel
> ... which when it falls,
> Each small annexment ...
> Attends the boist'rous ruin. Never alone
> Did the king sigh, but with a general groan.

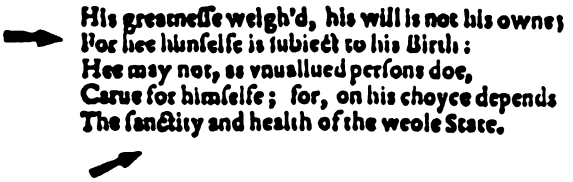
By deciding to eliminate the "Canker" in F1 Hamlet reveals that he too is aware of the idea embodied in Rosencranz's speech. Killing Claudius also means killing the corruption that thrives with him, disassembling each and every "annexment" which collaborates for the system to exist.

Laertes too captures the issue of royal responsibility well while reminding Ophelia that Hamlet is committed to Denmark by birth, in a passage which is slightly different in each version:[12]

Q2 (C3 v)



F1 (T 156)



Laertes' words are a strong reminder to all of us that Hamlet's "will is not his owne." However, the line "For he himselfe is subject to his birth," exclusive to F1 (p. 112, first arrow), strengthens the notion that because Hamlet is a Prince his life is naturally influenced by the needs of

Denmark. In this respect, it alerts us to the full significance of Hamlet's political role and thus foreshadows his full blossoming as a Prince, so to speak, during the final scene in the F1 version. Specifically, the characterization of Claudius as a Canker in F1 accentuates Hamlet's role as the Prince who seeks to purge the kingdom from whatever is corrupting it, therefore accentuating the political dimension of the play as a process of purgation of Denmark. Even though Hamlet's political obligation is also in Q2, the dialogue of F1 gives it much more emphasis.

Another difference that intensifies the purgation theme in F1 is the one between the words "safty" (p. 112, Q2, first arrow) and "sanctity" (p. 112, F1, second arrow.) Ultimately, both words convey the notion of freedom from danger. But "sanctity" also implies "inviolability," a much more powerful state. (O.E.D. v.9, p. 83) This variation has a crucial effect in that F1 systematically articulates a purgation of Denmark: Hamlet's determination to eliminate the Canker, rather than merely Claudius, his Uncle or King, not only fulfills Laertes' expectation that the Prince be concerned with Denmark's sanctity but also gives a fuller significance to the Ghost's remark that the "foul crimes done in [his] days of nature [must be] burnt and purg'd away" (Q2 D2 v, F1 T 257). Until Denmark is purged of Claudius it, like the Ghost, cannot achieve peace and harmony. Ironically, Hamlet's desire to eliminate the "Canker of our nature" in F1 can also be related to one of

the King's speeches (Q2 I. v-F1 T 270):

> In the corrupted currants of this world,
> Offence's gilded hand may shove by Justice,
> And oft 'tis seene, the wicked prize it selfe
> Buyes out the Law; but 'tis not so above ...
> There is no shuffling, there the Action lies
> In his true Nature, ...

In F1 Claudius ultimately emerges as naive for thinking that only God may not be deceived, since Hamlet's explicit desire to stop Claudius from coming "in further evill" (p. 105, second arrow) is a suggestion that mortals too have the power to recognize corruption and do justice.

Because Hamlet recognizes more clearly the public dimension of avenging his father's death the F1 Hamlet comes across as a more explicit process of regeneration of Denmark than Q2, which does not carry on the idea of purgation that F1 does with the theme of sanctity and the canker emblem.

Laertes' emphasis on Hamlet's princely identity also leads us to a third detail in the phrase under consideration, "let this canker of our nature:" the first-person-plural pronoun our. With a word that can convey a royal voice the F1 ending once again accentuates Hamlet's political identity. Although the plural pronoun is ambiguous because it may refer to Hamlet's family and/or all of the Danes, it is a powerful indication that Hamlet has in mind more than himself or his private reasons to kill Claudius. His use of the plural pronoun linked with the word "nature," moreover, implies an overall concern with character (O.E.D. v. 7, p. 41) that involves Hamlet's own

identity and Denmark's, at the very least. Such concern fulfills another of the Ghost's remarks to Hamlet: "If thou hast nature in thee, bear it not." (Q2 D3 r, F1 T 258) Whatever the connotation of "nature" intended, Hamlet proves to have it and to be willing to preserve it by realizing it is a moral obligation that stands upon him. Consequently both the Ghost's and Hamlet's uses of the word "nature," strongly suggest a Platonic association with virtue. Revenging means for Hamlet, besides keeping his word and fulfilling the Ghost's order, cultivating the virtue of justice.

Finally Horatio's reply in F1 (p. 105, third arrow) is an additional good reason for us to believe that Hamlet's concern goes beyond the level of a family dispute in the passage specific to F1. Horatio's reply clarifies the dialogue tone: "It must be shortly known to him from England what is the issue of the business there." He takes Hamlet seriously and will not merely indulge him. Horatio, furthermore, adds a political quality to the discussion by defining the King's plot with England as a "business", a transaction between two orders of power. With this he also reveals an engagement in the conversation which goes beyond the role of emphatic listener and merges with that of a counselor who is trying to protect Hamlet by warning him of what might be happening. Horatio confirms this role subsequently, when he tries to persuade Hamlet not to accept the wager.

The various points discussed above suggest that the action of F1 Hamlet has fuller political associations than does that of Q2. In other words, Hamlet's motivation to kill Claudius in F1 appears to be more explicitly connected with Denmark's political welfare than it is in Q2. This does not preclude the fact that in all versions Hamlet has two distinct motives to kill Claudius: a personal desire to revenge and a public duty to restore order to Denmark. But in F1 Hamlet actually seems to place the latter above the former, and perhaps by doing so he gathers the necessary determination to face his task less passionately than he does in Q2, as the continuation of his exchange with Horatio suggests.

In this second portion of the F1 quotation[13] Hamlet recalls his encounter with Laertes at the graveyard (p. 105, fourth arrow): "... but I am very sorry good Horatio, that to Laertes I forgot my selfe." He reflects upon his behavior and regrets the episode, especially because he was influenced by Laertes' impetuosity. The F1 version thus emphasizes the value of emotional control for Hamlet at this stage. Hamlet in F1 seriously conveys an intent to pursue his cause and realizes he must not allow himself to be distracted by secondary issues, or to have his reason overcome by passion. By doing so he again emerges as a character in control and consequently cultivates two other virtues, those of temperance and wisdom.

But temperance and wisdom are as difficult for Hamlet

to achieve as justice because he must come to terms with conflicts of the very emotional and intellectual order. His allusion to the graveyard scuffle with Laertes in F1 reminds us of how he struggles with the conflict between reason and passion. In a soliloquy (Q2 F4 v, F1 T 264),[14] for example, Hamlet rationalizes about the player's emotional involvement while weeping for Hecuba: he reacts by characterizing himself as a "rogue and peasant slave." Hamlet seemingly debates with himself because he is different, he is not "passion's slave" (Q2 G4 v, F1 T 267)[15] like most men. He is perhaps best defined as the prototype of the "new man," whom Montaigne (1580) empowered by advocating that knowledge can be pursued on one's own:

> We are all of us richer than we think we are; but we are taught to borrow and to beg, and brought up more to make use of what is another's than of our own. ... Books have not so much served me for instruction as exercise. ("Of Physiognomy" - Essays III.12 - p. 503)

Hamlet perhaps wants to embrace this new epistemology and his own reason. He must use, for example, both his visual perception and his "mind's eye"[16] (Q2 C2 r, F1 T 155): he will do what he ultimately thinks is right, not what appearances or secondary sources suggest. The play-within-the-play is one of the means he himself designs in order to verify truth, instead of simply believing the ghost and acting either impulsively or under the influence of passion. He struggles, nevertheless, because he has passionate forces in himself and constantly contemplates slaves of passion

such as the player and Laertes, which makes his reasoning seem like another equally uncomfortable extreme.

By reconsidering the graveyard incident in F1 he comes to understand that passion is not simply an ideal alternative to reason,[17] echoing the Player King's lines: "What to ourselves in passion we propose, the passion ending, doth the purpose lose." (Q2 H2 r, F1 T 268). Hamlet in F1 thus sees there is a need for balance between reason and passion, rather than a need to be in either of the extremes. He is finally able to apply to his own life the advice given earlier to the players (Q2 G3 v-G4 r, F1 T 266):[18] "... in the very torrent tempest, and ... whirlwind of your passion, you must acquire and beget a temperance ... ." The F1 Hamlet realizes that "forgetting himself" to Laertes was poor acting, the very kind that "offends [him] to the soule" (Q2 G3 v- F1 T 266.)

The player's and Laertes' moments of passionate action in both versions are, nevertheless, exemplary to Hamlet because they seem to strengthen his determination to revenge his murdered father. Both the intensity of the actor and the "bravery" of Laertes' grief are motivating forces to Hamlet because they trigger a response in him, namely, reflecting upon his own behavior as opposed to the two other men's in a process of adjusting his behavior to meet his final goal. Q2 does not provide Hamlet's viewpoint regarding the state of his feelings in the final scene,[19] which has the effect of obscuring what his motivation is.

And the final goal, the killing of Claudius, besides emerging as Hamlet's own option in F1, is justified as a "Cause".[20] The word (p. 105, F1, fifth arrow) stands out, implying a deep and quiet sense of readiness generated by the mental and emotional "image" that compells Hamlet to revenge. The F1 version seems like an undeniable conclusion to Hamlet's process of pondering whether or not he should kill Claudius, whom he finally perceives as menacing both to himself as a kinsman and to Denmark as a monarch.

-ii-

With this F1 also raises the audience's expectation to see the revenge accomplished fast, since it presents a Hamlet whose motives are fully justified by himself and whose readiness is very convincing. Q2, on the other hand, is less promising and as the dialogue continues we find another complex variation which shapes Hamlet's readiness differently in each version. It occurs during the first interaction Hamlet has with the Courtier (Q2) or Young Osrick (F1), who comes to propose the fencing match and wager on behalf of Claudius:[21]

Q2 (N2 r-v)

➡ *Cour.* Nay good my Lord for my eaſe in good faith, ſir here is newly com to Court *Laertes*, believe me an abſolute gentlemen, ful of moſt excellent differences, of very ſoft ſociety, and great ſhowing: indeede to ſpeake feelingly of him, hee is the card or kalender of gentry: for you ſhall find in him the continent of what part a Gentleman would ſee.

2 ➡ *Ham.* Sir, his definement ſuffers no perdition in you, though I know to deuide him inuentorially, would dazzie th'arithmaticke of memory, and yet but raw neither, in reſpect of his quick ſaile, but in the veritie of extolment, I take him to be a ſoule of great article, & his infuſion of ſuch dearth and rareneſſe, as to make true diction ➡ of him, his ſemblable is his mirrour, & who els would trace him, his vmbrage, nothing more.

Cour. Your Lordſhip ſpeakes moſt infallibly of him.

Ham. The concernancy ſir, why doe we wrap the gentleman in our more rawer breath?

Cour. Sir.

Hora. Iſt not poſsible to vnderſtand in another tongue, you will doo't ſir really.

Ham. What imports the nomination of this gentleman.

Cour. Of *Laertes.*

4 ➡ *Hora.* His purſe is empty already, all's golden words are ſpent.

Ham. Of him ſir.

Cour. I know you are not ignorant.

Ham. I would you did ſir, yet in faith if you did, it would not much approoue me, well ſir.

➡ *Cour.* You are not ignorant of what excellence *Laertes* is.

6 ➡ *Ham.* I dare not confeſſe that, leaſt I ſhould compare with him in excellence, but to know a man wel, were to knowe himſelfe.

Cour. I meane ſir for this weapon, but in the imputation laide on him, by them in his meed, hee's vnfellowed.

Ham. What's his weapon?

Cour. Rapier and Dagger.

Ham. That's two of his weapons, but well.

F1 (T 280)

Oſr. Nay, in good faith, for mine eaſe in good faith:
➡ Sir, you are not ignorant of what excellence *Laertes* is at his weapon.

➡ *Ham.* What's his weapon?

Oſr. Rapier and dagger.

Ham. That's two of his weapons; but well.

Q2 clearly expands on the subject of Laertes and thus creates a rather distracting effect for various reasons. First, because the lengthy dialogue naturally delays

Hamlet's revenge action. Second, the issue absorbs Hamlet for several minutes. Third, because Horatio has lines and thus, ceasing to act as observer becomes an interlocutor who demands extra attention both from the other characters on stage and from the audience, which makes Hamlet lose even more control of the whole situation. Fourth, the Courtier invites both Hamlet and the audience to focus attention upon the subject of Laertes (p. 120, Q, first arrow), "newly come to Court ... ful of most excellent differences." This mental involvement is forced further in Q2 when both the Courtier and Hamlet expand on the subject of Laertes' qualities, the man "... of very soft society ... the card or kalendar of gentry," "a soule of great article ... his semblable is his mirrour." This is dragging for the theater audience, especially because we know of Laertes's plan to take revenge and probably expect Hamlet to move faster.

But the very idea of hearing Hamlet praise Laertes after what happened in the graveyard invites us to consider the fuller implications of the moment. Overall Q2 engages our attention in a different way than F1 because both Hamlet's and Horatio's lines have an ironic potential. If an actor, for example, delivers Hamlet's lines of Q2 (p. 120, second arrow) with the same irony as his earlier words characterizing the approaching Courtier as a "waterfly", or as the comments on temperature, the tone of mockery will provide an extended comic release that is likely to detach the audience even more from the serious question Hamlet

posed to Horatio before the interruption: "Is't not perfect conscience?" Horatio's Q2 line (p. 120, fourth arrow) "His purse is empty already, all's golden words are spent," which criticizes the Courtier for his lack of eloquence, also may be interpreted so as to accentuate mockery.

The moment can, of course, have another kind of effect if the lines are delivered seriously. First of all, there would be an abrupt termination of the comic moment that precedes the subject of Laertes and during which the the Courtier in Q and young Osrick in F1 are clearly made fools of. Hamlet would sound as if he were conveying a high opinion of Laertes, which is especially true of the line "his semblable is his mirrour" (p. 120, Q2, third arrow). This notion is even stronger in Hamlet's reaction to the Courtier's line exclusive to Q2 (p. 120, fifth arrow): [22] "You are not ignorant of what excellence Laertes is." Hamlet replies he "dares not confess" (p. 120, Q2, sixth arrow), which suggests he feels inadequate in Q2 while comparing himself with Laertes. Even if Hamlet continues mocking the Courtier his words are ambiguous, for he seemingly judges himself inferior to Laertes either because he lacks Laertes' "bravery" or because he still feels insecure about his purpose.

F1, on the other hand, not only focuses the audience's attention on Hamlet but also quickens the pace of action. The fact that Osricke makes specific remarks (p. 120, F1, first arrow) about Laertes' fighting skill (" ... Sir, you

are not ignorant of what excellence Laertes is at his weapon") allows for Hamlet to respond and still remain in control of the conversation, especially because he poses a question (second arrow): "What's his weapon?" Hamlet's ignoring the subject of Laertes in F1 is consistent, since the politically conscious and ethically motivated F1 Hamlet would not compare himself to Laertes: in doing so he would be "forgetting himself" again, which he does not want to do. Thus, instead of wasting time talking about Laertes he focuses on the subject of the wager/duel, an attitude which reinforces his determination to concentrate on the revenge issue by placing Laertes on a secondary level and perhaps the duel itself as a next step that will eventually lead him to fulfill his goal of justice.

The F1 version also is less ambiguous than Q2 because it assures both the tone of mockery and Hamlet's self-confidence by establishing that Hamlet's view of Laertes is secondary <u>before</u> the Courtier's remarks. In short, the very placement of Hamlet's comparison to Laertes generates different effects in each version. In Q2 the comparison is triggered by the Courtier (p. 120, Q2, first arrow) who practically forces Hamlet to direct his attention away from himself and his private concerns. In F1 Hamlet <u>himself</u> mentions Laertes earlier (p. 105, F1, fourth arrow) realizing on his own that Laertes must not distract him from his goal: "... but I am very sorry ... That to Laertes I forgot my selfe ... ." If Hamlet expanded on the subject

of Laertes in F1 he would be repeating, in a slightly different way, a behavior he regreted just moments before.

-iii-

The development of the scene in each version confirms the fact that Hamlet comes across as more self-confident in F1 than in Q2. Another variation including an interruption which occurs exclusively in Q2 re-establishes the contrast:

Q2 (N3 r-v)

Hora. This Lapwing runnes away with the ſhell on his head.

Ham. A did ſo ſir with his dugge before a ſucke it, thus has he and many more of the ſame breede that I know the droſſy age dotes on, only got the tune of the time, and out of an habit of incounter, a kind of hiſty colection, which carries them through and through the moſt prophane and trennowed opinions, and doe but blowe them to their triall, the bubbles are out.

Enter a Lord.

Lord. My Lord, his Maieſtie commended him to you by young *Oſtricke*, who brings backe to him that you attend him in the hall, he ſends to know if your pleaſure hold to play with *Laertes*, or that you will take longer time?

2 *Ham.* I am conſtant to my purpoſes, they followe the Kings pleaſure, if his fitnes ſpeakes, mine is ready: now or whenſoener, prouided I be ſo able as now.

Lord. The King, and Queene, and all are comming downe.

Ham. In happy time.

Lord. The Queene deſires you to vſe ſome gentle entertainment to *Laertes*, before you fall to play.

Ham. Shee well inſtructs me.

Hora. You will looſe my Lord.

Ham. I dee not thinke ſo, ſince he went into France, I haue bene
4 in continuall practiſe, I ſhall winne at the ods; thou would'ſt not thinke how ill all's heere about my hart, but it is no matter.

Hora. Nay good my Lord.

Ham. It is but foolery, but it is ſuch a kinde of gamgiuing, as would perhapes trouble a woman.

Hora. If your minde diſlike any thing, obay it. I will forſtal their repaire hether, and ſay you are not fit.

Ham. Not a whit, we defie augury, there is ſpeciall prouidence in
6 the fall of a Sparrowe. if it be, tis not to come, if it be not to come, it will be now, if it be not now, yet it will come, the readines is all, ſince no man of ought he leaues, knowes what iſt to leaue betimes, let be.

F1 (T 280)

Hor. This Lapwing runs away with the ſhell on his head.

Ham. He did Complie with his Dugge before hee ſuck't it: thus had he and mine more of the ſame Beauy that I know the droſſie age dotes on;only got the tune of the time, and outward habite of encounter, a kinde of yeſty collection, which carries them through & through the moſt fond and winnowed opinions;and doe but blow them to their tryalls: the Bubbles are out.

Hor. You will loſe this wager,my Lord.

Ham. I doe not thinke ſo, ſince he went into France, I haue beene in continuall practice; I ſhall winne at the odds: but thou wouldeſt not thinke how all heere about my heart: but it is no matter.

Hor. Nay, good my Lord.

Ham. It is but fooling; but it is ſuch a kinde of gain-giuing as would perhaps trouble a woman.

Hor. If your minde diſlike any thing,obey.I will forestall their repaire hither, and ſay you are not fit.

Ham. Not a whit, we defie Augury; there's a ſpeciall Prouidence in the fall of a ſparrow. If it be now, 'tis not to come: if it bee not to come, it will bee now: if it be not now; yet it will come;the readineſſe is all,ſince no man ha's ought of what he leaues. What is't to leaue betimes?

Essentially, Hamlet's carries through on his decision to accept the wager in both versions. But the presence of an interruption in Q2 (p. 125, first arrow) as opposed to the absence of one in F1 (p. 126, first arrow) again has specific effects on the pace of action. Q2 both slows down and raises the suspense because the Lord's questioning whether "[Hamlet's] pleasure hold to play with Laertes, or ... will take longer time?" forces the audience to reconsider his readiness. F1, on the other hand, forces a focus on the wager/duel subject as Horatio immediately voices his apprehension: "You will loose the wager my lord."

Overall, Q2 also is rather open because of Hamlet's extra line "I am constant to my purposes ... <u>provided I be so able as now</u>" (p. 125, Q2, second arrow): his readiness is

on the one hand questionable and on the other certain. It is questionable because the phrase "provided I be so able as now" indicates that even though his readiness is a palpable fact at the moment, no one (Hamlet included) knows he will be "so able" by the time Laertes enters for the match. An actor interpreting the Q2 lines this way would most likely come across as more passive and austere, while[23] influenced by some inexorable ambivalence that urges him to fight. Although Hamlet argues he has been "in continuall practice" and trusts his skill at sword-fighting in both versions, he seems slow-paced in Q2, where he is "following the King's pleasure" (p. 124, Q, second arrow) and willing to follow the desires of his mother, who "well instructs" him (third arrow).

Again, he may be playing games with the Lord, pretending he feels insecure and indifferent while simply mocking him and knowing that he is just waiting for the appropriate occasion to kill Claudius. The tone of mockery in the interpretation of the lines would then make Hamlet's readiness seem much more real.[24] But one particular line does suggest Hamlet is rather insecure in Q2: "... thou woulds't not thinke how ill all's heere about my hart" (p. 124, Q, fifth arrow). The word ill not only conveys his feeling of discomfort, but also suggests that the fencing match is a difficult and objectionable task in Q2. The uncompleted line of the F1 version, "... thou wouldest not thinke how all heere about my heart," whether it involves a

compositor error or not, denotes that Hamlet is somewhat anxious but not necessarily apprehensive.

This Q2 openness, nevertheless, has the effect of portraying him as an essentially unpredictable character, who may or may not carry out his revenge. Consequently, Q2 also keeps us in a more intense suspense than F1 because we cannot rely on Hamlet's verbal clues. Whatever expectation we develop as an audience will be almost totally defined by the actor's interpretation of the lines rather than by the words per se.

The F1 version generates a radically different effect in that Hamlet shows no signs of ambiguity, conveying the energy of a man who is truly ready to assume a challenge and to accept what time brings, even though he is conscious of the odds involved in accomplishing a task of political as well as private significance. We feel that in F1 he is determined to act, that everything is a matter of time. Understandably, then, the second interruption exclusive to Q2 would be pointless in F1 because here Hamlet does not doubt his readiness, does not imply he may not be "so able as now" (p. 124, Q, second arrow) in the next minute, having conveyed his confidence in the exchange with Horatio at the outset of the act (p. 105, F1): "The interim's mine." If in his heart "there was a kind of fighting," as when he found out about Claudius' plot to kill him (Q2 N. r, F1 T 259), it is now over and has been replaced by a powerful sense of mission that motivates him and keeps him in control of his

emotions as he waits for the right moment to kill Claudius.

These differences consistently allow for at least two kinds of interpretation for Hamlet: melancholy, or highly energetic and ironic. The former seems to be more likely within the dynamics of Q2, given the ambiguities discussed above. The latter seems more fitting in F1 in which Hamlet's self-confidence is, for the various reasons above, more accentuated. Perhaps the role of Hamlet in Q2 is, overall, more psychologically involving for the actor, who must more often determine intentions without specific cues. The line "readiness is all," for example, can on the basis of Q2 come across as either a sad recognition of reality or a hopeful expression of trust. The same line on the basis of F1 seemingly narrows to a hopeful expression of trust, since here Hamlet's explicit desire to purge his country is a factor that boosts his self-confidence.

The question of course remains why Hamlet spends time talking to Horatio rather than seeking Claudius and simply killing him upon return from England, which contrasts with his ability to plan and execute the killing of Rosencrantz and Guildenstern. It is possible to understand this perpetual puzzle, I believe, within the context I have been discussing. Seeing the two versions separately, we are able to discern two facets of Hamlet that are merged and therefore become confusing in conflated versions. What may seem like "delaying" in Q2, where at the final scene Hamlet still seems unpredictable, comes across as a sense of

mission in what Hamlet describes as "the image of [his] Cause" in F1 (p. 105, fifth arrow). In all versions, nevertheless, Hamlet seems not to rush because he knows that time itself will bring the right moment for him to pursue his goal. One of his statements in particular embodies this notion: " ... we defie Augury, there is a special providence in the fall of a sparrow" (p. 124, Q2, sixth arrow - p. 125, F1, fourth arrow).[25] By trusting what "occasio" (opportunity that comes with time) brings he can be sure that what <u>has</u> to be <u>will</u> be: "occasio" will determine Claudius' death in a way it will be unavoidable, just as Rosencrantz's and Guildenstern's deaths were. The uniqueness of F1 lies in how Hamlet's political consciousness combines with his self-confidence to constitute <u>trust</u> in both time and his readiness, since he knows Claudius must die not only for the good of the family but also for the good of Denmark. In Q2 the effect is different because Hamlet's willingness to "defy augury" is undercut to some extent by his ambiguous suggestion a few lines earlier that even if time comes he may not "be so able" as he is now (p. 124, Q2, second arrow). The various differences between Q2 and F1 playtexts discussed above establish this contrast, which cannot be grasped in a conflated <u>Hamlet</u>.

-iv-

The fuller political consciousness underlying Hamlet's readiness in F1 is even clearer when he utters his last words to Claudius and makes him swallow the poisoned wine:[26]

Q2 (O. r)

Ham. The point inuenom d to, then venome to thy worke.
All. Treaſon, treaſon.
King. O yet defend me friends, I am but hurt.
➡ *Ham.* Heare thou inceſtuous damned Dane,
➡ Drinke of this potion, is the Onixe heere?
Follow my mother.

F1 (T 281)

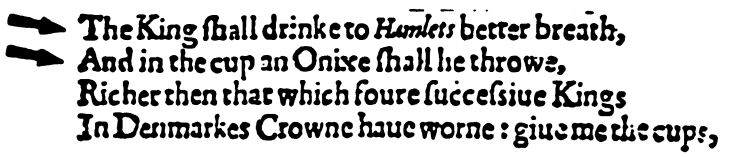
Ham. The point envenom'd too,
Then venome to thy worke,
Hurts the King.
All. Treaſon, Treaſon.
King. O yet defend me Friends, I am but hurt.
➡ *Ham.* Heere thou inceſtuous, murdrous,
Damned Dane,
➡ Drinke off this Potion: Is thy Vnion heere?
Follow my Mother. *King Dyes.*

Hamlet uses the word "union" in his F1 question (second arrow), whereas in Q2 (second arrow) we find "Onixe."

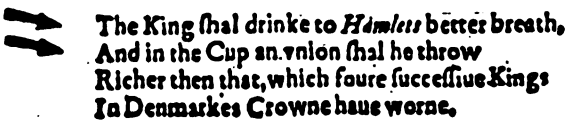
Orthodox interpretation (e.g. Onions) usually annotates "union" as "pearl." We cannot be sure, however, even though the meaning involves a jewel. I say jewel because onyx is not defined as a pearl in the Oxford English Dictionary (O.E.D.), but as a "variety of quartz (v.7, p. 132). The word presented in the O.E.D. as a synonym for pearl is "unio" (v. 11, p. 232). Misinterpretation of spelling and typographic errors may also be the cause of the difference; Greg (1928) does describe this as a "very

complicated variant," and believes union "is the word aimed at." (pp.57-58) But the effect of each possibility merits attention, especially because the ambiguity is recurrent. Just before the duel starts Claudius also employs the word "onixe" in Q2 and "union" in F1:[27]

Q2 (N4 r)


The King ſhall drinke to *Hamlets* better breath,
And in the cup an Onixe ſhall he throwe,
Richer then that which foure ſucceſsiue Kings
In Denmarkes Crowne haue worne: giue me the cups,

F1 (T 280)


The King ſhal drinke to *Hamlets* better breath,
And in the Cup an vnion ſhal he throw
Richer then that, which foure ſucceſſiue Kings
In Denmarkes Crowne haue worne.

Claudius' language here in both versions sounds extremely loaded, especially if by "better breath" (first arrows) Shakespeare means Hamlet's last breath and death. Overall, Claudius' use of "Onixe" in Q2 (second arrow) seems more factual whereas "union" in the F1 version (second arrow) invites us to paraphrase the whole line in a figurative sense for several reasons. First, the word "union" did have a political connotation at Shakespeare's time, with reference to the state of being united to one political body; the O.E.D. (v. 11, p. 232) points out, for example, "union" is used in this sense in Bacon's Briefe Discourse (1603:) "and ... leaving violent Unions [of countries] wee will consider onelye naturall Unions." Second, "cup" could

mean an experience to be partaken (O.E.D. v. 2, p. 1255), as in various Bible passages:

> On the wicked he will rain coals of fire and brimstone; a scorching wind shall be the portion of their cup. (Psalms 11.06)
>
> My Father, if it be possible, let this cup pass from me; nevertheless, not as I will, but as thou wilt." (Matthew 26.39 - underlining mine)

Third, "throw" could mean thwart (O.E.D. v. 11, p. 377), and the paraphrase could thus be "The King ... shall in the duel thwart Hamlet's ambitions to the crown, [becoming] richer then" by managing to maintain power with his machiavellian poison plot, which also makes him feel smarter than the four previous Kings. This possibility is in fact ironic, since Claudius is to lose not only the crown but also his life. Shakespeare reserves for him something that resounds from King Lear's final moments: "All foes [shall taste] the cup of their deservings." (F1 T 309)

Given the above possibility, Claudius in F1 might die being told in a pun that Hamlet has outwitted him: "Heere ... Drinke off this Potion: Is thy Union heere?" Hamlet's F1 question "Is thy union heere?" can be paraphrased in the same sense: "Is this how you use your royal power, poisoning cups?"; and it allows for a much more ironic interpretation than does the factual Q2 question "Is the Onixe heere?", which merely draws a sharp contrast between the actual pearl Claudius promised to throw in the cup and the onix, a dark, non-precious stone.

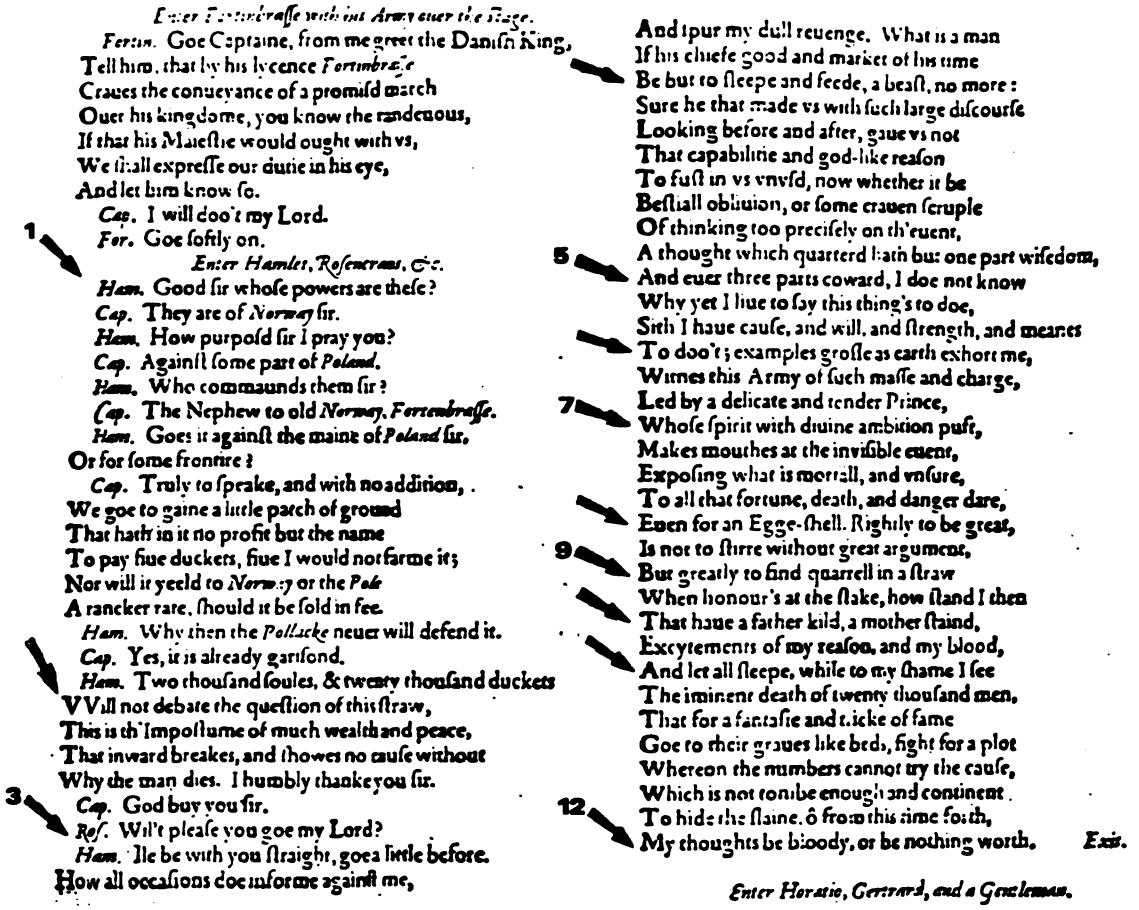
A third meaning of "union" is of course related to marriage, in which case Hamlet could be referring to Claudius' union with Gertrude in death. But this possibility is more likely in Q2, in which political associations are not as fully articulated as they are in F1. A case could also be argued that Hamlet is, in Oedipal fashion perhaps, more obsessed with the domestic dimension of his revenge (his mother's re-marriage) in Q2, especially because in this version, as Hamlet forces Claudius to drink the poison, he describes him only as an "incestuous (p. 130, Q2, first arrow) damned Dane." The corresponding phrase in F1 (p. 130, first arrow) is "incestuous, murdrous, Damned Dane" and therefore reflects his rage during this crucial moment with the crime against King Hamlet per se.

In sum, Hamlet's use of "union" in F1 could add a political element that is consistent with other features specific to F1 in general. Differences outside of the final scene, for example, also accentuate Hamlet's fuller political consciousness and self-confidence in F1 as opposed to his greater ambiguity in Q2.

-v-

One of the most striking instances is Hamlet's encounter with Fortinbras and his army, which simply does not occur in the F1 version.

Q2 (K3 r-v)



Enter Fortinbrasse with his Army ouer the Stage.

Fortin. Goe Captaine, from me greet the Danish King,
Tell him, that by his licence *Fortinbrasse*
Craues the conueyance of a promisd march
Ouer his kingdome, you know the rendeuous,
If that his Maiestie would ought with vs,
We shall expresse our dutie in his eye,
And let him know so.
Cap. I will doo't my Lord.
For. Goe softly on.

Enter Hamlet, Rosencrans, &c.

Ham. Good sir whose powers are these?
Cap. They are of *Norway* sir.
Ham. How purpos'd sir I pray you?
Cap. Against some part of *Poland*.
Ham. Who commaunds them sir?
Cap. The Nephew to old *Norway*, *Fortenbrasse*.
Ham. Goes it against the maine of *Poland* sir,
Or for some frontire?
Cap. Truly to speake, and with no addition,
We goe to gaine a little patch of ground
That hath in it no profit but the name
To pay fiue duckets, fiue I would not farme it;
Nor will it yeeld to *Norway* or the *Pole*
A rancker rate, should it be sold in fee.
Ham. Why then the *Polacke* neuer will defend it.
Cap. Yes, it is already garrison'd.
Ham. Two thousand soules, & twenty thousand duckets
Will not debate the question of this straw,
This is th'Impostume of much wealth and peace,
That inward breakes, and shewes no cause without
Why the man dies. I humbly thanke you sir.
Cap. God buy you sir.
Ros. Will't please you goe my Lord?
Ham. Ile be with you straight, goe a little before.
How all occasions doe inform me against me,
And spur my dull reuenge. What is a man
If his chiefe good and market of his time
Be but to sleepe and feede, a beast, no more:
Sure he that made vs with such large discourse
Looking before and after, gaue vs not
That capabilitie and god-like reason
To fust in vs vnus'd, now whether it be
Bestiall oblivion, or some craven scruple
Of thinking too precisely on th'euent,
A thought which quartered hath but one part wisedom,
And euer three parts coward, I doe not know
Why yet I liue to say this thing's to doe,
Sith I haue cause, and will, and strength, and meanes
To doo't; examples grosse as earth exhort me,
Witnes this Army of such masse and charge,
Led by a delicate and tender Prince,
Whose spirit with diuine ambition puft,
Makes mouthes at the invisible euent,
Exposing what is mortall, and vnsure,
To all that fortune, death, and danger dare,
Euen for an Egge-shell. Rightly to be great,
Is not to stirre without great argument,
But greatly to find quarrell in a straw
When honour's at the stake, how stand I then
That haue a father kild, a mother staind,
Excytements of my reason, and my blood,
And let all sleepe, while to my shame I see
The imminent death of twenty thousand men,
That for a fantasie and trickle of fame
Goe to their graues like beds, fight for a plot
Whereon the numbers cannot try the cause,
Which is not tombe enough and continent
To hide the slaine. ô from this time forth,
My thoughts be bloody, or be nothing worth. *Exit.*

Enter Horatio, Gertrard, and a Gentleman.

F1 (T 273)

Enter Fortinbras with an Armie.

For. Go Captaine, from me greet the Danish King,
Tell him that by his licenſe, *Fortinbras*
Claimes the conueyance of a promis'd March
Ouer his Kingdome. You know the Rendeuous:
If that his Maiesty would ought with vs,
We ſhall expreſſe our dutie in his eye,
And let him know ſo.
Cap. I will doo't, my Lord.
For. Go ſafely on. *Exit.*

Enter Queene and Horatio.

The passage of an army over the stage immediately strikes us as a distraction, in that it does not help the audience in either version to focus on the revenge goal. And

in Q2 the army distracts Hamlet, too, as he allows himself to be absorbed by it. His curiosity is such that it urges him to ask the Captain about its purpose as if he were a mere passer-by, rather than a Prince watching a foreign army approach his territory. Then, he begins to brood about the philosophical significance of the event in relation to his own life, finally plunging into the soliloquy that re-establishes a focus on his "dull revenge."

F1, on the other hand, forces us to focus almost solely on Fortinbras, especially because he has the most lines of the dialogue. We learn about what his intentions are and, consequently, are prepared for his presence in Denmark. Thus Fortinbras' appearance in F1 serves the dramaturgical purpose of reminding the audience of him and preparing for his sudden appearance during the final moments of the play. Q2 does the same but goes on to establish a comparison, presenting a Hamlet who compares himself with Fortinbras.

Generally speaking, the one feature that stands out in the soliloquy of Q2 (p. 134) is that Hamlet scorns himself by implying that he is a "beast" (fourth arrow), "three parts coward" (fifth arrow), and experiences shame (eleventh arrow). He then reveals a determination to revenge: "... o from this time forth, my thoughts be bloody, or be nothing worth" (last arrow). As such, Hamlet's role in the Q2 version modifies our understanding of the final scene rather drastically.

For a man who swore his thoughts would "be bloody, or

be nothing worth", Hamlet's readiness in Q2 by the time he talks to Osrick should not be so ambiguous. Indeed, we are in light of the soliloquy exclusive to Q2 compelled to say Hamlet takes another major step-back in the final scene. The fact that Rosencrantz appears during the army episode in Q2 (p. 134, first and third arrows) also assures us that Hamlet killed him afterwards and therefore did act at least once under the influence of his bloody thoughts. But he begins the last act talking to Horatio. The soliloquy exclusive to Q2 accentuates Hamlet's hesitancy with his wonder and "shame" as he watches the "two thousand soules ... [that] will not debate" (p. 134, Q2, second arrow) going "to their graves like beds."[28] Given this context, Hamlet's remarks to the courtier in the final scene of Q2 (p. 124, second arrow) strike us as coming from a man who is still subject to a commander (the Ghost), like the soldiers are subject to Fortinbras: he has decided his thoughts must be "bloody, or be nothing worth" (Q2, p. 134, twelfth arrow) but does not seem to have convinced himself. His Q2 line "provided I be so able as now" (p. 124, second arrow), then, reminds us once again that he might indeed be "three parts coward." Hamlet during the final scene in Q2 desperately concentrates on his goal as a private burden that stands upon him as the son of the murdered King Hamlet. We cannot dismiss the possibility of irony altogether, but the soliloquy exclusive to Q2 makes Hamlet's inconsistency linger because his resolve to act is seemingly caused by external factors: the

stimulus of a marching army makes him realize that he too must pursue his goal.

The total absence in F1 of Hamlet's soliloquy generates at least two effects.[29] Firstly, because the theater audience does not see Hamlet medidating once again on the issue of his inability to act, his confidence at the outset of the following act is enhanced. We once again can infer that killing Claudius became his own decision rather than just a task imposed by the Ghost, and that he needed no further "examples" (p. 134, Q2, sixth arrow) to be compelled to kill even Rosencranz and Guildenstern.

Secondly, the brief F1 appearance of Fortinbras with his army, marching towards a goal, is a strong parallel to Hamlet's own "march:" both are Princes, both are motivated to action by an expedient cause.

The passage exclusive to Q2, nevertheless, shapes a Fortinbras who is radically different for Hamlet and for the audience than that of F1.[30] Hamlet in Q2 actually sees "young Fortinbras," whom he heard about from Claudius at the outset of the play (Q2 B3 v-F1 T 153), in action with a whole army. Q2 thus reintroduces the contrast which is established between the two Princes during that early moment of the play. Both lose their fathers and see their uncles take the throne, but each reacts in a different way: Hamlet perseveres in "obstinate condolement" (Q2 B4 v-F1 T 154) whereas Fortinbras claims from Claudius lands lost by his father.[10] Such a contrast might easily be forgotten,

especially as we learn both about Hamlet's struggle with his mother's remarriage in the first soliloquy and about his father's murder. Hearing Hamlet reflect upon his encounter with Fortinbras' army, however, we are once again struck, or even challenged to consider the wider implications of the two opposed behaviors.

Superficially, Fortinbras appears to have determination and self-confidence while Hamlet lacks both, but subtle details in Hamlet's soliloquy reveal a more complex picture. On the one hand Hamlet is impressed with Fortinbras' "spirit of divine ambition" (p. 134, Q2, seventh arrow) and the soldiers' courage stirs feelings of shame in him (eleventh arrow):

> ... to my shame I see the iminent death of twenty thousand men, that ... fight for a plot ... which is not tombe enough ... to hide the slaine.

On the other hand Hamlet implies that Fortinbras' conduct is at the very least absurd, since he exposes the lives of thousands of men "for an egge-shell" (eighth arrow) and finds "quarrell in a straw" (ninth arrow). This is a rather negative perspective of Fortinbras, and another example of men who lack temperance, who are unable to achieve a balance between reason and passion.

Whether or not Fortinbras' conduct is deplorable, Hamlet does take the experience of encountering him and the marching army as an exhorting example. But this example is perhaps another diminishing factor for the Prince of Denmark in Q2: because he gives his dying voice to a man with whom

he is not exactly delighted; because he dies with a sense that he never really "led" his cause, thus remaining painfully inferior, in his own eyes, to the future King of Denmark. I say painfully for the very reason that Hamlet, rather than using his own potential motivation, paradoxically realizes he needed an example from a questionable leader before he could pursue the revenge goal.

The F1 version diminishes neither Hamlet nor Fortinbras, since it does not give us access to Hamlet's self-defeating feelings or undermine Fortinbras, who merely appears to be in control of an army. Consequently, Hamlet in F1 gives his dying voice to a man whose image is simply marked by a military victory in Poland (p. 140, F1, second arrow) and not to a man whose character aggravates his emotional struggle.

-vi-

All of the variations discussed to this point shape the effect of Hamlet's death differently in each version in other ways as well, even though the moment is almost identical in the various playtexts:

Q2 (O. r-v)

But let it be; *Horatio* I am dead.
Thou liueſt, report me and my cauſe a right
To the vnſatisfied.
Hora. Neuer believe it;
I am more an anticke Romaine then a Dane,
Heere's yet ſome liquer left.
Ham. As th'art a man
Give me the cup, let go, by heauen Ile haue;
O god *Horatio*, what a wounded name
Things ſtanding thus vnknowne, ſhall I leaue behind me?
If thou did'ſt euer hold me in thy hart,
Abſent thee from felicity a while,
And in this harſh world drawe thy breath in paine
To tell my ſtory: what warlike noiſe is this? *A march a farre off.*

Enter Ofrick.

Ofr. Young *Fortenbraſſe* with conqueſt come from Poland,
To th'embaſſadors of *England* giues this warlike volly.
Ham. O I die *Horatio*,
The potent poyſon quite ore-crowes my ſpirit,
I cannot liue to heare the newes from *England*,
But I doe prophecie th'election lights
On *Fortinbraſſe*, he has my dying voyce,
So tell him with th'occurrents more and leſſe
Which haue ſolicited, the reſt is ſilence.

F1 (T 281)

But let it be: *Horatio*, I am dead,
Thou liu'ſt, report me and my cauſes right
To the vnſatisfied.
Hor. Neuer beleeue it.
I am more an Antike Roman then a Dane:
Heere's yet ſome Liquor left.
Ham. As th'art a man, giue me the Cup.
Let go, by Heauen I le haue't.
Oh good *Horatio*, what a wounded name,
(Things ſtanding thus vnknowne) ſhall liue behind me.
If thou did'ſt euer hold me in thy heart,
Abſent thee from felicitie awhile,
And in this harſh world draw thy breath in paine,
To tell my Storie.
March afarre off, and ſhout within.
What warlike noyſe is this?

Enter Ofricke.

Ofr. Yong *Fortinbras*, with conqueſt come frō Poland
To th'Ambaſſadors of England giues this warlike volly.
Ham. O I dye *Horatio*:
The potent poyſon quite ore-crowes my ſpirit,
I cannot liue to heare the Newes from England,
But I do prophecie th'election lights
On *Fortinbras*, he ha's my dying voyce,
So tell him with the occurrents more and leſſe,
Which haue ſolicited. The reſt is ſilence. O,o,o,o. *Dyes*

First, the effects vary because Hamlet's request to Horatio is different in each version:[31] in Q2 he mentions a single "cause" (first arrow) whereas in F1 he mentions "causes" (first arrow). The differences imply that whereas in Q2 he killed and died for reasons which probably overwhelmed him as a whole, and which he sums up as a "father kild, a mother staind" in the soliloquy of act four (p. 134, Q2, tenth arrow), in F1 he did so making distinctions: between private reasons relating to his family per se and political reasons relating to the State of Denmark. Even though each may overlap with the other in a dynamic continuum, Hamlet's preoccupation in Q2 strikes us as exclusively personal because he seems less conscious of political factors than in F1. The F1 version has, overall, a more political tone than Q2 because Hamlet is conscious as a Prince, as a royal figure who does not want the reputation of his kingdom to be compromised.

Second, Hamlet's "dying voice" (p. 140, Q2, second arrow - F1 third arrow) to Fortinbras becomes, in F1, more than a concern with the person who should hear the truth about him and an acknowledgement of political succession. Hamlet dies knowing that Denmark has at least been purged of its "Canker" and hopefully shall meet true renewal when Fortinbras takes over the crown.[32] His cry "O, o, o, o," exclusive to F1 (last arrow), then comes across as the final emotional release of the protagonist who fulfilled his wish. But it is also loaded with pain, making his death even

more touching in F1 not only because it lasts a little longer but also because it forces us to hear his pain, so to speak.

-vii-

The non-verbal possibilities generated by each version of the final scene also contribute to an ending that emphasizes Hamlet's death more in F1 than in Q2. One of the most significant differences is that involving Fortinbras' directions which I mentioned at the outset of this chaper:

Q2 (O2 r)

Take vp the bodies, ſuch a ſight as this,
Becomes the field, but heere ſhowes much amiſſe.
Goe bid the ſouldiers ſhoote.

Exeunt.

FINIS.

F1 (T 280)

Take vp the body; Such a ſight as this
Becomes the Field, but heere ſhewes much amis.
Go, bid the Souldiers ſhoote.

Exeunt Marching: after the which, a Peale of Ordenance are ſhot off.

The fact that only Hamlet's body is raised in F1 forces us to focus attention on his own last passage across the stage, whereas Q2 divides our attention amongst the other bodies as well. A director using F1 may thus enhance Hamlet's superiority as the Prince who purged his country, while Q2 does not for such a choice. But the final stage directions in each version[32] also shape unique endings because of the blocking and sound effect.

We cannot tell, either from Q2 or F1, who exits: whether all of the characters or only some of them. Various

possibilities emerge from these differences. The Q2 version allows for all the company to exit, leaving the theater audience to register the impact of a bare stage. F1, because of the word "marching", may be directing only those soldiers Fortinbras ordered to take Hamlet's body to exit; we might then have Osrick, Horatio, and all the other Danes on stage, physically restating a new political order brought into being Fortinbras and others from Norway, with whom they stand as accepting subjects. Should Fortinbras exit after the soldiers, we would still have the sense that his rule has begun forcefully: he may come and go as he pleases, while his orders are fulfilled. Clearly the sound effect that follows in F1, the noise of the ordinance firing, enhances this possibility.[34]

After Fortinbras' (and Hamlet's) final lines in both Q2 and F1, Q2 simply adds a direction to "exeunt" while F1 gives a more elaborate one: "exeunt marching; after the which a peale of ordenance are shot off." The F1 direction allows for an ending that much more strongly asserts Fortinbras' authority, since the shooting of the cannons not only meets his command but also suggests that his authority as the new ruler is being established. The cannon that moments earlier shot under Claudius' command (Q2 N4 r, F1 T 281) "...let... the cannons to the heavens...") now ceremoniously fulfill the new King's request. The F1 version therefore accentuates the political consequences of Hamlet's death, forcing us to remember it was a Prince who died.

Individually, and in combination, the differences between Q2 and F1 I have analyzed point towards the existence of two distinct Hamlets and two distinct Hamlets. In Q2 we find a protagonist who emerges as a wronged Dane, and a tragedy that accentuates the personal and familial dimension. F1 presents the tragedy of a more politically conscious Prince who dies while bringing about renewal for the Kingdom of Denmark.[35]

Notes for Chapter IV

1
Both the title page and the page-heading of the Q1 version read The Tragicall Historie of Hamlet Prince of Denmarke.

2
Polonius' statement is also found in Q1 (D4 r).

3
Q1, like F1, directs that only one body be taken up (I4 r).

4
The Q1 version (I2 r):

Enter Hamlet and Horatio.
Ham. beleeue mee, it greeues mee much *Horatio*,
That to *Leartes* I forgot my selfe:
For by my selfe me thinkes I feele his griefe,
Though there's a difference in each others wrong.
Enter a Braggert Gentleman.

5
As can be seen just above, Hamlet does not question the worth of Claudius' life in Q1, but also is interrupted by the Courtier (I2 r).

6
As the passage in (4) indicates, Hamlet does not reflect upon his motivation in Q1.

7
The "Canker" metaphor is not in Q1 (I2 r).

8
Q2 also includes such associations in spite of not having the "Canker" metaphor. One of them occurs exclusively in Q2 (D. r) during the moment when Hamlet regrets the fact that the King's drinking habit has reinforced the Danes' reputation as drunkards. Hamlet

attributes alcoholism to "some vicious mole of nature," which is an early suggestion that Claudius not only is infected, so to speak, with some sort of corrupting disease, but also spreads it in Denmark.

9 Q1 also includes Marcellus' remark (C3 v).

10 Apparently, there is a typographical error here in the copy used for the Yale Facsimile of F1, since the page that follows 278 is 259, rather than 279. The pages that follow are numbered 280, 281, and 280 rather than 282. F1 page numbering is, overall, inconsistent. Hamlet begins at 152, with a sudden shift (probably another error) to the 200's after five pages. The sequence is 152-156, 257-278, 259, 280-281, 280.

11 Rosencranz's lines are not in Q1 (G. v)

12 Laertes' advice to Ophelia is much simpler in Q1 (C2 r) and does not include remarks on Hamlet's princely identity.

13 Unlike Q2, Q1 does introduce Hamlet's concern with Laertes (cf. 4)

14 The soliloquy is in Q1, though at a different point, after orthodox III.i.209 (E4 v - F r).

15 This phrase is not in Q1 (F2 v), but Hamlet does define himself as a "dunghill idiote slave."

16 Phrase also in Q1 (B4 v).

17 These lines are not in Q1 (F3 v).

18 Q1 also captures the notion of "temperance" (F2 r).

19 Q1 obscures Hamlet's concern with the duality passion X reason as well as his reflecting upon his own behavior.

20 The word "Cause" is not present in Q1. We can verify in the passage of note 4 that Hamlet speaks of "griefe", rather than of a purpose. His ethical motivation is thus obscure in Q1.

21 In Q1 (I2 v) the "Braggart Gentleman" quickly dismisses Hamlet's ironic comments on temperature and explicitly introduces the wager subject with a line similar to one also found much later in Q2 and F1: "The Kinge, sweete prince, hath layd a wager on your side." Hamlet accepts the match, states his fear and seemingly allows himself to accept fate. The effect is strange, with the Braggart having more control over the conversation than Hamlet.

22 The dialogue in the Q1 version does not include remarks about Laertes' personal qualities (I2 v).

23 Mills would call this a "slow-soft" (p. 6) Hamlet.

24
Dodsworth strongly argues for the view that Hamlet's is "playing," and that his allusions to providence are in effect blasphemous. Such interpretation would require rather energetic acting and ironic delivery of lines.

25
In the Q1 version (I2 v, I3 r) Hamlet's response to Horatio is even more matter-of-fact because the speech is reduced:

> *Hor.* My lord, forbeare the challenge then.
> *Ham.* No *Horatio*, not I, if danger be now,
> Why then it is not to come, theres a predestinate prouidence
> in the fall of a ſparrow: heere comes the King.
> *Enter King, Queene, Leartes, Lordes.*

26
The Q1 version (I3 v):

> *Ham.* The poyſned Inſtrument within my hand?
> Then venome to thy venome, die damn'd villaine: . .
> Come drinke, here lies thy vnion here. *The king dies.*

As can be verified above the Q1 version has "union", too. The use of the verb "lies" paticularly strengthens the notion of Claudius as a King who ultimately lies dead.

27
This moment, during which Claudius throws the poisoned jewel in the cup, is absent in Q1. Since we are left with a single occurrence of "union" (cf. passage in note 19), Q1 gives more freedom for the director, who may even choose to have someone other than Claudius poison the

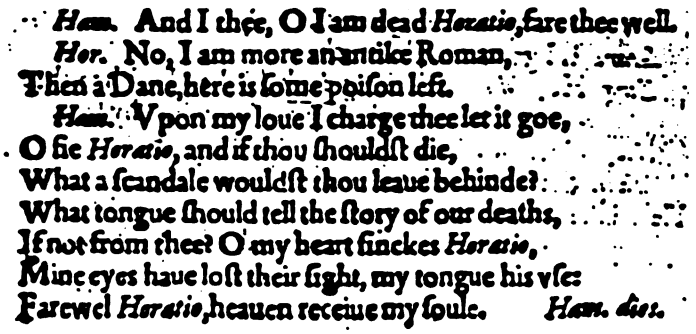
wine, either on stage or off. If off stage, the audience would probably be left at a loss as to who actually does the poisoning.

28
The Q1 version does not include the "fifth" soliloquy.

29
Fortinbras makes a brief appearance in Q1 (G4 v), which comes across as merely strategic.

30
Fortinbras is a stranger for Hamlet in Q1, since Hamlet never even learns he may take Denmark's crown (I3 v).

31
In Q1 Hamlet makes the same request to Horatio, but never acknowledges Fortinbras' arrival (I3 v).



Ham. And I thee, O I am dead *Horatio*, fare thee well.
Hor. No, I am more an antike Roman,
Then a Dane, here is some poison left.
Ham. Vpon my loue I charge thee let it goe,
O fie *Horatio*, and if thou shouldst die,
What a scandale wouldst thou leaue behinde?
What tongue should tell the story of our deaths,
If not from thee? O my heart sinckes *Horatio*,
Mine eyes haue lost their sight, my tongue his vse:
Farewel *Horatio*, heauen receiue my soule. *Ham. dies.*

As the above note and passage suggest, Hamlet's political consciousness is even dimmer in Q1.

32
The cry "O, o, o" is not in Q1 (I3 v).

33
Q1 lacks a final direction, thus being completely open (I4 r).

34
There's no sound effect in Q1 (I4 r).

35 A third tragedy emerges from Q1, definitely more simplistic because it does not give us access to the full complexity of Hamlet's mind.

CONCLUSION

We do not want to talk about quarto and folio as better or worse, but as different. This difference, on the basis of my analysis of various versions of the endings of The Merry Wives of Windsor, Henry V, and Hamlet, can be generally defined as one involving both degree and kind. The passages, lines, words, and stage-directions exclusive to each version of the seven playtexts considered all appeared to have a bearing on the course of action. In addition, they seemed to be part of a wider aesthetic pattern: whether authorial intention was a factor or not, the quarto endings of the three plays I have examined emerged as more practical resolutions of the plot whereas the folio endings systematically dwelt on and elaborated ethical themes. The clearest example of this is the treatment of lust in each version of The Merry Wives of Windsor. A more subtle example is what I have called the purgation of Denmark in Hamlet. An indirect example is the mutual irony between Harry and France in Henry V: while the potential is there in Q, F1 explores it to the fullest and suggests that Harry in fact deserves to be diminished rather than idolized.

Note that I have used the term exclusive because I want to emphasize the fact that each playtext I examined emerged as unique. This is difficult to do because we are so used to "thinking conflated" that we have a tendency to view differences as "lacking" features and are thus tricked into dichotomizing the versions. What my analysis suggests is that The Merry Wives of Windsor, Henry V, and Hamlet have each at least two facets in all the playtexts, even though quarto and folio ultimately accentuate a particular facet.

The juxtaposition of different versions of the plays proved to be a highly rewarding method of study, for the following reasons.

Analysing differences in quarto and folio we are able to identify theatrical possibilities rather than what has often been called dramatic "inconsistencies." Consequently, we can to a great extent disambiguate the playtexts. In other words, a director or a critic dealing, for instance, with Henry V Q and F1 need not struggle with the question of whether "the" play is an epic or a satire because "it" has elements of both. The choice of playtext will define the dominant approach: as my discussion of the two endings of this play has shown Q consistently emphasizes Harry's political triumph whereas F1 allows intense irony. Conflated versions, because they merge both possibilities, probably force us to spend more creative energy than necessary in deciding which view textual evidence supports best.

The final scenes of the three plays I analysed in this study are consistent with the action that precedes them, which confirms already current arguments that we should view with skepticism any judgments regarding the "quality" of various versions of Shakespeare's plays. We should, at least for the moment, avoid using orthodox terms such as "good," "bad," "corrupt," and so on to describe the playtexts. The hypothesis that all of the quarto and folio versions of plays in the canon of Shakespeare are dramatically coherent must therefore be investigated. I must stress, however, that this should not be a matter of trying to determine whether quarto is superior to folio or vice-versa.

When we consider quarto and folio as unique pieces we are compelled to the view that controversies amongst Shakespearean critics regarding plays that exist in multiple versions may in effect have been exacerbated by editors of conflated editions, rather than by Shakespeare himself. Of course, it was not the purpose of my dissertation to prove or disprove theory. I must nevertheless point this out because further inquiry on the issue seems expedient. Perhaps the best way to begin is investigating how quarto and folio versions provide different perspectives on old problems such as Hamlet's delaying or Henry V's Christianity. What we cannot do is continue ignoring the fact that, despite the crucial advancements of Craig and Hinman, conflating is in essence a conjectural practice.

I have thus questioned orthodox editorial practice and sought to demonstrate that differences in three of Shakespeare's multiple-text plays generate unique dramatic effects because they have a bearing on the meaning of action and on our perception of the endings. Shakespeare's endings here stand out as being marked by openness. This does not mean that we are faced with relativism, but that we can commit ourselves to a particular interpretation without having to invoke the ghost of dogmatism to protect ourselves.

"Shakespeareans assimilate change slowly," says Howard, but I trust my work will help reformist criticism to bring about a truly legitimate way of approaching Shakespeare's multiple-text plays.

APPENDIX

APPENDIX

For a long time closure was an issue of form, associated with the subject of genre and classical views of tragedy and comedy.

Interest in endings and closure of works of art has been on the rise since the 1960's. But what stands out as the core motivation of certain studies on the subject is a kind of compulsion to shape an "open" theory of fiction, and a discontent with Aristotle's dictum that a work of art must be "complete", as Richter puts it.

Adams, I am tempted to argue, provides the manifesto for speculation of this sort:

> ... the critic who wants to do so can easily discover an element of openness in almost any literary form. ... once alerted to the concept of ambivalence ... . (p. 201)

> ... [we can] venture against all closed and tightly organized critical systems, as the artists, without ever bothering their heads about it, have been venturing for a long, long time. (p. 215)

Kermode, while discussing fiction, again reinforces this feature of openness: "The golden bird will not always sing the same song, though a primeval pattern underlies its notes" (p. 31).

Herrnstein-Smith spurred, however, more extensive scholarship on the concept of closure per se, which she defines as " ... an effect that depends primarily upon the reader's experience of the structure of the entire poem" (p. viii). The underlying assumption, even though she does not

discuss drama, is that since the effect will vary with the audience, the object is, always and essentially, open to interpretation.

Beckerman's (1985) discussion of Shakespeare's closure deserves attention. He begins with a detailed description of the factors of closure in the theater, especially regarding the vital role various individuals other than the playwright play in producing closure. But he then goes on to "identify a cluster of components that reappear in many of [Shakespeare's] final scenes" (p. 83), such as unmasking, reconciliation, promise that the events be reported, deaths, elegy, continuity of action, epilogues, songs, dancing. Unfortunately, Beckerman's best point is buried: "a play subsides, rather than ends" (p.82). It is his best point because it embodies the idea of openness, which seems to be at the core of theory of closure. Beckerman wrote this essay inspired by Herrnstein-Smith, whom he quotes at the outset, but he does not explore the idea of <u>how</u> a play subsides.

What this suggests is that theory of closure, despite its immature state, has obviously changed the way critics are viewing Shakespeare's plays. Namely, it has stimulated us to explore their theatrical possibilities. Two other examples of this are found in the work of Craik and Kay. Craik, without offering any access to his preconceptions, plunges into a discussion of the theatrical effects of moments in various plays, which he uses to illustrate the "manner in which Shakespeare concludes a play's performance"

(p. 44). Kay's very concept of "postponed endings" (endings which the audience ultimately imagine) also explores the openness of the playtext.

Hult, in the introduction to an issue of Yale French Studies devoted to the subject of closure, speculates that such a trend is "... a symptom of a modern intellectual climate characterized by decenteredness ... and absence of meaning" (p. iv). Whether this is a sound assumption or not, we generally know that philosophy always is the alternative when " ... confident answers ... no longer seem so convincing as they did ..." (Russell, p. xiii).

My dissertation is an attempt to better understand Shakespeare's endings by experimenting with a new paradigm (McGuire 1985) focused on the opennes of the playtext and its multiple possibilities.

BIBLIOGRAPHY OF WORKS CONSULTED

BIBLIOGRAPHY
OF WORKS CONSULTED

Adams, Robert M. Strains of Discord: Studies in Literary Openness. Ithaca: Cornell UP, 1958.

Alexander, Peter. Hamlet Father and Son. Oxford: Clarendon, 1955.

Bartlett, John. A Complete Concordance or Verbal Index to Words, Phrases and Passages in the Dramatic Work of Shakespeare. New York: St. Martin's, 1953.

Bayfield, M.A. A Study of Shakespeare's Versification: with an Inquiry into the Trustworthiness of the Early Texts. Cambridge: Cambridge UP, 1920.

Beauman, Sally, ed. The Royal Shakespeare Company's Production of Henry V. Oxford: Pergamon, 1976.

Beckerman, Bernard. Shakespeare at the Globe. New York: Macmillan, 1962.

---. "Shakespeare Closing." The Kenyon Review 3.3 (1985): 79-95.

Berman, Ronald, ed. Twentieth Century Interpretation of Henry V. Englewood Cliffs: Prentice, 1968.

Bentley, G. E. Shakespeare and his Theatre. Lincoln: U of Nebraska P, 1964.

Berry, Edward. "Twentieth-century Shakespeare Criticism: the Histories." The Cambridge Companion to Shakespeare Studies. Ed. Stanley Wells. Cambridge: Cambridge UP, 1986. 249-256.

Black, M. W., and M. A. Shaaber. Shakespeare's Seventeenth-century Editors: 1632-1685. New York: MLA, 1937.

Bowers, Fredson T. "Death in Victory: Shakespeare's Tragic Reconciliations." Studies in Honour of DeWitt T. Starnes. Eds. Thomas P. Harrison et. al. Austin: The U of Texas P, 1967. 53-75.

---. On Editing Shakespeare and the Elizabethan Dramatists. Charlottesville: UP of Virginia, 1966.

---. "The Moment of Final Suspense in Hamlet: 'We Defy Augury'." Shakespeare: 1564-1964. Ed. Edward A. Bloom. Providence: Brown UP, 1964. 71-87.

Bracey, William. The Merry Wives of Windsor: The History and Transmission of Shakespeare's Text. U of Missouri Studies 25.1. Columbia: Curators of the U of Missouri, 1952.

Brown, J. R. Shakespeare's Plays in Performance. New York: St. Martins, 1967.

Burckhardt, R. E. Shakespeare's Bad Quartos: Deliberate Abridgements Designed for Performance by a Reduced Cast. Studies in English Literature 101. The Hague: Mouton, 1975.

Calderwood, James L. To Be and not to Be: Negation and Metadrama in Hamlet. New York: Columbia UP, 1983.

Campbell, Lily Bess. Shakespeare's 'Histories': Mirrors of Elizabethan Policy. San Marino: The Huntington Library, 1947.

Candido, J., and C. R. Forker, comps. Henry V: an Annotated Bibliography. Garland Shakespeare Bibliographies 4. New York: Garland, 1983.

Chambers, Mortimer, Raymond Grew, David Herlihy, Theodore K. Rabb, and Isser Woloch. The Western Experience. 3rd ed. New York: Alfred Knopf, 1983.

Champion, Larry S., comp. The Essential Shakespeare, an Annotated Bibliography of Major Modern Studies. Boston: G.K. Hall, 1986.

Craig, H. A New Look at Shakespeare's Quartos. Stanford: Stanford UP, 1961.

---. "The Relation of the First Quarto Version to the First Folio Version of Shakespeare's Henry V." Philological Quarterly 6 (1927): 225-234.

Craik, T. W. " 'You this way; we this way': Shakespeare's Endings." Mirror Up to Shakespeare: Essays in Honour of G. R. Hibbard. Ed. J. C. Gray. Toronto: U of Toronto P, 1984. 44-54.

Duthie, George I. The "Bad" Quarto of Hamlet. Cambridge: The UP, 1941.

Felheim, Marvin, and Philip Traci. "Realism in The Merry Wives of Windsor." Ball State University Forum 22 (1981): 52-59.

Fish, Stanley E. Self-Consuming Artifacts. Berkeley: U of California P, 1972.

Gilbert, Alan. "Patriotism and Satire in Henry V." Studies in Shakespeare. Ed. Arthur D. Matthews and Clark M. Emery. Coral Gables: U of Miami P, 1953. 40-64.

Goddard, Harold C. "Henry V." The Meaning of Shakespeare. Chicago: U of Chicago P, 1951. 215-268.

Gomes, Eugenio. Shakespeare no Brasil. Ministerio da Educacao e Cultura, Servico de Documentacao, 1945.

Granville-Barker, Harley Preface to Hamlet. New York: Hill and Wang, 1946.

Greg, Walter W. The Editorial Problem in Shakespeare. Oxford: Clarendon Press, 1942.

---. Principles of Emendation in Shakespeare. London: H. Milford, 1928.

---. The Shakespeare First Folio: Its Bibliographical and Textual History. Oxford: Clarendon, 1955.

---. Two Elizabethan Stage Abridgements: The Battle of Alcazar & Orlando Furioso, an Essay in Critical Bibliography. Oxford: Clarendon, 1923.

---. The Variants in the First Quarto of King Lear. London: Oxford UP, 1940.

Harbage, Alfred. Shakespeare and the Rival Traditions. New York: Macmillan, 1952.

Hart, A. Stolne and Surreptitious Copies: a Comparative Study of Shakespeare's Bad Quartos. Melbourne: Melbourne UP, 1942.

Herrnstein-Smith, Barbara. Poetic Closure. Chicago: The U of Chicago P, 1968.

Hinman, Charlton. The First Folio of Shakespeare. New York: W.W. Norton, 1968.

---. The Printing and Proof-Reading of the First Folio of Shakespeare. Oxford: Clarendon, 1963.

---. Six Variant Readings in the First Folio of Shakespeare. Lawrence: U of Kansas Libraries, 1961.

Homan, Sidney, ed. Shakespeare's 'More than words can witness'. London: Associated UP, 1980.

Honigmann, E. A. J. The Stability of Shakespeare's Text. London: Edward Arnold, 1965.

Howard, Jean E. "Scholarship, Theory, and More New Readings: Shakespeare for the 1990s." Shakespeare Study Today. Ed. H.H. Furness & G. Ziegler. New York: AMS P, 1986. 127-151.

Hult, David. An introduction on "Concepts of Closure." Yale French Studies 67 (1984): i-vi.

Jones, Ernest. Hamlet and Oedipus. Garden City, N.Y.: Doubleday, 1949.

Kay, Dennis. "'To hear the rest untold': Shakespeare's Postponed Endings." Renaissance Quarterly 37 (1984): 207-227.

Kermode, Frank. The Sense of an Ending. New York: Oxford UP, 1966.

Kirschbaum, Leo. Shakespeare and the Stationers. Columbus: Ohio State UP, 1955.

---. The True Text of King Lear. Baltimore: The Johns Hopkins P, 1945.

Lee, Sidney. Shakespeare and the Modern Stage with Other Essays. New York: Charles Scribner's Sons, 1906.

Levin, Harry. The Question of Hamlet. New York: Oxford UP, 1959.

Lewis, Clive S. Hamlet: the Prince or the Poem. London: Proceedings of the British Academy, 1942.

McGuire, Philip C. "Seeing Henry V 'Perspectively'." The Shakespeare Plays. Developed by University Extension, U of California, San Diego and The Coast Community Colleges. Dubuque: Kendall/Hunt, 1980.

---. Speechless Dialect: Shakespeare's Open Silences. Berkeley: U of California P, 1985.

McGuire, Philip C., and David A. Samuelson. Shakespeare, the Theatrical Dimension. New York: AMS P, 1979.

Mills, John A. Hamlet on Stage: the Great Tradition. Westport, Conn.: Greenwood P, 1985.

Montaigne, Michel E. The Essays. Great Books of the Western World. Chicago: Encyclopedia Brittanica, 1952.

Morris, Harry. Last Things in Shakespeare. Tallahassee: Florida State UP, 1985.

Muir, Kenneth. "The texts of King Lear." Shakespeare: Contrasts and Controversies. U of Oklahoma P, 1985.

Parrott, Thomas M. and Hardin Craig, eds. The Tragedy of Hamlet. Princeton: Princeton UP, 1938.

Pollard, A. W. A Census of Shakespeare's Plays in Quarto. New Haven: Yale UP, 1939.

---. The Foundation of Shakespeare's Text. London: Oxford UP, 1923.

---. Shakespeare's Fight with the Pirates and the Problem of the Transmission of his Text. Cambridge: Cambridge UP, 1920.

---. Shakespeare's Folios and Quartos. London: Methuen & Co. Repr. 1970, New York: Cooper Square, 1909.

Price, Hereward T. The Text of Henry V. Newcastle-under-Lyme: Mandley & Unett, 1921.

Prosser, Eleanor. Hamlet and Revenge. Stanford: Stanford UP, 1967.

Quiller-Couch, Arthur, and John Dover Wilson. The Merry Wives of Windsor. Cambridge: Cambridge UP, 1921.

Rabkin, Norman. Shakespeare and the Problem of Meaning. Chicago: U of Chicago P, 1981.

Richman, David "Shakespeare on Stage, the 'King Lear' Quarto in Rehearsal and Performance." Shakespeare Quarterly 37.3 (1986): 374-382.

Richter, David G. Fable's End. Chicago: The U of Chicago P, 1974.

Roberts, Jeanne Addison. "The Merry Wives: Suitably Shallow, but Neither Simple nor Slender." Shakespeare Studies 6 (1970): 109-123.

Rowe, Nicholas. 'Some Account of the Life, Ec. of Mr. William Shakespear.' Prefixed to Rowe's edition of The Works of Mr. William Shakespear, 1709.

Robinson, Randal F., comp. Hamlet in the 1950's: an Annotated Bibliography. Garland Shakespeare Bibliographies 7. New York: Garland, 1984.

Russell, Bertrand. A History of Western Philosophy. New York: Simon and Schuster, 1972.

Schelling, Felix E. The English Chronicle Play. New York: Macmillan, 1902.

Shakespeare, William. Hamlet the First Quarto 1603. Ed. Albert B. Weiner. Great Neck, N.Y.: Barron's Educational Series, 1962.

---. Hamlet First Quarto. Shakespeare Quarto Facsimiles no. 7. Ed. W. W. Greg. London: The Shakespeare Association & Sidgwick and Jackson, 1951.

---. 'Hamlet' Second Quarto, 1604-5. Shakespeare Quartos in Collotype Facsimile no. 4. Ed. W. W. Greg. London: The Shakespeare Association & Sidgwick and Jackson, 1940.

---. King Henry V. The Arden Edition of the Works of William Shakespeare. Ed. J.H. Walter. Cambridge: Harvard UP, 1954.

---. Henry the Fifth. Shakespeare Quarto Facsimiles no. 9. Ed. W. W. Greg. Oxford: Clarendon, 1957.

---. Henry V. The Oxford Shakespeare. Ed. Gary Taylor. Oxford: Clarendon, 1982.

---. The Merry Wives of Windsor. Shakespeare Quarto Facsimiles no. 3. Ed. W. W. Greg. London: The Shakespeare Association & Sidgwick and Jackson, 1939.

---. Mr. William Shakespeares Comedies, Histories, & Tragedies. Published according to the true originall copies. London, Printed by I. Iaggard, E. Blount, 1623.

---. William Shakespeare, the Complete Works. The Pelican text Revised. Gen. ed. Alfred Harbage. New York: Penguin Books, 1969.

Smith, Gordon Ross, comp. A Classified Shakespeare Bibliography 1936-1958. University Park, Pa.: The Pennsylvania State UP, 1963.

Spevack, Marvin. A Complete and Systematic Concordance to the Work of Shakespeare. New York: Georg Olius Verlag, 1975.

Stone, P.W.K. The Textual History of King Lear. London: Scolar P, 1980.

Taylor, Gary and Michael Warren. The Division of the Kingdoms. Oxford: Oxford UP, 1983.

Taylor, Gary. "Readers and Seers: 'Henry V'." Moment by Moment by Shakespeare. London: The Macmillan P, 1985. 112-161. Published in the United States of America as To Analyze Delight. Newark: U of Delaware P, 1985

Tillyard, E. M. W. Shakespeare's History Plays. London: Chatto & Windu, 1944.

Urkowitz, Steven. Shakespeare's Revision of King Lear. Princeton: Princeton UP, 1980.

---. "'Well-sayd olde Mole': Burying Three 'Hamlets' in Modern Editions." Shakespeare Study Today. Ed. Horace H. Furness and Georgiana Ziegler. New York: AMS P, 1986. 37-69.

Walker, Alice. "The textual problem of 'Hamlet': a reconsideration." Review of English Studies 2 (1951): 328-38.

---. Textual Problems of the First Folio. Cambridge: UP, 1953.

Walker, Roy. The Time is Out of Joint. London: A. Dakers, 1948.

Warren, Michael. "Quarto and folio 'King Lear' and the interpretation of Edgar and Albany." Shakespeare: Pattern of Excelling Nature. Ed. David Bevington and Jay L. Halio. Newark: U of Delaware P, 1978.

Weiner, Albert B. Hamlet the first Quarto 1603. Great Neck, N.Y.: Barron's Educational Series, 1962.

West, Rebecca. The Court and the Castle. New Haven: Yale UP, 1957.

Wilson, John Dover. The manuscript of Shakespeare's Hamlet and the problem of its transmission. Cambridge: Cambridge UP, 1934.

---. King Henry V. Cambridge: UP, 1947.

Willoughby, E. E. The Printing of the First Folio. Oxford: Oxford UP, 1932.

Wright, L. B., and V. A. LaMar. The Folger Guide to Shakespeare. New York: Washington Square P, 1969.