King Henry IV, Part II Study Guide

King Henry IV, Part II by William Shakespeare

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BOOKRAGS

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Introduction

One of the most popular characters ever created by Shakespeare is the fat old knight Sir John Falstaff, who was appealing to Elizabethan theatergoers and remains so with audiences today. Critics have observed that his popularity is partly the result of his multifaceted personality. He seems cowardly when he runs from the Gadshill robbery in *Henry IV, Part One,* yet his actions suggest bravery when he appears twice on the battlefield□at Shrewsbury in *Henry IV, Part One* and then again outside the forest of Gaultree in *Henry IV, Part Two.* He is dishonest and insensitive in his dealings with Shallow in *Henry IV, Part Two,* but his affection for both Doll Tearsheet *(Henry IV, Part Two)* and Prince Hal *(Henry IV, Part One* and *Two)* appears to be genuine.

Falstaff is also appealing because he is so outrageous. When caught in a lie or an insult, he usually manages to come up with an unbelievable but witty excuse, as he does after exaggerating the facts of the Gadshill robbery in *Henry IV, Part One* and when he slanders Hal and Poins at the Boar's Head Tavern in *Henry IV, Part Two.* As Poins warns the prince in *Henry IV, Part Two* "my lord, [Falstaff] will drive you out of your revenge and turn all to a merriment..." if he is allowed to get away with it (II.iv.297-98).

According to most accounts, Falstaff was extremely popular in Elizabethan times. In fact he is the star of Shakespeare's *The Merry Wives of Windsor,* which may have been written, as some people suggest, for the same reason some movie sequels or television spin-offs are produced: to capitalize on the popularity of a character. Modern audiences may be startled when Hal, newly crowned as king, sharply rejects Falstaff at the end *of Henry IV, Part Two.* After all, how can he say such cruel things to an old friend who has been the source of so much amusement? Critics point out, however, that Elizabethan audiences were perhaps less sentimental about this issue than we are today. Ruled by a monarch themselves, the audiences in Shakespeare's time probably understood that with his accession to the throne, Prince Hal did not become "King Hal" (as Falstaff calls him in V.v.41) but is transformed into King Henry, who must make a clean break with his notorious past and turn completely to the business of governing the country.

Plot Summary

Act I

The rebellion that was raised against King Henry IV by Hotspur (Henry Percy) and his uncle (Thomas Percy, earl of Worcester) is nearly over: Hotspur has been killed in the battle of Shrewsbury by the king's newly reformed son, Prince Hal; Worcester has been executed; and the Scots leader, Douglas, has been captured but released for his bravery in combat. (The rebellion of the Percys against King Henry IV, as well as the dissolute life of Prince Hal, is the subject of Shakespeare's Henry *IV, Part One.)* The king is now intent upon defeating those who are left of the rebels' allies, namely: the earl of Northumberland (Hotspur's father), Archbishop Scroop, and the Welsh leader Owen Glendower. Meanwhile Northumberland, who played "craftysick" (Ind.37) thereby avoiding the fighting at Shrewsbury, hears rumors that the rebels have won the battle and that his son, Hotspur, is still alive. When these rumors prove false, he considers renewing the battle against the king by joining his ally Scroop, who has taken up the cause in the name of the murdered King Richard II, whom Henry IV had usurped. In London, Sir John Falstaff tangles with the chief justice about his involvement in highway robbery (see *Henry IV, Part One).* Since Falstaff has been drafted into the wars against the rebels, the chief justice lets him off with the admonition that he act his age and stop corrupting Prince Hal. In York at the archbishop's palace, Scroop and his allies weigh the odds of defeating the king without Northumberland's help, and decide to fight whether or not he joins them.

Act I

In a London street, Hostess Quickly (of the Boar's Head Tavern in Eastcheap) tries to force Falstaff to pay his debts to her, but winds up agreeing to give him another loan. Meanwhile, "exceeding weary" after the battle of Shrewsbury, Prince Hal has returned to his dissolute ways; he and Poins plot to take Falstaff by surprise at their old haunt, the Boar's Head Tavern (II.ii.l). At his castle in Warkworth, Northumberland is persuaded by his wife and his daughter-in-law (Hotspur's widow) to flee to Scotland rather than join with Scroop against the king. At the Boar's Head Tavern, Falstaff bickers affectionately with the prostitute, Doll Tearsheet, until his loud-mouthed ensign, Pistol, arrives and nearly causes a fight. After Pistol is driven out, the prince and Poins appear in disguise to spy upon Falstaff and Doll Tearsheet; they tease the fat knight for some insulting comments he makes to Doll about the prince. Peto arrives with the latest news of the rebellion, and the guilt-stricken Hal returns to court. When Falstaff is summoned to war, Doll and Hostess Quickly tearfully bid him farewell.

Act III

Sick and disheartened, King Henry spends a sleepless night at his palace in Westminster. The earl of Warwick arrives with news that the war against the rebels is going well and that Glendower has died. Meanwhile, with the help of an old acquaintance named Justice Shallow, Falstaff is recruiting troops for battle. In a soliloquy, Falstaff plans to swindle Justice Shallow after the war. (A soliloquy is a speech made by a character when he or she is alone. It is meant to indicate to the audience the character's frame of mind or what action he or she intends to undertake.)

Act IV

Near the forest of Gaultree in Yorkshire, Archbishop Scroop and his allies receive the news that Northumberland has fled to Scotland. The earl of Westmerland invites them to parley with the king's son Prince John, who promises to redress their grievances if they send their armies home. Once Scroop and his allies do so, John promptly has them arrested for treason, explaining that while he vowed to correct those faults which the rebels found in the government, he did *not* promise to grant them amnesty for their treachery. Released from fighting, Falstaff sets off to dupe Shallow. After the dying king receives news that the rebels have been defeated and that his son Hal is still consorting with his disreputable friends in Eastcheap, he collapses and is carried to bed. Prince Hal arrives, and thinking that his father is dead, tries on his crown. When the king awakens, he is distressed at finding both Hal and his crown gone, and is convinced that his son wants him dead. The prince returns, deeply remorseful, and he and his father reconcile at last.

Act V

Characters

Archbishop of York (Scroop, the Archbishop of York):

See Scroop

Attendants:

The attendants and servants have small or no speaking parts. They appear in various scenes of the play, attending to the needs of the nobility.

Bardolph:

Bardolph was Falstaff's friend in *Henry IV, Part One;* in *Henry IV, Part Two,* England is still at war with rebels, and Bardolph has become Falstaff's corporal as well as his friend. In II.i.39, he is described as an "arrant malmsey-nose[d] knave" since his nose is red from too much wine. As corporal, he spends much of his time running errands for Falstaff. In III.ii, in a satire on the corrupt recruiting practices of Elizabethan England, Bardolph accepts bribes to exempt the able-bodied Bullcalf and Mouldy from military service. Bardolph should not be confused with Lord Bardolph (see entry below), who is a rebel and a supporter of the earl of Northumberland.

Bardolph (Lord Bardolph):

He is an opponent of Henry IV. In Li, he delivers rumor rather than fact to Northumberland when he tells him that the king's forces have been defeated and that Northumberland's son, Hotspur, is still alive. So certain is Lord Bardolph that his information is accurate that he refuses to believe the bad news delivered by Northumberland's servant Travers. Lord Bardolph must accept the truth of the rebels' defeat when Morton arrives to say that he has actually *seen* Hotspur dead on the battlefield. Later, in a strategy meeting at Scroop's palace in York (I.iii), Lord Bardolph argues against going into battle without the guaranteed backing of Northumberland's forces. Finally, he is listed in the stage directions in IV.i when the rebels debate outside the forest of Gaultree over whether or not to surrender to Prince John (Lord Bardolph does not speak in IV.i, and his listing in this scene is absent from some versions *of Henry IV, Part Two.).* All three of these incidents reveal the confusion and lack of unanimity that characterize the rebel forces. In IV.iv.97-99 Lord Bardolph is mentioned along with Northumberland as having been defeated by the sheriff of Yorkshire.

Beadle

The beadle appears with several officers in V.iv, where he arrests Doll Tearsheat for prostitution.

Blunt (Sir John Blunt):

He is a supporter of King Henry IV. Although Blunt does not have a speaking role, he appears in the stage directions of IV.iii, and is instructed by Prince John in IV.iii.75 to take custody of the rebel Colevile. Sir John Blunt's father, Sir Walter Blunt, is killed by the earl of Douglas in *Henry IV, Part One,* and "both the Blunts" are rumored to have been killed at the beginning of *Henry IV, Part Two* (I.i.16).

Bullcalf

Peter Bullcalf is one of the potential soldiers rounded up by Justice Shallow in III.ii for Sir John Falstaff. Bullcalf resorts to bribery to get out of military service after Falstaff rejects his excuse of being "diseas'd" with a cold. Falstaff's willingness to part with Bullcalf□one of the strongest recruits he has to choose from□satirizes the corrupt recruitment methods complained about during the Elizabethan period.

Chief Justice (Lord Chief Justice):

He is a judicial appointee of the king. The Lord Chief Justice tries to arrest Falstaff for robbery (Falstaff's participation in the robbery at Gadshill is part of the action in *Henry IV, Part One),* and he rebukes Falstaff for cheating Hostess Quickly. The chief justice also (we learn in I.ii.55-56) once threw Hal in jail. Thus Falstaff looks forward to the chief justice's humiliation once Hal is king, and the chief justice himself worries about his treatment once King Henry IV is dead (V.ii.6-8). But as proof that he has sincerely reformed, the new King Henry V commends the chief justice for his impartial dispensing of law and order, and reappoints him to his post.

Clarence (Thomas, Duke of Clarence):

He is one of Henry IV's sons, and, according to the king, he is Prince Hal's favorite brother. His presence in IV.iv provides the king with an opportunity to summarize Hal's faults and virtues as he advises Clarence to make the most of Hal's affection by acting as a steadying influence on the "riotous" prince as well as a mediator between him and his two other brothers after Henry IV has died. Clarence's confession to his father that Hal is dining with the rowdy Poins causes the ailing king to mourn for his younger sons at the prospect of the "headstrong" Hal's accession to the throne (IV.iv.62).

Colevile (Sir John Colevile):

He is a knight and a supporter of Archbishop Scroop's cause against Henry IV. Described by Prince John as "a famous rebel" (IV.iii.63), Colevile appears briefly in IV.iii while retreating from Gaultree with the rest of the rebel army. When he runs into Sir John Falstaff, the fat knight promptly claims credit for taking Colevile prisoner. Critics have noted that in addition to providing comic relief after the grimness of Prince John's Gaultree stratagem in IV.ii, this incident gives Falstaff his only opportunity to display his wit during the play's lengthiest act. (Comic relief is an amusing speech, episode, or scene which lightens the tension that comes before it in a serious play and emphasizes the somberness that occurs after it.)

Davy

As a servant to Justice Shallow, Davy manages Shallow's land and oversees his other servants in addition to waiting on Shallow at meals. In V.i.60-85, Falstaff observes that Shallow and Davy treat each other as equals, and he considers this an indication of Shallow's foolishness.

Drawers

A couple of drawers appear in II.iv, where they speak with Francis the drawer. (A drawer is one who draws and serves wine or drink in a tavern).

Epilogue:

The Epilogue appears at the end of the play and consists of three paragraphs spoken by an unnamed person. In the first paragraph, the Epilogue offers *Henry IV, Part Two* as recompense for a "displeasing play" that had been performed sometime earlier. In the second paragraph, the Epilogue offers to dance for the audience to achieve their goodwill. The third paragraph announces the playwright's intention to write a sequel to *Henry IV, Part Two, '* 'with Sir John in it" as well as "fair Katherine of France"; this is a reference to Shakespeare's *Henry V.* (Although Sir John Falstaff does not, after all, appear in *Henry V,* he is mentioned in it as having died of grief at being rejected by Hal.) Epilogues encouraging the audience's tolerance and applause were common in plays during Shakespeare's time. Sometimes□as in this play□ they were spoken by an actor no longer in character but who is simply referred to in the stage directions as "Epilogue." At other times they were meant to be spoken by characters in the play, as when Puck delivers his closing appeal to the audience in *A Midsummer Night's Dream.*

Falstaff (Sir John Falstaff):

In *Henry IV, Part One,* Falstaff□the "fat knight"□is a dishonest but charismatic friend and father figure to Prince Hal. In *Henry IV, Part Two,* he has gained enough respectability from his socalled "good service" as an officer at the battle of Shrewsbury and from the commission he now holds from Prince John (I.ii.60-62) that the chief justice refrains from arresting him for a robbery he committed before the wars. (Falstaff's involvement in the Gadshill robbery and the battle of Shrewsbury forms part of the action in *Henry IV, Part One.)* In II.iv, he presides as usual at the Boar's Head Tavern, where he becomes the butt of one of Prince Hal's jokes. In III.ii, he travels to Gloucester to recruit soldiers and, as he did in *Henry IV, Pan One,* he collects bribes rather than competent troops. In spite of these similarities, critics note that there is a change in tone with regard to the Falstaff of *Henry IV, Part Two* which corresponds to the play's more somber theme of aging and disease or decay. Toward the end of a comic scene at the Boar's Head Tavern, for example (II.iv.271, 277), Falstaff admits that he is old and asserts that Doll Tearsheet will forget him when he is gone□not specifying whether he means gone to war or to his grave. Critics have also observed that Falstaff becomes less likeable in *Henry IV, Pan Two* probably to make his rejection by Hal more palatable to the audience. During the Gloucestershire scenes of III.ii, V.i, and V.iii, for example, Falstaff takes advantage of his old acquaintance, Justice Shallow, who has been described as honest and generous although a little foolish.

Scene V.iii ends with the news that Henry IV has died and with Falstaff's delight that his friend Prince Hal will soon be king: "Boot, boot, Master Shallow! I know the young king is sick for me. . . . the laws of England are at my commandment," Falstaff exults as he hurries to leave for London (V.iii. 134-37). In V.v, however, the fat knight is rejected by the new king. Shocked, Falstaff tries to convince himself and Shallow that "King Hal" will send for him later "in private" (V.v.41, 77). Instead, Falstaff is apprehended by the chief justice and, on orders from the new king, he is sent for a short stay in the Fleet prison (V.v.91-92).

It has been argued that as appealing as the character Falstaff might be, he still represents anarchy. As leader of the country, Falstaff's former friend Hal must reject anarchy so that he can embrace order and govern well.

Fang

A sergeant-at-law, who, with his assistant Snare, is recruited by Hostess Quickly in II.i to arrest Falstaff for failing to repay his debts to her and for reneging on his proposal of marriage. During the attempted arrest, Fang, Snare, and Hostess Quickly are attacked by Falstaff, his young page, and Bardolph. The episode is comedic rather than violent, but it also emphasizes Falstaff's dishonesty and impudence□traits which make him a liability to Prince Hal.

Feeble

Francis Feeble is one of the men chosen by Falstaff in Ill.ii for military service in the wars against the rebels. His name "Feeble" is an indication of the type of soldier he will be, and his occupation as a woman's tailor is the object of many of Falstaff s bawdy jokes.

Francis

He is a drawer at the Boar's Head Tavern whose job it is to draw wine from casks and serve drinks and food to the tavern customers. In II.iv he and two other drawers prepare to lend jerkins and aprons to Poins and Prince Hal so that they can disguise themselves and play a joke on Falstaff. In II.iv.69-70, Francis announces the arrival of Falstaff s "swaggering" ensign Pistol. He also appears in *Henry IV, Pan One,* where it is his turn to be the butt of one of the prince's practical jokes.

Gloucester (Humphrey, Duke of Gloucester):

He is a son of King Henry and a brother of Prince Hal. In IV.iv Gloucester and his brother Clarence worry about the health of their father and refer to several uncanny events children born without fathers, seasons occurring out of order, the river Thames flooding repeatedly as portents of his death.

Gower

Master Gower is a minor character who makes a single, brief appearance in II.i. 134-95 with a message to the Lord Chief Justice containing information important to furthering the action of the play. First, Gower announces that the king and "Harry Prince of Wales" are on their way back to London after fighting rebels in Wales, and in the next scene (II.ii) we see the prince at home in London, weary from battle and ready to engage in his former dissolute life. Similarly, in III.i, we see Henry IV back from the wars and in his London palace, unable to sleep and worried about the condition of his kingdom. Gower also reports that of the king's army, "fifteen hundred foot, five hundred horse, / Are march'd up to my Lord [Prince John] of Lancaster" (II.i. 173-74), buttressing Prince John's military power and preparing the way for his stratagem against Scroop and the northern rebels at Gaultree in IV.ii.

Harcourt

He is a supporter of King Henry IV. His one appearance occurs in IV.iv.94-101, when he brings word to the dying king that the earl of Northumberland and Lord Bardolph have fought with and been defeated by the sheriff of Yorkshire and that the rebellion is over.

Harcourt's report is the only indication given in the play that Northumberland has at last decided to join the battle against the king.

Hastings (Lord Hastings):

He is an opponent of King Henry and a supporter of Archbishop Scroop. Although it is he who observes in I.iii that the rebels' strength depends upon reinforcements from Northumberland, he is keen to go to battle against the king with or without the earl, arguing that Henry IV is running low on funds and that his army is stretched thin□fighting as it has been against the French and the Welsh as well as the English rebels. (His reference to the French foreshadows the wars waged against France in Shakespeare's *Henry V.)* Hastings is with Scroop and Mowbray outside the forest of Gaultree in IV.iii. He approves of the truce, arguing once more that the king is too worn out to retaliate (comparing his present, overstretched power to a "fangless lion," [IV.i.216]). It is Hastings who dismisses the rebel forces once the truce at Gaultree has been made. He is arrested and sent to his execution along with Mowbray and Scroop.

Henry (King Henry IV of England, formerly known as Bullingbrook):

Formerly known as Henry Bullingbrook, Henry IV is the king of England, the father of Prince Hal, and the title character of the play. He became king after the usurpation and murder of his predecessor, Richard II. (King Richard's fall from power and Henry's accession to the throne is the subject of Shakespeare's *Richard II;* for the beginning of the troubles which plague Henry IV's reign, see *Henry IV, Part One.)*

In *Henry IV, Part Two,* King Henry has long been ill and is now close to death. He first appears in III.i, dressed for sleep but tormented by insomnia. In a famous speech, he envies the poorest of his subjects who can sleep even in squalor while he is kept awake all night by worries, despite his wealth and the physical comforts it affords. "Uneasy lies the head that wears a crown," he concludes (III.i.31). The king seems haunted by memories of Richard II, who prophesied rebellion and destruction under Henry's rule. Henry's remorse for his predecessor's fate is indicated by his repeated attempts to pay penance by going on crusade to Jerusalem (see IV.iv.1-10 and note to,5-7). Closely connected to this is the king's overwhelming concern for the condition of his kingdom and the behavior of his heir. He is profoundly upset that Hal still wastes his time in "headstrong riot" with Falstaff at the Boar's Head Tavern (IV.iv.62). Shortly after hearing that Hal has dispensed with the company of his own brothers to dine instead "with Poins, and other his continual followers" (IV.iv.53), the king is told that the rebels have at last been entirely defeated. Hearing such bad and good news so close together about the issues which trouble him most, Henry exclaims, "Will Fortune never come with both hands full, / But write her fair words still in foulest terms?" (IV.iv. 103-04). Immediately afterward, he collapses. When Henry IV awakes to find both his crown and Hal gone, he accuses his son of being so impatient to rule England that he looks forward to his father's death. In despair, the dying king predicts that his "poor kingdom" will be overrun

by "apes of idleness" and "peopled with wolves" once his "foolish" son succeeds him on the throne (IV.v. 133, 122, 137,96).

Critics have noted that Henry IV is determined to insure the legitimacy of his rule, and that all of his worries proceed from that one preoccupation. This line of thinking is reinforced by the king's speech of reconciliation to Hal near the close of Act IV:

God knows, my son,

By what by-paths and indirect crook'd ways

I met this crown, and I myself know well

How troublesome it sate upon my head.

To thee it shall descend with better quiet,

Better opinion, better confirmation,

For all the soil of the achievement goes

With me into the earth.

(IV. v.l 83-90)

Henry (Prince Henry of Wales, also known as Prince Hal or Harry Monmouth, afterwards King Henry V of England):

He is King Henry IV's son and heir. In *Henry IV, Part One,* Hal is criticized for being dissolute and "madcap," but he redeems himself by the end of the play when he defeats the rebel Hotspur. In his first appearance in *Henry IV, Part Two,* Hal seems to have gone back to his old ways, complaining of boredom to his crony Poins and dreaming up practical jokes to play on his old friend, Falstaff (II.ii). But in II.iv.361-66, when Peto seeks him out at the Boar's Head Tavern with news that rebellion is brewing once more, the prince blames himself for "profan[ing] the precious time" and hurries away to resume his place as Henry's heir. Later, in IV.v, after King Henry rebukes his son for disappearing with his crown, the prince begs his forgiveness, swearing that he did not wish his father dead, and promises to be a good king and an honorable successor to the throne.

Critics have suggested that Hal never really falls back into dissolution, but is instead biding his time, learning from his followers before he casts them off, as the earl of Warwick insists in FV.iv.67-78. It has also been argued that Hal's "hot blood" and "lavish manners" are largely projections of his father's anxious imagination (IV.iv.63,.64). One of

the most famous incidents in *Henry IV, Part Two* occurs when Hal, newly crowned as King Henry V, rejects Falstaff with his devastating remark □"I know thee not, old man, fall to thy prayers. / How ill white hairs becomes a fool and jester!" (V.v.47-48). This moment is foreshadowed in *Henry IV, Part One,* when Hal (pretending to be his father) declares that he will banish Falstaff from his company *(Henry IV, Pan One:* II.iv.481). All the same, some critics have condemned the new king's sudden cruelty, arguing that we are meant to sympathize with the corrupt but appealing Falstaff. Others assert that in order to rule effectively, the new king must sweep away his "riotous" past, and that Falstaff□who has been proven himself to be a liar, thief, and con artist□has no place in Hal's new life as ruler of England.

Hostess Quickly:

See Quickly

Humphrey (Humphrey, Duke of Gloucester):

See Gloucester

John (Prince John of Lancaster):

He is one of King Henry's sons. John appears briefly in *Henry IV, Part One,* where he is regarded as more reliable and honorable than his older brother, Prince Hal; in *Henry IV, Pan Two,* Falstaff complains that he is a ! 'sober-blooded boy" who never laughs (IV.iii.87-88).

Prince John's most striking contribution to the play's action occurs in IV.i-ii, when, using Westmerland as his emissary, he negotiates peace with the rebels at Gaultree, only to have them arrested for treason once they dismiss their forces and can no longer fight back. The rebel Lord Mowbray's reaction to Prince John's trick is to ask, "Is this proceeding just and honorable?" (IV.ii.110); likewise, Archbishop Scroop exclaims, "Will you thus break your faith?" (IV.ii.112). Prince John replies that he has not broken faith for he did not promise to pardon their treachery but only to resolve their list of grievances. Nonetheless, some critics have been appalled at Prince John's trickery, describing it as gratuitous when the rebel forces were clearly outnumbered by those of the king. Others have labeled it a Machiavellian strategy to end the war without bloodshed while punishing the war's instigators (Machiavellianism is a political theory which argues that the end justifies the means□in this case, a bloodless end to the rebellion excuses Prince John's underhandedness). Alternatively, some critics have argued that according to the beliefs of their time, Hastings, Mowbray, and Scroop commit sacrilege when they rebel against their king, thereby losing their right to be treated fairly.

Prince John's prediction at the close of the play (V.v. 105-09) that England will go to war with France articulates the subject of Shakespeare's *Henry V*.

Lord Chief Justice:

See Chief Justice

Lords

Lords appear in several scenes and have small or no speaking parts. They populate the scenes of *Henry IV, Part Two* and thereby contribute to the varied atmosphere of this play which encompasses palace business, street life, country life, and battlefield.

Morton

He is a retainer of the earl of Northumberland. Of the three men who deliver news in I.i concerning the battle of Shrewsbury, Morton is the only one who has actually witnessed the fighting; therefore, only he can deliver an accurate account of Hotspur's death and the rebels' defeat. Morton also brings the news that Archbishop Scroop is mobilizing sympathy for the murdered King Richard II against King Henry.

Mouldy

Rafe Mouldy is one of "half a dozen sufficient men" presented by Justice Shallow to Falstaff as possible military recruits (III.ii.93). Mouldy bribes Bardolph to exempt him from duty. His name ("Things that are mouldy lack use," III.ii. 107-08) provides Falstaff with an opportunity for word play.

Mowbray (Lord Mowbray):

Lord Mowbray is an opponent of Henry IV. He is present at the Archbishop Scroop's strategy meeting in I.iii, where he emphasizes the importance of mustering an army strong enough to threaten the king's forces. More significantly, he is with Scroop at the forest of Gaultree, where he argues forcefully against making peace with Westmerland and Prince John, remarking that "There is a thing within my bosom tells me / That no conditions of our peace can stand" (IV.i.181-82). He is arrested as a traitor and sent to his execution along with Scroop and Lord Hastings in IV.ii. 107-23.

Northumberland (Henry Percy, Earl of Northumberland):

See Percy

Northumberland (Lady Northumberland):

She is the earl of Northumberland's wife. Strongly aided by her daughter-in-law (Lady Percy), Lady Northumberland succeeds in persuading her husband to seek refuge in Scotland rather than join Archbishop Scroop in the fight against King Henry (II.iii). The result for the rebels is disastrous: without Northumberland and his army, the rebels cannot hold out against the king's forces and choose instead to surrender.

Officers

Officers appear in a couple of scenes of the play: in II.i, with Fang and Snare, to arrest Falstaff at Hostess Quickly's request; and in V.iv, with the beadle to arrest Doll Tearsheat for prostitution.

Page (Falstaff's Page):

The page is a young attendant sent by Prince Hal to Falstaff in honor of his supposed service during the wars in *Henry IV, Pan One.* He is much smaller than his fat master, leading Falstaff to suspect that the prince's real intention of sending the page was to make his old friend look like a fool (I.ii.12-14).

Percy (Henry Percy, Earl of Northumberland):

Henry Percy, or Northumberland as he is often called, is an opponent of Henry IV and the father of Hotspur. In *Henry IV, Part One,* Hotspur was killed at the Battle of Shrewsbury while Northumberland lay "crafty-sick" (Ind.37) and failed to send his son reinforcements. (Northumberland's absence from the Battle of Shrewsbury and Hotspur's defeat are part of the action in *Henry IV, Part One.)* Northumberland had been one of the king's staunchest allies when Henry IV, then known as Henry Bullingbrook, usurped King Richard II (Richard's usurpation and Henry's rise to power are the subject of Shakespeare's *Richard II.)* But he rebels against King Henry's policies in *Henry IV, Part One.* The earl's distinguishing characteristic in both *Henry IV, Part One* and *Henry IV, Part Two* is that he does not deliver military aid to his fellow rebels when it is needed.

Northumberland's first appearance in *Henry IV, Part Two* occurs in I.i as he tries to sift truth from rumor concerning the fate of his son. Upon hearing that Hotspur is in fact dead, he vows to go to battle, calls himself "enrag'd Northumberland" (I.i. 152), and

considers joining with the Archbishop Scroop against the king. However, his resolution weakens in II.iii as his wife and daughter-in-law convince him to flee to Scotland rather than fight. In IV.i.7-16 the archbishop reads letters from Northumberland which explain that the earl would like to fight but has been unable to raise a suitable army. We are told in IV.iv.97-99 that Northumberland joins the fighting later from his refuge in Scotland and is defeated by the sheriff of Yorkshire.

Percy (Lady Percy):

She is the earl of Northumberland's daughterin-law and the widow of Hotspur (the young Henry, or Harry, Percy). (Hotspur's rebellion and his death at the hands of Prince Hal during the battle of Shrewsbury are presented in Shakespeare's *Henry IV, Part One.)* In *Henry IV, Part One* she appears as Hotspur's wife; her role as widow in *Henry IV, Part Two* is limited to II.iii, when she and her mother-inlaw, Lady Northumberland, convince the earl not to join his army with Scroop's against the king but instead to flee to Scotland. In persuading Northumberland, Lady Percy commemorates her dead husband's bravery and sense of honor, describes the way in which he served as a model for the youth of England, and condemns her father-in-law for leaving his son without reinforcements at the battle of Shrewsbury. In response to Northumberland's argument that his honor depends on his helping Scroop, she exclaims "Never, O never, do [Hotspur's] ghost the wrong / To hold your honor more precise and nice / With others than with him!" (II.iii.39-41).

Peto

He is one of Prince Hal's cronies. He appears briefly at the Boar's Head Tavern in II.iv with an update from the palace on the conflict in the north and to announce that Falstaff is being sought for military service. His message shames Hal into resuming his responsibilities as prince and adds urgency to the play as it moves toward a confrontation between the rebels and the king's forces.

Pistol

Pistol is Falstaff s ensign. He is also a "swaggerer1 '□a fashionable Elizabethan term for someone who bullies, swears, and brags. It has been pointed out that his name is appropriate, because like the pistols of the Elizabethan period he is louder and more inconsistent than he is dangerous. Pistol is thrown out of the Boar's Head Tavern in II.iv for his swaggering. In V.iii, he appears at Justice Shallow's house to announce that Henry IV is dead. His news delights Falstaff and prepares the way for the fat knight's rejection by the new King Henry V in V.v.47-71.

Poins

He is one of Prince Hal's companions. In *Henry IV, Part One,* Poins helps the prince carry out his practical jokes, and he does so again in II.iv of *Henry IV, Part Two,* when he and Hal disguise themselves as drawers to spy on Falstaff and Doll Tearsheet. He is present in II.ii, when Hal, "exceeding weary" from fighting the rebels, appears to be falling back into his dissolute habits. In II.ii.44-55, Poins expresses skepticism when the prince suggests that he is unhappy about his father's illness. Hal's conversation with Poins in II.ii, as well as the letter sent by Falstaff which accuses Poins of hoping for a wedding between his sister and the prince, indicates that the regulars at the Boar's Head Tavern consider Hal their equal rather than their superior.

Porter

The porter appears in Li. When Lord Bardolph approaches looking for the earl of Northumberland, the porter tells Lord Bardolph that he will find the earl in his orchard.

Quickly (Hostess Quickly, formerly Mistress Quickly):

She runs the Boar's Head Tavern in Eastcheap, London, where Sir John Falstaff spends much of his time. Falstaff owes Hostess Quickly money, and in II.i she tries to have him arrested for that and for breaking his promise to marry her. Instead, Falstaff convinces her into dropping the suit and lending him yet more money. Although she entertains cheats, prostitutes, and robbers, Hostess Quickly's concern for her reputation makes her reluctant to admit the swaggering Pistol into her tavern (II.iv.73-106). Her generosity, her nervous confusion, and her tendency to speak in malapropisms (she uses the word "honeysuckle" for "homicidal" in II.i.50, and "confirmities" for "infirmities" in II.iv.58) frequently leave her vulnerable to Falstaff's swindles and jokes; nevertheless, she seems sorry to see him depart for war in II.iv.382-84. The "madcap" Prince Hal spends a lot of time at her tavern in *Henry IV, Part One.* He is there less often in *Henry IV, Part Two,* and as the newly crowned King Henry V at the close of the play, he rejects entirely the life Hostess Quickly represents.

Rumor

Rumor appears in the play's induction (an induction is a scene or speech that is separate from, but that introduces, the action of the play). At first, Rumor speaks truthfully□announcing the king's victory over the rebels at Shrewsbury in *Henry IV, Part One.* But then Rumor describes how "false reports" have spread as far as the earl of Northumberland's castle, leading him to believe that his son Hotspur is victorious and that the king and Prince Hal are dead. Thus *Henry IV, Part Two* opens with a useful summary of the closing action in the play which preceded it, as well as with a strong sense of the confusion and chaos that occurs during times of war or civil unrest. Rumor plagues not only the rebels but the king as well, for in III.i.95-96 Henry worries that the

rebels have fifty thousand troops, to which his supporter Warwick replies: "It cannot be, my lord. / Rumor doth double, like the voice and echo, / The numbers of the feared" (III.i.96-98). Traditionally, Rumor was depicted as a human figure ornamented with tongues, eyes, and ears; today, some productions of *Henry IV, Part Two* simply make use of a voice-over.

Scroop (Scroop, the Archbishop of York):

He is an opponent of Henry IV. In I.i.200-09, Northumberland's servant Motion reports that Scroop has amassed a large and loyal army by "turn[ing] insurrection to religion" and by rebelling in the name of the usurped and murdered King Richard. In IV.i.53-87, the archbishop gives his reasons for rebelling and at the same time he articulates the play's theme of illness and decay. Speaking on behalf of the English people, Scroop asserts that he is not warring against the king but against the diseased condition of the country, which has sickened itself with too much ease and luxury. Scroop declares that each time he has tried to present his grievances to the king, he has been turned away by Henry IVs corrupt courtiers.

Although Prince John acknowledges that Scroop's grievances are justified, he and Westmerland criticize the archbishop for misusing religion by turning his "tongue divine / To a loud trumpet and a point of war" (IV.i.51-52). In IV.ii, Scroop is arrested for treason and sentenced to execution.

Servants

The servants and attendants have small or no speaking parts. They appear in various scenes of the play, attending to the needs of the nobility.

Shadow

Simon Shadow is one of the three men whom Falstaff recruits into military service. His name leads Falstaff to remark that "we have a number of shadows fill up the muster-book"□a reference to the practice by corrupt officers of padding a list of recruits with phony names in order to collect the pay of nonexistent soldiers (III.ii. 134-35).

Shallow

Robert Shallow is a rural justice of the peace in the county of Gloucestershire. He is an old acquaintance of Sir John Falstaff, and spends much of his time reminiscing about their days as lusty young men. In III.ii.92-93, he provides Falstaff with recruits for service in the fighting against the rebels, and he is with Falstaff at the close of the play when the knight is rejected by the newly crowned King Henry V.

Falstaff regards Shallow as a bragging, senile fool who is as uncomplicated and as easy to "see [to] the bottom of' as his name suggests (III.ii.302). After the war, Falstaff returns to Gloucestershire and swindles dinner and a thousand pounds from the justice (V.v.72). Critics have argued that in spite of Shallow's gullibility, Shakespeare did not write the Gloucestershire scenes to poke fun at country life but to celebrate its comforts. The affectionate portrayals of farming and hospitality in V.i and V.iii support this view.

Critics have also observed that Shallow's wistful reminiscences of the past ("And to see how many of my old acquaintances are dead!" he exclaims to his friend Silence in III.ii.34) reflect the play's themes of aging and decay.

Silence

He is a justice of the peace and a colleague of Justice Shallow. In keeping with his name, Silence is a man of few words; during his first appearance in III.ii, he gives only short responses to Shallow's lengthy reminiscences about his youth. However in V.iii, after a meal and plenty of wine, old Master Silence surprises Falstaff by singing one song after another□all of which are about drinking or lust. Critics have remarked that these youthful songs sung by an old man reflect the play's melancholy emphasis on loss and the passage of time.

Snare

The assistant to Fang, the sergeant-at-law. Fang and Snare are recruited by Hostess Quickly in II.i to arrest Falstaff for failing to repay his debts to her and for reneging on his proposal of marriage. During the attempted arrest, Fang, Snare, and Hostess Quickly are attacked by Falstaff, his young page, and Bardolph. The episode is comedic rather than violent, but it also emphasizes Falstaff's dishonesty and impudence□traits which make him a liability to Prince Hal.

Strewers

The strewers appear in V.v where they strew rushes in the street as the king and his train approach.

Surrey (Earl of Surrey):

He is a supporter of King Henry IV. Surrey's only appearance in the play is a nonspeaking one. It occurs in III.i when he is summoned by the sleepless king along with the earl of Warwick.

Tearsheat (Doll Tearsheet):

She is a prostitute and a friend of Hostess Quickly. She is also Sir John Falstaff's lover. Although they trade insults in II.iv.37-54, it is clear from their conversation that they are fond of each other, and Doll weeps in II.iv.379-80 when Falstaff leaves to take up his commission in Prince John's army. In keeping with the play's focus on aging and decay, Falstaff and Doll make frequent references to disease, and in II.iv.271 Falstaff admits to Doll that he is old. In V.iv, Doll is arrested for prostitution □an early sign that the reign of King Henry V will be markedly different from the madcap career of Prince Hal.

Thomas (Thomas, Duke of Clarence):

See Clarence

Travers

He is a servant of the earl of Northumberland. In I.i.28-29 Northumberland announces that he sent Travers "to listen after news" of the battle between the king and the rebel forces at Shrewsbury. In I.i.36-48, Travers reports that the "rebellion had. bad luck," and that Hotspur had been killed. This bad news□which is hearsay□contradicts Lord Bardolph's good news□which is also hearsay□of the rebels' victory. Northumberland must wait until Morton's arrival in Li.65-67 to receive a firsthand account of the rebels' defeat.

Wart

Thomas Wart is one of the potential recruits presented in III.ii by Justice Shallow to Sir John Falstaff. At first, Falstaff rejects Wart on grounds that he is too ragged and lice-ridden. Later, however, Falstaff chooses Wart in lieu of Bullcalf and Mouldy, both of whom have paid bribes to be exempted from military service.

Warwick (Earl of Warwick):

He is a supporter of King Henry IV. Most of Warwick's appearances in the play are spent reassuring the ailing king. When, for example, Henry IV worries in III.i.39 that his kingdom has grown "foul" with the "rank diseases" of rebellion, Warwick responds that the country's health can be completely restored "with good advice and little medicine" (III.i.43), and that the king's enemy, Northumberland, will be quickly defeated. In IV.iv.67-78, Warwick reassures the king that his son Prince Hal has not been hopelessly corrupted by his cronies in Eastcheap but that he merely "studies" them so that he can later use their behavior as a yardstick to measure badness against goodness. When the dying king complains that Hal has disappeared with his crown, Warwick reports that the prince is "in the next room," weeping and "in great sorrow" for his father (IV.v.82, 84). All

the same, after the king has died, Warwick worries that Prince Hal might not be a good king (V.ii. 15-18).

Westmerland (Earl of Westmerland):

He is a supporter of Henry IV. At Gaultree in IV.i-ii, he acts as a mediator between the rebels and Prince John, extending John's offer of peace to Scroop and his allies, and delivering to the prince their list of grievances. He participates in Prince John's strategy against the rebels, placing Hastings, Scroop, and Mowbray under arrest for "high treason" once they have dismissed their armies (IV.ii.106-09).

Further Reading

Bacon, Wallace A. "Margery Bailey Memorial Lectures I: The Diseased State in *Henry IV, Part Two." Speech Monographs* 40 (June 1973): 75-87.

Bacon defends Hal's rejection of Falstaff and argues that *Henry IV, Part Two* is meant to reassure us that the prince is capable of being a good leader. In connection with these issues, Bacon also discusses the disease imagery that occurs in the play, noting that most of it centers around Falstaff.

Barish, Jonas A. "The Turning Away of Prince Hal."*Shakespeare Studies* (U.S.) 1 (1965): 18-28.

Barish supports the argument that Falstaff remains appealing in *Henry IV, Part Two* despite his deterioration, so that when Hal rejects him at the end of the play, we sympathize with Falstaff and condemn the new king for his loss of compassion.

Henze, Richard. "Odds and Opportunities in *2 Henry IV." Southern Quarterly* 15 (July 1977): 403-11.

Henze asserts that the rejection of Falstaff and the destruction of the rebels occur because neither fully understands the values at work in society: Falstaff lives simply for the moment and forgets to calculate the odds for his success in the future, and the rebels are unaware that the traditional notion of honor has been replaced by opportunism.

Holland, Norman N. Introduction to *Henry IV, Part Two,* by William Shakespeare. In *The Complete Signet Classic Shakespeare,* edited by Sylvan Barnet, 678-85. New York: Harcourt Brace Jovanovich, 1972.

Holland observes that as a play about betrayals and defeated expectations, *Henry IV, Part Two* is similar in mood to Shakespeare's tragedies and problem plays.

Humphreys, A. R. Introduction and Appendices to *King Henry IV, Part II,* by William Shakespeare, edited by A. R. Humphreys, xi-xci, 189-242. The Arden Edition of the Works of William Shakespeare. London: Methuen and Co. Ltd., 1971.

Humphreys provides an overview of the play, including dating and source material. In particular, Humphreys examines the play's treatment of statecraft versus morality, emphasizes Hal's emergence as a good ruler, analyzes Hal's rejection of Falstaff, and discusses the negative critical reaction to Prince John's trick against the rebels at Gaultree in IV.ii.

Knowles, Richard. "Unquiet and the Double Plot of 2 *Henry IV." Shakespeare Studies* (U.S.) 2 (1966): 133-140.

Knowles examines the imagery of sound in the play, remarking that elements such as noise, clamor, riot, deafness, and quiet which are present in the play's serious plot are parodied in the comedic plot, and that both contribute to the play's theme of disorder.

Levin, Harry. "Falstaff's Encore." *Shakespeare Quarterly* 32 (Spring 1981): 5-17.

In his assessment of Falstaff's part in *Henry IV, Part Two,* Levin focuses on the Boar's Head Tavern scene (II.iv) and the aging Falstaff's relationship with Doll Tearsheet and Hostess Quickly.

Levitsky, Ruth M. "Shakespeare's 2 *Henry IV,* II.iv." *Explicator* 35 (Summer 1977): 23-24.

Levitsky contends that Hostess Quickly's reluctance to admit swaggerers such as Pistol into her tavern is a response to the Puritan warning against swearing rather than against his bullying and yelling. As it happens, she regularly hosts Falstaff and his friends, who swear far more than Pistol does.

Manley, Frank. "The Unity of Betrayal in *II Henry IV." Studies in the Literary Imagination 5* (April 1972): 91-110.

Manley examines the theme of betrayal in the play. In his discussion of the effects of King Henry's usurpation of Richard II, Prince John's Gaultree stratagem, Prince Hal's relationship with his father, and the new king's rejection of Falstaff, Manley observes that there are two types of betrayal which occur in the play□true and seeming□and that Hal commits seeming betrayal with regard to his father, the monarchy, and Falstaff.

Pettigrew, John. "The Mood of *Henry IV, Part* 2." In *Stratford Papers, 1965-67,* edited by B. A. W. Jackson, 145-67. Shannon: Irish University Press, 1969.

Pettigrew argues that *Henry IV, Part Two* is not just a sequel to *Henry IV, Part One,* but that it has its own unity as a separate play. He describes the mood of *Henry IV, Part Two* as grim and low-key, with its focus on aging and decay in contrast to the brighter, youth-oriented mood of Henry IV, Part One.

Schell, Edgar T. "Prince Hal's Second 'Reformation.'" *Shakespeare Quarterly* 21 (Winter 1970): 11-16.

Schell contends that Hal's second reformation, which occurs in *Henry IV, Part Two* (the first occurred in *Henry IV, Part One),* is Shakespeare's solution to the technical problems involved in writing *Henry IV, Part Two* as a sequel to *Henry IV, Part One,* and that since the prince has already mended his ways, this second reformation is necessary only from his worried father's point of view.

Seng, Peter J. "Songs, Time, and the Rejection of Falstaff." *Shakespeare Survey* 15 (1962): 31-40.

Seng examines the songs in *Henry IV, Part Two,* observing that Falstaff's song in II.iv reveals the extent of his "degradation," and that Silence's songs in V.iii underscore the inevitability of the rejection of Falstaff.

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Introduction

Purpose of the Book

The purpose of Shakespeare for Students (SfS) is to provide readers with a guide to understanding, enjoying, and studying novels by giving them easy access to information about the work. Part of Gale's□For Students□ Literature line, SfS is specifically designed to meet the curricular needs of high school and undergraduate college students and their teachers, as well as the interests of general readers and researchers considering specific novels. While each volume contains entries on □classic□ novels

frequently studied in classrooms, there are also entries containing hard-to-find information on contemporary novels, including works by multicultural, international, and women novelists.

The information covered in each entry includes an introduction to the novel and the novel's author; a plot summary, to help readers unravel and understand the events in a novel; descriptions of important characters, including explanation of a given character's role in the novel as well as discussion about that character's relationship to other characters in the novel; analysis of important themes in the novel; and an explanation of important literary techniques and movements as they are demonstrated in the novel.

In addition to this material, which helps the readers analyze the novel itself, students are also provided with important information on the literary and historical background informing each work. This includes a historical context essay, a box comparing the time or place the novel was written to modern Western culture, a critical overview essay, and excerpts from critical essays on the novel. A unique feature of SfS is a specially commissioned critical essay on each novel, targeted toward the student reader.

To further aid the student in studying and enjoying each novel, information on media adaptations is provided, as well as reading suggestions for works of fiction and nonfiction on similar themes and topics. Classroom aids include ideas for research papers and lists of critical sources that provide additional material on the novel.

Selection Criteria

The titles for each volume of SfS were selected by surveying numerous sources on teaching literature and analyzing course curricula for various school districts. Some of the sources surveyed included: literature anthologies; Reading Lists for College-Bound Students: The Books Most Recommended by America's Top Colleges; textbooks on teaching the novel; a College Board survey of novels commonly studied in high schools; a National Council of Teachers of English (NCTE) survey of novels commonly studied in high schools; the NCTE's Teaching Literature in High School: The Novel;and the Young Adult Library Services Association (YALSA) list of best books for young adults of the past twenty-five years. Input was also solicited from our advisory board, as well as educators from various areas. From these discussions, it was determined that each volume should have a mix of □classic□ novels (those works commonly taught in literature classes) and contemporary novels for which information is often hard to find. Because of the interest in expanding the canon of literature, an emphasis was also placed on including works by international, multicultural, and women authors. Our advisory board members□educational professionals□ helped pare down the list for each volume. If a work was not selected for the present volume, it was often noted as a possibility for a future volume. As always, the editor welcomes suggestions for titles to be included in future volumes.

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- Introduction: a brief overview of the novel which provides information about its first appearance, its literary standing, any controversies surrounding the work, and major conflicts or themes within the work.
- Author Biography: this section includes basic facts about the author's life, and focuses on events and times in the author's life that inspired the novel in question.
- Plot Summary: a factual description of the major events in the novel. Lengthy summaries are broken down with subheads.
- Characters: an alphabetical listing of major characters in the novel. Each character name is followed by a brief to an extensive description of the character's role in the novel, as well as discussion of the character's actions, relationships, and possible motivation. Characters are listed alphabetically by last name. If a character is unnamed□for instance, the narrator in Invisible Man-the character is listed as □The Narrator□ and alphabetized as □Narrator.□ If a character's first name is the only one given, the name will appear alphabetically by that name. □ Variant names are also included for each character. Thus, the full name □Jean Louise Finch□ would head the listing for the narrator of To Kill a Mockingbird, but listed in a separate cross-reference would be the nickname □Scout Finch.□
- Themes: a thorough overview of how the major topics, themes, and issues are addressed within the novel. Each theme discussed appears in a separate subhead, and is easily accessed through the boldface entries in the Subject/Theme Index.
- Style: this section addresses important style elements of the novel, such as setting, point of view, and narration; important literary devices used, such as imagery, foreshadowing, symbolism; and, if applicable, genres to which the work might have belonged, such as Gothicism or Romanticism. Literary terms are explained within the entry, but can also be found in the Glossary.
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- Criticism: an essay commissioned by SfS which specifically deals with the novel and is written specifically for the student audience, as well as excerpts from previously published criticism on the work (if available).

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- Further Reading: an alphabetical list of other critical sources which may prove useful for the student. Includes full bibliographical information and a brief annotation.

In addition, each entry contains the following highlighted sections, set apart from the main text as sidebars:

- Media Adaptations: a list of important film and television adaptations of the novel, including source information. The list also includes stage adaptations, audio recordings, musical adaptations, etc.
- Topics for Further Study: a list of potential study questions or research topics dealing with the novel. This section includes questions related to other disciplines the student may be studying, such as American history, world history, science, math, government, business, geography, economics, psychology, etc.
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□Night.□ Shakespeare for Students. Ed. Marie Rose Napierkowski. Vol. 4. Detroit: Gale, 1998. 234-35.

When quoting the specially commissioned essay from SfS (usually the first piece under the □Criticism□ subhead), the following format should be used:

Miller, Tyrus. Critical Essay on □Winesburg, Ohio.□ Shakespeare for Students. Ed. Marie Rose Napierkowski. Vol. 4. Detroit: Gale, 1998. 335-39.

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Malak, Amin. □Margaret Atwood's □The Handmaid's Tale and the Dystopian Tradition,□ Canadian Literature No. 112 (Spring, 1987), 9-16; excerpted and reprinted in Shakespeare for Students, Vol. 4, ed. Marie Rose Napierkowski (Detroit: Gale, 1998), pp. 133-36.

When quoting material reprinted from a book that appears in a volume of SfS, the following form may be used:

Adams, Timothy Dow. □Richard Wright: □Wearing the Mask,□ in Telling Lies in Modern American Autobiography (University of North Carolina Press, 1990), 69-83; excerpted and reprinted in Novels for Students, Vol. 1, ed. Diane Telgen (Detroit: Gale, 1997), pp. 59-61.

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