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SIMILARITIES AND DISSIMILARITIES BETWEEN THE FIRST
AND THE SECOND PART OF "HENRY IV" BY WILLIAM SHAKESPEARE

Discussions on how parts I and II of "Henry IV" are related go back over two centuries. John Upton maintained in his "Critical Observations on Shakespeare" (1746) that "these plays are independent each of the other"¹. Very few have since subscribed to his judgement; and most actors, critics and editors seem to agree that these two parts should be treated as *sequally*² or *serially*³ related plays; and there are also some who treat them as a whole, planned on a single structure⁴.

Whatever may be said in this matter there can be no doubt *prima facie* that part II of "Henry IV" is not a narrative sequel to part I but a presentation of a slightly later part of the title hero's reign with events examined from a different angle. This accounts for some of the repetitions, probably conditioned to a large extent by the historical sources Shakespeare used⁵. However, although the structure events and themes are similar in both plays, the characters, tone and imagery

¹ H. J e n k i n s, The Structural Problem in Shakespeare's Henry IV, [in:] Shakespeare - Henry IV parts I and II: A Selection of Critical Essays, ed. G. K. Hunter, A Casebook Series - Macmillan Press Ltd., Hong Kong 1982, p.155.

² The New Cambridge Shakespeare - Henry IV Part I, ed. J. Dover Wilson, Cambridge University Press, Cambridge 1947, p. xiii.

³ Ibidem, p. xiv.

⁴ J e n k i n s, op. cit., p. 156.

⁵ K. M u i r, Shakespeare Sources, London 1957.

are distinctly different. It seems then pertinent to examine the similarities first as they may show the reasons behind the dissimilarities and these reasons are of greater importance than the differences themselves, because they may reveal Shakespeare's dramatic purpose.

The general structure of parts I and II of "Henry IV"⁶ is the same. They both begin with the threat of civil disorder which becomes reality in act II sc.ii. The introduction of Falstaff takes place in act I,ii.

In part I it is a tavern scene where he and Prince Hal are conducting a duel of wit, while in part II it is his meeting with the Lord Chief Justice with whom he also indulges himself in a verbal duel. In both parts scenes i,ii and iv of act II belong to "plump Jack" (I p.,II,iv,534) - Falstaff. The last of these scenes constitutes the culmination of the comic elements in which Hal proves by a trick that Falstaff is in fact a coward and a buffoon. In part I it is achieved by Falstaff's lies about the robbery at Gadshill where he and his company ran away frightened by Prince Hal and Poins disguised as highwaymen, while in Part II the Prince and his friend also disguise themselves, this time as drawers, and eavesdrop Falstaff's lies in the Boar's Head tavern. In both cases, Falstaff caught in the trap of his own lies, amuses us by his wit, through which he manages to get out of his predicament. In part I and part II he receives money for recruiting the royal army and in both parts he embezzles these funds (I p.,IV,ii; II p.,III,ii). The last scenes of the plays are dominated by Falstaff. In part I contrary to the truth of the dramatic events he claims the dead body of Hotspur, and in part II he claims his friendship with the newly crowned Prince Hal, hoping to use it for his own benefit. The events presenting Henry IV, worrying about the future of his kingdom and the strained relations between himself and his eldest son are shown in both parts in the same compo-

⁶ All the references to the text of the plays in question are to: The Arden Edition of Shakespeare, Methuen and Co Ltd. London, Henry IV Part I, ed. A. R. Humphreys, 1967 and Henry IV Part II, ed. A. R. Humphreys, 1966.

sitional way. The worries of the king are portrayed in part I, act I, i and in part, II act III, i. Henry IV's reconciliation with his son is placed in both the parts as preceeding the solution of the peripeteia (I p., II, iv; II p., IV, iv).

Both parts are also built around common themes. Shakespeare explores the nature of kingship, which he began in "Richard II"⁷, presenting king Henry IV's doubts as to the legitimacy of his title (I p., III, ii, 4-11; II p., IV, v, 183-195). As a penitence for his usurpation he plans to organize a Crusade to the Holy Land. He realizes the need to establish security of tenure, as this will be advantageous to the country, but he is unable to do so because of the civil war and the lack of understanding between himself and Prince Hal - his eldest son. A. R. Humphreys rightly observes that the theme of kingship is connected "not with the contemptibility of statesmen but with Hal's emergence to good rule. Good rule is not the wielding of power but the fostering of the good life on a national scale. That for a king is for"⁸.

Another theme common to both parts of "Henry IV" is the state of England, thus we have here most richly drawn a panorama of national life. In part I we can see an inn yard in Rochester where common travellers prepare themselves for the trip to the London market; and a public road near Coventry along which Falstaff draws his newly recruited army. In part II we travel with Falstaff to Gloucestershire where he visits his friend Justice Shallow. There is in fact a varied and vigorous movement throughout the land and the military scenes show a nation swarming with the concerns of war while the topographical and social references abound, messengers ride and army march⁹, in London the life of common people centres Falstaff's company who meet in both parts of the play in the Boar's Head tavern in Eastcheap. "In »Henry IV«", as L. C. Knights says,

⁷ I. R i b n e r, The Political Problem in Shakespeare's Lancastrian Tetralogy, "Studies in Philology" 1952, vol. XLIX, No. 2, p. 171.

⁸ The Arden Edition of Shakespeare - Henry IV Part II, p. xlv.

⁹ Ibidem, p. li.

"which is so much more than a political play, the public situation is defined and judged in terms of a richly human context in which Falstaff's ragged regiment and the Cotswold conscripts are an indispensable part"¹⁰.

One would perhaps expect that with so many similarities in events and form, which even prompted A. Shabber to regard part II as "almost a carbon copy of part I"¹¹, the characters who participate in them would be so much the same, but in this respect our expectations are unfulfilled. Although there is a continuity in themes and to a certain extent in chronology, there is no such logical development in characters.

As all Shakespeare's English history plays are centred around the historical sovereigns introduced in the title¹². In both parts king Henry IV is then the central character and the plot is determined by his reign. The causes of the national unity and disarray, prosperity and disaster are connected to a large extent with his character, his fate and his relation to the nation. To understand the situation presented in "Henry IV" we should understand this "national leader", unmasking his real face, not in the royal council or in the thronal chamber, but in private. Shakespeare, limited by the dramatic form, presented his private, psychological and ethical side in soliloquies. The rebellion during Henry IV's reign is tragic from the point of view of the individual hero, but it loses this tragic aspect in the context of national history with the passing of time. The twofold point of view of the historical situation, in which we can see the king of England, forms in the recipient, as A. P. Rossiter says "a condition in which two opposed judgements are subsumed and both are valid". He also observes that Shakespeare's English history plays "are only fully experienced when both opposites are held and included in

¹⁰ L. C. K n i g h t s, *Poetry, Politics and the English Tradition*, London 1954, p. 10.

¹¹ J e n k i n s, op. cit., p. 170.

¹² K. K u j a w i ń s k a - C o u r t n e y, *Sztuki Szekspira o historii Anglii w świetle badań i w interpretacji teatru angielskiego*, Łódź 1985, p. 6-29 (unpublished doctoral thesis, The University of Łódź Library).

a 'two-eye' view, and all 'one-eyed' view simplifications are not falsifications, they amount to a denial of some parts of the mystery of things" ¹³.

King Henry IV realizes himself that he is a usurper and that is why he wants, by any means, to be a successful sovereign. The measure of his success is among other things the maintenance of peace in the kingdom and thus he fights against any acts of insubordination among his subjects, even when their dissatisfaction is justified and he is criticised by his former supporters.

Despite the efficiency and speed of his actions, Henry Bolingbroke does not evoke any feelings of respect or allure-ment as the sovereign in either of the plays. He is a typical example of a Machiavellian politician who continually separates public from private virtues. In part I he explains to his son the method by which he gained the favour of the crowds "that did help him to the crown" (III,ii,42). He allowed himself to be "seldom seen", (16) and even when he was seen he dressed himself "in such humility" (54) that he was compared to "robe pontifical" (52) shown in exceptional cases. He repeats this method once more to his son in part II when he presents his political career:

[...]

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 sat upon my head.
To thee it shall descend with better quiet.

.....

And all my friends, which thou must make thy friends,
Have but their stings and teeth newly ta'ken out;
By whose fell working I was first advanc'd,
And by whose power I well might lodge a fear
To be again displac'd; which to avoid,
I cut them off...

(IV,v,183-187; 204-209)

¹³ After: J. W i l d e r s, *The Lost Garden - A View of Shakespeare's English and Roman History Plays*, Macmillan Press Ltd., London 1978, p. 7.

Next he advises his son "to busy giddy minds with foreign quarrels" (213-214) because only thus will he have no civil problems.

It is not accidental that Henry IV, an ambitious politician, admires Henry Percy - Hotspur, as he is also an ambitious man taking care of his reputation among people. Henry IV, then, cannot understand his son, who by his standards is wasting his time and losing people's respect while whiling away his time in the Boar's Head tavern. It seems important structurally that Henry IV praises Hotspur even when Hotspur openly opposes him (I part, I,i,81; III,ii,112-115) as he sees in him only bravery, ambition and valour. On the other hand the king feels contempt for Falstaff, regarding him only as a buffoon, depraving the young Prince (I, part, I,i,85; II,ii,14; 60-61,68).

Being a static character Henry IV does not change in the plays. However, Shakespeare makes him more human in part II by showing more explicitly his inner conflicts. He becomes extremely emotional in his soliloquy in which he despairs over his situation as a sovereign:

[...] O sleep, O gentle sleep,
Nature's soft nurse, how have I frightened thee,
That thou no more, will weigh my eyelids down,
And sleep my senses in forgetfulness?

.....

Canst thou, o partial sleep

.....

Deny (thy repose) to a king? Then happy low, lie down!
Uneasy lies the head that wears a crown.

(II part, III,4,5-8; 28; 30-31)

The effectiveness of king Henry VI's policy is better seen in II part where we can compare him with lord Northumberland, archbishop Scroop and his younger son - John Lancaster. Northumberland is an example of an ambitious politician who cannot make the right decision at a very important moment. Exceedingly cautious in his actions he loses not only his son Hotspur but also his honour about which his daughter-in-law reminds him (II part, II,iii,10-14). Archbishop Scroop is the opposite of him.

He is a monolithic picture of a well-motivated leader of the rebellion against Henry IV. Honest and slightly naive he becomes the victim of the political machinations of John Lancaster, for whom the goal is more important than the means (II part, IV, ii).

As far as the king's relationship with Prince Hal is concerned, although in part I at the Shrewsbury battlefield they became reconciled, in part II he seems to have forgotten about it. We also learn that he "is returned with some discomfort from Wales" (II part, II, ii, 102-103) and is now ill. Falstaff adds that "his Highness is fallen into the same whoreson apoplexy" (II part, I, ii, 106-107) and Hal refers twice to his father's grave sickness (II part, II, ii, 39, 46). The king himself does not appear in person in the play until act III, and when eventually he enters he is suffering from insomnia; as a result of continual anxiety (III, i, 4-31).

Undoubtedly critics are right to regard Falstaff as one of the most conspicuous and fascinating characters in "Henry IV"¹⁴. In part I he is depicted as being very jovial and attractive to palliate Hal's involvement with the Eastcheap mob, which J. Dover Wilson sees in the terms of a morality play where Falstaff plays the part of Riot and the Prince the part of the Youth and Prodigal Son¹⁵. He is old but Shakespeare prevents us from noticing it by giving him a stage audience and a foil to play to. The stage audience comprises the company at the Boar's Head and the foil is Hal. This enables Falstaff to improvise artificial situations, in which we, the outer audience, become involved, because if we are thoroughly engrossed in something, we lose all sense of time and age. In part II however, Shakespeare tones down this character to show in act V, v that it is Hal's wisdom, not his cruelty, which makes him reject Falstaff. Thus, although the stage audience is still there, the foil that brought it to life earlier has gone. He separa-

¹⁴ G. K. Hunter, Introduction, [in:] Shakespeare Henry IV parts I and II, p. 16-19.

¹⁵ J. Dover Wilson, The Fortunes of Falstaff, Cambridge University Press, Cambridge 1970, p. 25.

tes the Prince from Falstaff's influence, and weakens in our minds the connection between the two. It is true that, as P. Swinden says, we see Falstaff in part II from the outside because "we have been pulled away from the charmed circle of illusion he had created there, and we see him with a detached eye through which we had seldom looked before. Unmixed humour and delight have given way to a sense of pathos and alienation, which is reinforced by everything we see in the play, outside the Falstaff's scenes as well as in them"¹⁶. But at the same time Falstaff's humour and nature are shown from their seamy side. For example, we have for the first time the mentioning of his lechery when we see him with the girlfriend Doll Tear-sheet in II,iv. His attempt to swindle £1000 first from the Lord Chief Justice (I,ii,224-225) and then successfully from Justice Shallow (V,v,11-13) has nothing of the light-hearted spirit of the sport which characterized the Gadshill robbery. The recruits who are only spoken about in part I (IV,ii) appear in person in part II (III,ii). They have names, they have characters, and they have families. Falstaff's treatment of them is no longer funny. In part I Falstaff is merely a drinker, a glutton and a thief who does not know when to stop, in part II he is simply disgusting¹⁷.

In part II Prince Hal also has to change as he has to undergo "the transformation of the madcap youth into the virtuous ruler"¹⁸. But even in part I we are aware of Hal's latent qualities which he reveals in his first soliloquy (I,ii,190-212), so his adoption of responsibility is a gradual development and it remains consistent throughout both the plays.

The Hal of part I is shown as a contrast to Hotspur, where both men represent different mental attitudes and concepts of honour. For example Hotspur is so impetuous that he must fight, even when military opinion pronounces it inadvisable (I part,

¹⁶ P. Swinden, *An Introduction to Shakespeare's Comedies*, London 1979, p. 86.

¹⁷ R. B. Pierce, *Shakespeare's History Plays; The Family and the State*, Ohio State University Press, Ohio 1971, p. 216-218.

¹⁸ Jenkins, *op. cit.*, p. 163.

IV,iii,1-15), while Hal has the patience to "imitate the sun" and shine when time is right (I,ii,192-198). No dramatic foil or contrast is present in part II and our attention is in Hal's case, entirely concentrated on his development; while part I shows the Prince proving himself as the leader in chivalric matters (throughout the battle of Shrewsbury we are made to feel that he is the real leader and inspirer of the royal army), part II shows the growth of qualities which deal with the civil virtues necessary to a king. In other words in part I he seeks Honour and Political Responsibility on the battlefield and he achieves these qualities by outstripping Hotspur in them, while in part II he seeks Justice and Moral Responsibility which he achieves through his rejection of Falstaff - the King of Misrule¹⁹.

As Justice seems to be the most essential feature of Shakespeare's ideal ruler²⁰, Hal's reformation is fully revealed when after his father's death, as the new sovereign, he confirms the Lord Chief Justice in his appointment (II part,I,ii,102-121). This decision proves that he has rejected his previous life and respects the man who once as a representative of the law punished him for his misdemeanours. The confirmation of the Lord Chief Justice does not feature in any of the sources Shakespeare used²¹ and thus it seems that he pays special attention to it.

We can also see that at this point of the play Hal and Falstaff are further estranged than they have ever been. They are distanced not only physically (Falstaff is at that time in Gloucestershire) but, more significantly, mentally - the man whom we see in part II, act I,ii reprimanding Falstaff has just been endowed with absolute trust by Hal. This becomes even more apparent in the context of our next meeting with Falstaff when he says:

¹⁹ Dover Wilson, op. cit., p. 73-75.

²⁰ W. H. Auden, *The Prince's Dog*, [in:] Shakespeare - Henry IV parts I and 2, p. 191.

²¹ The Arden Edition of Shakespeare - Henry IV Part II, p. xix-xiii.

[...] the laws of England are
at my commandment. Blessed are they that have
been my friends, and woe to my Lord Chief Justice.

(II part, V,iii,132-134)

Moreover, it seems that after his coronation Hal purposely chooses to reply to Falstaff's benediction via the Lord Chief Justice; "My Lord Chief Justice, speak to that vain man" (V, v,43).

Thus, part II differs from part I in that more attention is given to the Lord Chief Justice for it enables Shakespeare to dramatize the widening of the gulf between Falstaff and Hal as their moral tenets become so very different. It seems to me that for this reason, too, the rebellion of part II uses very little of the historical material supplied by chronicles²². Shakespeare ignores the frequent risings after the battle of Shrewsbury and concentrates on only one to accentuate Falstaff's extremely irresponsible roguery. Glendower, who featured so prominently in part I does not appear in part II, despite the fact that history records him as being the most consistently troublesome rebel in Henry IV reign. Instead he is dispensed with in a few oblique references to his fighting in Wales (I, iii,70-73, 78-80; II, i,172) before his death is announced (III, i,102-103), and his place in dramatic (although not political) prominence is taken by the Archbishop of York. This substitution is prepared for in part I Henry IV when the Archbishop of York tells Sir Michael:

For if Lord Percy thrive not, ere the King
Dismiss his power, he means to visit us,
For he hath heard of our confederacy,
And 'tis but wisdom to make strong against him.

(IV,iv,36-39)

Bolingbroke, by usurping king Richard II's crown opposed the divinity of kingship and that is why he cannot be a per-

²² P. S a c c i o, Shakespeare's English Kings: History, Chronicle and Drama, Oxford University Press, Oxford 1977, p. 37-63.

fect sovereign²³. Part I of "Henry IV" presents the instability of the illegitimate royal title which is constantly exposed to rebellion organized by power-hungry politicians. In part II we see the Archbishop of York - a man of peace, assuming the leadership of the rebel forces and advocating war against the usurper. He is however also unsuccessful because being a highly moral man he cannot understand that "what is good in the world of politics is entirely unrelated to and generally the opposite of what makes for goodness in the moral life"²⁴. In other words as H. B. Charlton says he cannot distinguish between Machiavelli's virtue and the moralist virtue²⁵. In his study of kingship Shakespeare makes us watch the development of Prince Hal, the man of peace who inherits the royal title and commands peace through legitimate just rule. He is undoubtedly the ideal prince²⁶ who knows how to differentiate between political virtue and goodness, and how to apply them accordingly.

The balance in political life is partly achieved by the change of tone in part II, where the natural exuberance, characteristic for part I, is conspicuously absent. In part II weariness and dejection embrace all and are present both in characters and imagery. The characters are aging. King Henry IV, the Earl of Northumberland and the Earl of Westmoreland are now considerably older, and Falstaff too has his old age to add to his problems caused by over-indulgence in food, drink and other physical pleasures. Shakespeare in presenting his characters prematurely weary and aged (Archbishop Scroop's rebellion - 1405 in part II took place only 2 years after the battle of Shrewsbury - 1403 in part I) seems to point to a special dramatic purpose which he evidently tries to achieve by it.

King Henry IV, we know, is already old at Shrewsbury (he

²³ E. H. Kantorowicz, *The King's Two Bodies: A Study in Medieval Theology* Princeton 1957, p. 24-41.

²⁴ H. B. Charlton, *Shakespeare, Politics and Politicians*, [in:] *Shakespeare - Henry IV parts I and II*, p. 90.

²⁵ *Ibidem*.

²⁶ H. M. Richmond, *Shakespeare's Political Plays*, Random House, New York 1967, p. 174.

speaks of crushing his "old limbs in ungentle steel" - I part, V 1,13), although historically he is only 37 years old²⁷. At this point of the play it is necessary for him to be represented as elderly so that Hal could be seen to be mentally and physically in charge of the army. By part II Henry IV has become ill and weak as well as aged. Shakespeare shows his sickness to be the result of insomnia through guilt, as he worries about the illegitimacy of his accession. Thus, he is paying the price for the sin of his usurpation.

Prince Hal is still young but his opening lines in part II are in contrast to his opening lines in part I, where he launches into a vituperative attack on Falstaff:

Thou art so fat-witted with drinking of old sack,
and unbuttoning thee after supper, and sleeping
upon benches after noon, that thou hast forgotten to
demand that truly which thou wouldst truly know.
What a devil hast thou to do with the time of the
day? Unless hours were cups of sack, and minutes
capons, and clocks the tongues of bawds, and dials
the signs of leaping-houses, and the blessed sun him-
self a fair hot wench in flame-coloured taffeta, I see
no reason why thou shouldst be so superfluous to
demand the time of the day.

(I,ii,2-12)

The length of the sentences and the vehemance of vocabulary pay tribute to his energy, whereas in part II he enters saying "Before God, I am exceeding weary" (II,ii,1). Hal's weariness illustrates his increasing dissatisfaction with his involvement with Falstaff and we can see this growing in his sombre gravity when he realizes that Poins' description of him as a hypocrite "would be every man's thought" (II,ii,52).

Two scenes later the Prince participates in a second-rate trick with Poins, and the mood of this is very different from a similar accident in part I. The "anon, anon" trick with Francis (I part, II,iv) was preceded by much drinking, talking and

²⁷ S a c c i o, op. cit., p. 37.

convivial jollity. By contrast the Prince enters into the trick in part II very half-heartedly, as if he were inwardly growing weary of such entertainments. It is important for us to remember that the drawer's disguise was originally Hal's idea (II part, II, II, 150-151), which suggests that he wished to convince himself of Falstaff's worthlessness. In this scene then, Shakespeare uses the negative mood of weariness to convey the positive quality of Hal's growing responsibility.

Throughout part II extreme lethargy and dejection are used to contribute to the tone of weariness and illness which constitute its dominant mood and make it in this respect very different from part I. L. C. Knights compares this mood to the atmosphere of T. S. Eliot's "Sweeney Agonistes"²⁸. The garden imagery of 'Richard II'²⁹ is replaced by imagery of disease. Northumberland feigns illness and as Rumour tells us he "lies crafty-sick" (II part, ind. 37). As has been pointed out Henry IV is old and unwell and even Falstaff concerned for his physical well-being sends his urine for analysis. The common people also seem to suffer from old age and illness as Mouldy is reluctant to go to fight in the king's army because it will mean leaving his "dame" alone:

She has nobody to do
anything about her, when I am gone; and she is old
and cannot help herself.

(II part, III, II, 225-227)

All these invalids are citizens of England, and so it is not surprising that the country itself is suffering:

The commonwealth is sick of their own choice;
Their over-greedy love hath surfeited.

(II part, I, III, 87-88)

²⁸ The Arden Edition of Shakespeare - Henry IV Part II, p. IIII.

²⁹ C. Spurgeon, Shakespeare's Imagery and What It Tells Us, Cambridge University Press, Cambridge 1977, p. 220-223.

and

Then you perceive the body of our kingdom
How foul it is, what rank diseases grow,
And with what danger, near the heart of it.

(II part, III, i, 38-40)

Paraphrasing Hamlet's words we may then say that "something is rotten in the state of England", and the cause of the disease is the reign of the guilty king. The reign of Henry V will be thus the "good advice and little medicine" (II part, III, i, 43) which Warwick recommends to restore it to its former state".

Other factors besides illness contribute to the change in tone of part II and all of these underline the shift in emphasis on Falstaff's companions from being harmlessly boisterous to being involved in illegal or nasty activities. The Boar's Head tavern is no longer just a licensed meeting-place but a bawdy-house where Falstaff meets his "queen" Doll Tearsheet, procured for him by Mistress Quickly. Doll and Mistress Quickly are no longer innocent hostesses to a large drinking party, but are implicated in a murder (I, iv). If this betrays the ideas given of them in part I then it is because betrayal and duplicity are ubiquitous in part II. Falstaff makes false promises to marry Mistress Quickly. He deliberately betrays his recruits by leading them to war where they are to be "pricked" (III, ii, 150). Rumour reports a false victory for Hotspur, and duplicity is even present in the language which brings "smooth comforts false, worse than true wrongs" (ind. 39-40).

Falstaff's rejection and imprisonment as well as Prince John's trick at Gaultree Forest contribute to the motif of betrayal but in a positive fashion; in the same way that Hal's tired dejection did. Falstaff imprisonment does not feature in any of Shakespeare's source material³⁰ and we may suppose that he uses this detail as a parallel to the betrayal trick at Gauntree Forest which historically was perpetrated by Westmoreland. By giving this incident to Prince John Lancaster, Shakespeare shows a relative of Hal resorting to such apparently

³⁰ The Arden Edition of Shakespeare - Henry IV Part II, p. xix-xLiii.

cruel and unethical behaviour but with a politically successful result³¹. In turn it also paves the way for Hal's rejection of Falstaff, for that, too, appears maliciously cruel, but is for the public good.

Moreover, we are betrayed in part II, for despite the Epilogue's assurance, to the contrary we feel that Falstaff is at a dramatic and physical nadir. Our feelings are very different from those which the end of part I evokes; when Falstaff says:

I follow, as they say, for reward. He that rewards
me, God reward him! If I do grow great, I'll grow
less; for I'll purge, and leave sack, and live cleanly
as a nobleman should do.

(V,iv,161-164)

Thus, Falstaff's rejection contributes to the play's tone of sour dejection and although there is also hope that the evil of a tainted society will, as the illness above, be remedied by king Henry V.

P. A. Jorgensen rightly observes that in part II of Henry IV we have frequent references to the passing of time³². In fact the dying king, conscious of the political and civil discord in England may well join with Viola from "The Twelfth Night" hoping that everything can be remedied by time:

O time, thou must untangle this, not I,
It is too hard a knot for me t'untie.
("The Twelfth Night", II,ii,39-40)³³

Justice Shallow reminisces about the days when he was young and active (II part,III,ii,33-34) as does Henry IV, although not with nostalgia (V,v,184-186). Lady Percy reminds us of what a loss the death of Hotspur was and comments:

³¹ M. M. Reese, *The Cease of Majesty - A Study of Shakespeare's History Plays*, London 1961, p. 316.

³² P. A. Jorgensen, "Redeeming Time" in *Shakespeare's Henry IV*, [in:] *Shakespeare - Henry IV parts I and II*, p. 231-242.

³³ *The Arden Shakespeare - Twelfth Night*, ed. J. M. Lothian and I. W. Craik, Methuen and Co. Ltd., London 1975.

The Marshal and the Archbishop are strong;
 Had my sweet Harry had but half their numbers,
 Today might I, hanging on Hotspur's neck,
 Have talk'd of Monmouth's grave.

(II,iii,42-45)

The preoccupation with time and times past shows that the only cure for the old king is a new king in a due course; that is that the secular scheme must be subservient to a cosmic scene³⁴. King Henry IV is conscious about it saying:

And now my death
 Changes the mood, for what in me was purchas'd
 Falls upon thee in a more fairer sort;
 So thou the garland wear'st successively.

(IV,v,198-201)

His reference to death is not the only one as part II abounds in them. For example Falstaff chides Doll Tearsheet: "Do not speak like a death's head. Do not bid me remember mine end" (II,iv,223-225). It is interesting to note that Falstaff is unable to face this memento mori, whereas Justice Shallow makes the connection for himself: "And to see how many of my old acquaintance are dead: [...] Death, as the Psalmist saith, is certain to all, all shall die. [...] Death is certain" (III,ii,33-34,36-37,40). In the cosmic order Death is the first stage of regeneration³⁵, and thus repetitiveness of the reference to it stresses the hope for the rebirth of England.

Concluding it may be said that although part II complements part I in ideas and themes, it differs from it in tone, characters and imagery. Its tone becomes sour and morbid towards the end, but nevertheless the total impression is very optimistic, as illness and Death represent a new start for the country. I. Eagleton observes that the play closes with "a deceiving pun; Jerusalem, where prophecy assured Henry he would die, turns out

³⁴ C. L. Barber, *Shakespeare's Festive Comedy - A Study of Dramatic Form and Its Relation to Social Custom*, Princeton, New Jersey 1952, p. 222.

³⁵ *A Dictionary of Symbols*, ed. J. E. Cirlot, Routledge and Kegan Paul, London 1962, p. 77-78.

to be a bedchamber in his place"³⁶, but this ending points to the happiness as the civil strife and the death of the king have purged the land. Lord Northumberland sums it up by observing "in poison there is physic" (I,i,137) and so there is an indication that England at last united, will "follow the mirror of all Christian monarchs"³⁷ - Henry V - into a bright future.

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PODOBIENSTWA I RÓŻNICE POMIĘDZY I I II CZĘŚCIĄ "HENRYKA IV"
WILLIAMA SZEKSPIRA

Część II "Henryka IV" nie jest narracyjną kontynuacją części I, lecz prezentacją wybranych wydarzeń z późniejszego okresu panowania tytułowego bohatera. Struktury obu części dramatu, ich tematyka i wydarzenia dramatyczne wykazują podobieństwa, co do pewnego stopnia zostało zainspirowane dostępnymi Szekspirowi źródłami historycznymi, z których korzystał. Badając te podobieństwa, autorka artykułu dostrzega jednak wyraźne różnice pomiędzy częścią I i II w zakresie prezentacji bohaterów, ogólnego nastroju sztuk i użytej w nich obrazowości. W części II bohaterowie albo dorastają moralnie, albo też degradują się swym niemoralnym i często nieetycznym postępowaniem. Atmosfera sztuki staje się coraz bardziej ponura, do czego przyczynia się poetycka obrazowość obfitująca w odnośniki do chorób, zmęczenia i śmierci. Zakończenie ma zdaniem autorki artykułu wydźwięk optymistyczny, gdyż Szekspir rozważa te pojęcia jako kategorie uniwersalne, w kontekście dziejów Natury. Śmierć zatem stanowi wstęp do odkupienia za grzechy króla Henryka IV - uzurpatora, po którym mają nastąpić dla Anglii i jej mieszkańców lepsze czasy za panowania Henryka V - prawowitego władcy i doskonałego polityka.

³⁶ T. E a g l e t o n, William Shakespeare, Oxford 1986, p. 17.

³⁷ The Arden Shakespeare - Henry V, ed. J. H. Walter, Methuen and Co. Ltd., London 1954, Act II, Chorus 4.