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0521623367 - The First Quarto of King Henry V  
Edited by Andrew Gurr  
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## THE NEW CAMBRIDGE SHAKESPEARE

GENERAL EDITOR: Brian Gibbons  
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From the publication of the first volumes in 1984 the General Editor of the New Cambridge Shakespeare was Philip Brockbank and the Associate General Editors were Brian Gibbons and Robin Hood. From 1990 to 1994 the General Editor was Brian Gibbons and the Associate Editors were A. R. Braunmuller and Robin Hood.

## THE FIRST QUARTO OF KING HENRY V

The quarto text of *Henry V* is of unique importance. It has the authority of being transcribed by actors in Shakespeare's own company as a record of their original staging of the play at the Globe in 1599. In this new edition Andrew Gurr argues that the *Henry V* quarto is probably the best surviving example of a Shakespeare playscript as it was actually performed. The speed with which it came to press only a year after its first staging marks its status as an official version of the play first seen by Elizabethan audiences. As a practical staging text it therefore does much to shed new light on what happened to scripts that the Shakespeare company bought from their resident playwright.

The *Henry V* quarto is radically different from the 1623 First Folio version used in all other editions of the play. It is only half as long, eliminating entire scenes, transposing others, shortening long speeches and streamlining the text into something that could easily be put on as a two-hour performance. It has been identified as one of the so-called 'bad' quartos, made up from the memory of actors, but, according to modern theories, this gives it considerable distinction as a record of how the play was staged.

This is the only modernised edition of the *Henry V* quarto in print. Andrew Gurr provides the most extensive commentary to date on the significance and history of the text, and his textual notes examine each variant from the Folio text in detail. The edition is designed to complement the New Cambridge Shakespeare edition of the Folio text (1992), also edited by Professor Gurr.

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# THE FIRST QUARTO OF KING HENRY V

*Edited by*

ANDREW GURR

*Professor of Renaissance Studies  
University of Reading*



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CAMBRIDGE UNIVERSITY PRESS  
Cambridge, New York, Melbourne, Madrid, Cape Town, Singapore, São Paulo

Cambridge University Press  
The Edinburgh Building, Cambridge CB2 2RU, UK

Published in the United States of America by Cambridge University Press, New York

[www.cambridge.org](http://www.cambridge.org)  
Information on this title: [www.cambridge.org/9780521623360](http://www.cambridge.org/9780521623360)

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First published 2000

*A catalogue record for this publication is available from the British Library*

*Library of Congress Cataloguing in Publication data*

Shakespeare, William, 1564–1616.

[Henry V]

The first quarto of King Henry V / edited by Andrew Gurr.

p. cm. – (The New Cambridge Shakespeare)

ISBN 0 521 62336 7 (hardback)

1. Henry V, King of England, 1387–1422 – Drama. 2. Great Britain – History – Henry V, 1413–1422 – Drama. I. Title. II. Gurr, Andrew.

PR2750.B12 G87 2000

822.3'3 21 – dc21-99-043666

ISBN-13 978-0-521-62336-0 hardback

ISBN-10 0-521-62336-7 hardback

Transferred to digital printing 2005

Cambridge University Press  
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## THE NEW CAMBRIDGE SHAKESPEARE THE EARLY QUARTOS

There is no avoiding edited Shakespeare, the question is only what kind of editing. A Shakespeare play first assumed material form as the author's bundle of manuscript sheets. The company of players required a manuscript fair copy of the play (apart from the individual actors' parts). Into the fair copy were entered playhouse changes, and the bookholder used it during each performance. However, none of Shakespeare's plays survives in contemporary manuscript form. There is one passage in the manuscript of *Sir Thomas More* by Hand D which has been ascribed to Shakespeare himself, but this attribution remains in serious dispute. In short, there is no direct access to Shakespeare's play-manuscripts – there is only print, and this implies editing, since the first printed versions of Shakespeare were mediated by compositors and proof-readers at least, and sometimes also by revisers, bookholders, editors, censors, and scribes. The first printers used either the author's or a playhouse manuscript or some combination of the two, although for several plays they used a scribal transcript by Ralph Crane, who is known to have habitually effaced and altered his copy.

There are certain quartos which are abbreviated, apparently because they are reported texts or derive from playhouse adaptation. These early quartos are not chosen as copy-texts for modern critical editions and are not readily available, though indispensable to advanced students of Shakespeare and of textual bibliography. Alongside the standard volumes in the New Cambridge Shakespeare, editions of selected quarto texts are to be published in critical, modern-spelling form, including early quartos of *King Lear*, *Hamlet*, *Richard III*, and *Othello*.

While the advanced textual scholar must work either with the rare, actual copies of the earliest printed editions, or with photo-facsimiles of them, there is more general interest in these texts and hence a need to present them in a form that makes them more generally accessible, a form that provides the most up-to-date and expert scholarship and engages with the key issues of how these texts differ from other quarto versions and from the First Folio, and to what effect. These are the precise aims of New Cambridge Shakespeare quartos.

Each volume presents, with the text and collation, an introductory essay about the quarto text, its printing, and the nature of its differences from the other early printed versions. There is discussion of scholarly hypotheses about its nature and provenance, including its theatrical provenance, where that issue is appropriate. The accompanying notes address textual, theatrical, and staging questions, following the spacious and handsome format of the New Cambridge Shakespeare.

BRIAN GIBBONS  
*General Editor*

## CONTENTS

List of illustrations	viii
Preface	ix
Abbreviations and conventions	xi
Introduction	1
The significance of the quarto text	1
The nature of playhouse manuscripts	1
The history of <i>Henry V</i> 's quarto text	4
The quarto printings	6
The copy for and printing of Q1	9
The so-called 'reporters' of Q1	12
Compositor errors in Q1	13
Mishearings from dictation	15
Re-lineation	18
Premeditated revisions	20
Reassignments of parts	21
Q's use of the cuts from F	24
Verbal alterations for consistency	25
Shakespeare's changes or the players'?	26
Stage history	28
Note on the text	32
List of characters	34
THE PLAY	35
Textual notes	77
Appendix 1: Some of Q's re-lining of verse	117
Appendix 2: Q's rendering of Pistol's lines as verse	119
Bibliography	121

## ILLUSTRATIONS

- |   |   |    |
|---|---|----|
| 1 | The titlepage of the first quarto, 1600 | 5  |
| 2 | A page from the first quarto            | 19 |

Cambridge University Press  
0521623367 - The First Quarto of King Henry V  
Edited by Andrew Gurr  
Frontmatter  
[More information](#)

---

## PREFACE

This edition of the first text of Shakespeare's *Henry V* to appear in print is meant to be complementary to the New Cambridge Shakespeare edition of the Folio text (1992). It follows the practice of the New Cambridge series by modernising the spelling, punctuation and setting-out of the text on the page, and collating the significant variants between the first printed texts. Its commentary notes do not attempt to duplicate those of the NCS edition, and its introductory materials give the stage history and critical views only as they relate specifically to the first quarto text of 1600. The Introduction to this edition leaves the long history of the staging of the Folio text of the play to the edition of the Folio text. Instead it analyses the nature of the copy from which the quarto text was printed, and sets out the case for it being a version closely based on the Shakespeare company's own performance script of the play, a text made for or from its first performances in 1599.

The implications of this view of the two substantive texts of *Henry V* are, to put it mildly, extensive. They indicate that the Folio text, with its famous Choruses and speeches such as Henry's exhortation to his troops before Harfleur, was unlikely to have been heard at the Globe at any time before 1623, and probably not until the play was revived with the aid of the Folio-based editions of the eighteenth century. They suggest that Shakespeare and his company were in the habit of trimming and redrafting his scripts for use on the stage quite drastically. They shortened long speeches and cut redundant characters in order to streamline the text into something that could easily be put on as a two-hour performance. Lacking the respect of later generations for Shakespeare's every word, they used the manuscript which later became the Folio text as the raw material for their own creation, a shorter, brisker, simpler play.

If this view is correct, the quarto text of *Henry V* offers the best evidence we have of what routinely happened to the scripts that the Shakespeare company bought from their resident playwright. No other Shakespeare quarto has the same level of authority: that of a text set from an authorised playhouse manuscript. It is an intelligent and coherent version of the play we have known for centuries as Shakespeare's original idea. It was clearly made for performance on the stages that Shakespeare wrote for. As such, it repays minutely detailed and scrupulous study. The quarto text of *Henry V* has not had much attention from editors until recently. Thought of as no more than a cheap paste copy of the Shakespearean diamond, it was seen as of marginal interest, on the page and in the theatre. Fresh concern for the history of Shakespeare in performance and how his scripts were realised on their original stages makes the quarto the prime case in point to test the view that the plays were radically altered between their first drafting and their first appearance on stage.

Many editors, bibliographers and critics have given attention, marginal though it has been, to the quarto text. This edition sits on their massive shoulders. The more



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Edited by Andrew Gurr  
Frontmatter  
[More information](#)

---

Preface

x

obvious debts are noted in the Introduction and Commentary, and their footnotes. I also owe a substantial and enduring debt to the librarians at the Folger Shakespeare Library and, as always, to my colleagues at the University of Reading. What may be less evident is the long-running and unrepayable debt to Sarah Stanton of Cambridge University Press, and to the General Editors of the NCS and Quarto series, above all Brian Gibbons. Sarah and Brian have been the most consistently reliable supporters and the invaluable safety net for all these editorial acrobatics. And underpinning everything there has always been Libby.

A. G.

*Reading*

## ABBREVIATIONS AND CONVENTIONS

The edition of the Folio text of *Henry V* cited in this edition is that in the New Cambridge Shakespeare (NCS), of 1992. Other editions and critical works are cited under the editor's or author's name (Theobald, Taylor). Shakespeare plays are cited in this edition in the abbreviated style of the series, modified slightly from the *Harvard Concordance to Shakespeare*. Quotations from other plays of Shakespeare are taken from the *Norton Shakespeare*, under the general editorship of Stephen Greenblatt. Norton generally uses the Oxford text of 1986.

### Shakespeare's plays

<i>Ado</i>	<i>Much Ado About Nothing</i>
<i>Ant.</i>	<i>Antony and Cleopatra</i>
<i>AWW</i>	<i>All's Well That Ends Well</i>
<i>AYLI</i>	<i>As You Like It</i>
<i>Cor.</i>	<i>Coriolanus</i>
<i>Cym.</i>	<i>Cymbeline</i>
<i>Err.</i>	<i>The Comedy of Errors</i>
<i>Ham.</i>	<i>Hamlet</i>
<i>1H4</i>	<i>The First Part of King Henry the Fourth</i>
<i>2H4</i>	<i>The Second Part of King Henry the Fourth</i>
<i>H5</i>	<i>King Henry the Fifth</i>
<i>1H6</i>	<i>The First Part of King Henry the Sixth</i>
<i>2H6</i>	<i>The Second Part of King Henry the Sixth</i>
<i>3H6</i>	<i>The Third Part of King Henry the Sixth</i>
<i>H8</i>	<i>King Henry the Eighth</i>
<i>JC</i>	<i>Julius Caesar</i>
<i>John</i>	<i>King John</i>
<i>LLL</i>	<i>Love's Labours Lost</i>
<i>Lear</i>	<i>King Lear</i>
<i>Mac.</i>	<i>Macbeth</i>
<i>MM</i>	<i>Measure for Measure</i>
<i>MND</i>	<i>A Midsummer Night's Dream</i>
<i>MV</i>	<i>The Merchant of Venice</i>
<i>Oth.</i>	<i>Othello</i>
<i>Per.</i>	<i>Pericles</i>
<i>R2</i>	<i>King Richard the Second</i>
<i>R3</i>	<i>King Richard the Third</i>
<i>Rom.</i>	<i>Romeo and Juliet</i>
<i>Shr.</i>	<i>The Taming of the Shrew</i>
<i>STM</i>	<i>Sir Thomas More</i>
<i>Temp.</i>	<i>The Tempest</i>
<i>TGV</i>	<i>The Two Gentlemen of Verona</i>
<i>Tim.</i>	<i>Timon of Athens</i>
<i>Tit.</i>	<i>Titus Andronicus</i>

## Abbreviations and conventions

xii

<i>TN</i>	<i>Twelfth Night</i>
<i>TNK</i>	<i>The Two Noble Kinsmen</i>
<i>Tro.</i>	<i>Troilus and Cressida</i>
<i>Wiv.</i>	<i>The Merry Wives of Windsor</i>
<i>WT</i>	<i>The Winter's Tale</i>

## Other works cited and general references

Abbott	E. A. Abbott, <i>A Shakespearian Grammar</i> , 1894
Capell	<i>Shakespeare's Comedies, Histories and Tragedies</i> , ed. Edmund Capell, 10 vols., London, 1767–8, vi
conj.	conjecture
Duthie	G. I. Duthie, 'The Quarto of Shakespeare's <i>Henry V</i> ', <i>Papers, Mainly Shakespearian</i> , Edinburgh: Oliver and Boyd, 1964, pp. 106–30
F	Mr William Shakespeares Comedies, Histories, and Tragedies, 1623 (First Folio)
Jackson	MacDonald P. Jackson 'Henry V, III, vi, 181: An Emendation', <i>NQ</i> n.s. 13 (1996), 133–4
<i>Jonson</i>	<i>Benjamin Jonson</i> , ed. C. H. Herford and P. and E. Simpson, 11 vols., Oxford, 1925–52
Malone	<i>The Plays and Poems of William Shakespeare</i> , ed. Edmund Malone, 10 vols., 1790, v
Maxwell	J. C. Maxwell, 'Henry V, II, ii, 103–4', <i>NQ</i> 199 (1954), 195
<i>MLN</i>	<i>Modern Language Notes</i>
Moore Smith	<i>Henry V</i> , ed. G. C. Moore Smith (Warwick, 1893)
<i>NQ</i>	<i>Notes and Queries</i>
OED	<i>The Oxford English Dictionary</i>
Oxford	<i>William Shakespeare. The Complete Works</i> , ed. Stanley Wells and Gary Taylor, Oxford, 1986 (one volume)
Pope	<i>The Works of Shakespear</i> , ed. Alexander Pope, 6 vols., 1725, III
Q (Q1)	THE CRONICLE History of Henry the fift, With his battell fought at <i>Agin Court in France</i> . Together with <i>Auntient Pistoll</i> . 1600 (first quarto)
Q2	THE CHRONICLE History of Henry the fift, With his battell fought at <i>Agin Court in France</i> . As it hath bene sundry times playd by the Right honorable the Lord Chamberlaine his seruants. 1602 (second quarto)
Q3	The Chronicle History of Henry the fift, With his battell fought at <i>Agin Court in France</i> . Together with <i>Ancient Pistoll</i> . 1619 (third quarto)
Rowe	<i>The Works of Mr. William Shakespear</i> , ed. Nicholas Rowe, 6 vols., 1709, III
SD	stage direction
SH	speech heading
<i>SQ</i>	<i>Shakespeare Quarterly</i>
Steevens	<i>The Plays of William Shakespeare</i> , ed. Samuel Johnson and George Steevens, 10 vols., 1773, vi
<i>S.Sur</i>	<i>Shakespeare Survey</i>
Taylor	<i>Henry V</i> , ed. Gary Taylor, 1982 (New Oxford)
<i>Three Studies</i>	Stanley Wells and Gary Taylor, <i>Modernising Shakespeare's Spelling, with Three Studies in the Text of 'Henry V'</i> , Oxford: Clarendon Press, 1979
Theobald	<i>The Works of Shakespeare</i> , ed. Lewis Theobald, 7 vols., 1733. 1v
TLN	through-line number (used for Folio)

Cambridge University Press  
0521623367 - The First Quarto of King Henry V  
Edited by Andrew Gurr  
Frontmatter  
[More information](#)

---

xiii

Abbreviations and conventions

Walter	<i>Henry V</i> , ed. J. H. Walter, 1954 (New Arden)
Williams	Gordon Williams, <i>A Dictionary of Sexual Language and Imagery in Shakespearean and Stuart Literature</i> , 3 vols., London, 1994
Wilson	<i>Henry V</i> , ed. J. Dover Wilson, 1947 (New Shakespeare)