

Utah State University

DigitalCommons@USU

Undergraduate Honors Capstone Projects

Honors Program

5-1989

Music and Plato in Shakespeare's Henry IV, Part I

Kenneth R. Williams

Utah State University

Follow this and additional works at: <https://digitalcommons.usu.edu/honors>



Part of the [Arts and Humanities Commons](#)

Recommended Citation

Williams, Kenneth R., "Music and Plato in Shakespeare's Henry IV, Part I" (1989). *Undergraduate Honors Capstone Projects*. 419.

<https://digitalcommons.usu.edu/honors/419>

This Thesis is brought to you for free and open access by the Honors Program at DigitalCommons@USU. It has been accepted for inclusion in Undergraduate Honors Capstone Projects by an authorized administrator of DigitalCommons@USU. For more information, please contact digitalcommons@usu.edu.



MUSIC AND PLATO IN SHAKESPEARE'S

HENRY IV, PART I

by

--

Kenneth R. Williams

An Honors thesis submitted in partial fulfillment
of the requirements for the degree

BACHELOR OF ARTS

in

Liberal Arts

Approved:

UTAH STATE UNIVERSITY
Logan, Utah
1989



ACKNOWLEDGEMENTS

I am indebted to professor David Arnett for the encouragement, discussion, interest, and assistance he gave me throughout the preparation of this project. I wish to thank Bonnie Arnett for her generous and helpful comments, proof readings, help in the lab, and editorial expertise. I would also wish to thank Sam Lawlor for the illustrations that appear in this thesis.

To my parents and brothers, who have provided support and encouraged me throughout my academic career, I am forever grateful. To my wife, Wendy and son Branson, I am grateful for encouragement, faith, and continuous support.

Kenneth R. Williams

TABLE OF CONTENTS

	Page
ACKNOWLEDGEMENTS	iii
LIST OF DRAWINGS	v
INTRODUCTION	2
MUSIC AND PLATO IN SHAKESPEARE'S <u>HENRY IV, PART I</u> .	6
WORKS CITED	38
SOURCES CONSULTED	39
VITA	40

LIST OF ILLUSTRATIONS

LUTE PLAYER	ii
PRIMITIVE BAGPIPE	1
FALSTAFF PLAYING UPON HIS TRUNCHEON LIKE A FIFE . . .	5



INTRODUCTION

Suprisingly, the importance of music in the plays of Shakespeare and his contemporaries has received little attention from modern scholars. Much has been written on the music which would have affected Shakespeare, but no one has focused his or her attention on Shakespeare's use of music as a dramatic device, i.e., as an aid to intensify and forward action, convey meaning, portray characters, and create atmosphere, such as a mood of mysticism or awe. In I Henry IV, which I shall consider here, music as a dramatic device supports the Platonic concept of unity and the tripartite structure of both the individual psyche and the state. This paper will address music as a dramatic device, including the way it serves as a unifying force within the play. Rene Welleck in Concepts of Criticism says,

While some modern critics have brought to bear all kinds of other types of knowledge on the understanding of literature, they seem to have neglected the illumination which can be brought to literature from

the two fields which seem the nearest to the art of words: linguistics and aesthetics, including the aesthetics of the fine arts. Linguistics is especially indispensable for a study of style, diction, and meter; and the relations of literature to music and painting have hardly begun to be studied by modern methods. (Welleck 312)

John H. Long further emphasizes this point in his book Shakespeare's Use of Music:

Most of the scholarship on the dramatic music of the plays has dealt with the songs. None of the scholarship, however, has been gathered together and applied to the dramatic works of Shakespeare, play by play, so far as I know. (Long 1)

From the research that I have done, it has become clear that music as a dramatic device is an extremely important and often a neglected aspect in the study of Shakespeare's plays. The lack of scholarship dealing with the dramatic use of music in Shakespeare's plays calls for a careful and methodical study. The methodology used in this study has purposely been kept simple.

I first extracted all uses of allusions to music, musical instruments, or songs from the play. I then classified, or assigned these examples to categories of metaphors, symbolism, and stage directions. However, upon further investigation, I found that whether metaphor, symbol, or stage directions, all musical examples found in the play supported characterization and led me to recognize Shakespeare's use of the Platonic tripartite organization of the psyche and the state.

I have used Bevington's edition of the play and have checked it for accuracy against the Facsimile Shakespeare Quarto of 1598 located in the Merrill Library. The text for this study thus meets the highest standard of accuracy that I could attain at present.



MUSIC AND PLATO IN SHAKESPEARE'S

HENRY IV, PART I

One of Shakespeare's means to introduce the Platonic concept of harmony/unity and the education of the Prince in I Henry IV is music. Shakespeare uses music and other devices to outline the tripartite model of harmony a society needs if committed to a peaceful and unified existence. The plays ideology corresponds to this model:

REASON

BALANCE

PASSION

APPETITE

When passion, however, rules reason, or when appetite rules reason or passion within the play, they act as disrupting forces and subsequently upset the harmoniously tripartite organization. This imbalance causes chaos and revolt in the kingdom and sets up one of the play's major problems: the reunification of the realm under the stable rule of Henry IV. The play concerns itself also with the education of the Prince and his need to

choose whose example, if any, to follow to achieve an appropriate balance within himself.

The characters within the play also correspond to the above Platonic model, and music helps to develop each character:

KING

PRINCE

HOTSPUR

FALSTAFF

King Henry IV has achieved some semblance of order within his life due to the strength of his reasoning powers. His ability to achieve order and harmony places him in command of the realm, and it is his duty to demand and enforce balance within the realm. Hotspur acts as the passionate element within the play, as his name implies. His passion for honor, chivalry, and bravery cloud his reasoning powers, rendering him unsuitable for the position of ruler or as a model for the prince. Sir John Falstaff functions as excessive appetite within the play. His emphasis on common music, bawdiness, women, and drink cloud his reasoning powers and render him unsuitable both for

service to the realm and as a role model for the young Prince to follow.

As 1 Henry IV opens, the English realm has recently witnessed a period of disunity and disharmony as evidenced in the words of King Henry, "So shaken as we are, so wan with care" (I.i.1). The King would prefer to unite his country against a common enemy in the Holy Land, but when Westmorland tells Henry of Mortimer's defeat in Wales, Westmorland alerts all that the balance is yet again upset, and Henry decides that he must "Brake off [his] business for the Holy Land" (I.i.47). Henry reasonably suspects that Mortimer may have fought halfheartedly against the Welsh leader Glendower. Mortimer, whom Richard II designated as heir to the throne, may be plotting with the rebellious Welshman to overthrow him. Henry's suspicions are reinforced when he learns that Mortimer has married Glendower's daughter. Westmorland's account to Henry that Mortimer, "Leading the men of Herefordshire to fight / Against the irregular and wild Glendower, / Was by the rude hands of [that] Welshman taken" (I.i.39-41) begins the bigotry theme that will appear as another force for disunity throughout the play. For bigotry, as

it expresses either excessive passion or excessive appetite, sets English against Irish, Irish against Welsh and lies in the way of Henry's building a unified and harmonious kingdom. The King's wish that his people "March all one way" will have to wait (I.i.15).

Images of violence, disease, corruption, and disharmony permeate the play. These signs may act as evidence that Henry has yet to be forgiven for usurping the crown. Henry may well remember that Carlisle in Richard II predicted that bloodshed and disharmony would continue due to Richard's wrongful overthrow.

And if you crown him, let me prophesy:
The blood of English shall manure the ground,
And future ages groan for this foul act;
Peace shall go sleep with Turks and infidels,
And in this seat of peace tumultuous wars
Shall kin with kin and kind with kind confound;
Disorder, horror, fear, and mutiny
Shall here inhabit, and this land be call'd
The field of Golgotha and dead men's skulls.

(Richard II IV.i.137-50)

Henry's position as usurper perhaps makes him feel responsible for the disunity which is destroying his

realm. The medieval belief that the universe was a unity in which everything had its place and was the perfect work of God would undoubtedly have compounded his guilt. Any imperfections or disharmony in the celestial spheres was considered the work of man on earth. But when looked at from the Platonic perspective, the disunity in the realm, rather than reflecting Henry's guilt or ability as a ruler, may simply result from Prince Hal's youthful and natural rebelliousness. To quell this imbalance within the celestial spheres then, Henry must either go on a successful crusade to absolve himself of guilt or bring his son back into the fold so the he may succeed to power and become a legitimate heir, a position Henry surely knows he will never enjoy.

Before Westmorland's tale of the Welsh uprising, Henry had enjoyed some unity and consolidation of power. Music heralds the union found within the court. Francis Ann Shirley points out in Shakespeare's Use of Off-Stage Sounds that trumpet fanfare or flourish introduced the King and his court each time they entered and exited the scene. Trumpet or instrumental fanfare

1. See, for example, Cornford, pp. 272-73.

or flourish, in medieval England, musically signalled the exit or entrance of kings, queens, powerful generals, and important members of the Royal House. These off-stage introductions reflect a unifying force between the King and his retinue. The King sanctions the orderly use of music in his presence. This reinforces the power and unity he needs to maintain his office and establishes his authority in the minds of those around him. It also signals the unity and legitimacy of his court to the audience. In Act I, scenes I and III, Henry's courtiers, unitedly surrounding his conference table, are juxtaposed to Hotspur who emblemizes the pressing troubles of a realm where Scots and Welshmen oppose Henry's rule. The unified force of courtiers must have looked formidable to the fiery Hotspur, who we learn detests music and anything united against him by its power.

Early in the play we perceive Hotspur's attitude toward the King's authority and his united court. Hotspur's soliloquy reveals that his loyalties remain with the deposed Richard. "To put down Richard, that sweet lovely rose, / And plant this thorn, this canker, Bolingbroke?" (I.iii.176).

Hotspur: Marry, and I am glad of it with all my
heart!

I had rather be a kitten and cry mew
Than one of these same meter ballad-mongers.
I had rather hear a brazen canstick turn'd,
Or a dry wheel grate on the axle-tree,
And that would set my teeth nothing on edge,
Nothing so much as mincing poetry.
'Tis like the forc'd gait of a shuffling nag.
(III.i.115-29)

Hotspur's comments on Glendower's Welsh language and musical upbringing act as a means to belittle this powerful man; clearly, Hotspur's bigotry would prevent him from unifying the kingdom should his uprising prove successful.

Glendower, on the other hand, quickly points out that music is a virtue Hotspur lacks. Plato believed that by combining the fine arts of music and poetry with the arts of warfare and governing, men would be neither braver nor softer than needed. He also taught that "sober and ordered music makes men better, the vulgar and cloying sort makes them worse" (Haar 14:853). We witnessed the use of "ordered music" within the court of

King Henry. Henry uses music as a tool to appear united and powerful in the eyes of the people. Hotspur's distaste for music demonstrates the disharmony within him and suggests to the audience his lack of reasoning powers. Since contemporary belief necessitated balanced or harmonious individuals within the earthly spheres in order to enjoy harmony within the celestial spheres, Hotspur's unbalanced and perverted make-up increasingly worries his partners. Worcester warns Hotspur that his manner is not suitable for leadership and his make-up shows

Defect of manners, want of government,
Pride, haughtiness, opinion, and disdain,
The least of which haunting a nobleman
Loseth men's hearts and leaves behind a stain
Upon the beauty of all parts besides,
Beguiling them of commendation. (III.i.178-83)

Hotspur, refusing to listen to reason, brushes this warning off and quickly takes leave of the insightful Worcester. Hotspur's passionate refusal to submit to the ordering influence of music and his belligerence against Welshmen emblemize his destructiveness within the play. As long as Hotspur remains a viable force,

disharmony within the realm and in the celestial spheres will continue.

Hotspur's impetus toward disunity is further and yet more forcefully displayed through music in the puzzling scene where Mortimer must part with Glendower's daughter, his wife. When Mortimer mentions "My wife can speak no English, I no Welsh" (III.i.187), his respect for his wife's nationality is reflected in his speech:

I understand thy kisses and thou mine,
And that's a feeling disputation.
But I will never be a truant, love,
Till I have learn'd thy language; for thy tongue
Makes Welsh as sweet as ditties highly penn'd,
Sung by a fair queen in a summer's bower,
With ravishing division, to her lute.
(III.i.198-204)

Note Shakespeare's use of words such as "heaven," "ditties highly penn'd," "fair queen," "crown the God of sleep," and "heavenly-harnessed team." All of these words combined with the reference to music draw the reader's attention to a celestial and spiritual level, perhaps referring again to the higher plane or sphere of

unity where all the angels, "each singing their different note, compose a harmony of ravishing beauty" (Tillyard 112) beyond the reach of ungoverned men such as Hotspur.

Mortimer's wife returns the love and respect that he has shown her by communicating through Glendower that she wishes Mortimer to rest his head upon her lap, "and she will sing," Glendower tells Mortimer, "the song that pleaseth you" (III.i.201-204). These mutual actions serve as a sign of unity between Mortimer and his Welsh wife.

The demonstration by husband and wife of musical unity and celestial beauty obviously irritates arrogant Hotspur. For as soon as the music starts, he tarnishes the scene with his strong reaction:

Now I perceive the devil understands Welsh;

And 'tis no marvel he is so humorous.

By'r lady, he is a good musician.

(III.i.225-27)

This joke that the devil understands Welsh and is a good musician backfires when Kate points out that Hotspur, himself so devilish, should then also be a good musician.

Kate: Then should you be nothing but musical,
for you are altogether govern'd by humor. Lie
still ye thief, and hear the lady sing in Welsh.

Hotspur: I had rather hear Lady, my brach
[bitch hound], howl in Irish. (III.i.228-32)

Hotspur in effect attacks Welshmen when he says that he would rather hear his bitch hound howl in Irish than hear the beautiful song of a Welsh woman. This bigotry will have to change before Great Britain can unite.

Bevington suggests that Kate's comment that Hotspur should be a good musician also acts as a threat to Hotspur's insecure masculinity. This would explain Hotspur's joking with his wife Kate about laying his head in her lap.

Come Kate, thou art perfect in lying down;
come, quick, quick, that I may lay my head in thy
lap. (III.i.222-23)

Shakespeare emphasizes the sexuality of this comment by stressing the words lying, come, head, and lap; we also find these sexual overtones in Hamlet when he offers to lie in Ophelia's lap and hints at "country matters" (Hamlet III.ii.108-16). It also explains both Hotspur's reference "To the Welsh lady's bed"

(III.i.239)--an attempt on his part to reassert his masculinity--and his fear that music would emasculate him. The threat of being effeminate clashes with Hotspur's sense of honor and further demonstrates how strongly he places passion above reason.

The scene continues as the Welsh woman begins to sing her song. Although I have found no evidence of this song's origin or make-up, it creates an atmosphere of unity and loving harmony. This act of love and unity provokes Hotspur to dissolve the harmony within the scene, further emphasizing his unbalancing nature, when he boisterously encourages Kate to sing a song (III.i.241-53). Kate's refusal results in Hotspur's scolding,

'Tis the next way to turn tailor,
or be redbreast teacher. (III.i.255-56)

Hotspur is saying, "Don't sing, then, if you don't want to; singing will only turn you into a tailor or one who instructs caged birds to sing." Tailors, often from foreign countries, were known to sing at their work, a past-time Hotspur considered unmanly. Hotspur's contempt for music is equalled only by his contempt for the foreign influence within the realm. His previous

reaction of fear of effeminacy and his bigotry explain his reaction here. Clearly, Hotspur functions as the Platonic "passionate element" within the play, and his rejection of the moderating influence of "ordered music" explains his overabundance of passion and the lack of harmony in his life.

Hotspur's need for "ordered music" is equalled only by Falstaff's over indulgence in "vulgar and cloying music" which accompanies all of his time and actions. While Hotspur rarely comes into contact with music, Falstaff is constantly surrounded by it. Falstaff's excessive appetite for physical pleasure, including bawdy music, is developed throughout the play. Falstaff's close association with bawdy music, and the way of life that surrounds it, eliminates the virtues of honor and bravery in his life.

Falstaff uses reasoning powers only to gain rewards to support his appetite. Act II, scene iv, finds Falstaff lamenting the cowards in the world--of which he is one. An excellent example of an honorless individual, Falstaff tries to better his situation by toying with the idea of bigotry.

There is nothing but roguery to be found

statement in villainous man, yet a coward is worse
sackery than a cup of sack with lime in it. . . .
There lives not three good men unhang'd
in England, and one of them is fat and
grows old, God help the while! A bad
world, I say. I would I were a weaver;
I could sing psalms or any thing. A plague
of all cowards, I say still. (II.iv.122-132)

E. W. Naylor in Shakespeare And Music suggests that Falstaff refers to Flemish Protestants, "who had fled from the persecutions in their country, were mostly woollen manufacturers, and were distinguished for their love of psalmody, throughout the Western counties, where they settled" (Naylor 85-86). Falstaff's bigotry is out of ignorance rather than out of jealousy and hatred like that found in Hotspur. It comes from the unknown. He has little knowledge of foreign influence within the realm, only that foreign weavers sang at their work, a past-time Falstaff enjoys. Hotspur, on the other hand, realizes the power that foreigners hold within the country and views them as a polluting force.

Falstaff Falstaff's self-aggrandizement in the previous scene appears as an ironic mockery of honor, while his

statement during the battle of Shrewsbury is an ironic mockery of both honor and reason:

reason the 'Tis not due yet; I would be loath to
satisfact pay him [God] before his day. What
a role and need I be so forward with him that
Fals calls not on me?. . . . What is honor?
the love A word. What is in that word honor?
been the What is that honor? Air. A trim
sadness reckoning! Who hath it? He that
friend he died a' Wednesday. Doth he feel
it? No. Doth he hear it? No. 'Tis
insensible, then? Yea, to the dead.
But will it not live with the living?
No. Why? Detraction will not suffer it.
Therefore I'll none of it. Honor is a
mere scutcheon. And so ends my catechism.

(V.i. 127-40)

This disavowal of honor through self-serving rationalization, as well as in the previous reference to foreign music, emphasizes how greatly Falstaff's appetite has taken over all aspects of his character. Falstaff's shunning of honor and inclination to ignorant bigotry mirrors Hotspur's shunning of music and

hatred of foreigners. His self-serving rationalization also corresponds to Hotspur's total rejection of all reason that does not serve his passion. Neither man can satisfactorily serve the realm, and neither can serve as a role model for the young Prince.

Falstaff knows there is no order in his soul. In the tavern he laments that "villainous company, hath been the spoil of me" (III.iii.9-10). To cure his sadness and alleviate his guilt, Falstaff asks his friend Bardolph to

sing me a bawdy
song; make me merry. I was as virtuously
given as a gentleman need to be, virtuous
enough: swore little, dic'd not above seven
times--a week, went to a bawdy-house not
above once in a quarter--of an hour, paid
money that I borrow'd--three or four times,
liv'd well and in good compass; and now I
live out of all order, out of all compass.
(III.iii.13-20)

Falstaff's only enjoyment comes from the bawdy and obscene. His destructive appetite has rendered him "out of all order" and "out of all compass." In Elizabethan

cosmology, "harmony has a comparable motion and helps restore order and concord to the soul" (Haar 14:853). Falstaff's disharmony, although an opposite relationship to music causes it, mirrors Hotspur's and creates as much confusion in Hal as Hotspur's creates in the realm.

Shakespeare uses music as a device to portray the gap in status that exists between Hal and Falstaff. Falstaff wants to bridge the gap and his cunning reasoning powers nearly entice the Prince into almost allowing him to do so. But the very fact that Falstaff fails to recognize his place in the order of the realm keeps Hal from submitting. During Falstaff's conversation with the Prince at the inn, where they discuss the life of villainy and the conclusion to this way of life, we learn of Falstaff's "melancholy" due to his present way of life.

Falstaff: 'Sblood, I am as melancholy as a
gib cat or a lugg'd bear.

Prince: Or an old lion, or a lover's lute.

Falstaff: Yea, or the drone of a Lincolnshire
bagpipe. (I.ii.72-75)

This joking conversation reveals Falstaff's familiarity with music. The scene further reveals the difference in

status between commoners and the upper or royal class. Although the Prince has been spending his time with villains, his reference to a courtly lute and Falstaff's reference to a Lincolnshire bagpipe demonstrate the void that exists between them. Hal has learned earlier the value of "ordered music" and understands that there is an appropriate place for different types of music.

The Prince's association with music is abundant. He is present in most cases where Falstaff speaks in musical terms. The Prince's musical background, however, is on a higher plane than that of Falstaff. During a practical joke played on the tavern's drawer, Francis, to pass the time until Falstaff returns, the Prince says, "I have sounded the very base string of humility" (II.iv.5-6). This refers to the harmony found in the spheres, where each angel plays a certain note which creates a glorious harmony or music. Hal's statement reveals his knowledge of cosmology and medieval ideology. Although the scene is comical, Hal cannot escape his dignified upbringing and the fact that he is heir to the throne. Hal's knowledge of music appears again in Act II when the Prince questions the Mistress of the tavern.

Heigh, heigh! The devil rides upon a fiddle-
stick. What's the matter? [i.e., here's
much ado about nothing.] (II.iv.482-83)

This familiar exclamation made by the Prince recalls the remarks of Hotspur that the Devil is a good musician. The Devil's association with music was a standard part of medieval folklore.

The Prince again associates music with the mystical and cosmological in a conversation with his father preceding the battle of Shrewsbury.

King: How bloodily the sun begins to peer
Above yon busky hill! The day looks pale
At his distemp'rature.

Prince: The southern wind
Doth play the trumpet to his purposes,
And by his hollow whistling in the leaves
Foretells a tempest and a blust'ring day.

(V.i.1-6)

Shakespeare uses words such as "bloodily," "pale," "distemp'rature," "hollow whistling," and "tempest" to signal that the universe is out of harmony, and by associating the trumpet with the wind suggests a supernatural use of music. The Prince's knowledge of

musical mythology, in contrast to Falstaff's lack thereof, clearly places Falstaff in the position of glutton and fool. Falstaff always displays musical knowledge that has been gained by his experiences in taverns and bawdy-houses. The Prince enjoys music of all levels and is able to function in all musical atmospheres. This displays reasoning powers that have not left him by associating with Falstaff.

Falstaff, on the other hand, reveals his knowledge of common, course music by referring to a country bagpipe. No matter how hard Falstaff tries, he can never bridge the gap between himself and the Prince, for he has allowed his appetite to dominate his life. Further evidence of this gap can be found in II.ii.38-46:

Falstaff: I prithee, good Prince Hal,
help me to my horse, good king's son.

Prince: Out, ye rogue! Shall I be your
ostler?

Falstaff: Go hang thyself in thine own
heir-apparent garters! If I be ta'en,
I'll peach for this. An I have not
ballads made on you all and sung to

Shakespeare filthy tunes, let a cup of sack be

Hal my poison. When a jest is so forward,

his author and afoot too! I hate it.

Initially, Falstaff seems to acknowledge Hal's royal position by addressing him as "good Prince Hal," although he asks Hal to perform a menial task. But after Hal's angry reply that he is not Falstaff's ostler, Falstaff mockingly tells the Prince to "go hang thyself in [thine] own heir-apparent garters." Falstaff's wish for a common existence between them will not be allowed. Although they rob together, Hal will maintain his princely position. Falstaff's threat that he will write ballads about the Prince and have them "sung to filthy tunes" demonstrates disrespect for Hal's authority. Only Falstaff would brag of writing ballads about the Prince of Wales and having them sung to filthy tunes. This also says a lot about the Prince. It would be treasonous for Falstaff to write degrading material about any member of the royal family. Hal has allowed this to happen. Hal begins to recognize that he has inappropriately descended to Falstaff's level by associating closely with him. And here we mark the beginning of Hal's rejection of Falstaff, which

Shakespeare will not resolve until II Henry IV.

Hal is further startled by Falstaff's mockery of his authority when, having learned of the uprising led by Hotspur, Mortimer, and Glendower, he marches into the tavern at the very moment Falstaff is calling him "a Jack [knave], a sneak-up. 'Sblood, an he [the Prince] were here, I would cudgel him like a dog, if he would say so" (III.iii.86-88). As Hal and Peto enter, in Newgate fashion, Falstaff mocks them by playing upon his truncheon like a fife. This use of music (part of the stage directions) again shows Falstaff's complete disrespect for Hal's authority. Falstaff, unaware of the upcoming battle and of the position Hal will give him within the army, mocks Hal's commitment to rid the realm of Hotspur's disruptive force. The Prince's commitment to order and reason within the realm is evident. Falstaff, however, reveals his preoccupation with self-gratification and his lack of honor.

Prince: The land is burning. Percy stands on high
And either we or they must lower lie.

Falstaff: Rare words! Brave world! Hostess, my
his to raise an army such

1. Newgate (a famous city prison in London. Prisoners marched two by two.)

good and breakfast, come!

food O, I could wish this tavern were my drum!

They' (III.iii.203-206)

Falstaff's mind once again is on his gluttonous life and music. Falstaff wishes that he could stay at the tavern and respond to its call as though it were a martial instrument calling him to battle. He could also mean that he wishes the tavern would reverberate with excitement, like a drum, at his departure. In either case, Falstaff is giving in to his appetite: either he wants the excesses of the tavern life, or he wants unearned glory and honor and the rewards that follow from them. The scene emphasizes the grave importance of the events that will follow and the void that now exists between Falstaff and the Prince.

The Prince will need to bring the worlds of passion and appetite under the firm control of reason if he ever hopes to achieve any sense of harmony within his life and within the realm. His first attempt at doing so is to place Falstaff in command of a division. Falstaff's recruiting techniques and misuse of the funds allotted him to raise an army earn him, however, only a motley crew whom Falstaff claims,

good enough to toss [on a pikel;
food for powder, food for powder.
They'll fill a pit as well as
better. (IV.ii.64-66)

Falstaff's regard for his men as cannon fodder reveals that even when given the opportunity to raise himself to a higher level and contribute to the realm his own levity prevents it. Clearly, simply placing Falstaff in charge of others proves insufficient to the task of replacing appetite with reason. Hal will not as yet succeed in putting appetite (and Falstaff) in its (his) place.

Shakespeare does, though, resolve the abundance of Hotspur's passion by Hal's determination to rid the land of him. The Prince shows his increasing reliance on reason as he attempts to contain Falstaff and takes up the gauntlet against Hotspur. He asserts his commitment to harmony when he meets Hotspur:

Hotspur:

If I mistake not, thou art Harry Monmouth.

Prince:

Thou speak'st as if I would deny my name.

Hotspur:

My name is Harry Percy.

Prince: Why, then I see

A very valiant rebel of the name.

I am the Prince of Wales; and think not, Percy,
To share with me in glory any more.

Two stars keep not their motion in one sphere,
Nor can one England brook a double reign
Of Harry Percy and the Prince of Wales.

(V.iv.59-67)

Both men recognize that one of them must go because England cannot "brook a double reign." We also witness Shakespeare's use of cosmology: "Two stars keep not their motion in one sphere." This refers to the belief that each star had its own place within the universe. If that order were tampered with, disharmony would result. Hal recognizes that the order within the earthly sphere has been disturbed. Therefore, he must eliminate Hotspur to restore order within the realm and in the universe.

Shakespeare completes the Platonic model and the education of the Prince in the final scenes of the play. During the battle, the King enjoys the musical unity witnessed at the beginning of the play. Numerous

musical instances occur that herald the unity and power of the King. At the beginning of Act V, scene iii, the stage direction reads,

The trumpets sound. The King enters with his power [army]. Alarum to the battle.

Then enter Douglas and Sir Walter Blunt.

The sounding trumpets and the alarums (trumpet signal to advance), demonstrate to those opposing the King that they can expect to fight a unified and powerful force supported by the orderly effects of music. The King's reasoning powers allow him to utilize differing types of music to achieve his unifying goals. His use of "ordered music" will lead to unity within the realm. In V.iv.156-57, the stage direction reads, "*A retreat is sounded.*" The musically educated Prince recognizes this signal, and he replies, "The trumpet sounds retreat; the day is our [ours]," (V.v.157). The Prince speaks of the day as being "ours," recognizing or assuming the unity of the King's power and of his place within the realm.

The Prince chooses which role model to follow during the battle. By fighting on his father's side and making the personal commitment that either he or Percy

must die in order to bring harmony into the realm, the Prince has eliminated the example of excessive passion within his life. The King, whom the Prince saves from death in V.iv.35-50, recognizes Hal's rejection of passionate honor:

King: Stay, and breathe awhile.

Thou hast redeem'd thy lost opinion,
And show'd thou mak'st some tender of my life
In this fair rescue thou hast brought to me.

The Prince (V.iv.47-50)

The Prince has proved that he does not wish for the early death of the King; rather, by his actions, he has preserved the life of the role model he wishes to follow. It would appear that the Prince has learned his place within the hierarchy of the realm, and that the King stands for reason within his life.

Falstaff continues to enjoy his honorless life during this crucial battle. He carries a bottle of sack in place of his pistol and thereby incurs the wrath of the Prince:

Falstaff: Nay, before God, Hal, if Percy
be alive, thou gets not my sword; but take
my pistol, if thou wilt.

Prince: Give it me. What is it in the case?

Falstaff: Ay, Hal, 'tis hot, 'tis hot.

There's that will sack a city.

*The Prince draws it out, and finds
it to be a bottle of sack.*

Prince: What, is it a time to jest and
dally now?

He throws, the bottle at him. Exit.

(V.iii.50-55)

The Prince can no longer ignore the ignoble appetitive-
ness that subverts Falstaff's reasoning powers.
Falstaff further emphasizes his love of life over honor:

Well, if Percy be alive, I'll pierce him.

If he do come in my way, so; if he do not,

if I come in his willingly, let him make

a carbonado of me. I like not such grinning

Falstaff honor as Sir Walter hath. Give me life,

which if I can save, so; if not, honor

Falstaff comes unlook'd for, and there's an end.

to view (V.iii.56-61)

By cunningness and trickery, Falstaff claims the
death of Hotspur as his own honorable deed. Inflicting
the dead Hotspur's body with yet another wound, Falstaff

carries the body to the Prince and claims the honor that rightfully belongs to Hal for Hotspur's death.

Falstaff: If your father will do me any honor, so; if not, let him kill the next Percy himself. I look to be either earl or duke, I can assure you.

Prince: Why, Percy I kill'd myself and saw thee dead.

Falstaff: Didst thou? Lord, Lord, how this world is given to lying! I grant you I was down and out of breath, and so was he; but we rose both at an instant and fought a long hour by Shrewsbury clock. If I may be believ'd, so; if not, let them that should reward valor bear the sin upon their own heads. (V.iv.139-48)

Falstaff has robbed the Prince of the rightful honor which Hal earned by defeating the rebellious Hotspur. Falstaff follows Prince Hal and Prince John of Lancaster to view "what friends are living, who are dead" (V.iv.159), and reveals his only reason for fighting on the side of the King Henry:

I'll follow, as they say, for reward.

My He that rewards me, God reward him!

To If I do grow great, I'll grow less;

Reb for I'll purge, and leave sack, and

Re live cleanly as a nobleman should do.

And (V.iv.160-63)

Falstaff has fought only to gain the rewards which come from battle. His total lack of bravery and honor destroy any reasoning powers which he may possess that would render him suitable for a position of leadership within the realm of King Henry or suitable as a role model for the Prince. Falstaff's powers of reason find continuous use only in his quest for rewards and for the satisfaction of his excessive appetites.

King Henry closes the play asserting that he will attempt to gain complete control over Great Britain and to govern with reason and bring balance and harmony into the realm.

Then this remains, that we divide our power.

You, son John, and my cousin Westmorland

Towards York shall bend you with your dearest
speed,

To meet Northumberland and the prelate Scroop,

Who, as we hear, are busily in arms.

Myself and you, son Harry, will towards Wales,
To fight with Glendower and the Earl of March.
Rebellion in this land shall lose his sway;
Meeting the check of such another day;
And since this business so fair is done,
Let us not leave till all our own be won.

(V.v.34-44)

Henry divides his unified forces to bring rebellion in the land to an end. That he represents reason within the realm clearly shows in his speech and actions. Also, the final couplet reinforces his commitment to quell disharmonizing forces as Henry vows unification of all the realm.

WORKS CITED

- Cornford, Francis M. The Republic of Plato. Trans. Francis MacDonald Cornford. London: Oxford UP, 1971.
- Haar, James. "Music of the Spheres," in The New Grove Dictionary of Music and Musicians. 6th ed. 1980.
- Long, John H. Shakespeare's Use of Music: A Study of the Music and its Performance in the Original Production of Seven Comedies. Gainesville: UP of Florida, 1961.
- Naylor, Edward W. Shakespeare and Music. New York: Dent, 1931.
- Shakespeare, William. The Complete Works. Ed. David Bevington. 3 ed. Glenview: Scott, 1980.
- Shirley, Francis Ann. Shakespeare's Use of Off-Stage Sounds. Lincoln: U of Nebraska P, 1963.
- Tillyard, E. M. W.. The Elizabethan World Picture. New York: MacMillan, 1946.

SOURCES CONSULTED

Auden, W. H., C. Kallman. An Elizabethan Song Book.
Garden City: Doubleday, 1956. --

Harries, Frederick J. Shakespeare and the Welsh.
London: Fisher, 1919.

Seng, Peter J. The Vocal Songs in the Plays of Shakespeare. Cambridge: Harvard UP, 1967.

Shakespeare, William. Henry IV, Part I. Ed. David
Bevington. Oxford: Clarendon, 1987.

Shakespeare, William. Henry IV, Part I: Shakespeare
Quarto Facsimilies. Oxford: Clarendon, 1966.

Winn, James A. Unsuspected Eloquence: A History of the
Relations Between Poetry and Music. New Haven:
Yale UP, 1981.

VITA

Kenneth Robert Williams

Candidate for the Degree of --
Bachelor of Arts

Biographical Information:

Personal Data: Born in Badconstatt West Germany, October 8, 1964, son of Robert and Charlotte Politano-Williams; married Wendy Clark April 17, 1986; one child--Branson Williams.

Education: Received the Associate of Arts and Sciences, and Associate of Piano Pedagogy from Ricks College in Rexburg, Idaho in 1987; in 1989 completed the requirements for the Bachelor of Arts degree in Liberal Arts with dual minors in History and Music History from Utah State University in Logan, Utah.

Professional Experience: Taught Piano in my private studio in Sugar City, Idaho; taught music at Utah State University Youth Conservatory; and have been continuously employed by the McDonalds Corporation since 1980.