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# **Shakespeare's Play of King John**

**Shakespeare William**

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**Title: Shakespeare's Play of King John**

**Author: Shakespeare William**

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SHAKESPEARE'S PLAY OF  
KING JOHN,

ARRANGED FOR REPRESENTATION AT

THE PRINCESS'S THEATRE,

WITH

HISTORICAL AND EXPLANATORY NOTES,

BY

CHARLES KEAN, F.S.A.,

AS PERFORMED ON

MONDAY, OCTOBER 18TH, 1858.

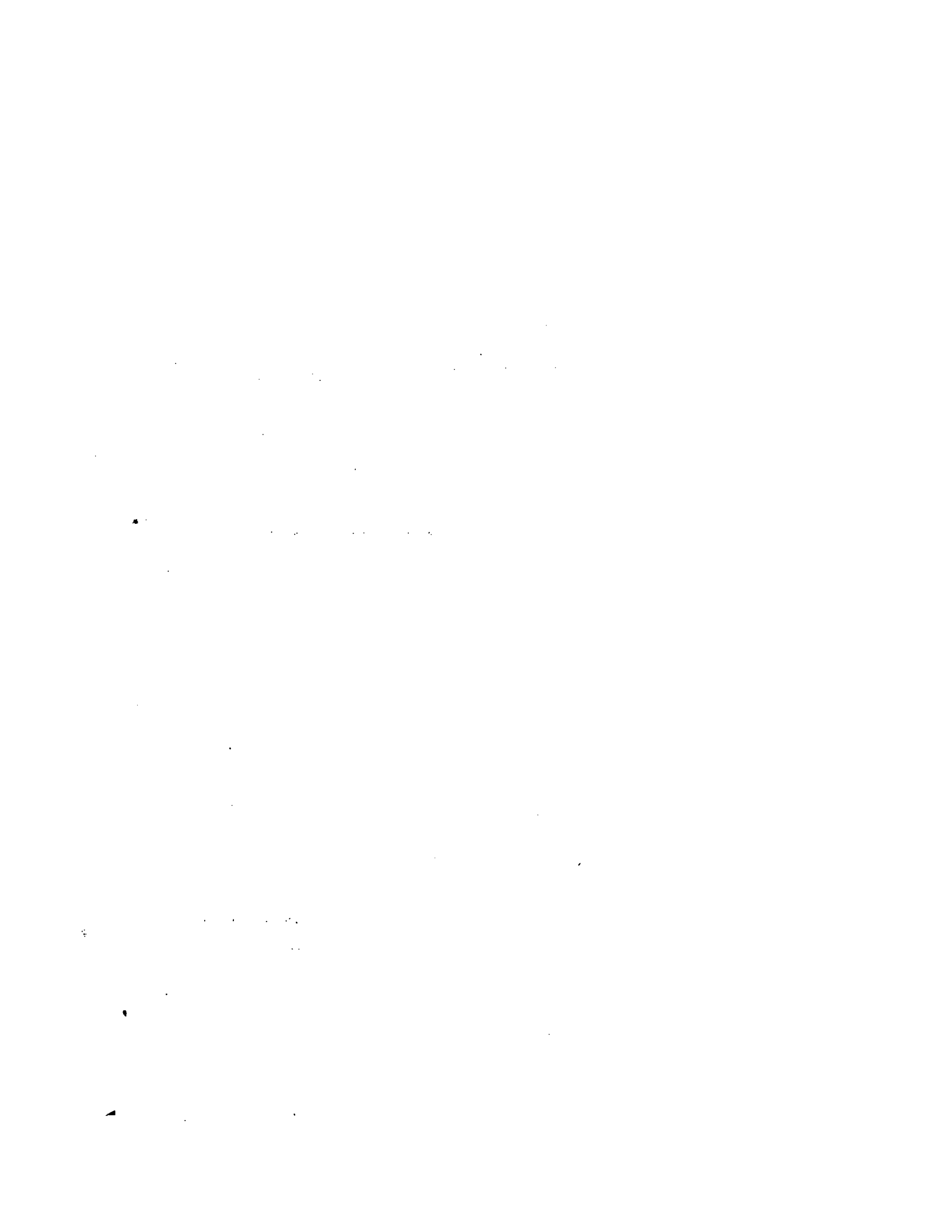
SECOND EDITION.

ENTERED AT STATIONERS' HALL.

London:

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5, SHOE LANE, AND PETERBOROUGH COURT, FLEET STREET.

PRICE ONE SHILLING.  
TO BE HAD IN THE THEATRE.



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PETERBOROUGH COURT, FLEET STREET.

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## DRAMATIS PERSONÆ.

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KING JOHN.....	Mr. CHARLES KEAN.
PRINCE HENRY { <i>(his Son, afterwards King Henry III)</i> }	Miss CHAPMAN.
ARTHUR, { <i>(Duke of Bretagne, Son of Geffrey, late Duke of Bretagne, the elder brother of King John)</i> }	Miss ELLEN TERRY.
WILLIAM MARSHALL, <i>(Earl of Pembroke)</i>	Mr. COLLETT.
GEFFREY FITZ-PETER, { <i>(Earl of Essex, chief Justiciary of England)</i> }	Mr. CORMACK.
WILLIAM LONGSWORD, <i>(Earl of Salisbury)</i>	Mr. J. F. CATHCART.
ROBERT BIGOT, <i>(Earl of Norfolk)</i> .....	Mr. BRAZIER.
HUBERT DE BURGH, { <i>(Chamberlain to the King)</i> }	Mr. RYDER.
ROBERT FAULCONBRIDGE, { <i>(Son of Sir Robert Faul- conbridge)</i> }	Mr. H. SAKER.
PHILIP FAULCONBRIDGE, { <i>(his Half-Bro- ther, Natural Son to King Richard the First)</i> }	Mr. WALTER LACY.
JAMES GURNEY, { <i>(Servant to Lady Faulconbridge.)</i> }	Mr. STOAKES.
PETER OF POMFRET, <i>(a Prophet)</i> .....	Mr. WHITTLE.
PHILIP, <i>(King of France)</i> .....	Mr. TERRY.
LEWIS, <i>(the Dauphin)</i> .....	Mr. G. EVERETT.
ARCH-DUKE OF AUSTRIA, .....	Mr. H. MELLON.
CARDINAL PANDULPH, <i>(the Pope's Legate)</i>	Mr. GRAHAM.
MELUN, <i>(a French Lord)</i> .....	Mr. BARSBY.
CHAILLON, { <i>(Ambassador from France to King John)</i> }	Mr. RAYMOND.
CITIZEN OF ANGIERS, .....	Mr. F. COOKE.
ENGLISH HERALD, .....	Mr. ROLLESTON.
FRENCH HERALD,.....	Mr. DALY.
ENGLISH KNIGHT .....	Mr. PAULO.
SHERIFF OF NORTHAMPTON, .....	Mr. MORRIS.



DRAMATIS PERSONÆ.

ELINOR, { *(the Widow of King Henry II, &*  
          { *and Mother of King John)* } Mrs. WINSTANLEY.  
CONSTANCE, (*Mother to Arthur*) ..... Mrs. CHARLES KEAN.  
BLANCH, { *(Daughter to Alphonso, King of*  
          { *Castile, & Niçe to King John)* } Miss KATE TERRY.  
LADY FAULCONBRIDGE, { *(Mother to Philip*  
                          { *and Robert*  
                          { *Faulconbridge.)* } Mrs. W. DALY.

*Lords, Ladies, Citizens of Angiers, Heralds, Officers, Soldiers, Messengers,  
and other Attendants.*

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**SCENE**—Sometimes in **ENGLAND** and sometimes in **FRANCE**.

THE SCENERY Painted by Mr. GRIEVE and Mr. TELBIN,  
Assisted by Mr. W. GORDON, Mr. F. LLOYDS,  
Mr. CUTHBERT, Mr. DAYES, &c.

THE MUSIC under the direction of Mr. J. L. HATTON.

THE DECORATIONS AND APPOINTMENTS by Mr. E. W. BRADWELL.

The DRESSES by Mrs. and Miss HOGGINS.

The MACHINERY by Mr. G. HODSDON.

PERRUQUIER, Mr. ASPLIN, of 13, New Bond Street.

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¶ For reference to Historical Authorities indicated by  
Letters, see end of each Act.

## PREFACE.

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SHAKESPEARE, with the inspiration of genius, has converted the histories of several of our English Kings into a series of grand dramatic poems, thereby impressing the imagination with living pictures of the Royal race, who in earlier days swayed the sceptre, and ruled the destinies of this island.

With a single exception, the canvas reflects portraits of the Plantagenet line, commencing with the crafty and remorseless John, and ending almost on the threshold of the author's own period, with the voluptuous and haughty Tudor, Henry the Eighth.

The political motives and public events of the times depicted, are chiefly supplied from the Chronicles of Holinshed; but while Shakespeare has drawn amply from these, his favourite pages, as authority for his living record of the crimes and errors, the weaknesses and misfortunes of Princes, it is to his own consummate knowledge of human nature that we are indebted for the thoughts which find utterance in the person of each individual character. Shakespeare has set history to the strains of poetic music. The sorrow-stricken Lady Constance would appear but as a faint shadow through the

vista of time, had not her name been immortalized by England's greatest bard in the eloquent language of grief.

A lone woman stands in the midst of chivalry, encircled by the din of battle, the emblem of despair and ruined majesty. Her bursts of agony as she cries aloud for "her boy, her joy, her life, her widow's comfort, and her sorrow's cure," combine the most soul-thrilling picture of maternal suffering ever adorned and enhanced by poetic imagery. The youthful Arthur is painted as a tender and innocent child—not as the leader of an army, and the affianced husband of a Princess;—that he may twine more closely round the heart, and win both sympathy and love. He is the centre from which every scene radiates; and in the spirit of retributive justice, the misfortunes of England appear as the consequent result of the wrongs inflicted by its unscrupulous monarch on his helpless nephew. The injured and unhappy boy becomes the source of every current of action throughout the play; and the lineaments of his faithless uncle are rendered palpable to the eye in all the hideousness of guilt. The character of John is presented with strict fidelity throughout, and is especially displayed when he pours forth his wicked design into the ear of Hubert, and afterwards when he upbraids his chosen tool for supposed obedience to his commands.

Though motives influential at the time when the

play was written doubtless prevented Shakespeare from alluding to the remarkable political event that renders the reign of John all important in the eyes of the constitutional historian, we cannot, at the present day, refrain from extending our vision beyond the limits of the scene, and reflecting upon the inscrutable ways of Providence.

This man of sin, this violator of every law, human and divine, becomes the instrument by which the liberty of England was founded. His very enormities furnish the occasion of that invaluable boon wrung from the Royal felon by his angry and excited Barons; and to the hand of a murderer is this country indebted for the signature which establishes the Great Charter of English Freedom.

There is little difficulty in collecting safe authority for the costume of King John's reign. Tapestry, illuminated manuscripts, and tombs, supply abundant evidence. The habits of many of the principal characters are copied from monumental effigies, care having been taken that those who out-lived King John, and were buried under the sovereignty of Henry the Third, are not clothed in emblazoned surcoats, such as appear on their respective tombs, since no instance of such ornament occurs before the year 1250.

Coeval ruins still in existence bear correct testimony of Norman architecture. The Room of State in the first act is copied from the Hall in Rochester