



EDUCATION DEPARTMENT CURRICULUM GUIDE
TO *HENRY IV, PART I*

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The Folger Shakespeare Library houses one of the world's largest and most significant collections of materials pertaining to Shakespeare and the English and Continental Renaissance. The Folger Shakespeare Library editions of Shakespeare's plays are acclaimed throughout the world by educators, students, and general readers.

The mission of the Folger Library is to preserve and enhance its collections; to render the collections accessible to scholars for advanced research; and to advance understanding and appreciation of the Library and its collections through interpretive programs for the public.

About the Folger Shakespeare Library's Education Department

"There is much matter to be heard and learned."
As You Like It

Shakespeare's audience spoke of *hearing* a play, rather than of seeing one. The Folger Shakespeare Library's Education department believes in active learning, using a performance-based and language-centered approach to teaching Shakespeare. Drawing on the Folger's abundant resources and incorporating opportunities provided by the Web, their activities and workshops present innovative ways to engage children, students, and teachers in Shakespeare's work.

For a complete selection of curriculum plans from the Folger Shakespeare Library Education department, visit www.folger.com.

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- Modern spelling and punctuation
- Detailed explanatory notes conveniently placed on pages facing the text of the play
- Scene-by-scene plot summaries
- A key to famous lines and phrases
- An introduction to reading Shakespeare's language
- An essay by an outstanding scholar providing a modern perspective on the play
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Turn the page for sample curriculum plans that you can find at <http://www.folger.com>
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HENRY IV, PART 1

Dear Colleagues,

Somewhere along the line, most of my students and probably most of yours have heard about William Shakespeare. Maybe they saw the film *Shakespeare in Love* or heard an answer on *Jeopardy*, but somehow, along with the ozone, they've breathed in that name: Shakespeare. In fact, to many kids Shakespeare is "sposed to be" a part of high-school education, and they expect to read one of his works. If we don't give them that exposure, they feel vaguely cheated or assume we think they're incompetent to meet the challenge of something important.

But when that anticipated moment comes and the teenage eye actually meets the Shakespearean page, then, unfortunately, that early interest too often is followed by . . . "Huh? What is this? Why are we reading this?"

The faces of the bored and defiant can make the best of us dread going into the classroom. It's happened to me, and maybe it's happened to you, but it doesn't have to be that way. Incredibly, teaching Shakespeare can actually invigorate both your class and you. . . . You have an intimate knowledge of your teaching style and of the workings of your class. Use that knowledge to select the exercises [from this packet] that you think will provoke excitement, enhance learning, and help ease your students past the language barrier and into the wonder of the play.

Here's to the magic in the play and to the magic in your classroom.

Judith Elstein

Adapted from *Shakespeare Set Free: Teaching Romeo and Juliet, Macbeth, and A Midsummer Night's Dream*

Each of the five lesson plans in this packet includes:

- Step-by-step instructions
- Materials needed
- Standards covered
- Questions students should be able to answer when the lesson is over
- Suggested related lesson plans with directions on how to find them on the Folger Web site.

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Curriculum Plan #1:

Unlocking Soliloquies **(A Lesson in Analysis)** **Developed by Janet Field-Pickering**

Students who are more than happy to discuss plot and dialogue are often intimidated by soliloquies. Don't skip any steps—the sequence of steps is important to the whole process. Each step is followed by discussion prompts, but it is important to keep the activity moving. You might want to encourage the students to reflect on what they learned throughout the whole process as a follow-up writing assignment.

NCTE Standards Covered:

3. Students apply a wide range of strategies to comprehend, interpret, evaluate, and appreciate texts. They draw on their prior experience, their interactions with other readers and writers, their knowledge of word meaning and of other texts, their word identification strategies, and their understanding of textual features (e.g., sound-letter correspondence, sentence structure, context, graphics).
4. Students adjust their use of spoken, written, and visual language (e.g., conventions, style, vocabulary) to communicate effectively with a variety of audiences and for different purposes.
6. Students apply knowledge of language structure, language conventions (e.g., spelling and punctuation), media techniques, figurative language, and genre to create, critique, and discuss print and nonprint texts.

What To Do:

1. Have your students stand and form a large circle. Read the soliloquy (choose one of the attached handouts) around the circle, stopping and changing readers at every punctuation mark.

Discuss: What do you notice about the pattern of the lines?

2. Have students read around the circle again, but this time, tell them to read it line by line, forcing the iambic pentameter rhythm. Example: "I KNOW you ALL and WILL aWHILE upHOLD..." (For more information on working through meter with your students, you might want to refer to the archived lesson plan, "It's Elementary: Stomping and Romping with Shakespeare" on the Folger Shakespeare Library website: <http://www.folger.edu>).

Discuss: Where was the meter off? Repeat those lines. Is anything different, important, or unusual about those lines? Is Shakespeare telling us to pay attention?

3. Play "Rock 'em, Sock 'em Shakespeare": have the students spread out around the room and tell them to read the lines aloud while moving in a straight line, changing directions with an abrupt, full-body turn at every punctuation mark. (Remind them not to bump into each other or the furniture.)

Discuss: How does the soliloquy "move"? Is there a pattern emerging?

4. Line the students up in two equal lines, facing each other. Alternate speaking the lines as two groups, switching sides each time the students come to a punctuation mark.

Discuss: Does the soliloquy work as a dialogue? How does this exercise make you feel?

5. Have the students repeat step four, but this time, start out by speaking the lines very softly, gradually increasing the volume until they are almost shouting the last line.

Discuss: Now, how do you feel? Does volume affect emotional impact? Sum up everything the class has discovered about the soliloquy at this point.

6. Break the class up into small discussion groups of five and have them identify any imagery that they can find. Remind them to look beyond visual imagery and identify images that appeal to the five senses. Look especially for *synaesthesia*, images that appeal to more than one sense at a time—e.g., "with carrion men, groaning for burial" (smell, sight, hearing). This should take about 10 minutes.

Discuss as a class: What imagery patterns did you find? What meaning can you derive from them? How do they work in the soliloquy?

7. Continuing small-group work, ask your students to cut the soliloquy in half, or by a third, rehearse and then perform the cut versions for the entire class. Discuss differences and similarities.

Discuss: Why did you cut what you cut? Why did you keep what you kept? Were some lines cut in every version? Were some lines retained in every version? Why? Did cutting and performing the cut versions of the soliloquy bring any new insights about how the soliloquy works?

What You Need:

- The Unlocking Soliloquies handouts: *Henry IV, Part 1* 1.2 & *Henry IV, Part 1* 5.4 (attached)
- Folger Shakespeare Library edition of *Henry IV, Part 1* (ISBN 0-7434-8504-1, \$4.99)

How Did It Go?

As your students went through the process, did they make on-their-feet discoveries about how the soliloquy works? Do they feel more confident about breaking down and interpreting a soliloquy?

Curriculum Plan #2:

“Words, Words, Words” (A Lesson in Language) Developed by Tom Fitzgerald

The students will discuss words that represent the "big ideas" in *Henry IV, Part 1* and that recur throughout the play. They will be assigned words to track throughout the text, recording which character says the word and in what context. (See handout below for a list of these words.)

Students will also look up the meanings of their assigned words using resources like the *Oxford English Dictionary* and The Early Modern English Dictionaries Database Website maintained at the University of Toronto (see URL below). The EMEDD is a database of several dictionaries from Shakespeare's time.

A student who successfully completes this assignment will become aware of the role of diction and voice in character development. Additionally students will understand that a word's meaning may change through context and over time, and these changes and other associative meanings affect our interpretations and understandings of the text.

This assignment will take three weeks: two for recording the development of the words in the context of the play, one to write the essay.

NCTE Standards Covered:

1. Students read a wide range of print and nonprint texts to build an understanding of texts, of themselves, and of the cultures of the United States and the world; to acquire new information; to respond to the needs and demands of society and the workplace; and for personal fulfillment. Among these texts are fiction and nonfiction, classic and contemporary works.
3. Students apply a wide range of strategies to comprehend, interpret, evaluate, and appreciate texts. They draw on their prior experience, their interactions with other readers and writers, their knowledge of word meaning and of other texts, their word identification strategies, and their understanding of textual features (e.g., sound-letter correspondence, sentence structure, context, graphics).
6. Students apply knowledge of language structure, language conventions (e.g., spelling and punctuation), media techniques, figurative language, and genre to create, critique, and discuss print and nonprint texts.
7. Students conduct research on issues and interests by generating ideas and by posing problems. They gather, evaluate, and synthesize data from a variety of sources (e.g., print and nonprint texts, artifacts, people) to communicate their discoveries in ways that suit their purpose and audience.

8. Students use a variety of technological and information resources (e.g., databases, computer networks, video) to gather and synthesize information and to create and communicate knowledge.

What To Do:

1. Introduce this project as you begin reading *Henry IV, Part 1*. You should discuss the idea that writers make choices in their diction (especially in poetry) to help develop their ideas. Discuss connotation and denotation.
2. Post the list of words from the teacher reference sheet on the board, on an overhead display, or on butcher paper. Tell students that they are to trace their assigned word(s) throughout the play.
3. Ask students to search the *OED* and the EMEDD for the meanings of their words during the late 1500s and early 1600s. They should print out or copy the most common definition and two or three of the most unexpected definitions.
4. Next, instruct the students to start a journal. The definitions and their sources should be the first page of the journal. For each appearance of the word (they should collect a minimum of eight), students should cite the location of the word, the context of the word, and the speaker. They should also include a short one or two sentence paraphrase/analysis of what the character is saying.
5. Once the journal is completed, students should begin to make conclusions about their words and their uses. For instance, who uses the word most often? How does the connotation of the word change depending on character, act and/or scene? Which of the definitions from the *OED* and the EMEDD fit the context(s) best? Are there other meanings assigned to the word in the late 15th and early 16th centuries that affect the tone of a scene, an act, or the play as a whole? How do the alternative meanings make sense with the rest of the play?
6. Ask students to write an essay discussing the variety of meanings of the word, citing the *OED* and the EMEDD. They should determine whether the word remains relatively static or changes during the course of the play. Students should also deal with how the word helps to define a character or points to a similarity or difference among characters.

What You Need:

- *The New Shorter Oxford English Dictionary*
- Teacher reference sheet (attached)
- Student access to computers with Internet capability
- URL for The Early Modern English Dictionaries Database website:
<http://www.chass.utoronto.ca:8080/english/emed/patterweb.html>
- Folger Shakespeare Library edition of *Henry IV, Part 1* (ISBN 0-7434-8504-1, \$4.99)

How Did It Go?

You should take the opportunity throughout the unit to check and comment upon journal entries. The activity should lead to closer readings and give rise to questions and discussions about words, language, and meaning as well as character, theme, and plot. Ask a couple of students to report on their word trace for three minutes at the beginning of each class over the two-week period. Tell students they will be called on for their reports randomly.

The students' essays should reveal the extent of their understanding of how language choices and shades of meaning affect their understanding of the play.

Curriculum Plan #3:

To Love, Honor and Obey (One's Parents!) (A Lesson in Communication) Developed by Susan O'Connell

This lesson will encourage students to think about parent-child tensions regarding obedience and communication, in order to understand the conflicts in the opening scene of *Henry IV, Part 1*.

This lesson takes one to two class periods.

NCTE Standards Covered

1. Students read a wide range of print and nonprint texts to build an understanding of texts, of themselves, and of the cultures of the United States and the world; to acquire new information; to respond to the needs and demands of society and the workplace; and for personal fulfillment. Among these texts are fiction and nonfiction, classic and contemporary works.
3. Students apply a wide range of strategies to comprehend, interpret, evaluate, and appreciate texts. They draw on their prior experience, their interactions with other readers and writers, their knowledge of word meaning and of other texts, their word identification strategies, and their understanding of textual features (e.g., sound-letter correspondence, sentence structure, context, graphics).
4. Students adjust their use of spoken, written, and visual language (e.g., conventions, style, vocabulary) to communicate effectively with a variety of audiences and for different purposes.
12. Students use spoken, written, and visual language to accomplish their own purposes (e.g., for learning, enjoyment, persuasion, and the exchange of information).

What To Do:

1. Divide students into pairs and give them the following questions to answer and discuss: Do you ever tell your parents what you know they want to hear? Ask students to jot down examples. Have you ever gotten in trouble for telling the truth to your parents? Again, jot down examples.
2. In pairs or as a whole class, have students imagine how parent-child relations might have been different in Shakespeare's day.
3. Give students copies of the handout, an excerpt from Charles Gibbon's 1591 book *A Work Worth the Reading* (attached). These pages will give students an idea of the deportment expected of children over four hundred years ago.

4. In pairs or as a whole class, discuss ways in which expectations for children's obedience were different in Shakespeare's day.
5. Read Act 3.2 from *Henry IV, Part 1*. Prompt discussion about King Henry's relationship with Prince Hal, especially their difficulties communicating with one another and the resulting misunderstanding.
6. Ask students to write a note of consolation to Prince Hal. If they need writing prompts, try: "Dear Prince Hal, I know how you feel. One time I (or my parents)..." or "Dear Prince Hal, This is what I think you should do."
7. As a possible homework assignment, have students bring in a contemporary song that expresses some aspect of the father-son relationship.

What You Need:

- Copies of the primary source handout, *A Work Worth the Reading* (attached)
- Folger Shakespeare Library edition of *Henry IV, Part 1* (ISBN 0-7434-8504-1, \$4.99)

How Did It Go?

Did the students sympathize with Prince Hal's situation? Were they surprised about the ways parents were expected to control their children in the late sixteenth century? Did the themes of the play strike a chord with the students?

Curriculum Plan #4:

And...Freeze! **(A Lesson in Motivation)** **Developed by Sarah Squier**

Your students will be reading a short section of a scene very closely and developing tableaux as a start to the performance process. This method of jumping into the text was demonstrated by Calleen Sinette-Jennings at the Folger's *Teaching Shakespeare Institute* in July 2000.

This lesson will take one class period.

NCTE Standards Covered:

2. Students read a wide range of literature from many periods in many genres to build an understanding of the many dimensions (e.g., philosophical, ethical, aesthetic) of human experience.
3. Students apply a wide range of strategies to comprehend, interpret, evaluate, and appreciate texts. They draw on their prior experience, their interactions with other readers and writers, their knowledge of word meaning and of other texts, their word identification strategies, and their understanding of textual features (e.g., sound-letter correspondence, sentence structure, context, graphics).
4. Students adjust their use of spoken, written, and visual language (e.g., conventions, style, vocabulary) to communicate effectively with a variety of audiences and for different purposes.

What To Do:

- 1) Place the students into groups of five, and assign them different roles from *Henry IV, Part 1* 5.4.25ff. Have the students read their lines out loud.
- 2) Ask the students to decide which words in each passage are most important. By looking closely at these words, have them think about what each character wants, what he or she is willing to do to get it, and how he or she tries to influence the other characters.
- 3) At the board, ask the students to share their words and thoughts on the characters. It is great if students see different goals and motivations within the scene, but make sure that whatever their opinions, they can back up their ideas with textual examples.
- 4) Instruct the students to write an on-the-spot paragraph in the voice of their character, answering the following questions:

What do I want?

What am I willing to do to get it?

What is in my way?

On whom can I rely, and whom do I fear?

Any other issues they feel are central to their character at that moment.

5) Once the students are back in their groups, give them 5 minutes to run through their lines. Then instruct each group to find the three most important moments in the scene. Each group is responsible for creating a tableau—or living painting—to represent each moment. Remind them to think about what they wrote in their paragraphs as they try to stage the action.

6) Now ask each group to get into its opening tableau. This will be the first moment the audience sees as the curtain rises, and should reflect the complicated relationships and emotions present for each character in the scene. Have the students freeze in these positions one group at a time, and look at each other's choices.

7) In groups again, have students create the middle and final tableaux. Each moment—beginning, middle and end—should give the audience information and insight into the characters. Students should be drawing from the thinking and writing they did as they create their tableaux.

8) After three or four practice "freezes," have students present their opening, mid-point, and closing tableaux to the class. If there is time, have a quick (2-3 minute) discussion after each presentation, with the audience sharing what it learned about the characters and their relationships to one another from the three tableaux presented.

9) For homework, have students write a final draft of the paragraph they wrote earlier in the process. There should definitely be changes from the first draft to the final, based on their learning as they performed and watched the tableaux.

What You Need:

- Folger Shakespeare Library edition of *Henry IV, Part 1* (ISBN 0-7434-8504-1, \$4.99)

How Did It Go?

This should be a fast and energy-filled lesson. Did students examine the text closely to find clues about their characters and the scene? Did they work together to create stage-moments of tension and interest? Did they produce paragraphs that reflect insight into the characters in *Henry IV, Part 1*?

Curriculum Plan #5:

Guess that Scene: A Review of *Henry IV, Part 1* Through Performance **(A Lesson in the Main Idea)** **Developed by Rebecca Field**

As students develop their critical thinking skills, they often struggle with the concept of "the main idea." They can recite everything that has happened in a story, but they have trouble deciding which actions or events are the most important for the furthering of plot. This activity gives students the opportunity to develop this skill through informal classroom performance as they review the play.

This activity should take 1-2 class periods to complete.

NCTE Standards Covered:

2. Students read a wide range of literature from many periods in many genres to build an understanding of the many dimensions (e.g., philosophical, ethical, aesthetic) of human experience.

4. Students adjust their use of spoken, written, and visual language (e.g., conventions, style, vocabulary) to communicate effectively with a variety of audiences and for different purposes.

11. Students participate as knowledgeable, reflective, creative, and critical members of a variety of literacy communities.

12. Students use spoken, written, and visual language to accomplish their own purposes (e.g., for learning, enjoyment, persuasion, and the exchange of information).

What To Do:

1. Write the act and scene number for nine different scenes in the play on note cards. (Use the scene summaries in the Folger Shakespeare Library edition of *Henry IV, Part 1* to select appropriate scenes.)

2. Divide your class into nine groups.

3. Have each group draw a card. This card will tell them which scene to prepare. Remind your students not to share the information on the card with the other groups.

4. As a group, have the students create a list of the most important events and main ideas in their scene. They should find one or two quotes from their scene for each main idea. (Some scenes will generate longer lists than others.)

5. Once they have completed their list, have them show you so you can make sure that they have all of the most important elements in the scene. If you think they have all of the essential information, they can move onto the next step; if not, have them think about their scene more. They cannot move on to the next step until they have your approval.

6. Tell students that they will illustrate the main ideas in their scenes by creating a series of tableaux (silent, physical representations of the main events in the scene: living pictures). All students in the group must participate. Students should move into a series of poses that communicate the main ideas of their scenes. Give students about 15 minutes to prepare these. Remember to have them spread out so that their performances remain as secretive as possible.

7. Create a performance space in the classroom. Explain to students that each group will perform their tableaux, and it is the job of the other groups to determine the main ideas and act/scene number of the tableaux. The first group to identify the scene and main ideas receives a point. The group with the most points at the end of the class wins the review game.

8. Have the groups perform out of sequential order, pausing after each performance. Once one of the groups has identified the scene, the performers of the tableaux should read the lines from the scene they selected to illustrate the main ideas. Continue with this process until all of the groups have performed their tableaux.

9. Have students write about why the tableaux were chosen as representative of the main ideas in the scenes. Have them determine which scenes are the most important to the play and why.

What You Need:

- Nine note cards with act and scene numbers written on them (1.1, 1.2, etc.)
- Folger Shakespeare Library edition of *Henry IV, Part 1* (ISBN 0-7434-8504-1, \$4.99)

How Did It Go?

Were students engaged in the activity? Did all of the students participate in the tableaux? Were the groups able to guess the scenes as they were performed? Were students able to select lines from the scenes that indicate understanding of the main ideas? Were students able to identify and express in writing the main ideas in the play? Did the students seem to have a good time?

Also Available from the Folger Shakespeare Library

Shakespeare wrote more than twenty plays*, and many are terrific for students. Whether tragedy or comedy, all will teach students about the age of Shakespeare, about the subtle manipulation of language and image, and about the dramatic construction of character in a new and exciting way. Additional titles include:

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*For a complete list of available titles, please e-mail your request to folger.marketing@simonandschuster.com

If you found this curriculum guide useful, there are many more lesson plans available on the Folger Shakespeare Library website, at: <http://www.folger.edu>.

Handout #1 for “Unlocking Soliloquies”

Henry IV, Part I 1.2.202-224

PRINCE HAL

I know you all, and will awhile uphold
The unyoked humor of your idleness.
Yet herein will I imitate the sun,
Who doth permit the base contagious clouds
To smother up his beauty from the world,
That, when he please again to be himself,
Being wanted, he may be more wondered at
By breaking through the foul and ugly mists
Of vapors that did seem to strangle him.
If all the year were playing holidays,
To sport would be as tedious as to work,
But when they seldom come, they wished-for come,
And nothing pleaseth but rare accidents.
So when this loose behavior I throw off
And pay the debt I never promised,
By how much better than my word I am,
By so much shall I falsify men's hopes;
And, like bright metal on a sullen ground,
My reformation, glitt'ring o'er my fault,
Shall show more goodly and attract more eyes
Than that which hath no foil to set it off.
I'll so offend to make offense a skill,
Redeeming time when men think least I will.

Handout #2 for “Unlocking Soliloquies”

Henry IV, Part 1 5.4.89-112

PRINCE HAL

Fare thee well, great heart.
Ill-weaved ambition, how much art thou shrunk!
When that this body did contain a spirit,
A kingdom for it was too small a bound,
But now two paces of the vilest earth
Is room enough. This earth that bears thee dead
Bears not alive so stout a gentleman.
If thou wert sensible of courtesy,
I should not make so dear a show of zeal.
But let my favors hide thy mangled face;
And even in thy behalf I'll thank myself
For doing these fair rites of tenderness.
Adieu, and take thy praise with thee to heaven.
Thy ignominy sleep with thee in the grave,
But not remembered in thy epitaph.
What, old acquaintance, could not all this flesh
Keep in a little life? Poor Jack, farewell.
I could have better spared a better man.
O, I should have a heavy miss of thee
If I were much in love with vanity.
Death hath not struck so fat a deer today,
Though many dearer in this bloody fray.
Emboweled will I see thee by and by;
Till then in blood by noble Percy lie.

Teacher Reference Sheet for “Words, Words, Words”

You have 7 different word groups to assign (you can shift some of the groups around to meet your needs). Make sure that all groups get assigned, then have students double or triple up on the same word groups.

	Word/variants	# of references	(# of variant references)
Group 1	True (truth)	32	(11)
	Face	19	
	Play	13	
	Counterfeit	11	
	Double	4	
	False	4	
	Pretend	2	
Group 2	Love(-s)(-d)(-ing)(be-)	26	(8)
Group 3	Blood(-y)	24	(7)
Group 4	Honor(-able)(-s)	23	(6)
Group 5	Noble(-bility)	18	(5)
Group 6	Power	14	
Group 7	Coward(-ly)	13	(2)
Group 8	Thief(-ves)	7	(8)
	Steal (stolen)	7	(2)

Handout for To Love, Honor and Obey

Excerpt from Charles Gibbon's 1591 *A Work Worth the Reading*

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as appeare in *Exod. 21.7. If a man sell his daughter to be a seruant* &c. *Laban* did little better than make a benefit of his daughters before he bestowed them: For by *Iacob's* seruitude it appeareth he made a sale of them, and so they could say themselves afterward. *Gen. 31. 15.* Therefore if Parents had this great priuiledge then (which is almost importable) why should they bee barred of this benefite now, not in selling but in bestowing them (which is so reasonable) you allcadge it is good reason they should make their own bargaine, because they must abide it: as though parents would seeke the prejudice of their owne children, but what libertie of liking had *Leah* to *Iacob*, who instead of her sister *Rachel* was brought to his bed, *Gen. 29. 23.* This argueth that parents would dispose their children at their pleasure.

Phi. I perceiue by your speech you so much preferre the parents, that you altogether enioyne their children to an inconuenience: that is, not to match to their own liking but as their parents list, as though they ought not to shew as well a fatherly affection, as they looke for filiall obedience.

Tib. You mistake both the matter and my meaning, for albeit parents ought to yeeld their consent to their childrens choyce, yet they haue no power to promouke them to marry, if necessitie vrgeth not, hereof sayth *Paul.* *He that standeth firme in his heart that he hath no neede, but hath power ouer his owne will, and hath so decreed in his heart that hee will keepe his Virgin he doeth well.* *1. Cor. 7. 37.* neither may they deprivate them of that remedie if they cannot liue continent,

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continent, for it is better to marry than burne. *ibid. vers 9* may more then that, the parents must presently provide for them as a duette enioyned to them, which the same Apostle prooueth in these wordes, *Let them be married* *1. Cor. 7. 36.* neither may they enforce the to any match, if their children mislike; we haue example thereof in *Rebecca*, for when the seruant (who should haue her) whome *Abraham* sent was requested that she might remaine ten dayes before their departure, his expedition was such that he had rather goe away without her, than tarry to take her: wherupon her parents called her, to aske her consent, and to know whether shee would goe with that man or no, her answer was, shee would: *Gen. 24. 27* &c. this argueth that parents must not vse any coercion, where their children haue no disposition to the pattie.

Phi. Yet all this is to no purpose to the question I propose, for the maid neither meaneth to liue single as a Virgin, yet she cannot bee suffered to match to her minde, as she would doe: nowe in this case whether may the peruersitie of the parents hinder the choyce of the childe?

Tib. It is needelssse to adde a double answer to a single question, or to demand a reason where there is no doute, your word peruersitie, is so termed of the wilfull, but it is taken for prudencie amongst the wise: for they know that it is the propertie of parents, not to deale frowardly but fatherly with their children, and to bestow them not as they desire, without discretion; but as is most expedient with circumspection: but admit, that Parents

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rents

rents be sometime penurise, shall children bee pernicious, or (as wee commonly say) driue out one nayle with another? God forbid, they must win the by petition, not prouocation; by obedience, not obstinacie. The parents ioy depend vpon their children, and therefore their euill placing, turne to their displeasure, did not *Eſau* by taking wines, contrary to his fathers will, procure his sorrowe, inso-much as his mother sayd, *It should not auail her to liue if his Brother Iacob did bestow himselfe*, Gen. 27. 46. let then the example of *Eſau* deliort the disobedient which care more to please their fancies, than their fathers, and let *Iacob* be an imitation to the dutifull, which preferre their fathers precept, before their own pleasure and to resolue you more fully I will shew to me apparrant examples that shall approoue the submissiō of children to their parents in this respects *Sechem*, the sonne of a Lonle hauing deflowred *Dinah*, although (by reason of the filthynes of the fact) it was more time for him to marry the mayde, than to motion the matter, yet before hee woulde marry hee craued his fathers good will, as appeareth in the text for it is there said, *He said to his father Hamer, get me this mayde to wife*, Gen. 34. 1, &c. If the consent of Parents was obserued as a principle amongst the very Infidels, how much more ought wee to bee carefull of it that be Christians? *Sampſon* was Iudge of *Israel*, and a strong and valiant man, yet falling in loue with *Dalilah* hee did not satisfie his lust without his fathers liking: for he sayde to his Father,

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Giue mee her to wife, *Iudg.* 14. 2. *Ruth* was content to bee ruled by *Naomi* her mother in lawe, yea even in this matter concerning her marriage, *Ruth.* 3-5. then how much more ought we to submit our consents to our naturall parents? Many such examples I could insert, but these may satisfie a sensible man in a reasonable matter.

Phi. I haue permitted your spech hitherto, not because I could not prevent your Apologie, but that I was desirous to learne what you could alledge and now I plainly see, that a scarce streame hath no stay, if it be not stopped in time, nor your arguments an ende, if they be not intercepted: to the matter, I confesse that children are commanded to obey their Parents, yet I affirme they must not in many things approoue their proceedings, for their limites are prescribed, *They must obey them in the Lord: for this is right*, (saith Paul) *Ephes.* 6. 1. if parents wil prouoke their children to marry with Infidels they may not: for they haue no warrant by the word of God. *2. Cor.* 6. 14.

Tib. Yet the same Apostle saith, *The unbelieuing husband is sanctified by the beleuing wife, and the unbelieuing wife is sanctified by the husband.* *1. Cor.* 7. 14. What say you to this?

Philog. I thought by taking your rise so rashly you woulde leape shorter: for there are three things to bee obserued which you ouerlipped in those words, the cause that prouoked him: 1. the persons he respected: 2. the end he aymed at: 3. the cause that prouoked him was to answer an obiection against such as thought that the godly should be defiled