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THE ROSE "FALSTAFF" AND ENGLISH LITERATURE

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The world is my oyster

W. Shakespeare "The Merry Wives of Windsor".

In 1999, English rose breeder David Austin [4] (Fig. 19) introduced *the Falstaff* rose (Fig. 2, see video [31; 33; 34]) named for the well-loved Shakespearean character, who was the faithful companion of Prince Hal (the future Henry V).

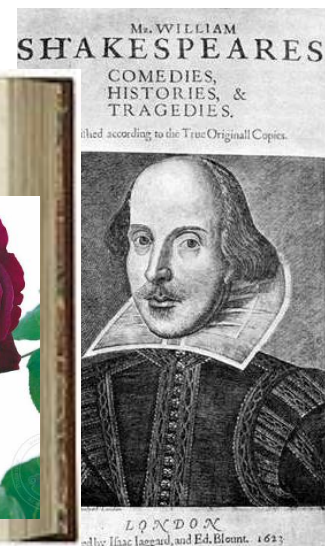
Sir John Falstaff (Fig. 1) is a fictional character who appears in plays by William Shakespeare. His significance as a fully developed character is primarily formed in the plays "Henry IV", Part 1 and Part 2 (Fig. 2, 3), where he is a companion to Prince Hal, the future King Henry V of England [25].



Fig. 1. Falstaff and his page by A. Schröder.



Fig. 2. The first page of *Henry the Fourth, Part I*. Fig. 3. Title page.



"Henry IV", *Part 1* is a history play by William Shakespeare, believed to have been written no later than 1597. It is the second play in Shakespeare's tetralogy dealing with the successive reigns of "Richard II", "Henry IV" (two plays, including *Henry IV*, Part 2), "and Henry V" [5].

Characters can also serve as symbols. Sancho Panza and Faust, Don Quixote and Hamlet, Don Juan and Falstaff, according to the words of Goethe, are "schwankende

Gestalten."... It is impossible to communicate in any words whatsoever the idea of such symbolic characters, for words only define and restrict thought, but symbols express the unrestricted aspect of truth [11].

Sir John Falstaff, one of the most famous comic characters in all English literature, who appears in four of William Shakespeare's plays. Entirely the creation of Shakespeare, Falstaff is said to have been partly modeled on Sir John Oldcastle, a soldier and the martyred leader of the Lollard sect. Indeed, Shakespeare had originally called this character Sir John Oldcastle in the first version of *Henry IV, Part 1*, but had changed the name before the play was registered, doubtless because descendants of the historical Oldcastle – who were then prominent at court – protested. He chose the name Falstaff partly because it contained echoes of the name Sir John Fastolf, which he had earlier given to a cowardly knight in *Henry VI, Part 1*. (The historical Sir John Fastolf was a career soldier who in the second phase of the Hundred Years' War had something of a reputation as a coward; however, Shakespeare's presentation of his character was libelous) [1].



Fig. 3. Falstaff in Shakespeare's Globe (2010).

Fig. 4. The Merry Wives in Windsor (2006).

Fig. 5. Jamie Parker as Henry V (2012).

As King Henry IV lies dying (Fig. 6) and the rebels maintain their unrest, Falstaff, returned war-hero, and closest confidant of Prince Hal (Fig. 8), is engaged to recruit for the King's army. Falstaff is tired of war (Fig. 7), he longs for it to be over, to return to the taverns of Eastcheap, and once the old King is dead, take his place in the court of his "sweet Prince", King Henry V (Fig. 5) [6], see **video** [7].



Fig. 6. Prince Hal (Shakespeare's Globe, 2012).

Fig. 7. Roger Allam as Falstaff (2012) [14].

In "Henry IV", *Part 1*, Falstaff is a boon companion to the young Prince Hal, a type of nonjudgmental father-substitute he calls that "reverend vice...that father ruffian, that vanity of years" (and, in Falstaff's own imagination, that "kind Jack Falstaff, true Jack Falstaff, valiant Jack Falstaff"), and throughout the play Falstaff comments on the political machinations with inglorious, reckless, egotistical good sense [1].



In "Henry IV", *Part 1*, Falstaff and his disreputable crew are rejected by Hal, now Henry V, as he assumes the dignities of the crown. Falstaff's death is movingly reported in "Henry V", but he makes another appearance in "The Merry Wives of Windsor" (Fig. 2), a play that, according to (largely unsupported) tradition, was written at the express command of Queen Elizabeth I, who had wished to see Falstaff in love. This play's Falstaff, now reduced to an opportunistic and comically unsuccessful seducer, was the subject of Giuseppe Verdi's opera "Falstaff" (produced 1893) [1] and Otto Nicolai's comic opera "Die lustigen Weiber von Windsor" (produced 1849) [14].

Comic opera, also called **Light Opera**, general designation for musical plays with light subject matter and happy endings. The dialogue is usually spoken, rather than sung. In addition to operetta and musical comedy, types of comic opera include Italian opera-buffa (which has sung dialogue) [14], see **video** [27].

Giuseppe Verdi (1813–1901) is one of the world's greatest and most revered opera composers (Fig. . Several of his operas (*Nabucco*, *La Traviata*, *Rigoletto*, *Aida*, *Otello* and more) are the most popular works, performed hundreds of times each and every year in different productions in all the worlds opera houses, from the smallest to the greatest and most famous. Verdi's operas have been sung (and recorded) by the greatest singers of every age. Verdi was a master of melody, a gift which never

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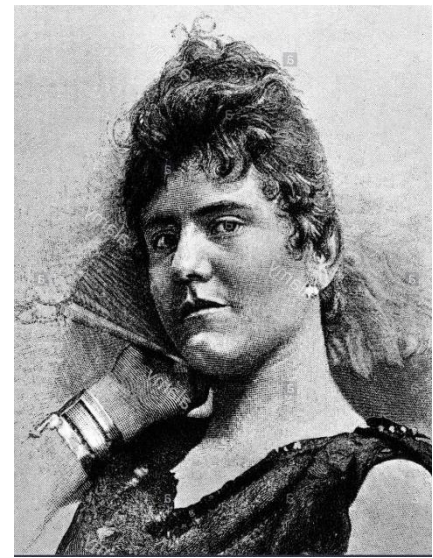
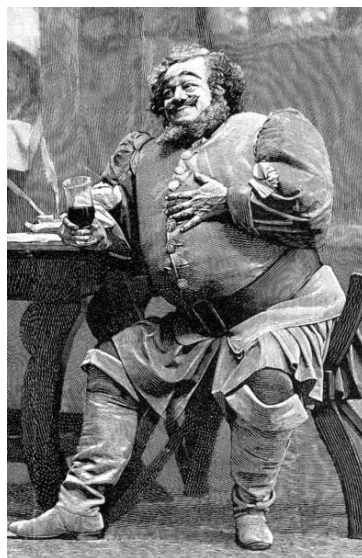


Fig. 9. Giuseppe Verdi. Fig. 10. Victor Mauerl as Falstaff Fig. 11. Emma Zilli - first Alice in *Falstaff*.
In La Scala (1893) [28]

deserted him in his long career (his last opera, *Falstaff* appearing in 1893 (see video [26]), his first had come in 1839, a 54 year composing career), see Fig. 10, 11, 12.

In 1913 English composer Edward Elgar (1857–1934) wrote a brilliant piece for orchestra called "Falstaff" (see Fig. 13).



Fig. 12. Opera Verdi *Falstaff*.



Fig. 13. Sir Edward Elgar (1905).

Elgar's interpretation of the character of Sir John Falstaff (as presented by or inferable from Shakespeare) is revealed as an idiosyncratically gloomy view of human relationships and existential possibilities. It is also an intensely personal exploration of late-tonal musical language, its symbolic potential, its structural logic, and its relation to the musical tradition--Elgar's most complex, adventurous, and rewarding [23]. We can **listen to this piece** :Falstaff and Prince Henry • **3:13** Eastcheap – Gadshill – The Boar's Head. Revelry and sleep • **16:25** Dream Interlude: 'Jack Falstaff, now Sir John, a boy, and page to Thomas Mowbray, Duke of Norfolk' (Poco allegretto) • **18:55** Falstaff's march – The return through Gloucestershire • **23:13** Interlude: Gloucestershire. Shallow's orchard (Allegretto) – The new king – The hurried ride to London • **26:07** King Henry V's progress – The repudiation of Falstaff, and his death [3].

In the context of our article, we recall that New Year barely features in Shakespeare's plays simply because it wasn't until 1752 that the Gregorian calendar was adopted in Britain. In Elizabethan England, the year changed after Lady Day on 25 March. For Shakespeare, the New Year's celebrations of the modern world would have seemed bizarre because, in his own time, New Year's Day was nothing more than the eighth day of Christmas [12].

However, it was still customary in the court of Elizabeth I to exchange gifts at New Year, as this quote from "Merry Wives of Windsor" demonstrates (but note the distinct lack of celebratory tone):

Have I lived to be carried in a basket, like abarrow of butcher's offal, and to be thrown in the Thames? Well, if I be served such another trick,I'll have my brains ta'en out and buttered, and givethem to a dog for a new-year's gift ("*Merry Wives of Windsor*", Act 3 Scene 5, *Falstaff*).

The lack of New Year and Christmas celebration may seem strange to us, and one must look at the calendar and religious conventions of Elizabethan England to

contextualize this absence [12], (see Fig. 4, 12 , 14, 15).



Fig. 14. The Thames today (London).

Fig. 15. Elizabethan England.

A stunning English rose "Falstaff" by David Austin that is one of the best purple/crimson varieties. Powerful old rose fragrant blooms can be enjoyed in summer. As a strong vigorous bush, the Falstaff rose can, with support, be grown as a climber and has been known to reach up to 4 metres in 5 years and in really good conditions [21], see video [30; 35; 37].

"Falstaff" bears large, shallowly cupped blooms of rich, dark crimson, which eventually turn a wonderful shade of rich purple. They are of exquisite form and quality, packed with numerous petals which interfold at the centre. This helps to create a lovely, glowing effect within an enclosed saucer of outer petals. There is a powerful Old Rose fragrance [9].

Magnificent, beautifully cupped and very full, Falstaff's flowers are rich, dark crimson at first (Fig. 16), eventually developing wonderful shades of rich purple (Fig. 17, 18). They are of exquisite form and quality, packed with numerous petals which interfold at the center. This helps to create a lovely, glowing effect within an enclosed saucer of outer petals. Falstaff is perfumed with a powerful, Old Rose fragrance. Its growth is strong, bushy and rather upright, forming a substantial shrub or an excellent climber [8].



Fig. 16. Falstaff's flower. Fig. 17. Falstaff's wonderful shades. Fig. 18. Rich purple colour.

English Roses as shrubs look best when planted in groups of three or more of the same variety (Fig. 19, 20, 21). They will then grow together to form one dense shrub, which will provide a more continuous display and make a more definite statement in the border [9], see video [41; 42].



Fig. 19. *Falstaff* in the garden.

Fig. 20. The *Falstaff* rose.

Fig. 21. *Falstaff* as shrub.

Falstaff can alone fill a rose garden or arch. David Austin (Fig. 22) gave a color scheme for his roses. He recommends combining varieties like this: yellow *Molineux* (*Molyneux*) (4) + pink *Benjamin Britten* (*Benjamin Britten*) (7) + pale pink *the Mayflower* (*Mayflower*) (3) + *Falstaff* (4) + deep pink *Gertrude Jekyll* (4) (*Gertrude Jekyll*) + white-pink *Rosemoor* (*Rosemour*) (2) + purple *Nisley* (3). In parentheses indicate the number of plants. Such a rose garden will be about 11 m long and up to three wide. The shape is indicated as slightly sinuous, with a thin beginning and end and a full middle [44].

According to nerds, *Falstaff* is a successful combination of tea-hybrid roses and vintage roses Floribunda. The main difference between the variety is a special dark raspberry color, which fades from bright to faded purple. Cup-shaped flowers form a loose rosette of short swirling petals [44].

A rose has an incredibly beautiful bud that opens and impresses with its size (Fig. 23; 24; 25).

The Rose *Falstaff* Characteristics

Family: Rosaceae.

Genus: Rosa

Species: rose *Falstaff* [Fig.20, 21; 30].

Breeder: David Austin

Year of Introduction: 1999

Rose Class: English shrub rose

Height: 36-48 in. (90–120 cm) 4-6 ft. (1.2–1.8 m), strong, bushy and rather upright growth.

Spacing: 36-48 in. (90-120 cm)

Bloom Color: Rich, dark crimson turn a pleasing



Fig. 22. David Austin.



Fig. 23. Flowering *Falstaff*.

shade of rich purple as the blooms age.

Bloom Shape: Double, large, cupped flowers.

Bloom Size: Large, full-petaled 4-5" flowers

Bud: 10–12 cm.

Petels: 50+

Fragrance: Medium, Old Rose

Growth Rate: Fast.

Flower Fragrance: Powerful Old Rose fragrance.

Bloom Time: Late spring/early summer

blooms repeatedly.

Habit: Shrub.

Other Details: Resistant to black spot, to mildew and to rust.

Pruning Instructions: Blooms on new wood; prune early to promote new growth.

Can be used as a Patio climber.

Position: Full sun.

Hardiness: Fully hardly [2; 21].



Fig. 24. The Rosebud of the flower *Falstaff*.

Going back to William Shakespeare (Fig. 25, [20; 24]), let's remember a bronze and stone sculptural monument of William Shakespeare and key characters



Fig. 25. Statue of William Shakespeare. Fig. 26. Prince Hal statue. Fig. 27. Mask with English roses and French lilies.

from his plays, of 1876–1888 date, by Lord Ronald Gower and L. Madrassi in Stratford-upon-Avon, where we can see Prince Hal statue (Henry, Prince of Wales – eldest son of Henry IV; nicknamed 'Hal' or 'Harry', later Henry V of England. Character in the history play *Henry IV*, Fig. 26), mask with English roses and French lilies (Fig. 27) and Falstaff statue (Sir John Falstaff – fictional character who appears in three plays by William Shakespeare, among them *The Merry Wives of Windsor*, Fig. 28), mask with hops and roses (Fig. 29) [29].

Tis dangerous to take a cold, to sleep, to drink; but I tell you, my lord fool, out of this nettle, danger, we pluck this flower, safety. *Henry IV Part 1*

But roses, Shakespeare's go-to plant, come up an additional 95 times. Next in line are oak trees at 36 times, lilies 28, grapes 27 and apples 24. The list goes on. (<https://www.statesmanjournal.com/story/life/2017/11/13/shakespeare-uses-power-plants-tell-his-tales/837852001/>)



Fig. 28. Falstaff statue. Fig. 29. Mask with hops and roses. Fig. 30. The Falstaff rose.

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