

302-3. This and Gaunt's previous speech are hardly surpassed examples of the light and melodious yet nervous blank verse of Shakespeare's early manhood.

306. England's ground. The *article* or a *defining substantive* is often used before a noun in E. E., as in O. E. and M. E., but not in Md. E. Cf. Cordelia's address to her sisters as "The jewels of our father", *Lear*, i. i. 271; Brutus' farewell to Cassius, "The last of all the Romans, fare thee well!" *Julius Caesar*, v. 3. 99. Cf. Kellner, § 223.

306-9. Bolingbroke's parting speech strikes the key-note of the drama on its historic side. However personal his aims may be, it is with him that the immediate future of England rests. Note the significant contrast between Bolingbroke's farewell to England and Richard's greeting to her upon his return from Ireland (iii. 2). Richard conceives his country as his 'child', to whom he 'does favours with his royal hands', and of whom he expects single-minded loyalty in his service. Bolingbroke conceives it as his 'mother' and 'nurse', to whom he owes what he is, and who will be his boast and glory in exile.

Scene 4.

"This is a striking conclusion of a first act, letting the reader into the secret;...a new light is thrown on Richard's character. Until now he has appeared in all the beauty of royalty; but here, as soon as he is left to himself, the inherent weakness of his character is immediately shown." (Coleridge.) Richard's 'weakness' had no doubt already betrayed itself by a number of slight traits, in spite of his singular command of kingly dignity. Here, however, the disguise is stripped off, we see him *in undress*, conversing at ease with his intimates and familiars. He now discloses (1) his dislike of Bolingbroke, and insight into his purposes (lines 22 f.); (2) his contempt for the rights of his subjects, high and low—thus preparing us for the national revolt which follows (42-52, 61-2); (3) his cynical indifference to the fate of his own kin (59-60); note the scathing contrast between the relation of nephew and uncle shown here, and that between the son and father at the close of the last scene; (4) his reliance upon unscrupulous and incompetent favourites. Cf. the drastic account given by Bolingbroke as Henry IV. to Prince Hal, whom he scornfully compares to Richard, of the "skipping king" who "ambled up and down with shallow jesters and rash bavin wits", *1 Henry IV.* iii. 2. 60. (See Introduction.)

1. we did observe. Richard with Bagot and Green, have noticed Bolingbroke's behaviour at his departure, as graphically described by the king, lines 20-36.

3. Aumerle's ironical repetition of *high*, and the punning 'high-way' in the next line, warn the reader that Richard also, to whom

these freedoms are plainly not unwelcome, is Bolingbroke's bitter foe.

6. for me, for my part.

13. that, referring to the whole fact just stated,—his disdain to profane the word *farewell*.

14. oppression, passive, of expressing the source of oppression, viz. 'grief so great that', &c.

16. For metre, see Prosody, I. § 2 (ii).

20. doubt, doubtful, an instance of the use of substantive as an adjective, as in *worth* (O. E. *weorð* = value), *cheap* (O. E. *ceap* = barter), &c. Cf. Kellner, § 134-6, and ii. 1. 19 below.

22. friends, 'kinsmen,' a sense still frequent, and probably due to Scandinavian influence; O. N. *frændi* always = kinsman.

23 f. Compare the description afterwards given by Bolingbroke himself (as Henry IV.) of his politic courtesies:

"Men would tell their children 'this is he';
Others would say, 'Where, which is Bolingbroke?'
And then I stole all courtesy from heaven,
And dress'd myself in such humility
That I did pluck allegiance from men's hearts
Even in the presence of the crowned king."

1 Henry IV. iii. 2. 48.

28. craft; a play upon the two related senses of the word, both derived from its O. E. force, 'cunning, dexterity'.

29. underbearing, enduring. Shakespeare's only other use of the word in this sense was nearly contemporary (*King John*, iii. 1. 65).

30. affects, affections. Both words, covering nearly the same range of meanings, were current in E. E.; *affect* became obsolete in the 17th century.

banish their affects, bear their affections into banishment with him.

35-6. 'As if England would fall to him by just title on the death of the present sovereign.'

37. Green shows in a single line his qualifications as a counsellor. It is plain that he encourages Richard's fatal delusion that dangers are got rid of by being put out of sight, and that Bolingbroke, once banished, may be safely forgotten.

go. Subjunctive, 'let them go'.

38. stand out, are in open rebellion.

39. Expedient manage...made, speedy measures of control must be put in force. See Glossary, s.v. *manage*.

43. The reckless extravagance of the royal household, where 10,000 retainers, as Richard afterwards boasts (iv. 1. 282), lived at the king's cost, 100 in the kitchen alone, was not the least of the causes of discontent. Cf. the contemporary poem on Richard's deposition—

"For where was ever any Christian king
That held such an household by the half-deal
As Richard in this realm, through misrule of others?"

45. "The common brute [rumour] ranne, that the kyng had sette to ferme the realme of England, unto Sir William Scrope Earle of Wiltshire, and then treasurer of Englande, to Sir John Bushy, Syr John Bagot, and Sir Henry Greene, knights." (Holinshed, quoted by Cl. Pr. edd.)

to farm, *i.e.* to hand over the right of receiving the national revenues in consideration of a present cash payment.

48-50. The king's deputies received blank forms entitling them to demand from—(any person)—(any sum).

50. subscribe, write their names under.

52. presently, as usual, 'at once'.

54. grievous, the adj. for the adv. Gaunt's death actually occurred on Feb. 3, 1399, more than four months after the meeting at Coventry and two after Bolingbroke's actual departure.

58. Ely House. "The bishop of Ely's palace in Holborn, the site of which is still marked by Ely-place." (Cl. Pr. edd.) Richard III. is made to recall its pleasant garden and strawberries, *Richard III.* iii. 4. 33.

59. So Marlowe's Edward II. is made to wish that Mortimer and Lancaster "had both carous'd a bowl of poison to each other's health." (*Edward II.* p. 198, ed. Dyce.)

61. lining, the word was used colloquially of that which forms the whole contents of anything hollow, as well as of that which simply covers the inner surface. So especially of money as *lining* a chest; cf. Jaques' description of the justice's "fair round belly with good capon lin'd", *As You Like It*, ii. 7. 154; and the modern colloquial 'to line one's nest'.

Act II.—[The Uprising.]

Scene I.

The first part of the scene (1-146), wholly Shakespeare's invention, discloses better than any other passage his point of view in writing the English Histories. Note that this part of the scene has no importance in the *structure* of the play; it in no way forwards the action

—even Richard's seizure of Gaunt's property being merely the execution of his resolution already announced (i. 4. 61), not an act of vengeance for his plain-speaking.—A death-scene in some respects similar to this, and nowise inferior in dramatic power, may be found in Ibsen's great historical tragedy *Kongsemnerne* (*The Pretenders*, translated by W. Archer).

1-4. Note the broad yet subtle contrast drawn between the two brothers. Gaunt's loyalty sternly reproves; York's timidly acquiesces or faintly protests. The caustic quasi-parallel between their relations to their sons has been already noted.

5, 6. Oh, but they say, &c. The idea that the approach of death brings prophetic powers belonged to Germanic mythology. So, in the Eddic lay of *Sigurd*, Brynhild delivers a great prophecy after dealing herself the death-blow.

9-12. The rhymed quatrain (Prosody, III. § 4 (iii)) is frequent in the dialogue of *Comedy of Errors*, *Love's Labour's Lost*, and *Midsummer Night's Dream*; it always marks, as here, or, as in *King John*, ii. 1. 504 (Bastard), the parody of it, lyrical exaltation. Together with the four following lines these were put in the margin as spurious by Pope.

9. listen, like *list*, is quite current with a *direct object* in E. E.

10. glose, speak insincerely, falsely; mostly used of flattery. See Glossary.

12. close was used as a special term for the harmonious chords which habitually end a piece of music. "Congreeing in a full and natural close like music," *Henry V.* i. 2. 183.

16. My death's sad tale, my solemn dying words.

undeaf: a bold instance of the E. E. idiom by which any adj. could be treated as a verb. Cf. Abbott, § 290. So, 'unhappied', iii. 1. 10. Here the adj. itself is probably a free coinage of Shakespeare's: he does not use it elsewhere.

17. other flattering sounds, *i.e.* other sounds, viz. flattering ones.

18. The reading of this line is quite uncertain. The First Quarto has, *of whose taste the wise are found*, the second *state for taste*; while the other Quartos and the Folios have *of his state: then there are found*. Collier conjectured *fond* for *found*. The second reading is objectionable as destroying the parallelism between this and the next couplet, each of which in the First Quarto contains a relative clause with *whose*; while the phrase "then there are found" is feeble both in sense and rhythm. The slight change to *fond* in the reading of the First Quarto gives an excellent sense; *are fond of* = dote upon.

19. venom; on the use of nouns as adj. see note to i. 4. 20.

21-3. Shakespeare transfers to the fourteenth century what was characteristic of the sixteenth, and makes York anticipate the complaints of Ascham.

23. imitation. Does Shakespeare intend a rhyme here?
25. respect, a verbal noun, 'the considering', 'having regard': 'if it be only new, no one regards how vile it is'.
26. buzz in E. E. refers to one of two kinds of subdued noise now expressed by different words,—*whisper* and *hum*. The latter is preferable here, since it is not suggested that the communications are secret, but that they are vain and empty.
28. 'Where will rebels against that which understanding approves.' Regard is in E. E. (1) a *look*, but (2) especially a look implying respect, esteem, deference; hence (3) these qualities in themselves. With in its old sense of 'against', on the analogy of 'fight with', &c.
29. [Give an exact paraphrase of this line.]
- 31-2. inspired...expiring; another case of Gaunt's 'nice play' with words where no jest is thought of; cf. i. 1. 163, and ii. 1. 63-4, 84.
- 33-4. For the thought cf. Friar Lawrence's "These violent desires have violent ends", *Romeo and Juliet*, ii. 6. 9; and the Player-king's "The violence of either grief or joy Their own enactures with themselves destroy", *Hamlet*, iii. 2. 172.
35. Note the effect of the double or cross alliteration (*s—sh—s—sh*) and how the contrast between the continuous showers and the sudden storms is expressed to the ear by the accumulation of *liquids* and *continuous* sounds in the first half of the verse, of *explosives* (t, d) in the second.
- 37-9. The penalties of improvident rashness are described under distinct metaphors, both relating to food;—the suffocation produced by over-hasty *swallowing*, and the starvation due to consuming one's stores too fast.
- 40-55. This passage seems to have at once become famous, as it might well; it was quoted in the collection of poems called *England's Parnassus*, 1600, but attributed by mistake to Drayton.—Gaunt's eloquence is habitually imaginative rather than argumentative in type: it advances not by developing a thought, but by presenting it in varied series of images. Cf. i. 3. 221-4, 226-32.
41. earth of majesty. *Earth* is sometimes used by Shakespeare in the sense of 'country', 'seat', 'domain', almost 'native land'. Just as England is addressed by Richard as 'my earth', so it is said to belong to, to be the proper domain of 'majesty'. So at line 50 below.
44. infection, pollution, both moral and physical. Daniel's *Civil Wars*, 1595, contains a couplet (iv. 90) probably suggested by this—

"Neptune keepe out from thy embraced Ile
This foule contagion of iniquitie". (Cl. Pr. edd.)

49. envy, malice, enmity, as usual.
- less happier; this comparative is a purely momentary anomaly, which never gained vogue. It was doubtless formed on the analogy of *more happier*. Since *more happier* was merely a more emphatic form of *more happy* (-er adding nothing to the meaning), *less happier* could be felt as a more emphatic form of *less happy*.
52. *I.e.* feared as belonging to the 'happy breed'—the gifted race—of Englishmen. Another case of cross-alliteration. This is found in all periods of English poetry, from *Beowulf* (e.g. "siððan þeóðcýning þider oncirde", 'then the chief turned thither') to Tennyson: "His heavy-shotted hammock-shroud", *In Memoriam*. Cf. in Shakespeare also "A little more than kin and less than kind", *Hamlet*, i. 2. 65.
60. pelting, petty. See Glossary.
62. A last-century critic proposed to read *surge* for *siege*: and most poets would in fact have written so. But the bold image gives a peculiarly Shakespearian flavour to the phrase.
64. Note the frequency with which Shakespeare uses imagery drawn from *blots* and *stains* in this play, e.g., i. 3. 202; iii. 4. 81; iv. 1. 236, 324-5; v. 3. 66.
70. raged, the word gives a feeble sense, but is probably right, and the weakness of the word-play is not uncharacteristic of York (cf. 182-3, 187, 201, 213-4). In this as in weightier matters York faintly reproduces the traits of his great brother.
- 71-2. The courteous deference of the queen contrasts with Richard's surly bluntness. As his uncle's self-constituted heir (i. 4. 61) he is irritated to find that he has not 'come too late'.
- 73-84. The bitter word-play of these lines proved a stumbling-block to the somewhat matter-of-fact critics of the last century. Pope put them in the margin. Nineteenth-century criticism has learned to analyse both passion and wit more subtly, and to perceive that the latter may be at times the natural language of the former. "On a death-bed there is a feeling which may make all things appear but as puns and equivocations. And a passion there is that carries off its own excess by plays on words as naturally, and therefore as appropriately to drama, as by gesticulations, looks, or tones... There is a natural, an almost irresistible, tendency in the mind, when immersed in one strong feeling, to connect that feeling with every sight and object around it; especially if there be opposition, and the words addressed to it are in any way repugnant to the feeling itself, as here in the instance of Richard's unkind language." (Coleridge.) Compare the word-play of the frenzied Ajax:

Αἰὰ τίς ἄν ποτ' ᾤεθ' ὄδ' ἐπώνυμον
τοῦμὸν ξηνοῖσεν βρομα τοῖς ἐμοῖς κακοῖς;

('Ay me! who could ever have supposed that my name would thus

become the fit expression of my sorrows?') Soph. *Ajax*, 430 f.; and Frag. 877 (quoted by Campbell in note to this passage), where Odysseus similarly plays upon his name.

Note how Shakespeare himself anticipates, and answers, the objection in lines 84-5.

83. inherits. See Glossary.

84. nicely, fantastically. The word in E. E. still implies disparagement; it is used especially of idle trifling, giving disproportionate attention to little things.

85. to...itself, in (by) mocking itself. For this force of *to* cf. note to i. 3. 244. "Misery amuses itself by self-derision." (Deighton.)

86-7. Gaunt ironically suggests that, as the king has striven to destroy his 'name' by banishing his heir, he himself has but 'flattered' the king by his mocking misuse of it.

94. '(I), ill in myself, who see you, and seeing ill in you.' Gaunt is apparently intended to use the words *I see thee ill* in a double sense, *ill* agreeing with either *I* or *thee*; the first half of the present line explains the former sense, the second half the latter.

102-3. Although the 'flattery' affects directly only Richard's mind, the whole country is involved in its ruinous results.—The use of the term *verge* is felicitous, since this technically described "the compass about the king's court, which extended for twelve miles around" (Cl. Pr. edd.). *Waste* is used in its legal sense of "destruction of houses, wood, or other produce of land, done by the tenant to the prejudice of the freehold" (*ib.*).

108. possess'd, seized with a mad impulse.

111. 'Enjoying as your world or domain', cf. line 45.

113-4. By leasing out your country you have assumed towards it the relation of a landlord, not of a king, and have made yourself, like any other landlord, subject to the law which regulates such bargains. It is characteristic that Gaunt does not suggest, as a modern reformer might, that the king had *overridden* the law, but that he had made himself in an unseemly degree subject to its control.

114. Thy state of law, your legal status as king. *State* is often used pregnantly for 'the condition of king'; as where Richard is described by Gaunt's son as having "carded his state, mingled his royalty," &c., *i Henry IV.* iii. 2. 62.

115. lean-witted. Richard's passion, like Gaunt's, finds vent in word-play; he scornfully adds one other interpretation of his uncle's name.

118. It is characteristic of Richard that he grows pale, in spite of himself, before Gaunt's scathing invective; still more so, that he realizes this change in his complexion; most of all, that he calls

attention to it, and describes it in a picturesque image,—the sudden expulsion from its dwelling of that rich glowing colour which suggested Hotspur's epithet,—'Richard that sweet lovely rose'. Compare his anxiety in iv. 1. 265 to see the expression of his face after deposition. The historical Richard is shown by his effigy to have been of marked personal beauty.

122. roundly, unceremoniously; a characteristic Elizabethan development of the sense of *round* as (1) complete, intact, thence (2) unqualified, unreserved, straightforward.

126-131. Note that Richard, who had rudely interrupted Gaunt's first indictment, is cowed by this more terrible charge, and only when Gaunt is finally borne away to die, flings a sullen curse after him.

126. This legend of the pelican belonged to the store of animal-mythology handed down by the mediæval *Bestiaries* or moralized accounts of animals. It occurs already in the *Ancren Riwele* (c. 1200).

130. precedent, 'instance proving the fact that—'; slightly differing from the modern sense, where the *priority* of the instance in time is more prominent.

134. crooked, used primarily of *age*, characteristically suggests to Gaunt the thought of the 'crooked scythe' of Time.

141-4. This timid and futile attempt to discount Gaunt's reproof, which York knows to be just, warns the reader, and might have warned the king, how much his fidelity is to be counted upon when fidelity becomes dangerous.

144. As Harry, &c., *i.e.* as he holds his son.

145. Richard takes advantage of the ambiguity of line 144. This couplet is one of those penetrating touches of character-drawing which form the texture of the great tragedies, are scattered at intervals over the early plays, and in the present play occur mainly in the part of Richard. Richard knows that he is guilty; knows, also, Bolingbroke's intentions, but makes no effort to meet impending ruin.

146. all be as it is. "There is a sort of fatalism in his words which gives the impression that he can hardly be quite sane." (Ransome.) Similarly at line 154.

148-50. Northumberland's words involuntarily suggest his attitude to the king. Richard asks, What says he? expecting some apology. Northumberland replies in effect: 'Nay, his last greeting is that *music* you have just heard'.

148. A line divided between two speakers is more loosely handled than an unbroken line. Abbott, § 506.

149. The image of i. 3. 162 repeated.

152. death, the state of being dead, as commonly in Shakespeare.

154. See note to line 145.

156. **rug-headed kerns.** *Kern* is a phonetic rendering of a Gaelic name for 'soldier', and was used in E. E. for the native soldiery of the west of Ireland. In *2 Henry VI.* iii. 367 one of them is also referred to as a 'shag-headed kern'; and Spenser describes them as having borrowed from the Scythians the custom of wearing "long glibbes, which is a thicke curled bush of heare hanging down over theyr eyes, and monstrously disguising them". (Spenser, *View of the State of Ireland*, Globe edition, p. 630: referred to by Cl. Pr. edd.)

157-8. Since all other venomous things had been banished by St. Patrick. The plural 'have', though strictly the predicate of *venom*, is not only justified but almost required by E. E. colloquial grammar, after 'they'.

159. [Explain for.]

ask, require. This is its commonest O. E. meaning; e.g. *seorh ácsian*, 'to demand a life'. So its German cognate *heischen* = demand.

163. "There is scarcely anything in Shakespeare in its degree more admirably drawn than York's character;—his religious loyalty struggling with a deep grief and indignation at the king's follies." (Coleridge.) Observe how differently the protests of the two brothers are provoked. York is kindled by a family wrong, Gaunt by a national disgrace.

167-8. Bolingbroke, on arriving in France, had been well received by the king, Charles VI., whose cousin, the only daughter of the Duc de Berry, he was about to marry, when Richard, hearing of it, sent the Earl of Salisbury to France with a list of imaginary charges against him, and a plain demand that the French king should not ally himself with 'so manifest an offender'.—Note that, as nothing is said of all this in the play, we must suppose that Shakespeare credited his audience with sufficient knowledge to understand the allusion.

173. This line is an example of the construction called *ἀπὸ κοινῶς*, i.e. in which *one subject serves for two predicates* (was..., raged...). Since the same meaning can be expressed by a relative ('who raged', &c.) it is often called, inaccurately (as by Abbott, § 214), the 'omission of the relative'. Cf. Kellner, § 109-111.

176. **His face thou hast.** Richard's character has effeminate elements; but this comparison shows that Shakespeare does not conceive him as physically a weakling; his personal beauty is of a masculine type.

177. **accomplish'd, 'furnished', 'equipped';** hence the line means 'of your age'.

184-5. York here breaks down, and faintly excuses his unwonted boldness of speech as an involuntary outburst of grief.

185. **compare between,** used absolutely for 'to draw comparisons' (in which the king is involved).

190. **royalties;** the word was used in E. E. of the privileges which belong to any member of the royal house.

195. Note this vigorous colloquial form of hypothetical sentence, equivalent to 'If you take away Hereford's rights, you may as justly', &c. For the repetition of *rights* cf. v. 245.

197. **ensue, follow upon.**

198. Thus York's invective, like Gaunt's, culminates in the argument that Richard had virtually annulled the very conditions of his royal power,—in the one case by resigning his legal supremacy, in the other by repudiating the legal right of succession on which his own title rested.

201. A parallel conceit probably occurred in the original version of Shakespeare's *Julius Cæsar*, iii. I. 47, which Ben Jonson ridicules in the form, "Cæsar did never wrong but with just cause", *Discoveries*, § 71.

202-4. As a special favour Bolingbroke had received (by *letters-patent*) the privilege of appointing substitutes (*attorneys-general*) who were authorized to claim possession in his name of any bequest or other property falling to him. Richard did, in effect, 'call in these letters-patent', i.e. revoke the privilege, with the approval of his complaisant council, on March 18, 1399, some six weeks after the death of Gaunt. Holinshed, however, gives no indication of the time which elapsed.

202. **letters-patents,** i.e. open to inspection, the adj. taking a plural termination as in other scraps of legal French.

203. **attorney-general,** "he that by general authority is appointed to act in all our affairs or suits". (Cowel, *Law Interpreter*, quoted by Cl. Pr. edd.)

sue his livery, to apply for the delivery or surrender of the heir's lands to him (or, as here, to his substitute); the feudal suzerain in the first instance resuming possession of them until the heir had satisfactorily proved his claim.

204. **deny his offer'd homage,** refuse the formal act of homage which was part of the process of delivery. The letters-patent had allowed this to be 'respited' in consideration of a payment; by revoking them Richard practically rejected it altogether.

213-4. Cf. note to line 70 above.

217. **To see this business.** See used absolutely for *see to*. So *look for look out*, cf. note to i. 3. 243.

To-morrow next, i.e. at (on) the next morning. *To* has here its sense of rest in *time*, as in *place*. Cf. note, i. 3. 244 above. Skeat's explanation *s.v.* 'to-day' is wrong.

219-20. Richard, surpassing himself in fatuous self-confidence, chooses as his delegate the very man who, just and devoted as he is, has a moment before given voice to the indignation of his countrymen. Thus the first or active part of his career (as pictured in the play) culminates in a fatal crime followed immediately by a fatal blunder, and he disappears with the ominous words, "our time of stay is short",—another stroke of the *irony* noticed at i. 3. 48.

222. to-morrow, &c. Richard's actual departure for Ireland took place in May; he landed at Waterford June 1. But Holinshed's language leaves it open to suppose that he may have departed at once after Gaunt's death.

224. Here begins the *counterplot*, i.e. the series of machinations which work for the arrest and frustration of the *plot*, i.e. the wild courses of Richard. Both Northumberland and the other adherents of Bolingbroke are slightly sketched; apart from Bolingbroke himself, the detailed portraits of the play belong to the party of Richard. As Kreyssig suggests, this probably shows that the sequel (*Henry IV.—Richard III.*), where the party of Bolingbroke is treated in detail, was already in contemplation. Shakespeare seems in the present play to be concerned simply "to show in the most graphic and concrete way the inevitableness of the catastrophe, the untenableness of the existing state of things... The relative justification of the new order [the rule of the House of Lancaster] required to be proved by showing the rottenness of the old, if the sequel [the Wars of the Roses] was to have its full measure of tragic interest" [which it would not have if Bolingbroke were taken for a mere ambitious usurper].

226. It is not the humiliation of England but the wrong done to one of their own order that finally provokes these nobles to the point of active revolt. It is notable that the death of Gloucester is not referred to.

228. My heart is great, with feelings craving to be uttered. In *Julius Caesar*, iii. i. 281, "thy heart is big" is used of feeling that prompts not utterance but tears.

229. liberal, free, unrestrained.

239. moe, more. See Glossary.

241-2. These words well "show the attitude of mind which the English always attempted to preserve as long as possible towards an erring king... This is precisely the sentiment which sent Gaveston to his doom on Blacklow Hill, and placed the executions of Strafford and Laud before that of Charles I." (Ransome.)

242. will in this dependent sentence has approximately its original force, 'desire' ('whatever they choose to inform'), in the principal sentence (244) it is a pure mark of the future tense.

243. Merely in hate, 'out of pure hatred'.

246-8. No manipulation of this much-discussed passage can make it quite satisfactory, nor has any admissible emendation been proposed. (1) To omit 'quite' in 247 adjusts the metre, but the antithesis thus introduced between "lost their hearts" and "quite lost their hearts" (248) is irritatingly flat. (2) Abbott's scansion of 248 as "For áncient quár'r'ls and quite lost the-ir héarts" is technically just possible, but the verse thus violently saved is utterly un-Shakespearian. It is to be noted that Ross and the other speakers are so far only enumerating instances of the king's misgovernment;—the popular disaffection is referred to only as its natural result; the emphasis is therefore upon *commons—grievous taxes, nobles—ancient quarrels*, the "and quite lost their hearts" being added, as it were, enclitically. Cf. the repetition of *rights* in lines 195, 6. But the rhythm of line 247 remains very rough.

253. "The allusion here is to the treaty which Richard made with Charles VI. of France in 1393." (Cl. Pr. edd.)

250. benevolences, pronounced without the final *s*. Cf. Abbott, § 471.—This name (which soon became ironical) for a *forced loan* was first introduced under Edward IV. in 1473.

254. ancestors. The Folios omit *noble*, which is of interest as showing that the present verse of 1593 did not satisfy all the critical ears of 1623. But the quasi-Alexandrines of this type cannot all be explained away. See Prosody, III. § 3 (ii).

258. A singular verb is often used in E. E. after two nouns (1) where these stand for a single conception, or for two things not meant to be thought apart; (2) it is sometimes attracted to the *number* of the nearer subst. just as the *plural* often occurs after a plur. subst. in the same way. The old Northern plur. in *-es* may have contributed to bring the idiom about; but it is not to be thought that Shakespeare used any forms in *-eth* or *-es* as *plurals*.

263. This fine use of *sing* is very old. In O. E. poetry it is used of the crash of sword upon armour in battle (*seð byrne sang gryreleðða sum*, 'the coat of mail sang a direful lay', *Byrhtnoth*), of the ominous howling of the eagle and the &c.

265. sit, not a *metaphor* from the posture of 'sitting', but a survival of an old sense now nearly obsolete. In O. E. it may be used of whatever *presses* or *oppresses* another thing (e.g. of *fear, guilt, &c.*). Cf. the contemporary phrase "tongues...*sat* upon each of them" of the English Bible.

sore, grievously, heavily.

266. securely, as usual in E. E., 'heedlessly', 'careless of danger'. *Strike*, i.e. 'furl our sails', but probably with a covert reference to the ordinary sense of the word.

268. unavowed, unavoidable. The suffix *-ed* in past participles had in E. E. gone far to acquire the sense of 'what may be done' in addition

to that of 'what has been done'. For the most part this heightened meaning occurs in combination with a *negative prefix* (*unnumbered* = innumerable, *unprized*, *unvalued*, &c.), and probably the transition first took place in these, since it is easier to pass from *what has not been to what may not be* (non-existence being common to both) than from *what has been to what may be* (the latter suggesting non-existence, while the former implies existence).

270. When Death is personified by Shakespeare it is always in the form of the skeleton,—the grim mediæval fancy, stamped afresh upon the imagination of modern Europe by the famous engravings of the Dance of Death.

280. As Holinshed expressly says that the person who 'broke from the Duke of Exeter's', *i.e.* escaped from his house, was the son of Richard Earl of Arundel, whose brother was Archbishop of Canterbury, it is unlikely that Shakespeare meant line 281 to refer to *Cobham*; and, since Malone, it has been assumed that a line has been lost equivalent to 'The son of Richard Earl of Arundel'. Of course this would be quite unjustified, however glaring the historical blunder, if Shakespeare's authority were less explicit, or if he could be supposed to have deliberately diverged from it.

284. Strings of names are commonly allowed by Shakespeare, with fine instinct, to partially interrupt or impair the regular verse-rhythm. Such catalogues are essentially prosaic, and accord best with an openly prosaic form of speech.

286. Holinshed mentions, without deciding between them, two conflicting reports, according to one of which Bolingbroke landed with only fifteen lances, while the other represented the Duke of Britaigne as having "deliuered unto hym three thousand men of warre ...and that he had viii ships well furnished for the warre". The second, whether true or not, was clearly the more fit to be put into the mouth of Northumberland at this crisis. Even Ross and Willoughby might have shrunk from joining a handful of returned exiles.

tall. See Glossary.

287. *expedience*, expedition, swiftness.

290. *stay* the first departing. *First* is here not an adj., but an adverb to the verb implied in *departing*: 'wait till the king has first departed': E. E. has far greater freedom in this idiom than Md. E.; but cf. 'an early riser'.

292. *Imp*, 'piece out', properly 'graft upon', used technically, in hawking, of the process of attaching new feathers to a maimed wing. See Glossary.

293. *broking*, here a verbal noun loosely used as an adj. A broker was properly an *intermediary* or *go-between*, who arranged bargains, &c. In E. E. it was applied especially to the most shameful kind of traffic, hence the scorn with which it is used here.

294. In *Troilus and Cressida*, iii. 3. 179, Shakespeare uses this image again, "And give to dust that is a little gilt More laud than gilt o'er dusted".

296. *Ravenspurgh*, a busy seaport up to the fifteenth century, since destroyed by the sea. It was on the lower Humber between Hull and Bridlington.

300. *Hold out my horse*, 'if my horse hold out', the subjunctive which puts a supposed case.

Scene 2.

The last scene having disclosed the germs of the national revolution, the present shows, with pitiful clearness, the impotence of the authority it assails. Richard has alienated the strong men, and his government, left at the mercy of low-born favourites, of an aged uncle whom he has deeply offended, and of a young and tender-hearted queen, crumbles to the ground at the mere rumour of revolt. Shakespeare takes no pains to arouse the interest of suspense; he rather strives to let us foresee the inevitable ruin, and accumulates all the symptoms of coming disaster. The queen is full of dark forebodings, Bushy and Green part, foreseeing that they will never meet again, York goes hopelessly forth to his task of 'numbering sands and drinking oceans dry'.—The rapid accomplishment of the revolution, however, leaves the canvas free for the detailed exhibition of Richard's bearing in misfortune, and it is just this that Shakespeare has at heart. As Hazlitt says, "the weakness of the king leaves us leisure to take a greater interest in the misfortunes of the man".

The scene intended is probably *Windsor*, where, according to Holinshed, the parting of the king and queen occurred.

1-40. This part of the scene is wholly original.

1. *too much sad*; the use of *much* in E. E. as an adv. with adj. probably arose from its use with participles (*e.g.* 'too much grieved'), where it represents the instrumental case, = *multo*.

8, 9. "The amiable part of Richard's character is brought full upon us by his queen's few words." (Coleridge.) "In this scene Shakespeare begins the process of building up in his audience a new feeling of pity for the erring king. The first step towards this is to excite our pity for the innocent queen. In her mouth he is 'sweet Richard.'" (Ransome.)—Note the value of the softening touch in this place, when the final speech of Northumberland has just presented Richard's misdeeds in one overwhelming indictment.

9, 10. Shakespeare freely foreshadows his disasters with mysterious premonitions; sometimes, as here and in the opening lines of the *Merchant of Venice*, as a 'melancholy' which the subject of it cannot explain, sometimes as in *Julius Caesar* (cf. *Hamlet*, i. 1) and ii. 4. 7 below, in the cruder form of 'portents'.

12. **some thing.** The accent is now always on the *some*; but Shakespeare could lay it on the second syllable. This is probably intended in *Romeo and Juliet*, v. 3. 8: "As signal that thou hear'st some thing approach"; and also in *Merchant of Venice*, i. 1. 129. So, *somewhát* beside *sómewhat*.

14. **shadows**, not 'shades', but '(illusory) images'. The word was often used for a *portrait*, and contrasted with substance, as here. Cf., for instance, *Merchant of Venice*, iii. 2. 127, "how far the substance of my praise doth wrong this shadow (Portia's portrait), so far this shadow doth limp behind the substance". Cf. also below, iv. 1. 292.

15. **shows**; a singular verb often follows the *relative* in spite of a plural antecedent. Abbott, § 247.

18. **perspective** in E. E. was a general term for various artificial means of producing *optical illusion*, and hence generally for the infant science of *optics*. Thus in *All's Well*, v. 3. 48, a contemptuous gaze is compared to a 'perspective' "which warp'd the line of every other favour"; in Beaumont and Fletcher, *The Lover's Progress*, iii. 6, lines are said, "like perspectives" (*i.e.* like *telescopes*), to "draw offences nearer still and greater" (quoted Cl. Pr. edd.). But it was specially applied to a kind of *relief* in which the surface was so modelled as to produce, when seen from the side, the impression of a continuous picture, which, when seen from the front, disappeared. The term 'perspective' was applied on account of the illusion involved, although this was not here due to glass or a lens. Plot's *Natural History of Staffordshire* (quoted by Staunton) describes among the treasures of Gerards Bromley there "the pictures of Henry the great of France and his queen, both upon the same indented board, which if beheld directly, you only perceive a confused piece of work; but if obliquely, of one side you see the king's and on the other the queen's picture". Another variety of *perspectives* is described in Jonson's *Alchemist*, iii. 2—

"He'll show a perspective, where on one side
You shall behold the faces and the persons
Of all sufficient young heirs in town".

Cf. also *Twelfth Night*, v. 1. 223—

"One face, one voice, one habit, and two persons,
A natural perspective that is, and is not".

rightly, directly; but with the further suggestion of 'correctly', it being implied that the view of the situation in which no 'shapes of grief' were seen, is the true one.

20. **Distinguish form**, 'show distinct forms', *i.e.* the illusory images of line 17.

30-32. **so heavy sad, &c.**, 'so sad that though, in my thoughtful abstraction I conceive no positive thought, I am yet oppressed by this unsubstantial grief.'

34. **nothing less**, *i.e.* anything rather than (conceit).

34-8. The queen's fantastic speculations about her grief are in harmony with its indefinite and unsubstantial nature. She distinguishes with some subtlety between (1) an imagined grief (conceit), which is the partial survival or imperfect reproduction of an actual grief, the thought of its cause outlasting the emotion (cf. Höffding, *Psychology*, p. 241), and (2) a real but unexplained grief, which is pure emotion without any perception of cause, and so either *causeless*, — 'nothing hath begot my something grief'; or else with a cause which is yet to be disclosed; 'the grief I feel but cannot name already affects something else, from which it will pass by reversion to me'.

48. **strongly**, as a military term, 'with a large force'.

52. **that is worse**, 'what is worse'; *that* being the demonstrative, used as often without a relative.

57. This line appears in all the Quartos after the first, and in all the Folios, as 'And all the rest of the (that) revolted, &c.'. It is nevertheless idiomatic if somewhat old-fashioned Elizabethan English. Cf. the use of *other, one*: "Was reckoned *one* the wisest prince that there had reigned", *Henry VIII.* ii. 4. 48: "other her gentyll women" (Caxton).

58-9. The Earl of Worcester was Thomas Percy, brother of the Earl of Northumberland, and Lord Steward of the King's Household. The white staff was his sign of office. Holinshed only says that the household servants 'dispersed', not that they joined Bolingbroke. The change was in accord with the general intention of this scene; cf. introductory note above.

Worcester, three syllables, as in *Henry IV.* i. 3. 15; iii. 1. 5 (elsewhere two); and 'Gloucester' in *Henry VI.* i. 3. 4, &c.

63. Cf. line 10.

64. **prodigy** was used for (1) any portent; (2) especially a monstrous birth, as here.

66. The newly discovered, definite sorrow is added to her former sorrowful state, in which sad foreboding was blended with the pang of separation from Richard.

68. Cf. this with the king's petulant outburst, iii. 2. 204-5. Can you discover any difference in the motives which prompt each to court 'despair'?

72. **lingers**; the word is both transitive and intransitive in E. E. It is probably a 16th century coinage from *lengthen*, 'to lengthen', which represents it in M. E.

74. **signs of war** is defined by the local description: it means the mail-gorget or throat-piece.

75. **of careful business**, of anxious preoccupation. Both 'careful' and 'busy' have in Md. E. (like *work*) lost almost all the *πάθος*

which in O. E. and M. E. belonged to them,—O. E. *cearu* meaning 'sorrow', while *weorc*, often, and *bysig* and the subst. *bysgu* usually, refer to painful kinds of activity.

76. **Uncle.** See Prosody, I. § 3 (iii).

80. **Your husband, he.** This idiom, familiar in popular poetry of all periods, is due to the prominence in the speaker's mind of some one member of the sentence (here the *subject*), which thus breaks loose, as it were, from the texture of the thought and emerges as an isolated idea, the complete sentence following, with a pronoun to represent the phrase already detached. For instances cf. Abbott, § 243; also Kellner, § 73.

87. York's timid fatalism may be compared with the *dogged* fatalism of Richard, ii. 1. 146.

95. **to report;** cf. note on i. 3. 244.

96. **knave** is a familiar and kindly mode of address to an inferior, somewhat like the modern 'lad'. It can be even tender, as in the pathetic words of Antony to Eros as he arms him for his last battle: "Here I am Antony, Yet cannot hold this visible shape, my knave", *Antony and Cleopatra*, iv. 14. 13.

98. There is an ellipsis probably of 'I pray'.

98-122. York's helpless agitation is emphasized by the broken and irregular form of these lines. The suggestion that they are meant for prose (Cl. Pr. edd.) is inadmissible, continuous prose nowhere occurring in *Richard II.* or *King John*. The great variety of the rhythms scattered through this play makes it probable that Shakespeare was trying the experiment of making metre as well as style *dramatic*. Cf. note to i. 3. 249-50. Even in his maturest work he often uses *half lines* with this end. [Look out for other instances of this.] York's perplexity has three distinct grounds which emerge confusedly in his embarrassed thought: (1) the practical difficulties—want of money and means; (2) the fact that he is equally near of kin to both parties; (3) the sense that the whole situation is but a Nemesis upon Richard's guilt.

101. *I.e.* 'provided no disloyalty of mine had provoked him to it'. E. E. freely uses the possessives to describe something not *actually* or *prospectively* belonging to the subject, but only *conceivably*. M. E. uses them only in the former cases (I can speak, *e.g.*, of 'my death' before it happens, because it is certain, but not of 'my illness', &c., unless of one past). This is a survival of the wider genitive sense of the later 'possessives'; O. E. *min* = 'of, concerning me'.

110. **thrust disorderly** is Steevens' alteration for *disorderly thrust* of the old edd., but is not absolutely necessary.

112-3. **Th' one... th' other.** This reading of the First Folio (the Quartos give *t' one... t' other*) is kept here for the sake of the verse—

hopelessly disguised by the change to *the one... the other* usually made by modern editors. See Prosody, I. § 4 (i).

122. **six and seven**, already proverbial for 'confusion',—the idea probably being that of a mixture of things sufficiently like to be mistaken, but actually of opposite kinds (*odd* and *even*). Bacon uses the phrase to introduce a pun upon that of Sixtus the Fifth: "a fierce thundering friar, that would set all at six and seven; or at six and five if you allude to his name". (*Considerations touching a War with Spain*, quoted by Delius.)

127-8. [Give the exact sense of this.]

129. Similarly, the Second Murderer in *Richard III.* (i. 4. 130) says that his conscience is in Richard's purse.

133. 'If they are to be judges of the matter, we are condemned also.'

138. **hateful, active**, 'full of hate'. Cf. Kellner, § 250.

142. **presages.** The word occurs with stress on first syllable in *King John*, i. 1. 28, iii. 4. 158, as in M. E. On variable stress in E. E. see Prosody, II.

Scene 3.

This scene stands in dramatic contrast to the last. There, agitation, foreboding, and confusion; here, the quiet advance of a resolute man to his goal.

2-18. The outspoken devotion of Northumberland to Bolingbroke becomes dramatic in view of his subsequent rebellion, and Shakespeare has doubtless emphasized it with that end. Note especially the unconscious irony of Percy's assurances, lines 41-4.

5. The 'wild hills' and 'rough ways' are thought of, not as separate and distinct features of the country, but as, together, expressing its general character. The singular verb might, however, be used in E. E. even with undoubted plurals.

7. **délectable.** This survival of the common M. E. accentuation is the exception in E. E., the accent of a derivative usually following that of the simple word. Other cases are *détestable*, *supportable*; and we still say *confortable*. See Prosody, II. § 2.

12. **tediousness and process**, for 'tedious process': two qualities of a substantive being expressed by two substantives, one of which is psychologically an adjective, though grammatically a noun.

15, 16. **hope to joy... hope enjoy'd.** *Hope* is, first, the emotion or state of hope; second, the object hoped for. Similarly, *grief* may be either the feeling or its source (the *grievance*). This fluctuation is characteristic of the imaginative rather than logical quality of the Elizabethan mind, which dwelt more on affinities than on differences, and tended to make the meaning of words rich and complex, not specific and definite.

21. *Percy*. Probably two syllables, as elsewhere, in spite of Abbott, § 478. Irregular verse is especially apt to occur in formal and matter-of-fact statements, at the beginning of a speech, and in connection with proper names: here all three conditions are combined.

24. *thought... to have learn'd*; cf. Abbott, § 360.

33. *over*, one syllable. It is often written *o'er* (*o're*, *ore*), but must frequently be pronounced so even when written in full. Prosody, I. § 4 (iii).

41. *tender*. See Glossary.

45-50. Compare with this speech Hotspur's bitter reference to it, *1 Henry IV.* i. 3. 251—

"Why, what a candy deal of courtesy
This fawning greyhound then did proffer me!
Look, 'when his infant fortune came to age',
And 'gentle Harry Percy', and 'kind cousin':
O, the devil take such cozeners!" &c.

Bolingbroke throughout bears himself with a certain dignified reserve, leaving it to others to carry on the less essential passages of dialogue, while he himself intervenes only at the decisive crises. Thus the conversations, lines 21-40, 51-58, and 137-161, are carried on before him, but not by him; but he comes forward to welcome Percy, Ross, and Willoughby, and to confront York. Both in Richard and in Bolingbroke the kingly bearing is in some degree self-conscious and artificial; but Richard achieves it by sheer rhetorical talent, by command of eloquent and dignified phrase; Bolingbroke by astuteness and tact, enforcing and utilizing his genuine dignity and massiveness of character.

55. *Seymour*, "Richard de St. Maur, 1355-1401". (Cl. Pr. edd.)

61. *unfelt*, i.e. impalpable, intangible, not yet taking the material form of rewards. [What is the antecedent of 'which'?

63-7. Both the deferential language of Ross and Willoughby, and Bolingbroke's reply, betray the tacit assumption of the whole party that Bolingbroke is not come merely, as he tells York, 'to seek his own'.

70. Contrast this dignified insistence upon his just title, with Richard's wayward and petulant surrender of his.

75. Probably a sarcastic play upon the words *title* and *tittle* is intended; Capell proposed to read *tittle* in this place. Both words are derived from Lat. *titulus* through M. E. *titel*, and in E. E. the difference of pronunciation (*till*, *till*) was slight enough to permit of the pun.

79. *absent time*, good E. E. for 'time of absence'. Cf. i. 3. 90, 241.

80. *self-borne*, borne for oneself. This is preferable to the interpretation 'self-born' (Cl. Pr. edd.), 'indigenous', 'homesprung', the combination of 'born' with arms being harsh, of 'borne' natural and obvious. Neither compound occurs elsewhere, 'self born' in *Winter's Tale*, iv. 1. 8, being two words, and *self*=same.

84. *deceivable*, deceptive. Cf. Abbott, § 445. On the interchange of active and passive sense in the E. E. adj. cf. Kellner, § 250.

86f. York, encouraged by Bolingbroke's astute show of deference, attempts to cover his faltering purpose with bold words.

87. This idiom was somewhat homely and colloquial, and suits the excited blustering manner with which the old man (not in reality quite sixty) begins his expostulation, as if he were correcting a truant schoolboy. Cf. old Capulet's still more homely outburst (to Juliet): "Thank me no thankings, nor proud me no prouds", &c., *Romeo and Juliet*, iii. 5. 153; also in Peelle's *Edward I.*, "Ease me no easings, we'll ease you of this carriage".

91. *a dust*, a particle of dust.

92. 'But then I have to ask further questions.'

94. *pale-faced*, proleptically, as the result of fright.

95. *despised*, probably for 'despicable'; cf. ii. 1. 268. The epithet is at first surprising; but York's whole speech is a curious mixture of two contradictory conceptions of the situation, between which he helplessly fluctuates: the one, that Bolingbroke is the 'foolish boy' whom he, armed with the power of the 'anointed king', is taking to task; the other, that Bolingbroke is the irresistible invader at whose mercy he lives. Thus in the same breath he can use the language of bluster and of appeal, and protest against the terrifying array of an army which, from his pedestal of supreme authority, he at the same time loftily disparages.

100. "It does not appear that Shakespeare had any historical authority for this" reminiscence. (Cl. Pr. edd.) This gives some plausibility to the suggestion of the same editors that its motive was derived from the speech in which Nestor similarly recalls the prowess of his youth (*Iliad*, vii. 157). Hall's translation was published in 1581.

104. *chastise*. Cf. note to ii. 2. 142, and Prosody, II. § 2.

107. 'On what quality does (my fault) depend, and in what does it consist?' The two clauses express the same thought in different terms; in the first *stand* has its proper sense; in the second, as often, it is an emphatic variant of *is*. *Condition* was used especially of personal characteristics (it has here nothing to do with 'express compact', as the Cl. Pr. edd. suggest).

112. *braving*, defiant, as in line 143.

113-136. Bolingbroke's speech plays dexterously upon the old man's most sensitive points—his reverence for law and order, his hidden tenderness for his nephew, his love for his son, and his family pride—newly lacerated by the ignominious sale of Gaunt's possessions.

116. indifferent, impartial, without bias for or against.

128. A metaphor from hunting: the 'wrongs' are the quarry, 'roused', pursued, and driven 'to the bay', *i.e.* 'to the last extremity'.

138. stands ... upon, *i.e.* 'incumbent upon', a frequent E. E. idiom. It is notable that the preposition 'upon' here regularly follows the object.

145. [Point out the distinction between this image and that of line 128.]

154. ill left, left (by the king) in an inadequate condition. We have another example of the versatile force of *ill* in composition, in 'ill-erected', v. 1. 2.

156. attach, arrest. See Glossary.

163. Under a show of deference York is virtually arrested.

165. As the next scene shows, Shakespeare did not mean to depart from Holinshed's statement that *Bagot* was not in the castle, but had previously escaped (according to ii. 2. 141) to Ireland. He, Bushy, and Green had been continually associated as leaders of the gang of royal favourites; Bolingbroke names them as standing for the faction which held the castle for the king. The carelessness of the statement adds to the impression of insignificance made by these men, whose characters are very slightly sketched. It did not greatly matter whether Bagot was there or not.

170-1. Cf. lines 158-9. York will be neutral and 'welcome' the new-comers, provided they meet him on the same terms, 'nor friends nor foes'. The previous and following lines indicate his motives. He will not 'go with them', for that would be 'to break his country's laws'; nor against them, for that would be to strive to undo things which, being 'past redress', ought to be 'past care'.

Scene 4.

This brief scene shows the ruin of Richard's last hope by the defection of the Welsh army (40,000 strong, according to Holinshed) which Salisbury had collected on his behalf. Military events only become in the strict sense *dramatic* when they illustrate the *character* of those concerned in the drama. But Shakespeare freely ignores this law in the *Histories* (not in the *Tragedies*); and he touches very slightly on the one dramatic element of the present scene,—the fact that the dispersion of the army was ultimately due to Richard's fatal want of practical instinct, which allowed him to loiter idly in Ireland

when his presence was imperatively needed at home. On the other hand, he has expanded into a rich and splendid picture Holinshed's hint of the immediate cause of the dispersion, viz. the rumour of Richard's death. The 'rumour' becomes the fruit of one of those seasons of dread portents which in Shakespeare habitually 'blaze forth the death of princes'.

8. Holinshed mentions among other portents that "old baie trees withered", but only in the second edition (1586).

11. lean-look'd, like 'pale-faced', 'lean-faced', &c.; *i.e.* *look* is the noun, not the verb.

24. crossly, adversely to, athwart. Thus this act of foreboding, which had opened with the prophetic curse of Gaunt, closes with the bitter lament of Salisbury as the last hope ebbs away.

Act III.—[The Capture.]

Scene I.

The general subject of this act, the capture of Richard, is fitly precluded by the summary arrest and execution of his underlings. The first scene symbolizes what is to follow. "With rare ingenuity Shakespeare makes the scene an opportunity to show the true kingliness of Bolingbroke's character. Nothing can exceed the dignity of his address to the fallen minions, at whose door, according to traditional English practice, he places the whole guiltiness of Richard." (Ransome.) The judicial dignity of Bolingbroke's harangue to Richard's favourites should be compared with the savage hunting-down of Gaveston in Marlowe's *Edward II.*

3. part, rare in this sense of 'part from'. Cf. Abbott, § 198.

4. urging, common in E.E. in the rhetorical sense of *forcing* or *emphasizing* a particular topic or argument.

9. *I.e.* 'happy (well-endowed) in blood and lineaments (outward aspect)'. This bold separation of the *adjective* and its *determinants* is a characteristic idiom of E.E., far less familiar to M.E., though not unknown. Cf. Kellner, § 466.

10. unhappied; cf. 'undeaf', ii. 1. 16.

clean, sheer, entirely.

11-15. This charge is of course unhistorical, the queen being (as Shakespeare well knew) not yet ten years old. But Bolingbroke, in thus becoming her champion, acquires an air of chivalrous magnanimity quite in harmony with Shakespeare's view of his character. Cf. his care for her 'entreatment' (line 37). Thus the felicitous

creation of the queen is made to add colour and richness to the portraits of both Richard and Bolingbroke.

11. in manner, more usually 'in a manner', *i.e.* 'in some sort'.

20. This bold conceit is best illustrated by its nearly contemporary parallel in *Romeo and Juliet*, i. 1. 139, "With tears augmenting the fresh morning's dew, Adding to clouds more clouds with his deep sighs".

21. The striking resemblance of this to Dante's description of his exile (as prophesied by Cacciaguida, *Paradiso* xvii, 58 f.) is probably accidental, "Tu proverai sì come sa di sale Lo pane altrui" ('Thou shalt find how salt is the taste of another man's bread').

22. signories, manors, lordships. See Glossary.

23. Dispark'd. A park is technically a 'place of privilege for beasts of the chase', legally inclosed. To 'dispark' a park was to destroy the inclosures and throw it open.

24. *I.e.* broken from my windows my coat of arms blazoned in the painted glass.

25. imprese. See Glossary.

29. to the death, an archaism in keeping with the solemnity of the sentence. In M. E., as a rule, *death* takes the article when it is not *personified*, and no article when it is. But usage fluctuated much. Thus *the deth* is personified in "Efter the deth she cryed a thousand sythe" (cried for death), Chaucer, ed. Morris, vol. iv. 330; and not personified in "We han the deth deserved bothe tuo", *ib.* ii. 53. The phrase in the text was also used, "Y sorweful man, ydampned to the deth" (I sorrowful man, condemned to death), *ib.* v. 339. Cf. Eienkel, *Streifzüge durch die Mittelenglische Syntax*, p. 2.

38. comfments, compliments. So iii. 3. 126.

41. love in E. E. is often merely 'kindly disposition'.

43. "Owen Glendower of Conway... was in attendance upon Richard as his 'beloved squire and minstrel'. He escaped from Flint when Richard was taken." (Cl. Pr. edd.)

Scene 2.

The minute delineation of Richard's character now begins. The plot of this scene resembles that of ii. 2,—*i.e.* it consists of a series of *entrances*, each disclosing some fresh misfortune; and these are skilfully made to lay bare before us Richard's impulsive feminine temperament, with its sudden alternate fits of arrogance and despair. Coleridge has well ascribed to him "a constant overflow of emotions from a total incapability of controlling them, and thence a waste of that energy which should have been reserved for actions...The consequence is *moral exhaustion* and rapid alternations of unmanly

despair and ungrounded hope, every feeling being abandoned for its direct opposite upon the pressure of external accident."—Note also (2) the *symmetry* with which these alternations are arranged,—a mark of the immature Shakespeare. The whole scene might be mapped out somewhat thus:

- i. Richard confident, 1-62;
- urged to action by Carlisle and Aumerle, 27-35;
- ii. (enter Salisbury), Richard despairs:—again confident;
- iii. (enter Scroop), Richard despairs;
- encouraged by Carlisle and Aumerle:—again confident;
- iv. (news of York's defection), Richard despairs.

1. Barkloughly, probably Harlech. The name occurs only in Holinshed (*Barclowlie*), where it is a copyist's or printer's error for 'Hertlowli'. The two MSS. of the Life of Richard II., by a monk of Evesham, in the British Museum, have 'Hertlowli', 'Hertlow' (Cl. Pr. edd.), which last is plainly referable to *Harddlech*, the Old Welsh form of the modern 'Harlech' (Mabinogion). Harlech was the only prominent fortress then existing between Caernarvon and Aberystwyth.

2. brook, commonly in Shakespeare 'to endure', has here a trace of its O. E. sense, 'to enjoy, like'.

3. After. A final *-er* is often slurred before a vowel, but seldom before a consonant. Cf. *Measure for Measure*, ii. 4. 58, "Stand more for *number than* for accompt.—How say you?" and Prosdody, I. § 3 (ii).

4. On the difference between Richard's love for England, and Bolingbroke's, cf. note to i. 3. 306-9. Note how felicitously the contrast is brought home by the juxtaposition of this and the previous scene. Richard loses himself in an eloquent wail to England his 'lost child'; we have just seen Bolingbroke sternly avenging her wrongs.

8. [Explain the order.] (Cf. iii. 1. 9.)

9. Plays, an exquisite use of the word;—'dallies'; neither tears nor smiles fully expressing the mother's emotion, she involuntarily fluctuates between them as if sporting with them.

14-22. The best comment on these lines is a hint of their resemblance to the fairy charm-song in *A Midsummer Night's Dream*, ii. 2. 9. Richard, in the crisis of action, creates about him a fairyland full of wise and faithful beasts, and the armed troops wait inactive on the shore while their leader invokes the aid of nettles and spiders.

23. 'Mock not my solemn appeal, addressed to deaf ears though it be!'—*sense*, as often in E. E., refers to physical perception; and *senseless* is used passively (=not perceived). So *careless*='not cared for'; *helpless*=beyond help. Cf. Kellner, § 250.