

25. her native king, the king who is naturally, by right of inheritance, hers.

29. heaven yields, adopted by Pope for the reading of the Quartos *heavens yeeld*, 'heaven' being used in the two following lines.

33. Aumerle bluntly interprets the veiled remonstrance of the sturdy bishop; merely, however, provoking a fresh outburst of Richard's splendid but unseasonable poetry.

34. security. Cf. ii. 1. 266.

36-53. It is characteristic of Richard to lay hold of some brilliant image or fantastic analogy and develop it in detail as ardently and earnestly as if it were a solid fact. To him it *is*. Hence the petulance with which he turns upon Aumerle for not recognizing that evil shrinks when the sun rises. His argument could hardly be more magnificent—or more irrelevant.

36. 'Comfortable' is always active in Shakespeare, and the suffix *-able* more often than not.

38. that, for which Hammer adopted the easy but un-Shakespearian reading *and*, is doubtless right. 'The sun, that (then) lights the lower world.'

40. boldly, conjectured by Collier and adopted by Dyce, for the *bloody* of most of the old editions. Q 1, however, has *boldly*.

55. balm, the oil used in anointing a king. For the metre cf. Prosody, I. § 2 (i).

58. press'd, impressed, *i.e.* into the ranks.

64. near, comparative; probably rather a contraction of *nearer* through slurring than a survival of the M. E. comparative.

71. Cf. *Romeo and Juliet*, iv. 5. 52, (Nurse) "O day! O day! O day! O hateful day!"

75, 76. High colour, easily yielding to deadly pallor, was part of Shakespeare's conception of Richard; cf. ii. 1. 118, and note. On Richard's argument cf. note to line 36 above.

76. But now. [The exact force of *but*?]

76-79. On the quatrain cf. note to ii. 1. 9.

83-90. Richard again characteristically forgets the pressure of hard facts under the influence of an inspiring idea.

92. deliver, communicate.

93-103. Richard nowhere hits so successfully the tone of kingly dignity as here. He is apt to be boyish when he exults, and womanish when he despairs; but exultation sobered by Scroop's warning preface, and not yet shattered by his story, gives him for a moment the bearing of a man.

95. [Meaning of *care*?]

102. Cry, proclaim, announce.

112. thin and hairless scalps, a good illustration of the picturesque inexactness of Elizabethan language. Grammatically, 'thin' qualifies 'scalps'; but in the writer's mind it qualifies 'hair', supplied from the following adj.: the whole being thus equivalent to 'scalps with few hairs or none'.

114. female, *i.e.* as small and delicate.

116. Thy beadsmen, the 'almsmen' supported by the king and required in return to offer prayers (M. E. *bede*, prayer) for him.

117. double-fatal, the wood being used for bows, and the berries as poison.

118. manage, handle, wield.

119. bills. The bill was a formidable weapon used by infantry in mediæval warfare; commonly a spear-headed shaft, with an axe at one side and a spike at the other.

122. The occurrence of Bagot's name here has caused some difficulty, since the context seems to imply that three persons only are mentioned (line 132), and that Bagot is not one of these (line 141). Theobald accordingly proposed the grotesque conjecture *he got for Bagot*. The words have, however, all the air of being genuine, and Richard naturally associates together the three men of meaner origin who owed everything to his favour. It would, therefore, be surprising if Bagot were *not* mentioned. But the passage is certainly dramatically inadequate; since Aumerle's question in line 141 implies, as the text stands, that he knew Bagot not to be one of the 'three'; and it is not apparent how he could know this.

128. A similar play on the word *peace*, under yet grimmer circumstances, occurs in the dialogue of Macduff and Rosse (*Macbeth*, iv. 3. 176).

Macd. How does my wife? *Rosse.* Why, well.

Macd. And all my children? *Rosse.* Well too.

Macd. The tyrant has not batter'd at their peace?

Rosse. No, they were well at peace when I did leave 'em."

133. Would, past indic., 'were they willing to'.

135. property, specific quality; that which distinguishes a thing, or class of things, from the other members of the same *genus*; now used loosely for any quality possessed by a thing; *e.g.*, in the present case, not only the quality of attachment which distinguished love from hate, but the quality of *passion* which they possess in common. "An adaptation of the proverb, *Corruptio optimi pessima* [the best things are worst in decay]." (Deighton.)

144-177. As in his former speech (36-62) he gathered courage from thinking of the majesty of kingship, so in this he makes his despair picturesque and effective by arraying it in the rich popular

traditions and fancies on the theme of the Fall of Kings. Cf. note to lines 156-160.

144. Scroop's answer, which would have betrayed the whole truth at once, is prevented in the most natural way by Richard's petulant outburst. He only gets his chance at line 194, after Richard has again recovered confidence; and then the tragic material thus economized is utilized with full effect.

153. *model*. Cf. note to i. 2. 28. The expression is ambiguous. Literally, "model of the barren earth" means 'image in little of the earth', *i.e.* the grave 'which to the dead represents the whole earth'. This is rather far-fetched; and it is likely that Shakespeare would not here have used the word *model* had he not been thinking of the mould as closely wrapped about the body and taking its impress. Cf. Hamlet's use of the word: "My father's signet, Which was the *model* of that Danish seal", *Hamlet*, v. 2. 50. On the inexactness of poetical language in E. E. see note to line 112 above.—Mr. Pater (*Appreciations*, p. 209) thinks there is an allusion to the *effigy* of the dead placed over a royal tomb. This is unlikely.

156-160. 'Sad stories of the death of kings' were a typical form of what in the Middle Ages was called 'Tragedy', *i.e.* a tale of prosperity ending in ruin. The most famous collection was Boccaccio's *De Casibus Virorum Illustrium*, adapted in English by Lydgate in his *Falls of Princes*, which in the generation before Shakespeare was enlarged and continued in the *Mirror for Magistrates*, 1559 f. Shakespeare must have been familiar with this colossal collection. The 'tragedy' of Richard himself is among the earliest of the 'sad stories' it contains.

158. On the repetition of a word without apparent point see note to ii. 1. 248.

160-163. The conception is in the very spirit of the popular sixteenth-century imagination of Death. The 'Dance of Death' represented Death summoning the emperor. A print in the *Imagines Mortis* may, as Douce suggests, have directly suggested the image. "There a king is represented sitting on his throne, sword in hand, with courtiers round him, *while from his crown rises a grinning skeleton.*" (Cl. Pr. edd.)

161. *rounds*, encircles.

163. *Scoffing his state*, scoffing at his majesty.

164. *a breath*, a short space.

scene. Note the felicity of the image, which suggests that the king, like the player, only 'struts and frets his hour upon the stage', and will presently disrobe.

166. *self*, adj. 'concerned with self', nearly equivalent to 'selfish', a word first found in the seventeenth century.

It is characteristic that Richard thus stumbles into self-recognition under the stimulus, not of reason or conscience, but of poetic fancy.

168. *humour'd thus*, 'while he (the king) is possessed by this humour (of conceit)'; or, perhaps, 'when his will has been thus gratified'. The former is more in keeping with the immediate context (since lines 166-7 represent Death as *infusing* kingly vanity, not as gratifying it), the latter is a more usual sense of the word, and is consistent with the more remote context ('*Allowing him a breath*', &c.).

175-6. There may be something lost here; yet Shakespeare often uses four-foot verses in series of brief weighty phrases, separated by marked pauses (cf. Abbott, § 509; Prosody, III. § 3 (i) (p. 198)).

175. *subjected*, made subject to want, grief, &c.; *i.e.* made their *subject*. Richard, who rallied Gaunt on 'playing nicely' with his name, has now himself learnt that "Misery makes sport to mock itself".

179. *presently*. See Glossary.

183. *to fight*, in fighting. Cf. Glossary, s.v. *to*.

184-5. 'To die fighting is to die triumphing over Death; to in fear is to die cowering before him.' The bold expression of the former line contains the thought (appropriate to a warlike bishop) that the valorous Soul is emancipated from death. Cf. also the grand close of *Sonnet* cxlvi: addressed to his 'Soul'—

"Buy terms divine in selling hours of dross;
Within be fed, without be rich no more:
So shalt thou feed on Death, that feeds on men,
And Death once dead, there's no more dying then".

187. *i.e.* make the limb perform the function of the whole body;—give York's troop the efficacy of a great army by good generalship.

188. The reminder which he had impatiently repelled when overwhelmed by the news of Bushy's and Green's deaths, now instantly restores his spirits.

189. *i.e.* to decide the doom of each of us.

194. The quatrain emphasizes the emotion with which Scroop delivers the last fatal message.

198. *by small and small*, a variation of the common 'by little and little', itself based upon the O. E. *lyllum and lytlum* (instrumental plural of *lytel*).

204. This admirable stroke goes to the core of Richard's artist nature. Keenly alive to the effectiveness of the parts he plays, he prefers the heroic rôle of the magnificent and absolute king; failing this, he will have the pathetic rôle of the ruined and hapless king. Aumerle's futile suggestion has disturbed his growing acquiescence in this secondary but still effective part.

212. 'To plough where there is some hope of harvest: with me their labour can produce no fruit.'

Scene 3.

This very dramatic scene represents the central and decisive moment in the story,—the virtual transfer of the crown from Richard to Bolingbroke. The transfer is brought about by purely dramatic means,—by the action of *character upon character*. There is no vulgar conflict or trial of strength. Both Bolingbroke and Richard play a part, the one with astute calculation, the other out of instinct for effect; Bolingbroke never departs from the rôle of the mere injured subject, come 'but for mine own'; while Richard, after a momentary uncertainty (lines 127 f.), adopts the rôle of the ruined king, as in iii. 2, and pathetically courts his own fall, Bolingbroke quietly securing him in this assumed position by cutting off his retreat.

9. On the short line cf. Prosody, I. § 2 (iii) (a).

12. so...to..., the usual idiom in E. E. for indicating a consequence, Mod. E. 'so..., as to....'

13. the head, the title.

17. mistake, fail to recognize that.

21. Shakespeare here diverges from Holinshed, who represents the castle as already in the hands of Northumberland, who had thence proceeded to Conway, where Richard had found refuge, and induced him to accompany him back to Flint. Richard was thus already virtually a prisoner. The scene would, so contrived, have lost the element of *suspense*,—like a hunt in a closed field; and Richard's attitude in lines 62 f. would have seemed farcical.

31-61. "Observe the fine struggle of a haughty sense of power and ambition in Bolingbroke with the necessity for dissimulation." (Coleridge.)

32. *rude ribs*, the stubborn defensive walls. So in *King John* the walls of Angers are called "the flinty ribs of this contemptuous city", ii. 1. 384.

34. *ruin'd ears*, the battered casements or loopholes; cf. the 'tattered battlements', line 52.

ears, an obvious image; cf. 'window' (=wind-eye).

deliver: used absolutely in E. E. = 'relate', as in our 'deliver a message'.

39. *Even*; see note to i. 3. 77.

45. *The which*, "like Latin *quod* in *quod si*", Abbott, § 272.

47. It is characteristic that Bolingbroke never, even in order 'to be brief', omits Richard's title.

52. The words *totter* and *tatter* and their derivatives were much confused in E. E. 'Totter'd' was a common spelling for 'tatter'd'; it occurs in the first two quartos here; similarly in the quartos of *Ham-*

let, "tear a passion to totters"; and in Ford, *The Sun's Darling* (Skeat). For the use of the word in reference to *hard things* (= 'jagged', 'lacerated'), cf. *Pierce Plowman's Crede*, 753: "His *teþ* wip *toylinge* of *leþer tatered as a sawe*".

58. This indication beforehand of the policy he means to pursue is characteristic of Marlowe, and of Shakespeare when under his influence.

60. *on the earth, and not on him*. "Cold, smooth, pliant as the earth-encircling waters, destroying only where the natural law of the advance meets with resistance,—raining down upon the earth impartially, whether upon king or beggar,—so Bolingbroke attacks not the *king*, but the *throne*: he is not fighting out of personal rancour, but for possession, for solid lasting power." (Kreyszig.)

61. *mark King Richard how he looks*; this *concrete* form of the substantive sentence was still common in E. E. Cf. Kellner, § 104.

62-67. Probably not spoken by Bolingbroke, though the old editions indicate no change of speaker, but either by Percy (Dyce) or York (Hammer). Again a vivid picture of the 'rose-red' Richard. The image in these lines was a favourite one with Shakespeare. Cf. *Sonnets* vii and xxxiii.

70. *majesty*; the second syllable slurred (Appendix i, § 2), and the remaining superfluous syllable explained by the pause (*ib.* iii, § 2).

72 f. "Richard's oratorical talent grows more triumphant as his action grows more pitiable." (Kreyszig.)

73, 76. *fearful, awful*; [the exact force of these adjectives?]

75-6. Richard's fantastic conception of his office is vividly conveyed by this way of phrasing his demand,—as if the very limbs of his subjects owed him fealty.

81. *profane*, commit sacrilege.

83. *torn their souls*, violated the integrity of their souls by treason.

87. The 'angels' of iii. 2. 60, who were to repel Bolingbroke, are now replaced by plagues, which are expected only to take vengeance on the yet unborn. But the latter part of the speech (lines 95 f.) is clearly intended as an unconscious forecast of the civil wars of the next century, like Carlisle's speech (*iv.* I. 136 f.).

93-4. 'To open a testament' (will) is the first step towards carrying out its provisions; hence Richard merely says, in highly coloured language, that Bolingbroke is come to turn war from an abstract purpose into a deadly reality. Delius compares Kyd's phrase in *Jeronymo*, "Then I unclasp the purple leaves of war". *Purple*, as often, of blood.

97. the flower of England's face, *i.e.* the blossomy surface of the land, stained by the bleeding slain, but with a secondary suggestion, made prominent in the next lines, of a flower-like human countenance.
98. maid-pale, virgin-white. The Cl. Pr. edd. compare *1 Henry VII.* ii. 4. 47, "I pluck this pale and maiden blossom here".
101. In ironical allusion to Richard's boast, line 85.
102. civil, as against fellow-countrymen.
uncivil, as 'violent', 'turbulent'.
104. Harry. See Prosody, I. § 2 (ii).
- 105-120. Northumberland, unlike the Homeric Messenger, does not repeat his message in literal terms. Bolingbroke has in fact given no pledge and taken no oath. Northumberland seeks merely to get possession of Richard, without committing his chief.
105. tomb; "The tomb of Edward III. is the first mentioned in our literature, viz. in this passage". (Cl. Pr. edd.)
109. The hand is finely singled out as that which wielded the sword, and thus symbolized Gaunt's warlike prowess. *Hand* is often used with this association in O. E. poetry (*e.g.* 'hond-gemot', hand-to-hand conflict).
112. scope, intention. See Glossary.
113. royalties; cf. note ii. 1. 190.
114. Enfranchisement, restoration to his rights as a free subject.
115. on thy royal party, on your side, as king.
116. commend, commit, hand over.
127. Here Northumberland is supposed to withdraw. He departs, as he arrived, without ceremony. He does not, of course, actually leave the stage, since Bolingbroke is throughout present in the foreground.
cousin; Prosody, I. § 3 (iii).
137. His failure in the scene with Northumberland wrings from him the first bitter sense of his incompetence in action.
lesser than my name, *i.e.* bore a lower name than that of king.—This outburst of shame and grief, without any change of *resolve*, prepares us for, and explains, his next fatal speech; see note to 143 f.
140. scope. See Glossary.
- 143 f. Richard, in his agitation, now loses his head and throws himself into his enemy's hand. By holding Bolingbroke to his word, he could have placed him in the dilemma of having either to disband his forces or to seize the king by violence. Instead, he offers the

resignation which Bolingbroke desires to receive but not to demand.—Yet his eloquence triumphs over the reader's provocation, and makes his abject surrender seem pathetic, not contemptible. Shakespeare, finely impartial as ever, takes equal pains to show us Richard's fatuity and to prevent our despising him for it.

146 f. The string of parallel clauses each conveyed in a single line is a favourite figure of Shakespearian rhetoric in this period. Cf. Constance's speech in *King John*, iii. 4. 26 f. So, in a lower vein, Marlowe, *Edward II.* p. 194—

"T is not a black coat and a little band, ...
Or holding of a napkin in your hand,
Or saying a long grace at a table's end,
Or making low legs to a nobleman,
Can get you any favour with great men".

147. set of beads, *i.e.* a rosary.

149. Holinshed describes Richard as having been "exceedingly sumptuous in apparel", and as having had "one coat which he caused to be made for him of gold and stone, valued at 30,000 marks".

156. trade. See Glossary.

159. and buried once, an absolute clause without expressed subject: cf. "humour'd thus", iii. 2. 168.

160. Another of the delicate touches by which the charm of Richard is brought out. The rough and unamiable Aumerle shows devotion to no one else.

161-171. The slightest incident is instantly transmuted into bright imagery in Richard's artist-brain. Here, under the stimulus of sympathy, his quick fancy breaks loose from all control and swiftly evolves from those tears a whimsical little story, with an epitaph to close it.

168. therein laid; cf. note to line 159.

lies; the singular was commonly used after 'there', 'here,' before a plural noun. The French *il y a* with a plural is parallel only in meaning, not in grammar, since the logical subject which follows is grammatically the *object* of 'a'.

175. make a leg, *i.e.* an obeisance, used as a polite mode of assent, like our bow, but in character rather resembling the 'courtsey'. Cf. the amusing scene in Jonson's *Epicene* (ii. 1), where Morose, the hater of noise, questions his servant Mute, who is strictly forbidden to *speak*: "Have you given him a key, to come in without knocking? [*M. makes a leg*].—Good. And is the lock oiled, and the hinges to-day? [*M. makes a leg*].—Good," &c.

176. base court. The *basse cour*, or outer (and often lower) courtyard of a castle, surrounded by the offices and stables.

178. like glistening Phaeton. In this splendid image we have the key to the Shakespearian Richard,—the bright, hapless charioteer, with his dazzling beauty and eloquence, and his incompetence to control the self-willed steeds of practical politics.—The whole brief speech vividly brings before us this view of the situation,—poetry breaking itself against hard facts.

184. [The scansion of this line?]

185. Makes; the sing., since 'sorrow and grief' form one idea fondly, [the meaning?]

189. On the short line see Prosody, III. § 3 (i) 2. (p. 197).

192. *Me rather had*. This idiom has a somewhat complex origin. In M. E. there were two chief ways of expressing preference: (1) *me were lever*, (2) *I hadde lever*. From their identity of meaning they were often mixed; and further forms arose: (3) *I were lever* (we have "I am nought, *leef* to gabbe" in Chaucer); and (4) *Me hadde lever*. Finally, the general equivalence of *lever* and *rather* in expressions of preference led to the substitution of *rather* in (4). For M. E. examples cf. Eimenkel, *u.s.* p. 112. Abbott's explanation (§ 230) is incomplete.

195. Thus high (pointing to his head).

203. want, *i.e.* 'are devoid of', 'contain no remedy for the woes they bewail'.

204-5. Richard and Bolingbroke were, within a few months, of the same age (33) in 1399.

Scene 4.

This scene does not carry the main action any further, but deepens the impression of what is already accomplished by showing us how the news of it is received. The passionate grief of the queen adds to the pathos of Richard's fall; but the gardener, who, while pitying him, admits his fate to be just, and the servant, who bitterly resents the harm he has done to England, show us that the nation already belonged to the new king. "How beautiful an islet of repose—a melancholy repose indeed—is this scene with the gardener and his servant." (Coleridge.)

Scene: *Langley, &c.* Capell first inferred from line 70, and ii. 2. 116 that the scene is intended to take place in the garden of the Duke of York's palace at Langley.

4. rubs. "In the game of bowls, when a bowl was diverted from its course by an impediment, it was said to rub." (Cl. Pr. edd.) 'Bias' was also a technical term in bowls (originally meaning *slant*, *oblique*), and "applied alike to the construction or form of the bowl imparting an oblique motion, the oblique line in which it runs, and the kind of impetus given to cause it to run obliquely." (Murray, *New English Dictionary*, s.v.)

7-8. measure, again a play upon the technical and the general senses of the word. See note to i. 3. 291.

11. joy, first proposed by Rowe for *grief*, the reading of all the Quartos and Folios, which no subtlety can reconcile with line 13.

15. being altogether had, 'wholly possessing me'.

22. *i.e.* 'I could sing for joy, if my grief were such as to be relieved by your weeping for it'.

28. woe is forerun with woe; *i.e.* sorrow heralds calamity. The queen states a view congenial to her brooding, apprehensive nature. Cf. her own anticipations, ii. 2.

29 f. The gardener and the servant are treated in a wholly abstract and symbolic way, which vividly contrasts with the genial realism of the 'lower' characters in *Henry IV*. This was no doubt favoured by the uniform use of verse in this play. Shakespeare commonly gives prose to characters of lower station: but a poetic *motif* always suffices to break down this rule (while, conversely, high-born characters, like Hotspur and Fauconbridge, can use verse even for the most colloquial jesting). Shakespeare, a lover of gardens, was keenly sensitive to their imaginative suggestions (cf. *Winter's Tale*, iv. 4). A somewhat similar scene occurs in *Richard III*, ii. 3, where 'two Citizens meeting' express the popular unrest and foreboding after the king's death, in poetic verse. On the murderers in *Macbeth* cf. note to v. 5. 113.

29. apricocks, the commoner form in E. E. of the name of the fruit *apricot*; the first from the Portuguese, the second from the French form of an Arabic word borrowed through the Greek from the Latin *præcoqua* (Skeat).

35. look too lofty, have too ambitious an air.

38. without profit, [to whom?]

40. pale, inclosure, *i.e.* the walled garden. See Glossary.

42. model. See Glossary.

43. Cf. ii. 1. 47.

46. knots, flower-beds arranged in intricate patterns; a practice characteristic of the artificial taste of the later sixteenth century. He means that the growth of weeds had obscured the pattern.

47. caterpillars. The 'servant' is felicitously made to resume Bolingbroke's term for the wasters of the land (ii. 3. 166); as, in line 43, that of Gaunt for England. This knits the present scene closer into the texture of the play.

49. This beautiful line touches Richard's fall with pathetic tenderness. The old gardener too feels his charm. For the thought cf. *Macbeth*, v. 3. 22, "My way of life Is fallen into the sear and yellow leaf".

57. at time of year, at the (proper) season. The definite article is often omitted before a substantive sufficiently defined by a following 'of'.

60. it, the tree.

confound, undo, destroy.

69. doubt, fear; the modern sense also occurs in E. E., but less commonly.

72. press'd to death, "the punishment of accused persons who refused to plead. It was known in French as the *peine forte et dure*, and consisted in placing heavier and heavier weights upon the chest." (Cl. Pr. edd.)

75. suggested; see note i. 1. 101. The queen, like Richard, speaks 'fondly', like one 'frantic'.

78. For the order cf. Kellner, § 466; Abbott, § 419. The idiom is commoner in E. E. than in M. E.

79. Divine, properly to use mysterious and preternatural means of knowledge. The word is appropriate to the queen, who also believes that the unknown future can be (1) prognosticated (ii. 2), (2) influenced by a curse (below, line 101).

83. King Richard, he. [Why the pronoun?]

hold, custody, a common sense of M. E. *hald*, *hold*; "pei dide him in hold" (they put him in custody), Manning. Cf. our 'stronghold'.

92. The pathos of the queen's position is heightened by her having to learn what 'every one doth know' from the lips of a gardener.

99. The Roman usages in victory and defeat,—the vanquished slaying themselves or being paraded in the victor's triumph,—fascinated Shakespeare's imagination, and he often makes allusions to them which the historic speakers would not have understood. The queen here recalls the Roman triumph. Macbeth recalls the resource of the Roman vanquished (v. 8. 1)—

"Why should I play the Roman fool, and die
On mine own sword? whiles I see lives, the gashes
Do better upon them".

So Horatio, snatching the poisoned cup (to avoid the ignominy, not of defeat, but of surviving his friend): "I'm more an antique Roman than a Dane: Here's yet some liquor left", *Hamlet*, v. 2. 352.

101. The queen departs with a last piteous outbreak of her bodeful superstitious nature.

104. fall, let fall, with the characteristically facile conversion of intrans. into trans. verbs in E. E. without change of form. In O. E. the change was effected by a suffix which changed the root vowel of the verb. Thus O. E. *feallan* (intrans.), *fiellan* (trans.), survive in Mod. E. *fall*, *fell*.

106. Rue, standing proverbially for 'ruth', and also known by the name of *herb of grace*. This passage is the best comment to Ophelia's words to the queen, *Hamlet*, iv. 5. 181.

Act IV.—[The Dethronement.]

Scene I.

This great and complex scene really comprises three successive actions: (1) the arraignment of Aumerle; (2) the protest of Carlisle against the deposition; (3) Richard's public surrender. (1) and (2) are founded on the chronicle, but followed instead of preceding Richard's former deposition; (3) is Shakespeare's invention, Richard not having been present at any meeting of Parliament. None of the three in reality advances the story: for the arraignment of Aumerle leads to nothing; Carlisle's protest is futile; and Richard's surrender is merely a performance in public of the essential act which had already taken place. But all three have dramatic value; they all serve to bring out the significance, political, moral, pathetic, of the revolution just effected: the first representing it as a Nemesis for past guilt; the second as a wrong, involving future bloodshed; the third as (whether right or wrong) a harrowing change of fortune.

Westminster Hall. The rebuilding of Westminster Hall, by Richard's orders, one of the memorable architectural achievements of the reign, was just complete, and the first meeting of Parliament in it was that in which the builder was deposed, on Sep. 30, 1399.

1-2. Short lines introductory to a speech or a subject. See Prosody, III. § 3 (i) 1. (a).

3. Thus the murder of Gloucester, the starting-point of the whole action, is again brought into the utmost prominence, as being the best justification of Richard's overthrow. By making the inquiry into it his first business, even before he is actually king, Bolingbroke gives moral dignity to his usurpation, and acquires that air of a great ruler who values justice above power, which is typified in Caesar's "What touches us ourselves, shall be last served". The historical order of events (Aumerle was accused on Oct. 14) was evidently less favourable for this.

4. Who wrought, who joined with the king in effecting it.

5. timeless, untimely, *time* having the frequent sense of 'fit time', as in iii. 4. 57.

10. dead time, death-like, deadly, with evident reference to 'Gloucester's death'. Shakespeare elsewhere uses it in this sense, e.g. "So should a murderer look, so dead, so grim", *Midsommer Night's Dream*, iii. 2. 57.

15-16. Holinshed has "twenty thousand pounds".

17. **England**; three syllables. See Prosody, I. § 3 (i). This is frequent in the pre-Shakespearian drama, especially in Peele. In this case the M.E. form *Engeland* perhaps contributed to prolong the usage.

19. **this**, in apposition to *your cousin*.

21. **my fair stars**. 'Stars' is familiarly used in Shakespeare for 'fortune as fixed by birth', *i.e.* that unchangeable element in a man's destiny which comes to him by birth,—his blood or inherited rank. Thus the germ of truth in the astrological doctrine that a man's fate was fixed by the position of the stars at his birth, gradually detached itself. Hence, phrases like "baser stars", *All's Well*, i. 1. 97; "homely stars", *All's Well*, ii. 5. 80, for 'mean birth'.

25. **the manual seal of death**. Aumerle, with characteristic insolence, saves his pride by comparing the *gage* (see i. 1. 69) with which he challenges his low-born adversary to a warrant by which he secures his death.

28. **though being**; [the construction?]

29. **temper**. "The harder the steel the brighter polish would it take, hence the polish may be taken as a measure of its temper." (Cl. Pr. edd.)

33. Fitzwater's challenge took place, according to Holinshed, two days after Bagot's charge was made.

If that. Cf. Abbott, § 287.

sympathy; the word was loosely used by Shakespeare for 'equivalence', 'correspondence', *i.e.* here, of rank. Shakespeare's use of Latin words usually suggests that he knew and felt their etymological sense (*e.g.* continent = 'that which contains'): his use of Greek words usually suggests that he did not know it. ("But though thou hadst small Latin and less Greek." Jonson, *To the Memory of my beloved Master William Shakspeare*.)

40. **rapier**. The commentators carefully point out that the rapier only came into use in England in the latter part of the 16th century. In Bulleyn's *Dialogue between Soarness and Chirurgi* (1579) the "long-foining rapier" is spoken of as "a new kind of instrument". Shakespeare was doubtless well aware of the fact, and very properly indifferent to it. Similarly, when Hotspur talks contemptuously of the "sword-and-buckler Prince of Wales", *1 Henry IV.* i. 3. 230, he speaks from the standpoint of Shakespeare's time, which held the rapier and dagger to be the only weapons for a gentleman.

49. **An if**. *An* is the modern form of the E.E. *and*, 'if', which is probably merely a special usage of the ordinary conjunction 'and'. From being used to introduce a hypothetical sentence, 'and' acquired itself a hypothetical sense. *An if* is a trace of the process,

before that sense had been definitely reached; but in E.E. it is used simply as =if. It survives in the Somersetshire *nif*.

52. **task the earth**, *i.e.* charge it with the task of bearing my *gage* (which he flings down as he speaks). The high-flown language is in keeping with the conventional tone of the challenge, and with the 'holloa'd' of line 54.

55. **From sun to sun**, a good and universally accepted emendation of Capell's for the *from sinne to sinne* of the Quartos. The passage 52-9 is omitted in the Folios.

57. **Who sets me else?** 'who else challenges me to a game', properly 'lays down stakes'.

65. **Dishonourable boy**. "Fitzwater succeeded his father at the age of eighteen in 1386, and therefore was at this time thirty-one." (Cl. Pr. edd.) The term 'boy' is therefore insulting rather than descriptive. Cf. the magnificent outburst of Coriolanus when called 'Boy' by Aufidius.

"'Boy!' false hound!

If you have writ your annals true, 't is there

That, like an eagle in a dove-cote, I

Flutter'd your Volscians in Corioli:

Alone I did it! 'Boy!' " *Coriolanus*, v. 6. 113-117.

67. **vengeance and revenge**. Shakespeare's use of these words elsewhere scarcely allows us to suppose that they are used in distinct senses here; probably they are instances of the ceremonious or legal tautology already exemplified in *plot, complot*, i. 3. 189.

68. **lie-giver and**; the *er* slurred before the vowel. See Prosody, I. § 3 (ii).

74. [Why 'in a wilderness'? Cf. i. 1. 63-6.]

78. **in this new world**, in this new state of things, new age. The original temporal sense of 'world' (O. E. *wer-eld*, 'age of men') is often approached in E.E. So, "the world to come" means 'future ages' in *Troilus and Cressida*, iii. 2. 180.

88. Kreyssig suggests that Bolingbroke has already heard privately of Mowbray's death, and thus with the greater alacrity proposes his recal.

91-100. This picturesque account of Mowbray's exile and death was expanded by Shakespeare from a tradition, not found in Holinshed but recorded by Stow, that his death at Venice occurred "on his return from Jerusalem" (quoted Cl. Pr. edd.). It is pointedly put in the mouth of the bishop, who by thus celebrating the career of Bolingbroke's 'enemy', and, in particular, by line 99, which gives the lie to Bolingbroke's charge of treason, prepares us for the manly protest he is about to utter.

94. **Streaming**. Another instance of "the unparalleled freedom of the English language in using the same verb in an intransitive,

transitive, or causative and reflexive sense" (Kellner). This freedom was favoured at the outset (1) by the resemblance in *meaning*, (2) by partial identity in *form* of certain pairs of transitive and intransitive verbs, e.g. *mellan*, 'melt'; *belgan*, 'be angry' (Kellner, § 342). A group of verbs having once arisen in which transitive and intransitive senses were associated with the same form, served as a *pattern* on the model of which other verbs, transitive or intransitive, received the same extension of sense. The process had already begun in late O. E.

96. *toil'd*, wearied.

104 f. Here, as far as the play is concerned, the matter of Gloucester's death ends. This incompleteness marks, perhaps, the less sensitive conscience of the immature Shakespeare. The present scene leaves a strong presumption of Aumerle's guilt; but it is not definitely brought home to him, still less is he punished for it. Aumerle was, with Surrey, Exeter, and others, deprived of various titles and rights by this parliament. Aumerle's deprivation is, it is true, mentioned below (v. 2. 42-5), but it is attributed only to his having been 'Richard's friend'.

107-12. The loyalty of York is official, not personal. Richard having, by whatever means, been brought to resign the crown, York without effort transfers his 'lackey-like' allegiance. Touches like 'plume-plucked' prepare us for the otherwise amazing scenes, v. 2. and 3. At the same time, the complaisant attitude of the head of Richard's party makes more effective and dramatic the protest of Carlisle, 'worst in this royal presence'.

112. In both *Henry* and *fourth* an extra syllable may be developed from the *r*. Although this occurs in Shakespeare apparently only once in 'fourth' (and that where Shakespeare's authorship is not certain), *Henry VI.* ii. 2. 55, and seventeen times in 'Herry', the verse-rhythm makes it probable that *Henry-fourth* is meant. See Prosody, I. § 3 (iv).

114-149. Carlisle's speech, actually made three weeks after the deposition (Oct. 22), consists of two parts: lines 114-135, founded upon Holinshed, and built upon the plea that Richard could not justly be tried in his absence; and lines 136-149, the *prophacy*, which is original.

115. 'Though I who speak be the least worthy person present, yet I speak as one whom (being an ecclesiastic) it best becomes', &c.

116. *best beseeming me* is, grammatically, an absolute clause; logically it is the predicate of the principal sentence.

115, 117. *royal, noble*. Carlisle calls the assembly 'royal' in his opening words, thereby giving point and significance to his substitution of the epithet 'noble'.

124. *apparent*; cf. note to i. 1. 13.

131. *heinous, hateful, obscene*, like the Lat. *obscenus*, in the general sense, repulsive, odious.

137. This is the most distinct allusion in this play to the sequel.

140-1. 'Wars in which all the ties of family and race will be violated.' The words *kin* and *kind* are not always clearly distinguished in Shakespeare. *Kin* (O. E. *cynn*) originally meant 'kind', 'race', 'tribe'; *kind* (O. E. *ge-cynde*), 'nature'. The latter sense was, after Chaucer, more and more expressed by the word 'nature'; and *kind* tended to become confused with *kin*, a confusion fostered by the word *kindred* (O. E. *cyn-red*). In Shakespeare *kind* is often used of a more general bond than that of actual *relationship*; e.g. of *race, breed*, 'the Spartan kind (of hounds)'; and so probably here.

148. *resist*, probably to be scanned by apocope ('*sist*'), Abbott, § 460.

152. Holinshed says he was committed to the Abbot of St. Albans, not to the Abbot of Westminster. He was actually transferred to the latter Abbot from the Tower, but only some months later, June, 1400. (Cl. Pr. edd.)

155-7. Note how perfectly the unhistorical scene which follows is made to arise out of that which precedes. This is Bolingbroke's reply to Carlisle, as the previous speech (founded on Holinshed is Northumberland's).

154-318. This part of the scene appeared for the first time in the Quarto of 1608. See Introduction. A slight change is made in line 319 in the earlier copies, to conceal the omission. 'Bolingbroke: Let it be so, and loe on Wednesday next We solemnly proclaim', &c.

162 f. Richard's opening words strike the key-note of the whole passage which follows, one of the most subtly imagined scenes in all Shakespeare. Throughout, he plays the part of one who can neither insist on his royal dignity nor resign it, who by his own consent no longer reigns, but has not yet 'shook off' his 'regal thoughts'. Richard is still possessed and dazzled by the idea of the kingship he has foregone; and his winsome fantastic figure thus stands out in delicate relief from the crowd of sturdy practical Englishmen around him, who respect ideas only when embodied in facts. The acceptance of Bolingbroke by England was in reality a triumph of the sense of practical needs over the abstract theory of kingship.

166. Richard shows the instinct of the great orator. Cf. the similar touch in Mark Antony's speech over Caesar's body:

"Bear with me!
My heart is in the coffin there with Caesar,
And I must pause till it come back to me".

Julius Caesar, iii. 2. 110.

170. This vivid touch betrays Richard's exalted conception of his office. For him the analogy between the Messiah and "the deputy elected by the Lord", and defended by his "glorious angels", was very real. Cf. lines 239-42.

181-9. Again at the stimulus of a simple incident (cf. iii. 3. 160) Richard starts off on a brilliant but irrelevant fancy-flight.

191-3. The true answer of the sentimentalist to the man of concrete facts. Richard hugs his emotions and treasures his pathos.

195f. The ambiguousness of the word *care* makes a ready opening for Richard's facile and somewhat boyish wit. 'My sorrow is the loss of the care brought about by the termination of my cares of office.' Bolingbroke bluntly recalls him (line 200) to the practical issue.

201. no, ay. 'Ay' was regularly written 'I', and both words (with *eye*) were frequently punned upon. 'I must not reply *ay* (I) since I am nothing; therefore (being nothing) I must not reply *no* (i.e. that I am *not* content to resign), because I do in fact resign.'

203. The prefatory announcement of the *artiste* about to perform.

206. Richard's eloquence inclines to this *parallelism* of phrases: cf. e.g. iii. 3. 147.

210. duty's rites, the ceremonies involved in the duteous behaviour of the subject to the sovereign.

215. that swear, a somewhat harsh ellipse for 'of those that swear'.

221. sunshine days. 'Sunshine' is not elsewhere used as an adj. in the unquestioned works of Shakespeare (cf. *3 Henry VI.* ii. 1. 187); but it occurs in Marlowe, *Edward II.* p. 212: "But what are kings when regiment is gone But perfect shadows in a sunshine day?"

222. This part of the program takes Richard by surprise, and for the moment quickens his luxurious and fancifully embroidered grief into a cry of sharp distress.

225. 'Against the existing condition, and contrary to the interests, of the country.'

226. by confessing, absolute phrase, the understood subject of 'confessing' being *you*.

232-3. wouldst...shouldst. Md. E. usage would invert these terms; but the E. E. usage is truer to the specific sense of both *will* and *shall*; 'will', 'wouldst' implying voluntary action, 'shall', 'shouldst' a necessary one. Thus 'should' is regularly used to express, as here, the necessary, though undesigned, consequence of a voluntary action.

236. Cf. note ii. 1. 64.

237. look upon; 'upon' an adv., like both 'up' and 'on' in Md. E.

239f. Cf. note to line 170.

246. sort. See Glossary.

262. Richard borrows this thought from the agony of Faustus's last moments: "O soul, be changed to little water-drops, And fall into the ocean, ne'er be found!" (Marlowe, *Faustus*, end.)

255-7. This probably alludes to the story, to which currency was given by the party of Bolingbroke, that Richard was not the son of the Black Prince but of a canon of Bordeaux, and that his real name was 'Jehan'. A contemporary French chronicle, *Le chronique de la trahison et mort de Richart Deux Roy Dengleterre*, contains the following record of his condemnation: "It is decreed by all the prelates and lords of the council and of the commons of the kingdom... that Jehan of Bordeaux who was named King Richart of England is judged and condemned to be confined in a royal prison". (W. A. Harrison, in *Transactions of New Shakspeare Soc.* 1883.)

264. A metaphor from *coinage*, like 'current' in i. 3. 231.

267. his, [possessive of what?]

268. "Bolingbroke opposes to Richard's pseudo-poetic pathos the coldest, most annihilating humour... Richard cries in passionate excitement: 'An if my word', &c. Bolingbroke's answer, 'Go, some of you and fetch a looking-glass' recalls in manner the incomparable coolness of Falstaff's reply [in the character of the prince] to the indignant address of the prince [in the character of the king], 'Now, Harry, whence come you?'—'My noble lord, from Eastcheap'. (*1 Henry IV.* ii. 4. 483.)" (Kreyszig.)

271. Another touch which brings out Bolingbroke's absence of personal rancour against Richard. He aims at power, and is stern or clement as policy, not passion, determines.

276 f. This culminating passage, with the finely invented motive of the mirror, gives most poignant expression to Richard's mood. Overcome with the pathos of his lot he desires to see how the subject of it looks.

281-3. Again the expression shows how steeped Shakespeare's memory was in the splendid phrases of Marlowe. Cf. *Faustus* (the vision of Helen), "Was this the face that launch'd a thousand ships?"

284-5. A touch which again, like 'glory' below, recalls the actual brilliance of Richard's appearance.

285. faced, 'braved', 'committed with assurance', but suggesting the further sense 'given lustre to, adorned'.

287-8. Richard, throwing himself into his part as usual, anti-

icipates in this symbolic act his own ruin, as he had anticipated (in act iii.) the demand for his surrender.

Note the felicity of the word *brittle* (O. E. *brēot-an*, 'to break'), which was still, like 'frail', 'fragile', used of everything which exists by an uncertain tenure as well as of material things (like glass) liable to fracture.

292. **The shadow of your sorrow.** Not exactly, as Richard interprets, the external signs which image forth the inward sorrow; but the fit of puerile passion (as the self-contained Bolingbroke regards it) which has prompted him to dash the glass to the ground, and which is but the unsubstantial image of the genuine unhappiness of his lot, as the reflection was of his face. With admirable skill Richard in his reply uses the phrase to emphasize the intensity of his inner grief to which his outer gestures 'are merely shadows'.

305. One more coruscation of Richard's fantastic and irrelevant wit. But note the pointed irony of 'flatterer'.

308. **to my flatterer;** *to*, as often, 'as', 'in the capacity of'. Still extant in the phrase 'take to wife'.

315. **sights.** 'Sight' is used concretely for the individual vision, not for seeing power in general. Hence the plural. Similarly our (your) 'loves', for 'loving dispositions'.

316. As in line 268, Bolingbroke takes up Richard's passionate cry in its literal sense. His unfortunate use of the word 'convey' (see Glossary) is naturally seized upon with bitter zest by Richard, and turned into a parting shaft of scornful ridicule as he is led away. Shakespeare puns upon this sense of 'convey' (= steal) in a well-known passage, *Merry Wives*, i. 3. 32: "*Nym*. The good humour is to steal at a minute's rest. *Pist*. Convey, the wise it call."

321 f. The concluding lines of the act prepare for the conspiracy of act v. Aumerle and the Abbot are foreshadowed as its moving spirits, while Carlisle's words stamp him rather as one who, having delivered his protest, recognized the evil as beyond the scope of practical politics.

Note the value of the touch in line 332, which indicates that the scene just over has moved pity as well as resentment.

Act V.—[Death.]

The last act is the most composite, though decidedly the least powerful, of the five. It contains two distinct subjects: Richard's end, and the conspiracy of Aumerle. Its effect is to throw still further into the background the earlier career of both Richard and Bolingbroke. Richard's follies are forgotten in the spectacle of the 'fair rose withering' amid the scorn of the London populace. He

has now only to endure; Bolingbroke only to act and rule, which he does with his usual cool sagacity,—contemptuously clement to the weak Aumerle, ruthless to the more formidable conspirators.—Note the series of touches which serve to lead up to *Henry IV.* and *Henry V.*, but have little significance in the present play: especially

(1) Richard's prophecy of Northumberland's defection (v. i. 55 f.).

(2) Bolingbroke's description of Prince Henry (v. 3. 1-22), which foreshadows in little his whole career (*Henry IV.* and *V.*). Cf. especially the similar passage i *Henry IV.* i. 1. 78 f.

(3) The whole incident of the conspiracy can only be justified, dramatically, as a foretaste of the greater conspiracy which forms the serious subject of *Henry IV.*

Scene I.

This scene for the first time shows the King and Queen holding actual dialogue together. It is characteristic of the essentially political inspiration of Shakespeare's Histories that he only introduces love, as here, to enhance the pathos of the political catastrophe. A generation later we should have had a love-story interwoven with the feats of arms.

2. **Julius Cæsar's ill-erected tower.** Shakespeare, fascinated by the personality of Cæsar, loses no opportunity of referring to this tradition. Cf. *Richard III.* iii. 1. 68, where the young Prince reluctantly enters the Tower precincts—

"I do not like the Tower, of any place.

Did Julius Cæsar build that place, my lord?

Buck. He did, my gracious lord, begin that place;
Which since succeeding ages have re-edified.

Prince. Is it upon record, or else reported
Successively from age to age, he built it?

Buck. Upon record, my gracious lord.

Prince. But say, my lord, it were not register'd,
Methinks the truth should live from age to age,
As 't were retail'd to all posterity,
Even to the general all-ending day".

ill-erected, built under bad auspices.

3. flint, hard, stern.

11-15. The Queen's grief finds vent in a vein of high-wrought fancy congenial to Richard's own. Note again Shakespeare's care in bringing before us Richard's outer aspect, and the swift changes wrought by his impulsive temperament. "Shakespeare seems to have introduced [the scene] here mainly to show how *Richard*, deprived of his crown, has become, even to the eyes of those most intimate with him, a changed man." (Ransome.)

11. the model...stand, 'thou bare outline of thy past glory'. Troy typifies greatness and splendour suddenly ruined.

12. map of honour; 'map' similarly for 'outline' or 'skeleton'.

13. most beauteous inn, 'most stately abode'. 'Inn', properly any shelter: thence, a place of entertainment. The word is probably used in its modern sense;—Richard, the stately hostel where grief lodges, being contrasted with the exulting populace which the queen sees around her. It may be that in 'alehouse' she intends to insinuate a parallel reference to Bolingbroke. This sense of *inn* appears from Beaumont and Fletcher's imitation in *The Lover's Progress*, v. 3 (quoted Cl. Pr. edd.)—

"Tis my wonder,
If such misshapen guests as lust and murder
At any price should ever find a lodging
In such a beauteous inn".

14. hard-favour'd, 'with harsh displeasing features'.

16 f. As Richard had accepted the rôle of deposed king before deposition, so now he finds without effort a poetic and picturesque stand-point to view it from. He has awakened from a dream; he is sworn-brother to Necessity;—he will accept the constraint imposed upon him as the summons of a sworn comrade. Prof. Dowden well contrasts Bolingbroke's way of dealing with necessity. "Henry does not personify Necessity, and greet it with this romantic display of fraternity; but he admits the *inevitable fact*... 'Are these things then necessities? Then let us meet them like necessities'." [2 *Henry IV.* iii. 1. 92-3.] (*Shakespeare*, p. 209.)

18. 'Awakening from our dream, we find that our real condition is but this.'

20. sworn brother, an allusion to the 'fratres jurati' of chivalry:—warriors who bound themselves to share each other's fortune. A relic of this is the German custom of '*Bruderschaft*' by which two friends assume (with the aid of certain formalities) the intimacy of brothers.

24. Our holy lives. Richard's designs for his own future and for that of his queen differ only in terms: the one (lines 20-2) is martial, the other monastic, in expression: but both imply pacific acquiescence.

new world, heaven; not as in iv. 1. 78, 'new state of things'.

26. This outburst illustrates the difference between the Queen's temper and Richard's even where, as at ii. 2. 68 (see note), she seems to fall into his mood and speak his language. She had there refused to yield to 'cozening hope': and here she upbraids Richard, not for resigning hope,—she herself has none,—but for lacking the noble rage of despair.

28. hath he been in thy heart. A vigorous way of suggesting that Bolingbroke has penetrated not merely to Richard's throne but to his heart, and expelled the 'courage' of which the heart is the seat. The Cl. Pr. edd. strangely suggest that the line is corrupt and that Shakespeare wrote "something of this sort: 'Deposed thine intellect, benumb'd thy heart'". The latter expression, at least, he was incapable of writing.

29. The image perhaps suggested by that which Marlowe's Edward uses of himself—

"When the imperial lion's flesh is gor'd,
He rends and tears it with his wrathful paw,
And, highly scorning that the lowly earth
Should drink his blood, mounts up to the air:
And so it fares with me", &c.

Marlowe, *Edward II.* p. 212.

Cf. also, of Antony in his fall—

"Enob. 'Tis better playing with a lion's whelp
Than with an old one dying".

—*Antony and Cleopatra*, iii. 13. 94.

31. To be o'erpower'd, at being.

34. This recalls with unconscious irony Richard's own boast, i. 1. 174.

40-50. Richard's imagination, continually occupied by the effectiveness of the part he plays, carries him on to the thought of the future hearers whom his sufferings will move. The feebleness of the speech, and especially the childish touch in line 49, tend to justify the queen's doubt in lines 26-8.

43. to quit their griefs, 'to requite (or cap) their tragic tales'. See Glossary: *quit*.

46. sympathize, enter into, share the feeling of. The literal sense of 'like-feeling' is in Shakespeare generally lost in the sense of 'correspondence', 'agreement' in general.

51. The bluntness of Northumberland is as usual (cf. especially line 69) contrasted with the ironical deference of Bolingbroke. Cf. also iii. 3. 72.

61. helping him to all, absolute clause. [The subject?]

66. converts, intrans.: 'changes', a common E. E. usage.

68. worthy, deserved, merited.

74-5. The kiss formerly played an important part in ceremonial usage. It was an act of courtesy between partners at a dance (cf. *Henry VIII.* i. 4. 95: "I were unmannerly to take you out And not to kiss you"); and early in the century also between the guest and his hostess. It was also part of the marriage-rite.—The process of *can-*

celling a rite consisted, normally, in inverting it. A mutual kiss, however, can be inverted only by repeating it. Richard thinks of the kiss under the former aspect in line 74, under the latter in line 75.

77. pines, transitive; elsewhere in Shakespeare intrans. The trans. sense is however the original (O.E. *pinian*), and both are common in M. E. See Glossary.

78. The wedding expedition had been, in fact, one of the most conspicuous instances of Richard's reckless extravagance.

80. *Hallowmas*, Nov. 1,—the nominal beginning of winter, but in Shakespeare's day, as the Cl. Pr. edd. note, ten days nearer to the winter solstice than now.

88. 'Better to be far apart than to be near and yet unable to meet.' On *near* for 'nearer' cf. iii. 2. 64.

89-100. Richard and Queen separate with a profusion of that wayward fancy in which both are rich. That it is deliberate character-drawing, and not merely a Shakespearian mannerism, is shown by Richard's words, "we make woe wanton": cf. the same expression at iii. 3. 164;—also ii. 1. 84.

102. the rest...say, 'let grief, not words, express the rest'.

Scene 2.

The scene consists of two parts: (1) *narrative*, the description of the entry into London; (2) *dramatic*, the discovery of Aumerle's plot. The *first* is fictitious, in so far as Richard's conveyance to the Tower and Bolingbroke's entry into London did not occur on the same day. Nothing, however, could be more felicitously imagined than this brilliant pair of portraits of the rival kings; in which Richard acquires something of the distinction of persecution meekly borne, while Bolingbroke's astute complaisance has something of the vulgarity of popular success. The *second* part (lines 46-117) is fictitious in so far as the Duchess of York is represented as the mother (instead of the stepmother) of Aumerle. This change was perhaps deliberately made with a view to the part she is made to play in this and the following scene. As they stand, these scenes approach the verge of the grotesque: they would have passed it, had the Duchess' zeal for Aumerle lacked the excuse of motherhood.—It is unlikely, however, that Shakespeare knew that the Duchess was in reality young, and the niece of Richard.

2. Again the pitifulness of Richard's lot is heightened by the mention of the tears it excites. Cf. iii. 3. 160; iv. 1. 332.

4. Perhaps a mark of York's age, which is elsewhere insisted on (ii. 2. 74). Cf. Polonius; losing the thread in his instructions to Reynaldo: "By the mass, I was about to say something: where did I leave? *Rey.* At 'closes in the consequence'...*Pol.* At 'closes in the consequence'. *Ay, marry.*" (*Hamlet*, ii. 1. 50.)

8. Note the use subsequently made of this horse, 'roan Barbbery',—v. 5. 67 f.

9. The spirited horse instinctively felt that it bore a spirited rider.
15-16. The words with *painted imagery* are grammatically ambiguous; they may refer either to what was actually there, or only (as the Cl. Pr. edd. assert) to what 'you would have thought' to be there. Grounds of style, however, point decidedly to the former. The six lines 12-17 consist of two items of description, each made up of one actual feature (the windows crowded with faces, and the walls with painted imagery), and one imaginary feature (the *speaking* of the windows and the walls). The allusion is to figured tapestry or *arras*.

We have other descriptions of the passage of a popular favourite through crowded streets in *Julius Caesar*, i. 1 (of Pompey), *Coriolanus*, ii. 2. 221 (of Coriolanus). The three passages were probably written at intervals of seven or eight years (say 1593, 1600, 1607), and are valuable for the study of the phases of Shakespeare's style.

18 f. This carries on the trait indicated at i. 4. 24-36.

20. *Bespake*, addressed. See Glossary.

37. York disguises his timidity under the mask of a vague piety.

38. 'To whose will we limit our desires, which will acquiesce in the limitation.' *Calm contents* is proleptic.

40. allow, approve, accept.

41. Aumerle was deprived of that title by Henry's first parliament, and remained Earl of Rutland.

46. 'Who are the favourites of the new court?'

50. Cf. the phrase the 'new world' in iv. 1. 78.

52. *triumphs*. In Md. E. the word is only *concrete* when it means the triumphal processions of ancient Rome; in E. E. it is used also for any public festivity, especially a *tournament*, e.g. "at a triumph, having vowed to show his strength", *1 Henry VI.* v. 5. 31.

65. *bond*; cf. i. 1. 2 and Glossary.

81. The use of the noun *peace* in commanding silence, i.e. as a quasi-imperative, led to the occasional use of the word as a verb = 'be silent'; e.g. "When the thunder would not peace at my bidding", *King Lear*, iv. 6. 104.

90. "York had at least one more son, Richard, who appears as Earl of Cambridge in *Henry V.*" (Cl. Pr. edd.)

91. *teeming date*, period of child-bearing.

98. *interchangeably set down their hands*. The usage was for an indenture to be drawn up which was divided into as many parts as there were conspirators; each keeping one, and each attach-

ing his signature to each part, so that every member at once gave security for his good faith to the rest, and received security for theirs to him.

Scene 3.

A royal palace. This was actually Windsor.

1. **unthrifty**, (1) recklessly wasteful, (2) worthless, good for nothing. Prince Henry was at the time twelve years old. Cf. 'thrifless' applied by York to Aumerle below (line 69). A parallel was doubtless intended between the situation of the two fathers.

7. **unrestrained**, licentious, lawless.

9. **passengers**, passers-by.

10-12. 'As to which he makes it a point of honour to stand by his companions, dissolute as they are.'

10. **which**, loosely referring to the whole previous statement.
wanton, probably a noun.

20. The two adjectives sum up the two characteristics of the prince suggested by lines 16-19 and 6-12 respectively. The following lines are important since they show that Shakespeare had already conceived the prince's character in the germ, as he afterwards represented it, *i.e.* as intrinsically noble from the first, not (with the chroniclers) as undergoing a sudden reformation upon his father's death.

34. **If on the first**, probably to be explained, with Schmidt, by ii. 3. 107, "On what condition?" 'If your fault stands on the first condition, is of the former nature.'

36. Shakespeare's authority described Aumerle as locking the gates of the castle on his entrance. By substituting the chamber-door Shakespeare gets an opening for a little dramatic by-play otherwise impossible (36-45). Note how ingeniously Shakespeare continues throughout thus to fill with dramatic detail the bare and simple outlines of his plot.

43. **secure**, unsuspecting of danger.

44. 'Shall I, out of devotion to you, openly speak treason to you (by calling you foolhardy)?'

49 f. "No sharper satire was ever written upon the unnerving influence of a life passed in the pursuit of princes' favour, than the scene in which the old courtier denounces his son, in order that the king's anger may not fall upon his old head. [He had made himself responsible for Aumerle, lines 44-5.] For it is obvious that we have to do here with no *Brutus*, with no manly self-sacrifice to iron duty." (Kreyszig.)

54. **villain, ere**. See Prosody, I. § 3 (ii).

57. **Forget**; cf. v. 51.

61. **sheer**, clear, pure. O.E. *scr*, 'bright'. Used therefore with special felicity of running water.

66. **digressing**, diverging from the right, transgressing.

67 f. This complaint has a sting for Bolingbroke, who, after his own lament, lines 1 f., inevitably applies it to his own case.

79 f. Bolingbroke's words at once prepare us for the almost farcical scene which follows, and indicate his own perception that the matter was, as regards Aumerle, no longer serious. With contemptuous irony he bids his 'dangerous' cousin open the door for his mother.

80. A reference to the title (hardly to the subject) of the ballad of *King Cophetua and the Beggar-maid*, repeatedly mentioned by Shakespeare (*e.g.* *Love's Labour's Lost*, iv. I. 66).

88. 'Love which is cold to kindred can be loving to none; *i.e.* if York hates Aumerle, he will hate you.'

92. Bolingbroke does not concern himself to seriously interrupt this voluble stream of words, but merely interposes his 'good aunt, stand up', &c., at intervals.

94. **the happy**, sing. adj. as substantive. Cf. Kellner, *u.s.* § 241.

101. An Alexandrine. Prosody, III. § 3 (ii).

119. "This execrable line", says Prof. Dowden, "would never have been admitted by the mature Shakespeare." Perhaps not; nor would the present scene as a whole, with the farcical tone of which it harmonizes well enough.—The French *pardonne(s)-moi* for 'excuse-me', a polite way of declining a request, was familiar in English, like 'grammercy'. Cf. Marlowe, *Jew of Malta*, iv. p. 172: "*Ithamore*. Play fiddler, or I'll cut your cat's guts into chitterlings. *Barabas* (disguised as a French musician) Pardonnez-moi, be no in time yet." In *Edward II*, p. 185 we have the English equivalent: "*Bishop*. ... Thou shalt back to France. *Gaveston*. Saving your reverence, you must pardon me".

For the sonant *-e*, cf. Abbott, § 489.

124. **chopping**, 'changing', altering the senses of words. The Duchess takes a thoroughly English view of the mental agility to which French owes its wonderfully subtle developments of word-meaning. A French critic has contrasted it more favourably with the relative immobility of English. "The French mind, more lively than the English, permits itself to be carried away by delicate resemblances and loves to follow the windings of subtle analogies." (Arsène Darmesteter, *La Vie des Mots*, p. 104.)

128. **rehearse**, commonly used in E.E. in the loose sense: 'recite', 'say aloud'.

137. Henry's contemptuous mildness to Aumerle is contrasted with his energetic rigour to the other conspirators. His 'trusty