

brother-in-law' was John, Earl of Huntingdon, degraded like Aumerle by the parliament from his higher title (Duke of Exeter).

140. *several*, as usual in E. E., 'distinct,' 'separate'.

144. *too* is not found in any edition before 1634.

146. *old*. With reference to Aumerle's still unregenerate condition, which she hopes to reform.

Scene 4.

Compare with this narrative scene the *dramatic* treatment of the same motive in *King John*, iii. 3. 60 f.

"*K. John*. Thou art his keeper.

Hubert. And I'll keep him so

That he shall not offend your majesty.

K. John. Death.

Hub. My lord?

K. John. A grave.

Hub. He shall not live.

K. John. Enough. I could be merry now", &c.

1. Holinshed states that Exton overheard these words while in attendance upon the king at table.

7. *wistly*. The word was probably formed from M. E. *wisliche*, 'certainly', 'definitely'; whence the sense 'fixedly', 'steadily', of gazing. It was probably influenced by the word *wish*, which developed the sense of a *longing* gaze. Hence the spelling *wishtly* in this place in Q 1, Q 2.

8. As who should say. The indefinite pron. *who*. Cf. Abbott, § 257.

Scene 5.

The scene consists of three parts: Richard's monologue; the dialogue with the groom; and that with the keeper and Exton. All three add final touches to the portrait of Richard. The first shows his bearing in calamity,—fantastic, but without a touch of penitence; the second enforces once more his personal charm by showing the love he aroused in his retainers; the third shows the kingly dilettante snatched out of his sentimentality, as Hamlet out of his will-dissolving thought by the stimulus of imminent ruin, and satisfying the æsthetic demand for a noble end by dying more heroically than he has lived.

1-66. "The soliloquy... might almost be transferred, as far as tone and manner are concerned, to one other personage in Shakespeare's plays,—to Jaques. The curious intellect of Jaques gives him his distinction. He plays his parts for the sake of understanding the world in his way of superficial fool's wisdom. Richard plays his parts to possess himself of the æsthetic satisfaction of an amateur in life, with a fine feeling for situations." (Dowden.) "Richard is so

steeped in voluptuous habits that he must needs be a voluptuary even in his sorrow, and make a luxury of woe itself; pleasure has so thoroughly mastered his spirit that he cannot think of bearing pain as a duty or an honour, but merely as a licence for the pleasure of maudlin self-compassion." (Hudson: *Shakespeare: his Life, &c.*, quoted by Dowden, *Shakespeare*, p. 203.)

1 f. Richard's mental occupation in prison is, characteristically, not *reflection*, either on his past or on his future; but an ingenious exercise of fancy; an attempt to solve a *conundrum*, to find a resemblance between the world and his prison.

3. *for because*; either word could be used alone in this sense in E. E.; both are often combined. Cf. *an if*.

8. *still-breeding*. [Force of 'still?']

9. *this little world*. The conception of *man* as a 'microcosm', or epitome of the universe, or great world, was familiar in Shakespeare's day as the basis of the astrological belief in a correspondence between the movements of the planets and the fortunes of men. There is thus special felicity in Richard's use of the phrase to mean the *mind* with its population of thoughts.

10. *humours*. The word meant (1) one of the four essential fluids of the body which, according as each preponderated, produced the *sanguine*, *choleric*, *melancholy*, or *phlegmatic* temperament; thence (2) any marked peculiarity of disposition or eccentricity of taste. Cf. the distinction drawn by Jonson, *Induction to Every Man out of his Humour*, between the 'true' sense, viz.—

"when some one peculiar quality

Doth so possess a man, that it doth draw

All his effects, his spirits, and his powers,

In their confluxions all to run one way",

and the *popular* sense—

"Now if an ideot

Have but an apish and fantastic strain,

It is his humour".

It was specially applied to mental inclinations, proceeding from conditions of body rather than of mind, and thus apparently irrational and capricious. In this sense Richard compares his thoughts, which never find satisfaction, to the restless agitation of humours.

13. The thought of divine things only discloses the conflicts in scriptural evidence.

17. *needle*, frequently pronounced *neeld*, as here. So in *Du noald*. The same metathesis took place in O. E. *seld* < *set-l*, *bold* < *bod-l*.

18 f. Ambitious thoughts generate equally unsatisfying fancies.

21. *ragged*, used in the sense of 'rugged', as often.

23 f. Even thoughts 'tending to content' obtain only 'a kind of ease'.

25. silly, simple.
26. refuge, find comfort for their shamed condition in the thought that, &c.

31. Thus play I, &c. Observe the distinction between the two phases of thought which this line links together. Richard has given three instances of *thoughts* which evolve trains of fancy without finding content. He goes on to give three instances of the reaction produced by that discontent (from kingship to beggary, &c.). His wayward fancy is quite compatible with clear and ordered thought.

41-66. The sound of music launches Richard into the most elaborate and abstruse of his fancy-flights.

46. check, rebuke.

47f. Once more Richard achieves recognition of his follies in the process of pursuing a fancy. But the recognition calls up no remorse. Yet this application of the 'broken music' he hears is fine and subtle.

50-60. This is an expansion of the fancy, "now doth time waste me", *i.e.* by making me his clock. Richard compares his threefold expression of grief to the clock's threefold expression of time; *viz.* (1) his *sighs* to the 'jarring' of the pendulum which, at the same time that it 'watches' or numbers the seconds, marks also their progress in minutes on the dial or outward-watch, to which the king compares his eyes; (2) his *tears* (continually wiped away by his finger, 'like a dial's point') to the indication of time by the progress of the 'minute-hand'; (3) his *groans* to the bell which strikes the hour. (Based on *Henley*.)

60. Jack o' the clock. An automatic metal figure, frequent in old clocks, made to strike the bell with a hammer at the hour or quarters. 'Paul's Jack', *i.e.* in the bell of St. Paul's, was well known.—'The time, tho' nominally mine, brings joy only to Bolingbroke, while I am reduced to the menial office of marking its divisions.'

62. Richard probably refers to the Biblical tradition of the cure of Saul by David. No one could have written the line who was not profoundly sensitive to music. Marlowe's Edward, like Richard, loves music ("Gaveston:....I must have...Musicians, that with touching of a string May draw the pliant king which way I please; Music and poetry is his delight"); but no subtle use of the fact is made as here.

holp, the past part. without its termination *-en*; used in E. E. also for the preterite.

64-6. This hint of the affection felt for Richard aptly precedes the entrance of the faithful groom.

66. brooch, a buckle worn by way of ornament in the hat. 'Love to Richard is a strange ensign to wear in this all-hating world'; a vivid and beautiful image, which suggests characteristically that such love was a graceful ornament to him who showed it.

67. Thanks, noble peer. With ironical self-mockery. A similar formality to a dependent is elsewhere used playfully, as by Portia to her servant ("Serv. Where is my lady?—Port. Here; what would my lord?" *Merchant of Venice*, ii. 9. 85), and Prince Hal to the Hostess, *1 Henry IV.* ii. 4. 14 (referred to by Cl. Pr. edd. and Deighton). On the metre see Prosody, III. § 3 (i) 2. (p. 197).

68. A pun upon the coins 'royal' ('rial') and 'noble'; the former worth 10 shillings, the latter 6s. 8d. The 'cheapest of us', *i.e.* the 'noble', was thus nominally worth twenty groats (20 × 4 pence); but both have so far descended in the world, that, says Richard, the 'noble' is actually worth only half that sum. A saying of the queen had made this joke popular. Tollet quotes the story thus: "Mr. John Blower, in a sermon before her majesty, first said: 'My royal Queen', and a little after 'My noble Queen'. Upon which says the Queen: 'What, am I ten groats worse than I was?'" A similar pun occurs in *1 Henry IV.* ii. 4. 317.

70-1. Note that Shakespeare has avoided any suggestion of the physical horrors which Marlowe has accumulated about his Edward II. The tradition of Richard's having been starved to death provided an opening for it. Cf. *Edward II.* p. 216:

"King. This usage makes my misery increase,
But can my air of life continue long,
When all my senses are annoy'd with stench?
Within a dungeon England's king is kept,
Where I am starv'd for want of sustenance;
My daily diet is heart-breaking sobs,
That almost rent the closet of my heart:—
O water, gentle friends, to cool my thirst,
And clear my body from foul excrements!"

76. yearn'd, grieved. This verb commonly written 'erne' in the old editions (so here *ern'd* in all editions before the First Folio), and derived, through M. E. *erne* (Chaucer) from O. E. *ierman* (< *earm*, 'miserable' was in E. E. confused with *yearn* (from O. E. *georn-ian*, 'desire') and so written *yerne*.

78-80. "This incident of roan Barbary is an invention of the poet. Did Shakespeare intend only a little bit of helpless pathos? Or is there a touch of hidden irony here? A poor spark of affection remains for Richard, but it has been kindled half by Richard and half by Richard's horse." (Dowden, *Shakespeare*, p. 204.)

94. jauncing, a term of horsemanship in keeping with those that precede (see Glossary).

95f. The remainder of the scene closely follows the account of Holinshed.

100-1. The couplet, printed as prose, was probably written as verse, the second line perhaps beginning 'Came lately'. See note to ii. 2. 98-122.

113f. Shakespeare habitually softens the brutality of murder and brings it in some sort into the sphere of poetry, either by giving a certain refinement and beauty to the character of the murderer (as in *Macbeth*, where the 'murderers' are men "weary with disasters, tugg'd with fortune", iii. 1. 112; cf. scene 3), or by making them repent after the deed (as in *Richard III.* i. 4. 278-286 (the second murderer of Clarence); iv. 3. 1-20 (Tyrrel's description of the murderers of the princes); and here.

Scene 6.

The scene consists of three divisions, each in appearance contributing to seal the success of the new king. The conspiracy has been sternly put down; the Abbot of Westminster, 'the grand conspirator', has died; and finally Richard, the 'buried fear', has been removed. The last, though seemingly the climax in the ascending scale of triumph, at once changes the key to a tragic minor, and the drama closes on a solemn and bodiful note which leaves us mindful of Carlisle's prophecy that the 'woes are yet to come'.

8. **Spencer.** The Quartos give *Oxford*, perhaps written originally through an oversight, no such conspirator being mentioned by Holinshed or elsewhere. Nothing seems gained, in such a case, by rejecting the Folios' correction given in the text.

22. **abide**, 'endure', 'undergo', a common sense of O.E. *ābidan*; not to be confused with *abide* = 'to pay for' (with the *offence* as object), in the phrase 'dear abide it', from O.E. *d-byrgan*, M.E. *a-bien*, thence through the analogy of meaning *abide*.

24f. The pardon of Carlisle once more emphasizes Bolingbroke's freedom from malignity.

30f. Compare the more elaborate version of the same motive in *King John*, iv. 2. 203f; and with Bolingbroke's reply, that of John (lines 208f):

"It is the curse of kings to be attended
By slaves that take their humours for a warrant
To break within the bloody house of life,
And on the winking of authority
To understand a law,...

Hub. Here is your hand and seal for what I did", &c.

But John draws back out of fear; Bolingbroke out of genuine penitence for his rashness.

32. Exton, who embodies a wish in an action, clothes the report of it in extravagant phrases.

40. Thus Bolingbroke himself admits at last the charm of his fallen rival.

48. **incontinent**, immediately.

49. This forms the motive of the opening scene of *1 Henry IV.*

OUTLINE

OF

SHAKESPEARE'S PROSODY.

INTRODUCTORY.—'Blank verse', the normal metrical form of the Elizabethan drama, is a rhythmic sequence of (commonly) five stressed and five unstressed syllables, commonly alternating without rhyme. Its principal source of effect lies in the intrinsic beauty of the *rhythm*, of which there were many recognized and varied types found in all the dramatists, and many others specially characteristic of one or other of them. To the full appreciation of these rhythms the only guide is a fine ear. But since they are based upon, and largely controlled by, the natural rhythm of the words as pronounced and accented in ordinary speech, the study of this is both the best preparation, and the first condition, of the comprehension of Shakespeare's verse. Thus, a verse is felt to be *rough*, if the ten syllables on which it is built, and the five stresses which it distributes among them, depart beyond a certain degree from the number of syllables customarily pronounced in the given words, and their common accentuation; that is, if the *rhythm* can only be had at the cost of unrecognized contractions or expansions, or of laying *stress* where there is no natural *accent*. But in Elizabethan talk, there was still greater elasticity than now, as to the treatment both of *syllables* and of *accents*; syllables now slurred only in dialect were suppressed, in rapid talk, by choice speakers; others now always contracted into one (*e.g.* the termination *-tion*) were often treated as two (see below, I. § 4); while the *accent*, fixed in the simple word, could be shifted readily from one syllable to another, in many *compounds* and *derivatives*. The two following sections will describe the *material* of Shakespeare's verse, as it was affected by (1) syllabic variation, (2) accent variation. The third will describe the *verse structure* itself.

I. SYLLABIC VARIATION.

§ 1. A syllable consists of a *vowel* or *vowel-like* (*i.e.* *l, m, n, r*) together with such neighbouring *consonants* as can be pronounced with the same continuous effort.¹ Hence a change in the number

¹ For a more precise account of the *syllable* see Sievers' *Phonetik*, § 26 f, a classic which should be in the hands of every student of versification. Also Sweet, *History of English Sounds*, § 19 f. The term 'vowel-like' is borrowed from the latter.