

popular epithet for whatever his faults a man.

alone explains this in *intention*. We the old copies here, his proposed emendation to of.

it I may then the says: "The earle stood, took his sore in post, so that then he was alighted s to be shut, saluting to the king" (vol. iii.

use's Fairy Queen,

in where

sheer muslim.

The Beggar and the ing Cophetia. See Johnson's Garland of ly A Song of a Beg- evening by J. S. It is

the King

the whole of the latter firely, from some old ten by Shakespeare; earliest work.

upon my knees;-- weak; all the four Santa Scala, outside ven the marks of the ay the stone; and at ale, may be seen the itically walked upon quite intelligible.

ears, his prayers are

ers are in jest.

th.

nes end in *hate*; but substitution of *crave*, by Pope and Walker,

y"—i.e. excuse me, a e speech is wretched of, as it is written in is passage. Compare

forty mers.

ROTHUR IN-LAW, and John Holland, Earl Richard II., created

Duke of Exeter in 1357. He had married Henry's sister, Elizabeth. He was degraded from his dukedom in Henry IV.'s first parliament at the same time that Amersley was degraded to Earl of Rutland. (See above, note 296.) For the ABBOT, see above, note 19.

316. Line 114: *Uncle, farewell!*--and, *consin* MINE, *adieu*.—All Qs. but Q. 5 and F. print the line:

Uncle farewell! and consin adieu.

The Camb. Ed. suggest that the line may be mended thus:

Uncle, farewell; farewell, aunt; consin, adieu.

They say: "it seems only consonant with good manners that the king should take leave of his aunt as well as of the others. There is a propriety too in his using a colder term of leave-taking to his guilty cousin than to his uncle and aunt" (p. 230). But "consin mine," like "trusty brother-in-law" (above, line 137), may be said in an ironical tone. I had inserted *mine* in the margin of the text before I found that it was the reading of Collier's MS. Corrector

ACT V. SCENE 4.

317. Line 1.—The account of Richard's death, adopted by Shakespeare, rests on very doubtful authority. Holinshed copied it from Hall, and Hall from Fabian. According to Rolfe, it was related by Caxton in his addition to Hygden's *Polyhechaicon*; according to Staunton, Holinshed's authority was Abraham Fleming. According to the account in Holinshed, the words of Henry were overheard when he was "sitting on a dale at his table."

ACT V. SCENE 5.

318. Lines 13, 14: and do set the word itself
Against the word.

The meaning of the phrase is "set one passage of the Bible against another." FF Q. 5 substitute *faith* for *word*, probably with a fear of James the First's edict against blasphemy before their eyes. The passages from the New Testament referred to in the following lines are from St. Matthew xix. 11; xi. 28; xix. 24.

319. Line 17: *To threat the postern of a small needle's eye*, Q. 1, Q. 2 read;

To threat the postern of a small needle's eye; while Q. 2, Q. 4 read:

To threat the small postern of a small needle's eye.

The discrepancy seems to show that the poet had written the word *small* and afterwards struck it out. Dyce reads "small needle's eye;" there is no doubt *needle* was often written *nechl*, and pronounced as a monosyllable; but the reading adopted in the text is that of FF. Q. 5, and certainly furnishes the most harmonious line. "A postern is the back-gate of a fortress, and generally therefore low and narrow. It has been said by some commentators that by the 'needle's eye,' in the above-quoted passage from the Gospel, is intended the narrow gate of an eastern town so called, which was only wide enough to admit foot passengers. This interpretation Shakespeare had probably heard of, and combined it with the

NOTES TO KING RICHARD II.

more common and obvious one which explains the phrase as hyperbolic and expressive of anything which is impossible" (Clarendon Press Edn, pp. 152, 153).

320. Lines 50-54:

For now hath time unto me his numbering clock;
My thoughts are minutes, and with sighs they jar
Their watches on unto mine eyes, the outward watch,
Whereby my finger, like a dial's point,
Is pointing still, in cleansing them from tears.

His numbering clock, according to the Clarendon Press Ed. means: "the clock by which he counts hours and minutes, which he could not do with his hour glass" (p. 153). For *jar* tick, compare Winter's Tale, i. 2. 43, 44:

I love thee not, a jar o' the clock behind
What lady she her bed.

The outward watch, Stevens explains, was "the movable figure of a man habited like a watchman, with a pole and lantern in his hand. The figure had the word *watch* written on its forehead, and was placed above the dial-plate" (Var. Ed. p. 164), and he quotes from Churchyard's *Charitie*, 1595:

The clocke will strike in haste, I heare the watch
That sounds the bell.

The passage, which is a very difficult one to understand, is best explained by Henley's note (quoted by nearly all editors): "there appears to be no reason for supposing with Dr. Johnson that this passage is corrupt. It should be recollected that there are three ways in which a clock notices the progress of time, viz. by the vibration of the pendulum, the index on the dial, and the striking of the hour. To these the king in his comparison severally alludes, his sighs corresponding 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; and their want of figures is supplied by a succession of tears, or (to use an expression of Milton) *minute drops*; his finger, by as regularly wiping these away, performs the office of the dial's point; his clamorous groans are the sounds that tell the hour. In King Henry IV. part ii. *teares* are used in a similar manner:

But Harry lives, that shall convert those *teares*,
By number, into hours of happiness.

Var. Ed. vol. xvi. pp. 164, 165.

321. Line 60: *his JACK O' THE CLOCK*. Alluding to one of those little mechanical figures, in iron or bronze, which, in old clocks, struck the bell at every quarter of the hour. These figures were called *Jacks o' the clock*, or *Jacks o' the Clock-house*. Probably the name *Jack* was suggested by the *Jacks*, or *keys*, of the virginals.

322. Lines 67, 68:

Groom. *Hail, ROYAL prince!*
K. Rich. Thanks, SOWLE peer;
The cheapest of us is ten groats too dear.

This very poor pun was borrowed from a pun by Queen Elizabeth: "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, and I ten groats worse than I was?'" (Clarendon Press Edn. p. 155). A royal or real was worth ten shillings, a