

highest authority for this scene, deliberately adopt the faulty reading of Q 3, Q 4.

273 Line 225: *Against the STATE AND PROFIT of this land*. Hunter explains these words "the constitution and prosperity," which is probably the right explanation.

274 Line 232: *To read a LECTURE of them* (i.e. to read them aloud). Compare *As You Like It* ii. 2. 365: "I have heard him read many lectures against it." *Lecture* properly means nothing more than "the act of reading."

275. Lines 255-257:

*I have no name, no title,—
No, and that name was given me at the font,—
But 'tis USURP!*

It may be asked how could Richard's baptismal name be said to be *usurp'd*? The general explanation given is that, in resigning his crown, he had resigned all the privileges of his birth. But may not Richard allude to the usurpation of bastardy, brought against him by some of the people, when he was being sent from Westminster to the Tower (on August 31st, 1399). "The king . . . as he went along, was greeted with curses, and the appellation of 'the bastard,' a word of ominous import, and prophetic of his approaching degradation." "This alluded" (adds Lingard in a note) "to a report which had been spread that he was not the son of the Black Prince, but of a canon of Bordeaux" (see Lingard, vol. iii. p. 392).

276 Lines 282, 283:

*That every day under his household roof
Did keep TEN THOUSAND MEN?*

Richard is said to have entertained daily 10,000 men in Westminster Hall. This circumstance is referred to in the Egerton MS. play (act ii):

Enter. What cheer shall we have to dinner, King Richard?
King. No matter what to lay, we'll meal it shortly.
The hall at Westminster shall be layd,
And only serve us for a dining-room,
Where in it daily feast a thousand men. — Reprint, p. 11.

But it is scarcely fair to say that he kept *ten thousand men under his household roof*.

277 Line 317: *O, good? CONVEY? CONVEYERS are you all.* Compare *Merry Wives* (i. 3. 30-32):

Answer. The good humor is to *veal* at a minute's rest.
Enter. "O, convey," the wise it call.

278. Lines 319, 320:

*On WEDNESDAY next we solemnly set down
Our coronation: lords, prepare yourselves.*

Henry was crowned on Monday, October 13th (St. Edward's day) Q 1, Q 2, which omit the parliament scene, read:

*Let it be so, and be on Wednesday next,
We solemnly proclaim our Coronation,
Lords be ready all.*

ACT V, SCENE 1.

279. Line 2: *To JULIUS CÆSAR'S ill-erected TOWER.* — Compare Richard III. (iii. 1. 109-74):

Prince. Did *Julius Cæsar* build this place, my lord?
Buck. He did, my gracious lord, begin that place:
Which, since, succeeding ages have re-edified.

Prince. Is it of so record, or so repute?
Succesively from age to age, he built all this?
Buck. Yes, so record, my gracious lord.

In that passage Shakespeare gives what is, probably, the correct version of the historical tradition as to the fate of *Julius Cæsar* in the building of the *Tower of London*.

280. Line 3: *To whose PRINT house* — Compare *V.* 5. 19-21:

*How can I view so kindly
May tear a passage through the prison walls
Of this or I would, my ragged prison walls*

281 Lines 11, 12:

*Ah, thou, the MODEL, where old Troy did stand,
Thou MAP of honour, thou King Richard's tomb,*

Malone says: "*Model*, It has already been observed, is used by our author, for a thing made after a pattern. He is, I believe, singular in this use of the word. Thou ruined majesty, says the queen, that *resembled* the desolated waste where Troy once stood" (Var. Ed. vol. vi. p. 140). The Clarendon Press Ed. explain it thus: "the grandplan of the ruined city, to be traced only by the foundations of the walls. So Richard is only the ruin of his former self."

Map of honour seems to mean not the mere outline, but the lifeless picture of *honour*. In II. Henry VI. (iii. 1. 202, 203) we have the same expression in a different sense:

*in thy face I see
The map of honour*

And in Lucrece (line 102) sleep is called "the *map of death*." The whole of this scene is full of affectations, especially the queen's speeches.

282. Lines 13-15:

*Thou most beauteous INN,
Why should I have favour'd grief be lodg'd in thee,
When triumph is become my ALLEHOUSE guest!*

Richard is contrasted with Bolingbroke as an *inn* compared to an *alehouse*, just as we might contrast an hotel with a pothouse. The very same expression, *beauteous inn*, used in the same metaphorical sense, occurs in the following passage in Beaumont and Fletcher's *Lovers' Progress* (v. 3):

*And 'tis my wonder,
If such mishapen guests as Lust and Murder,
At any price, should ever find a lodging
In such a beauteous inn!* — Works, vol. ii. p. 172.

283. Lines 20, 21:

*I am SWORN BROTHER, sweet,
Thy gain's Necessity.*

Alluding to the *fratres jurati*, or sworn brothers, who, in the age of chivalry, swore to share their fortunes together. Compare *Much Ado* (i. 1. 72, 73): "He hath every month a new *sworn brother*."

284. Line 2: *I choster thee in some RELIGIOUS HOUSE.* — A *religious house* is, of course, a monastery. Compare *As You Like It* (v. 4. 187):

The duke hath put on a religious life.

285. Line 25: *Which our pygmean hours here have STRIPPEN down* — As referring to the child-pigmen Isabel,