

noble six shillings and eight pence, and a *great* four pence; so that the difference between a *royal* and a *noble* is *60 grants*.

323. Line 78: *ruin Barbary*.—The horse is, apparently, an invention of Shakespeare's. No mention is made of it in any of the chronicles. But Froissart (chap. cxii.) has a story of a favourite greyhound which deserted its master, Richard, and leaped on his rival.

324. Lines 81-84.—The idea of sympathy between horse and rider may have been suggested to Shakespeare by the following passage in the Egerton MS. play (act i.), if the latter really was written before Shakespeare's:

K. . . . but, not he vnder,
I did observe, what I have wonder'd at,
As we to day rode I on to Westminster;
We thought your horse, that wout to tread the ground,
And pace as if he kickt it scornfully,
Mount and -urven, like strong Bosphorus;
To day he trod as slowe and meekely;
As if his legges had fayd to beare his load.
West. And can ye blame the beaste? Afore my god,
He was not wout to beare such loads indeed;
A hundred oxes vpon these shoulders hang
To make me brane vpon your wedding day
—*Regina*, p. 15.

325. Line 91: SPUR'D, GALL'D, and TIE'D by JAUNTING *Bolingbroke*.—If Q. 5 read *spur gall'd*. The reading in the text is that (substantially) of Q. 1, Q. 2, Q. 3, Q. 4. It is very probable that, in this case, the Folios are right. Cotgrave explains: "*Jancer en cherd*. To stirre a horse in the stable till he be swart with all; or (as our) to *jaunt*; (an old word)." *Jaunting* occurs in Rom. and Jul. ii. 5, 53:

To catch my death with *jaunting* : up and down.

There Q. 3, Q. 4 have *jaunting*, and it is evidently the same word. In this passage all the Qs. and Ff. have *jaunting*. The word does not occur elsewhere in Shakespeare. It might appear that *tie'd* (*ti'd* in Q. 1, *ty'd* in F. 1) was the same word as that used in *Love's Labour's Lost*, iv. 2, 130 (see note 10) of that play; but *tyr*, whether used in the sense of "to dress," or "to weary," is indifferently spelt *tyr* in F. 1; and "wearyed," or "fatigued," makes here the better sense. Compare the following line in Beaumont and Fletcher's *Mad Lover* (v. 3):

Plague of your *spurs*, *ill'd* conscience! does it *tyr* now?
—*Works*, vol. i. p. 397.

326. Lines 99-101.—Holinshed's account of this incident is as follows: "This knight incontinentlie departed from the count, with eight strong persons in his companie, and came to Pontfret, commanding the esquier that was accustomed to sew and take the assaile before king Richard, to doe so no more, saying: 'Let him eat now, for he shall not long eat.' King Richard sat downe to dinner, and was served without courtesie or assaile, whereupon much marvelling at the sudden change, he demanded of the esquier whie he did not his dutie; 'Sir (said he) I am otherwise commanded by Sir Piers of Exton, which is newlie come from K. Henrie.' When king Richard heard that word, he tooke the kening knife in his hand, and strake the esquier on the head, saying The duel take Henrie of Lancaster and thee together" (vol. iii. p. 14).

327. Line 106: WHAT MEANS *death* in this rude assault?—Stanton proposes: "What? mean'st death in this rude assault?" which certainly makes better sense. The passage is very obscure; it may mean, "What is the meaning of such an attempt upon my life in such a *rude assault*?" but I confess it is not easy to make any sense of it. *Death* is spelt with a capital both in Q. 1 and F. 1 in this line, and with a small *d* in the next line; otherwise one might suspect the word *death* had slipped up here from the line below. It may be that the poet's idea was that Richard had been expecting *Death* for some time, and was now surprised to see it come in so *rude* a shape.

ACT V. SCENE 6.

328. Lines 2, 3:

*the rebels have consun'd with fire
Our town of Gloucester in Gloucestershire.*

From the account given by Holinshed it appears the rebel lords were in two different inns in Gloucester, and their army lay outside the town; that the Earl of Kent and the Earl of Salisbury, in one inn, were besieged by the "hailife of the town with fourscore archers;" the Earl of Huntingdon and Lord Spencer, being in another inn, "set fire on diuerse houses in the towne, thinking that the assailants would leave the assault and rescue their goods, which thing they nothing regarded" (vol. iii. p. 11). But the effect of this unenueve was unfortunate for the rebels, since their army, seeing the fire, thought King Henry's army had arrived, and "led without measure," leaving their chiefs to shift for themselves.

329. Line 8: *The heads of Salisbury, Spencer, Blunt, and Kent*.—So Ff. Q. 5. The four last Quartos read "of Oxford, Salisbury," an evident slip of the pen on the writer's part. The town of Oxford is frequently mentioned in connection with the conspiracy, and Shakespeare may have written the name by mistake for one of the conspirators; but there is no need to perpetuate the error.

330. Line 14: *The heads of Brocas, and Sir Bennet Soely*.—Holinshed says: "Manie other that were prime to this conspiracie, were taken, and put to death, some at Oxford, as sir Thomas Blunt, sir Benet Cille knight, and Thomas Wintercell esquier; but sir Leonard Brokas, and sir John Shellie knights, John Maudela, and William Ferbie chaplains, were drawne, hanged, and beheaded at London" (vol. iii. p. 13).

331. Line 25: *Chose out some secret place, &c.*—Holinshed says: "The Bishop of Carleill was impeached, and condemned of the same conspiracie; but the king of his mercifull clemencie, pardoned him of that offense, although he died shortly after, more through feare than force of sickness, as some haue written" (vol. iii. p. 13).

332. Line 30—"After he (Richard) was thus dead, his bodie was embalmed, and secred, and covered with lead, all same the face, to the intent that all men might see him, and perceiue that he was departed this life: for as the corps was conueied from Pontfret to London, in all the townes and places where those that had the comelance of it did staid with it all night, they caused dirge to be soong in the evening, and masse of requiem in the