An Approach to ‘Richard III’ in the Light of Rhetoric

By

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It was Aristotle who defined rhetoric as a means of persuasion and stressed the need of applying reason logically (logos), of understanding human character and virtues (ethos), and of appealing to emotions (pathos). Quintilian describes the aim of rhetoric as instructing, moving, and charming the hearers. Thomas Wilson follows in their steps saying that the ends of rhetoric are to teach, to delight, and to persuade. Shakespeare succeeded in harmonizing and unifying these three aims in his artistic achievements with his mastery of rhetorical figures of speech.

The purpose of this small study is to make a survey of the rhetorical devices in Richard III with the help of Quintilian’s ‘Institutio Oratoria’ and T. Wilson’s ‘The Arte of Rhetorique’ and find out how masterfully Shakespeare utilized various rhetorical figures or tropes and sublimated the conventional moralizing themes of history in his days usually expressed in crude text-book style, into a higher artistic work through the transmuting imagination of the poet. The reasons why I have chosen Richard III as the subject of this research are two-fold: one is that this play is rich in rhetorical devices such as repetition, antithesis, exclamation, and rhetorical question which combine and form a beautiful symphony; the other is that it contains no remarkable by-plot, which makes our understanding easier of the relation between the leit-motif and modifications or variations. I owe much to the excellent study of Prof. T. W. Baldwin who says, “Shakespeare’s conscious use of these (rhetorical) technicalities is only a small part of his knowledge; but since it is conscious, it is certain, and not the

1) Aristotle: Rhetorica trans. by W. R. Roberts, BK. I, ii, 1355b 2) Ibid, 1356a
3) Quintilian: Institutio Oratoria (Loeb Classical Lib.) BK. III, p. 397 (vol. 1)
result of a good natural wit or of accident. These are technicalities which he knew as such, and they are sufficient to show that he had a mastery of the system as a whole, not merely of a few chance definition."\(^5\) As my space is limited, I was obliged to confine myself to the study of the four rhetorical figures, — repetition, antithesis, exclamation and rhetorical question — and leave the other figures and tropes to my next papers.

(I) Repetition

By the word ‘repetition’ I mean not only the reiteration of words but also that of phrases, clauses, and sentences which may be called parallel structure. Parallelism was one of the main characteristics of Euphuism and of the Renaissance prose style as I pointed out in my study on ‘The Development of the Euphuistic style.’\(^1\) Aristotle says, “Parisosis is making the two members of a period equal in length. Paromoeosis is making the extreme words of both members like each other.”\(^2\) Quintilian emphasized the importance of repetition saying, “The principle governing the use of embellishments and decorations of style is the same: words may be repeated and reiterated or reproduced with some slight change. Sentences may repeatedly commence or end with the same word or may begin and end with the same phrase.”\(^3\)

Now let us turn to Shakespeare’s skillful usages of repetition in Richard III. A most extraordinary wooing of the deformed Duke of Gloucester to Anne, widow of Prince Edward killed by him, infuriates her so vehemently that she spits at him and says:

Anne. Would it were mortal poison, for thy sake!
Glou. Never came poison from so sweet a place.
Anne. Never hung poison on a fouler toad.
   Out of my sight! thou dost infect my eyes.
Glou. Thine eyes, sweet lady, have infected mine.
Anne. Would they were basilisks, to strike thee dead!
Glou. I would they were, that I might die at once;
   For now they kill me with a living death. (R. III, I, ii, 146-153)

1) ‘Studies and Essays’ issued by the Faculty of Law and Literature at Kanazawa University in 1955. 2) Aristotle: Rhetorica, BK III, 1410a
3) Quintilian; Institutio Oratoria (Loeb Lib.) BK IX, pp. 369-371 (vol. 3).
Here we see that the rhetorical figures like repetitions, parallelisms, antitheses, and exclamations play important roles in keeping up this impossible conversation lively on one hand, and on the other give a kind of relief which may be called 'Shakespearean.'

Then Richard's honeyed eloquence combines with his audacious behaviour which overwhelms Anne, and wins her heart. Laying his breast open he hands over his sharp sword to her but she drops it, when Richard says:

*Take up* the sword again, or *take up* me.

......

That hand, which, for *thy love*, did kill *thy love*,

Shall, for *thy love*, kill a far truer *love*. (I, ii, 184:190-191)

This is really a magic of words to which nothing but the temptation of the *Serpent* at Eden is comparable. Repetitions and puns are well fitted to this unusual situation. This reminds me of the following remarks of Puttenham: “Figurative speech is a noueltie of language evidently estranged from the ordinarie habite and manner of our dayly talke and writing, and figure it selfe is a certaine liuely or good grace set upon wordes, speaches, and sentences to some purpose and not in vaine, giuing them ornament or efficacie by many maner of alterations in shape, in sounde, and also in sence ......”.

After succeeding in winning her heart, Richard soliloquizes as follows:

*Was ever woman in this humour woo'd?*

*Was ever woman in this humour won?*  (I, ii, 228-229)

This is a typical example of some figures of speech, such as repetition, antithesis, exclamation, and rhetorical question, blended together and crystallized into a couplet. Aristotle says, “It is possible for the same sentence to have all these features together — antithesis, parison, and homoeoteleuton.” These two lines reveal his dissembling and snaky disposition completely. These comments of Richard may sound inhuman, but the confession of a sinner might be forgiven by both God and audience after all.

Richards' cruel wooing is repeated when he asks Queen Elizabeth for her daughter's hand in the same manner as he wooed Anne before. Queen Elizabeth naturally rejects his offer with mocking words and discloses her

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grudge against him.

Q. Eliz. Be brief, lest that the process of thy kindness
    Last longer telling than thy kindness' date.
K. Rich. Then know, that from my soul I love thy daughter.
Q. Eliz. My daughter's mother thinks it with her soul.
K. Rich. What do you think?
Q. Eliz. That thou dost love my daughter from thy soul:
    So from thy soul's love did thou love her brothers;
    And from my heart's love I do thank thee for it.
K. Rich. Be not so hasty to confound my meaning:
    I mean, that with my soul I love thy daughter,
    And mean to make her queen of England. (IV, iv, 258-263)

Here a serious bandy of words is carried on rather humorously with
the aid of rhetorical figures such as repetitions, parallelisms, and puns.
Shakespeare's characters often indulge in 'bitter taunts,' 'bitter mock,' or
sarcasm, which, Prof. Baldwin suggests, Shakespeare learned from the
text-book of rhetoric by Susenbrotus. But it seems to me, he learned it
partly from the comic characters of Lyly's plays.

Then apparently her repugnance is gradually overcome with Richard's
skillful pleading in the cause of peace and welfare of the land and people.
K. Rich. Without her follows to this land and me,
    To thee, herself, and many a Christian soul,
    Death, desolation, ruin and decay:
    It cannot be avoided but by this;
    It will not be avoided but by this. ...
Q. Eliz. Shall I be tempted of the devil thus?
K. Rich. Ay, if the devil tempt thee to do good.
Q. Eliz. Shall I forget myself to be myself?
K. Rich. Ay, if yourself's remembrance wrong yourself.
                   (IV, iv, 407-411 : 418-421)

Then again Richard utters a cynical remark:
    'Relenting fool, and shallow, changing woman!' (IV, iv, 431)

But a little later on when he heard the news of Richmond's navy on
the western coast, he is flurried and says rapidly:

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7) C. Shimizu : The Euphuistic Style in Lyly's Plays & Shakespeare's Early Comedies
    (Studies and Essays issued by the Faculty of Law & Literature, Kanazawa University)
'My mind is changed, sir, my mind is changed.'

Here let me show you some more examples of reiterated words which T. Wilson called 'doublets.' Quintilian also says, "Words may be doubled with a view to amplification, as in 'I have slain, I have slain, not Spurius Mealius,' or to excite pity, as in 'Ah! Corydon, Corydon.' In 'Richard III' about 57 pairs of doublets are employed: a quarter of them are used for stressing the speakers' emotion such as sorrow, regret, pity, anger, etc., a tenth for their flurried mental state, and the rest for emphasizing everyday expressions.

In Act III scene ii when Hastings hears the news that his enemies are going to be executed that day and Catesby's comments, he exclaims:

O monstrous, monstrous! and so falls it out
With Rivers, Vaughan, Grey: and so 'twill do
With some men else, who think themselves as safe
As thou and I.

And he welcomes Lord Stanley with cracking a joke:

Come on, come on; where is your boar-spear, man?

This proves to be a tragic irony when a little later Hastings finds himself charged with treason and sharing their hard luck. He remembers Margaret's curse and says:

O Margaret, Margaret, now thy heavy curse
Is lighted on poor Hastings' wretched head!

In Act I scene ii, Anne expresses her sorrow for the late King Henry VI and her anger against Gloucester:

O, gentlemen, see, see! dead Henry's wounds
Open their congeal'd mouths and bleed afresh!

Blush, blush, thou lump of foul deformity.

In Act IV scene iv when Richard hears the news of Richmond's expedition, he betrays his flurried and excited mentality by saying:

K. Rich. What doth he there?
Stan. I know not, mighty sovereign, but by guess.
K. Rich. Well, sir, as you guess, as you guess?

'Doublettes, is when we rehearse one and the same worde twise together. Ah wretched, wretche, that I am.'

9) Quintilian: Institutio Oratoria (Loeb Lib.) BK. IX. vol III, p. 461.
Then he orders his men in a hurry:

_March on, march on_, since we are up in arms. (IV, iv, 530)

The origin of doublets, I think, can be traced to the preference for parallelism and repetition shown by the Hebraic authors in the Bible: e.g. 

"Awake, awake, put on strength, O arm of the Lord,"10) "Comfort ye, comfort ye, my people, saith your Lord."11) "Not every one that saith unto me, Lord, Lord, shall enter into the kingdom of heaven."12) "Let your communication be, Yea, yea; Nay, nay."13)

So much for the doublets in the play, for I will have to return to it again in my survey of exclamations. The following list shows the places where repetitions are employed in the play.

I, i : 70 ; 129; 153-155.
I, ii : 14-16; 44-48; 58-63; 71-74; 85-86; 101-103; 112-114; 134-137; 146-152; 184; 190-191; 200-201; 229-229; 250-251.
I, iii : 7-8; 76-77; 98-100; 151-156; 167-169; 192; 199-203; 250-253; 274-278.
I, iv : 89-90; 103-106; 112-114; 180-183; 199-202; 229-233; 264-266.
II, i : 3-10; 36-37.
II, ii : 10-11; 71-80; 82-86; 115-116; 135.
III, i : 15-16; 49-50; 85-88; 115-116; 127-128.
III, ii : 40-44; 71-72; 94-95.
III, iii : 17-18.
III, vii : 159-163; 166-167.
IV, i : 19-20.
IV, ii : 112-117.
V, i : 29.
V, ii : 19-20; 24.
V, iii : 183-192; 196-203; 252-253; 332.

The places where doublets are employed are shown in the following list.

I, i : 70 ; 129. I, ii : 1 ; 55; 57; 197.
I, iii : 57; 74; 244; 261; 266; 279; 319; 356.

10) The Old Testament (Authorized Version), Isaiah, i, 9. 11) Ibid. xl, i.
II Antithesis

Aristotle attached an important significance to 'antithesis' saying, "So far as the style is concerned, it is the antithetical form that appeals to us," and "Such a form of speech is satisfying, because the significance of contrasted ideas is easily felt, especially when they are put side by side, and also because it has the effect of a logical argument." Quintilian followed him in recommending it, "Antithesis, which Roman writers call either 'contra positum' or 'contentio,' may be effected in more than one way. Single words may be contrasted with single, or the contrast may be between pairs of words, or sentence may be contrasted with sentence." E.Norden says that the antithetical form was the international style of the sixteenth century. Antithesis was one of the main characteristics of Euphuism in England, Guevaraism and Gongorism in Spain, and Petrarchism in Italy.

Now let us have a look of some examples of antithetical forms in this play. At the beginning of Act IV scene iv, we hear a beautiful, heart rending chorus of mourning by three noble ladies, which reaches its climax in Queen Margaret's solo.

See what now thou art:

For happy wife, a most distressed widow;
For joyful mother, one that wails the name;
For queen, a very caitiff crown'd with care;
For one being sued to, one that humbly sues;
For one that scorn'd at me, now scorn'd of me;
For one being fear'd of all, now fearing one;

For one commanding all, obey'd of none. (IV, iv, 97–104)

Here antitheses form such a sharp and happy contrast that they may be called 'oxymoron.' By the way, it has often been said that in the Wes-

3) Quintilian: Institutio Oratoria (Loeb Lib.) BK IX, vol. 3, p. 496.
tern world Aristotelian logic or syllogism had been predominant until Kierkegaard advocated paradoxical logic. But, as a matter of fact, we can find lots of paradoxical expressions not only in Shakespeare but also in other Elizabethan dramatists and poets.

In this example we can hear repetitions, parallelisms, and antitheses harmonizing into a plaintive melody, which ends with the following arietta.

Compare dead happiness with living woe;
Think that thy babes were fairer than they were,
And he that slew them fouler than he is;
Bettering thy loss makes the bad causer worse:
Revolving this will teach thee how to curse. (IV, iv, 119-123)

Next let us turn to the witty word-combat between Lady Anne and King Richard which forms one of the chief characteristics in Shakespeare's comedies. It is highly probable that Shakespeare learned a lot in this point from Lyly's plays and euphuism in which antithesis and parallelism played an important role, as was pointed out in my study on 'the Euphuistic Style in Lyly's Plays and Shakespeare's early Comedies.'

Glou. Lady, you know no rule of charity,
Which renders good for bad, blessing for curses.
Anne. Villain, thou know'st no law of God nor man:
No beast so fierce but knows some touch of pity.
Glou. But I know none, and therefore am no beast.
Anne. O wonderful, when devils tell the truth!
Glou. More wonderful, when angels are so angry! (I, ii, 68-74)

It is interesting to see that here Shakespeare employs skillfully and humorously the famous 'enthymeme' which Quintilian explains as follows: "The enthymeme has three meanings: firstly it means anything conceived in the mind; secondly it signifies a proposition with a reason, and thirdly a conclusion of an argument drawn either from denial of consequents or from incompatibles. ...... Cornificius styles it a 'contrarium' or argument from contraries." Further he says: "The application of humour to oratory may be divided into three heads: for there are three things out of which

5) Studies and Essays by The Faculty of Law and Literature, Kanazawa University, 1961.
6) Quintilian: Institutio Oratoria, BK. V. x, p. 203 (vol. 2).
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we may seek to raise a laugh, to wit, others, ourselves, or things intermediate. In the first case we either reprove or refute or make light of or retort or deride the argument of others. In the second we speak of things which concern ourselves in a humorous manner. ...... The third kind consists in cheating expectations, in taking words in a different sense from what was intended. 7)

Now let us turn our attention to the witty but pathetic bandy of words between King Richard and Queen Elizabeth which forms a fine counterpoint of the above-quoted one between Anne and Richard.

K. Rich. Say, I will love her everlastingly.
Q. Eliz. But how long shall that title 'ever' last?
Q. Eliz. But how long fairly shall her sweet life last?
K. Rich. So long as heaven and nature lengthens it.
Q. Eliz. So long as hell and Richard likes of it.
K. Rich. Say, I, her sovereign, am her subject love.
Q. Eliz. But she your subject, loathes such sovereignty.

......

K. Rich. Your reasons are too shallow and too quick.
Q. Eliz. O no, my reasons are too deep and dead;

Too deep and dead, poor infants, in their grave.
K. Rich. Harp not on that string, madam; that is past.
Q. Eliz. Harp it on still shall I till my heart-strings break.

(IV, iv, 349-365)

Here witty conversations form a typical parallel structure linked and accentuated with repetitions and so called 'parisonic' 8) antitheses. Richard's discordant string and Queen's delicate one make a unique duet which delights us on one hand and touches the string in our hearts on the other hand. Incidentally it is interesting to note in the quotation above-given that Richard is contrasted with the word 'nature,' which indicates his notoriety as the most unnatural king in those days.

Next let us have a glance at the soliloquy of Brackenbury which relieves the dismal atmosphere of the Tower.

Sorrow breaks seasons and repositing hours,

Makes the **night morning** and the **noon-tide night**.
Princes have but their titles for their glories,
**An outward honour** for an **inward toil**;
And for **unfelt imagination**,
They often **feel** a **world** of restless cares:
So that, betwixt their **titles** and **low names**, There's nothing differs but the **outward fame**.  
(I, iv, 76-83)

Here again we see antitheses and parallelisms of which are made the beautiful Shakespearean dreams in which his 'logos,' 'ethos,' and 'pathos' are blended harmoniously. Let me mention the places in this play where antitheses or antithetical devices can be noticed.

I, i : 1-2 ; 7-8 ; 36-37 ; 117 ; 145 ; 151-152.
I, ii : 51 ; 62-63 ; 68-74 ; 81-84 ; 85-88 ; 90-93 ; 96-97 ; 108-109 ; 120-123 ; 131 ; 153 ; 190-191 ; 194-195 ; 203.
I, iii : 7-8 ; 21-23 ; 65-66 ; 72-73 ; 76-77 ; 104 ; 107-108 ; 123-124 ; 131-133 ; 151-156 ; 160-161 ; 165-166 ; 172-173 ; 182-184 ; 196-197 ; 204-207 ; 223-224 ; 250-253 ; 259-260 ; 266-269 ; 271-272 ; 274-278 ; 311-312 ; 335-338.
I, iv : 76-83 ; 88 ; 101-107 ; 112-114 ; 173-174 ; 232-233 ; 238-239 ; 265-266 ; 274 ; 289-290.
II, i : 4-10 ; 32-35 ; 50 ; 58-61 ; 91-92.
II, ii : 28 ; 41-44 ; 99-100.
III, i : 16 ; 79 ; 87-88 ; 94 ; 118-121 ; 128 ; 146-148.
III, ii : 28-30 ; 92-94.
III, iv : 11-12 ; 25-26 ; 97.
III, vi : 10-12.
III, vii : 51 ; 151-152 ; 165-166 ; 202.
IV, i : 73 ; 75-77 ; 90-91 ; 96-97 ; 101-103.
IV, ii : 70-74.  IV, iii : 53-55.
IV, iv : 15-16 ; 22-23 ; 26-30 ; 74 ; 77 ; 86 ; 98-104 ; 107-108 ; 115 ; 119-123 ; 124 ; 127-128 ; 153-155 ; 166 ; 175-176 ; 196 ; 204 ; 213-213 ; 217-220 ; 225-227 ; 239-240 ; 253-254 ; 289-290 ; 298-299 ; 305-308 ; 311-313 ; 318-319 ; 343-344 ; 355-356 ; 357-358 ; 361-365 ; 387-388 ; 391-394 ; 401 ; 414-415 ; 419-420 ; 458-460 ; 461-462 ; 486-487 ; 498-499 ; 538.
V, iii : 117 ; 127-130 ; 135-138 ; 154-157 ; 172-173 ; 187-190 ; 250 ; 313 ; 332.
V, iv : 19-21 ; 25-26 ; 40.

**III Exclamation**

It is interesting to notice that Quintilian did not include 'exclamation'
among the figures, saying, “The figures best adapted for intensifying emotion consist chiefly in simulation. ... When exclamations are genuine, they do not come under the head of our present topic (figure): it is only those which are simulated and artfully designed which can with any certainty be regarded as ‘figure.’”¹ But Prof. T. W. Baldwin shows us that in the days of Shakespeare, exclamation was regarded as a figure by most rhetoricians.² Shakespeare himself was aware of this, and let Duchess of York speak, “Be copious in exclams,” (IV, iv, 135) and Richard say “Will I drown your exclamations”. (IV, iv, 153).

As antithesis is generally a powerful means of persuasion through ‘logos’, so exclamation has a natural and intense force to appeal to ‘pathos’ (emotion). Let us see some examples in Richard III. Act I scene ii opens with a group of guards carrying the bier of Henry VI led by Anne who mourns and calls down curses on the murderer of the king.

_Cursed_ be the hand that made these fatal holes!
_Cursed_ be the heart that had the heart to do it!
_Cursed the blood_ that let this blood from hence!
More direful hap betide that hated wretch,
That makes us _wretched_ by the death of thee,
Than I can wish to adders, spiders, toads,
On any creeping venom’d thing that lives! (I,ii,14-20)

Here exclamations are emphasized and embellished with repetitions and parallelisms. And these exclamations are not naive and spontaneous but artful and artistic as was maintained by Quintilian who defined a ‘figure’ as a form of speech ‘which is poetically and rhetorically altered from the simple and obvious method of expression.’³ Thus it was common in those days to ornament even exclamations with artificial figures in poems and dramas. In the next scene appears Queen Margaret whose curses are the most piercing and heart-rending.

_Why, then, give way, dull_ clouds, to my _quick_ curses!
_If not by war, by surfeit_ die your _king_!
_As ours by murder, to make him a _king_!

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¹ Quintilian: *Institutio Oratoria* (Loeb Lib.) BK IX, p. 389 (vol. III)
³ Quintilian: *Institutio Oratoria* (Loeb Lib.) BK IX, p. 355 (vol. III) ‘We shall take a ‘figure’ to mean a form of expression to which a new aspect is given by art.’
Edward thy son, which now is Prince of Wales,
For Edward my son, which was Prince of Wales,
Die in his youth by like untimely violence!
Thyself a queen, for me that was a queen,
Outlive thy glory, like my wretched self!
Long mayst thou live to wail thy children's loss;
And see another, as I see thee now,
Deck'd in thy rights, as thou art stall'd in mine!
Long die thy happy days before thy death:
And, after many lengthen'd hours of grief,
Die neither mother, wife, nor England's queen! (I, iii, 196-209)

Here rhetorical figures such as antithesis, repetition, and exclamation save this long execration from dullness and monotony. Tactful repetitions of names and words remind the hearers of the cycle and recurrence of history which was a common theme of chronicles and historical narratives in those days. But Shakespeare's emphasis was not only on morals in history but on poetical catharsis. Moreover these reiterations suggest an ominous, magical power in cursing. Especially the line 'Long die thy happy days before thy death,' forms a striking contrast with 'Long mayst thou live to wail thy children's loss,' and is redoubled and intensified with the last line 'Die neither mother, wife, nor England's queen!'

Anne who was cursed by Margaret curses her own fate recounting her sad history at the end of Act IV scene i.

O, when, I say, I look'd on Richard's face,
This was my wish: 'Be thou,' quoth I, 'accursed,
For making me, so young, so old a widow!
And, when thou wed'st, let sorrow haunt thy bed;
And be thy wife — if any be so mad —
As miserable by the life of thee
As thou hast made me by dear lord's death!'
Lo, ere I can repeat this curse again,
Even in so short a space, my woman's heart
Grossly grew captive to his honey words
And proved the subject of my own soul's curse. (IV,i,71-81)
The reminiscence of her earlier life is recapitulated and condensed into the exclamatory passages studded with the word ‘curse’ in a touching way. Incidentally, harping on the irretrievable loss or ‘the sad account of forebemoaned moan, as if not paid before’ has been a favorite high-light scene in the Japanese ‘Kabuki’ which has been and is appealing to the sentiment of the Japanese audience.

Then Anne bids a sorrowful farewell to the other ladies, and Queen Elizabeth turns back for a last look at the Tower.

Q. Eliz. Poor heart, adieu! I pity thy complaining.
Anne. No more than from my soul I mourn for yours.
Q. Eliz. Farewell, thou woful welcomer of glory!
Anne. Adieu, poor soul, that takest thy leave of it!

Q. Eliz. Stay, yet look back with me unto the Tower.
Pity, you ancient stones, those tender babes Whom envy hath immured within your walls! Rough cradle for such little pretty ones! Rude ragged nurse, old sullen playfellow For tender princes, use my babies well! So foolish sorrow bids your stones farewell. (IV, i, 88-103)

Most of the farewell words in Shakespeare’s plays are usually embellished and accentuated with repetitions, parallelisms, and naturally exclamations, the typical example of which can be seen in the exchange of farewell between Brutus and Cassius.4) On his way to the execution at Pomfret Castle, Rivers expresses his deep emotion as follows:

O Pomfret, Pomfret! O thou bloody prison, Fatal and ominous to noble peers! Within the guilty closure of thy walls Richard the second here was hack’d to death; And, for more slander to thy dismal seat,

4) Julius Caesar, V, i, 117-122.
Brut. For ever, and for ever, farewell, Cassius! If we do meet again, why, we shall smile; If not, why not, this parting was well made.
Cass. For ever, and for ever, farewell, Brutus! If we do meet again, well smile indeed; If not, ’tis true parting was well made.
We give thee up our guiltless blood to drink. (III, iii, 9-14)

Here we can see a typical example of 'apostrophe' and 'personification' both of which were popular figures with poets and playwrights in those days. Of the latter Quintilian says as follows: "A bolder figure is 'impersonation,' or 'prosopopoia.' This is a device which lends wonderful variety and animation to oratory. ········ We are even allowed in this form of speech to bring down the gods from heaven and raise the dead, while cities also and peoples may find a voice."5)

At the beginning of this quotation we can see 'doublet' again. Let us see another example of 'doublets' employed in an exclamatory speech. In Act V scene iii, between the two tents at Bosworth Field, appear the ghosts of all those Richard has killed or brought to death, and utter curses 'Despair and die!' repeatedly to Richard and invoke blessings 'Live and flourish!' on Richmond. After the ghosts disappear Richard awakes and reveals his dismay and pangs of conscience.

\[
\text{My conscience hath a thousand several tongues,}
\text{And every tongue brings in a several tale,}
\text{And every tale condemns me for a villain.}
\text{Perjury, perjury, in the high'st degree;}
\text{Murder, stern murder, in the direst degree;}
\text{All several sins, all used in each degree,}
\text{Throng to the bar, crying all, Guilty! guilty!} \quad (V, iii, 193-199)
\]

Repeated doublets describe his flurried and agitated mental state and denote the strong appealing force of his conscience. They also help us have a glimpse into his dissembling character. Here again we see an apt example of personification, repetition, and parallelism ornamenting the exclamatory structure.

Next let us listen to the touching quartet by the Duchess of York, Queen Elizabeth, and the two children of Clarence.

Q. Eliz. Oh for my husband, for my dear lord Edward!
Child. Oh for my father, for our dear lord Clarence!
Duch. Alas for both, both mine, Edward and Clarence!
Q. Eliz. What stay had I but Edward? and he's gone!
Child. What stay had we but Clarence? and he's gone!

5) Quintilian: Institutio Oratoria (Loeb Lib.) BK IX, p. 391 (vol. III).
Duch. *What stays* had I but they? and *they are gone*!

Q. Eliz. Was never widow had *so dear a loss*!

Child. Were never orphans had *so dear a loss*!

Duch. Was never mother had *so dear a loss*!

Alas, I am the mother of these moans! (II, ii, 71-80)

Here we see a fine example of a symmetrical parallel structure embellished with repetitions, exclamations, apostrophes, and rhetorical questions. This can be compared to the soaring steeples of a quadrangular tower of Gothic cathedral in which solemn tune of Requiem is resounding.

Let me show in the following list the places where a figure of exclamation is employed.

I, i : 117-120; 122-123; 151-152.

I, ii : 5-28; 39-42; 44-46; 55-57; 62-67; 73-74; 103-104; 113; 131; 146-152; 184-185; 231-239; 263-264.

I, iii : 18-19; 35; 40; 58-61; 76-77; 93; 130; 110-113; 118; 135-140; 143-144; 149-150; 158-163; 179-184; 196-215; 216-238; 241-244; 249; 253-258; 266-273; 278-282; 289-294; 299-303; 315; 339-340.

I, iv : 2-7; 21-23; 44-47; 55-57; 66-72; 75; 162-163; 175; 200-203; 216; 261-265; 278-283.

II, i : 11-17; 23-24; 34-40; 81-82; 91-95; 131-137.

II, ii : 3-4; 17; 27-28; 47-48; 59-61; 64-65; 68-70; 71-80; 86-87; 106-109; 151-152.

II, iii : 5; 8; 11; 27.


III, i : 15-16; 18-23; 31-32; 40-43; 116-117; 132.

III, ii : 1; 35; 41; 56; 66-67; 90; 98; 107-109.

III, iii : 5; 9-14; 18-22.

III, iv : 10; 33; 78-79; 82; 92-95; 98-103; 105-107.

III, v : 15-20; 47.

III, vi : 10.

III, vii : 22-23; 42; 71; 81; 95; 114-115; 173; 203-204; 237; 240.

IV, i : 5-7; 18-20; 33-40; 53-54; 59-63; 72-77; 88-95; 98-104.

IV, ii : 1; 7; 16-17; 57; 63-64; 125-126.

IV, iii : 16; 54-55

IV, iv : 9-14; 26-34; 55-59; 77-81; 116-117; 124-129; 137-139; 187-195; 235-238; 397-405; 431; 460; 464-465; 509; 537.

V, i : 3-9.

V, iii : 7; 14; 42-43; 79-81; 101-102; 110-117; 118-123; 126-130; 131-150; 151-158; 162-165; 169-172; 178-179; 189-190; 196-199; 212; 223; 270; 283-286; 312-313; 337-341; 349-351.

V, iv : 1; 6; 7; 13.

V, v : 8-9; 20-21; 29-41.
IV Interrogation or Rhetorical Question

Quintilian says, "A simple question may be illustrated by the line: 'But who are ye and from what shores are come?' On the other hand, a question involves a figure, whenever it is employed not to get information, but to emphasise our point as in the following examples: '... Do you not see that your plots are all laid bare?' How much greater is the fire of his words as they stand than if he had said, 'Your plots are all laid bare.'"¹)

T. Wilson followed him in saying, "We doo aske oftentimes, because we would know: we do aske also, because we would chide, and sette furthe our grief with more vehemencie; the one is called Interrogatio, the other is called Percontatio."²)

Let us see some examples of this rhetorical question or interrogation in Richard III. At the beginning of Act II scene i, King Edward IV is made happy by seeing that the rival factions have reconciled in his presencee, where arrives Gloucester who announces that Clarence is dead. At that moment Stanley, Earl of Derby, appears and craves King's forgiveness for the crime of his servant. Hearing this request, King says in sorrow:

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Have I a tongue to doom my brother's death,
And shall the same give pardon to a slave?
My brother slew no man; his fault was thought,
And yet his punishment was cruel death.
Who sued to me for him? who, in my rage,
Kneel'd at my feet, and bade me be advised?
Who spake of brotherhood? who spake of love?
Who told me how the poor soul did forsake
The mighty Warwick, and did fight for me?
Who told me, in the field by Tewksbury,
When Oxford had me down, he rescued me,
And said, 'Dear brother, live, and be a king'?
Who told me, when we both lay in the field
Frozen almost to death, how he did lap me
Even in his own garments, and gave himself,
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¹) Quintilian: Institutio Oratoria (Loeb Lib.) BK IX, pp. 377-379.
All thin and naked, to the numb cold night?  

Here rhetorical questions are used to express King's deep sorrow for his brother's death and serious reproof against his staff subjects and close attendants. Repetitions and parallelisms fit close to recounting unforgettable memories with grief, and are effective in emphasizing emotional expression. They also save this long soliloquy from dullness and monotony.

In Act IV scene iv, we hear an elegiac trio of the three ladies among which high-pitched solo of Margaret resounds plaintively but sonorously.

Where is thy husband now? Where be thy brothers?
Where are thy children? Wherein dost thou joy?
Who sues to thee and cries 'God save the queen'?
Where be the bending peers that flatter'd thee?
Where be the thronging troops that follow'd thee? (IV, iv, 92-96)

Here we see a skillful combination of repetitions, parallelisms, and rhetorical questions. The piling up of simple rhetorical questions in symmetrical form intensify the appealing and moving power greatly. Margaret's shrill soprano makes a good contrast with Richard's brutally deep bass.

In the latter part of this scene when Richard asks Queen Elizabeth for her daughter's hand, she retorts him.

What were I best to say? her father’s brother
Would be her lord? or shall I say, her uncle?
Or, he that slew her brothers and her uncles?
Under what title shall I woo for thee,
That God, the law, my honour and her love,
Can make seem pleasing to her tender years? (IV, iv, 337-342)

Here we find Elizabeth's speech wittier and lighter than Margaret's execrative one partly because we find a run-on line and partly because it has a pleasant touch of bitter irony. Quintilian says, "We may put a question to which it is difficult to reply, ..... or we may ask a question with a view to throw odium on the person to whom it is addressed, ..... or our aim may be to excite pity." 3) Her rhetorical questions just quoted answer these three purposes.

At the end of this scene Lord Stanley comes in and confirms the news that Richmond's navy is on the western coast to claim the crown, and to

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3) Quintilian: Institutio Oratoria (Loeb Lib.) BK. IX, p. 379.
him speaks Richard sarcastically.

K. Rich. Is the chair empty? is the sword unsway’d?
   Is the king dead? the empire unpossess’d?
   What heir of York is there alive but we?
   And who is England’s king but great York’s heir?
   Then tell me, what doth he upon the sea?

Stan.  *Unless for that, my liege,* I cannot guess.

K. Rich. *Unless for that* he comes to be *your liege,*
   You cannot guess wherefore the Welshman comes.

......

K. Rich. *Where* is thy power, then, to beat him back?
   *Where* are thy tenants and thy followers?
   Are they not now upon the western shore,
   Safe-conducting the rebels from their ships?

Stan.  No, my good lord, my friends are in the north.

   When they should serve their sovereign in the west?  (IV,iv,470-486)

Here again we see parallel structures, repetitions, and antitheses together
with piling up of satirical rhetorical questions which disclose the hero’s
anger and suspicious nature. Quintilian says, "*Accumulation* of words and
sentences identical in meaning may be regarded under the head of *amplifica-
tion.* ...... All the accumulated details have but one reference. The height-
tening of effect may be produced by making the words rise to a climax."4)
Besides, good examples of a skillful repartee can be found in the corres-
pondence between ‘in the north’ and ‘cold friend’, or in the repetition of
‘unless for that’.

Next let us see an example in which ‘interrogation’ is employed to
express the mental agitation of the hero. In Act V scene iii, we find
Richard tormented and cursed by the ghosts of those killed by him, and
when the ghosts disappear he starts and utters as follows:

   What do I fear? *myself?* there’s none else by:
   *Richard loves Richard;* that is, I am I.
   Is there a murderer here? *No. Yes,* I am.
   Then fly. What, from *myself?* Great reason why:
   Lest I revenge. What, *myself* upon *myself?*

4) Quintilian : *Institutio Oratoria,* (Loeb Lib.) BK VIII, p. 279.
An Approach to Richard III in the light of Rhetoric

O, no! alas, I rather hate myself
For hateful deeds committed by myself!
I am a villain; yet I lie I am not.

And if I die, no soul shall pity me:
Nay, wherefore should they, since that I myself
Find in myself no pity to myself? (V, iii, 182-203)

Here Richard’s ambition to ‘make my heaven to dream upon the crown’, 5) which reminds us of Marlowe’s heroes, and his immovable decision to realize it by ‘hewing my way out with a bloody axe,’ 6) seem to be shaken. As Aristotle suggests, 7) fear sets him thinking and looking at his true self. Here is quite a modern portrait of a human being aware of his own aloneness, helplessness and contradictions. Richard’s introspection impresses us as if Shakespeare had already read Montaigne’s Essays, though Florio’s English translation was issued in 1603.

In the Tudor age there was a popular prejudice against Richard III who was regarded as a typical tyrant, ‘cruell of heart, ambiciouse by nature, enuiouse of mynde, a depe dissembler, a close man for weightie matters, hardie to reuenge, and feareful to lose his high estate, trustie to none, liberal for a purpose.’ 8) As is pointed out by T. W. Baldwin, “in the sixteenth century, history was a story, a collection of moralized and moralizable exampla, to be used for literary purpose.” 9) An apt example can be found in the confessional description of Richard III in ‘The Mirror for Magistrates’ : 10)

Both God, nature, dutie, allegiance all forgott,
This vile and haynous acte vnnaturally I conspyred:
Which horrible deed done, alas, alas, god wot
Such terrors me tormented, and so my spyrytes fyred
As vnto such a murder and shamefull deede requyred,
Such broyle dayly felt I breeding in my brest,
Wherby more and more, increased myne vnrest.

Shakespeare followed this fashion, and in the quotation shown above gave the hero the chance to express the prick of his conscience which made

5) Third Part of King Henry VI, III, ii, 168. 6) Ibid. III, ii, 181.
him worthy of the name of human being instead of devil, and qualified
him to speak in verse not in prose. Richard's self-criticism is expressed
and embellished with dexterous combination of interrogations, rhetorical
questions, repetitions, and antitheses. Through his artistic imagination and
generous mind Shakespeare turned his various defective characters in his
plays into living symbols of humanity. Thus he succeeded in unifying
'ethos,' 'logos,' and 'pathos' with the aid of rhetorical devices. Let us see
the places in the play where interrogations and rhetorical questions are
employed.

I, i, 74-75; 96; 102; 121.
I, ii, 34-35; 43; 89; 100; 102; 117-119; 228-229; 240-251.
I, iii, 43-44; 51-53; 56-57; 93; 98-99; 113; 129-130; 160-162; 167; 188-195;
242-243; 297-298.
I, iv, 33-34; 42; 50-51; 89; 101; 157; 182; 186-191; 202-203; 214-216;
226-228; 257-260; 267-269; 274.
II, i, 77-79; 81; 83; 102-117; 134-136.
II, ii, 5-7; 34-35; 41-42; 63; 74-76.
II, iii, 34.
III, i; 111-112; 143; 151-153; 161-164.
III, ii; 6; 74-75; 83-84; 91-92; 98.
III, iv; 4; 7-8; 76-77.
III, v; 1-4; 35-39; 41-46.
III, vi; 10-13; III, vii; 23; 116; 204; 223.
IV, i; 1-2; 21-22.
IV, ii; 5-6; 14; 18-20; 44-45; 103-104; 112; 115; 123-124.
IV, iv; 19; 22-24; 34; 92-96; 109-110; 140-147; 154; 162; 164; 173-174; 205;
239-240; 242; 264-269; 337-342; 350; 352; 387; 418; 420; 426; 445;
452-454; 461-463; 465; 470-474; 480-483; 485-486; 509; 517-518.
V, i; 10.
V, iii; 6; 8-9; 50-51; 67-68; 182-188; 202-203; 245; 276; 286-287; 314;
323-326; 336-337.
V, v; 22.

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