

Might I but know thee by thy housed badge.

War. Now, by my father's badge, old Nevil's crest,

The rampant bear chain'd to the ragged staff,

This day I'll wear aloft my burgonet,— 205

As on a mountain top the cedar shows

That keeps his leaves in spite of any storm,—

Even to affright thee with the view thereof.

Clif. And from thy burgonet I'll rend thy bear,

And tread it under foot with all contempt, 210

Despite the bear'ard that protects the bear.

Y. Clif. And so to arms, victorious father,

To quell the rebels and their complices.

Rich. Fie! charity for shame! speak not in spite,

For you shall sup with Jesu Christ to-night. 215

Y. Clif. Foul stigmatic, that's more than thou canst tell.

Rich. If not in heaven, you'll surely sup in hell.

[Exeunt severally.]

202. housed] *F*; Household *Q*; household *Malone*. 211. bear'ard] *Wilson, F* (Bearard). 212. father] *F*; Soueraigne *Q*, *ASC conj.* 217. S.D. severally.] *Theobald*; *om. F*.

202, 203. housed badge . . . father's badge] the emblem of the family; cf. n. to 144 above.

204. rampant bear . . .] Hart refers to Whitney's *Emblems*, 105-7, for the device and a dedicatory poem in praise of Warwick and Leicester. He might also have referred to the Frontispiece, which carried this design. The staff was used to thrust into the mouth of the bear when required, presumably to rescue the dogs.

206. cedar] a symbol of royalty.

208. Even to affright] continuous with 205, after the "cedar" parenthesis.

215. sup . . . to-night] from the *Grace before Supper* in the *Primer* or *Book of Private Prayer* of 1553: "He that is King of glory, and Lord over all, / Bring us to the supper of the life eternall." (Baldwin). Cf. *Ham.*, iv. iii. 17-18; "It is an instance of the consistency with which Shakespeare has drawn Richard's character throughout the plays, that thus early after his first introduction he should utter 'old odd ends stol'n out of Holy Writ'" (Noble). Cf. n. to 151 above.

216. stigmatic] branded deformity. Applied to a criminal branded or "stigmatized" with a hot iron.

SCENE II.—*Saint Albans.*

Alarums to the battle. Enter WARWICK.

War. Clifford of Cumberland, 'tis Warwick calls:

And if thou dost not hide thee from the bear,

Now, when the angry trumpet sounds alarum,

And dead men's cries do fill the empty air,

Clifford, I say, come forth and fight with me! 5

Proud northern lord, Clifford of Cumberland,

Warwick is hoarse with calling thee to arms.

Enter YORK.

How now, my noble lord! what! all afoot?

York. The deadly-handed Clifford slew my steed;

But match to match I have encounter'd him, 10

And made a prey for carrion kites and crows

Even of the bonny beast he loved so well.

Enter CLIFFORD.

War. Of one or both of us the time is come.

York. Hold, Warwick! seek thee out some other chase,

Scene II

Locality.] *Capell*. Entry. *Alarums . . . battle.*] *Q*; *om. F*. 8. S.D.] *F*; Clifford speaks within. / Warwick stand still, and view the way that Clifford hewes with / his murdering Curtelaxe, through the fainting troopes to finde / thee out. / Warwick stand still, and stir not till I come. / Enter *Yorke. Q*. 8. How] *edd.*; *War. How Q, F*. 12.] *Q continues*: The boniest gray that ere was bred in North. 14-30.] *F*; for *Q*, see *App. 4*.

Source: Hall, 251. This main account of Clifford's death is developed here, and in 3 *H 6*, i. i. 54-5 and i. iii. 5, from the hint supplied by Hall, "thy father slew myne". The casual and contradictory account in 3 *H 6*, i. i. 9, where he is "by the hands of common soldiers slain", was derived from Hall, 233, and would pass unnoticed by the audience, as it probably did by Shakespeare.

3. sounds alarum] sounds the call to arms; cf. 1 *H 6*, i. ii. 18, and above, ii. iii. 90. More common as a stage-direction.

4. dead men's cries] prolepsis.

cries . . . fill . . . air] cf. *Jack Straw*, Dodsley, 5. 395: "troops of men / That filled the air with cries and fearful noise;" and 2 *Tamb.*, 3865: "Fill all the aire with troublous bellowing"; and *F.Q.*, i. 8. 17, "scourging the emptic ayre with his long trayne".

8. afoot] in motion and action.

11. kites] another instance of a standard Shakespearean image-cluster: kite . . . crow . . . deadly . . . soul (18) . . . empty (4). Cf. above, iii. i. 249; iii. ii. 190.

13 ff.] For censorship here, see version in *App. 4*; and *Intro.*, p. xxviii.

14. chase] game; cf. *Wint.*, iii. iii. 57.

For I myself must hunt this deer to death. 15
War. Then, nobly, York; 'tis for a crown thou fight'st.
 As I intend, Clifford, to thrive to-day,
 It grieves my soul to leave thee unassail'd. [Exit.
Clif. What seest thou in me, York? Why dost thou
 pause?
York. With thy brave bearing should I be in love, 20
 But that thou art so fast mine enemy.
Clif. Nor should thy prowess want praise and esteem,
 But that 'tis shown ignobly and in treason.
York. So let it help me now against thy sword
 As I in justice and true right express it. 25
Clif. My soul and body on the action both!
York. A dreadful lay! Address thee instantly.
Clif. *La fin couronne les œuvres.*

[*They fight, and Clifford falls and dies.*

York. Thus war hath given thee peace, for thou art still.
 Peace with his soul, heaven, if it be thy will! [Exit. 30

Enter Young CLIFFORD.

Y. Clif. Shame and confusion! all is on the rout:
 Fear frames disorder, and disorder wounds
 Where it should guard. O war, thou son of hell,
 Whom angry heavens do make their minister,
 Throw in the frozen bosoms of our part 35

18. S.D. Exit.] *Exet Warwicke. Q.; Exit War. F.* 19.] What . . . Yorke? / Why . . . pause? *F.* 28. *couronne les œuvres.*] *edd.; Corrone les eumenes. F.* 28. S.D. *They fight . . . dies.*] *edd.; Alarmes, and they fight, and Yorke kills Clifford. Q.; om. F1; Dies. F2.* 29. thou] *yth F.* 30. Exit.] *Exit Yorke. Q.; om. F.* S.D.] *Q., F (subst.).* 31-65.] *F; for Q, see App. 4.*

15. *I myself . . . death*] Singer compares *Iliad*, 22. 205, where Achilles expresses a similar determination about Hector. Cf. *3 H* 6, 11. iv. 12-13.
 20. *bearing*] behaviour; cf. *LLL.*, 1. i. 272.
 27. *lay*] wager, stake. A pun? Cf. *Oth.*, 11. iii. 330.
 Address thee] prepare thyself.
 28. *La fin . . .*] "The end crowns all", *Troil.*, 1v. v. 224; "the fine's the crown." *All's W.*, 1v. iv. 35; "The end is crowne of every worke well done;"

Kyd, *Sp. Tr.*, 2. 6. 8, etc.
 29. *war . . . peace*] a typical Shakespearean paradox.
 31. *confusion*] destruction, ruin, chaos.
 32. *frames*] forms, makes. "Frame" had a much more extended use than it now has; cf. Golding's *Ovid*, 6. 599, 600, "Love gave him power to frame his talke at will".
 33-4. *O war . . . minister*] Noble compares *Ezek.*, 14. 21 and 5. 13.
 35. *part*] side, party.

Hot coals of vengeance! Let no soldier fly.
 He that is truly dedicate to war
 Hath no self-love; nor he that loves himself
 Hath not essentially, but by circumstance,
 The name of valour. [Seeing his dead father.
 O! let the vile world end, 40
 And the premised flames of the last day
 Knit earth and heaven together;
 Now let the general trumpet blow his blast,
 Particularities and petty sounds

40. S.D. Seeing . . . father.] *Theobald; om. Q., F.*

36. *Hot coals of vengeance*] *Ps.*, 140. 10, "hot burning coals": Bishops' Bible (Noble).

37. *dedicate*] a common Elizabethan form of *pa.pple.* of a verb ending in "t" or "d". See Franz, 159.

39. *essentially . . . by circumstance*] a relic of the mediaeval distinction between essence and accident.

40. *the vile world*] Bible and Prayer Book. Cf. *Sonn.*, 71. 3, 4: "fled / From this vile world, with vilest worms to dwell."

40-51. *O! let . . . stony.*] A regular Shakespearean group of images, compounded from various sources, and centring on the Last Judgement, as presented in mediaeval art and thought. The situation is always one of horror aroused by the death of a dear friend or relative, and the effect on the bereaved that of chaos come again; cf. *Mac.*, 11. iii. 63 ff (on the murder of Duncan):

Macd. O horror! horror! horror!

Confusion . . . destroy your sight

With a new Gorgon. . . up, and, and see

The great doom's image!—Malcolm! Banquo!

As from your graves rise up, and walk like sprites

To countenance this horror!

Bell rings.

Lady M. What's the business

That such a hideous trumpet . . .

and *Lr.*, v. iii. 257 ff (after the three

trumpets of the duel, and the death of Cordelia):

Lear. O you are men of stone:

Had I your tongue and eyes, I'd

use them so

That heaven's vault should crack . . .

She's dead as earth.

Kent. Is this the promis'd end?

(? premis'd)

Edg. Or image of that horror?

Alb. Fall and cease.

41. *promised*] predestined; foreordained; included in the premisses of Creation. "He asks to have them now; he doesn't say they have come (sent before their time), as the commentators have it, but that he wants them" (Hart); cf. "ordain'd", 45.

41-2. *flames of the last day . . . together*] Cf. Ovid, *Metam.*, 1. 256-8: Jove "remembered also that 'twas in the fates that a time would come when sea and land, the unkindled palace of the sky and the beleaguered structure of the universe should be destroyed by fire." (Loeb). Cf. also Ovid, *Amores*, 1. 15, "when the same day shall give the world to destruction", and 2 *Peter* 3. 10, 12. A more direct source for 40 and 42 is 2 *Tamb.*, 4642 (last speech), "Meet heaven & earth, & here let all things end."

43. *general trumpet*] Cf. 1 *Cor.*, 15. 52.

44. *Particularities*] trifles, details, individual affairs; cf. *H* 5, 111. ii. 142. Hart quotes Gabriel Harvey, *Letters*, "A few such particularities and dis-