

Broach'd with the steely point of Clifford's lance;
And in the very pangs of death he cried,
Like to a dismal clangor heard from far,
'Warwick, revenge! Brother, revenge my death!'
So, underneath the belly of their steeds, 20
That stain'd their fetlocks in his smoking blood,
The noble gentleman gave up the ghost.
War. Then let the earth be drunken with our blood;
I'll kill my horse because I will not fly.
Why stand we like soft-hearted women here, 25
Wailing our losses, whiles the foe doth rage;
And look upon, as if the tragedy
Were play'd in jest by counterfeiting actors?
Here on my knee I vow to God above
I'll never pause again, never stand still, 30
Till either death hath clos'd these eyes of mine,
Or fortune given me measure of revenge.
Edw. O Warwick, I do bend my knee with thine;
And in this vow do chain my soul to thine!
And ere my knee rise from the earth's cold face, 35
I throw my hands, mine eyes, my heart to Thee,
Thou setter up and plucker down of kings,
Beseeching Thee, if with Thy will it stands,
That to my foes this body must be prey,

original, since it confuses old Salisbury with his son, Warwick's brother. The mistake could easily have arisen through the ambiguity of Hall's phrase, 'the Bastard of Salisbury'. After the possible elimination of Salisbury from the cast (see n. to i. i. 245, and headnote to i. ii), this passage, essential to explain Warwick's fury and success in the battle, must have been revised and the error put right in the process.

The 'brother' is wrongly identified by French, 207, and Dover Wilson (n. to ii. iii. 15) with Sir Thomas Neville, who was indeed a brother of Warwick, but was killed at Wakefield (Hall, 250); the Bastard Salisbury was killed at Towton (Hall, 253).

18. *dismal*] ill-boding; sinister.

19. *revenge*] still another relative to be avenged!

23. *the earth . . . blood*] Cf. Judith, vi. 4 (Geneva version), 'the mountains shall be drunken with their blood' (Noble). 25. *stand*] delay.

26. *Wailing our losses*] Cf. v. iv. 1. 27. *look upon*] look on; cf. e.g. R 2, Q, iv. i. 237.

36. *I throw . . . my heart*] Cf. Ps. xxv. 1, 'I lift my heart to thee' (SH).

37.] Apparently addressed to the Deity, whereas at iii. iii. 157 it is applied, with one slight modification, to Warwick, the 'King-maker'.

For the origin of the line, cf. Dan., ii. 21, 'he taketh away kings, he setteth up kings'; Ps. lxxv. 7, 'he putteth down one, and setteth up another'.

38. *stands*] agrees.

Yet that Thy brazen gates of heaven may ope,
And give sweet passage to my sinful soul!
Now, lords, take leave until we meet again,
Where'er it be, in heaven or in earth.
Rich. Brother, give me thy hand; and, gentle Warwick,
Let me embrace thee in my weary arms: 45
I, that did never weep, now melt with woe
That winter should cut off our spring-time so.
War. Away, away! Once more, sweet lords, farewell.
Geo. Yet let us all together to our troops,
And give them leave to fly that will not stay, 50
And call them pillars that will stand to us;
And if we thrive, promise them such rewards
As victors wear at the Olympian games.
This may plant courage in their quailing breasts;
For yet is hope of life and victory. 55
Forslow no longer; make we hence amain. *Exeunt.*

[SCENE IV.—Another part of the field.]

Excursions. Enter RICHARD and CLIFFORD.

Rich. Now, Clifford, I have singled thee alone.

49. all together] *Rowe*; altogether *F.* 56. Forslow] *F* (Foreslow). 56. S.D.] *F*; *Exeunt Omnes.* | *Q.*

Scene xv

SCENE IV] *Capell*; not in *Q, F.* Another . . . field.] *Steevens*; not in *Q, F.* S.D. *Excursions . . . Clifford.*] *F*; *Alarmer*, and then enter *Richard* at one door and *Clifford* at the other. *Q.* 1. *Rich.* Now] *F*; *Rich.* A *Clifford* a *Clifford.* | *Clif.* A *Richard* a *Richard.* | *Q.*

40. *brazen*] imperishable; everlasting; difficult of entry or exit (Hart). Cf. Horace, *Odes*, iii. xxx. 1, 'monumentum aere perennius'; and Ps. xxiv. 7, 'ye gates . . . ye everlasting doors'.

brazen gates] Cf. *F. Q.*, i. xii. 3; *Kyd*, *Sp. Tr.*, iii. vii. 9; *Peele*, *Ed.* i. i. 1; 2 *T. R.*, ii. 91.

42-3.] Cf. *R* 3, iii. iii. 24-5.

46. *that did never weep*] a point to be noted in the building up of Richard's character.

50-2.] Hall, 255.

51. *stand to*] support.

53. *Olympian*] 'vaguely classical' (J. A. K. Thomson, *Sh. and the Classics*). 56. *Forslow*] delay; cf. i above.

Scene xv

The scene is created out of the suggestion in Hall, 255 (App. I), of Warwick's fury against Clifford at the death of his Bastard brother Salisbury, described in Scene ii above.

1, 12. *singled*] 'When he (the hart)

Suppose this arm is for the Duke of York,
And this for Rutland; both bound to revenge,
Wert thou environ'd with a brazen wall.

Clif. Now, Richard, I am with thee here alone. 5
This is the hand that stabb'd thy father York,
And this the hand that slew thy brother Rutland;
And here's the heart that triumphs in their death
And cheers these hands, that slew thy sire and brother,
To execute the like upon thyself; 10
And so, have at thee!

They fight. WARWICK comes. CLIFFORD flies.

Rich. Nay, Warwick, single out some other chase;
For I myself will hunt this wolf to death. *Exeunt.*

[SCENE V.—*Another part of the field.*]

Alarum. Enter KING HENRY alone.

K. Hen. This battle fares like to the morning's war,

11, 13. S.D.D.] *F*; Alarum. They fight, and then enters *Warwick* / and rescues *Richard*, & then *exeunt omnes*. / *Q*.

Scene v

SCENE V] *Capell*; not in *Q*, *F*. *Another . . . field.*] *Steevens*; not in *Q*, *F*. S.D.
Alarum . . . alone.] *F*; Alarum still, and then enter *Henry solus*. / *Q*.

is hunted and doth first leave the
hearde, we say he is syngled' (*Turber-*
vile); *Madden*, 32; *OED*. v.¹ 2.

3. *bound to revenge*] The revenge
theme goes on accumulating. Cf.
Ham., I, v. 6-7.

4. *brazen*] impenetrable; cf. II. iii.
40 and n.

8. *triumphs*] exults.

11. *have at thee*] I attack you.

12. *chase*] quarry; that which is
hunted.

Scene v

Henry stands aloof from, and pro-
vides a point of contrast with, the
general atmosphere of blood, chaos,
and revenge. He has protested before,

mildly and ineffectually. It is here that
Hall, 256, refers to this *unnatural* con-
flict, and emphasizes the disruption of
all normal relations (App. I).

Henry had been hunted by Edward,
but reached the safety of Berwick
(128).

Hart calls this 'a stop-gap' scene. It
is in fact a scene that might have come
straight from the Morality plays, with
types as characters; and its moralizing
makes it almost a Chorus in which (up
to 124) the characters comment on the
action and theme of the play.

It may be part of the comment that
Henry sits down, ironically enough, on
the same (stage) mole-hill on which
York had been set.

When dying clouds contend with growing light,
What time the shepherd, blowing of his nails,
Can neither call it perfect day nor night.
Now sways it this way, like a mighty sea 5
Forc'd by the tide to combat with the wind;
Now sways it that way, like the self-same sea
Forc'd to retire by fury of the wind.
Sometime the flood prevails, and then the wind;
Now one the better, then another best; 10
Both tugging to be victors, breast to breast;
Yet neither conqueror nor conquered.
So is the equal poise of this fell war.
Here on this molehill will I sit me down.
To whom God will, there be the victory! 15
For Margaret my queen, and Clifford too,
Have chid me from the battle, swearing both
They prosper best of all when I am thence.
Would I were dead, if God's good will were so!
For what is in this world but grief and woe? 20
O God! methinks it were a happy life
To be no better than a homely swain;
To sit upon a hill, as I do now,
To carve out dials quaintly, point by point,
Thereby to see the minutes how they run— 25
How many makes the hour full complete,

10. *another*] *F*; the other *conj. Daniel*.
makes] *F*; make *Q*, *Hammer*.

15. *there*] *F*; theirs *conj. Capell*. 26.

3. *What time*] L. construction = at
the time when.

blowing . . . nails] from idleness or
cold; cf. *LLL.*, v. ii. 900.

6. *tide*] The simile was probably sug-
gested by Hall's description (256) of
the battle 'some time flowyng, and
sometime ebbing'. Cf. Ovid, *Metam.*,
viii. 614 ff., 'Utque carina, / Quam
ventus ventoque rapit contrarius
aestus, / Vim geminam sentit, paret-
que incerta duobus'; and iv. iii. 59.

with] against; cf. I. iv. 21, and
Mirror (Gloucester, l. 96), 'euen (as
who sayeth) to striue with the streame'.

13. *equal poise*] equal weight, as in

the scales of a balance; cf. *Meas.*, II.
iv. 68, 'equal poise of sin and charity'.

14. *molehill*] an ironic reminder of
York's death in I. iv. Hart refers to the
old saying, 'king of a molehill'.

18. *They prosper*] Hall, 252, 'where
his person was present, there victory
fled'. Cf. II. ii. 74.

19. *Would I were dead*] Cf. *Mirror*,
213, 'Would he had neuer been born'
(Henry the Sixth); and 95 below
(H. F. B.).

22. *swain*] shepherd.

24. *quaintly*] with ingenious art;
OED. 2.

26. *hour*] disyllabic.