

THE ANNOTATED SHAKESPEARE



WILLIAM SHAKESPEARE

Richard III



EDITED, FULLY ANNOTATED, AND INTRODUCED BY **BURTON RAFFEL**

WITH AN ESSAY BY **HAROLD BLOOM**

Richard III



William Shakespeare

Edited, fully annotated, and introduced by Burton Raffel

With an essay by Harold Bloom

THE ANNOTATED SHAKESPEARE

Yale University Press • New Haven and London

Copyright © 2008 by Burton Raffel.

All rights reserved.

This book may not be reproduced, in whole or in part, including illustrations, in any form (beyond that copying permitted by Sections 107 and 108 of the U.S. Copyright Law and except by reviewers for the public press), without written permission from the publishers.

Harold Bloom, Introduction to *Richard III*, copyright © 1985, 2008 by Harold Bloom, adapted and reprinted by permission of Chelsea House Publishers, an imprint of Infobase Publishing.

Designed by Rebecca Gibb.

Set in Bembo type by The Composing Room of Michigan, Inc.
Printed in the United States of America by R. R. Donnelley & Sons.

Library of Congress Cataloging-in-Publication Data

Shakespeare, William, 1564–1616.

Richard III / William Shakespeare ; edited, fully annotated, and introduced by Burton Raffel; with an essay by Harold Bloom.

p. cm. — (The annotated Shakespeare)

ISBN 978-0-300-12202-2 (paperbound)

1. *Richard III*, King of England, 1452–1485—Drama.
2. Great Britain—History—*Richard III*, 1483–1485—Drama.
 - I. Raffel, Burton. II. Bloom, Harold. III. Title.

PR2821.A2R34 2008

822.3'3—dc22

2007036416

A catalogue record for this book is available from the British Library.

10 9 8 7 6 5 4 3 2 1

CONTENTS



About This Book ix

Introduction xix

Some Essentials of the Shakespearean Stage xxxix

Richard III 1

An Essay by Harold Bloom 193

Further Reading 201

Finding List 207

This page intentionally left blank

ABOUT THIS BOOK



R*ichard III* can be singularly difficult going, densely strewn with historically produced linguistic prickles. Here is old Queen Margaret, summing up her long catalogue of injuries and grief:

Bear with me. I am hungry for revenge,
And now I cloy me with beholding it.
Thy Edward he is dead, that stabbed my Edward,
The other Edward dead, to quit my Edward.
Young York, he is but boot, because both they
Matched not the high perfection of my loss.
Thy Clarence he is dead, that stabbed my Edward,
And the beholders of this frantic play –
Th’adulterate Hastings, Rivers, Vaughan, Grey –
Untimely smothered in their dusky graves.
Richard yet lives, hell’s black intelligencer,
Only reserved their factor to buy souls
And send them thither. But at hand, at hand,
Ensues his piteous and unpitied end,
Earth gapes, hell burns, fiends roar, saints pray.

This was perfectly understandable, we must assume, to the mostly very average persons who paid to watch Elizabethan plays. But though much remains clear, who today can make full or entirely comfortable sense of it? In this very fully annotated edition, I therefore present this passage, not in the bare form quoted above, but thoroughly supported by bottom-of-the-page notes:

Bear with me. I am hungry for revenge,
 And now I cloy¹ me with beholding it.
 Thy Edward he is dead, that stabbed my Edward,
 The other Edward dead, to quit my Edward.
 Young York, he is but boot,² because both they³
 Matched not the high perfection of my loss.
 Thy Clarence he is dead, that stabbed my Edward,
 And the beholders of this frantic play⁴ –
 Th'adulterate⁵ Hastings, Rivers, Vaughan, Grey –
 Untimely smothered⁶ in their dusky graves.
 Richard yet lives, hell's black intelligencer,⁷
 Only reserved⁸ their⁹ factor to buy souls
 And send them thither. But at hand,¹⁰ at hand,
 Ensues¹¹ his piteous and unpitied end
 Earth gapes, hell burns, fiends roar, saints pray.

1 overload, surfeit

2 something tossed in, an addition of no particular weight or significance

3 both they = the two sons of Edward IV

4 action, live show

5 adulterous

6 silenced, suppressed, covered

7 spy, agent

8 kept in employment/alive

9 i.e., Hell's

10 at hand = close by

11 follows, pursues

Without full explanation of words that have over the years shifted in meaning, and usages that have been altered, neither the modern reader nor the modern listener is likely to be equipped for anything like full comprehension.

I believe annotations of this sort create the necessary bridges, from Shakespeare's four-centuries-old English across to ours. Some readers, to be sure, will be able to comprehend unusual, historically different meanings without any glosses. Those not familiar with the modern meaning of particular words will easily find clear, simple definitions in any modern dictionary. But most readers are not likely to understand Shakespeare's intended meaning, absent such glosses as I here offer.

The last Renaissance text of the play is the 1623 *Folio*, which I have here followed. But see *This Text*, below.

My annotation practices have followed the same principles used in *The Annotated Milton*, published in 1999, and in my annotated editions of *Hamlet*, published (as the initial volume in this series) in 2003, *Romeo and Juliet* (published in 2004), and subsequent volumes in this series. Classroom experience has validated these editions. Classes of mixed upper-level undergraduates and graduate students have more quickly and thoroughly transcended language barriers than ever before. This allows the teacher, or a general reader without a teacher, to move more promptly and confidently to the nonlinguistic matters that have made Shakespeare and Milton great and important poets.

It is the inevitable forces of linguistic change, operant in all living tongues, which have inevitably created such wide degrees of obstacles to ready comprehension—not only sharply different meanings, but subtle, partial shifts in meaning that allow us to think we understand when, alas, we do not. Speakers of related

languages like Dutch and German also experience this shifting of the linguistic ground. Like early Modern English (ca. 1600) and the Modern English now current, those languages are too close for those who know only one language, and not the other, to be readily able always to recognize what they correctly understand and what they do not. When, for example, a speaker of Dutch says, “Men kofer is kapot,” a speaker of German will know that something belonging to the Dutchman is broken (“kapot” = “kaputt” in German, and “men” = “mein”). But without more linguistic awareness than the average person is apt to have, the German speaker will not identify “kofer” (“trunk” in Dutch) with “Körper”—a modern German word meaning “physique, build, body.” The closest word to “kofer” in modern German, indeed, is “Scrankkoffer,” which is too large a leap for ready comprehension. Speakers of different Romance languages (French, Spanish, Italian), and all other related but not identical tongues, all experience these difficulties, as well as the difficulty of understanding a text written in their own language five, or six, or seven hundred years earlier. Shakespeare’s English is not yet so old that it requires, like many historical texts in French and German, or like Old English texts—for example, *Beowulf*—a modern translation. Much poetry evaporates in translation: language is immensely particular. The sheer *sound* of Dante in thirteenth-century Italian is profoundly worth preserving. So too is the sound of Shakespeare.

I have annotated prosody (metrics) only when it seemed truly necessary or particularly helpful. Readers should have no problem with the silent “e” in past participles (loved, returned, missed). Except in the few instances where modern usage syllabifies the “e,” whenever an “e” in Shakespeare is *not* silent, it is marked “è.” The

notation used for prosody, which is also used in the explanation of Elizabethan pronunciation, follows the extremely simple form of my *From Stress to Stress: An Autobiography of English Prosody* (see “Further Reading,” near the end of this book). Syllables with metrical stress are capitalized; all other syllables are in lowercase letters. I have managed to employ normalized Elizabethan spellings, in most indications of pronunciation, but I have sometimes been obliged to deviate, in the higher interest of being understood.

I have annotated, as well, a limited number of such other matters, sometimes of interpretation, sometimes of general or historical relevance, as have seemed to me seriously worthy of inclusion. These annotations have been most carefully restricted: this is not intended to be a book of literary commentary. It is for that reason that the glossing of metaphors has been severely restricted. There is almost literally no end to discussion and/or analysis of metaphor, especially in Shakespeare. To yield to temptation might well be to double or triple the size of this book—and would also change it from a historically oriented language guide to a work of an unsteadily mixed nature. In the process, I believe, neither language nor literature would be well or clearly served.

Where it seemed useful, and not obstructive of important textual matters, I have modernized spelling, including capitalization. Spelling is not on the whole a basic issue, but punctuation and lineation must be given high respect. The Folio (which is the sole source of our text) uses few exclamation marks or semicolons, which is to be sure a matter of the conventions of a very different era. Still, our modern preferences cannot be lightly substituted for what is, after a fashion, the closest thing to a Shakespeare manu-

script we are likely ever to have. We do not know whether these particular seventeenth-century printers, like most of that time, were responsible for question marks, commas, periods, and, especially, all-purpose colons, or whether these particular printers tried to follow their handwritten sources. Nor do we know if those sources, or what part thereof, might have been in Shakespeare's own hand. But in spite of these equivocations and uncertainties, it remains true that, to a very considerable extent, punctuation tends to result from just how the mind responsible for that punctuating *hears* the text. And twenty-first-century minds have no business, in such matters, overruling seventeenth-century ones. Whoever the compositors were, they were more or less Shakespeare's contemporaries, and we are not.

Accordingly, when the original printed text uses a comma, we are being signaled that *they* (whoever "they" were) heard the text, not coming to a syntactic stop, but continuing to some later stopping point. To replace commas with editorial periods is thus risky and on the whole an undesirable practice. (The dramatic action of a tragedy, to be sure, may require us, for twenty-first-century readers, to highlight what four-hundred-year-old punctuation standards may not make clear—and may even, at times, misrepresent.)

When the printed text has a colon, what we are being signaled is that *they* heard a syntactic stop—though not necessarily or even usually the particular kind of syntactic stop we associate, today, with the colon. It is therefore inappropriate to substitute editorial commas for original colons. It is also inappropriate to employ editorial colons when *their* syntactic usage of colons does not match ours. In general, the closest thing to *their* syntactic sense of the colon is our (and their) period.

The printed interrogation (question) marks, too, merit ex-

tremely respectful handling. In particular, editorial exclamation marks should very rarely be substituted for interrogation marks.

It follows from these considerations that the movement and sometimes the meaning of what we must take to be Shakespeare's *play* will at times be different, depending on whose punctuation we follow, *theirs* or our own. I have tried, here, to use the printed seventeenth-century text as a guide to both *hearing* and *understanding* what Shakespeare wrote.

Since the original printed texts (there not being, as there never are for Shakespeare, any surviving manuscripts) are frequently careless as well as self-contradictory, I have been relatively free with the wording of stage directions—and in some cases have added brief directions, to indicate who is speaking to whom. I have made no emendations; I have necessarily been obliged to make choices. Textual decisions have been annotated when the differences between or among the original printed texts seem either marked or of unusual interest.

In the interests of compactness and brevity, I have employed in my annotations (as consistently as I am able) a number of stylistic and typographical devices:

- The annotation of a single word does not repeat that word
- The annotation of more than one word repeats the words being annotated, which are followed by an equals sign and then by the annotation; the footnote number in the text is placed after the last of the words being annotated
- In annotations of a single word, alternative meanings are usually separated by commas; if there are distinctly different ranges of meaning, the annotations are separated by arabic numerals inside parentheses—(1), (2), and so on; in more

complexly worded annotations, alternative meanings expressed by a single word are linked by a forward slash, or solidus: /

- Explanations of textual meaning are not in parentheses; comments about textual meaning are
- Except for proper nouns, the word at the beginning of all annotations is in lower case
- Uncertainties are followed by a question mark, set in parentheses: (?)
- When particularly relevant, “translations” into twenty-first-century English have been added, in parentheses
- Annotations of repeated words are *not* repeated. Explanations of the *first* instance of such common words are followed by the sign ★. Readers may easily track down the first annotation, using the brief Finding List at the back of the book. Words with entirely separate meanings are annotated *only* for meanings no longer current in Modern English.

The most important typographical device here employed is the sign ★ placed after the first (and only) annotation of words and phrases occurring more than once. There is an alphabetically arranged listing of such words and phrases in the Finding List at the back of the book. The Finding List contains no annotations but simply gives the words or phrases themselves and the numbers of the relevant act, the scene within that act, and the footnote number within that scene for the word’s first occurrence.

This Text

All of Shakespeare’s plays have textual uncertainties, but some of the texts are more uncertain than others. *Richard III* is arguably

the most confused of all. There are two primary texts, the First Quarto (1597) and the Folio (1623).¹² The seven successor quarto editions, printed one from the next (and from all those before), are of minimal importance. I have not ignored them, but neither have I much followed them.

It has been argued that the First Quarto, because it is the earliest, is thus the closest to the actual performing text of Shakespeare's play. On its face a reasonable assumption, this argument is refuted by the First Quarto's extraordinary number and range of typographical errors (many rendering the text incomprehensible). In the course of correcting the First Quarto, and its descendants, the Folio text inevitably introduces new errors. Early printing was an inherently error-producing process. On the whole, however, the Folio is clearly a "better" text. If it sometimes cuts rather too much out of the First Quarto, mostly its excisions and alterations have been intelligently and sensitively made, and ill-advised cuts can be and are here (as in most modern editions they are) restored. And considering the authority of those friends and associates of the playwright who produced the Folio, the general superiority of that text is hardly surprising. The punctuation of the Folio is very much better—but though it is a significant mark of care and good sense, punctuation alone does not make a good text. And the Folio is plainly not entirely a "good" text.

With two primary texts, neither wholly satisfactory, an editor cannot choose a "copy text"—that is, a unitary text with clear authority—and simply follow wherever it goes. One must constantly work back and forth, picking and choosing as best one can. I have kept the two primary texts constantly in front of me, and done my best to choose correctly—or at least sensibly. The

task is of course impossible: twenty-first century editors are no more Shakespeare than was/were the compositor(s) of the First Quarto or the compositor(s) and editors of the Folio. The discussion of my editorial procedures, just above, is I think a reasonable guide to how my editing has been accomplished.

INTRODUCTION



*R*ichard III was probably written in 1591–1592; the exact date is uncertain. Francis Meres listed it, in 1592, as one of the up-and-coming young playwright's works. Nor do we have a certain date for the play's first performance or even for just which acting company it had been composed. The first of a string of Quarto publications (eight in all) appeared in 1597, making it a reasonable assumption that the play was very well received. But the first more than merely bibliographical reference to *Richard III*, in surviving documents, does not come until 1602.

There is a strong undercurrent of uncertainty, too, in much of modern critical commentary. Harold C. Goddard's fine survey of Shakespeare's work, for example, deals with the play in terms of insistently polarized judgments. "*Richard III*, from beginning to end, is marked by juvenility and genius. . . . [It] is one thing if considered an early play . . . [but] another and more impressive one when taken as the climax and conclusion of the eight English History Plays. . . . Though it is often closer to melodrama than to tragedy, and has more rhetoric and eloquence than poetry, more breadth than depth of characterization, all through it there are hints and gleams of the highest things . . . and its general moral

intention and upshot are as sound as those of the later Tragedies. . . . In spite of its immaturities, *Richard III* remains one of the most powerful presentations of the idea of nemesis in any literature."¹ It would be difficult to be more conclusively inconclusive. Were this an isolated reaction, it might well point to a problem in critical perception, an inability to place the play in a clear-enough perspective that the commentator can make firm and confident evaluations.

But this is not simply an isolated reaction. Theodore Weiss, after acknowledging the dramaturgical innovations of *Richard III*—its intense dramatic reorganization of historical information and its use of the historical main figure as “playwright, director, chief actor, principal member of the vast audience he has captivated, and most discerning critic”—remarks that “whatever the play may lack in subtlety and depth, or in delicate poetry, . . . it compensates for in its unabating power, in its sudden thunderous strokes, and in the sardonic, ruthless élan of Richard.” Weiss concludes an analysis much longer and detailed than Goddard’s with a series of similarly polarized assertions: “At the same time we must realize that in his very triumph of excess Richard is serving, unknown to himself, an end much greater than his own. . . . [This] is indeed a kind of satyr play. . . . Like a Dionysian satyr, rending all in his riotous path, Richard in the end . . . must be torn to pieces, sacrificed in the way he has sacrificed others.”²

“Richard is a brilliant villain,” Mark Van Doren’s analysis begins. “The conduct of the drama is simple and every effect is pursued to the extreme . . .” Yet this sentence continues, asserting that “the play is long and sometimes laborious; but the total achievement has its magnificence.” Such distinctly left-handed praise is

put aside for a time, there being of course much of a positive nature to be said. But the final paragraph of Van Doren's discussion flatly reasserts critical ambivalence: "With all this there is no refinement in Richard's character viewed as a whole. He is called the devil as often as Iago is . . . [and] partakes of . . . terrors no less than Macbeth. . . . Yet the effect remains external. . . . Shakespeare has not yet discovered the secret of a true success in fables of this kind."³

Robert Ornstein also begins with firm praise. "A stunning success in Shakespeare's time, *Richard III* has been a favorite of succeeding generations of actors and audiences. Like *Hamlet*, it has never failed to hold the stage because it is superbly theatrical." But soon enough, ambivalence intrudes (as it does throughout his study of the history plays, the first page of which asks "why Shakespeare seems at times less certain a craftsman in this genre than in his comedies and tragedies"). "Although the sense of the past evoked in the rhetoric of the choric and ritual scenes is necessary to the play, it is a burden on modern audiences. . . . The portrayal of Richard's loss of control in the coronation scene is masterful. Thereafter, his uncertainties grow repetitious and his hesitations undramatic. . . . The pageant of ghosts seems an appropriately archaic device with which to recapitulate the past; the attempt to make Richard bear witness against himself is less successful."⁴

Matthew H. Wikander clearly states that "*Richard III* poses special problems. . . . [Richard's] affinities with the ever-popular Vice of [the] morality [play] tradition . . . delights the audience . . . [but] his loss of zest upon gaining the kingship loses the audience's sympathy. The theatrical experience of the play challenges

the historical lesson: where the chroniclers celebrate the coming of Richmond [Henry VII] as an end to civil unrest, Shakespeare leaves the audience flat.”⁵

But Peter Saccio provides, I think, the key to a steadier perspective: “The Tudor imagination revelled in Richard III.”⁶ As Tom F. Driver neatly puts the matter: “Here, as elsewhere, Shakespeare shows no fear of a mixture of styles. The language ranges from the lofty and rhetorical, in Richmond’s addresses, to the mundane and comic in the quiverings of the Second Murderer. Between these extremes lies the whimsical, artificial, self-directed speech of Richard. In *Richard III*, language and structure united to create a form that expresses an action essentially temporal and historical in conception. Shakespeare looks for the larger, universal-historical action within which the smaller, transient one may be understood. . . . In *Richard III* one moves in an atmosphere of memory, decision, and expectation.”⁷ All of which, it seems to me, is yet another way of affirming that, in trying to understand and evaluate the major work of so magnificent a writer as Shakespeare, we must allow what he has written to give us the basic clues. If we allow ourselves to be overly much guided by what we ourselves bring to such an understanding and evaluation, we are likely to subordinate Shakespeare’s approach to our own. Surely, we must know ourselves; we too are important and valued. But understanding Shakespeare cannot and must not be confused with, and subordinated to, an understanding of ourselves. To paraphrase George Orwell’s *Animal Farm*, some understandings understand more than others.

What we actually find in *Richard III* is a masterfully spread-out tapestry—certainly a “history” play but, more important, a powerfully literary reimagining of the sudden rise to the throne and

brief reign of the last Lancastrian king. Shakespeare weaves his tale onto a large and yet wonderfully well-contained frame, deploying a wide range of theatrical devices with consummate, deft ease and brilliantly evocative language.

Now is the winter of our discontent
 Made glorious summer by this son of York,
 And all the clouds that loured upon our house
 In the deep bosom of the ocean buried.

(1.1.1–4)

Still no more than the Duke of Gloucester, as the play opens, Richard is alone on the stage as he speaks these first words of the play. To begin with such grandly sweeping lines, beautifully melding seasonal metaphors with the changing of political and dynastic fortunes, surely announces *poetic* drama of the highest order. To declare that this is a play lacking in “delicate poetry,” a play that features “more rhetoric and eloquence than poetry,” seems on the face of it implausible. *Richard III* is, as I have indicated, an amalgam of diverse dramatic elements; it is a fairly “early” play (though mere chronology is no more relevant to Shakespeare’s career than it is to Mozart’s or Picasso’s); and it is profoundly stormy, its stark and bitter moments placed side by side with witty ones. Intensely dramatic struggles are mixed with burlesque, courage with cowardice, corruption with repentance. Does Shakespeare successfully blend the play’s far-flung components? Read *it*—not its critics—and you will find that the answer can only be an emphatic affirmative.

But I, that am not shaped for sportive tricks,
 Nor made to court an amorous looking-glass –

I, that am rudely stamped, and want love's majesty
 To strut before a wanton ambling nymph –
 I, that am curtailed of this fair proportion,
 Cheated of feature by dissembling nature,
 Deformed, unfinished, sent before my time
 Into this breathing world, scarce half made up
 (And that so lamely and unfashionable
 That dogs bark at me as I halt by them),
 Why, I, in this weak piping time of peace,
 Have no delight to pass away the time,
 Unless to see my shadow in the sun
 And descant on mine own deformity.

(I. I. 5–18)

Richard's play-opening speech thus swings the focus away from the triumphs of his family and plainly, bluntly on himself. He speaks in and for the play; he *is* to a large extent the play. Richard's biting self-portrait not only does not lack depth of characterization, it is magnificently, sonorously a prelude to what he prefigures as a violent, jarring overturn of "glorious summer." Shakespeare's audience, of course, had an immediacy of foreknowledge that we, more than four centuries later, necessarily lack. They "reveled" in the character and the tale of Richard, as Americans still tell and retell the assassination of John F. Kennedy, and even the assassination of Abraham Lincoln. But the Greek audiences of Aeschylus, Sophocles, and Euripides also knew the tales their playwrights were telling. The power of these Greek retellings was exactly the power of all great reimaginings, which do not depend on mere plot suspense.

And still alone on stage, still in the play's initial moments,

Richard continues—far more subtly than either he or the play has been given credit for—to move forward with the weaving of Shakespeare’s complex tapestry:

And therefore, since I cannot prove a lover,
 To entertain these fair well-spoken days
 I am determined to prove a villain.

(I.I.19–21)

Richard brought onto the Elizabethan stage his well-established reputation as a smoothly deceptive, endlessly shifting, and self-serving character, relentlessly ambitious and, despite his unending flow of verbal disguises, ruthlessly and single-mindedly cruel. The audience knew too much about him to believe that what would follow this apparently flippant announcement, “I am determined to prove a villain,” would be a mere melodramatic joke, a sardonic Senecan blood-romp. We need to keep strictly in mind the nature of the man who speaks these words. Is there in all of Shakespeare (or indeed in all the literature of the world) anyone whose words are less trustworthy than Richard’s? His character, as Shakespeare presents him, has often, and justly, been compared to that of Iago. Yet Iago represents pure, pointless evil. He *says* he wants power, he wants rank, he wants wealth. But whatever he gets is never enough, can never be enough. Richard’s evil, no less perfect and surely no less intense, is in truth performed for specific purposes. Like the madly power- and wealth-hungry character in *Kind Hearts and Coronets*, a man who one by one kills everyone standing in the way of his lust for power and wealth, Richard not only disposes of all those in his way—men, women, and children—but also disposes of those he has made use of and

Gloucester Upon what cause?

Clarence

Because my name is George.

(1.1.43–47)

But there his character presents far more than this unsurprising sardonic wit. Imprisoned in the Tower of London, rightly fearful, he relates to his jailer a tormenting dream, in which he is accidentally thrown

Into the tumbling billows of the main.
 O Lord, methought what pain it was to drown,
 What dreadful noise of waters in mine ears!
 What sights of ugly death within mine eyes.
 Methoughts I saw a thousand fearful wracks,
 A thousand men that fishes gnawed upon,
 Wedges of gold, great anchors, heaps of pearl,
 Inestimable stones, unvalued jewels,
 All scattered in the bottom of the sea.
 Some lay in dead men's skulls, and in those holes
 Where eyes did once inhabit, there were crept,
 As 'twere in scorn of eyes, reflecting gems,
 Which wooed the slimy bottom of the deep,
 And mocked the dead bones that lay scattered by.

(1.4.20–33)

Tonally very like Shakespeare's deeply poetical *The Tempest*, this begins a clear, carefully elaborated revelation of Clarence's shaken soul, ending with a poignant, almost childlike plea to the jailer, "Keeper, I prithee sit by me a while. / My soul is heavy, and I fain would sleep" (lines 73–74). Soon the murderers arrive—and what we have already seen of Clarence's tremulous state prepares

us for, and fully justifies his words to them: "Take heed. For he [God] holds vengeance in his hand, / To hurl upon their heads that break his law" (lines 185–186).

The smug complacency of Hastings, carried in lines of confidently, evenly modulated verse, emerges at once. Richard asks, "How hath your lordship brooked imprisonment?" and Hastings proclaims:

With patience (noble lord) as prisoners must.
But I shall live (my lord) to give them thanks
That were the cause of my imprisonment.

(I.I.128–130)

Shakespeare does not casually pen three consecutive lines of such completely regular iambic pentameter. As I have written elsewhere, "Words and prosody thus work together . . . to create an admittedly small but nevertheless distinct and by no means negligible effect. Why else, indeed, would Shakespeare have bothered to create it? His ear dictated it precisely because his ear, like his audience's ears, *could* detect it, as all their respective ears were and had been in the habit of doing. These kinds of prosodic signals are plainly deliberate, and they just as plainly work."⁸ When Hastings chastises Queen Margaret, in act 1, scene 3, both the righteousness and the triteness of his complacency, are neatly displayed, in a mere two lines: "False-boding woman, end thy frantic curse, / Lest to thy harm thou move our patience" (lines 246–247). Hastings' self-deceived sense of security is, as one might expect, tenaciously set in place; his is not a flexible mind:

But I shall laugh at this a twelvemonth hence,
That they who brought me in my master's hate
I live to look upon their tragedy.

Well Catesby, ere a fortnight make me older,
I'll send some packing that yet think not on it.

(3.2.56–60)

Even when Stanley seriously questions his confidence, Hastings remains supremely self-assured:

My lord, I hold my life as dear as yours,
And never in my days, I do protest,
Was it so precious to me as 'tis now.
Think you, but that I know our state secure,
I would be so triumphant as I am?

(3.2.76–80)

Indeed, Hastings is utterly unshakeable until moments before his downfall. Richard is in a remarkably good mood, he explains to his less-perceptive colleagues. And how does he know? Why, one has only to look at him, he declares:

I think there's never a man in Christendom
Can lesser hide his love, or hate, than he,
For by his face straight shall you know his heart.

(3.4.51–53)

Even on his way to his execution, Hastings' mind seems wretchedly single-faceted:

O bloody Richard! Miserable England,
I prophesy the fearful'st time to thee
That ever wretched age hath looked upon.
Come, lead me to the block, bear him my head.
They smile at me, who shortly shall be dead.

(3.4.103–107)

We do not need to march through the more than two dozen male roles, here. Some are slighter than others; some are more memorable than others. But all are superbly delineated, and all have sharply etched poetry to speak.

Yet the main bloc of resistance to Richard's taking the crown is represented, not by any of the male characters, singly or in groupings, but by the four royal women, who often speak as a group (a "chorus")—though Anne is replaced, toward the end of the play, by Elizabeth. This all-female chorus is echoed, confirmed, and strengthened by the choral voices of ghosts—males, females, and children—which appear in act 5. (There are additional choric aspects to the elaborate question-and-answer exchanges between Richard and Anne, in act 1, scene 2, and Richard and Elizabeth, in act 4, scene 4.) None of the women, to be sure, is able to mount the kind of armed opposition that Margaret, younger and then far more powerful, once mounted against Richard's father and his associated Yorkists. They are queenly, and one (the Duchess of York) is Richard's mother, but they are limited not only by age (Margaret) and, all four of them, by the gender boundaries of late medieval society, but also, in the cases of Anne and Elizabeth, by the kind of weakness of spirit to which the relatively stolid Duchess of York is immune. Collectively and individually, they provide an insistent, irrepressible morality that, bit by bit, becomes echoed and supplemented by the moral realizations forced on many of the male characters. And in the end, for this drama is in many ways an evocation of the old morality plays, the path is prepared for the destruction of Richard and the triumphant return of a "true" and virtuous king. On her first appearance, in act 1, scene 2, Anne signals the need for this moral reawakening, both by urging her knightly attendants to stand up to Richard and by

her own fierce attack: “What, do you tremble? Are you all afraid?” she scolds, after which she forgives them and begins her direct assault on Richard. “Alas, I blame you not, for you are mortal, / And mortal eyes cannot endure the devil. / Avaunt, thou dreadful minister of hell!” (lines 43–46). (When he has won her over, Richard is half amazed at his cynically motivated success; his exclamation is poetry of the highest order: “Was ever woman in this humor wooed? / Was ever woman in this humor won?” (lines 230–231).

Margaret, old and twisted, makes herself a one-voice chorus, in the next scene, standing to the side of the stage and muttering witchlike imprecations:

Out, devil! . . .

Thou killed my husband Henry in the Tower,
And Edward, my poor son, at Tewkesbury.

(1.3.117–119)

She finally steps forward and attacks, not only Richard, but all the others present:

Hear me, you wrangling pirates, that fall out
In sharing that which you have pill'd from me!
Which of you trembles not that looks on me?

(1.3.157–159)

Margaret attacks them all, but Richard most vehemently. They counterattack, but her curses become, indeed, exactly what she proclaims them, prophecies that turn to facts:

What, dost thou scorn me for my gentle counsel,
And soothe the devil that I warn thee from?

O but remember this another day,
 When he shall split thy very heart with sorrow,
 And say poor Margaret was a prophetess!
 Live each of you the subjects to his hate,
 And he to yours, and all of you to God's!

(I.3. 296–302)

After the death of Edward IV, his widowed queen, Elizabeth, and his mother, the Duchess of York, together with Edward's children, sound a profoundly mournful chorus:

Elizabeth Give me no help in lamentation,
 I am not barren to bring forth complaints.
 All springs reduce their currents to mine eyes,
 That I, being governed by the watery moon,
 May send forth plenteous tears to drown the world!
 Ah, for my husband, for my dear Lord Edward!

Children Ah, for our father, for our dear Lord Clarence!

Duchess of York Alas for both, both mine, Edward and Clarence!

Elizabeth What stay had I but Edward, and he's gone.

Children What stay had we but Clarence? And he's gone.

Duchess of York What stays had I but they? And they are gone.

Elizabeth Was never widow had so dear a loss!

Children Were never orphans had so dear a loss!

Duchess of York Was never mother had so dear a loss!
 Alas, I am the mother of these griefs,
 Their woes are parceled, mine are general.
 She for an Edward weeps, and so do I.
 I for a Clarence weep, so doth not she.
 These babes for Clarence weep, and so do I.
 I for an Edward weep, so do not they.

Alas! You three, on me threefold distressed,
 Pour all your tears, I am your sorrow's nurse,
 And I will pamper it with lamentation.

(2.2.66–88)

This funeral chorus resonates with both Anne's and Margaret's denunciations. We do not hear a chorus again until act 4, but the road leading to it has been eloquently strewn with misery:

Elizabeth (to *Anne*) Poor heart adieu, I pity thy
 complaining.

Anne No more than from my soul I mourn for yours.

Elizabeth Farewell, thou woeful welcomer of glory.

Anne Adieu, poor soul, that tak'st thy leave of it.

Duchess of York (to *Dorset*) Go thou to Richmond, and good
 fortune guide thee.

(to *Anne*) Go thou to Richard, and good angels guard thee.

(to *Elizabeth*) Go thou to sanctuary, and good thoughts possess
 thee.

I to my grave, where peace and rest lie with me.

(4.1.87–94)

By act 4, scene 4, Anne is dead; the passionate chorus is composed of Margaret (at first to one side and heard by the audience but not by the other two women), Elizabeth, and the Duchess of York:

Elizabeth Ah my poor princes! Ah my tender babes!

My unblown flowers, new-appearing sweets!

If yet your gentle souls fly in the air

And be not fixed in doom perpetual,

Hover about me with your airy wings

And hear your mother's lamentation!

- Margaret* (aside) Hover about her, say that right for right
Hath dimmed your infant morn to agèd night.
- Duchess of York* So many miseries have crazed my voice
That my woe-wearied tongue is mute and dumb.
Edward Plantagenet, why art thou dead?
- Margaret* (aside) Plantagenet doth quit Plantagenet.
Edward for Edward pays a dying debt.
- Elizabeth* Wilt thou, O God, fly from such gentle lambs,
And throw them in the entrails of the wolf?
When didst thou sleep when such a deed was done?
- Margaret* (aside) When holy Harry died, and my sweet son.
- Duchess of York* Dead life, blind sight, poor mortal living ghost,
Woe's scene, world's shame, grave's due by life usurped,
Brief abstract and record of tedious days,
Rest thy unrest on England's lawful earth
(sitting) Unlawfully made drunk with innocent blood.
- Elizabeth* Ah that thou wouldst as soon afford a grave
As thou canst yield a melancholy seat!
Then would I hide my bones, not rest them here.
Ah who hath any cause to mourn but we?

SITTING DOWN BY HER

- Margaret* (coming forward) If ancient sorrow be most
reverend,
Give mine the benefit of seigniory,
And let my griefs frown on the upper hand.
(sitting with them) If sorrow can admit society,
Tell o'er your woes again by viewing mine.
I had an Edward, till a Richard killed him.

I had a husband, till a Richard killed him.

Thou hadst an Edward, till a Richard killed him.

Thou hadst a Richard, till a Richard killed him.

Duchess of York I had a Richard too, and thou didst kill him.

I had a Rutland too, thou holp'st to kill him.

Margaret Thou hadst a Clarence too, and Richard
killed him.

From forth the kennel of thy womb hath crept

A hell-hound that doth hunt us all to death.

That dog, that had his teeth before his eyes,

To worry lambs and lap their gentle blood,

That foul defacer of God's handiwork,

That excellent grand tyrant of the earth,

That reigns in gallèd eyes of weeping souls,

Thy womb let loose, to chase us to our graves.

(4.4.9–54)

After Margaret leaves, the Duchess of York confronts and in explicit terms curses her son:

Either thou wilt die, by God's just ordinance,

Ere from this war thou turn a conqueror,

Or I with grief and extreme age shall perish

And never look upon thy face again.

Therefore take with thee my most grievous curse,

Which in the day of battle tire thee more

Than all the complete armor that thou wear'st.

My prayers on the adverse party fight,

And there the little souls of Edward's children

Whisper the spirits of thine enemies

And promise them success and victory.
 Bloody thou art, bloody will be thy end.
 Shame serves thy life, and doth thy death attend.

(4.4.184–196)

The human chorus has finished; once the ghostly chorus has spoken, Richard is swiftly swept into death.

As fully, intricately, and highly dramatically imagined by Shakespeare, *Richard III* is and has always been a resounding success. But the play is much less successful as history—even in terms of the necessarily limited historical knowledge available to Shakespeare. This is not the place for a detailed critique of Shakespeare's constant manipulation of chronology or his fudging of issues like that of Richard's deformity, both historically unproven and on the face of it, even in this play, totally improbable. How does a man with a withered arm and a lame (or hunched) back fight so courageously and largely triumphantly as, at the end of act 5, Richard has done? "In spite of his slender physique," says the modern historian Charles Ross, author of the definitive biographical study, "Richard was a tough, hardy and energetic man, who had a proper taste for manly pursuits." His remarkable valor in the battle at Bosworth Field is not a Shakespearean invention. "Richard himself cut down Sir William Brandon, Henry [Richmond]'s standard-bearer. . . . He then engaged and finally overbore Sir John Cheyne, described as a man of outstanding strength and fortitude." Even when the battle was clearly lost, "Richard continued to fight on bravely, 'making way with weapon on every side,' until he was finally overthrown. . . . 'Alone,' says Polydore [a contemporary chronicler], 'he was killed fighting manfully in the press of his enemies.'"⁹

Richmond was, of course, the grandfather of Shakespeare's and England's longtime queen, Elizabeth I. Tudor commentators inevitably presented their dynasty in favorable terms—but Henry VII, though a better king than Edward IV or Richard III, was neither deeply loved nor canonized, as he is in Shakespeare's play. (Nor, as I have indicated, did Henry in fact kill Richard in heroic, God-inspired hand-to-hand combat.) As Ross writes, "Because the more hostile of the Tudor writers, and Shakespeare, chose to select Richard as an object-lesson in villainy and tyranny is no good reason to view him in isolation from the conditions in which he lived. . . . To put Richard . . . into the context of his own violent age is not to make him morally a better man, but at least it makes him more understandable."¹⁰ Other kings, or aspirants to the throne, had been involved in as many proven murders. It seems unlikely that he killed his first wife, Anne, but very likely that he killed the princes in the Tower, though we cannot be certain. We will never know if he was cynical or sincere in his generosity to educational and religious institutions. But other rulers have been praised for less, and their inevitably mixed motivations downplayed or ignored. Quoting another historian's sober assessment, Ross records this evaluation of Richard's brief reign: "In the course of a mere eighteen months, crowded with cares and problems, he laid down a coherent programme of legal enactments, maintained an orderly society, and actively promoted the well-being of his subjects."¹¹ "As a myth," declares Peter Saccio, "the Tudor Richard is indestructible, nor should one try to destroy him. This demonic jester and archetypical wicked uncle is far too satisfying a creation . . . As history, however, the Tudor Richard is unacceptable."¹² But neither Richmond nor his supporters were angelic. Richard's "crown, taken from a thorn bush,

was set on Henry [Richmond]’s head by Lord Stanley, and his naked body, thrown over a horse’s back, was sent to Leicester for burial.”¹³

Notes

1. Harold C. Goddard, *The Meaning of Shakespeare*, 2 vols. (Chicago: University of Chicago Press, 1951), 1:35, 36, 40.
2. Theodore Weiss, *The Breath of Clowns and Kings: Shakespeare’s Early Comedies and Histories* (New York: Atheneum, 1971), 159, 200.
3. Mark Van Doren, *Shakespeare* (New York: Holt, 1939), 19, 26–27.
4. Robert Ornstein, *A Kingdom for a Stage: The Achievement of Shakespeare’s History Plays* (Cambridge, Mass.: Harvard University Press, 1972), 62, 64, 75, 78.
5. Matthew H. Wikander, *The Play of Truth and State: Historical Drama from Shakespeare to Brecht* (Baltimore: Johns Hopkins University Press, 1986), 31.
6. Peter Saccio, *Shakespeare’s English Kings*, 2nd ed. (Oxford: Oxford University Press, 1997), 157.
7. Tom F. Driver, *The Sense of History in Greek and Shakespearean Drama* (New York: Columbia University Press, 1960), 105.
8. Burton Raffel, “Metrical Dramaturgy in Shakespeare’s Earlier Plays,” *CEA Critic* 57 (Spring–Summer 1995): 52.
9. Charles Ross, *Richard III* (Berkeley: University of California Press, 1983), 142, 224–225.
10. *Ibid.*, 228–229.
11. *Ibid.*, 189.
12. Saccio, *Shakespeare’s English Kings*, 159.
13. Keith Feiling, *A History of England* (New York: McGraw-Hill, 1948), 314.

SOME ESSENTIALS OF THE
SHAKESPEAREAN STAGE



The Stage

- There was no *scenery* (backdrops, flats, and so on).
- Compared to today's elaborate, high-tech productions, the Elizabethan stage had few *on-stage* props. These were mostly handheld: a sword or dagger, a torch or candle, a cup or flask. Larger props, such as furniture, were used sparingly.
- Costumes (some of which were upper-class castoffs, belonging to the individual actors) were elaborate. As in most premodern and very hierarchical societies, clothing was the distinctive mark of who and what a person was.
- What the actors *spoke*, accordingly, contained both the dramatic and narrative material we have come to expect in a theater (or movie house) and (1) the setting, including details of the time of day, the weather, and so on, and (2) the occasion. The *dramaturgy* is thus very different from that of our own time, requiring much more attention to verbal and gestural matters. Strict realism was neither intended nor, under the circumstances, possible.

- There was *no curtain*. Actors entered and left via doors in the back of the stage, behind which was the “tiring-room,” where actors put on or changed their costumes.
- In *public theaters* (which were open-air structures), there was no *lighting*; performances could take place only in daylight hours.
- For *private* theaters, located in large halls of aristocratic houses, candlelight illumination was possible.

The Actors

- Actors worked in *professional*, for-profit companies, sometimes organized and owned by other actors, and sometimes by entrepreneurs who could afford to erect or rent the company’s building. Public theaters could hold, on average, two thousand playgoers, most of whom viewed and listened while standing. Significant profits could be and were made. Private theaters were smaller, more exclusive.
- There was *no director*. A book-holder/prompter/props manager, standing in the tiring-room behind the backstage doors, worked from a text marked with entrances and exits and notations of any special effects required for that particular script. A few such books have survived. Actors had texts only of their own parts, speeches being cued to a few prior words. There were few and often no rehearsals, in our modern use of the term, though there was often some coaching of individuals. Since Shakespeare’s England was largely an oral culture, actors learned their parts rapidly and retained them for years. This was *repertory* theater, repeating popular plays and introducing some new ones each season.

- *Women* were not permitted on the professional stage. Most female roles were acted by *boys*; elderly women were played by grown men.

The Audience

- London's professional theater operated in what might be called a "red-light" district, featuring brothels, restaurants, and the kind of *open-air entertainment* then most popular, like bear-baiting (in which a bear, tied to a stake, was set on by dogs).
- A theater audience, like most of the population of Shakespeare's England, was largely made up of *illiterates*. Being able to read and write, however, had nothing to do with intelligence or concern with language, narrative, and characterization. People attracted to the theater tended to be both extremely verbal and extremely volatile. Actors were sometimes attacked, when the audience was dissatisfied; quarrels and fights were relatively common. Women were regularly in attendance, though no reliable statistics exist.
- Drama did not have the cultural esteem it has in our time, and plays were not regularly printed. Shakespeare's often appeared in book form, but not with any supervision or other involvement on his part. He wrote a good deal of nondramatic poetry as well, yet so far as we know he did not authorize or supervise *any* work of his that appeared in print during his lifetime.
- Playgoers, who had paid good money to see and hear, plainly gave dramatic performances careful, detailed attention. For some closer examination of such matters, see Burton Raffel,

“Who Heard the Rhymes and How: Shakespeare’s Dramaturgical Signals,” *Oral Tradition* 11 (October 1996): 190–221, and Raffel, “Metrical Dramaturgy in Shakespeare’s Earlier Plays,” *CEA Critic* 57 (Spring–Summer 1995): 51–65.

Richard III



CHARACTERS (DRAMATIS PERSONAE)

King Edward IV

Edward, Prince of Wales (the King's oldest son)

Richard, Duke of York (the King's younger son)

George, Duke of Clarence (the King's next oldest brother)

*Richard, Duke of Gloucester*¹ (the King's youngest brother, later King Richard III)

Edward (Clarence's young son)

Henry, Earl of Richmond (later King Henry VIII)

Cardinal Bouchier (Archbishop of Canterbury)

Thomas Rotherham (Archbishop of York)

John Morton (Bishop of Ely)

Duke of Buckingham

Duke of Norfolk (Northumberland)

Earl of Surrey (Norfolk's son)

Earl Rivers (Queen Elizabeth's brother, Anthony Woodville)

*Marquis*² *of Dorset* (Queen Elizabeth's son by her prior marriage)

Grey (Queen Elizabeth's son by her prior marriage)

Earl of Oxford

Stanley (Earl of Derby, Count of Richmond)

Hastings (Lord Chamberlain)

Sir Thomas Lovel

Sir Thomas Vaughan

Sir Richard Ratcliff

Sir William Catesby

Sir James Tyrrel

Sir James Blount

Sir Walter Herbert

Sir Robert Brakenbury (in charge of the Tower)

Sir William Brandon

Lord Mayor of London

Tressel, Berkeley (gentlemen attendants on Lady Anne)

Sir Christopher Urswick (a priest)

another priest

Queen Elizabeth (Edward IV's wife)

Queen Margaret (Henry VI's widow)

Duchess of York (mother of Edward IV, Gloucester, and Clarence)

Lady Anne (betrothed [pledged to be married] to Henry VI's son, Edward,
Prince of Wales; later, Richard III's wife)

Clarence's young daughter (also named Margaret)

Ghosts of those murdered by Richard III

*Lords, attendants, bishops, priests, sheriff, jailer, murderers, scrivener, herald, page, citizens,
messengers, soldiers, etc.*

1 GLOSster

2 MARKwiss

Act I



SCENE I

London, A street

ENTER GLOUCESTER¹

Gloucester Now is the winter of our² discontent
Made glorious³ summer by this son⁴ of York,⁵
And all the clouds that loured⁶ upon our house⁷
In⁸ the deep bosom of the ocean buried.⁹

1 Duke of Gloucester, whose given name is Richard

2 although high nobility, especially members of royal families, often spoke of themselves in the first person plural (“we”), rather than the first person singular (“I”),* Richard here speaks here of his family, not himself

3 brilliant, splendid

4 son (King Edward IV, Richard’s brother, whose often tumultuous reign nevertheless lasted twenty-one years) (with a pun on “sun,” Edward’s chosen emblem)

5 the royal house/family*

6 frowned, scowled*

7 lineage, family*

8 are in

9 IN the deep BUzum OF the Oshun BEReed (the metrically reversed first foot, apparently signaling trochaic rather than iambic prosody, is historically a common poetic device; the rest of the line is unimpeachably iambic)

5 Now are our brows bound¹⁰ with victorious wreaths,
 Our bruised arms¹¹ hung up for monuments,¹²
 Our stern alarums¹³ changed to merry meetings,¹⁴
 Our dreadful marches¹⁵ to delightful measures.¹⁶
 Grim-visaged war hath smoothed his wrinkled front,¹⁷
 10 And now, instead of mounting barbèd¹⁸ steeds
 To fright the souls of fearful¹⁹ adversaries,
 He capers²⁰ nimbly in a lady's chamber²¹
 To the lascivious pleasing of a lute.
 But I, that am not shaped²² for sportive tricks,²³
 15 Nor made to court an amorous looking-glass²⁴ –
 I, that am rudely stamped,²⁵ and want²⁶ love's majesty²⁷
 To strut²⁸ before a wanton ambling²⁹ nymph –
 I, that am curtailed³⁰ of this fair proportion,³¹

10 encircled

11 bruised arms = battered armor*

12 for monuments = as symbols of commemoration

13 stern alarums = austere/grim calls to arms/battle*

14 gatherings

15 dreadful marches = dangerous/formidable troop movements

16 music, dancing

17 forehead

18 wearing protective or decorative breast armor

19 frightened, anxious*

20 dances

21 parlor

22 created, fashioned, formed

23 sportive tricks = playful/frolicking pranks/feats

24 court an amorous looking-glass = pay careful attention to a fond/loving mirror

25 rudely stamped = ruggedly/harshly created/made

26 lack*

27 power

28 swagger, show off

29 wanton ambling = unrestrained/frolicsome/lewd walking

30 docked (as a dog's tail is docked – i.e., cut off)

31 fair proportion = pleasing/delightful/desirable* capability, share*

Cheated of feature³² by dissembling³³ nature,
 Deformed, unfinished, sent before my time 20
 Into this breathing³⁴ world, scarce half made up³⁵
 (And that so lamely and unfashionable
 That dogs bark at me as I halt³⁶ by them),
 Why I, in this weak piping time³⁷ of peace,
 Have no delight³⁸ to pass away the time, 25
 Unless to see my shadow in the sun
 And descant on³⁹ mine own deformity.
 And therefore, since I cannot prove⁴⁰ a lover,
 To entertain⁴¹ these fair well-spoken days
 I am determined⁴² to prove a villain⁴³ 30
 And hate the idle⁴⁴ pleasures of these days.
 Plots have I laid, inductions⁴⁵ dangerous,
 By⁴⁶ drunken prophecies,⁴⁷ libels, and dreams,
 To set my brother Clarence⁴⁸ and the King
 In deadly hate the one against the other. 35

32 (1) comeliness, (2) good proportions

33 deceiving, hypocritical

34 living (as a newborn baby enters on life by breathing)

35 made up = completed

36 limp*

37 weak piping = peaceful/pastoral (rather than martial) flute-playing rhythm

38 (noun) joy, pleasure

39 descant on = describe, hold forth (sing about)

40 establish myself as

41 (1) maintain, sustain, (2) deal with, admit*

42 am determined = have chosen/decided*

43 scoundrel*

44 empty, useless*

45 beginnings, introductions*

46 by means of

47 prophetic utterances

48 Duke of Clarence; his given name is George (he is older than Richard, younger than Edward)

And if King Edward be as true⁴⁹ and just
 As I am subtle,⁵⁰ false,⁵¹ and treacherous,
 This day should Clarence closely be mewed⁵² up,
 About⁵³ a prophecy which says that “G”
 40 Of Edward’s heirs⁵⁴ the murderer shall be.
 Dive,⁵⁵ thoughts, down to my soul, here
 Clarence comes.

ENTER CLARENCE, GUARDED, AND SIR ROBERT BRAKENBURY,
 CONSTABLE⁵⁶ OF THE TOWER OF LONDON

Brother, good day. What means this armèd guard
 That waits upon⁵⁷ your Grace?

Clarence His Majesty,
 45 Tend’ring⁵⁸ my person’s⁵⁹ safety, hath appointed⁶⁰
 This conduct to convey⁶¹ me to the Tower.

Gloucester Upon what cause?

Clarence Because my name is George.

Gloucester Alack, my lord, that fault is none of yours.

He should, for that, commit⁶² your godfathers.

50 O belike⁶³ his Majesty hath some intent

49 steadfast, trusty*

50 artful, skillful, cunning, sly*

51 deceitful, lying*

52 closely be mewed = secretly* be cooped/caged*

53 in reference to, in connection with

54 i.e., his two young sons, Edward and Richard

55 disappear, hide

56 chief officer

57 waits upon = watches over

58 feeling tender/solicitous for

59 living body*

60 arranged

61 conduct [noun] to convey = escort* to lead/bring*

62 put in/send to prison

63 perhaps*

That you shall be new-christened in the Tower.
 But what's the matter, Clarence, may I know?
Clarence Yea, Richard, when I know, for I protest⁶⁴
 As yet I do not. But as⁶⁵ I can learn,
 He hearkens after⁶⁶ prophecies and dreams, 55
 And from the cross-row⁶⁷ plucks the letter "G,"
 And says a wizard told him that by "G"
 His issue⁶⁸ disinherited should be.
 And for⁶⁹ my name of George begins with "G,"
 It follows in his thought that I am he. 60
 These (as I learn) and such like toys⁷⁰ as these
 Have moved⁷¹ his Highness to commit me now.
Gloucester Why this it is, when men are ruled⁷² by women.
 'Tis not the king that sends you to the Tower,
 My Lady Grey⁷³ his wife, Clarence, 'tis she 65
 That tempts⁷⁴ him to this extremity.
 Was it not she and that good man of worship,⁷⁵
 Anthony Woodville,⁷⁶ her brother there,

64 declare*

65 as far as

66 hearkens after = pays attention/listens to

67 alphabet

68 children*

69 because, since

70 tricks, amusements*

71 stirred*

72 controlled, guided

73 Elizabeth Woodville (1437–1492), daughter of the first Earl Rivers (d. 1469), married Edward IV (1464), having originally married Sir John Grey (1432–1461), who was killed in the second battle of Albans; reference to the reigning queen by her former title is intentionally rude

74 pushes

75 honor, repute, standing: "good man" being a form of address used for people of lower, non-gentlemanly rank, this remark too is intentionally rude

76 2nd Earl Rivers

That made him send Lord Hastings to the Tower,
 70 From whence this present day he is delivered?⁷⁷
 We are not safe Clarence, we are not safe.

Clarence By heaven, I think there is no man secure
 But the Queen's kindred and night-walking heralds⁷⁸
 That trudge betwixt the King and Mistress⁷⁹ Shore.⁸⁰

75 Heard ye not what an humble suppliant
 Lord Hastings was to her⁸¹ for his delivery?

Gloucester Humbly complaining to her deity⁸²
 Got my Lord Chamberlain⁸³ his liberty.
 I'll tell you what, I think it is our way,⁸⁴

80 If we will keep⁸⁵ in favor with the King,
 To be her men and wear her livery.⁸⁶
 The jealous o'erworn⁸⁷ widow⁸⁸ and herself,
 Since that our brother dubbed⁸⁹ them gentlewomen,⁹⁰
 Are mighty gossips⁹¹ in our monarchy.⁹²

77 freed*

78 messengers/go-betweens, rather than true heralds

79 Mrs.* (but see note 80, just below)

80 Edward IV's mistress, Jane Shore, wife of a London commoner (in fact, by then she was no longer Edward's mistress but had become the mistress of Lord Hastings)

81 Queen Elizabeth

82 godhead

83 Hastings

84 path, road*

85 will keep = wish to stay/hold/preserve ourselves

86 servants' uniforms

87 jealous o'erworn = vigilant/solicitous/zealous* threadbare, obsolete

88 Queen Margaret, Henry VI's widow

89 dub = to confer a rank upon someone

90 women of noble/high birth

91 spreaders of rumor

92 kingdom*

- Brakenbury* I beseech your Graces both to pardon me. 85
 His Majesty hath straitly given in charge⁹³
 That no man shall have private conference⁹⁴
 (Of what degree⁹⁵ soever) with your brother.
- Gloucester* Even so,⁹⁶ and please your worship, Brakenbury,
 You may partake of⁹⁷ any thing we say: 90
 We speak no treason, man. We say the King
 Is wise and virtuous, and his noble queen
 Well struck in⁹⁸ years, fair, and not jealous.
 We say that Shore's wife hath a pretty⁹⁹ foot,
 A cherry lip, a bonny¹⁰⁰ eye, a passing¹⁰¹ pleasing tongue, 95
 And that the Queen's kindred are¹⁰² made gentlefolks.¹⁰³
 How say you sir? Can you deny all this?
- Brakenbury* With this (my lord) myself have nought to do.
- Gloucester* Naught¹⁰⁴ to do with Mistress Shore? I tell thee,
 fellow,
 He that doth naught with her (excepting one) 100
 Were best to do it secretly, alone.
- Brakenbury* What one, my lord?

93 straitly given in charge = strictly/urgently* commanded*

94 conversation*

95 no man of what rank*

96 quite/just/exactly* so

97 partake of = share in

98 struck in = marked by

99 excellent/pleasing/dainty (men's legs were freely displayed, women's were hidden by long skirts, but feet could not so easily be hidden)

100 pleasing

101 surpassing, extremely

102 have been

103 people of noble/high birth*

104 wickedness, immorality

Gloucester Her husband, knave.¹⁰⁵ Wouldst thou betray me?

Brakenbury I do beseech your Grace

105 To pardon me, and withal forbear¹⁰⁶

Your conference with the noble Duke.

Clarence We know thy charge, Brakenbury, and will obey.

Gloucester We are the Queen's subjects,¹⁰⁷ and must obey.

Brother farewell, I will¹⁰⁸ unto the King,

110 And whatsoever you will employ¹⁰⁹ me in,

Were¹¹⁰ it to call King Edward's widow¹¹¹ sister,¹¹²

I will perform¹¹³ it to enfranchise¹¹⁴ you.

Meantime, this deep disgrace in¹¹⁵ brotherhood

Touches¹¹⁶ me deeper than you can imagine.

115 *Clarence* I know it pleaseth neither of us well.

Gloucester Well, your imprisonment shall not be long,

I will deliver you or else lie¹¹⁷ for you.

Meantime, have patience.

Clarence I must perforce.¹¹⁸ Farewell.

EXEUNT¹¹⁹ CLARENCE, BRAKENBURY, AND GUARD

105 rascal

106 withal forbear = also/at the same time/moreover* give up*

107 downcast subjects

108 will go

109 use, make use of*

110 even if it were

111 i.e., the widow he married, the queen

112 in-law designations were not used: a brother's wife was (or should be) your sister, not your sister-in-law

113 do, complete*

114 liberate, set free

115 of

116 strikes, hits, affects*

117 (1) exchange places, (2) tell lies

118 of necessity, by constraint of physical force*

119 Latin plural of "exit"*

Gloucester Go tread¹²⁰ the path that thou shalt ne'er return.
 Simple, plain¹²¹ Clarence, I do love thee so 120
 That I will shortly send thy soul to heaven,
 If heaven will take the present at our¹²² hands.
 But who comes here? The new-delivered Hastings?

ENTER HASTINGS

Hastings Good time of day unto my gracious¹²³ lord.
Gloucester As much unto my good Lord Chamberlain. 125
 Well are you¹²⁴ welcome to the open air.
 How hath your lordship brooked¹²⁵ imprisonment?
Hastings With patience (noble lord) as prisoners must.
 But I shall live (my lord) to give them thanks
 That were the cause of my imprisonment. 130
Gloucester No doubt, no doubt, and so shall Clarence too,
 For they that were your enemies are his,
 And have prevailed¹²⁶ as much on him as you.
Hastings More pity¹²⁷ that the eagles should be mewed
 While kites and buzzards prey¹²⁸ at liberty.¹²⁹ 135
Gloucester What news abroad?¹³⁰
Hastings No news so bad abroad as this at home.
 The King is sickly, weak, and melancholy,

120 walk

121 uncomplicated, weak, silly*

122 my

123 pleasant, charming, courteous (formal usage)*

124 well are you = you are very

125 endured, put up with*

126 been successful/superior/stronger*

127 more pity = more's the pity, what a shame

128 kites and buzzards prey = falcons and low-grade hawks who steal/rob*

129 at liberty = without hindrance, freely

130 current, at large in the world (i.e., away from where we are)*

And his physicians fear¹³¹ him mightily.

140 *Gloucester* Now, by Saint John, this news is bad indeed.

O he hath kept an evil diet¹³² long,

And overmuch consumed¹³³ his royal person.

'Tis very grievous to be thought upon.

What, is he in his bed?

145 *Hastings* He is.

Gloucester Go you before,¹³⁴ and I will follow you.

EXIT HASTINGS

He cannot live, I hope, and must not die

Till George be packed with post-horse¹³⁵ up to heaven.

I'll in, to urge his hatred more to Clarence,

150 With lies well steeled¹³⁶ with weighty arguments,

And if I fail not in my deep intent

Clarence hath not another day to live.

Which done, God take King Edward to his mercy,

And leave the world for me to bustle¹³⁷ in,

155 For then I'll marry Warwick's¹³⁸ youngest daughter.¹³⁹

What though I killed her husband and her father?

131 fear for

132 way of life

133 used up, wasted

134 as Lord Chamberlain – the court official directly responsible for the King's living quarters – Hastings had more ready access to the King than anyone, even the King's brother

135 packed with post-horse = transported by fast, ★ hired horses

136 backed (coated with steel, like the back of a mirror)

137 be energetically active

138 Richard Beauchamp, Earl of Warwick (1428–1471), known as “the kingmaker”

139 Lady Anne Neville

The readiest way to make the wench¹⁴⁰ amends
 Is to become her husband and her father.¹⁴¹
 The which will I, not all¹⁴² so much for love
 As for another secret close¹⁴³ intent,
 By marrying her, which¹⁴⁴ I must reach unto.¹⁴⁵
 But yet I run before my horse to market.
 Clarence still breathes, Edward still lives and reigns:
 When they are gone, then must I count my gains.

160

EXIT

140 young woman (in familiar usage)

141 i. e., by replacing her prior father-in-law, Henry VI, by the process of replacing him as king

142 entirely

143 concealed, hidden

144 who

145 reach unto = obtain

SCENE 2

London, Another street

ENTER CORSE¹ OF KING HENRY VI WITH ARMED GUARDS,
LADY ANNE BEING THE MOURNER

Anne Set down, set down your honorable load,
 If honor may be shrouded² in a hearse,
 Whilst I awhile obsequiously³ lament
 Th' untimely⁴ fall of virtuous Lancaster.⁵
 5 Poor key-cold figure⁶ of a holy king,
 Pale ashes⁷ of the house of Lancaster,
 Thou bloodless remnant of that royal blood!
 Be it lawful⁸ that I invoke⁹ thy ghost,
 To hear the lamentations of poor Anne,
 10 Wife to thy Edward, to thy slaughtered son,¹⁰
 Stabbed by the selfsame hand¹¹ that made these wounds!
 Lo, in these windows that let forth¹² thy life,
 I pour the helpless balm of my poor eyes.¹³

1 corpse*

2 concealed, enveloped

3 dutifully

4 premature*

5 Henry VI

6 key-cold figure = body as cold as a metal key ("dead")

7 remains

8 theologically permissible (i.e., Henry VI was not a saint, to whom prayers could be properly addressed)

9 pray to, invoke

10 killed in battle, in 1471, by troops associated with Richard, though not by him personally

11 again, Richard may have been linked to Henry VI's death, but there is no evidence that he was the assassin; Edward IV, Richard's brother, is far more likely to have been behind the murder

12 that let forth = wounds through which your life (spirit) came out*

13 i.e., her tears

O cursed be the hand that made these holes!¹⁴
 Cursed the heart, that had the heart to do it! 15
 Cursed the blood,¹⁵ that let¹⁶ this blood from hence!
 More direful hap betide¹⁷ that hated wretch
 That makes us wretched by the death of thee,
 Than¹⁸ I can wish to adders, spiders, toads,
 Or any creeping venomèd thing that lives! 20
 If ever he have child, abortive¹⁹ be it,
 Prodigious,²⁰ and untimely brought to light,
 Whose ugly and unnatural aspect²¹
 May fright the hopeful²² mother at the view,
 And that²³ be heir to his unhappiness!²⁴ 25
 If ever he have wife, let her be made
 More miserable²⁵ by the death of him
 As I am made by my poor lord²⁶ and thee!
 (*to corpse-bearers*) Come now toward Chertsey²⁷ with your
 holy load,
 Taken from Paul's²⁸ to be interrèd there. 30
 And still as you are²⁹ weary of the weight,

14 o CURSED be the HAND that MADE these HOLES (*or o CURsed BE ...*)

15 life

16 discharged, emitted

17 direful hap betide = terrible/awful* fortune/luck* befall/happen to*

18 than the fortune/luck

19 premature*

20 monstrous

21 appearance*

22 expectant

23 that child

24 his unhappiness = Richard's (1) fortune, luck, (2) wrongdoing, evil

25 MIzARAbLe

26 husband

27 abbey on the Thames River*

28 St. Paul's Cathedral, London*

29 still as you are = since you are still

Rest you, whiles I lament King Henry's corse.

ENTER GLOUCESTER

Gloucester Stay³⁰ you that bear the corse, and set it down.

Anne What black³¹ magician conjures up this fiend,

35 To stop devoted charitable³² deeds?

Gloucester Villains,³³ set down the corse or by Saint Paul

I'll make a corse of him that disobeys.

Gentleman My lord, stand back and let the coffin pass.

Gloucester Unmannered³⁴ dog, stand'st³⁵ thou, when I
command!

40 Advance³⁶ thy halbert³⁷ higher than my breast,

Or by Saint Paul I'll strike thee to my foot

And spurn³⁸ upon thee, beggar, for thy boldness.

Anne What, do you tremble? Are you all afraid?

Alas, I blame you not, for you are mortal,

45 And mortal eyes cannot endure the devil.

Avaunt,³⁹ thou dreadful minister⁴⁰ of hell!

Thou hadst but⁴¹ power over his⁴² mortal body,

His soul thou canst not have. Therefore be gone.

30 stop*

31 foul, malignant, evil*

32 devoted charitable = consecrated benevolent/kindly (CHARITABLE)

33 low-born scoundrels

34 rude, unmannerly

35 stop, halt

36 lift*

37 spearlike weapon

38 trample, kick*

39 depart, go away

40 agent, servant*

41 just

42 the corpse, Henry VI

Gloucester Sweet saint,⁴³ for charity,⁴⁴ be not so curst.⁴⁵
Anne Foul devil, for God's sake hence, and trouble us not, 50
 For thou hast made the happy⁴⁶ earth thy hell,
 Filled it with cursing cries, and deep exclams.⁴⁷
 If thou delight to view thy heinous deeds,
 Behold this pattern⁴⁸ of thy butcheries.
 O gentlemen, see, see, dead Henry's wounds 55
 Open their congealed⁴⁹ mouths and bleed afresh!⁵⁰
 Blush, blush, thou lump of foul deformity,
 For 'tis thy presence that exhales⁵¹ this blood
 From cold and empty veins, where no blood dwells.
 Thy deeds, inhuman and unnatural, 60
 Provokes⁵² this deluge most unnatural.
 O God, which this blood mad'st,⁵³ revenge his death!
 O earth, which this blood drink'st, revenge his death!
 Either heaven with lightning strike the murderer dead,
 Or earth gape open wide and eat him quick,⁵⁴ 65
 As thou dost swallow up this good king's blood

43 angel, person deserving of reverence

44 Christian love (*caritas*)★

45 hateful, virulent

46 lucky, fortunate★

47 outcries★

48 image, model (i.e., the corpse of Henry VI)

49 clotted, coagulated (Open their CONgealed MOUTHS and BLEED aFRESH)

50 (as dead bodies were supposed to do, when their murderer approached them)

51 draws forth★

52 calls forth, arouses, incites★ (subject-verb agreement was not always observed in Elizabethan English)

53 (i.e., all human beings are made/created by God)

54 alive★

Which his hell-governed⁵⁵ arm hath butcherèd!

Gloucester Lady, you know no rules⁵⁶ of charity,

Which⁵⁷ renders⁵⁸ good for bad, blessings for curses.

70 *Anne* Villain, thou know'st no law of God nor man.

No beast so fierce but knows some touch⁵⁹ of pity.

Gloucester But I know none, and therefore am no beast.

Anne O wonderful,⁶⁰ when devils tell the truth!

Gloucester More wonderful, when angels are so angry.

75 *Vouchsafe*⁶¹ (divine perfection of a woman)

Of these supposed crimes to give me leave,⁶²

By circumstance,⁶³ but⁶⁴ to acquit myself.

Anne Vouchsafe, diffused infection⁶⁵ of a man,

Of these known evils but to give me leave,

80 By circumstance, to curse thy cursèd self.

Gloucester Fairer than tongue can name⁶⁶ thee, let me have

Some patient⁶⁷ leisure to excuse myself.

Anne Fouler than heart can think thee, thou canst make

No excuse current⁶⁸ but to hang thyself.

85 *Gloucester* By⁶⁹ such despair, I should⁷⁰ accuse myself.

55 hell-controlled/directed

56 principles, customs, habits

57 i.e., charity

58 returns, gives back

59 small quantity*

60 marvelous, astonishing*

61 grant, permit, agree*

62 permission

63 context, details

64 only

65 diffused infection = disordered/confused ("shapeless") corruption

66 describe

67 forbearing, lenient*

68 genuine*

69 by means of

70 would

- Anne* And by despairing shouldst thou stand excused,
 For doing worthy⁷¹ vengeance on thyself,
 Which didst unworthy slaughter upon others.
- Gloucester* Say⁷² that I slew them not?
- Anne* Then say they were not slain. 90
 But dead they are, and – devilish slave⁷³ – by thee.
- Gloucester* I did not kill your husband.
- Anne* Why, then he is alive.
- Gloucester* Nay, he is dead, and slain by Edward’s hands.
- Anne* In thy foul throat⁷⁴ thou liest! Queen Margaret saw 95
 Thy murderous falchion⁷⁵ smoking in his blood,
 The which thou once didst bend⁷⁶ against her breast,
 But that⁷⁷ thy brothers beat⁷⁸ aside the point.
- Gloucester* I was provokèd by her sland’rous tongue,
 Which laid their guilt upon my guiltless shoulders. 100
- Anne* Thou wast provokèd by thy bloody mind,
 Which never dreamt on aught⁷⁹ but butcheries.
 Didst thou not kill this king?
- Gloucester* I grant ye.⁸⁰
- Anne* Dost grant me, hedgehog? Then God grant me too
 Thou mayst be damnèd for that wicked deed! 105
 O he was gentle, mild, and virtuous!
- Gloucester* The better for the King of Heaven, that hath him.

71 excellent, good, honorable★

72 suppose

73 used as a term of contempt (“low person/servant”)★

74 in thy foul throat = infamously

75 sword (FOILshun)

76 aim, direct, point★

77 but that = except

78 struck

79 anything

80 I grant ye = I agree/consent (“yes”)

Anne He is in heaven, where thou shalt never come.

Gloucester Let him thank me, that help⁸¹ to send him thither,

110 *For he was fitter for that place than earth.*⁸²

Anne And thou unfit for any place but hell.

Gloucester Yes, one place else, if you will hear me name it.

Anne Some dungeon.

Gloucester Your bedchamber.

Anne Ill rest betide⁸³ the chamber where thou liest!

115 *Gloucester* So will it madam, till I lie with you.

Anne I hope so!

Gloucester I know so. But gentle Lady Anne,

To leave this keen⁸⁴ encounter of our wits,⁸⁵

And fall somewhat into a slower method.

120 *Is not the causer of the timeless*⁸⁶ *deaths*

*Of these Plantagenets,*⁸⁷ *Henry and Edward,*

As blameful as the executioner?

Anne Thou wast the cause, and most accursed effect.⁸⁸

Gloucester Your beauty was the cause of that effect –

125 *Your beauty, that did haunt*⁸⁹ *me in my sleep*

*To undertake*⁹⁰ *the death of all the world,*

So I might live one hour in your sweet bosom.

Anne If I thought that, I tell thee, homicide,⁹¹

81 helped

82 (Henry VI had been more or less feeble-minded for many years)

83 ill rest betide = bad rest/sleeping occur/befall

84 clever, sharp

85 minds, intelligence*

86 premature, unseasonable, untimely

87 a royal lineage (planTAdgenETS)

88 operative influence

89 regularly come to me

90 pledge/commit myself to

91 murderer*

- These nails should rend⁹² that beauty from my cheeks.
- Gloucester* These eyes could never endure that beauty's
wrack⁹³ — 130
- You should not blemish⁹⁴ it, if I stood by.⁹⁵
- As all the world is cheerèd by the sun,
So I by that. It is my day, my life.
- Anne* Black night o'ershade⁹⁶ thy day, and death thy life!
- Gloucester* Curse not thyself, fair creature, thou art both. 135
- Anne* I would⁹⁷ I were, to be revenged on thee.
- Gloucester* It is a quarrel most unnatural,
To be revenged on him that loveth you.
- Anne* It is a quarrel just and reasonable,⁹⁸
To be revenged on him that killed my husband. 140
- Gloucester* He that bereft thee, lady, of thy husband,
Did it to help thee to a better husband.
- Anne* His better doth not breathe upon the earth.
- Gloucester* He lives that loves thee better than he could.
- Anne* Name him.
- Gloucester* Plantagenet.
- Anne* Why, that was he. 145
- Gloucester* The selfsame name, but one of better nature.⁹⁹
- Anne* Where is he?
- Gloucester* Here. (*she spits at him*) Why dost thou
spit at me?

92 tear

93 destruction

94 damage, spoil, ruin*

95 nearby*

96 darken

97 wish*

98 REEZaNAHble

99 character

Anne Would it were mortal poison, for thy sake!

Gloucester Never came poison from so sweet a place.

150 *Anne* Never hung poison on a fouler toad.

Out of my sight! Thou dost infect my eyes.

Gloucester Thine eyes (sweet lady) have infected mine.

Anne Would they were basilisks,¹⁰⁰ to strike thee dead!

Gloucester I would they were, that I might die at once,

155 For now they kill me with a living death.

Those eyes of thine from mine have drawn salt tears,

Shamed their aspects with store¹⁰¹ of childish drops.

These eyes, which never shed remorseful tear,

No, when my father York and Edward wept,

160 To hear the piteous moan that Rutland¹⁰² made

When black-faced Clifford¹⁰³ shook his sword at him,

Nor when thy warlike father, like a child,

Told the sad story of my father's death,

And twenty times made pause to sob and weep,

165 That all the standers-by had wet their cheeks

Like trees bedashed with¹⁰⁴ rain. In that sad time

My manly eyes did scorn an humble¹⁰⁵ tear.

And what these sorrows could not thence exhale

Thy beauty hath, and made them blind with weeping.

170 I never sued¹⁰⁶ to friend nor enemy.

100 mythological reptile, whose very look could kill (BASILISKS)*

101 an abundance

102 his brother Edmund, Earl of Rutland, murdered at age 17 (see *3 Henry VI*, 1.3)

103 John de Clifford (1435–1461), nicknamed “the Butcher” for his cruelty

104 bedashed with = beaten/smashed* by

105 low, commonplace

106 (1) appealed, petitioned, (2) wooed, courted

My tongue could never learn sweet smoothing¹⁰⁷ word.
 But now¹⁰⁸ thy beauty is proposed my fee,¹⁰⁹
 My proud heart sues, and prompts¹¹⁰ my tongue to speak.

SHE LOOKS SCORNFULLY AT HIM

Teach not thy lip such scorn, for it was made
 For kissing, lady, not for such contempt. 175
 If thy revengeful heart cannot forgive,
 Lo, here I lend¹¹¹ thee this sharp-pointed sword,
 Which if thou please to hide¹¹² in this true¹¹³ breast,
 And let the soul¹¹⁴ forth¹¹⁵ that adareth thee,
 I lay it naked¹¹⁶ to the deadly stroke, 180
 And humbly beg the death upon my knee.

HE KNEELS AND UNCOVERS HIS BREAST;

SHE AIMS THE SWORD AT IT

Nay, do not pause, for I did kill King Henry,
 But 'twas thy beauty that provoked me.
 Nay, now dispatch.¹¹⁷ 'Twas I that stabbed young Edward,
 But 'twas thy heavenly face that set¹¹⁸ me on. 185

SHE LETS THE SWORD FALL

107 flattering, pleasant, calm*

108 now that

109 proposed my fee = presented as my remuneration/reward

110 incites, moves, urges

111 give

112 bury

113 constant, faithful

114 SOel

115 come out

116 bare*

117 (1) kill, get rid/dispose of, * (2) do it quickly

118 urged

Take up the sword again, or take up me.¹¹⁹

Anne Arise, dissembler.¹²⁰ Though I wish thy death,
I will not be thy executioner.

Gloucester (*rising*) Then bid me kill myself, and I will do it.

Anne I have already.

190 *Gloucester* That was in thy rage.

Speak it again, and even with¹²¹ the word
That hand, which for thy love, did kill thy love,
Shall, for thy love, kill a far truer love.

To both their deaths shalt thou be accessory.¹²²

195 *Anne* I would I knew thy heart.

Gloucester 'Tis figured¹²³ in my tongue.

Anne I fear me both are false.

Gloucester Then never man was true.

Anne Well, well, put up¹²⁴ your sword.

200 *Gloucester* Say, then, my peace is made.

Anne That shall you know hereafter.

Gloucester But shall I live in hope?

Anne All men I hope live so.

Gloucester Vouchsafe to wear this ring.

205 *Anne* To take is not to give.

Gloucester (*puts ring on her finger*) Look, how my ring
encompasseth¹²⁵ thy finger.

119 take up me = (1) raise from his kneeling position, (2) accept, receive, embrace, spouse

120 deceiver, hypocrite*

121 even with = exactly at

122 contributor, participant

123 portrayed, represented

124 away, sheathe

125 surrounds, encloses

Even so thy breast encloseth my poor heart.

Wear both of them, for both of them are thine.

And if thy poor devoted servant may

But beg one favor at thy gracious hand,

210

Thou dost confirm his happiness for ever.

Anne What is it?

Gloucester That it would please thee leave these sad designs¹²⁶

To him that hath more cause to be a mourner,

And presently repair¹²⁷ to Crosby House,

215

Where – after I have solemnly interred¹²⁸

At Chertsey monast'ry this noble king,

And wet his grave with my repentant tears –

I will with all expedient duty¹²⁹ see you.

For divers unknown¹³⁰ reasons, I beseech you

220

Grant me this boon.¹³¹

Anne With all my heart, and much it joys me too,

To see you are become so penitent.

Tressel and Berkeley,¹³² go along with me.

Gloucester Bid me farewell.

Anne 'Tis more than you deserve.

225

But since you teach me how to flatter you,

Imagine I have said farewell already.

EXEUNT LADY ANNE, TRESSEL, AND BERKELEY

126 projects, purposes*

127 presently repair = at once* go*

128 where AFter I have SOlemnLY inTERRED

129 expedient duty = (1) proper/suitable (2) speedy respect/deference

130 divers unknown = various undisclosed/secret

131 request, petition, favor*

132 BARKlee

Gentlemen Toward Chertsey, noble lord?

Gloucester No. To Whitefriars,¹³³ there attend¹³⁴ my coming.

EXEUNT ALL BUT GLOUCESTER

230 Was ever woman in this humor¹³⁵ wooed?
 Was ever woman in this humor won?
 I'll have her, but I will not keep her long.
 What? I that killed her husband, and his father,
 To take her in her heart's extremest hate,
 235 With curses in her mouth, tears in her eyes,
 The bleeding witness of her¹³⁶ hatred by,
 Having God, her conscience, and these bars¹³⁷ against me,
 And I, no friends to back my suit¹³⁸ withal,
 But the plain devil,¹³⁹ and dissembling looks?
 240 And yet to win her? All the world to¹⁴⁰ nothing!
 Ha!
 Hath she forgot already that brave prince,
 Edward, her lord, whom I, some three months since,
 Stabbed in my angry mood at Tewkesbury?¹⁴¹
 245 A sweeter¹⁴² and a lovelier gentleman,
 Framed¹⁴³ in the prodigality¹⁴⁴ of nature,

133 monastery in central London

134 wait for / upon*

135 style, mood, state*

136 the Folio: "my"

137 (noun) barriers, obstructions

138 pursuit, supplication*

139 plain devil = complete roguery/knavery/energetic recklessness

140 against, compared to

141 battle in which Yorkists defeated Lancastrians

142 more agreeable / delightful / pleasant

143 formed, fashioned*

144 lavishness, abundance

Young, valiant, wise, and (no doubt) right¹⁴⁵ royal,
 The spacious world cannot again afford.¹⁴⁶
 And will she yet abase¹⁴⁷ her eyes on me,
 That cropped¹⁴⁸ the golden prime of this sweet prince, 250
 And made her widow to a woeful bed?
 On me, whose all not equals Edward's moiety?¹⁴⁹
 On me, that halts, and am unshapen¹⁵⁰ thus?
 My dukedom to a beggarly denier,¹⁵¹
 I do¹⁵² mistake my person all this while. 255
 Upon my life, she finds (although I cannot)
 Myself to be a marv'ulous proper¹⁵³ man.
 I'll be at charges for¹⁵⁴ a looking-glass,
 And entertain a score¹⁵⁵ or two of tailors,
 To study fashions to adorn my body. 260
 Since I am crept in¹⁵⁶ favor with myself,
 I will maintain it with some little cost.
 But first I'll turn¹⁵⁷ yon fellow¹⁵⁸ in his grave,
 And then return lamenting to my love.

145 completely, truly*

146 manage, provide, produce*

147 humiliate, lower

148 cut off

149 share, portion* (MOYehTEE)

150 deformed

151 to a beggarly denier = wagered against a miserable little coin

152 (used as an intensifier: "do mistake" = very much mistake)

153 marvelous proper = astonishingly distinctive/perfect/handsome

154 at charges for = at the expense of

155 twenty

156 crept in = stolen into

157 deposit

158 Henry VI

ACT I • SCENE 2

265 Shine out, fair sun, till I have bought a glass,¹⁵⁹
That¹⁶⁰ I may see my shadow as I pass.

EXIT

159 mirror

160 so that

SCENE 3

The palace

ENTER QUEEN ELIZABETH, RIVERS, AND GREY

Rivers Have patience madam, there's no doubt his Majesty¹
Will soon recover his accustomed health.

Grey (to *Elizabeth*) In that² you brook it ill, it makes him
worse.

Therefore for God's sake entertain good comfort,
And cheer his Grace with quick³ and merry words. 5

Elizabeth If he were dead, what would betide on me?

Rivers No other harm but loss of such a lord.⁴

Elizabeth The loss of such a lord includes all harm.

Grey The heavens have blessed you with a goodly⁵ son,
To be your comforter when he is gone. 10

Elizabeth Oh, he is young and his minority
Is put unto the trust of Richard Gloucester,
A man that loves not me, nor none of you.

Rivers Is it concluded he shall be Protector?⁶

Elizabeth It is determined, not concluded⁷ yet. 15
But so it must be, if the King miscarry.⁸

ENTER BUCKINGHAM AND STANLEY⁹

1 Edward IV

2 in that = because, since

3 lively*

4 husband

5 handsome, fair*

6 guardian, regent*

7 finalized

8 die*

9 Derby

Grey Here come the lords of Buckingham and Derby.¹⁰

Buckingham (to the Queen) Good time of day unto your royal
Grace!

Stanley God make your Majesty joyful¹¹ as you have been!

Elizabeth The Countess Richmond,¹² good my Lord of

20 *Derby,*

To your good prayers will scarcely say amen.

Yet Derby, notwithstanding she's your wife,

And loves not me, be you good lord assured

I hate not you for her proud arrogance.

25 *Stanley* I do beseech you, either not believe

The envious slanders of her false accusers,

Or if she be accused on true report,

Bear with her weakness, which I think proceeds

From wayward sickness,¹³ and no grounded¹⁴ malice.

30 *Rivers* Saw you the King today, my Lord of Derby?

Stanley But¹⁵ now the Duke of Buckingham and I

Are come from visiting his Majesty.

Elizabeth What likelihood of his amendment,¹⁶ lords?

Buckingham Madam good hope, his Grace speaks cheerfully.

35 *Elizabeth* God grant him health, did you confer with him?

Buckingham Aye, madam, he desires to make atonement¹⁷

Between the Duke of Gloucester and your brothers,¹⁸

10 Lord Stanley

11 as joyful

12 Derby's wife

13 wayward sickness = perverse/self-willed/wrongheaded* ill health

14 firmly founded

15 just

16 recovery

17 harmony, concord

18 Rivers is one of her brothers

And betwixt them and my¹⁹ Lord Chamberlain,²⁰
 And sent to warn²¹ them to his royal presence.
Elizabeth Would all were well. But that will never be. 40
 I fear our happiness is at the height.

ENTER GLOUCESTER, HASTINGS, AND DORSET

Gloucester They do me wrong, and I will not endure it.
 Who is it that complains unto the King
 That I (forsooth)²² am stern,²³ and love them not?
 By holy Paul, they love his Grace but lightly 45
 That fill his ears with such dissentious²⁴ rumors.
 Because I cannot flatter and speak fair,
 Smile in men's faces, smooth, deceive, and cog,²⁵
 Duck²⁶ with French nods²⁷ and apish²⁸ courtesy,
 I must be held a rancorous²⁹ enemy! 50
 Cannot a plain man live, and think no harm,
 But thus his simple truth must be abused
 By silken,³⁰ sly, insinuating Jacks?³¹

Grey To whom in all this presence³² speaks your Grace?

19 the

20 Hastings

21 command

22 truly

23 uncompromising, austere, inflexible

24 quarrelsome, discordant

25 cheat

26 bow, stoop

27 quick head movements, by way of signaling

28 affected

29 grudging, spiteful*

30 elegant, flattering

31 knaves, common fellows*

32 company*

55 *Gloucester* To thee, that hast nor³³ honesty nor grace.³⁴
 When have I injured thee? When done thee wrong?
 (to *Rivers*) Or thee? Or thee?³⁵ Or any of your faction?³⁶
 A plague upon you all! His royal Grace
 (Whom God preserve better than you would wish)
 60 Cannot be quiet³⁷ scarce a breathing while,
 But you must trouble him with lewd³⁸ complaints.

Elizabeth Brother of Gloucester, you mistake the matter.
 The King, of his own royal disposition,³⁹
 And not provoked by any suitor else,
 65 Aiming (belike) at your interior⁴⁰ hatred,
 Which in your outward actions shows itself
 Against my children, brothers, and myself,
 Makes⁴¹ him to send, that he may learn the ground.⁴²

Gloucester I cannot tell, the world is grown so bad
 70 That wrens make prey where eagles dare not perch.
 Since every Jack became a gentleman
 There's many a gentle person made a Jack.

Elizabeth Come, come, we know your meaning, brother
 Gloucester.
 You envy my advancement⁴³ and my friends.'

33 neither

34 (1) virtue, * (2) a duchess' title

35 Dorset?

36 party

37 peaceful, at rest*

38 vulgar, ignorant, ill-mannered

39 plan, arrangement, order

40 inner

41 causes

42 basis

43 preferment, achievement of higher rank, raising up*

God grant we never may have need of you! 75
Gloucester Meantime, God grants that I have need of you.
 Our brother is imprisoned by your means,
 Myself disgraced, and the nobility
 Held in contempt, whilst great promotions⁴⁴
 Are daily given to ennoble those 80
 That scarce some two days since were worth a noble.⁴⁵
Elizabeth By Him that raised⁴⁶ me to this careful⁴⁷ height
 From that contented hap⁴⁸ which I enjoyed,
 I never did incense⁴⁹ his Majesty
 Against the Duke of Clarence,⁵⁰ but have been 85
 An earnest advocate to plead for him.
 My lord, you do me shameful injury,
 Falsely to draw me in⁵¹ these vile suspects.⁵²
Gloucester You may deny that you were not the cause
 Of my Lord Hastings' late⁵³ imprisonment. 90
Rivers She may, my lord, for –
Gloucester She may, Lord Rivers, why, who knows not so?
 She may do more, sir, than denying that.
 She may help you to many fair preferments,⁵⁴
 And then deny her aiding hand therein, 95

44 proMOseeOWNZ

45 (1) gold coin, (2) noble rank

46 lifted, elevated*

47 sorrowful, mournful (“full of cares”)

48 fortune

49 excite, inflame*

50 a notoriously greedy, arrogant, unreliable man

51 into

52 suspicions

53 recent*

54 advancements, promotions*

And lay⁵⁵ those honors on your high deserts.⁵⁶

What may she not? She may, aye, marry,⁵⁷ may she –

Rivers What,⁵⁸ marry, may she?

Gloucester What, marry, may she? Marry with a king,

100 A bachelor, and a handsome stripling⁵⁹ too.

Iwis⁶⁰ your grandam⁶¹ had a worsèr match.

Elizabeth My Lord of Gloucester, I have too long borne⁶²

Your blunt upbraidings⁶³ and your bitter scoffs.⁶⁴

By heaven, I will acquaint his Majesty

105 With those gross taunts⁶⁵ that oft I have endured.

I had rather⁶⁶ be a country servant maid

Than a great queen, with this condition,⁶⁷

To be so baited,⁶⁸ scornèd,⁶⁹ and stormèd⁶⁹ at.

ENTER QUEEN MARGARET, UNSEEN

(AT THE BACK OF THE STAGE)

Small joy have I in being England's queen.

110 *Margaret* (*aside*) And lessened be that small, God I beseech him!

55 attribute, bestow

56 high deserts = great merits*

57 indeed*

58 just what

59 young fellow (an indirect but insulting reference to her age)

60 Iwis = certainly, surely

61 grandmother*

62 endured*

63 blunt upbraidings = insensitive/rude/harsh/abrupt* reproaches

64 mockery, ridicule

65 gross taunts = flagrant/monstrous sarcasms/gibes/insults

66 sooner, instead*

67 state, position, nature (kunDIseeOWN)*

68 baited = molested, harassed, tormented

69 raged

- Thy honor, state,⁷⁰ and seat⁷¹ is due to me.
- Gloucester* What? Threat you me with telling of the King?
Tell him, and spare not. Look, what I have said
I will avouch't⁷² in presence of the King.
I dare adventure⁷³ to be sent to th'Tower. 115
'Tis time to speak, my pains⁷⁴ are quite⁷⁵ forgot.
- Margaret* (*aside*) Out, devil! I do remember them⁷⁶ too well.
Thou killed my husband Henry in the Tower,
And Edward, my poor son, at Tewkesbury.
- Gloucester* Ere you were queen, aye, or your husband king, 120
I was a pack-horse⁷⁷ in his great affairs,
A weeder-out of his proud adversaries,
A liberal⁷⁸ rewarder of his friends.
To royalize his blood, I spilt mine own.⁷⁹
- Margaret* (*aside*) Yea, and much better blood than his, or thine. 125
- Gloucester* In all which time, you and your husband Grey
Were factious⁸⁰ for the house of Lancaster,
And Rivers, so were you. Was not your husband
In Margaret's battle⁸¹ at Saint Alban's slain?
Let me put in your minds, if you forget, 130
What you have been ere now, and what you are.

70 (1) status, rank, (2) condition*

71 throne*

72 avouch't = state it and prove it

73 risk

74 efforts, labors, troubles

75 completely

76 his labors ("pains")

77 drudge

78 LIbeRAL

79 (i.e., in battle)

80 acting seditiously*

81 army*

Withal, what I have been, and what I am.

Margaret (*aside*) A murderous villain, and so still thou art.

Gloucester Poor Clarence did forsake his father,⁸² Warwick,

135 Yea, and forswore⁸³ himself – which Jesu pardon! –

Margaret (*aside*) Which God revenge!

Gloucester To fight on⁸⁴ Edward's party,⁸⁵ for the crown,

And for his meed,⁸⁶ poor lord, he is mewed up.

I would to God my heart were flint, like Edward's,

140 Or Edward's soft and pitiful, like mine.

I am too childish-foolish for this world.

Margaret (*aside*) Hie⁸⁷ thee to hell for shame, and leave
this world,

Thou cacodemon,⁸⁸ there thy kingdom is.

Rivers My Lord of Gloucester, in those busy days

145 Which here you urge, to prove us enemies,

We followed then our lord, our lawful king.

So should we you, if you should be our king.

Gloucester If I should be? I had rather be a peddler.

Far be it from my heart, the thought thereof.

150 *Elizabeth* As little joy, my lord, as you suppose

You should enjoy, were you this country's king,

As little joy may you suppose in me,

That I enjoy, being the queen thereof.

Margaret (*aside*) A little joy enjoys⁸⁹ the queen thereof,

82 father-in-law

83 i.e., repudiated * his pro-Warwick pledge and fought against Warwick

84 in

85 side*

86 reward*

87 hurry*

88 nightmare (KAKoDIEMen)

89 does indeed enjoy

For I am she, and altogether joyless. 155

I can no longer hold me patient.

MARGARET COMES FORWARD

Hear me, you wrangling pirates,⁹⁰ that fall out

In sharing that which you have pill'd⁹¹ from me!

Which of you trembles not that looks on me?

If not that I am queen, you bow like subjects, 160

Yet that, by you deposed, you quake like rebels?⁹²

(to Gloucester) Ah gentle villain, do not turn away!

Gloucester Foul wrinkled witch, what mak'st thou⁹³ in my sight?

Margaret But⁹⁴ repetition of what thou hast marred,⁹⁵

That will I make, before I let thee go. 165

Gloucester Wert thou not banished, on pain⁹⁶ of death?

Margaret I was. But I do find more pain in banishment

Than death can yield⁹⁷ me here by my abode.

A husband and a son thou owest to me,

(to Elizabeth) And thou a kingdom. All of you, allegiance.⁹⁸ 170

The sorrow that I have, by right is yours,

And all the pleasures you usurp are mine.

Gloucester The curse my noble father laid on thee

When thou didst crown his warlike brows with paper⁹⁹

90 wrangling pirates = quarrelsome* robbers

91 plundered, robbed

92 If all of you bow like subjects, and not because I am *in fact* the Queen, then it must be that your guilt at having deposed me makes you tremble

93 mak'st thou = are you doing

94 only

95 destroyed, ruined

96 on pain = under penalty

97 give / give up, pay / pay for, allow*

98 owe me your duty

99 i.e., mocking his wish to be king by setting a paper crown on his head

- 175 And with thy scorns drew'st rivers from his eyes,
 And then, to dry them, gav'st the Duke¹⁰⁰ a clout
 Steeped¹⁰¹ in the faultless¹⁰² blood of pretty¹⁰³ Rutland –
 His curses then, from bitterness of soul
 Denounced¹⁰⁴ against thee, are all fall'n upon thee,
- 180 And God, not we, hath plagued thy bloody deed.
Elizabeth So just is God, to right the innocent.
Hastings O, 'twas the foulest deed to slay that babe,¹⁰⁵
 And the most merciless that e'er was heard of!
Rivers Tyrants themselves wept when it was reported.
- 185 *Dorset* No man but prophesied revenge for it.
Buckingham Northumberland, then present, wept to see it.
Margaret What? Were you snarling all before I came,
 Ready to catch¹⁰⁶ each other by the throat,
 And turn you all your hatred now on me?
- 190 Did York's dread curse prevail so much with heaven,
 That Henry's death, my lovely Edward's death,
 Their kingdom's loss, my woeful banishment,
 Could all but answer¹⁰⁷ for that peevish¹⁰⁸ brat?
 Can curses pierce the clouds and enter heaven?
- 195 Why then give way dull¹⁰⁹ clouds to my quick curses!
 (*to Elizabeth*) Though not by war, by surfeit¹¹⁰ die your king,

100 Richard's father was Duke of York

101 clout steeped = cloth/rag soaked

102 innocent

103 fine, pleasing, admirable

104 proclaimed, declared

105 Rutland (who was then 17)

106 seize

107 but answer = only be responsible/accountable

108 foolish*

109 senseless, stupid, sluggish*

110 excesses

As ours by¹¹¹ murder, to make him¹¹² a king!
 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! 200
 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,
 Decked¹¹³ in thy rights, as thou art stalled¹¹⁴ in mine! 205
 Long die thy happy days before thy death,
 And after many lengthened hours of grief
 Die neither mother, wife, nor England's queen!
 Rivers and Dorset, you were standers by,
 And so wast thou, Lord Hastings, when my son 210
 Was stabbed with bloody daggers. God I pray him
 That none of you may live your natural age,
 But by some unlooked accident¹¹⁵ cut off!
Gloucester Have done thy charm,¹¹⁶ thou hateful withered hag!
Margaret And leave out thee? Stay dog, for thou shalt¹¹⁷ 215
 hear me.
 If heaven have any grievous plague in store
 Exceeding those that I can wish upon thee,
 O let them keep it till thy sins be ripe,¹¹⁸
 And then hurl down their indignation

111 did by

112 to make him = in order to make Edward IV

113 clothed, adorned

114 placed, put

115 unforeseen event

116 magical incantation*

117 must

118 ready, mature*

220 On thee, the troubler of the poor world's peace!
 The worm of conscience still¹¹⁹ begnaw¹²⁰ thy soul!
 Thy friends suspect¹²¹ for traitors while thou livest,
 And take deep¹²² traitors for thy dearest friends!
 No sleep close up that deadly eye of thine,
 225 Unless it be while some tormenting dream
 Affrights thee with a hell of ugly devils!
 Thou elvish-marked,¹²³ abortive, rooting¹²⁴ hog!
 Thou that wast sealed¹²⁵ in thy nativity¹²⁶
 The slave of nature and the son of hell!
 230 Thou slander¹²⁷ of thy mother's heavy womb!
 Thou loathèd issue¹²⁸ of thy father's loins,
 Thou rag¹²⁹ of honor, thou detested –

Gloucester Margaret.

Margaret Richard.

Gloucester Ha?

Margaret I call thee not.

Gloucester I cry thee mercy¹³⁰ then, for I did think

235 That thou hadst called me all these bitter names.

Margaret Why so I did, but looked for no reply.

119 always, forever

120 corrode, chew at (biNAWE)

121 (verb)

122 great, profound, heinous

123 disfigured by peevish/evil supernatural creatures

124 grubbing

125 stamped

126 birth

127 defamation, insult, shame

128 child

129 tattered fragment

130 cry thee mercy = beg your pardon*

- O let me make the period to¹³¹ my curse!
- Gloucester* 'Tis done by me, and ends in "Margaret."
- Elizabeth* (to *Margaret*) Thus have you breathed your curse
against yourself.
- Margaret* Poor painted¹³² queen, vain flourish¹³³ of
my fortune,¹³⁴ 240
- Why strew'st thou sugar on that bottled¹³⁵ spider,
Whose deadly web ensnareth thee about?
Fool, fool, thou whet'st¹³⁶ a knife to kill thyself.
The day will come when thou shalt wish for me
To help thee curse this poisonous bunchbacked¹³⁷ toad. 245
- Hastings* False-boding¹³⁸ woman, end thy frantic¹³⁹ curse,
Lest to thy harm thou move our patience.
- Margaret* Foul shame upon you, you have all moved mine.
- Rivers* Were you well served,¹⁴⁰ you would be taught
your duty.
- Margaret* To serve me well, you all should¹⁴¹ do me duty, 250
Teach me to be your queen, and you my subjects.
O serve me well, and teach yourselves that duty!
- Dorset* Dispute not with her, she is lunatic.

131 make the period to = reach the end* of

132 pretended, unreal

133 blossom, florid decoration*

134 good chance, luck*

135 swollen* (his deformed back is a shape reminiscent of a bottle)

136 sharpen, prepare, ready*

137 humpbacked*

138 false-boding = wrongly predicting

139 lunatic*

140 well-served = properly attended to/waited upon (by underlings/servants)

141 would have to

- Margaret* Peace, Master Marquess,¹⁴² you are malapert,¹⁴³
 255 Your fire-new¹⁴⁴ stamp of honor is scarce current.¹⁴⁵
 O that your¹⁴⁶ young nobility could judge
 What 'twere to lose it, and be¹⁴⁷ miserable!¹⁴⁸
 They that stand high have many blasts to shake them,
 And if they fall, they dash themselves to pieces.
- 260 *Gloucester* Good counsel, marry. Learn it, learn it, Marquess.
Dorset It touches you, my lord, as much as me.
Gloucester Aye, and much more. But I was born so high
 Our aerie buildeth¹⁴⁹ in the cedar's top,
 And dallies¹⁵⁰ with the wind, and scorns the sun.
- 265 *Margaret* And turns the sun to shade. Alas, alas,
 Witness my son,¹⁵¹ now in the shade of death,
 Whose bright out-shining beams thy cloudy wrath
 Hath in eternal darkness folded¹⁵² up.
 Your aerie buildeth in our aerie's nest.
- 270 O God that seest it, do not suffer¹⁵³ it.
 As it is won with blood, lost be it so!
- Buckingham* Peace, peace, for shame. If not, for¹⁵⁴ charity.
Margaret Urge neither charity nor shame to me.

142 peace, Master Marquess = be silent, you boy with a count's title

143 saucy, impudent, presumptuous

144 fire-new = brand new

145 scare current = just barely effective

146 all the

147 thereafter to be

148 MIzARAbLe

149 aerie buildeth = eagle's nest is built

150 amuses itself, sports, plays

151 witness my son = may my son bear witness*

152 shut

153 endure

154 then for

- Uncharitably with me have you dealt,¹⁵⁵
 And shamefully my hopes (by you) are butchered. 275
 My charity is outrage, life my shame,
 And in that shame still live my sorrow's rage.
- Buckingham* Have done, have done.
- Margaret* O princely Buckingham, I'll kiss thy hand
 In sign of league and amity¹⁵⁶ with thee. 280
 Now fair befall¹⁵⁷ thee, and thy noble house!
 Thy garments are not spotted with our blood,
 Nor thou within the compass¹⁵⁸ of my curse.
- Buckingham* Nor no one here, for curses never pass¹⁵⁹
 The lips of those that breathe them in the air. 285
- Margaret* I will not think but they ascend the sky,
 And there awake God's gentle-sleeping peace.
 O Buckingham, take heed of yonder dog!
 Look when he fawns, he bites, and when he bites
 His venom tooth will rankle¹⁶⁰ to the death. 290
 Have not to do with him, beware of him,
 Sin, death, and hell have set their marks on him,
 And all their ministers attend on him.
- Gloucester* What doth she say, my Lord of Buckingham?
- Buckingham* Nothing that I respect,¹⁶¹ my gracious lord. 295
- Margaret* What, dost thou scorn me for my gentle counsel,
 And soothe the devil that I warn thee from?

155 acted*

156 league and amity = alliance and friendship

157 come/happen to*

158 limits, measure

159 go any further than

160 fester, envenom

161 take into account, pay any attention to

O but remember this another day,
 When he shall split thy very heart with sorrow,
 300 And say¹⁶² poor Margaret was a prophetess!
 Live each of you the subjects to his hate,
 And he to yours, and all of you to God's!

EXIT MARGARET

Hastings My hair doth stand on end to hear her curses.
Rivers And so doth mine, I muse¹⁶³ why she's at liberty.
 305 *Gloucester* I cannot blame her, by God's holy Mother,
 She hath had too much wrong, and I repent
 My part thereof that I have done to her.
Elizabeth I never did her any, to my knowledge.
Gloucester Yet you have all the vantage¹⁶⁴ of her wrong.
 310 I was too hot¹⁶⁵ to do somebody¹⁶⁶ good,
 That¹⁶⁷ is too cold¹⁶⁸ in thinking of it now.
 Marry, as for Clarence, he is well repaid,
 He is franked up¹⁶⁹ to fattening for his pains,
 God pardon them that are the cause thereof.
 315 *Rivers* A virtuous and a Christian-like conclusion,
 To pray for them that have done scathe¹⁷⁰ to us.
Gloucester So do I ever (*aside*), being well-advised,¹⁷¹

162 then say

163 ask myself, wonder

164 advantage, profit, gain

165 keen, zealous, eager

166 his older brother, Edward IV

167 who (Edward IV)

168 apathetic

169 franked up = penned it for feeding/cramming with food (i.e., readying animals for slaughter)*

170 harm, damage, hurt

171 prudent, wary, judicious*

For had I cursed now, I had cursed myself.

ENTER CATESBY

Catesby Madam, his Majesty doth call for you,
 And for your Grace, and yours, my gracious lords. 320
Elizabeth Catesby, I come. Lords, will you go with us?
Rivers We wait upon your Grace.

EXEUNT ALL BUT GLOUCESTER

Gloucester I do the wrong, and first begin to brawl.¹⁷²
 The secret mischiefs¹⁷³ that I set abroad¹⁷⁴
 I lay unto the grievous¹⁷⁵ charge of others. 325
 Clarence, who I indeed have cast in darkness,
 I do beweepe¹⁷⁶ to many simple gulls,¹⁷⁷
 Namely, to Derby, Hastings, Buckingham,
 And tell them 'tis the Queen and her allies
 That stir¹⁷⁸ the King against the Duke my brother. 330
 Now they believe it, and withal whet me
 To be revenged on Rivers, Dorset, Grey.
 But then I sigh, and with a piece¹⁷⁹ of scripture
 Tell them that God bids us do good for evil.
 And thus I clothe my naked villainy 335
 With odd¹⁸⁰ old ends stol'n out of holy writ,¹⁸¹

172 squabble, scold, quarrel

173 evils

174 afloat, astir, afoot

175 oppressive

176 weep over

177 simple gulls = innocent fools/dupes

178 move*

179 bit, portion, fragment

180 assorted, diverse

181 with ODD old ENDS stol'n OUT of HOLY WRIT

And seem a saint when most I play the devil.

ENTER TWO MURDERERS

But soft,¹⁸² here come my executioners.¹⁸³

How now, my hardy, stout, resolvèd mates,¹⁸⁴

340 Are you now going to dispatch this thing?

Murderer 1 We are, my lord, and come to have the warrant¹⁸⁵

That we may be admitted where he is.

Gloucester Well thought upon, I have it here about¹⁸⁶ me.

(*gives the warrant*) When you have done, repair to
Crosby Place.

345 But sirs, be sudden¹⁸⁷ in the execution,¹⁸⁸

Withal obdurate,¹⁸⁹ do not hear¹⁹⁰ him plead,

For Clarence is well-spoken, and perhaps

May move your hearts to pity if you mark¹⁹¹ him.

Murderer 1 Tut, tut, my lord, we will not stand to prate,¹⁹²

350 Talkers are no good doers, be assured.

We come to use our hands, and not our tongues.

Gloucester Your eyes drop millstones, when fools' eyes
fall tears.¹⁹³

182 quietly*

183 evil agents

184 hardy, stout, resolvèd mates = bold, * brave, determined coworkers/
colleagues/associates

185 (1) authorization, (2) guarantee*

186 on, with, in my pocket

187 speedy*

188 act, doing

189 hardened, stubborn, relentless (obDURet)*

190 listen to

191 pay attention to

192 chatter, talk*

193 your EYES drop MILLstones WHEN fools' EYES fall TEARS (N.B.: this is
the prosody but not necessarily the pronunciation)

ACT I • SCENE 3

I like you, lads, about your business straight.¹⁹⁴

Go, go, dispatch.

Murderer 1

We will, my noble lord.

EXEUNT

194 at once*

SCENE 4

*London, The Tower*ENTER CLARENCE AND KEEPER¹*Keeper* Why looks your Grace so heavily² today?*Clarence* O, I have passed a miserable night,

So full of fearful dreams, of ugly sights,

That as I am a Christian faithful man

5 I would not spend another such a night,

Though 'twere to buy a world of happy days,

So full of dismal terror was the time.

Keeper What was your dream, my lord, I pray you tell me.*Clarence* Methoughts³ that I had broken⁴ from the Tower,

10 And was embarked to cross to Burgundy,

And in my company my brother Gloucester,

Who from my cabin tempted⁵ me to walkUpon the hatches.⁶ There we looked toward England,And cited⁷ up a thousand heavy times,

15 During the wars of York and Lancaster,

That had befall'n us. As we paced along

Upon the giddy⁸ footing of the hatches,

Methought that Gloucester stumbled, and in falling

Struck me (that thought to stay him) overboard,

1 jailor

2 sluggish, draggy

3 it seemed*

4 escaped

5 induced

6 deck

7 called

8 staggery, dizzy, whirling*

Into the tumbling billows⁹ of the main.¹⁰ 20
 O Lord, methought what pain it was to drown,
 What dreadful noise of waters in mine ears!
 What sights of ugly death within mine eyes.
 Methoughts I saw a thousand fearful wracks,¹¹
 A thousand men that fishes gnawed upon, 25
 Wedges¹² of gold, great anchors, heaps of pearl,
 Inestimable stones,¹³ unvalued¹⁴ jewels,
 All scattered in the bottom of the sea.
 Some lay in dead men's skulls, and in those holes
 Where eyes did once inhabit,¹⁵ there were crept, 30
 As 'twere in scorn of eyes, reflecting gems,
 Which wooed¹⁶ the slimy bottom of the deep,
 And mocked the dead bones that lay scattered by.¹⁷
Keeper Had you such leisure in the time of death
 To gaze upon the secrets of the deep? 35
Clarence Methought I had, and often did I strive
 To yield the ghost,¹⁸ but still the envious flood¹⁹
 Stopped in²⁰ my soul, and would not let it forth
 To seek the empty, vast, and wand'ring air,

9 swelling waves

10 sea

11 wrecked ships

12 ingots

13 inestimable stones = uncountable numbers of precious stones
(inEStiMAHble)

14 incredibly/extremely valuable

15 reside

16 courted, called to

17 and MOCKED the DEAD bones THAT lay SCAttered BY

18 yield the ghost = die ("give up the spirit of life")

19 (1) water, (2) stream*

20 stopped in = plugged up, closed in*

- 40 But smothered it within my panting bulk,²¹
 Who²² almost burst to belch²³ it in the sea.
- Keeper* Awaked you not in this sore agony?
- Clarence* No, no, my dream was lengthened after life.
 O then began the tempest to my soul.
- 45 I passed, methought, the melancholy flood,
 With²⁴ that sour ferryman²⁵ which poets write of,
 Unto²⁶ the kingdom of perpetual night.²⁷
 The first that there did greet my stranger²⁸ soul
 Was my great father-in-law, renownèd Warwick,
 50 Who spake aloud, “What scourge²⁹ for perjury³⁰
 Can this dark monarchy afford false Clarence?”
 And so³¹ he vanished. Then came wand’ring by
 A shadow³² like an angel, with bright hair
 Dabbled³³ in blood, and he shrieked out aloud,
 55 “Clarence is come, false, fleeting, perjured Clarence,
 That stabbed me in the field by Tewkesbury!
 Seize on him, furies, take him unto torment!”
 With that methought a legion of foul fiends

21 body

22 I who

23 emit, eject

24 by means of

25 sour ferryman = bitter/harsh/gloomy Charon, who took newly dead souls
 across the River Styx

26 passed . . . unto

27 Hades, Hell

28 alien, foreign (“non-native”)

29 punishment

30 violating a vow/oath

31 then, thereafter

32 ghost (Edward, Prince of Wales, Henry VI’s son)

33 stained, splashed

- Environed³⁴ me, and howlèd in mine ears
 Such hideous cries, that with the very noise 60
 I trembling waked, and for a season³⁵ after
 Could not believe but that I was in hell,
 Such terrible impression³⁶ made my dream.
- Keeper* No marvel, lord, though³⁷ it affrighted you.
 I am afraid (methinks) to hear you tell it. 65
- Clarence* Ah Keeper, Keeper, I have done these things,
 Which now give evidence against my soul,
 For Edward's sake, and see how he requites me.
 O God! If my deep prayers cannot appease thee,
 But thou wilt be avenged on my misdeeds, 70
 Yet execute thy wrath in³⁸ me alone.
 O spare my guiltless wife, and my poor children.
 Keeper, I prithee³⁹ sit by me awhile.
 My soul is heavy, and I fain would⁴⁰ sleep.
- Keeper* I will, my lord, God give your Grace good rest. 75

CLARENCE SLEEPS

ENTER BRAKENBURY

Brakenbury Sorrow breaks⁴¹ seasons and reposing⁴² hours,
 Makes the night morning, and the noontide night.

34 encircled

35 period*

36 effect

37 that

38 on

39 pray thee*

40 fain would = would be glad to

41 shatters, dissolves

42 resting

Princes have but their titles for their glories,
 An outward honor for an inward toil,
 80 And for unfelt⁴³ imaginations⁴⁴
 They often feel a world of restless cares.
 So that between their titles, and low⁴⁵ name,
 There's nothing differs but the outward fame.⁴⁶

ENTER THE TWO MURDERERS

Murderer 1 Ho, who's here?

85 *Brakenbury* What would'st thou, fellow? And how cam'st thou
 hither?

Murderer 1 I would speak with Clarence, and I came hither on
 my legs.

Brakenbury What, so brief?

Murderer 2 'Tis better, sir, than to be tedious.⁴⁷

Show him our commission, and talk no more.

90 *Brakenbury (reads)* "I am in this commanded to deliver
 The noble Duke of Clarence to your hands."

I will not reason⁴⁸ what is meant hereby,
 Because I will⁴⁹ be guiltless from the meaning.

There lies the Duke asleep, and there the keys.

95 I'll to the King, and signify⁵⁰ to him

That thus I have resigned⁵¹ to you my charge.

43 non-palpable/physical

44 iMAdjiNAYseeOWNZ

45 humble

46 talk

47 prolix, wearisome*

48 question, discuss*

49 wish to

50 make known*

51 surrendered*

Murderer 1 You may, sir, 'tis a point⁵² of wisdom.

Fare you well.

EXEUNT BRAKENBURY AND KEEPER

Murderer 2 What, shall we stab him as he sleeps?

Murderer 1 No. He'll say 'twas done cowardly, when he wakes. 100

Murderer 2 Why, he shall never wake until the great Judgment Day.

Murderer 1 Why, then he will say we stabbed him sleeping.

Murderer 2 The urging⁵³ of that word "judgment" hath bred a kind of remorse in me. 105

Murderer 1 What? Art thou afraid?

Murderer 2 Not to kill him, having a warrant, but to be damned for killing him, from the which no warrant can defend⁵⁴ me.

Murderer 1 I thought thou hadst been resolute.

Murderer 2 So I am, to let him live. 110

Murderer 1 I'll back to the Duke of Gloucester, and tell him so.

Murderer 2 Nay, I prithee, stay a little. I hope this passionate⁵⁵ humor of mine will change, it was wont to hold me⁵⁶ but while one tells⁵⁷ twenty.

Murderer 1 How dost thou feel thyself now? 115

Murderer 2 Some certain dregs of conscience are yet within me.

Murderer 1 Remember our reward, when the deed's done.

Murderer 2 Come, he dies. I had forgot the reward.

Murderer 1 Where's thy conscience now?

52 mark

53 presenting

54 protect*

55 compassionate

56 was wont to hold me = usually* keeps/lasts* me

57 counts

120 *Murderer 2* O, in the Duke of Gloucester's purse.

Murderer 1 When he opens his purse to give us our reward, thy conscience flies out?

Murderer 2 'Tis no matter, let it go. There's few or none will entertain it.

125 *Murderer 1* How if it come to thee again?

Murderer 2 I'll not meddle⁵⁸ with it, it makes a man a coward. A man cannot steal, but it accuseth him. A man cannot swear, but it checks⁵⁹ him. A man cannot lie with his neighbor's wife, but it detects him. 'Tis a blushing shamefaced spirit that

130 mutinies in a man's bosom. It fills a man full of obstacles. It made me once restore a purse of gold that (by chance) I found. It beggars any man that keeps it. It is turned out of towns and cities for a dangerous thing, and every man that means to live well endeavors to trust to himself and to live
135 without it.

Murderer 1 'Tis even now at my elbow, persuading me not to kill the Duke.

Murderer 2 Take⁶⁰ the devil in thy mind, and believe him not. He would insinuate with⁶¹ thee but⁶² to make thee sigh.

140 *Murderer 1* I am strong-framed, he cannot prevail with me.

Murderer 2 Spoke like a tall⁶³ man that respects his reputation. Come, shall we fall to work?

Murderer 1 Take him on the costard⁶⁴ with the hilts of thy

58 associate, join

59 stops*

60 admit, receive, allow

61 insinuate with = worm himself/sneak into

62 only

63 proper

64 head (costard = a form of apple)

- sword, and then throw him in the malmsey-butt⁶⁵ in the
 next room. 145
- Murderer 2* O excellent device!⁶⁶ And make a sop⁶⁷ of him.
- Murderer 1* Soft, he wakes.
- Murderer 2* Strike.
- Murderer 1* No, we'll reason with him.
- Clarence* Where art thou, Keeper? Give me a cup of wine. 150
- Murderer 2* You shall have wine enough my lord, anon.⁶⁸
- Clarence* In God's name, what art thou?
- Murderer 2* A man, as you are.
- Clarence* But not, as I am, royal.
- Murderer 2* Nor you, as we are, loyal. 155
- Clarence* Thy voice is thunder, but thy looks are humble.
- Murderer 2* My voice is now the King's, my looks mine own.
- Clarence* How darkly and how deadly dost thou speak.
 Your eyes do menace me. Why look you pale?
 Who sent you hither? Wherefore⁶⁹ do you come? 160
- Both Murderers* To, to, to –
- Clarence* To murder me?
- Both Murderers* Aye, aye.
- Clarence* You scarcely have the hearts to tell me so,
 And therefore cannot have the hearts to do it. 165
 Wherein, my friends, have I offended you?
- Murderer 1* Offended us you have not, but the King.
- Clarence* I shall be reconciled to him again.

65 cask of strong sweet wine, holding over 100 gallons

66 scheme, plan

67 bread soaked in wine before eating

68 right away, very soon*

69 why*

Murderer 2 Never my lord, therefore prepare to die.

170 *Clarence* Are you drawn forth from among a world of men
 To slay the innocent? What is my offense?
 Where is the evidence that doth accuse me?
 What lawful quest⁷⁰ have given their verdict up
 Unto the frowning judge? Or who pronounced
 175 The bitter sentence of poor Clarence's death?
 Before I be convict⁷¹ by course of law,
 To threaten me with death is most unlawful.
 I charge you, as you hope to have redemption
 By Christ's dear blood shed for our grievous sins,
 180 That you depart and lay no hands on me.
 The deed you undertake is damnable.

Murderer 1 What we will do, we do upon command.

Murderer 2 And he that hath commanded is our King.

Clarence Erroneous vassals,⁷² the great King of kings
 185 Hath in the tables⁷³ of his law commanded
 That thou shalt do no murder. Will you then
 Spurn at his edict and fulfill a man's?⁷⁴
 Take heed. For he holds vengeance in his hand,
 To hurl upon their heads that break his law.

190 *Murderer 2* And that same vengeance doth he hurl on thee,
 For false forswearing, and for murder too.
 Thou didst receive the sacrament, to fight
 In quarrel of the house of Lancaster.

70 inquest

71 pronounced guilt, convicted (kanVICT)

72 erroneous vassals = misguided subordinates*

73 tablets

74 fulfill a man's = effect/complete the verdict of a mere man

- Murderer 1* And like a traitor to the name of God,
 Didst break that vow; and with thy treacherous blade 195
 Unrip'st⁷⁵ the bowels of thy sovereign's son.
- Murderer 2* Whom thou wast sworn to cherish and defend.
- Murderer 1* How canst thou urge God's dreadful law to us,
 When thou hast broke it in such dear degree?⁷⁶
- Clarence* Alas! For whose sake did I that ill deed? 200
 For Edward, for my brother, for his sake.
 He sends you not to murder me for this,
 For in that sin he is as deep as I.
 If God will be avengèd for the deed,
 O know you yet, he⁷⁷ doth it publicly, 205
 Take not the quarrel from his powerful arm.
 He needs no indirect nor lawless course
 To cut off those that have offended him.
- Murderer 1* Who made thee, then, a bloody minister,
 When gallant-springing⁷⁸ brave Plantagenet, 210
 That princely novice, was struck dead by thee?⁷⁹
- Clarence* My brother's love, the devil, and my rage.
- Murderer 1* Thy brother's love, our duty, and thy faults,⁸⁰
 Provoke⁸¹ us hither now to slaughter thee.
- Clarence* If you do love my brother, hate not me. 215
 I am his brother, and I love him well.
 If you are hired for meed, go back again,

75 laid open

76 dear degree = grievous/dire manner/way

77 God

78 gallant-springing = growing more and more handsome

79 that PRINCEly NOvice WAS struck DEAD by THEE

80 transgressions, offenses

81 call, summon

- And I will send you to my brother Gloucester,
 Who shall reward you better for my life
 220 Than Edward will for tidings of my death.
- Murderer 2* You are deceived, your brother Gloucester
 hates you.
- Clarence* O no, he loves me, and he holds me dear.
 Go you to him from me.
- Both Murderers* Aye, so we will.
- Clarence* Tell him, when that our princely father York
 225 Blessed his three sons with his victorious arm,
 He little thought of this divided⁸² friendship.
 Bid Gloucester think of this, and he will weep.
- Murderer 1* Aye, millstones, as he lessoned⁸³ us to weep.
- Clarence* O do not slander him, for he is kind.
- 230 *Murderer 1* Right, as snow in harvest.
 Come, you deceive yourself,
 'Tis he that sends us to destroy you here.
- Clarence* It cannot be, for he bewept my fortune,
 And hugged me in his arms, and swore with sobs
 235 That he would labor⁸⁴ my delivery.
- Murderer 1* Why so he doth, when he delivers thee
 From this world's thralldom⁸⁵ to the joys of heaven.
- Murderer 2* Make peace with God, for you must die, my lord.
- Clarence* Hast thou that holy feeling in thy soul
 240 To counsel me to make my peace with God,
 And art thou yet to thy own soul so blind,

82 separated*

83 instructed, admonished

84 strive/work for

85 bondage, servitude

That thou wilt war with God by murdering me?

O sirs, consider, they that set you on

To do this deed will hate you for the deed.

Murderer 2 What shall we do?

Clarence Relent,⁸⁶ and save your souls. 245

Which of you, if you were a prince's son,

Being pent from liberty, as I am now,

If two such murderers as yourselves came to you,

Would not entreat for life?

Murderer 1 Relent? No. 'Tis cowardly and womanish.⁸⁷ 250

Clarence Not to relent is beastly, savage, divilish.⁸⁸

My friend, I spy some pity in thy looks.

O, if thine eye be not a flatterer,

Come thou on my side, and entreat⁸⁹ for me.⁹⁰

A begging prince what beggar pities not? 255

Murderer 2 Look behind you, my lord.

Murderer 1 (*stabbing him*) Take that, and that. If all this will
not do,

I'll drown you in the malmsey-butt within.⁹¹

MURDERER 1 EXITS, WITH THE BODY

Murderer 2 A bloody deed, and desperately⁹² dispatched.

How fain, like Pilate,⁹³ would I wash my hands 260

86 abandon/give up this murder

87 reLENT no 'tis COWardLY and WOmAnISH

88 devilish (perhaps bi- rather than trisyllabic)

89 plead, negotiate*

90 come THOU on MY side AND enTREAT for ME

91 inside

92 despairingly, hopelessly*

93 Pontius Pilate, Roman governor of Judea when Christ was crucified

Of this most grievous murder.

ENTER MURDERER 1

Murderer 1 How now? What mean'st thou, that thou help'st
me not?

By heaven, the Duke shall know how slack you have been.

Murderer 2 I would he knew that I had saved his brother.

265 Take thou the fee, and tell him what I say;
For I repent me that the Duke is slain.

EXIT MURDERER 2

Murderer 1 So do not I. Go, coward as thou art.

Well, I'll go hide the body in some hole,

Till that the Duke give order for his burial.

270 And when I have my meed,⁹⁴ I will away,
For this will out, and then I must not stay.

EXIT

94 wages, reward

Act 2



SCENE I

London, The palace

FLOURISH

ENTER KING EDWARD IV, SICK, QUEEN ELIZABETH, DORSET,
RIVERS, HASTINGS, BUCKINGHAM, GREY, AND OTHERS

Edward Why so. Now have I done a good day's work.

You peers,¹ continue this united league.²

I every day expect³ an embassy⁴

From my Redeemer to redeem me hence.

And more to peace my soul shall part⁵ to heaven,

Since I have made my friends at peace on earth.

Rivers and Hastings, take each other's hand,

Dissemble not your hatred, swear your love.

5

1 noblemen

2 covenant, alliance*

3 await*

4 ambassadorial message

5 leave, go away

- Rivers* By heaven, my heart is purged from grudging⁶ hate,
 10 And with my hand I seal⁷ my true heart's love.
Hastings So thrive I,⁸ as I truly swear the like.⁹
Edward Take heed you dally¹⁰ not before your king,
 Lest he that is the supreme¹¹ King of kings
 Confound¹² your hidden falsehood, and award¹³
 15 Either of you to be the other's end.
Hastings So prosper I, as I swear perfect love!
Rivers And I, as I love Hastings with my heart!
Edward Madam, yourself is not exempt from this,
 Nor you, son Dorset – Buckingham, nor you.
 20 You have been factious one against the other.
 Wife, love Lord Hastings, let him kiss your hand,
 And what you do, do it unfeignedly.¹⁴
Elizabeth (*offering her hand*) There, Hastings, I will never more
 remember
 Our former hatred, so thrive I and mine!¹⁵
 25 *Edward* Dorset, embrace him. Hastings, love Lord Marquess.¹⁶
Dorset This interchange of love, I here protest,
 Upon my part shall be inviolable.¹⁷
Hastings And so swear I.

6 resentful, unwilling

7 attest to

8 may I prosper/succeed*

9 same

10 trifle, fool about*

11 SOOpreem

12 demolish, destroy, corrupt*

13 appoint

14 sincerely, honestly (“without pretense”)

15 our FORmer HATred SO thrive I and MINE

16 Dorset

17 sacredly free from violation (inVIEaLAYble)

THEY EMBRACE

Edward Now, princely Buckingham, seal thou this league
 With thy embracements to my wife's allies, 30
 And make me happy in your unity.

Buckingham (to Elizabeth) Whenever Buckingham doth turn
 his hate
 Upon your Grace, but¹⁸ with all duteous love
 Doth cherish you, and yours, God punish me
 With hate in those where I expect most love. 35
 When I have most need to employ a friend,
 And most assurèd that he is a friend,¹⁹
 Deep, hollow,²⁰ treacherous, and full of guile
 Be he unto me! This do I beg of heaven,²¹
 When I am cold in love, to you or yours. 40

Edward A pleasing cordial,²² princely Buckingham,
 Is this thy vow unto my sickly heart.
 There wanteth now our brother Gloucester here,²³
 To make the blessèd period of this peace.

Buckingham And in good time, 45
 Here comes Sir Richard Ratcliff, and the Duke.

ENTER GLOUCESTER AND RATCLIFF

Gloucester Good morrow²⁴ to my sovereign king and queen,

18 rather than

19 and MOST asSUREd THAT he IS a FRIEND

20 deep, hollow = secretive, false

21 be HE unTO me THIS do I BEG of HEAVEN ("heaven" = often shortened to a monosyllable)

22 comfort, restorative

23 to be here

24 morning

And princely peers, a happy time of day.

Edward Happy, indeed, as we²⁵ have spent the day.

50 Gloucester, we done deeds of charity,
Made peace²⁶ enmity, fair love of hate,
Between these swelling²⁷ wrong-incensèd²⁸ peers.

Gloucester A blessèd labor, my most sovereign lord.

Among this princely heap,²⁹ if any here
55 By false intelligence,³⁰ or wrong surmise,
Hold me a foe –

If I unwittingly, or in my rage

Have aught committed that is hardly³¹ borne

By any in this presence, I desire

60 To reconcile me to his friendly peace.

'Tis death to me to be at enmity.

I hate it, and desire all good men's love.

First, madam, I entreat true peace of you,

Which I will purchase with my duteous service.

65 Of you, my noble cousin Buckingham,
If ever any grudge were lodged between us –

Of you and you, Lord Rivers and of Dorset

That all without desert have frowned on me –

Dukes, earls, lords, gentlemen – indeed, of all.³²

70 I do not know that Englishman alive

25 I

26 peace into

27 proud

28 wrong-incensèd = (1) inflamed by wrongs, (2) wrongly inflamed

29 company, group

30 understanding, knowledge, information

31 painfully

32 dukes EARLS lords GENtilMEN inDEED of ALL

With whom my soul is any jot³³ at odds
 More than the³⁴ infant that is³⁵ born tonight.
 I thank my God for my humility.

Elizabeth A holy day shall this be kept hereafter.
 I would to God all strifes were well compounded.³⁶ 75
 My sovereign lord, I do beseech your Highness
 To take our brother Clarence to your Grace.

Gloucester Why madam, have I offered love for this –
 To be so flouted³⁷ in this royal presence?
 Who knows not that the gentle Duke is dead? 80

ALL ARE VISIBLY STARTLED

You do him injury to scorn his corse.

Rivers Who knows not he is dead?! Who knows he is?

Elizabeth All-seeing heaven, what a world is this!

Buckingham Look I so pale, Lord Dorset, as the rest?³⁸

Dorset Aye, my good lord, and no man in the presence 85
 But his red color hath forsook his cheeks.

Edward Is Clarence dead? The order was reversed.³⁹

Gloucester But he (poor man) by your first order died,
 And that⁴⁰ a wingèd Mercury⁴¹ did bear.
 Some tardy⁴² cripple bore the countermand,⁴³ 90

33 smallest bit

34 an, any

35 will be

36 settled

37 mocked, insulted, jeered at*

38 rest of you

39 revoked, annulled

40 that order

41 messenger of the gods

42 slow, sluggish, dilatory*

43 annulment

That came too lag,⁴⁴ to see him buried.
 God grant⁴⁵ that some, less noble and less loyal,
 Nearer⁴⁶ in bloody thoughts, but not in blood,
 Deserve not worse than wretched Clarence did,
 95 And yet go current⁴⁷ from suspicion!

ENTER STANLEY

Stanley (*kneeling*) A boon, my sovereign, for my service done.⁴⁸
Edward I prithee peace,⁴⁹ my soul is full of sorrow.
Stanley I will not rise, unless your Highness grant.
Edward Then say at once what is it thou requests.
 100 *Stanley* The forfeit, sovereign, of my servant's life,⁵⁰
 Who slew today a riotous⁵¹ gentleman
 Lately attendant on the Duke of Norfolk.
Edward Have I a tongue to doom⁵² my brother's death,
 And shall that tongue give pardon to a slave?
 105 My brother killed no man, his fault was thought,
 And yet his punishment was bitter death.
 Who sued to me for him? Who (in my wrath)
 Kneeled at my feet and bid me be advised?
 Who spoke of brotherhood? Who spoke of love?

44 late

45 knows

46 more like, closer* to him

47 (1) freely along ("flowing"), (2) accepted

48 i.e., for services rendered, *not* for a specific service

49 I prithee peace = please don't bother me now

50 i.e., "the forfeited life of my servant": by committing a capital crime, the servant had forfeited his life to the King, and Stanley asks that it be transferred, instead, to him

51 wanton, quarrelsome, drunken

52 pronounce

Who told me how the poor soul⁵³ did forsake 110
 The mighty Warwick, and did fight for me?
 Who told me⁵⁴ in the field by Tewkesbury,
 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 115
 Frozen almost to death, how he did lap⁵⁵ me
 Even in his own garments, and did give himself,⁵⁶
 All thin⁵⁷ and naked, to the numb⁵⁸ cold night?
 All this from my remembrance brutish wrath
 Sinfully plucked, and not a man of you 120
 Had so much grace to put it in my mind.
 But when your carters,⁵⁹ or your waiting vassals
 Have done a drunken slaughter, and defaced⁶⁰
 The precious image⁶¹ of our dear Redeemer,⁶²
 You straight are on your knees for pardon, pardon, 125
 And I (unjustly too) must grant it you.
 But for my brother not a man would speak,
 Nor I, ungracious, speak unto myself
 For him, poor soul. The proudest of you all
 Have been beholding⁶³ to him in his life. 130

53 person, man (Clarence)

54 told me = mentioned/reminded me

55 wrap

56 even [often shortened to a monosyllable] in HIS own GARments AND did GIVE himSELF

57 thinly/lightly clad

58 numbing

59 cart drivers

60 disfigured, destroyed

61 likeness, representation ("picture")*

62 i.e., in whose likeness we are all made

63 beholden, under obligation*

Yet none of you would once plead for his life.⁶⁴

O God, I fear thy justice will take hold

On me, and you, and mine, and yours for this!

Come Hastings, help me to my closet.⁶⁵

135 Ah poor Clarence!

EXEUNT SOME WITH EDWARD AND ELIZABETH

Gloucester This is the fruits of rashness. Mark you not

How that the guilty kindred of the Queen

Looked pale, when they did hear of Clarence's death?

O, they did urge it still⁶⁶ unto the King!

140 God will revenge it. Come lords, will you go

To comfort Edward with our company?

Buckingham We wait upon your Grace.

EXEUNT

64 yet NONE of YOU would ONCE plead FOR his LIFE

65 private room

66 always

SCENE 2

The palace

ENTER DUCHESS OF YORK, WITH CLARENCE'S TWO CHILDREN

- Boy* Good grandam tell us, is our father dead?
- Duchess of York* No, boy.
- Girl* Why do you weep so oft, and beat your breast,
And cry, "O Clarence, my unhappy son!"
- Boy* Why do you look on us, and shake your head, 5
And call us orphans, wretches, castaways
If that our noble father were alive?
- Duchess of York* My pretty cousins,¹ you mistake me both,
I do lament the sickness of the King,
As loath to lose him, not your father's death. 10
It were lost sorrow to wail one that's lost.
- Boy* Then you conclude, my grandam, he is dead.
The King my uncle is to blame for it.
God will revenge it, whom I will importune
With earnest prayers, all to that effect. 15
- Girl* And so will I.
- Duchess of York* Peace children, peace! The King doth love you
well.
Incapable and shallow² innocents,
You cannot guess who caused your father's death.
- Boy* Grandam, we can, for my good uncle Gloucester 20
Told me the King, provoked to it by the Queen,
Devised impeachments³ to imprison him,

1 kindred, relatives

2 incapable and shallow = unfit and inexperienced/lacking weight*

3 devised impeachments = arranged/contrived* accusations/charges

And when my uncle told me so, he wept,
 And pitied me, and kindly kissed my cheek,
 25 Bade me rely on him as on my father,
 And he would love me dearly as a child.

Duchess of York Ah! That deceit should steal such gentle shape,
 And with a virtuous vizor⁴ hide deep vice!

He is my son, aye, and therein my shame,
 30 Yet from my dugs⁵ he drew not this deceit.

Boy Think you my uncle did dissemble, grandam?

Duchess of York Aye, boy.

Boy I cannot think it. Hark,⁶ what noise is this?

ENTER ELIZABETH, WITH HER HAIR ABOUT HER EARS,
 RIVERS AND DORSET AFTER HER

Elizabeth Ah! Who shall hinder⁷ me to wail and weep,
 35 To chide⁸ my fortune, and torment myself?
 I'll join with black despair against my soul,
 And to myself become an enemy.

Duchess of York What means this scene of rude impatience?⁹

Elizabeth To make¹⁰ an act of tragic violence.
 40 Edward, my lord, your son, our king, is dead.
 Why grow the branches when the root is gone?
 Why wither not the leaves that want their sap?
 If you will live, lament. If die, be brief,

4 the face covering of a battle helmet

5 breasts ("nipples")

6 listen*

7 stop, prevent

8 give vent to displeasure, scold

9 rude impatience = ignorant/barbarous failure of endurance/tolerance of suffering

10 match, frame, represent

- That¹¹ our swift-winged souls may catch the King's,
 Or like obedient subjects follow him 45
 To his new kingdom of perpetual rest.
- Duchess of York* Ah, so much interest¹² have I in thy sorrow
 As I had title¹³ in thy noble husband.
 I have bewept a worthy husband's death,
 And lived with¹⁴ looking on his images. 50
 But now two mirrors of his¹⁵ princely semblance¹⁶
 Are cracked in pieces by malignant¹⁷ death,
 And I for comfort have but one false glass,¹⁸
 Which grieves me when I see my shame in him.
 Thou art a widow, yet thou art a mother, 55
 And hast the comfort of thy children left,
 But death hath snatched my husband from mine arms
 And plucked two crutches¹⁹ from my feeble hands,
 Clarence and Edward. O, what cause have I
 (Thine being but a moiety of my grief) 60
 To overgo thy plaints and drown thy cries!
- Boy* Ah aunt! You wept not for our father's death.
 How can we aid you with our kindred tears?
- Girl* Our fatherless distress²⁰ was left unmoaned,

11 so that

12 share, claim

13 rank, honor

14 by means of

15 her husband's

16 likeness

17 virulent, evil

18 Gloucester

19 props, supports

20 affliction*

- 65 Your widow-dolor²¹ likewise be unwept.
Elizabeth Give me no help in lamentation,
 I am not barren to bring forth complaints.²²
 All springs reduce²³ their currents to mine eyes,
 That²⁴ I, being governed by the watery moon,²⁵
 70 May send forth plenteous tears to drown the world!
 Ah, for my husband, for my dear Lord Edward!
- Children* Ah, for our father, for our dear Lord Clarence!
Duchess of York Alas for both, both mine, Edward and Clarence!
Elizabeth What stay²⁶ had I but Edward, and he's gone.
 75 *Children* What stay had we but Clarence? And he's gone.
Duchess of York What stays had I but they? And they are gone.
Elizabeth Was never widow had so dear²⁷ a loss!
Children Were never orphans had so dear a loss!
Duchess of York Was never mother had so dear a loss!
- 80 Alas, I am the mother of these griefs,
 Their woes are parceled,²⁸ mine are general.²⁹
 She for an Edward weeps, and so do I.
 I for a Clarence weep, so doth not she.
 These babes for Clarence weep, and so do I.
 85 I for an Edward weep, so do not they.
 Alas! You three, on me threefold distressed,
 Pour all your tears, I am your sorrow's nurse,

21 suffering, distress

22 grieving, lamentations

23 lead

24 so that

25 i.e., female

26 strength

27 precious, rare

28 (1) divided, (2) particular

29 undivided, all-embracing, universal*

And I will pamper it with lamentation.

Dorset (to *Elizabeth*) Comfort, dear mother, God is
 much displeas'd
 That you take with unthankfulness his doing. 90
 In common worldly things, 'tis call'd ungrateful,
 With dull unwillingness to repay a debt
 Which with a bounteous hand was kindly lent.
 Much more to be thus opposite with³⁰ heaven,
 For it requires³¹ the royal debt it lent you. 95

Rivers Madam, bethink you like a careful mother
 Of the young Prince your son. Send straight for him,
 Let him be crown'd. In him your comfort lives.
 Drown desperate sorrow in dead Edward's grave,
 And plant your joys in living Edward's throne. 100

ENTER GLOUCESTER, BUCKINGHAM, STANLEY,
 HASTINGS, AND RATCLIFF

Gloucester Sister, have comfort, all of us have cause
 To wail the dimming of our shining star.
 But none can help our harms by wailing them.
 Madam, my mother, I do cry you mercy,
 I did not see your Grace. Humbly on my knee 105
 I crave your blessing.

Duchess of York God bless thee, and put meekness in thy breast,
 Love, charity, obedience, and true duty.

Gloucester (aside) Amen, and make me die a good old man.
 That is the butt-end³² of a mother's blessing, 110

30 opposite with = opposed/contrary/antagonistic* to

31 requests, commands, desires

32 butt-end = concluding part

I marvel that her Grace did leave it out.

Buckingham You cloudy³³ princes, and heart-sorrowing
peers,

That bear this mutual heavy load of moan,
Now cheer³⁴ each other in each other's love.

115 Though we have spent our harvest of this king,
We are to reap the harvest of his son.

The broken rancor³⁵ of your high-swoll'n hates,
But lately splintered,³⁶ knit, and joined together,
Must gently be preserved, cherished, and kept.

120 Me seemeth good, that, with some little train,³⁷
Forthwith from Ludlow the young Prince be fet³⁸
Hither to London, to be crowned our king.

Rivers Why with some little train, my Lord of
Buckingham?

Buckingham Marry my lord, lest by a multitude

125 The new-healed wound of malice should break out,
Which would be so much the more dangerous
By³⁹ how much the estate⁴⁰ is green and yet ungoverned.⁴¹
Where⁴² every horse bears his⁴³ commanding rein,
And may direct⁴⁴ his course as please himself,

33 gloomy, frowning

34 comfort, console

35 broken rancor = shattered/ruptured/fragmented grudges/animosities

36 splinted, bound up

37 escort, retainers, attendants

38 fetched

39 because of

40 state, condition*

41 uncontrolled*

42 in a situation where

43 his own/separate

44 control, regulate, order*

- As well the fear of harm as harm apparent,⁴⁵ 130
 In my opinion, ought to be prevented.
- Gloucester* I hope⁴⁶ the King made peace with all of us,
 And the compact⁴⁷ is firm and true in me.
- Rivers* And so in me, and so (I think) in all.
 Yet since it is but green, it should be put 135
 To no apparent likelihood of breach,
 Which haply⁴⁸ by much company might be urged.
 Therefore I say with noble Buckingham,
 That it is meet⁴⁹ so few should fetch the Prince.
- Hastings* And so say I. 140
- Gloucester* Then be it so, and go we to determine
 Who they shall be that straight shall post to Ludlow.
 Madam, and you, my sister, will you go
 To give your censures⁵⁰ in this weighty business?
- Duchess of York* With all our hearts. 145

EXEUNT ALL BUT BUCKINGHAM AND GLOUCESTER

- Buckingham* My lord, whoever journeys to the Prince,
 For God's sake, let not us two stay at home.
 For by the way, I'll sort occasion⁵¹
 (As index⁵² to the story⁵³ we late talked of)

45 appearing, showing itself

46 trust, expect

47 covenant, agreement

48 perhaps*

49 proper, appropriate*

50 opinions, judgments

51 sort occasion = arrange/manage* circumstances/opportunity*

52 as index = in token/accordance with*

53 plot ("narrative/sequence of events")

150 To part⁵⁴ the Queen's proud kindred from the Prince.
Gloucester My other self, my counsel's consistory,⁵⁵
 My oracle,⁵⁶ my prophet, my dear cousin.
 I, as⁵⁷ a child, will go by thy direction.⁵⁸
 Toward Ludlow then, for we'll not stay behind.

EXEUNT

54 separate*

55 council, seat of authority

56 mouthpiece of the gods, vehicle of divine communication

57 as if

58 instruction, guidance*

SCENE 3

London, A street

ENTER A CITIZEN¹ FROM ONE END OF THE STAGE,
AND ANOTHER FROM THE OPPOSITE SIDE

Citizen 1 Good morrow, neighbor, whither away so fast?

Citizen 2 I promise you, I scarcely know myself

Hear you the news abroad?

Citizen 1 Yes, that the King is dead.

Citizen 2 Bad news, by'r lady.² Seldom comes the better.³ 5

I fear, I fear 'twill prove a giddy world.

ENTER A THIRD CITIZEN

Citizen 3 Neighbors, God speed!⁴

Citizen 1 Give⁵ you good morrow, sir.

Citizen 3 Doth the news hold,⁶ of good King Edward's death?

Citizen 2 Aye sir, it is too true, God help the while.⁷ 10

Citizen 3 Then masters,⁸ look to see a troublous⁹ world.

Citizen 1 No, no, by God's good grace his son shall reign.

Citizen 3 Woe to that land that's governed by a child!

Citizen 2 In him there is a hope of government,¹⁰

1 a man possessing civic rights and privileges, by virtue of his economic standing, a burgess (England did not grant universal male suffrage until the 19th c.)*

2 by'r lady = by Mary mother of God

3 the better = the better kind of news

4 God speed = may God make you prosper*

5 I give

6 stand up

7 day, time

8 term of address used for people below gentlemanly rank

9 unsettled, disturbed, agitated

10 control, authority

15 That in his nonage council¹¹ under him,
 And in his full and ripened years himself,
 No doubt shall then, and till then, govern well.

Citizen 1 So stood the state when Henry the Sixth
 Was crowned in Paris, but at nine months old.

20 *Citizen 3* Stood the state so? No, no, good friends, God wot,¹²
 For then this land was famously¹³ enriched
 With politic grave¹⁴ counsel. Then the King
 Had virtuous uncles to protect his Grace.

Citizen 1 Why so hath this, both by his father and mother.

25 *Citizen 3* Better it were they all came by his father,
 Or¹⁵ by his father there were none at all.¹⁶
 For emulation,¹⁷ who shall now be nearest,¹⁸
 Will touch us all too near,¹⁹ if God prevent not.
 O full of danger is the Duke of Gloucester,
 30 And the Queen's sons and brothers, haught²⁰ and proud.
 And were they to be ruled, and not to rule,
 This sickly land might solace²¹ as before.

Citizen 1 Come, come, we fear the worst. All will be well.

Citizen 3 When clouds appear, wise men put on their cloaks.

35 When great leaves fall, then winter is at hand.

11 a group of noble advisers

12 knows

13 wonderfully*

14 politic grave = prudent/sagacious/shrewd respected/sober

15 or else ("either that or")

16 i.e., unity/consistency of judgment is crucial

17 rivalry, contention

18 closest to power

19 closely

20 haughty, arrogant

21 be comforted/consoled

When the sun sets, who doth not look for night?

Untimely storms make men expect a dearth.

All may be well, but if God sort it so,

'Tis more than we deserve, or I expect.

Citizen 2 Truly, the souls of men are full of fear. 40

You cannot reason (almost) with a man

That looks not heavily, and full of dread.

Citizen 3 Before the days of change, still²² is it so.

By a divine instinct, men's minds mistrust

Pursuing danger,²³ as by proof we see 45

The water swell before a boisterous²⁴ storm.

But leave it all to God. Whither away?

Citizen 2 Marry, we were sent for to the justices.²⁵

Citizen 3 And so was I. I'll bear²⁶ you company.

EXEUNT

22 always

23 pursuing danger = danger that is coming/following (Quarto: ensuing danger)

24 rough, massive, violent

25 judges

26 keep

SCENE 4

London, The palace

ENTER ARCHBISHOP OF YORK, RICHARD (DUKE OF YORK),
 QUEEN ELIZABETH, AND THE DUCHESS OF YORK

Archbishop Last night I heard they lay¹ at Stony Stratford,
 And at Northampton they do rest tonight.
 Tomorrow, or next day, they will be here.

Duchess of York I long with all my heart to see the Prince.²

5 I hope he is much grown since last I saw him.

Elizabeth But I hear, no, they say my son³ of York
 Has almost overta'en him in his growth.

York Aye mother, but I would not have it so.⁴

Duchess of York Why, my young cousin, it is good to grow.

10 *York* Grandam, one night, as we did sit at supper,
 My uncle Rivers talked how I did grow
 More than my brother. "Aye," quoth⁵ my uncle Gloucester,
 "Small herbs⁶ have grace, great weeds⁷ do grow apace."⁸
 And since⁹ methinks I would not grow so fast,

15 Because sweet flowers are slow, and weeds make haste.

Duchess of York Good faith, good faith, the saying did not hold
 In him¹⁰ that did object the same to thee.

1 slept, rested

2 Edward, Prince of Wales (York's older brother)

3 i.e., her stepson

4 would not have it = do not wish it

5 said*

6 soft-stemmed useful plants

7 non-useful plants, growing where they are not wanted

8 rapidly

9 since then

10 Gloucester, her son

- He was the wretched'st thing when he was young,
 So long a-growing, and so leisurely,
 That if this rule were true, he should¹¹ be gracious. 20
- Archbishop of York* And so no doubt he is, my gracious madam.
- Duchess of York* I hope he is, but yet let mothers doubt.
- York* Now by my troth, if I had been
 remembered,¹²
 I could have given my uncle's grace a flout,
 To touch his growth nearer than he touched mine. 25
- Duchess of York* How, my young York? I prithee let me hear it.
- York* Marry, they say my uncle grew so fast
 That he could gnaw a crust at two hours old.
 'Twas full two years ere I could get a tooth.
 Grandam, this would have been a biting jest. 30
- Duchess of York* I pray thee, pretty York, who told thee this?
- York* Grandam, his nurse.
- Duchess of York* His nurse? Why she was dead ere thou wast
 born.
- York* If 'twere not she, I cannot tell who told me.
- Elizabeth* A parlous¹³ boy. Go to,¹⁴ you are too
 shrewd.¹⁵ 35
- Archbishop of York* Good madam, be not angry with the child.
- Elizabeth* Pitchers have ears.

ENTER A MESSENGER

11 ought to

12 been remembered = remembered/been reminded of it

13 cunning, surprising ("too much")

14 come on!

15 naughty, mischievous ("clever for your age")

- Archbishop of York* Here comes a messenger. What news?
Messenger Such news, my lord, as grieves me to unfold.
- 40 *Elizabeth* How doth the Prince?
Messenger Well madam, and in health.
Duchess of York What is thy news?
Messenger Lord Rivers and Lord Grey are sent to
 Pomfret,¹⁶
 With them Sir Thomas Vaughan, prisoners.
- 45 *Duchess of York* Who hath committed them?
Messenger The mighty dukes, Gloucester and
 Buckingham.
Archbishop of York For what offense?
Messenger The sum of all I can,¹⁷ I have disclosed.
 Why, or for what, the nobles were committed
 50 Is all unknown to me, my gracious lord.
Elizabeth Aye me! I see the downfall of my house.
 The tiger now hath seized the gentle hind,¹⁸
 Insulting¹⁹ tyranny begins to jut²⁰
 Upon the innocent and aweless²¹ throne.
- 55 Welcome destruction, blood, and massacre!
 I see (as in a map)²² the end of all.
Duchess of York Accursèd and unquiet²³ wrangling days,
 How many of you have mine eyes beheld?

16 Pontefract Castle, scene of many executions

17 know

18 female deer

19 arrogant, scornful, contemptuous

20 encroach

21 unterrifying (i.e., helpless)

22 (1) geographical representation, (2) chart, table

23 disturbed, restless, disordered*

My husband lost his life to get the crown,
 And often up and down my sons were tossed, 60
 For me to joy, and weep, their gain and loss.
 And being seated, and domestic broils²⁴
 Clean overblown,²⁵ themselves the conquerors,
 Make war upon themselves, brother to brother,
 Blood to blood, self against self. O preposterous²⁶ 65
 And frantic outrage, end thy damnèd spleen,²⁷
 Or let me die, to look on death no more.
Elizabeth Come, come, my boy, we will to sanctuary.²⁸
 Madam, farewell.
Duchess of York Stay, I will go with you. 70
Elizabeth You have no cause.
Archbishop of York (to *Elizabeth*) My gracious lady, go,
 And thither bear your treasure and your goods.
 For my part, I'll resign unto your Grace
 The seal²⁹ I keep, and so³⁰ betide to me 75
 As well³¹ I tender³² you and all of yours.
 Come, I'll conduct you to the sanctuary.

EXEUNT

24 turmoils, disturbances, quarrels

25 passed away, blown over

26 perverse, upside down, unnatural (preePAHStrus)

27 (1) whims, caprices, merriment, (2) bad temper, passionate fits, spite, fury*

28 safe house (religious or customary)

29 i.e., the extremely important (and potent) Great Seal of England, entrusted to him by Edward IV

30 let whatever

31 while

32 care/have compassion for*

Act 3



SCENE I

London, A street

TRUMPETS SOUND

ENTER YOUNG PRINCE EDWARD, GLOUCESTER,
BUCKINGHAM, CARDINAL, CATESBY, AND OTHERS

Buckingham Welcome, sweet Prince, to London, to your
chamber.¹

Gloucester Welcome, dear cousin, my thoughts' sovereign.²
The weary way hath made you melancholy.

Prince Edward No uncle, but our crosses³ on the way

5 Have made it tedious, wearisome, and heavy.

I want more uncles here to welcome me.

Gloucester Sweet prince, the untainted⁴ virtue of your years

Hath not yet dived into the world's deceit.

Nor more can you distinguish of a man

1 rooms, apartment ("quarters")

2 lord, master

3 criss-crossing, going one way and then another

4 unblemished ("pure")*

Than of his outward show; which (God he knows) 10
 Seldom or never jumpeth⁵ with the heart.
 Those uncles which you want were dangerous.
 Your Grace attended to their sugared words,
 But looked not on the poison of their hearts.
 God keep you from them, and from such false friends! 15
Prince Edward God keep me from false friends, but they
 were none.
Gloucester My lord, the Mayor of London comes to
 greet you.

ENTER LORD MAYOR AND ATTENDANTS

Mayor God bless your Grace with health and happy days.
Prince Edward I thank you, good my lord, and thank you all.
 I thought my mother, and my brother York, 20
 Would long ere this have met us on the way.
 Fie, what a slug⁶ is Hastings, that he comes not
 To tell us whether they will come or no!

ENTER HASTINGS

Buckingham And in good time, here comes the sweating lord.
Prince Edward Welcome, my lord. What, will our mother come? 25
Hastings On what occasion,⁷ God he knows, not I.
 The Queen your mother, and your brother York,
 Have taken sanctuary. The tender⁸ Prince
 Would fain have come with me to meet your Grace,

5 coincides

6 slow/lazy fellow

7 on what occasion = when

8 youthful*

30 But by his mother was perforce withheld.

Buckingham Fie, what an indirect⁹ and peevish course
Is this of hers! Lord Cardinal, will your Grace
Persuade the Queen to send the Duke of York
Unto his princely brother presently?

35 If she deny,¹⁰ Lord Hastings go with him,
And from her jealous arms pluck him perforce.

Cardinal My Lord of Buckingham, if my weak oratory
Can from his mother win the Duke of York,
Anon expect him here. But if she be obdurate
40 To mild entreaties, God forbid
We should infringe the holy privilege¹¹
Of blessèd sanctuary! Not for all this land
Would I be guilty of so deep a sin.

Buckingham You are too senseless¹² obstinate, my lord,
45 Too ceremonious¹³ and traditional.
Weigh¹⁴ it but with the grossness¹⁵ of this age,
You¹⁶ break not sanctuary in seizing him.
The benefit thereof¹⁷ is always granted
To those whose dealings have deserved the place,¹⁸
50 And those who have the wit to claim the place.
This prince¹⁹ hath neither claimed it, nor deserved it,

9 devious, deceitful

10 refuse*

11 right, advantage*

12 devoid of understanding, foolish, unreasonable

13 given to/bound by formalities

14 consider

15 coarseness, lack of refinement/delicacy

16 and then you will see that

17 of sanctuary

18 the place = sanctuary

19 i.e., the Duke of York is (a) a child and (b) has in any case not himself
claimed sanctuary

And therefore, in mine opinion, cannot have it.
 Then taking him from thence, that is not there,²⁰
 You break no privilege nor charter²¹ there.
 Oft have I heard of sanctuary men, 55
 But sanctuary children, ne'er till now.
Cardinal My lord, you shall o'er-rule my mind²² for once.
 Come on, Lord Hastings, will you go with me?
Hastings I go, my lord.
Prince Edward Good lords, make all the speedy haste you may. 60

EXEUNT CARDINAL AND HASTINGS

Say,²³ uncle Gloucester, if our brother come,
 Where shall we sojourn²⁴ till our coronation?
Gloucester Where it think'st best unto your royal self.
 If I may counsel you, some day or two
 Your Highness shall²⁵ repose you at the Tower. 65
 Then²⁶ where you please, and shall be thought most fit
 For your best health and recreation.²⁷
Prince Edward I do not like the Tower, of any place.²⁸
 Did Julius Caesar build that place, my lord?
Buckingham He did, my gracious lord, begin that place, 70
 Which since succeeding ages have re-edified.²⁹

20 i.e., that is not in fact someone in sanctuary

21 a document granting privilege

22 thought, purpose, judgment*

23 tell me

24 lodge, take up temporary residence

25 should, ought to

26 afterward

27 comfort

28 any place = all places

29 rebuilt

Prince Edward Is it upon record,³⁰ or else reported
 Successively³¹ from age to age, he built it?

Buckingham Upon record, my gracious lord.

75 *Prince Edward* But say, my lord, it were not registered,³²
 Methinks the truth should live from age to age,
 As 'twere retailed³³ to all posterity,
 Even to the general ending day.³⁴

Gloucester (*aside*) So wise so young, they say, do never
 live long.

80 *Prince Edward* What say you, uncle?

Gloucester I say, without characters,³⁵ fame lives long.
 (*aside*) Thus, like the formal³⁶ vice, iniquity,³⁷
 I moralize³⁸ two meanings in one word.

Prince Edward That Julius Caesar was a famous man.

85 With what his valor did enrich his wit,
 His wit set down to make his valor live.
 Death makes no conquest of this conqueror,
 For now he lives in fame, though not in life.
 I'll tell you what, my cousin Buckingham –

90 *Buckingham* What, my gracious lord?

Prince Edward And if I live until I be a man,
 I'll win our ancient right in France again,

30 written documentation

31 continuously*

32 recounted, recorded, set down*

33 repeated

34 i.e., the Day of Judgment

35 written characters/letters

36 hypocritical

37 Vice and Iniquity are two names for the same character in older morality
 plays

38 interpret, explain

Or die a soldier, as I lived a king.

Gloucester (aside) Short summers lightly have³⁹ a forward⁴⁰ spring.

ENTER RICHARD (DUKE OF YORK),
HASTINGS, AND CARDINAL

Buckingham Now, in good time, here comes the Duke of York. 95

Prince Edward Richard of York, how fares our loving brother?

York Well, my dear lord – so must I call you now.

Prince Edward Aye, brother, to our grief, as it is yours.

Too late⁴¹ he died that might have kept that title,
Which⁴² by his death hath lost much majesty. 100

Gloucester How fares our cousin, noble Lord of York?

York I thank you, gentle uncle. O my lord,

You said that idle weeds are fast in growth.

The Prince my brother hath outgrown me far.

Gloucester He hath, my lord.

York And therefore is he idle? 105

Gloucester O my fair cousin, I must not say so.

York Then he is more beholding to you than I.⁴³

Gloucester He may command me as my sovereign,

But you have power in me, as in a kinsman.

York I pray you, uncle, give me this dagger. 110

Gloucester My dagger, little cousin? With all my heart.⁴⁴

39 lightly have = tend to come/stem from

40 precocious, early

41 recently

42 i.e., the title of “king”

43 i.e., your gracious courtesy puts him in your debt

44 i.e., as one can “give” a blow

Prince Edward A beggar, brother?

York Of my kind uncle, that I know will give,
And being⁴⁵ but a toy, which is no grief⁴⁶ to give.

115 *Gloucester* A greater gift than that, I'll give my cousin.

York A greater gift? O, that's the sword to it.

Gloucester Aye, gentle cousin, were it light enough.

York O then, I see you will part but with light⁴⁷ gifts,
In weightier things you'll say a beggar nay.

120 *Gloucester* It is too weighty for your Grace to wear.

York I weigh⁴⁸ it lightly, were it heavier.

Gloucester What, would you have my weapon, little lord?

York I would, that⁴⁹ I might thank you as you call me.

Gloucester How?

York Little.

125 *Prince Edward* My Lord of York will still⁵⁰ be cross⁵¹ in talk.

Uncle, your Grace knows how to bear with him.

York You mean, to bear me, not to bear with me.

Uncle, my brother mocks both you and me.

Because that I am little, like an ape,⁵²

130 He thinks that you should bear me on your shoulders.

Buckingham (*aside*) With what a sharp, provided⁵³ wit
he reasons!

To mitigate the scorn he gives his uncle,

45 it (the dagger) being

46 hardship, difficulty

47 unimportant

48 value

49 so that

50 will still = always wants to be

51 contrary, perverse

52 monkey

53 prepared, ready*

- He prettily and aptly⁵⁴ taunts himself.
 So cunning, and so young, is wonderful.
- Gloucester* (to *Edward*) My lord, will't please you pass
 along?⁵⁵ 135
- Myself and my good cousin Buckingham
 Will to your mother, to entreat of her
 To meet you at the Tower and welcome you.
- York* What, will you go unto⁵⁶ the Tower, my lord?
- Prince Edward* My Lord Protector will have it so. 140
- York* I shall not sleep in quiet at the Tower.
- Gloucester* Why, what should you fear?
- York* Marry, my uncle Clarence's angry ghost.
 My grandam told me he was murdered there.
- Prince Edward* I fear no uncles dead. 145
- Gloucester* Nor none that live, I hope.
- Prince Edward* And if they live, I hope I need not fear.
 But come, my lord. And with a heavy heart,
 Thinking on them, go I unto the Tower.

A SENNET⁵⁷

EXEUNT ALL BUT GLOUCESTER, BUCKINGHAM,
 AND CATESBY

- Buckingham* Think you, my lord, this little prating York
 Was not incensed by his subtle mother
 To taunt and scorn you thus opprobriously?⁵⁸ 150

54 appropriately, suitably

55 pass along = proceed on

56 to

57 ceremonial fanfare*

58 abusively

Gloucester No doubt, no doubt. O 'tis a perilous⁵⁹ boy,
 Bold, quick, ingenious, forward, capable.

155 He is all the mother's, from the top to toe.

Buckingham Well, let them rest. Come hither, Catesby.
 Thou art sworn as deeply to effect⁶⁰ what we intend,
 As closely to conceal what we impart.⁶¹

160 Thou know'st our reasons urged upon the way.
 What think'st thou? Is it not an easy matter
 To make William Lord Hastings of our mind,
 For the installment of this noble Duke⁶²
 In the seat royal of this famous isle?

Catesby He for his father's⁶³ sake so loves the Prince,
 165 That he will not be won to aught against him.

Buckingham What think'st thou then of Stanley? Will not he?

Catesby He will do all in all as Hastings doth.

Buckingham Well then, no more but this. Go gentle Catesby,
 And as it were far off⁶⁴ sound⁶⁵ thou Lord Hastings,
 170 How doth he stand affected⁶⁶ to our purpose,
 And summon him tomorrow to the Tower,
 To sit⁶⁷ about the coronation.
 If thou dost find him tractable⁶⁸ to us,
 Encourage him, and show him all our reasons.

59 dangerous

60 accomplish, bring about*

61 communicate, tell, share

62 Gloucester

63 i.e., the prince's father, Edward IV

64 i.e., in time ("distant")*

65 inquire of*

66 disposed, inclined

67 confer

68 compliant

- If he be leaden, icy, cold, unwilling, 175
 Be thou so too, and so break off the talk,
 And give us notice of his inclination.
 For we tomorrow hold divided⁶⁹ councils,
 Wherein thyself shalt highly be employed.
- Gloucester* Commend me to Lord William. Tell him, Catesby, 180
 His ancient knot⁷⁰ of dangerous adversaries
 Tomorrow are⁷¹ let blood at Pomfret Castle,
 And bid my friend, for joy of this good news,
 Give Mistress Shore one gentle kiss the more.
- Buckingham* Good Catesby go, effect this business soundly.⁷² 185
Catesby My good lords both, with all the heed⁷³ I can.
Gloucester Shall we hear from you, Catesby, ere we sleep?
Catesby You shall, my lord.
Gloucester At Crosby House, there shall you find us both.

EXIT CATESBY

- Buckingham* Now my lord, what shall we do if we perceive 190
 Lord Hastings will not yield to our complots?⁷⁴
Gloucester Chop off his head. Something we will determine.⁷⁵
 And look when I am king, claim thou of me
 The earldom of Hereford, and the movables⁷⁶
 Whereof the King my brother stood possessed. 195

69 i.e., one in public, for show, and one in private, for the real business

70 group, mass

71 are to be

72 (1) thoroughly, (2) covertly

73 attention, care

74 conspiracies

75 put an end to

76 personal property (as opposed to "real property," land)*

Buckingham I'll claim that promise at your Grace's hands.

Gloucester And look⁷⁷ to have it yielded with all willingness.

Come, let us sup betimes,⁷⁸ that afterwards

We may digest⁷⁹ our complots in some form.

EXEUNT

77 expect

78 early, soon

79 arrange

SCENE 2

In front of Lord Hastings' house

ENTER A MESSENGER

Messenger My lord, my lord!*Hastings* (*within*) Who knocks?*Messenger* One from the Lord Stanley.

ENTER HASTINGS

Hastings What is't o'clock?¹*Messenger* Upon the stroke of four.²*Hastings* Cannot my Lord Stanley sleep, these tedious nights? 5*Messenger* So it appears, by that I have to say.

First, he commends him to your noble self.

Hastings What then?*Messenger* Then certifies³ your lordship that this nightHe dreamt the boar had razed off⁴ his helm.⁵ 10Besides, he says there are two councils kept,⁶

And that may be determined at the one

Which may make you and him to rue⁷ at th'other.Therefore he sends to know your lordship's pleasure,⁸

If you will presently take horse with him 15

And with all speed post with him toward the north,

1 what is't o'clock? = what time is it?

2 i.e., 4:00 A.M.

3 declares to

4 razed off = cut off*

5 the boar was Richard of Gloucester's heraldic emblem; the helm ("helmet") here refers to Stanley's head

6 to be held

7 regret

8 your lordship's pleasure = what your lordship wants/likes*

To shun the danger that his soul divines.

Hastings Go fellow, go, return unto thy lord,
Bid him not fear the separated council.

20 His honor⁹ and myself are at the one,
And at the other is my good friend Catesby,
Where nothing can proceed that toucheth us
Whereof I shall not have intelligence.

Tell him his fears are shallow, without instance.¹⁰
25 And for¹¹ his dreams, I wonder he is so simple
To trust the mockery of unquiet slumbers.

To fly the boar before the boar pursues
Were¹² to incense the boar to follow us
And make pursuit where he did mean no chase.

30 Go, bid thy master rise and come to me
And we will both together to the Tower,
Where he shall see the boar will use¹³ us kindly.

Messenger I'll go, my lord, and tell him what you say.

EXIT MESSENGER

ENTER CATESBY

Catesby Many good morrows to my noble lord!

35 *Hastings* Good morrow, Catesby, you are early stirring.
What news, what news, in this our tottering¹⁴ state?

Catesby It is a reeling world indeed, my lord,

9 his honor = Stanley himself

10 cause

11 as for

12 would be

13 treat

14 wavering, vacillating

- And I believe will never stand upright
Till Richard wear the garland¹⁵ of the realm.
- Hastings* How wear the garland? Dost thou mean the crown? 40
- Catesby* Aye, my good lord.
- Hastings* I'll have this crown¹⁶ of mine cut from my shoulders
Ere I will see the crown so foul misplaced.
But canst thou guess that he doth aim at it?
- Catesby* Aye, on my life, and hopes to find you forward¹⁷ 45
Upon his party, for the gain thereof.
And thereupon he sends you this good news,
That this same very day your enemies,
The kindred of the Queen, must die at Pomfret.
- Hastings* Indeed I am no mourner for that news, 50
Because they have been still mine adversaries.
But that I'll give my voice on Richard's side,
To bar my master's heirs in true descent,
God knows I will not do it, to the death.
- Catesby* God keep your lordship in that gracious mind. 55
- Hastings* But I shall laugh at this a twelvemonth hence,
That they who brought me in my master's hate
I live to look upon their tragedy.
Well Catesby, ere a fortnight make me older,
I'll send some packing that yet think not on it. 60
- Catesby* 'Tis a vile thing to die, my gracious lord,
When men are unprepared and look not for it.
- Hastings* O monstrous, monstrous! And so falls it out
With Rivers, Vaughan, Grey, and so 'twill do

15 wreath ("crown")

16 head

17 eager, ready

65 With some men else, who think themselves as safe
 As thou and I, who (as thou know'st) are dear
 To princely Richard and to Buckingham.

Catesby The princes both make high account¹⁸ of you,
 (*aside*) For they account¹⁹ his head upon the bridge.²⁰

70 *Hastings* I know they do, and I have well deserved it.

ENTER STANLEY

Come on, come on, where is your boar spear, man?
 Fear you the boar, and go so unprovided?²¹

Stanley My lord, good morrow. Good morrow, Catesby.
 You may jest on, but, by the holy rood²²

75 I do not like these several²³ councils, I.

Hastings My lord, I hold my life as dear as yours,
 And never in my days, I do protest,
 Was it so precious to me as 'tis now.
 Think you, but that I know our state secure,

80 I would be so triumphant²⁴ as I am?

Stanley The lords at Pomfret, when they rode from London,
 Were jocund,²⁵ and supposed their state was sure,
 And they indeed had no cause to mistrust.
 But yet you see how soon the day o'ercast.²⁶

85 This sudden stab of rancor I misdoubt.²⁷

18 reckoning, judgment*

19 calculate, expect

20 i.e., where the heads of traitors were displayed

21 unequipped

22 cross*

23 separate, distinct*

24 exultant*

25 blithe, cheerful* (JOCKind)

26 darkened ("overcast")

27 have doubts about, mistrust

Pray God, I say, I prove a needless coward!

What, shall we toward the Tower? The day is spent.

Hastings Come, come, have with you. Wot you²⁸ what,
my lord?

Today the lords you talk of are beheaded.

Stanley They, for their truth,²⁹ might better wear their heads 90

Than some that have accused them wear their hats.

But come, my lord, let's away.

ENTER A HERALD

Hastings Go on before, I'll talk with this good fellow.

EXEUNT STANLEY AND CATESBY

How now, sirrah?³⁰ How goes the world with thee?

Herald The better that your lordship please to ask. 95

Hastings I tell thee man, 'tis better with me now

Than when thou met'st me last where now we meet.

Then was I going prisoner to the Tower,

By the suggestion of the Queen's allies.

But now I tell thee (keep it to thyself) 100

This day those enemies are put to death,

And I in better state than e'er I was.

Herald God hold it, to your honor's good content!

Hastings Gramercy,³¹ fellow. (*throws him his purse*) There, drink
that for me.

Herald I thank your honor. 105

EXIT HERALD

28 do you know

29 loyalty, fidelity, steadfast allegiance

30 term of address used for people of lower rank than oneself

31 thank you

ENTER A PRIEST

Priest Well met, my lord, I am glad to see your honor.

Hastings I thank thee, good Sir John,³² with all my heart.

I am in your debt for your last exercise.³³

Come the next Sabbath, and I will content³⁴ you.

HE WHISPERS IN THE PRIEST'S EAR

ENTER BUCKINGHAM

110 *Priest* I'll wait upon³⁵ your lordship.

Buckingham What, talking with a priest, Lord Chamberlain?

Your friends at Pomfret, they do need the priest,

Your honor hath no shriving³⁶ work in hand.

Hastings Good faith, and when I met this holy man,

115 Those men you talk of came into my mind.

What, go you toward the Tower?

Buckingham I do, my lord, but long I cannot stay there.

I shall return before your lordship thence.³⁷

Hastings 'Tis like enough, for I stay dinner³⁸ there.

120 *Buckingham* (*aside*) And supper³⁹ too, although thou know'st
it not.

Come, will you go?

Hastings I'll wait upon your lordship.

EXEUNT

32 i. e., a man who had taken his first university degree was called "Sir John"

33 declamation, sermon

34 (verb) satisfy, please, gratify (kunTENT)

35 wait upon = await

36 the hearing of confessions

37 from there

38 stay dinner = stay to/for a midday meal

39 last meal of the day

SCENE 3

Pomfret Castle

ENTER RATCLIFF, WITH ARMED MEN, ESCORTING RIVERS,
GREY, AND VAUGHAN TO THEIR EXECUTION

Rivers Sir Richard Ratcliff, let me tell thee this,
Today shalt thou behold a subject¹ die
For truth, for duty, and for loyalty.

Grey God bless² the Prince³ from all the pack of you!
A knot you are of damnèd blood-suckers!⁴ 5

Vaughan You live, that shall cry woe for this hereafter.

Ratcliff Dispatch,⁵ the limit⁶ of your lives is out.

Rivers O Pomfret, Pomfret! O thou bloody prison,
Fatal and ominous⁷ to noble peers!

Within the guilty⁸ closure⁹ of thy walls 10

Richard the Second here was hacked to death,

And for more slander¹⁰ to thy dismal seat

We give thee up our guiltless blood to drink.

Grey Now Margaret's curse is fall'n upon our heads,

When she exclaimed on Hastings, you, and I, 15

For standing by when Richard stabbed her son.

Rivers Then cursed she Richard, then cursed she
Buckingham,

1 i.e., someone subject to a ruling king

2 protect, save, guard

3 Richard Duke of York, Prince of Wales

4 a KNOT you ARE of DAMned BLOOD SUCKers

5 hurry up, move along

6 boundary, prescribed time, last stage

7 foreboding evil

8 criminal, guilt-ridden

9 confines

10 discredit, disgrace

- Then cursed she Hastings. O remember, God
 To hear her prayers for them, as now for us,
 20 And for my sister and her princely sons.
 Be satisfied, dear God, with our true blood,
 Which, as thou know'st, unjustly must be spilt.
Ratcliff Make haste, the hour of death is expiate.¹¹
Rivers Come, Grey, come, Vaughan, let us here embrace.
 25 Farewell, until we meet again in heaven.

EXEUNT

¹¹ is expatiate = has come/arrived

SCENE 4

The Tower of London

ENTER BUCKINGHAM, STANLEY, HASTINGS, BISHOP OF ELY,
RATCLIFF, LOVEL, WITH OTHERS, AND SIT AT A TABLE

- Hastings* Now noble peers, the cause why we are met
Is to determine of the coronation.
In God's name, speak, when is the royal day?
- Buckingham* Is all things ready for the royal time?
- Stanley* It is, and wants but nomination.¹ 5
- Bishop of Ely* Tomorrow, then, I judge a happy day.
- Buckingham* Who knows the Lord Protector's mind herein?
Who is most inward² with the noble Duke?
- Bishop of Ely* Your Grace, we think, should soonest know
his mind.
- Buckingham* We know each other's faces. For our hearts, 10
He knows no more of mine than I of yours,
Or I of his, my lord, than you of mine.
Lord Hastings, you and he are near in love.
- Hastings* I thank his Grace, I know he loves me well.
But for his purpose in the coronation 15
I have not sounded him, nor he delivered³
His gracious pleasure any way therein.
But you, my honorable lords, may name the time,
And in the Duke's behalf I'll give my voice,
Which I presume he'll take in gentle part.⁴ 20

1 action, appointment

2 intimate

3 stated

4 gentle part = noble respect

ENTER GLOUCESTER

Bishop of Ely In happy time, here comes the Duke himself.

Gloucester My noble lords, and cousins all, good morrow.

I have been long a sleeper. But I trust

My absence doth neglect⁵ no great design,

25 Which by my presence might have been concluded.

Buckingham Had not you come upon your cue, my lord,

William Lord Hastings had pronounced⁶ your part –

I mean, your voice – for crowning of the King.

Gloucester Than my Lord Hastings no man might be bolder,

30 His lordship knows me well, and loves me well.

My Lord of Ely, when I was last in Holborne,

I saw good strawberries in your garden there.

I do beseech you, send for some of them.

Bishop of Ely Marry, and will, my lord, with all my heart.

EXIT BISHOP

35 *Gloucester* Cousin of Buckingham, a word with you.

(*drawing him aside*) Catesby hath sounded Hastings in
our business,

And finds the testy⁷ gentleman so hot,

That he will lose his head ere give consent

His⁸ master's child, as worshipfully as he terms it,

40 Shall lose the royalty of England's throne.

Buckingham Withdraw yourself a while, I'll go with you.

5 slight, leave unattended

6 spoken, delivered

7 rash, irascible

8 that his

EXEUNT GLOUCESTER, BUCKINGHAM FOLLOWING

Stanley We have not yet set down this day of triumph.
 Tomorrow, in my judgment, is too sudden,
 For I myself am not so well provided
 As else I would be, were the day prolonged.⁹ 45

ENTER BISHOP OF ELY

Bishop of Ely Where is my lord, the Duke of Gloucester?
 I have sent for these strawberries.

Hastings His Grace looks cheerfully and smooth this
 morning,
 There's some conceit or other likes him well,
 When he doth bid good morrow with such a spirit. 50
 I think there's never a man in Christendom
 Can lesser hide his love, or hate, than he,
 For by his face straight shall you know his heart.

Stanley What of his heart perceive you in his face
 By any likelihood¹⁰ he showed today? 55

Hastings Marry, that with no man here he is offended.
 For were he, he had shown it in his looks.

Stanley I pray God he be not, I say.

ENTER GLOUCESTER AND BUCKINGHAM

Gloucester I pray you all, tell me what they deserve
 That do conspire my death with devilish plots 60
 Of damnèd witchcraft, and that have prevailed
 Upon my body with their hellish charms?

9 lengthened, extended

10 sign, probability

Hastings The tender love I bear your Grace, my lord,
 Makes me most forward in this noble presence
 65 To doom th'offenders, whosoever they be.
 I say, my lord, they have deservèd death.

Gloucester Then be your eyes the witness of their evil.
 Look how I am bewitched. Behold, mine arm
 Is like a blasted¹¹ sapling, withered up.
 70 And this¹² is Edward's wife, that monstrous witch,
 Consorted¹³ with that harlot strumpet Shore,
 That by their witchcraft thus have marked me.

Hastings If they have done this thing, my noble lord —
Gloucester If? Thou protector of this damnèd strumpet,
 75 Talkst thou to me of "ifs"? Thou art a traitor,
 Off with his head! Now by Saint Paul I swear,
 I will not dine until I see the same.
 Lovel and Ratcliff, look that it be done.
 The rest that love me, rise, and follow me.

EXEUNT ALL BUT HASTINGS, RATCLIFF, AND LOVEL

80 *Hastings* Woe, woe for England, not a whit¹⁴ for me,
 For I, too fond,¹⁵ might have prevented this.
 Stanley did dream the boar did raze our helms,
 And I did scorn it, and disdain¹⁶ to fly.
 Three times today my foot-cloth¹⁷ horse did stumble,

11 blighted, lightning-struck

12 it

13 joined*

14 bit (the smallest amount)

15 foolish*

16 scorn*

17 gentlemen's horses sometimes wore a long, elaborately ornamented cloth
 across their backs, hanging down on both sides

And started when he looked upon the Tower, 85
 As¹⁸ loath to bear me to the slaughterhouse.
 O now I need the priest that spake to me.
 I now repent I told the pursuivant,¹⁹
 As too triumphing, how mine enemies
 Today at Pomfret bloodily were butchered, 90
 And I myself secure in grace and favor.
 O Margaret, Margaret, now thy heavy curse
 Is lighted on poor Hastings' wretched head!
Ratcliff Come, come, dispatch, the Duke would²⁰ be at dinner.
 Make a short shrift,²¹ he longs to see your head. 95
Hastings O momentary grace of mortal men,
 Which we more hunt for than the grace of God!
 Who²² builds his hopes in air²³ of your good looks,
 Lives like a drunken sailor on a mast,
 Ready with every nod to tumble down 100
 Into the fatal bowels of the deep.
Love Come, come, dispatch, 'tis bootless²⁴ to exclaim.
Hastings O bloody Richard! Miserable England,
 I prophesy the fearful'st time to thee
 That ever wretched age hath looked upon. 105
 Come, lead me to the block, bear him my head.
 They smile at me, who shortly shall be dead.

EXEUNT

18 as if

19 herald*

20 wishes to

21 confession

22 he who

23 in air = in castles in the air ("of airy")

24 useless, hopeless

SCENE 5

The Tower walls

ENTER GLOUCESTER AND BUCKINGHAM,
WEARING RUSTED, UGLY ARMOR

Gloucester Come cousin, canst thou quake, and change
thy color,

Murder¹ thy breath in middle of a word,

And then begin again, and stop again,

As if thou wert distraught and mad with terror?

5 *Buckingham* Tut, I can counterfeit the deep² tragedian,

Speak, and look back, and pry³ on every side,

Tremble and start at wagging of a straw,

Intending⁴ deep suspicion. Ghastly looks

Are at my service, like enforcèd smiles,

10 And both are ready in their offices⁵

At any time to grace my stratagems.

But what, is Catesby gone?

Gloucester He is, and see, he brings the Mayor⁶ along.

ENTER LORD MAYOR AND CATESBY

Buckingham Lord Mayor –

15 *Gloucester* Look to⁷ the drawbridge⁸ there!

1 butcher, lose control of, cut off

2 great, profound, solemn

3 peer, look

4 signifying*

5 services, duties, responsibilities*

6 Lord Mayor of London

7 look to = take care of/attend to

8 i.e., the Tower was a military installation – walled, with a moat and drawbridge

Buckingham Hark! A drum.

Gloucester Catesby, o'erlook⁹ the walls.

Buckingham Lord Mayor, the reason we have sent –

Gloucester Look back, defend thee, here are¹⁰ enemies.

Buckingham God and our innocency defend and guard us! 20

Gloucester Be patient,¹¹ they are friends – Ratcliff and Lovel.

ENTER LOVEL AND RATCLIFF, WITH HASTINGS' HEAD

Lovel Here is the head of that ignoble¹² traitor,
The dangerous and unsuspected Hastings.

Gloucester So dear I loved the man, that I must weep.

I took him for the plainest harmless creature 25
That breathed upon this earth, a Christian,
Made him my book wherein my soul recorded
The history of all her secret thoughts.

So smooth he daubed¹³ his vice with show of virtue
That, his apparent¹⁴ open guilt omitted – 30
I mean, his conversation¹⁵ with Shore's wife –
He lived from all attainder of suspect.¹⁶

Buckingham Well, well, he was the covert'st¹⁷ sheltered traitor
That ever lived.

Would you imagine, or almost¹⁸ believe – 35

9 superintend, inspect, take care of

10 come

11 composed (military usage, "at ease")

12 dishonorable, base

13 covered, coated

14 plain, visible

15 intimacy, sexual intercourse

16 attainder of suspects = accusation of suspicions

17 most hidden

18 ever

Were't not that, by great preservation,¹⁹
 We live to tell it you – the subtle traitor
 This day had plotted, in the council-house
 To murder me and my good Lord of Gloucester?

40 *Lord Mayor* Had he done so?

Gloucester What? Think you we are Turks, or infidels?

Or that we would, against the form²⁰ of law,
 Proceed thus rashly to the villain's death,
 But that the extreme peril of the case,

45 The peace of England and our persons' safety,
 Enforced us to this execution?

Lord Mayor Now fair befall you, he deserved his death,
 And your good Graces both have well proceeded,
 To warn²¹ false traitors from the like attempts.

50 *Buckingham* I never looked for better at his hands,
 After he once fell in²² with Mistress Shore.

Yet had not we determined he should die
 Until your lordship came to see his end,
 Which now the loving haste of these our friends,

55 Something against our meanings, have prevented.²³

Because, my lord, I would have had you heard
 The traitor speak, and timorously²⁴ confess
 The manner and the purpose of his treasons,

60 That you might well have signified the same
 Unto the citizens, who haply may

19 divine intervention (were't NOT that BY great PR EserVA see OWN)

20 good order, rule

21 (1) prevent, (2) caution

22 fell in = taken up with

23 outstripped, anticipated, gone beyond

24 fearfully*

Misconster²⁵ us in him, and wail his death.

Lord Mayor But, my good lord, your Grace's word shall serve

As well as I had seen and heard him speak.

And do not doubt you not, right noble princes both,

But I'll acquaint our duteous citizens

65

With all your just proceedings in this cause.

Gloucester And to that end we wished your lordship here,

T'avoid the censures of the carping²⁶ world.

Buckingham Which since you come too late of our intent,

Yet witness what you hear we did intend.

70

And so, my good lord Mayor, we bid farewell.

EXIT LORD MAYOR

Gloucester Go after, after, cousin Buckingham.

The mayor toward Guildhall²⁷ hies him in all post.

There, at your meetest advantage²⁸ of the time,

Infer²⁹ the bastardy of Edward's children.

75

Tell them how Edward put to death a citizen,

Only for saying he would make his son

Heir to the crown, meaning indeed his house,³⁰

Which by the sign thereof was termèd so.

Moreover, urge his hateful luxury³¹

80

And bestial appetite in change³² of lust,

25 misconstrue

26 chattering, fault-finding

27 London's town hall

28 circumstance, position*

29 introduce, allege*

30 inn-house, tavern

31 lasciviousness

32 changing, succession ("exchanging")

Which stretched unto their servants, daughters, wives,
 Even where his lustful eye or savage heart,
 Without control, lusted to make a prey.

85 Nay, for a need, thus far come near my person.
 Tell them when that my mother went with child
 Of that insatiate³³ Edward, noble York,
 My princely father, then had wars in France
 And by true computation of the time
 90 Found that the issue was not his begot,³⁴
 Which well appearèd in his lineaments,³⁵
 Being nothing like the noble Duke my father.
 But touch this sparingly, as 'twere far off,
 Because, my lord, you know my mother lives.

95 *Buckingham* Fear not, my lord, I'll play the orator
 As if the golden fee³⁶ for which I plead
 Were for myself. And so, my lord, adieu.

Gloucester If you thrive well, bring them to Baynard's Castle,³⁷
 Where you shall find me well accompanied
 100 With reverend fathers and well-learnèd bishops.

Buckingham I go, and toward three or four o'clock³⁸
 Look for the news that the Guildhall affordeth.³⁹

EXIT BUCKINGHAM

Gloucester Go Lovel with all speed to Doctor⁴⁰ Shaw.

33 insatiable, never satisfied

34 (verb) procreated, generated

35 features (LINAMENTS)*

36 estate, inheritance, lordship

37 located on the Thames River

38 i GO and TOWARDS THREE or FOUR oCLOCK

39 look FOR the NEWS that THE guildHALL aFFORDeth (?)

40 i.e., Reverend Doctor

(*to Catesby? Ratcliff?*) Go thou to Friar Penker. Bid them both
Meet me within this hour at Baynard's Castle.

105

EXEUNT ALL BUT GLOUCESTER

Now will I in, to take⁴¹ some privy⁴² order
To draw⁴³ the brats of Clarence out of sight,
And to give notice that no manner⁴⁴ person
Have any⁴⁵ time recourse⁴⁶ unto the princes.

EXIT

41 make*

42 secret

43 remove

44 no manner = absolutely no

45 at any

46 access

SCENE 6

*A street*ENTER A SCRIVENER,¹ WITH A DOCUMENT IN HIS HAND

Scrivener This is the indictment² of the good Lord Hastings
 Which in a set³ hand fairly is engrossed,⁴
 That it may be today read over⁵ in Paul's.
 And mark how well the sequel⁶ hangs together.
 5 Eleven hours I have spent to write it over,
 For yesternight by Catesby was it sent me.
 The precedent⁷ was full as long a-doing,
 And yet within these five hours Hastings lived,
 Untainted, unexamined,⁸ free, at liberty.
 10 Here's a good world the while! Who is so gross⁹
 That seeth not this palpable device?¹⁰
 Yet who so bold but says he sees it not?
 Bad is the world, and all will come to nought,
 When such bad dealings must be seen in thought.¹¹

EXIT

1 professional copyist/preparer of documents

2 formal accusation

3 ceremonial, formal, elaborate

4 fairly is engrossed = is handsomely/beautifully/elegantly written in large letters

5 fully, completely

6 sequence, sequential ordering (that which follows)*

7 original draft

8 not yet interrogated (sometimes under torture)

9 dense, thick-headed, stupid

10 palpable invention = obvious/patent invention/scheme/contrivance

11 in thought = only in thought ("silently")

SCENE 7

Baynard's Castle

ENTER GLOUCESTER AND BUCKINGHAM,
AT DIFFERENT DOORS

Gloucester How now, how now, what say the citizens?

Buckingham Now by the holy Mother of our Lord,

The citizens are mum, say not a word.

Gloucester Touched you the bastardy of Edward's children?

Buckingham I did, with his contract with Lady Lucy,¹ 5

And his contract by deputy in France,²

The insatiate greediness of his desires,

And his enforcement of³ the city wives,

His tyranny for⁴ trifles, his own bastardy,

As being got, your father then in France, 10

His resemblance being not like the Duke.

Withal, I did infer your lineaments

Being the right idea⁵ of your father,

Both in your form and nobleness of mind –

Laid⁶ open all your victories in Scotland, 15

Your discipline in war, wisdom in peace,

Your bounty,⁷ virtue, fair humility –

Indeed, left nothing fitting for the purpose

1 Elizabeth Lucy, to whom Edward was alleged (but never proved) to have been engaged to marry

2 i.e., Warwick, as Edward's emissary, went to Paris to arrange a marriage

3 enforcement of = forcing

4 on account/because of

5 right idea = exact/correct image/picture

6 I laid

7 (1) worth, excellence, (2) kindness, generosity

Untouched, or slightly⁸ handled, in discourse.

20 And when mine oratory grew to an end
I bid them that did love their country's good
Cry, "God save Richard, England's royal king!"

Gloucester And did they so?

Buckingham No, so God help me, they spake not a word,

25 But like dumb statues, or breathing stones,
Stared each on other, and looked deadly pale.
Which when I saw, I reprehended⁹ them,
And asked the Mayor what meant this willful silence?

His answer was, the people were not wont
30 To be spoke to but by the Recorder.¹⁰
Then he was urged to tell my tale again.

"Thus saith the Duke, thus hath the Duke inferred,"
But nothing spoke in warrant¹¹ from himself.

When he had done, some followers of mine own,
35 At the lower end of the hall, hurled up their caps,
And some ten voices cried, "God save King Richard!"
And thus I took the vantage of those few,
"Thanks gentle citizens, and friends," quoth I,
"This general applause, and cheerful shower,¹²
40 Argues¹³ your wisdoms and your love to Richard."
And even here brake off, and came away.

Gloucester What tongueless blocks were they!

Would not they speak?

8 lightly, casually

9 criticized, scolded

10 magistrate

11 pledge

12 copious outburst

13 indicates*

- Buckingham* No, by my troth, my lord.
- Gloucester* Will not the Mayor then, and his brethren, come?
- Buckingham* The Mayor is here at hand. Intend¹⁴ some fear, 45
 Be not you spoke with but¹⁵ by mighty suit.
 And look you get a prayerbook in your hand,
 And stand betwixt two churchmen, good my lord,
 For on that ground I'll build a holy descant.¹⁶
 And be not easily won to our requests, 50
 Play the maid's part, still¹⁷ answer nay, and take¹⁸ it.
- Gloucester* I go. And if you plead as well for them
 As I can say nay to thee for myself,
 No doubt we bring it to a happy issue.
- Buckingham* Go, go, up to the leads,¹⁹ the Lord Mayor knocks. 55

EXIT GLOUCESTER

ENTER THE LORD MAYOR AND CITIZENS

Welcome my lord, I dance attendance²⁰ here,
 I think the Duke will not be spoke withal.²¹

ENTER CATESBY

- Now Catesby, what says your lord to my request?
- Catesby* He doth entreat your Grace, my noble lord,
 To visit him tomorrow, or next day. 60

14 indicate, show

15 spoke with but = spoken to except by

16 ground (in music) = foundation, bass-line; descant = melody

17 always

18 then accept

19 lead strips on the roof

20 dance attendance = hang about, ready and waiting

21 with

He is within, with two right reverend fathers,
 Divinely bent to meditation,²²
 And no worldly suit would²³ he be moved
 To draw him from his holy exercise.²⁴

65 *Buckingham* Return, good Catesby, to the gracious Duke,
 Tell him, myself, the Mayor and Aldermen,
 In deep designs and matters of great moment,
 No less importing²⁵ than our general good,
 Are come to have some conference with his Grace.

70 *Catesby* I'll signify so much to him straight.

EXIT CATESBY

Buckingham Ah ha, my lord, this prince is not an Edward,
 He is not lolling²⁶ on a lewd love-bed,
 But on his knees, at meditation –
 Not dallying with a brace of courtesans,²⁷
 75 But meditating with two deep divines –
 Not sleeping, to engross²⁸ his idle body,
 But praying, to enrich his watchful soul.
 Happy were England, would this gracious prince
 Take on himself the sovereignty thereof.

80 But sure I fear we shall not win him to it.

Lord Mayor Marry, God defend his Grace should say us nay.

Buckingham I fear he will. Here Catesby comes again.

22 devotion, prayer (MEdiTAYseeOWN)

23 wishes

24 employment, activity

25 involving

26 reclining, resting

27 brace of courtesans = pair of prostitutes

28 fatten up

ENTER CATESBY

Now Catesby, what says his Grace?

Catesby He wonders to what end you have assembled
Such troops of citizens, to come with him, 85
His Grace not being warned thereof before.
He fears, my lord, you mean no good to him.

Buckingham Sorry I am my noble cousin should
Suspect me, that I mean no good to him.
By heaven, we come to him in perfect love. 90
And so once more return and tell his Grace.

EXIT CATESBY

When holy and devout religious men
Are at their beads,²⁹ 'tis much to draw them thence,
So sweet is zealous³⁰ contemplation.³¹

ENTER GLOUCESTER ALOFT, BETWEEN TWO BISHOPS

CATESBY RETURNS

Lord Mayor See where his Grace stands, between two 95
clergymen.

Buckingham Two props of virtue for a Christian prince,
To stay him from the fall of vanity.
And see, a book of prayer in his hand,
True ornaments³² to know a holy man.
(*to Gloucester*) Famous Plantagenet, most gracious prince, 100

29 prayers, devotions

30 ardent, enthusiastic

31 CONtemPLAYseeOWN

32 accessories, embellishments

Lend favorable ear to our requests,
 And pardon us the interruption
 Of thy devotion and right Christian zeal.

Gloucester My lord, there needs no such apology.

105 I do beseech your Grace to pardon me,
 Who, earnest in the service of my God,
 Deferred³³ the visitation of my friends.
 But leaving this, what is your Grace's pleasure?

Buckingham Even that, I hope, which pleaseth God above,

110 And all good men of this ungoverned isle.

Gloucester I do suspect I have done some offense
 That seems disgracious³⁴ in the city's eyes,
 And that you come to reprehend my ignorance.

Buckingham You have, my lord. Would it might please
 your Grace,

115 On our entreaties, to amend your fault.

Gloucester Else wherefore breathe I in a Christian land?

Buckingham Know then, it is your fault that you resign

The supreme seat, the throne majestic,
 The sceptered³⁵ office of your ancestors,
 120 Your state of fortune, and your due³⁶ of birth,
 The lineal glory of your royal house,
 To the corruption of a blemished stock.³⁷
 Whiles in the mildness of your sleepy thoughts,
 Which here we waken to our country's good,

33 set aside, put off

34 disliked, disgraceful

35 regal, kingly

36 right, debt*

37 to the corruption of a blemished stock = thus contributing to the
 dissolution/destruction of a defective/stained race

The noble isle doth want his proper limbs, 125
 His face defaced with scars of infamy,
 His royal stock graft³⁸ with ignoble plants,
 And almost shouldered in³⁹ the swallowing gulf
 Of dark forgetfulness and deep oblivion.
 Which to recure,⁴⁰ we heartily solicit 130
 Your gracious self to take on you the charge
 And kingly government of this your land,
 Not as Protector, steward, substitute,
 Or lowly factor⁴¹ for another's gain,
 But as successively from blood to blood, 135
 Your right of birth, your empery,⁴² your own.
 For this, consorted with the citizens,
 Your very worshipful and loving friends,
 And by their vehement instigation,
 In this just suit come I to move your Grace. 140
Gloucester I know not whether to depart in silence,
 Or bitterly to speak in your reproof⁴³
 Best fitteth my degree or your condition.
 If not to answer, you might haply think
 Tongue-tied ambition, not replying, yielded 145
 To bear the golden yoke of sovereignty,
 Which fondly you would here impose on me.
 If to reprove you for this suit of yours,

38 joined ("interbed")

39 shouldered in = thrust into

40 cure, restore

41 agent

42 status, dignity

43 reproach

So seasoned⁴⁴ with your faithful love to me.
 150 Then on the other side I checked my friends.
 Therefore to speak, and to avoid the first,
 And then in speaking not to incur the last,
 Definitely thus I answer you.
 Your love deserves my thanks, but my desert
 155 Unmeritable⁴⁵ shuns⁴⁶ your high request.
 First, if all obstacles were cut away,
 And that my path were even to the crown,
 As the ripe revenue and due of birth,
 Yet so much is my poverty of spirit,
 160 So mighty and so many my defects,
 That I would rather hide me from my greatness,
 Being a bark⁴⁷ to brook no mighty sea,
 Than in my greatness covet⁴⁸ to be hid,
 And in the vapor⁴⁹ of my glory smothered.
 165 But God be thanked, there's no need of me,
 And much I need,⁵⁰ to help you, were there need.
 The royal tree hath left us royal fruit,
 Which mellowed by the stealing⁵¹ hours of time
 Will well become the seat of majesty,
 170 And make (no doubt) us happy by his reign.
 On him I lay that⁵² you would lay on me,

44 mixed, spiced

45 undeserved

46 flees from, avoids

47 small boat*

48 desire

49 steam and other such cloudy/misty emanations

50 much I need = a great deal I lack and would require

51 creeping

52 that which

The right and fortune of his happy stars,
 Which God defend that I should wring⁵³ from him.

Buckingham My lord, this argues conscience in your Grace,
 But the respects thereof are nice,⁵⁴ and trivial, 175
 All circumstances well considered.
 You say that Edward is your brother's son.
 So say we too, but not by Edward's wife,
 For first he was contract⁵⁵ to Lady Lucy –
 Your mother lives a witness to his vow – 180
 And afterward by substitute⁵⁶ betrothed
 To Bona, sister to the King of France.
 These both put off, a poor petitioner,⁵⁷
 A care-crazed mother to a many sons,
 A beauty-waning and distressed widow, 185
 Even in the afternoon of her best days,
 Made prize and purchase⁵⁸ of his wanton eye,
 Seduced the pitch and height⁵⁹ of his degree
 To base declension⁶⁰ and loathèd bigamy.
 By her, in his unlawful bed, he got 190
 This Edward, whom our manners⁶¹ term the Prince.
 More bitterly could I expostulate,
 Save that, for reverence to some alive,
 I give a sparing limit to my tongue.

53 squeeze out

54 overly fastidious, fussy

55 (verb) conTRACT

56 proxy

57 i.e., she was the aggressor and actively pursued Edward IV

58 prize and purchase = capture and robbery

59 pitch and height = towering height

60 sinking, declining

61 customs, procedures

195 Then good my lord, take to your royal self
 This proffered benefit of dignity,
 If not to bless us and the land withal,
 Yet to draw forth⁶² your noble ancestry
 From the corruption of abusing times,
 200 Unto a lineal true-derived course.

Lord Mayor Do, good my lord, your citizens entreat you.

Buckingham Refuse not, mighty lord, this proffered love.

Catesby O make them joyful, grant their lawful suit!

Gloucester Alas, why would you heap this care on me?

205 I am unfit for state and majesty.
 I do beseech you take it not amiss.
 I cannot nor I will not yield to you.

Buckingham If you refuse it – as in love and zeal,

Loath to depose the child, your brother's son
 210 (As well we know your tenderness of heart
 And gentle, kind, effeminate remorse,
 Which we have noted in you to your kin,
 And egally⁶³ indeed to all estates) –
 Yet whether you accept our suit, or no,
 215 Your brother's son shall never reign our king,
 But we will plant⁶⁴ some other in the throne,
 To the disgrace and downfall of your house.
 And in this resolution⁶⁵ here we leave you.
 Come citizens, we will entreat no more.

EXEUNT BUCKINGHAM AND CITIZENS

62 draw forth = remove

63 equally

64 place

65 decision

Catesby Call him again, sweet prince, accept their suit. 220

If you deny them, all the land will rue it.

Gloucester Would you enforce me to a world of care?

Call them again, I am not made of stones,

But penetrable to your kind entreaties,

Albeit⁶⁶ against my conscience and my soul. 225

ENTER BUCKINGHAM AND CITIZENS

Cousin of Buckingham, and sage, grave⁶⁷ men,

Since you will buckle fortune on my back,

To bear her burthen, whether I will or no,

I must have patience to endure the load.

But if black scandal or foul-faced reproach 230

Attend the sequel of your imposition,⁶⁸

Your mere⁶⁹ enforcement shall acquittance⁷⁰ me

From all the impure blots and stains thereof,

For God doth know, and you may partly⁷¹ see,

How far I am from the desire of this. 235

Lord Mayor God bless your Grace, we see it, and will say it.

Gloucester In saying so, you shall but say the truth.

Buckingham Then I salute you with this royal title:

Long live King Richard, England's worthy king!

Lord Mayor and Citizens Amen. 240

Buckingham Tomorrow may it please you to
be crowned?

66 even though (allBEEit)

67 sage, grave = wise/judicious, influential/respected/weighty

68 laying on, imposing

69 absolute

70 (verb) discharge

71 to some degree*

Gloucester Even when you please, since you will have it so.

Buckingham Tomorrow then we will attend your Grace,

And so most joyfully we take our leave.

245 *Gloucester* (*to the Bishops*) Come, let us to our holy work again.

Farewell my cousins, farewell gentle friends.

EXEUNT

Act 4



SCENE I

Before the Tower

ENTER, ON ONE SIDE, QUEEN ELIZABETH,
THE DUCHESS OF YORK, AND DORSET, AND ON
THE OTHER, LADY ANNE, LEADING LADY MARGARET
AND CLARENCE'S YOUNG DAUGHTER

Duchess of York Who meets us here? My niece Plantagenet
Led in the hand of her kind aunt of Gloucester?¹
Now, for my life, she's wandr'ing² to the Tower,
On³ pure heart's love, to greet the tender Princes.
Daughter, well met.

Anne God give your Graces both 5
A happy and a joyful time of day.

Elizabeth As much to you, good sister. Whither away?

Anne No farther than the Tower, and as I guess
Upon the like devotion as yourselves,

1 i.e., Lady Anne, now married to the Duke of Gloucester

2 strolling

3 out of

10 To gratulate⁴ the gentle Princes there.

Elizabeth Kind sister, thanks; we'll enter all together.

ENTER BRAKENBURY

And in good time, here the Lieutenant comes.

Master Lieutenant, pray you, by your leave,

How doth the Prince, and my young son of York?

15 *Brakenbury* Right well, dear madam. By your patience,
I may not suffer you to visit them.

The King hath straitly charged the contrary.

Elizabeth The King? Who's that?

Brakenbury I mean the Lord
Protector.

Elizabeth The Lord protect⁵ him from that kingly title!

20 Hath he set bounds⁶ betwixt their love and me?

I am their mother, who shall bar me from them?

Duchess of York I am their father's mother, I will⁷ see them.

Anne Their aunt I am in law, in love their mother.

Then bring me to their sights, I'll bear thy blame

25 And take thy office from thee, on my peril.

Brakenbury No, madam, no, I may not leave it so.
I am bound by oath, and therefore pardon me.

EXIT BRAKENBURY

ENTER STANLEY

Stanley Let me but meet you ladies one hour hence,
And I'll salute your Grace of York as mother

4 greet, welcome

5 defend, preserve

6 boundary lines, limits

7 (1) wish to, (2) am going to

- And reverend looker-on⁸ of two fair queens. 30
 (to Anne) Come madam, you must straight to Westminster,
 There to be crownèd Richard's royal queen.
- Elizabeth* Ah, cut my lace⁹ asunder,
 That my pent¹⁰ heart may have some scope¹¹ to beat,
 Or else I swoon with this dead-killing news! 35
- Anne* Despiteful¹² tidings, O unpleasing news!
- Dorset* Be of good cheer. (to *Elizabeth*) Mother, how fares
 your Grace?
- Elizabeth* O Dorset, speak not to me, get thee gone,
 Death and destruction dog thee at thy heels,
 Thy mother's name is ominous¹³ to children. 40
 If thou wilt outstrip death, go cross the seas,
 And live with Richmond,¹⁴ from¹⁵ the reach of hell
 Go hie thee, hie thee from this slaughterhouse,
 Lest thou increase the number of the dead
 And make me die the thrall¹⁶ of Margaret's curse, 45
 Nor¹⁷ mother, wife, nor England's counted¹⁸ queen.
- Stanley* Full of wise care is this your counsel, madam.
 (to *Dorset*) Take all the swift advantage of the hours.
 You shall have letters from me to my son¹⁹

8 looker-on = beholder, witness, spectator

9 the string/cord tying her bodice

10 confined

11 room, reach*

12 malignant, spiteful

13 foreboding evil, inauspicious, dangerous

14 the future Henry VII, now and for many years in France

15 away from, out of

16 captive, slave

17 neither

18 acknowledged

19 i.e., Richmond, who is his wife's son

50 In your behalf, to meet you on the way.
Be not ta'en²⁰ tardy by unwise delay.

Duchess of York O ill-dispersing²¹ wind of misery,
O my accursèd womb, the bed of death!
A cockatrice²² hast thou hatched to the world,
55 Whose unavoided eye is murderous.

Stanley (to *Anne*) Come, madam, come, I in all haste
was sent.

Anne And I with all unwillingness will go.
I would to God that the inclusive verge²³
Of golden metal that must round my brow
60 Were red-hot steel, to sear me to the brains.
Anointed²⁴ let me be with deadly venom,
And die ere men can say, God save the Queen!

Elizabeth Go, go, poor soul, I envy not thy glory.
To feed my humor, wish thyself no harm.

65 *Anne* No. Why? When he that is my husband now
Came to me, as I followed Henry's corse,
When scarce the blood was well washed from his hands
Which issued from my other angel husband,
And that dead saint which then I weeping followed –
70 O when, I say, I looked 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,

20 caught*

21 evil-spreading

22 basilisk

23 inclusive verge = enclosing rim

24 rubbed, besmeared

And be thy wife, if any be so mad,
 More miserable²⁵ by the life of thee 75
 Than thou hast made me by my dear lord's death!"
 Lo, ere I can repeat this curse again,
 Even in so short a space,²⁶ my woman's heart
 Grossly grew captive to his honey words
 And proved the subject of my own soul's curse, 80
 Which ever since hath kept my eyes from rest.
 For never yet one hour in his bed
 Have I enjoyed the golden dew of sleep,
 But with his timorous dreams was still²⁷ awaked.
 Besides, he hates me for my father Warwick, 85
 And will (no doubt) shortly be rid of me.

Elizabeth Poor heart adieu, I pity thy complaining.²⁸
Anne No more than from my soul I mourn for yours.
Elizabeth Farewell, thou woeful welcomer of glory.
Anne Adieu, poor soul, that tak'st thy leave of it. 90

Duchess of York (to Dorset) Go thou to Richmond, and good
 fortune guide thee.
(to Anne) Go thou to Richard, and good angels guard thee.
(to Elizabeth) Go thou to sanctuary, and good thoughts
 possess thee.
 I to my grave, where peace and rest lie with me.
 Eighty odd years of sorrow have I seen, 95
 And each hour's joy wracked with a week of teen.²⁹

25 MIZeRABLE

26 time

27 always

28 expression of sorrow/lament

29 trouble, woe

Elizabeth Stay, yet look back with me unto the Tower.

Pity, you ancient stones, those tender babes

Whom envy hath immured within your walls,

100 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.

EXEUNT

SCENE 2

London, The palace

SENNET. ENTER KING RICHARD III, IN POMP, CROWNED,
BUCKINGHAM, CATESBY, A PAGE, AND OTHERS

*Richard*¹ Stand all apart!² Cousin of Buckingham.

Buckingham My gracious sovereign.

Richard Give me thy hand.

RICHARD ASCENDS HIS THRONE

TRUMPETS

Thus high, by thy advice,
And thy assistance, is King Richard seated.

But shall we wear these honors for³ a day? 5

Or shall they last, and we rejoice in them?

Buckingham Still⁴ live they and for ever may they last.

Richard Ah Buckingham, now do I play the touch,⁵

To try if thou be current gold indeed

Young Edward lives, think now what I would speak. 10

Buckingham Say on, my loving lord.

Richard Why Buckingham, I say I would be king.

Buckingham Why so you are, my thrice renownèd liege.⁶

Richard Ha? Am I king? 'Tis so. But Edward lives.

Buckingham True, noble prince.

1 until now titled Gloucester

2 to the side

3 for only

4 always, forever

5 play the touch = exercise/bring into action the examination

6 lord*

- 15 *Richard* O bitter consequence,⁷
 That Edward still should live⁸ true noble prince!
 Cousin, thou wast not wont to be so dull.
 Shall I be plain? I wish the bastards⁹ dead,
 And I would have it suddenly performed.
- 20 What say'st thou? Speak suddenly; be brief.
Buckingham Your Grace may do your pleasure.
Richard Tut, tut, thou art all ice, thy kindness freezeth.
 Say, have I thy consent¹⁰ that they shall¹¹ die?
Buckingham Give me some little breath, some pause, dear lord
- 25 Before I positively¹² speak in this.
 I will resolve¹³ you herein presently.

EXIT BUCKINGHAM

- Catesby* (*aside*) The King is angry, see, he gnaws his lip.
Richard (*aside*) I will converse¹⁴ with iron-witted¹⁵ fools
 And unrespective¹⁶ boys. None are for me
- 30 That look into me with considerate¹⁷ eyes.
 High-reaching Buckingham grows circumspect.¹⁸
 Boy!
- Page* My lord?

7 sequence*

8 live and be a

9 i.e., the illegitimate children

10 agreement

11 must/will

12 explicitly, directly

13 answer, explain, solve for*

14 consort, live/keep company with

15 stupid, dull

16 indiscriminating, heedless

17 thoughtful, deliberate, prudent

18 cautious

Richard Know'st thou not any, whom corrupting gold
Will tempt unto a close exploit¹⁹ of death? 35

Page I know a discontented gentleman,
Whose humble means match²⁰ not his haughty spirit.
Gold were as good as twenty orators,
And will (no doubt) tempt him to any thing.

Richard What is his name?

Page His name, my lord, is Tyrrel. 40

Richard I partly know the man. Go, call him hither,
Boy.

EXIT PAGE

The deep-revolving²¹ witty Buckingham
No more shall be the neighbor to my counsels.
Hath he so long held out with me, untired, 45
And stops he now for breath? Well, be it so.

ENTER STANLEY

How now, Lord Stanley, what's the news?

Stanley Know, my loving lord, the Marquis Dorset
As I hear is fled to Richmond,
In those parts where he abides.²² 50

Richard Come hither Catesby. Rumor it abroad
That Anne my wife is very grievous sick.
I will take order for her keeping close.
Inquire me out some mean²³ poor gentleman,

19 feat, deed

20 equal*

21 turning over in the mind

22 dwells*

23 of middling status/rank

55 Whom I will marry straight to Clarence' daughter.
 The boy²⁴ is foolish, and I fear not him.
 Look how thou dream'st!²⁵ I say again, give out
 That Anne my queen is sick and like to die.
 About it,²⁶ for it stands me much upon,²⁷
 60 To stop all hopes whose growth may damage me.

EXIT CATESBY

I must be married to my brother's daughter,
 Or else my kingdom stands on brittle glass.
 Murder her brothers, and then marry her –
 Uncertain way of gain. But I am in
 65 So far in blood that sin will pluck on sin.
 Tear-falling pity dwells not in this eye.

ENTER PAGE, WITH TYRREL

Is thy name Tyrrel?
Tyrrel James Tyrrel, and your most obedient subject.
Richard Art thou, indeed?
 70 *Tyrrel* Prove²⁸ me, my gracious lord.
Richard Dar'st thou resolve to kill a friend of mine?
Tyrrel Please you.²⁹ But I had rather kill two enemies.
Richard Why then thou hast it. Two deep enemies,
 Foes to my rest and my sweet sleep's disturbers
 75 Are they that I would have thee deal upon.

24 Clarence's son

25 are procrastinating, mooning about

26 about it = go do it

27 stands me much upon = matters very much/is very important to me

28 test, try

29 please you = as you like/wish

Tyrrel, I mean those bastards in the Tower.

Tyrrel Let me have open means³⁰ to come to them,
And soon I'll rid you from the fear of them.

Richard Thou sing'st sweet music. Hark, come hither,
Tyrrel.

Go by this token.³¹ Rise, and lend thine ear. 80

(*whispers*) There is no more but so. Say it is done,
And I will love thee, and prefer thee for it.

Tyrrel I will dispatch it straight.

EXIT TYRREL

ENTER BUCKINGHAM

Buckingham My Lord, I have considered in my mind
The late request that you did sound me in. 85

Richard Well, let that rest. Dorset is³² fled to Richmond.

Buckingham I hear the news, my lord.

Richard (*to Stanley*) Stanley, he³³ is your wife's son. Well,
look unto it.

Buckingham My lord, I claim the gift, my due by promise,
For which your honor and your faith is pawned,³⁴ 90
Th'earldom of Hereford, and the movables
The which you promised I should possess.

Richard Stanley, look to your wife. If she convey³⁵
Letters to Richmond, you shall answer it.

Buckingham What says your Highness to my just demand? 95

30 method, way*

31 by this token = by means of this sign (e.g., a ring or some such)

32 has

33 the Earl of Richmond

34 pledged

35 transmit

Richard I do remember me, Henry the Sixth
 Did prophesy that Richmond should be king,
 When Richmond was a little peevish boy.
 A king, perhaps, perhaps –

100 *Buckingham* My lord –

Richard How chance the prophet could not at that time
 Have told me, I being by, that I should kill him?

Buckingham My lord, your promise for the earldom –

Richard Richmond! When last I was at Exeter,
 105 The Mayor in courtesy showed me the castle,
 And called it Rouge-mont, at which name I started,
 Because a bard of Ireland told me once
 I should not live long after I saw Richmond.

Buckingham My lord –

110 *Richard* Aye, what's o'clock?

Buckingham I am thus bold to put your grace in mind
 Of what you promised me.

Richard Well, but what's o'clock?

Buckingham Upon the stroke of ten.

Richard Well, let it strike.

Buckingham Why let it strike?

115 *Richard* Because that, like a Jack, thou keep'st³⁶ the stroke
 Betwixt thy begging and my meditation.
 I am not in the giving vein today.

Buckingham May it please you to resolve me in my suit.

Richard Thou troublest me, I am not in the vein.

EXEUNT ALL BUT BUCKINGHAM

36 intercept, block

Buckingham Is it thus? Repays he my deep service
With such contempt? Made I him king for this?
O let me think on Hastings, and be gone
To Brecknock,³⁷ while my fearful head is on!

120

EXIT

³⁷ Buckingham family estate in Wales

SCENE 3

The palace

ENTER TYRREL

Tyrrel The tyrannous and bloody act is done,
 The most arch deed of piteous massacre
 That ever yet this land was guilty of.
 Dighton¹ and Forrest, whom I did suborn²
 5 To do this ruthless piece of butchery,
 Albeit they were flesh'd villains, bloody dogs,³
 Melting with tenderness and mild compassion
 Wept like to children, in their deaths' sad story.
 "O thus" (quoth Dighton) "lay the gentle babes."
 10 "Thus, thus" (quoth Forrest) "girdling⁴ one another
 Within their alabaster⁵ innocent arms.
 Their lips were four red roses on a stalk,
 And in their summer⁶ beauty kissed each other.
 A book of prayers⁷ on their pillow lay,
 15 Which one" (quoth Forrest) "almost changed my mind.
 But O the devil" – There the villain stopped,
 Whilst Dighton thus told on: "We smothered
 The most replenishèd⁸ sweet work of Nature,
 That from⁹ the prime¹⁰ creation e'er she framed."

1 DEYEtin

2 bribe, unlawfully procure/induce

3 alBEEt they WERE fleshed VILLains BLOODy DOGS

4 wrapped around

5 smooth, pure white

6 young

7 bisyllabic

8 perfect

9 from the time of

10 first, original

Thence both¹¹ are gone with conscience and remorse, 20
 They could not speak, and so I left them both,
 To bring this tidings to the bloody King.
 And here he comes.

ENTER RICHARD

All health, my sovereign lord.

Richard Kind Tyrrel, am I happy in thy news?

Tyrrel If to have done the thing you gave in charge 25
 Beget your happiness, be happy then,
 For it is done.

Richard But didst thou see them dead?

Tyrrel I did, my lord.

Richard And buried, gentle Tyrrel?

Tyrrel The chaplain of the Tower hath buried them, 30
 But where (to say the truth) I do not know.

Richard Come to me Tyrrel soon, and after supper,
 When thou shalt tell the process¹² of their death.

Meantime, but think how I may do thee good,
 And be inheritor¹³ of thy desire. 35
 Farewell till soon.

Tyrrel I humbly take my leave.

EXIT TYRREL

The son of Clarence have I pent up close,
 His daughter meanly have I matched in marriage,
 The sons of Edward sleep in Abraham's bosom,¹⁴

11 i.e., Dighton and Forrest

12 course, events*

13 be inheritor = become the possessor

14 Abraham's bosom = paradise

40 And Anne my wife hath bid this world good night.
 Now, for¹⁵ I know the Breton¹⁶ Richmond aims
 At young Elizabeth, my brother's daughter,
 And by that knot¹⁷ looks proudly oe'er the crown,¹⁸
 To her I go, a jolly thriving wooer.

ENTER RATCLIFF

45 *Ratcliff* My lord.
Richard Good or bad news, that thou comest in so bluntly?
Ratcliff Bad news, my lord. Morton¹⁹ is fled to Richmond,
 And Buckingham, backed with¹⁹ the hardy Welshmen,
 Is in the field, and still his power²⁰ increaseth.
 50 *Richard* Ely with Richmond troubles me more near
 Than Buckingham and his rash-levied²¹ strength.
 Come, I have learned that fearful commenting
 Is leaden servitor to dull delay.
 Delay leads impotent and snail-paced beggary.
 55 Then fiery expedition²² be my wing,
 Jove's Mercury, and herald for a king!
 Go muster men. My counsel is my shield,
 We must be brief when traitors brave²³ the field.

EXEUNT

15 because

16 an insult, not a factual statement

17 marriage

18 looks proudly o'er the crown = scrutinizes the crown grandly/arrogantly

19 by

20 army*

21 rash-levied = hastily raised

22 speedy performance*

23 challenge*

- 20 *Margaret* (*aside*) Plantagenet doth quit⁷ Plantagenet.
 Edward for Edward⁸ pays a dying debt.
- Elizabeth* Wilt thou, O God, fly from such gentle lambs,
 And throw them in the entrails of the wolf?
 When didst thou sleep when such a deed was done?
- 25 *Margaret* (*aside*) When holy Harry died, and my sweet son.
Duchess of York Dead life, blind sight, poor mortal living ghost,
 Woe's scene, world's shame, grave's due by life usurped,
 Brief abstract⁹ and record of tedious days,
 Rest thy unrest on England's lawful earth
- 30 (*sitting*) Unlawfully made drunk with innocent blood.
Elizabeth Ah that thou wouldst as soon afford a grave
 As thou canst yield a melancholy seat!
 Then would I hide my bones, not rest them here.
 Ah who hath any cause to mourn but we?

SITTING DOWN BY HER

- 35 *Margaret* (*coming forward*) If ancient sorrow be most
 reverend,
 Give mine the benefit of seignior¹⁰,
 And let my griefs frown on the upper hand.
 (*sitting with them*) If sorrow can admit society,
 Tell o'er your woes again by viewing mine.
- 40 I had an Edward, till a Richard killed him.
 I had a husband, till a Richard killed him.
 Thou hadst an Edward, till a Richard killed him.

7 redeem, repay*

8 Edward IV's young son for Edward, Henry VI's son

9 (noun) brief abstract = short account/summary (abSTRACT)

10 primacy

- Thou hadst a Richard, till a Richard killed him.
- Duchess of York* I had a Richard too, and thou didst kill him.
I had a Rutland too, thou holp'st to kill him. 45
- Margaret* Thou hadst a Clarence too, and Richard
killed him.
From forth the kennel of thy womb hath crept
A hell-hound that doth hunt us all to death.
That dog, that had his teeth before his eyes,
To worry lambs and lap their gentle blood, 50
That foul defacer of God's handiwork,
That excellent grand tyrant of the earth,
That reigns in gallèd¹¹ eyes of weeping souls,
Thy womb let loose, to chase us to our graves.
O upright, just, and true-disposing God, 55
How do I thank thee, that this carnal¹² cur
Preys on the issue of his mother's body,
And makes her pew-fellow with others' moan!
- Duchess of York* O Harry's wife, triumph not in my woes!
God witness with me, I have wept for thine. 60
- Margaret* Bear with me. I am hungry for revenge,
And now I cloy¹³ me with beholding it.
Thy Edward he is dead, that stabbed my Edward,
The other Edward dead, to quit my Edward.
Young York, he is but boot,¹⁴ because both they¹⁵ 65
Matched not the high perfection of my loss.

11 swollen

12 carnivorous, murderous, bloody

13 overload, surfeit

14 something tossed in, an addition of no particular weight or significance

15 both they = the two sons of Edward IV

Thy Clarence he is dead, that stabbed my Edward,
 And the beholders of this frantic play¹⁶ –
 Th'adulterate¹⁷ Hastings, Rivers, Vaughan, Grey –
 70 Untimely smothered¹⁸ in their dusky graves.
 Richard yet lives, hell's black intelligencer,¹⁹
 Only reserved²⁰ their²¹ factor to buy souls
 And send them thither. But at hand,²² at hand,
 Ensues²³ his piteous and unpitied end,
 75 Earth gapes, hell burns, fiends roar, saints pray,
 To have him suddenly conveyed from hence.
 Cancel his bond of life, dear God I pray,
 That I may live and say the dog is dead!

Elizabeth O thou didst prophesy the time would come
 80 That I should wish for thee to help me curse
 That bottled spider, that foul bunch-backed toad!²⁴

Margaret I called thee then vain flourish of my fortune.
 I called thee then poor shadow, painted queen,
 The presentation²⁵ of but what I was –
 85 The flattering index of a direful pageant,
 One heaved a-high, to be hurled down below,²⁶
 A mother only mocked with two fair babes,

16 action, live show

17 adulterous

18 silenced, suppressed, covered

19 spy, agent

20 kept in employment/alive

21 i.e., Hell's

22 at hand = close by

23 follows, pursues

24 that BOTtled SPIder THAT foul BUNCHbacked TOAD

25 representation, picture, show

26 one HEAVED aHIGH to BE hurled DOWN beLOW

A dream of what thou wast, a garish²⁷ flag
 To be the aim of every dangerous shot,
 A figure of dignity, a breath, a bubble, 90
 A queen in jest, only to fill²⁸ the scene.
 Where is thy husband now? Where be thy brothers?
 Where be thy two sons? Wherein dost thou joy²⁹?
 Who sues, and kneels, and says, "God save the Queen"?
 Where be the bending³⁰ peers that flattered thee? 95
 Where be the thronging³¹ troops that followed thee?
 Decline³² all this, and see what now thou art.
 For happy wife, a most distressed widow,
 For joyful mother, one that wails the name,
 For one being sued to, one that humbly sues, 100
 For queen, a very caitiff³³ crowned with care,
 For she that scorned at me, now scorned of me,
 For she being feared of all, now fearing one,
 For she commanding all, obeyed of none.
 Thus hath the course of justice whirled about, 105
 And left thee but a very prey to time,
 Having no more but thought of what thou wast
 To torture thee the more, being what thou art.
 Thou didst usurp my place, and dost thou not
 Usurp the just proportion of my sorrow? 110
 Now thy proud neck bears half my burthened yoke,

27 gaudy, crudely/excessively bright

28 complete, finish

29 (verb)

30 bowing

31 assembled in large numbers

32 (1) turn from, (2) recite, analyze (as in grammar)

33 wretch

From which even here I slip my weary neck
 And leave the burthen of it all on thee.
 Farewell, York's wife, and queen of sad mischance.

115 These English woes will make me smile in France.

Elizabeth O thou well skilled in curses, stay awhile,
 And teach me how to curse mine enemies.

Margaret Forbear to sleep the night, and fast the day.
 Compare dead happiness with living woe.

120 Think that thy babes were fairer than they were,
 And he that slew them fouler than he is.
 Bett'ring thy loss makes the bad causer³⁴ worse.
 Revolving this will teach thee how to curse.

Elizabeth My words are dull, O quicken them with thine!

125 *Margaret* Thy woes will make them sharp, and pierce
 like mine.

EXIT QUEEN MARGARET

Duchess of York Why should³⁵ calamity be full of words?

Elizabeth Windy attorneys to their client woes,
 Airy succeeders of intestate joys,
 Poor breathing orators of miseries,

130 Let them have scope, though what they will impart
 Help nothing else, yet do they ease the heart.

Duchess of York If so then, be not tongue-tied. Go with me,
 And in the breath of bitter words let's smother
 My damnèd son, that thy two sweet sons smothered.³⁶

135 The trumpet sounds, be copious in exclaims.

34 responsible party

35 must

36 my DAMned SON that THY two SWEET sons SMOthered

ENTER RICHARD, WITH HIS ATTENDANTS

- Richard* Who intercepts³⁷ my expedition?
- Duchess of York* O she that might have intercepted thee
(By strangling thee in her accursèd womb)
From all the slaughters, wretch, that thou hast done!
- Elizabeth* Hid'st thou that forehead with a golden crown, 140
Where should be graven, if that right were right,
The slaughter of the prince that owed³⁸ that crown,
And the dire death of my two sons and brothers?
Tell me, thou villain slave, where are my children?
- Duchess of York* Thou toad, thou toad, where is thy brother 145
Clarence?
And little Ned Plantagenet, his son?
- Elizabeth* Where is the gentle Rivers, Vaughan,³⁹ Grey?
- Richard* A flourish, trumpets, strike alarum, drums!
Let not the heavens hear these tell-tale⁴⁰ women
Rail on⁴¹ the Lord's anointed. Strike, I say! 150

FLOURISH, ALARUMS

Either be patient, and entreat me fair,
Or with the clamorous report⁴² of war
Thus will I drown your exclamations.

- Duchess of York* Art thou my son?
- Richard* Aye, I thank God, my father, and yourself. 155
- Duchess of York* Then patiently hear my impatience.

37 stops, interrupts

38 owned

39 bisyllabic (?)

40 tattling, malicious betraying chatters

41 rail on = speak abusively of/to

42 musical sounds

Richard Madam, I have a touch of your condition,
Which cannot brook the accent⁴³ of reproof.

Duchess of York O let me speak!

160 *Richard* Do then, but I'll not hear.

Duchess of York I will be mild and gentle in my speech.

Richard And brief, good mother, for I am in haste.

Duchess of York Art thou so hasty? I have stayed⁴⁴ for thee
(God knows) in torment, and in agony.

165 *Richard* And came I not at last to comfort you?

Duchess of York No by the holy rood, thou know'st it well
Thou cam'st on earth to make the earth my hell.

A grievous burthen was thy birth to me,

Tetchy⁴⁵ and wayward was thy infancy.

170 Thy schooldays frightful, desp'rate, wild, and furious,⁴⁶

Thy prime of manhood daring, bold, and venturous.

Thy age confirmed,⁴⁷ proud, subtle, sly, and bloody,⁴⁸

More mild, but yet more harmful, kind in hatred.⁴⁹

What comfortable hour canst thou name

175 That ever graced me in thy company?

Richard Faith, none, but Humphrey Hower,⁵⁰ that
called your Grace

To breakfast once, forth of my company.

If I be so disgracious⁵¹ in your eye,

43 sound

44 waited

45 peevish/short-tempered/irritable

46 frantic, raging

47 settled, firmly established

48 thy AGE conFIRMED proud Subtle SLY and BLOOdy

49 kind in hatred = inherently/naturally hateful

50 (?) perhaps a joke, the meaning of which has been lost

51 disgraceful

Let me march on and not offend you, madam.

Strike up the drum.

Duchess of York I prithee, hear me speak. 180

Richard You speak too bitterly.

Duchess of York Hear me a word,
For I shall never speak to thee again.

Richard So.

Duchess of York Either thou wilt die, by God's just ordinance,⁵²
Ere from this war thou turn⁵³ a conqueror, 185

Or I with grief and extreme⁵⁴ age shall perish

And never look upon thy face again.

Therefore take with thee my most grievous curse,

Which in the day of battle tire thee more

Than all the complete⁵⁵ armor that thou wear'st. 190

My prayers on the⁵⁶ adverse party fight,

And there the little souls of Edward's children

Whisper⁵⁷ the spirits of thine enemies

And promise them success and victory.

Bloody thou art, bloody will be thy end. 195

Shame serves thy life, and doth thy death attend.

EXIT DUCHESS OF YORK

Elizabeth Though far more cause, yet much less spirit
to curse

Abides in me. I say amen to all.

52 arrangement, decree, dispensation

53 return

54 advanced (Ekstream)

55 COMPLETE

56 on the = on the side of the

57 whisper to

Richard Stay madam, I must talk a word with you.

200 *Elizabeth* I have no more sons of the royal blood
 For thee to slaughter. For⁵⁸ my daughters, Richard,
 They shall be praying nuns, not weeping queens,
 And therefore level⁵⁹ not to hit their lives.

Richard You have a daughter called Elizabeth,
 205 Virtuous and fair, royal and gracious.

Elizabeth And must she die for this? O let her live,
 And I'll corrupt her manners, stain her beauty,
 Slander myself as false to Edward's bed,
 Throw over her the veil of infamy
 210 So she may live unscarred of bleeding slaughter.
 I will confess she was not Edward's daughter.

Richard Wrong not her birth, she is a royal princess.

Elizabeth To save her life, I'll say she is not so.

Richard Her life is safest only in her birth.

215 *Elizabeth* And only in that safety died her brothers.

Richard Lo, at their birth good stars were opposite.

Elizabeth No, to their lives ill friends were contrary.⁶⁰

Richard All unavoided⁶¹ is the doom of destiny.

Elizabeth True, when avoided⁶² grace makes destiny.
 220 My babes were destined to a fairer death,
 If grace had blessed thee with a fairer life.

Richard You speak as if that I had slain my cousins.

Elizabeth Cousins⁶³ indeed, and by their uncle cozened⁶⁴

58 as for

59 aim

60 CONtraREE

61 inevitable

62 rejected

63 cheated ones (pun on "cozened")

64 cheated

Of comfort, kingdom, kindred, freedom, life.
 Whose hand soever lanced⁶⁵ their tender hearts, 225
 Thy head (all indirectly) gave direction.
 No doubt the murd'rous knife was dull and blunt
 Till it was whetted on thy stone-hard heart,
 To revel in the entrails of my lambs.
 But⁶⁶ that still⁶⁷ use of grief makes wild grief tame, 230
 My tongue should to thy ears not name my boys
 Till that my nails were anchored in thine eyes,
 And I, in such a desperate bay⁶⁸ of death,
 Like a poor bark of sails and tackling reft,⁶⁹
 Rush all to pieces on thy rocky bosom. 235

Richard Madam, so thrive I in my enterprise⁷⁰
 And dangerous success⁷¹ of bloody wars,
 As I intend more good to you and yours
 Than ever you or yours were by me wronged.

Elizabeth What good is covered with the face of heaven, 240
 To be discovered,⁷² that can do me good?

Richard Th'advancement of your children, gentle lady.

Elizabeth Up to some scaffold, there to lose their heads?

Richard Unto the dignity and height of fortune,
 The high imperial type⁷³ of this earth's glory. 245

Elizabeth Flatter my sorrows with report of it.

65 pierced

66 except

67 continual

68 projection of sea into land

69 of sails and tackling reft = of sails and rigging/tackle robbed

70 undertaking, work

71 result

72 revealed, uncovered

73 symbol

Tell me what state, what dignity, what honor,
Canst thou demise⁷⁴ to any child of mine?

Richard Even all I have – aye, and myself and all,
250 Will I withal endow⁷⁵ a child of thine,
So⁷⁶ in the Lethe⁷⁷ of thy angry soul
Thou drown the sad remembrance of those wrongs
Which thou supposest I have done to thee.

Elizabeth Be brief, lest that the process of thy kindness
255 Last longer telling than thy kindness' date.⁷⁸

Richard Then know that from my soul I love thy daughter.

Elizabeth My daughter's mother thinks⁷⁹ it with her soul.

Richard What do you think?

Elizabeth That thou dost love my daughter from⁸⁰ thy soul.
260 So from thy soul's love didst thou love her brothers,
And from my heart's love I do thank thee for it.

Richard Be not so hasty to confound my meaning.
I mean that with my soul I love thy daughter
And do intend to make her Queen of England.

265 *Elizabeth* Well then, who dost thou mean shall be her king?

Richard Even he that makes her queen. Who else should be?

Elizabeth What, thou?

Richard Even so. How think you of it?

Elizabeth How canst thou woo her?

Richard That would I learn of you,

74 give, convey

75 enrich, give as a dowry

76 so that

77 river in Hell, the water of which induces forgetting (LEethee)

78 duration

79 ponders, considers

80 separately/at a distance from

As one being best acquainted with her humor.

Elizabeth And wilt thou learn of me?

Richard Madam, with all my heart. 270

Elizabeth Send to her, by the man that slew her brothers,
 A pair of bleeding hearts. Thereon engrave
 Edward and York, then haply she will weep.
 Therefore⁸¹ present to her – as sometime Margaret
 Did to thy father, steeped in Rutland's blood – 275
 A handkerchief, which say to her did drain
 The purple sap from her sweet brother's body
 And bid her dry her weeping eyes therewith.
 If this inducement force her not to love,
 Send her a letter of thy noble deeds, 280
 Tell her thou mad'st away⁸² her uncle Clarence,
 Her uncle Rivers, aye and, for her sake,
 Mad'st quick conveyance with⁸³ her good aunt Anne.

Richard You mock me, madam, this is not the way
 To win your daughter.

Elizabeth There is no other way, 285
 Unless thou couldst put on some other shape,
 And not be Richard, that hath done all this.

Richard Say that I did all this for love of her.

Elizabeth Nay then indeed she cannot choose but hate thee,
 Having bought love with such a bloody spoil.⁸⁴ 290

Richard Look, what is done cannot be now amended.

81 then, afterward

82 mad'st away = killed

83 conveyance with = removal of

84 plunder, booty, loot

Men shall deal unadvisedly sometimes,
 Which after hours give leisure to repent.
 If I did take the kingdom from your sons,
 295 To make amends I'll give it to your daughter.
 If I have killed the issue of your womb,
 To quicken your increase⁸⁵ I will beget
 Mine issue of your blood upon your daughter.
 A grandam's name is little less in love
 300 Than is the doting title of a mother,
 They are as children but one step below,
 Even of your mettle,⁸⁶ of your very blood,
 Of all one pain, save for a night of groans
 Endured of⁸⁷ her, for whom you bid⁸⁸ like sorrow.
 305 Your children were vexation to your youth,
 But mine shall be a comfort to your age.
 The loss you have is but a son being king,
 And by that loss your daughter is made queen.
 I cannot make you what amends I would,
 310 Therefore accept such kindness as I can.
 Dorset your son, that with a fearful soul
 Leads discontented steps in foreign soil,
 This fair alliance quickly shall call home
 To high promotions and great dignity:
 315 The king that calls your beauteous daughter wife.
 Familiarly shall call thy Dorset brother.
 Again shall you be mother⁸⁹ to a king,

85 propagation, breeding, reproduction

86 spirit, nature

87 by

88 suffered

89 i.e., mother-in-law

And all the ruins of distressful times
 Repaired with double riches of content.⁹⁰
 What? We have many goodly days to see. 320
 The liquid drops of tears that you have shed
 Shall come again, transformed to orient⁹¹ pearl,
 Advantaging⁹² their love with interest
 Of ten times double gain of happiness.
 Go then (my mother), to thy daughter go, 325
 Make bold her bashful years with your experience,
 Prepare her ears to hear a wooer's tale.
 Put in her tender heart th'aspiring⁹³ flame
 Of golden sovereignty; acquaint the princess
 With the sweet silent hours of marriage joys. 330
 And when this arm of mine hath chastised⁹⁴
 The petty rebel, dull-brained Buckingham,
 Bound with triumphant garlands will I come
 And lead thy daughter to a conqueror's bed,
 To whom I will retail my conquest won, 335
 And she shall be sole victoress, Caesar's Caesar.

Elizabeth 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, 340
 That God, the law, my honor, and her love,
 Can make seem pleasing to her tender years?

90 kahnTENT

91 precious

92 adding

93 soaring, lofty

94 punished

- Richard* Infer fair England's peace by this alliance.
- Elizabeth* Which she shall purchase with still⁹⁵ lasting war.
- 345 *Richard* Tell her the King, that may command, entreats.
- Elizabeth* That⁹⁶ at her hands which the King's King⁹⁷ forbids.
- Richard* Say she shall be a high and mighty queen.
- Elizabeth* To wail the title, as her mother doth.
- Richard* Say I will love her everlastingly.
- 350 *Elizabeth* But how long shall that title "ever" last?
- Richard* Sweetly in force unto her fair life's end.
- Elizabeth* But how long fairly shall her sweet life last?
- Richard* As long as heaven and nature lengthens it.
- Elizabeth* As long as hell and Richard likes of it.
- 355 *Richard* Say, I her sovereign, am her subject low.
- Elizabeth* But she, your subject, loathes such sovereignty.
- Richard* Be eloquent in my behalf to her.
- Elizabeth* An honest tale speeds best, being plainly told.
- Richard* Then plainly to her tell my loving tale.
- 360 *Elizabeth* Plain and not honest is too harsh a style.
- Richard* Your reasons are too shallow and too quick.
- Elizabeth* O no, my reasons are too deep and dead,
 Too deep and dead, poor infants, in their graves.
 Harp on it still shall I, till heartstrings break.
- 365 *Richard* Harp not on that string, madam, that is past.
 Now by⁹⁸ my George,⁹⁹ my Garter,¹⁰⁰ and my crown.

95 always, forever

96 that which he entreats

97 God (i. e., the laws against incest)

98 now by = (1) you must rely on, or (2) I swear by

99 St. George, 4th-c. martyr and patron saint of England

100 the chivalric Order of the Garter (the emblem of which bore an image of St. George)

Elizabeth Profaned, dishonored, and the third usurped.¹⁰¹

Richard I swear –

Elizabeth By nothing, for this is no oath:

Thy George, profaned, hath lost his holy honor;

The Garter, blemished, pawned his knightly virtue;

370

The crown, usurped, disgraced his kingly glory.

If something thou wilt swear to be believed,

Swear then by something that thou hast not wronged.

Richard Then by myself.

Elizabeth Thy self is self-misused.

Richard Now by the world –

Elizabeth 'Tis full of thy foul wrongs.

375

Richard My father's death –

Elizabeth Thy life hath it dishonored.

Richard Why then, by God –

Elizabeth God's wrong is most of all.

If thou didst fear to break an oath with him,

The unity the King my husband made

Thou hadst not broken, nor my brothers died.

380

If thou hadst feared to break an oath by him

Th'imperial metal, circling now thy brow,

Had graced the tender temples of my child,

And both the Princes had been breathing here,

Which now, two tender playfellows to dust,

385

Thy broken faith hath made a prey for worms.

What canst thou swear by now?

Richard The time to come.

Elizabeth That thou hast wrongèd in the time o'er past,

101 you profane St. George, dishonor the Garter, and have usurped the crown

For I myself have many tears to wash
 390 Hereafter¹⁰² time, for time past wronged by thee.
 The parents live, whose children thou hast butchered,
 Ungoverned¹⁰³ youth, to wail it with their age,
 Old barren plants, to wail it with their age.
 Swear not by time to come, for that thou hast
 395 Misused ere used,¹⁰⁴ by time misused o'er¹⁰⁵ past.

Richard As I intend to prosper, and repent,
 So thrive I in my dangerous affairs
 Of hostile arms. Myself, myself confound!
 Heaven and fortune bar me happy hours!
 400 Day, yield me not thy light, nor night, thy rest!
 Be opposite all planets of good luck
 To my proceedings, if with pure heart's love,
 Immaculate¹⁰⁶ devotion, holy thoughts,
 I tender¹⁰⁷ not thy beauteous princely daughter!
 405 In her consists¹⁰⁸ my happiness, and thine.
 Without her, follows to myself, and thee,
 Herself, the land, and many a Christian soul,
 Death, desolation, ruin, and decay.
 It cannot be avoided but by this.
 410 It will not be avoided but by this.
 Therefore, dear mother (I must call you so),
 Be the attorney of my love to her.

102 future

103 unguided

104 ere used = before it is/can be used

105 in the

106 pure, spotless

107 care for

108 exists, lies

Plead¹⁰⁹ what I will be, not what I have been,

Not my deserts, but what I will deserve.

Urge the necessity and state of times,

415

And be not peevish found in great designs.

Elizabeth Shall I be tempted of the devil thus?

Richard Aye, if the devil tempt thee to do good.

Elizabeth Shall I forget myself, to be myself?

Richard Aye, if yourself's remembrance wrong yourself.

420

Elizabeth But thou didst kill my children.

Richard But in your daughter's womb I bury them,

Where in that nest of spicery¹¹⁰ they will breed

Selves of themselves, to your recomforture.¹¹¹

Elizabeth Shall I go win my daughter to thy will?

425

Richard And be a happy mother by the deed.

Elizabeth I go. Write to me very shortly,

And you shall understand from me her mind.

Richard Bear her my true love's kiss, and so farewell.

EXIT QUEEN ELIZABETH

Relenting¹¹² fool, and shallow, changing woman!

430

ENTER RATCLIFF, CATESBY FOLLOWING

How now! what news?

Ratcliff Most mighty sovereign, on the western coast

Rideth a puissant¹¹³ navy. To our shores

109 (1) argue, as in a court of law, (2) beg

110 nest of spicery = the Phoenix's nest (mythical bird that reproduced by burning its old self in a perfumed fire)

111 consolation

112 melting, soft-minded

113 powerful*

Throng many doubtful hollow-hearted friends,
 435 Unarmed, and unresolved to beat them back.
 'Tis thought that Richmond is their admiral.
 And there they hull,¹¹⁴ expecting but the aid
 Of Buckingham to welcome them ashore.

Richard Some light-foot friend post to the Duke of Norfolk.

440 *Ratcliff*, thyself, or *Catesby*; where is he?

Catesby Here, my good lord.

Richard Catesby, fly to the Duke.

Catesby I will, my lord, with all convenient¹¹⁵ haste.

Richard (*to Ratcliff*) Post thou to Salisbury

When thou comest thither – (*to Catesby*) Dull, unmindful
 villain,

445 Why stay'st thou here, and go'st not to the Duke?

Catesby First, mighty liege, let me know your mind,

What from your Grace I shall deliver¹¹⁶ to him.

Richard O true, good *Catesby*, bid him levy¹¹⁷ straight

The greatest strength and power he can make,

450 And meet me presently at Salisbury.

Catesby I go.

EXIT CATESBY

Ratcliff What, may it please you, shall I do at Salisbury?

Richard Why, what wouldst thou do there, before I go?

Ratcliff Your Highness told me I should post before.

Richard My mind is changed.

114 float

115 suitable

116 say

117 raise, conscript

ENTER STANLEY

Stanley, what news with you? 455

Stanley None, good my liege, to please you with the hearing,
Nor none so bad, but well may well be reported.

Richard Hoyday,¹¹⁸ a riddle, neither good nor bad!
What needst thou run so many miles about,
When thou mayst tell thy tale the nearest way? 460
Once more, what news?

Stanley Richmond is on the seas.

Richard There let him sink, and be the seas on him!
White-livered runagate,¹¹⁹ what doth he there?

Stanley I know not, mighty sovereign, but by guess.

Richard Well, as you guess? 465

Stanley Stirred up by Dorset, Buckingham, and Morton,
He makes for England, here to claim the crown.

Richard Is the chair¹²⁰ empty? Is the sword unswayed?¹²¹
Is the King dead? The empire unpossessed?
What heir of York is there alive but we? 470
And who is England's king, but great York's heir?
Then tell me, what makes he upon the seas?

Stanley Unless for that, my liege, I cannot guess.

Richard Unless for that he comes to be your liege,
You cannot guess wherefore the Welshman comes. 475
Thou wilt revolt, and fly to him, I fear.

Stanley No, my good lord, therefore mistrust me not.

Richard Where is thy power then, to beat him back?

118 exclamation

119 white-livered runagate = cowardly runaway/deserter

120 throne*

121 unwielded

Where be thy tenants, and thy followers?

480 Are they not now upon the western shore,
Safe-conducting the rebels from their ships?

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

Richard Cold friends to me. What do they in the north,
When they should serve their sovereign in the west?

485 *Stanley* They have not been commanded, mighty King.
Pleaseth your Majesty to give me leave,
I'll muster up my friends, and meet your Grace
Where and what time your Majesty shall please.

Richard Aye, thou wouldst be gone to join with Richmond.
But I'll not trust thee.

490 *Stanley* Most mighty sovereign,
You have no cause to hold my friendship doubtful.
I never was, nor never will be false.

Richard Go then, and muster men. But leave behind
Your son, George Stanley. Look your faith be firm,

495 Or else his head's assurance¹²² is but frail.

Stanley So deal with him, as I prove true to you.

EXIT STANLEY

ENTER A MESSENGER

Messenger My gracious sovereign, now in Devonshire,
As I by friends am well advertised,¹²³

Sir Edward Courtney and the haughty prelate,

500 Bishop of Exeter, his elder brother,

With many more confederates, are in arms.

122 security, guarantee

123 notified

ENTER MESSENGER 2

Messenger 2 In Kent, my liege, the Guilfords¹²⁴ are in arms,
 And every hour¹²⁵ more competitors¹²⁶
 Flock to the rebels, and their power grows strong.

ENTER MESSENGER 3

Messenger 3 My lord, the army of the Duke of Buckingham – 505
Richard Out on you, owls,¹²⁷ nothing but songs of death?
 (*striking him*) There, take thou that, until thou bring better
 news.

Messenger 3 The news I have to tell your Majesty
 Is, that by sudden floods and fall of waters,¹²⁸
 Buckingham's army is dispersed and scattered, 510
 And he himself wandered away alone,
 No man knows whither.

Richard I cry thee mercy.
 There is my purse, to cure that blow of thine.
 Hath any well-advisèd friend proclaimed
 Reward to him that brings the traitor in? 515

Messenger 3 Such proclamation hath been made, my liege.

ENTER MESSENGER 4

Messenger 4 Sir Thomas Lovel and Lord Marquis Dorset,
 'Tis said my liege, in Yorkshire are in arms.
 But this good comfort bring I to your Highness,

124 family name

125 OWer

126 associates

127 dullards

128 i.e., rain

520 The Breton navy is dispersed by tempest.
 Richmond, in Dorsetshire, sent out a boat
 Unto the shore, to ask those on the banks
 If they were his assistants,¹²⁹ yea or no?
 Who answered him, they came from Buckingham
 525 Upon his party. He, mistrusting them,
 Hoised¹³⁰ sail and made his course again for Breton.
Richard March on, march on, since we are up in arms,
 If not to fight with foreign enemies
 Yet to beat down these rebels here at home.

ENTER CATESBY

530 *Catesby* My liege, the Duke of Buckingham is taken,
 That is the best news. That the Earl of Richmond
 Is with a mighty power landed at Milford
 Is colder news, yet they must be told.
Richard Away toward Salisbury! While we reason here
 535 A royal battle might be won and lost.
 Some one take order Buckingham be brought
 To Salisbury, the rest march on with me.

FLOURISH

EXEUNT

129 promoters, auxiliaries

130 hoisted

SCENE 5

Lord Stanley's house

ENTER STANLEY AND SIR CHRISTOPHER URSWICK

- Stanley* Sir Christopher, tell Richmond this from me,
 That in the sty of this most bloody boar
 My son George Stanley is franked up in hold.
 If I revolt, off goes young George's head,
 The fear of that withholds my present aid. 5
 But tell me, where is princely Richmond now?
- Christopher* At Pembroke, or at Harford-west, in Wales.
- Stanley* What men of name¹ resort to him?
- Christopher* Sir Walter Herbert, a renownèd soldier,
 Sir Gilbert Talbot, Sir William Stanley, 10
 Oxford, redoubted² Pembroke, Sir James Blunt,
 And Rice ap Thomas, with a valiant crew,
 And many more of noble fame and worth.
 And toward³ London they do bend their power,
 If by the way they be not fought withal. 15
- Stanley* Well hie thee to thy lord. I kiss his hand,
 My letter will resolves him of my mind.
 Farewell.

EXEUNT

1 rank, dignity

2 respected, distinguished

3 TOward

Act 5



SCENE I

Salisbury, An open place

ENTER BUCKINGHAM, WITH SHERIFF AND GUARDS,
LED TO EXECUTION

Buckingham Will not King Richard let me speak with him?

Sheriff No, my good lord, therefore be patient.

Buckingham Hastings, and Edward's children, Grey and Rivers,
Holy King Henry, and thy fair son Edward,

5 Vaughan, and all that have miscarried
By underhand corrupted foul injustice,
If that your moody¹ discontented souls
Do through the clouds behold this present hour,
Even for revenge mock my destruction.

10 This is All-Souls' day² (fellow), is it not?

Sheriff It is.

Buckingham Why then All-Souls' day is my body's doomsday.

1 proud, bold

2 day of prayers for the dead

This is the day which in King Edward's time
 I wished might fall on me, when³ I was found
 False to his children, and his wife's allies. 15
 This is the day wherein I wished to fall
 By the false faith of him whom most I trusted.
 This, this All-Souls' day to my fearful soul
 Is the determined respite⁴ of my wrongs.
 That high All-Seer which I dallied with 20
 Hath turned my feignèd prayer on my head,
 And given in earnest what I begged in jest.
 Thus doth he force the swords of wicked men
 To turn their own points on their masters' bosoms.
 Now Margaret's curse falls heavy on my neck. 25
 "When he," quoth she, "shall split thy heart with sorrow,
 Remember Margaret was a prophetess."
 Come lead me, officers, to the block of shame,
 Wrong hath but wrong, and blame the due of blame.

EXEUNT

3 if

4 determined respite = predetermined time to end the postponement of punishment

SCENE 2

Camp near Tamworth

ENTER RICHMOND, OXFORD, BLUNT, HERBERT,
AND OTHERS, WITH DRUM AND COLORS¹

Richmond Fellows² in arms, and my most loving friends,
Bruised underneath the yoke of tyranny,
Thus far into the bowels of the land
Have we marched on without impediment.³
5 And here receive we from our father⁴ Stanley
Lines of fair comfort and encouragement.
The wretched, bloody, and usurping boar,
That spoiled⁵ your summer fields and fruitful vines,
Swills⁶ your warm blood like wash, and makes his trough
10 In your emboweled⁷ bosoms, this foul swine
Is now even in the center of this isle,
Near to the town of Leicester, as we learn.
From Tamworth thither is but one day's march.
In God's name cheerly on, courageous friends,
15 To reap the harvest of perpetual peace
By this one bloody trial⁸ of sharp war.

Oxford Every man's conscience is a thousand men
To fight against this guilty homicide.

1 flags, banners

2 comrades

3 obstruction, hindrance

4 stepfather

5 despoiled, stripped

6 spills out

7 disemboweled

8 test, combat

Herbert I doubt not but his friends will turn to us.

Blunt He hath no friends but who are friends for fear,
Which in his greatest need will fly from him. 20

Richmond All for our vantage. Then in God's name march,
True hope is swift, and flies with swallow's wings.
Kings it makes gods, and meaner creatures kings.

EXEUNT

SCENE 3

Bosworth field

ENTER KING RICHARD III IN ARMOR, WITH NORFOLK,
SURREY, AND OTHERS

Richard Here pitch our tent, even here in Bosworth field.

My Lord of Surrey, why look you so sad?

Surrey My heart is ten times lighter than my looks.

Richard My Lord of Norfolk.

5 *Norfolk* Here, most gracious liege.

Richard Norfolk, we must have knocks.¹ Ha, must we not?

Norfolk We must both give and take, my loving lord.

Richard Up with my tent there, here will I lie tonight,

But where tomorrow? Well, all's one for that.²

10 Who hath descried³ the number of the traitors?

Norfolk Six or seven thousand is their utmost power.

Richard Why, our battalia⁴ trebles that account.

Besides, the King's name is a tower of strength,

Which they upon the adverse party want.⁵

15 Up with the tent there. Come, noble gentlemen,

Let us survey the vantage of the ground.⁶

Call for some men of sound direction.⁷

Let's lack no discipline, make no delay,

For lords, tomorrow is a busy day.

1 rebuffs, misfortunes, setbacks ("hard thumps")

2 all's one for that = it makes no difference

3 discovered

4 armed force

5 lack

6 i.e., where the best/most advantageous position lies

7 ability to take command

EXEUNT (THE TENT REMAINS)

ENTER ON THE OTHER SIDE OF THE STAGE RICHMOND,
SIR WILLIAM BRANDON, OXFORD, AND OTHERS,
WHO PITCH RICHMOND'S TENT

Richmond The weary sun hath made a golden set,⁸ 20
 And by the bright tract⁹ of his fiery car
 Gives signal of a goodly day tomorrow.
 Sir William Brandon, you shall bear my standard.¹⁰
 Give me some ink and paper in my tent.
 I'll draw the form and model of our battle, 25
 Limit each leader to his several charge,
 And part in just proportion our small power.
 My Lord of Oxford, you Sir William Brandon,
 And you Sir Walter Herbert stay with me.
 The Earl of Pembroke keeps¹¹ his regiment.¹² 30
 Good Captain Blunt, bear my good night to him,
 And by the second hour in the morning
 Desire the Earl to see me in my tent.
 Yet one thing more (good captain) do for me.
 Where is Lord Stanley quartered, do you know? 35
Blunt Unless I have mista'en his colors¹³ much
 (Which well I am assured I have not done),
 His regiment lies half a mile at least
 South from the mighty power of the King.

8 setting

9 process, course

10 flag, banner

11 will keep charge of

12 fairly large body of troops

13 flags, banners

- 40 *Richmond* If without peril it be possible,
 Sweet Blunt, make some good means to speak with him
 And give him from me this most needful note.
- Blunt* Upon my life, my lord, I'll undertake it,
 And so God give you quiet rest tonight.
- 45 *Richmond* Good night, good Captain Blunt. Come gentlemen,
 Let us consult upon tomorrow's business.
 Into my tent, the dew is raw and cold.

THEY WITHDRAW INTO THE TENT¹⁴

ENTER RICHARD, NORFOLK, RATCLIFF,
 CATESBY, AND OTHERS

- Richard* What is't o'clock?
- Catesby* It's supper-time my lord,
 It's nine o'clock.
- Richard* I will not sup tonight.
- 50 Give me some ink and paper.
 What, is my beaver easier¹⁵ than it was?
 And all my armor laid into my tent?
- Catesby* If is my liege, and all things are in readiness.
- Richard* Good Norfolk, hie thee to thy charge,
- 55 Use careful watch, choose trusty sentinels.
- Norfolk* I go my lord.
- Richard* Stir with the lark tomorrow, gentle Norfolk.
- Norfolk* I warrant you my lord.

EXIT NORFOLK

¹⁴ but remain on their side of the stage

¹⁵ beaver easier = lower part of my faceguard moving less stiffly

Richard Catesby.

Catesby My lord?

Richard Send out a pursuivant-at-arms 60
 To Stanley's regiment. Bid him bring his power
 Before sunrising, lest his son George fall
 Into the blind cave of eternal night.

EXIT CATESBY

(*to attendants*) Fill me a bowl of wine. Give me a watch.¹⁶
 Saddle white Surrey¹⁷ for the field tomorrow. 65
 Look that my staves¹⁸ be sound, and not too heavy.
Ratcliff.

Ratcliff My lord?

Richard Saw'st thou the melancholy Lord Northumberland?

Ratcliff Thomas the Earl of Surrey, and himself, 70
 Much about cock-shut¹⁹ time, from troop to troop
 Went through the army, cheering up the soldiers.

Richard So, I am satisfied. Give me a bowl of wine,
 I have not that alacrity²⁰ of spirit,
 Nor cheer of mind, that I was wont to have. 75
 Set it down. Is ink and paper ready?

Ratcliff It is my lord.

Richard Bid my guard watch. Leave me.
 Ratcliff, about the mid of night come to my tent
 And help to arm me. Leave me, I say.²¹ 80

16 sentinels, watchmen

17 horse's name

18 lance shafts

19 twilight

20 liveliness, readiness

21 Richard remains in his tent, on his side of the stage, and falls asleep

EXEUNT RATCLIFF AND OTHER ATTENDANTS

ENTER STANLEY TO RICHMOND'S TENT,
LORDS AND OTHERS ATTENDING

Stanley Fortune and victory sit on thy helm!

Richmond All comfort that the dark night can afford

Be to thy person, noble father-in-law.

Tell me, how fares our loving mother?

85 *Stanley* I by attorney²² bless thee from thy mother,

Who prays continually for Richmond's good.

So much for that. The silent hours steal on,

And flaky²³ darkness breaks within the east.

In brief, for so the season bids us be,

90 Prepare thy battle early in the morning,

And put thy fortune to the arbitrament²⁴

Of bloody strokes and mortal-staring²⁵ war.

I, as I may (that which I would I cannot),

With best advantage will deceive the time,²⁶

95 And aid thee in this doubtful shock²⁷ of arms.

But on thy side I may not be too forward

Lest being seen, thy brother, tender George,

Be executed in his father's sight.

Farewell. The leisure²⁸ and the fearful time

100 Cuts off the ceremonious vows of love

22 by his wife's deputation

23 cracking, flaking, streaked with light

24 decision ("arbitration")

25 mortal-staring = fatally staring

26 moment

27 encounter

28 allowed time

And ample interchange of sweet discourse,
 Which so long Sundered²⁹ friends should dwell upon.
 God give us leisure for these rites of love.
 Once more adieu, be valiant, and speed well!

Richmond Good lords, conduct him to his regiment. 105
 I'll strive with³⁰ troubled thoughts to take a nap,
 Lest leaden slumber peise³¹ me down tomorrow,
 When I should mount with wings of victory.
 Once more, good night, kind lords and gentlemen.

EXEUNT ALL BUT RICHMOND

O Thou, whose captain³² I account³³ myself, 110
 Look on my forces with a gracious eye.
 Put in their hands thy bruising irons³⁴ of wrath,
 That they may crush down with a heavy fall
 Th'usurping helmets of our adversaries!
 Make us thy ministers of chastisement, 115
 That we may praise thee in the victory.
 To thee I do commend my watchful soul,
 Ere I let fall the windows of mine eyes.
 Sleeping, and waking, O defend me still.

HE SLEEPS

ENTER GHOST OF PRINCE EDWARD, HENRY VI'S SON

29 separated

30 against

31 weigh

32 prince, general

33 count, enumerate

34 instruments, tools

120 *Edward's Ghost (to Richard)* Let me sit heavy on thy soul
 tomorrow.
 Think how thou stab'dst me in my prime of youth
 At Tewkesbury. Despair therefore, and die!
 (to Richmond) Be cheerful Richmond, for the wrongèd souls
 Of butchered princes fight in thy behalf.

125 King Henry's issue, Richmond, comforts thee.

ENTER GHOST OF HENRY VI

Henry's Ghost (to Richard) When I was mortal, my anointed
 body
 By thee was punched³⁵ full of deadly holes.
 Think on the Tower, and me. Despair, and die!
 Harry the Sixth bids thee despair, and die!

130 (to Richmond) Virtuous and holy, be thou conqueror.
 Harry, that prophesied thou shouldst be king,
 Doth comfort thee in sleep. Live, and flourish!

ENTER GHOST OF CLARENCE

Clarence's Ghost (to Richard) Let me sit heavy on thy soul
 tomorrow.
 I that was washed to death with fulsome³⁶ wine,
 135 Poor Clarence, by thy guile betrayed to death.
 Tomorrow in the battle think on me,
 And fall thy edgeless sword. Despair, and die!
 (to Richmond) Thou offspring of the house of Lancaster,
 The wrongèd heirs of York do pray for thee.

140 Good angels guard thy battle. Live, and flourish!

ENTER THE GHOSTS OF RIVERS, GREY, AND VAUGHAN

35 stabbed

36 a copious supply of

Rivers' Ghost (to *Richard*) Let me sit heavy on thy soul
tomorrow,

Rivers, that died at Pomfret. Despair, and die!

Gray's Ghost (to *Richard*) Think upon Grey, and let thy soul
despair!

Vaughan's Ghost (to *Richard*) Think upon Vaughan, and with
guilty fear

Let fall thy lance. Despair, and die!

145

All the Ghosts (to *Richmond*) Awake, and think our wrongs in
Richard's bosom

Will conquer him. Awake, and win the day!

ENTER HASTINGS' GHOST

Hastings' Ghost (to *Richard*) Bloody and guilty, guiltily awake,
And in a bloody battle end thy days!

Think on Lord Hastings. Despair, and die!

150

(to *Richmond*) Quiet untroubled soul, awake, awake!

Arm, fight, and conquer, for fair England's sake!

ENTER THE TWO YOUNG PRINCES' GHOSTS

Princes' Ghosts (to *Richard*) Dream on thy cousins smothered in
the Tower.

Let us be laid within thy bosom, Richard,

And weigh thee down to ruin, shame, and death,

155

Thy nephews' souls bid thee despair and die!

(to *Richmond*) Sleep, Richmond, sleep in peace, and wake
in joy,

Good angels guard thee from the boar's annoy!³⁷

Live, and beget a happy race of kings!

37 vexation

160 Edward's unhappy³⁸ sons do bid thee flourish.

ENTER LADY ANNE'S GHOST

Anne's Ghost (to *Richard*) Richard, thy wife, that wretched
 Anne thy wife,
 That never slept a quiet hour with thee,
 Now fills thy sleep with perturbations.
 Tomorrow in the battle think on me,
 165 And fall thy edgeless sword. Despair, and die!
 (to *Richmond*) Thou quiet soul, sleep thou a quiet sleep.
 Dream of success and happy victory,
 Thy adversary's wife doth pray for thee.

ENTER BUCKINGHAM'S GHOST

Buckingham's Ghost (to *Richard*) The first was I that helped thee
 to the crown.
 170 The last was I that felt thy tyranny.
 O in the battle think on Buckingham,
 And die in terror of thy guiltiness!
 Dream on, dream on, of bloody deeds and death,
 Fainting, despair. Despairing, yield thy breath!
 175 (to *Richmond*) I died for hope ere I could lend thee aid,
 But cheer thy heart, and be thou not dismayed.
 God, and good angels, fight on Richmond's side,
 And Richard falls in height of all his pride.

GHOSTS VANISH

RICHARD STARTS OUT OF HIS DREAM

³⁸ miserable, unfortunate

Richard Give me another horse, bind up my wounds.
 Have mercy, Jesu! Soft, I did but dream. 180
 O coward conscience, how dost thou afflict me!
 The lights burn blue.³⁹ It is now dead midnight.
 Cold fateful drops stand on my trembling flesh.
 What, do I fear myself? There's none else by,
 Richard loves Richard – that is, I am I. 185
 Is there a murderer here? No. Yes, I am.
 Then fly. What, from myself? Great reason, why?
 Lest I revenge. What, myself upon myself?
 Alack, I love myself. Wherefore? For any good
 That I myself have done unto myself? 190
 O no. Alas, I rather hate myself
 For hateful deeds committed by myself.
 I am a villain. Yet I lie, I am not.
 Fool, of thyself speak well. Fool, do not flatter.
 My conscience hath a thousand several tongues, 195
 And every tongue brings in a several tale,
 And every tale condemns me for a villain.
 Perjury, perjury, in the high'st degree,
 Murder, stern murder, in the dir'st degree,
 All several sins, all used in each degree, 200
 Throng to th'bar,⁴⁰ crying all, Guilty! Guilty!
 I shall despair, there is no creature loves me,
 And if I die, no soul shall pity me.
 Nay, wherefore should they, since that I myself
 Find in myself no pity to myself? 205

39 indicative of the presence of ghosts or the devil, or as an omen of death

40 railing separating a judge from the rest of the courtroom

Methought the souls of all that I had murdered
 Came to my tent, and every one did threat
 Tomorrow's vengeance on the head of Richard.

ENTER RATCLIFF

Ratcliff My lord.

210 *Richard* Who's there?

Ratcliff Ratcliff, my lord, 'tis I. The early village cock
 Hath twice done salutation to the morn,
 Your friends are up, and buckle on their armor.

Richard O Ratcliff, I have dreamed a fearful dream.
 215 What thinkest thou, will our friends prove all true?

Ratcliff No doubt, my lord.

Richard O Ratcliff, I fear, I fear –

Ratcliff Nay, good my lord, be not afraid of shadows.

Richard By the apostle Paul, shadows tonight
 Have struck more terror to the soul of Richard
 220 Than can the substance of ten thousand soldiers
 Armed in proof,⁴¹ and led by shallow Richmond.
 'Tis not yet near day. Come go with me,
 Under our tents I'll play the eavesdropper,
 To hear if any mean to shrink⁴² from me.

EXEUNT

ENTER LORDS TO RICHMOND, SITTING IN HIS TENT

225 *Lords* Good morrow, Richmond.

Richmond Cry mercy, lords and watchful gentlemen,

41 proven strength (“impenetrable”)

42 withdraw, retreat

- That you have ta'en a tardy sluggard here.
- Lords* How have you slept, my lord?
- Richmond* The sweetest sleep, and fairest-boding⁴³ dreams
 That ever entered in a drowsy head, 230
 Have I since your departure had, my lords.
 Methought their souls, whose⁴⁴ bodies Richard murdered,
 Came to my tent, and cried on⁴⁵ victory.
 I promise you, my soul is very jocund,
 In the remembrance of so fair a dream. 235
 How far into the morning is it, lords?
- Lords* Upon the stroke of four.
- Richmond* Why then 'tis time to arm, and give direction.

HE MAKES HIS ORATION TO HIS ARMY

- More than I have said, loving countrymen,
 The leisure and enforcement of the time 240
 Forbids to dwell upon. Yet remember this,
 God, and our good cause, fight upon our side.
 The prayers of holy saints and wrongèd souls
 Like high-reared bulwarks⁴⁶ stand before our faces.
 Richard except, those whom we fight against 245
 Had rather have us win than him they follow,
 For what is he they follow? Truly, gentlemen,
 A bloody tyrant and a homicide,
 One raised in blood and one in blood established⁴⁷ –

43 fairest-boding = best/finest predicting

44 those whose

45 cried on = called out loud

46 high-reared bulwarks = ramparts/fortifications made tall

47 settled, fixed, confirmed

250 One that made means to come by what he hath,
 And slaughtered those that were the means to help him –
 A base foul stone, made precious by the foil⁴⁸
 Of England's chair,⁴⁹ where he is falsely set –
 One that hath ever been God's enemy.
 255 Then if you fight against God's enemy,
 God will in justice ward⁵⁰ you as his soldiers.
 If you do sweat⁵¹ to put a tyrant down,
 You sleep in peace, the tyrant being slain.
 If you do fight against your country's foes,
 260 Your country's fat⁵² shall pay your pains the hire.⁵³
 If you do fight in safeguard of your wives,
 Your wives shall welcome home the conquerors.
 If you do free your children from the sword,
 Your children's children quit it in your age.
 265 Then in the name of God and all these rights,
 Advance your standards,⁵⁴ draw your willing swords.
 For me, the ransom⁵⁵ of my bold attempt
 Shall be this cold corpse on the earth's cold face.
 But if I thrive, the gain of my attempt
 270 The least of you shall share his part thereof.
 Sound drums and trumpets boldly, and cheerfully.
 God and Saint George! Richmond and victory!

EXEUNT

48 backing, wrapping, setting

49 throne

50 defend, guard, protect

51 exert yourselves, toil, labor

52 abundance, riches

53 wages

54 flags, banners

55 cost, price

ENTER RICHARD, RATCLIFF, ATTENDANTS, AND SOLDIERS

Richard What said Northumberland as touching Richmond?*Ratcliff* That he was never trained up in arms.⁵⁶*Richard* He said the truth. And what said Surrey then? 275*Ratcliff* He smiled and said, "The better for our purpose."*Richard* He was in the right, and so indeed it is.

CLOCK STRIKES

Tell⁵⁷ the clock there. Give me a calendar.⁵⁸

Who saw the sun today?

Ratcliff Not I, my lord.*Richard* Then he disdains to shine, for by the book⁵⁹ 280

He should have braved the east an hour ago.

A black day will it be to somebody. Ratcliff.

Ratcliff My lord?*Richard* The sun will not be seen today,

The sky doth frown and lour upon our army.

I would these dewy tears were from⁶⁰ the ground. 285

Not shine today? Why, what is that to me

More than to Richmond? For the selfsame heaven

That frowns on me looks sadly upon him.

ENTER NORFOLK

Norfolk Arm, arm, my lord. The foe vaunts⁶¹ in the field.*Richard* Come, bustle, bustle. Caparison⁶² my horse. 290

56 warfare

57 count

58 almanac

59 the calendar

60 away from, off of

61 displays, acts proudly

62 harness and ornament with cloth coverings

Call up Lord Stanley, bid him bring his power,
 I will lead forth my soldiers to the plain,
 And thus my battle shall be ordered:
 My forward shall be drawn in length,
 295 Consisting equally of horse and foot,
 Our archers shall be placed in the midst.
 John Duke of Norfolk, Thomas Earl of Surrey,
 Shall have the leading of this foot and horse.
 They thus directed, we will follow
 300 In the main battle, whose puissance on either side
 Shall be well wingèd⁶³ with our chiefest horse.
 This, and Saint George to boot!⁶⁴ What think'st thou,
 Norfolk?

Norfolk A good direction, warlike sovereign.

(*shows a paper*) This found I on my tent this morning.

305 *Richard* (*reading*) "Jockey⁶⁵ of Norfolk, be not so bold,
 For Dickon thy master is bought and sold."⁶⁶
 A thing devisèd by the enemy.
 Go gentlemen, every man unto his charge,
 Let not our babbling⁶⁷ dreams affright our souls.
 310 Conscience is but a word that cowards use,
 Devised at first to keep the strong in awe.
 Our strong arms be our conscience, swords our law.
 March on, join⁶⁸ bravely, let us to't pell-mell,⁶⁹

63 furnished with troops on either side of them

64 to boot = in addition

65 John (nickname)

66 deceived, tricked, betrayed

67 chattering, prating

68 go into combat

69 (1) in a rush, headlong, (2) at close quarters

If not to heaven, then hand in hand to hell.

HE MAKES HIS ORATION TO HIS ARMY

What shall I say more than I have inferred? 315
 Remember whom you are to cope⁷⁰ withal,
 A sort of vagabonds, rascals, and runaways,
 A scum of Bretons, and base lackey peasants,
 Whom their o'er-cloyed⁷¹ country vomits forth
 To desperate ventures and assured destruction. 320
 You sleeping safe, they bring to you unrest.
 You having lands, and blest with beauteous wives,
 They would restrain⁷² the one, distain⁷³ the other,
 And who doth lead them, but a paltry⁷⁴ fellow,
 Long kept in Bretagne⁷⁵ at our mother's cost? 325
 A milksop, one that never in his life
 Felt so much cold as over shoes in snow.⁷⁶
 Let's whip these stragglers o'er⁷⁷ the seas again,
 Lash hence these overweening⁷⁸ rags of France,
 These famished beggars, weary of their lives, 330
 Who but for dreaming on this fond exploit,
 For want of means – poor rats – had hanged themselves.
 If we be conquered, let men conquer us,
 And not these bastard Bretons, whom our fathers

70 encounter, come to blows

71 filled, populated

72 steal

73 dishonor

74 petty, contemptible, despicable

75 Brittany

76 over shoes in snow = as snow that is barely as deep as shoes

77 back over

78 arrogant

335 Have in their own land beaten, bobbed,⁷⁹ and thumped,
 And on record left them the heirs of shame.
 Shall these enjoy our lands? Lie with our wives?
 Ravish our daughters?

DRUM AFAR OFF

Hark, I hear their drum.
 Right gentlemen of England, fight boldly, yeomen!⁸⁰
 340 Draw archers, draw your arrows to the head!
 Spur your proud horses hard, and ride in blood!
 Amaze the welkin⁸¹ with your broken staves!⁸²

ENTER A MESSENGER

What says Lord Stanley? Will he bring his power?
Messenger My lord, he doth deny to come.
 345 *Richard* Off with his son George's head!
Norfolk My lord, the enemy is past the marsh.
 After the battle let George Stanley die.
Richard A thousand hearts are great within my bosom,
 Advance our standards, set upon our foes.
 350 Our ancient word of courage, fair Saint George,
 Inspire us with the spleen of fiery dragons!
 Upon them! Victory sits on our helms.

EXEUNT

79 left swollen with blows

80 freeholder, ranked just below gentlemen (YOmin)

81 amaze the welkin = stun/terrify the clouds/heavens

82 lance shafts

SCENE 4

Another part of the field

ALARUM, EXCURSIONS¹

ENTER NORFOLK AND SOLDIERS, THEN CATESBY
AT THE OTHER SIDE OF THE STAGE

Catesby Rescue, my Lord of Norfolk, rescue, rescue!

The King enacts more wonders than a man,

Daring an opposite to every danger.

His horse is slain, and all on foot he fights,

Seeking for Richmond in the throat of death.

5

Rescue, fair lord, or else the day is lost!

EXEUNT NORFOLK AND SOLDIERS.

ALARUMS. ENTER RICHARD

Richard A horse, a horse, my kingdom for a horse!

Catesby Withdraw my lord, I'll help you to a horse.

Richard Slave, I have set my life upon a cast,²

And I will stand the hazard of the die.³

10

I think there be six Richmonds in the field,

Five have I slain today instead of him.

A horse, a horse, my kingdom for a horse!

EXEUNT

1 soldiers running this way and that

2 throw

3 singular form of "dice"

SCENE 5

Another part of the field

ALARUM. ENTER RICHARD AND RICHMOND.

THEY FIGHT, RICHARD IS SLAIN

RETREAT AND FLOURISH. ENTER RICHMOND,
STANLEY BEARING THE CROWN, AND OTHER LORDS

Richmond God and your arms be praised, victorious friends,
The day is ours, the bloody dog is dead.

Stanley Courageous Richmond, well hast thou acquit thee.

Lo, here this long-usurpèd royalty¹

5 From the dead temples of this bloody wretch
Have I plucked off, to grace thy brows withal.
Wear it, enjoy it, and make much of it.

Richmond Great God of heaven, say amen to all!

But tell me, is young George Stanley living?

10 *Stanley* He is my lord, and safe in Leicester town,
Whither (if you please) we may now withdraw us.

Richmond What men of name are slain on either side?

Stanley John Duke of Norfolk, Walter Lord Ferris,
Sir Robert Brakenbury, and Sir William Brandon.

15 *Richmond* Inter their bodies as becomes their births,
Proclaim a pardon to the soldiers fled,
That in submission will return to us,
And then as² we have ta'en the sacrament³

1 the crown as emblem/sign of royalty (Henry, Earl of Richmond = grandson of Catherine, widow of Henry V; she then married Owen Tudor; their son, and Richmond's father, Edmund Tudor, married Margaret Beaufort, lineal descendant of John of Gaunt)

2 just as

3 i.e., his vow to marry Elizabeth, Edward IV's youngest daughter, when he became king, was sanctified/verified by the religious rite

We will unite⁴ the white rose and the red.⁵
 Smile heaven upon this fair conjunction, 20
 That⁶ long have frowned upon their enmity.
 What traitor hears me, and says not amen?
 England hath long been mad, and scarred⁷ herself.
 The brother blindly shed the brother's blood,
 The father rashly slaughtered his own son, 25
 The son, compelled, been butcher to the sire.
 All this divided York and Lancaster,
 Divided in their dire division.⁸
 O now, let Richmond and Elizabeth,
 The true succeeders of each royal house, 30
 By God's fair ordinance conjoin together.
 And let their heirs, God (if thy will be so),
 Enrich the time to come with smooth-faced peace,
 With smiling plenty and fair prosperous days.
 Abate⁹ the edge¹⁰ of traitors, gracious Lord, 35
 That would reduce¹¹ these bloody days again,
 And make poor England weep in streams of blood!
 Let them not live to taste this land's increase
 That would with treason wound this fair land's peace.
 Now civil wounds are stopped, peace lives again. 40
 That she may long live here, God say amen!

EXEUNT

- 4 i.e., by marriage with the Lancastrian princess Elizabeth
 5 white rose = Yorkist emblem; red rose = Lancastrian emblem
 6 you who
 7 disfigured
 8 diVizeeOWN
 9 destroy, demolish
 10 sword
 11 bring back

AN ESSAY BY HAROLD BLOOM



Why I, in this weak piping time of peace,
Have no delight to pass away the time,
Unless to see my shadow in the sun
And descant on mine own deformity.
And therefore, since I cannot prove a lover,
To entertain these fair well-spoken days
I am determined to prove a villain
And hate the idle pleasures of these days.

[I.I.24–31]

The opening ferocity of Richard, still duke of Gloucester, in *The Tragedy of Richard the Third* is hardly more than a fresh starting point for the development of the Elizabethan and Jacobean hero-villain after Marlowe, and yet it seems to transform Tamburlaine and Barabbas utterly. Richard's peculiarly self-conscious pleasure in his own audacity is crossed by the sense of what it means to see one's own deformed shadow in the sun. We are closer already not only to Edmund and Iago than to Barabbas, but especially closer to Webster's Lodovico who so sublimely says: "I limn'd this nightpiece and it was my best." Except

for Iago, nothing seems farther advanced in this desperate mode than Webster's Bosola:

O direful misprision!
 I will not imitate things glorious
 No more than base: I'll be mine own example. –
 On, on, and look thou represent, for silence,
 The thing thou bear'st.

[5.4.87–91]

Iago is beyond even this denial of representation, because he does will silence: "Demand me nothing; what you know, you know: / From this time forth I never will speak word" (5.2.303–304).

Iago is no hero-villain, and no shift of perspective will make him into one. Pragmatically, the authentic hero-villain in Shakespeare might be judged to be Hamlet, but no audience would agree. Macbeth could justify the description, except that the cosmos of his drama is too estranged from any normative representation for the term *hero-villain* to have its oxymoronic coherence. Richard and Edmund would appear to be the models, beyond Marlowe, that could have inspired Webster and his fellows, but Edmund is too uncanny and superb a representation to provoke emulation. That returns us to Richard:

Was ever woman in this humor wooed?
 Was ever woman in this humor won?
 I'll have her, but I will not keep her long.
 What? I that killed her husband, and his father,
 To take her in her heart's extremest hate,
 With curses in her mouth, tears in her eyes,

The bleeding witness of her hatred by,
 Having God, her conscience, and these bars against me,
 And I, no friends to back my suit withal,
 But the plain devil, and dissembling looks?
 And yet to win her? All the world to nothing!
 Ha!

Hath she forgot already that brave prince,
 Edward, her lord, whom I, some three months since,
 Stabbed in my angry mood at Tewkesbury?
 A sweeter and a lovelier gentleman,
 Framed in the prodigality of nature,
 Young, valiant, wise, and (no doubt) right royal,
 The spacious world cannot again afford.
 And will she yet abase her eyes on me,
 That cropped the golden prime of this sweet prince,
 And made her widow to a woeful bed?
 On me, whose all not equals Edward's moiety?
 On me, that halts, and am unshapen thus?
 My dukedom to a beggarly denier,
 I do mistake my person all this while.
 Upon my life, she finds (although I cannot)
 Myself to be a marv'ulous proper man.
 I'll be at charges for a looking-glass,
 And entertain a score or two of tailors,
 To study fashions to adorn my body.
 Since I am crept in favor with myself,
 I will maintain it with some little cost.
 But first I'll turn yon fellow in his grave,
 And then return lamenting to my love.

Shine out, fair sun, till I have bought a glass,
That I may see my shadow as I pass.

[1.2.227–263]

Richard's only earlier delight was "to see my shadow in the sun / And descant on mine own deformity." His savage delight in the success of his own manipulative rhetoric now transforms his earlier trope into the exultant command: "Shine out, fair sun, till I have bought a glass, / That I may see my shadow as I pass." That transformation is the formula for interpreting the Jacobean hero-villain and his varied progeny: Milton's Satan, the Poet in Shelley's *Alastor*, Wordsworth's Oswald in *The Borderers*, Byron's Manfred and Cain, Browning's Childe Roland, Tennyson's Ulysses, Melville's Captain Ahab, Hawthorne's Chillingworth, down to Nathanael West's Shrike in *Miss Lonelyhearts*, who perhaps ends the tradition. The manipulative, highly self-conscious, obsessed hero-villain, whether Machiavellian plotter or later, idealistic quester, ruined or not, moves himself from being the passive sufferer of his own moral and/or physical deformity to becoming a highly active melodramatist. Instead of standing in the light of nature to observe his own shadow, and then have to take his own deformity as subject, he rather commands nature to throw its light upon his own glass of representation, so that his own shadow will be visible only for an instant as he passes on to the triumph of his will over others.

Why is *Richard III* so permanently popular? If it were by Marlowe it would be neglected, since it is not of the eminence of the *Tamburlaine* plays, *The Jew of Malta*, *Edward II*, and *Faustus*. Shake-

spare's energetic universalism makes it work, despite the palpable flaws. Marvelous melodrama, this play still seems to me something of another Shakespearean send-up of Marlowe, though toned down from the bloody farce of *Titus Andronicus*. I never have gotten through a performance of *Titus*, including Julie Taymor's charming film version. I *can* sit through *Richard III*, on stage or screen, but only because I have never had to endure an uncut presentation.

Setting aside Shakespeare's more-than-merited eminence, why does the public always rejoice in *Richard III*? All audiences, I suspect, are sadomasochistic *as audiences*. Inscrutably, Shakespeare appeals to that element (in which he was Marlowe's apprentice) in a range of modes from the coarse exuberance of *Titus Andronicus* to the refined Gnostic shocks of *Measure for Measure*. *Titus* is so outrageous that, more often than not, audiences resort to an uneasy defensive laughter. *Measure for Measure* is a subtle riddle, to be seen through a glass darkly. *Richard III*, midway in sensibility between the two, goes on satisfying the common playgoer.

My late, much-lamented friend A. D. Nuttall defended *Richard III* from my strictures, in his remarkable recent study, *Shakespeare the Thinker* (2007). For him the play is not apprentice-work, but I continue to dissent. Another astute scholar-critic, T. J. Cribb, in a recent article, finds the Shakespearean agon with Marlowe continuing in *Henry V*, as I indeed failed to realize. Cribb remarks that Shakespeare's relation to Marlowe was apprenticeship and never struggle. Shakespeare, I now believe, playfully continued in what gradually became a mock-apprentice relation to Marlowe, almost down to the end. Prospero inverts Faustus, and I cannot abandon my old conviction that something of the Marlowe-Shakespeare

enemy brother relationship is slyly reworked in *King Lear*, where Edgar, Shakespeare's surrogate, at last destroys his Marlovian half-brother, Edmund the Bastard.

The English Bible, Chaucer, and Ovid doubtless were the principal long-term influences upon Shakespeare, but the ghost of Kit Marlowe never did stop haunting the greatest of all writers, ever. Without Marlowe, Shakespeare could not have gained such stunning power over all of us. *Richard III* seems to me an uneasy emulsion of tribute to Marlowe and a cheerful resentment against him. The tone of melodrama, which few playwrights consistently resolve, is cunningly handled in *Richard III*. Parody hovers nearby, but Richard's menacing charm is not primarily parodistic. You don't like Richard, but he is too scary for any audience to evade. There was still an ambiguous strain in Shakespeare's reception of the dramatist without whom the eventual creator of Iago and Macbeth could not have emerged.

Marlowe barely developed as a poet. He was murdered while still a young man, and had Shakespeare vanished at that same moment, the two playwrights might now seem equal to us. Perhaps something in Shakespeare told him, with Marlowe's death: "Now I am king of the cats," though sorrow and fear would have been mixed into his reaction as well. Nuttall is admirable but disputable in his comparison of *Richard III* to Marlowe's *The Jew of Malta*: "Shakespeare's *Richard III* is readily comparable with Marlowe's *Jew of Malta*, and *Richard* is the finer creation because the humor is sharper and the complex involvement of deformity with sexual prowess a sheer bonus." Marlowe's *Jew*, Barabbas, seems to me far wittier than *Richard III*. *Richard*'s humor may be sharper, but is not particularly memorable, whereas I never forget Barabbas at his most outrageous: "Sometimes I go about a-nights and poison

wells” and also Hemingway’s favorite: “But that was in another country / And besides the wench is dead.”

Richard III will never lack productions, and *The Jew of Malta* gets very few, but in this pairing, Marlowe wins. It was a long struggle that Shakespeare waged with Marlowe, and the high tragedies, from *Hamlet* on to *Antony and Cleopatra*, are beyond anything of which Marlowe ever could have become capable. For anyone else, *Richard III* would have been a triumph, but for Shakespeare it seems to me secondary stuff.

This page intentionally left blank

FURTHER READING



This is not a bibliography but a selective set of starting places.

Texts

Shakespeare, William. *The First Folio of Shakespeare*, 2d ed. Edited by Charlton Hinman. Introduction by Peter W. M. Blayney. New York: W. W. Norton, 1996.

———. *The First Quarto of King Richard III*. Edited by Peter Davison. Cambridge: Cambridge University Press, 1996.

Language

Houston, John Porter. *The Rhetoric of Poetry in the Renaissance and Seventeenth Century*. Baton Rouge: Louisiana State University Press, 1983.

———. *Shakespearean Sentences: A Study in Style and Syntax*. Baton Rouge: Louisiana State University Press, 1988.

Kermode, Frank. *Shakespeare's Language*. New York: Farrar, Straus and Giroux, 2000.

Kökeritz, Helge. *Shakespeare's Pronunciation*. New Haven: Yale University Press, 1953.

Lanham, Richard A. *The Motives of Eloquence: Literary Rhetoric in the Renaissance*. New Haven and London: Yale University Press, 1976.

- Marcus, Leah S. *Unediting the Renaissance: Shakespeare, Marlowe, Milton*. London: Routledge, 1996.
- The Oxford English Dictionary: Second Edition on CD-ROM, version 3.0*. New York: Oxford University Press, 2002.
- Raffel, Burton. *From Stress to Stress: An Autobiography of English Prosody*. Hamden, Conn.: Archon Books, 1992.
- Ronberg, Gert. *A Way with Words: The Language of English Renaissance Literature*. London: Arnold, 1992.
- Trousdale, Marion. *Shakespeare and the Rhetoricians*. Chapel Hill: University of North Carolina Press, 1982.

Culture

- Bindoff, S. T. *Tudor England*. Baltimore: Penguin, 1950.
- Bradbrook, M. C. *Shakespeare: The Poet in His World*. New York: Columbia University Press, 1978.
- Brown, Cedric C., ed. *Patronage, Politics, and Literary Tradition in England, 1558–1658*. Detroit, Mich.: Wayne State University Press, 1993.
- Bush, Douglas. *Prefaces to Renaissance Literature*. New York: W. W. Norton, 1965.
- Buxton, John. *Elizabethan Taste*. London: Harvester, 1963.
- Cowan, Alexander. *Urban Europe, 1500–1700*. New York: Oxford University Press, 1998.
- Driver, Tom E. *The Sense of History in Greek and Shakespearean Drama*. New York: Columbia University Press, 1960.
- Finucci, Valeria, and Regina Schwartz, eds. *Desire in the Renaissance: Psychoanalysis and Literature*. Princeton, N.J.: Princeton University Press, 1994.
- Fumerton, Patricia, and Simon Hunt, eds. *Renaissance Culture and the Everyday*. Philadelphia: University of Pennsylvania Press, 1999.
- Halliday, F. E. *Shakespeare in His Age*. South Brunswick, N.J.: Yoseloff, 1965.
- Harrison, G. B., ed. *The Elizabethan Journals: Being a Record of Those Things Most Talked of During the Years 1591–1597*. Abridged ed. 2 vols. New York: Doubleday Anchor, 1965.

- Harrison, William. *The Description of England: The Classic Contemporary [1577] Account of Tudor Social Life*. Edited by Georges Edelen. Washington, D.C.: Folger Shakespeare Library, 1968. Reprint, New York: Dover, 1994.
- Jardine, Lisa. "Introduction." In Jardine, *Reading Shakespeare Historically*. London: Routledge, 1996.
- . *Worldly Goods: A New History of the Renaissance*. London: Macmillan, 1996.
- Jeanneret, Michel. *A Feast of Words: Banquets and Table Talk in the Renaissance*. Translated by Jeremy Whiteley and Emma Hughes. Chicago: University of Chicago Press, 1991.
- Kernan, Alvin. *Shakespeare, the King's Playwright: Theater in the Stuart Court, 1603–1613*. New Haven: Yale University Press, 1995.
- Lockyer, Roger. *Tudor and Stuart Britain, 1471–1714*. London: Longmans, 1964.
- Norwich, John Julius. *Shakespeare's Kings: The Great Plays and the History of England in the Middle Ages, 1337–1485*. New York: Scribner, 2000.
- Pollard, A. J. *Richard III and the Princes in the Tower*. Godalming, UK: Bramley Books, 1997.
- Rose, Mary Beth, ed. *Renaissance Drama as Cultural History: Essays from Renaissance Drama, 1977–1987*. Evanston, Ill.: Northwestern University Press, 1990.
- Ross, Charles. *Richard III*. Berkeley: University of California Press, 1983.
- Saccio, Peter. *Shakespeare's English Kings*. 2nd ed. Oxford: Oxford University Press, 1997.
- Schmidgall, Gary. *Shakespeare and the Courtly Aesthetic*. Berkeley: University of California Press, 1981.
- Smith, G. Gregory, ed. *Elizabethan Critical Essays*. 2 vols. Oxford: Clarendon Press, 1904.
- Tillyard, E. M. W. *The Elizabethan World Picture*. London: Chatto and Windus, 1943. Reprint, Harmondsworth: Penguin, 1963.
- Wiley, Basil. *The Seventeenth Century Background: Studies in the Thought of the Age in Relation to Poetry and Religion*. New York: Columbia University Press, 1933. Reprint, New York: Doubleday, 1955.

FURTHER READING

- Wilson, F. P. *The Plague in Shakespeare's London*. 2d ed. Oxford: Oxford University Press, 1963.
- Wilson, John Dover. *Life in Shakespeare's England: A Book of Elizabethan Prose*. 2d ed. Cambridge: Cambridge University Press, 1913. Reprint, Harmondsworth: Penguin, 1944.
- Zimmerman, Susan, and Ronald F. E. Weissman, eds. *Urban Life in the Renaissance*. Newark: University of Delaware Press, 1989.

Dramatic Development

- Cohen, Walter. *Drama of a Nation: Public Theater in Renaissance England and Spain*. Ithaca, N. Y.: Cornell University Press, 1985.
- Dessen, Alan C. *Shakespeare and the Late Moral Plays*. Lincoln: University of Nebraska Press, 1986.
- Fraser, Russell A., and Norman Rabkin, eds. *Drama of the English Renaissance*. 2 vols. Upper Saddle River, N. J.: Prentice Hall, 1976.
- Happé, Peter, ed. *Tudor Interludes*. Harmondsworth: Penguin, 1972.
- Laroque, François. *Shakespeare's Festive World: Elizabethan Seasonal Entertainment and the Professional Stage*. Translated by Janet Lloyd. Cambridge: Cambridge University Press, 1991.
- Norland, Howard B. *Drama in Early Tudor Britain, 1485–1558*. Lincoln: University of Nebraska Press, 1995.

Theater and Stage

- Doran, Madeleine. *Endeavors of Art: A Study of Form in Elizabethan Drama*. Milwaukee: University of Wisconsin Press, 1954.
- Greene, David. *The Actor in History: Studies in Shakespearean Stage Poetry*. University Park: Pennsylvania State University Press, 1988.
- Gurr, Andrew. *Playgoing in Shakespeare's London*. Cambridge: Cambridge University Press, 1987.
- . *The Shakespearean Stage, 1574–1642*. 3d ed. Cambridge: Cambridge University Press, 1992.
- Halliday, F. E. *A Shakespeare Companion, 1564–1964*. Rev. ed. Harmondsworth: Penguin, 1964.
- Harrison, G. B. *Elizabethan Plays and Players*. Ann Arbor: University of Michigan Press, 1956.

FURTHER READING

- Holmes, Martin. *Shakespeare and His Players*. New York: Scribner, 1972.
- Ingram, William. *The Business of Playing: The Beginnings of the Adult Professional Theater in Elizabethan London*. Ithaca, N.Y.: Cornell University Press, 1992.
- Lamb, Charles. *The Complete Works and Letters of Charles Lamb*. Edited by Saxe Commins. New York: Modern Library, 1935.
- LeWinter, Oswald, ed. *Shakespeare in Europe*. Cleveland, Ohio: Meridian, 1963.
- Orgel, Stephen. *The Authentic Shakespeare, and Other Problems of the Early Modern Stage*. New York: Routledge, 2002.
- Ornstein, Robert. *A Kingdom for a Stage: The Achievement of Shakespeare's History Plays*. Cambridge, Mass.: Harvard University Press, 1972.
- Salgado, Gamini. *Eyewitnesses of Shakespeare: First Hand Accounts of Performances, 1590–1890*. New York: Barnes and Noble, 1975.
- Stern, Tiffany. *Rehearsal from Shakespeare to Sheridan*. Oxford: Clarendon Press, 2000.
- Thomson, Peter. *Shakespeare's Professional Career*. Cambridge: Cambridge University Press, 1992.
- Webster, Margaret. *Shakespeare without Tears*. New York: Whittlesey House, 1942.
- Weimann, Robert. *Shakespeare and the Popular Tradition in the Theater: Studies in the Social Dimension of Dramatic Form and Function*. Edited by Robert Schwartz. Baltimore: Johns Hopkins University Press, 1978.
- Wikander, Matthew H. *The Play of Truth and State: Historical Drama from Shakespeare to Brecht*. Baltimore: Johns Hopkins University Press, 1986.
- Yachnin, Paul. *Stage-Wrights: Shakespeare, Jonson, Middleton, and the Making of Theatrical Value*. Philadelphia: University of Pennsylvania Press, 1997.

Biography

- Halliday, F. E. *The Life of Shakespeare*. Rev. ed. London: Duckworth, 1964.
- Honigmann, F. A. J. *Shakespeare: The "Lost Years."* 2d ed. Manchester: Manchester University Press, 1998.

- Schoenbaum, Samuel. *Shakespeare's Lives*. New ed. Oxford: Clarendon Press, 1991.
- . *William Shakespeare: A Compact Documentary Life*. Oxford: Oxford University Press, 1977.

General

- Bergeron, David M., and Geraldo U. de Sousa. *Shakespeare: A Study and Research Guide*. 3d ed. Lawrence: University of Kansas Press, 1995.
- Berryman, John. *Berryman's Shakespeare*. Edited by John Haffenden. Preface by Robert Giroux. New York: Farrar, Straus and Giroux, 1999.
- Bradby, Anne, ed. *Shakespearean Criticism, 1919–35*. London: Oxford University Press, 1936.
- Colie, Rosalie L. *Shakespeare's Living Art*. Princeton, N.J.: Princeton University Press, 1974.
- Dean, Leonard F., ed. *Shakespeare: Modern Essays in Criticism*. Rev. ed. New York: Oxford University Press, 1967.
- Feiling, Keith. *A History of England*. New York: McGraw-Hill, 1948.
- Goddard, Harold C. *The Meaning of Shakespeare*. 2 vols. Chicago: University of Chicago Press, 1951.
- Kaufmann, Ralph J. *Elizabethan Drama: Modern Essays in Criticism*. New York: Oxford University Press, 1961.
- McDonald, Russ. *The Bedford Companion to Shakespeare: An Introduction with Documents*. Boston: Bedford, 1996.
- Raffel, Burton. *How to Read a Poem*. New York: Meridian, 1984.
- Ricks, Christopher, ed. *English Drama to 1710*. Rev. ed. Harmondsworth: Sphere, 1987.
- Siegel, Paul N., ed. *His Infinite Variety: Major Shakespearean Criticism Since Johnson*. Philadelphia: Lippincott, 1964.
- Sweeting, Elizabeth J. *Early Tudor Criticism: Linguistic and Literary*. Oxford: Blackwell, 1940.
- Van Doren, Mark. *Shakespeare*. New York: Holt, 1939.
- Weiss, Theodore. *The Breath of Clowns and Kings: Shakespeare's Early Comedies and Histories*. New York: Atheneum, 1971.
- Wells, Stanley, ed. *The Cambridge Companion to Shakespeare Studies*. Cambridge, Cambridge University Press, 1986.

FINDING LIST



Repeated unfamiliar words and meanings, alphabetically arranged, with act, scene, and footnote number of first occurrence, in the spelling (form) of that first occurrence

<i>abides</i>	4.2.22	<i>battle</i> (noun)	1.3.81
<i>abortive</i>	1.2.19	<i>bedashed</i>	1.2.104
<i>abroad</i>	1.1.130	<i>befall</i>	1.3.157
<i>account</i> (noun)	3.2.18	<i>beholding</i>	2.1.63
<i>advance</i> (verb)	1.2.36	<i>belike</i>	1.1.63
<i>advancement</i>	1.3.43	<i>bend</i> (verb)	1.2.76
<i>advantage</i>	3.5.28	<i>betide</i>	1.2.17
<i>afford</i>	1.2.146	<i>black</i>	1.2.31
<i>alarums</i>	1.1.13	<i>blemish</i> (verb)	1.2.94
<i>anon</i>	1.4.68	<i>blunt</i> (adjective)	1.3.63
<i>argues</i>	3.7.13	<i>boon</i>	1.2.131
<i>arms</i>	1.1.11	<i>borne</i>	1.3.62
<i>aspect</i>	1.2.21	<i>bottled</i>	1.3.135
<i>attend</i>	1.2.134	<i>brave</i> (verb)	4.3.24
<i>bark</i> (noun)	3.7.47	<i>brooked</i>	1.1.125
<i>basilisks</i>	1.2.100	<i>bunchbacked</i>	1.3.137

FINDING LIST

<i>by</i> (adverb)	1.2.95	<i>direct</i> (verb)	2.2.44
<i>chair</i> (noun)	4.4.120	<i>direction</i>	2.2.58
<i>charge</i>	1.1.93	<i>direful</i>	1.2.17
<i>charity</i>	1.2.44	<i>disdain</i> (verb)	3.4.16
<i>charm</i> (noun)	1.3.116	<i>dispatch</i> (verb)	1.2.117
<i>checks</i> (verb)	1.4.59	<i>dissembler</i>	1.2.120
<i>Chertsey</i>	1.2.27	<i>distress</i> (noun)	2.2.20
<i>Citizen</i>	2.3.1	<i>divided</i>	1.4.82
<i>closely</i>	1.1.52	<i>doom</i> (noun)	4.4.4
<i>condition</i> (noun)	1.3.67	<i>due</i> (noun)	3.7.36
<i>conduct</i> (noun)	1.1.61	<i>dull</i>	1.3.109
<i>conference</i>	1.1.96	<i>effect</i> (verb)	3.1.60
<i>confound</i>	2.1.12	<i>employ</i> (verb)	1.1.109
<i>consequence</i>	4.2.7	<i>entertain</i>	1.1.41
<i>consorted</i>	3.4.13	<i>entreat</i>	1.4.89
<i>convey</i>	1.1.61	<i>estate</i>	2.2.40
<i>corse</i>	1.2.1	<i>even</i>	1.1.96
<i>cry thee mercy</i>	1.3.130	<i>exhales</i>	1.2.51
<i>current</i> (adjective)	1.2.68	<i>exclaims</i> (noun)	1.2.47
<i>dally</i>	2.1.10	<i>exeunt</i>	1.1.119
<i>dealt</i>	1.3.155	<i>expect</i>	2.1.3
<i>defend</i>	1.4.54	<i>expedition</i>	4.3.22
<i>degree</i>	1.1.95	<i>factionous</i>	1.3.80
<i>delivered</i>	1.1.77	<i>fair</i> (adjective)	1.1.31
<i>deny</i>	3.1.10	<i>false</i>	1.1.51
<i>deserts</i>	1.3.56	<i>famously</i>	2.3.13
<i>designs</i> (noun)	1.2.126	<i>far off</i>	3.1.64
<i>desperately</i>	1.4.92	<i>fearful</i>	1.1.19
<i>determined</i>	1.1.42	<i>flood</i> (noun)	1.4.19
<i>devised</i>	2.2.3	<i>flourish</i> (noun)	1.3.133

FINDING LIST

<i>flouted</i>	2.1.37	<i>infer</i>	3.5.29
<i>fond</i>	3.4.15	<i>intending</i> (verb)	3.5.4
<i>forbear</i>	1.1.106	<i>issue</i> (noun)	1.1.68
<i>forswore</i>	1.3.83	<i>Jacks</i>	1.3.31
<i>fortune</i>	1.3.134	<i>jealous</i>	1.1.87
<i>framed</i>	1.2.143	<i>jocund</i>	3.2.25
<i>franked up</i>	1.3.169	<i>late</i>	1.3.53
<i>frantic</i>	1.3.139	<i>league</i>	2.1.2
<i>general</i>	2.2.29	<i>let forth</i>	1.2.12
<i>giddy</i>	1.4.8	<i>liege</i> (noun)	4.2.6
<i>goodly</i>	1.3.5	<i>lineaments</i>	3.5.35
<i>gentlefolks</i>	1.1.103	<i>loured</i>	1.1.6
<i>grace</i>	1.3.34	<i>marry</i>	
<i>gracious</i>	1.1.123	(exclamation)	1.3.57
<i>grandam</i>	1.3.61	<i>match</i> (verb)	4.2.20
<i>halt</i>	1.1.36	<i>means</i> (noun)	4.2.30
<i>hap</i>	1.2.17	<i>meed</i>	1.3.86
<i>haply</i>	2.2.48	<i>meet</i> (adjective)	2.2.49
<i>happy</i>	1.2.46	<i>methoughts</i>	1.4.3
<i>hardy</i>	1.3.184	<i>mewed</i>	1.1.52
<i>hark</i>	2.2.6	<i>mind</i> (noun)	3.1.22
<i>hie</i> (verb)	1.3.87	<i>minister</i> (noun)	1.2.40
<i>homicide</i>	1.2.91	<i>miscarry</i>	1.3.8
<i>house</i>	1.1.7	<i>mistress</i>	1.1.79
<i>humor</i>	1.2.135	<i>moiety</i>	1.2.149
<i>idle</i>	1.1.46	<i>monarchy</i>	1.1.92
<i>image</i> (noun)	2.1.61	<i>movables</i>	3.1.76
<i>incense</i> (verb)	1.3.49	<i>moved</i>	1.1.71
<i>index</i> (noun)	2.2.52	<i>naked</i>	1.2.116
<i>inductions</i>	1.1.45	<i>nearer</i>	2.1.46

FINDING LIST

<i>obdurate</i>	1.3.189	<i>Protector</i>	1.3.6
<i>occasion</i>	2.2.51	<i>protest</i> (verb)	1.1.64
<i>offices</i>	3.5.5	<i>provided</i>	
<i>opposite</i>	2.2.30	(adjective)	3.1.53
<i>our</i> : see under "we"		<i>provokes</i>	1.2.52
<i>part</i> (verb)	2.2.54	<i>puissant</i>	4.4.113
<i>partly</i>	3.7.71	<i>pursuivant</i> (noun)	3.4.19
<i>party</i>	1.3.85	<i>quick</i>	1.2.54
<i>patient</i> (adjective)	1.2.67	<i>quiet</i>	1.3.37
<i>Paul's</i>	1.2.28	<i>quit</i>	4.4.7
<i>peers</i> (noun)	2.1.1	<i>quoth</i> (verb)	2.4.5
<i>peevish</i>	1.3.108	<i>raised</i>	1.3.46
<i>perforce</i>	1.1.118	<i>rancorous</i>	1.3.29
<i>perform</i>	1.1.113	<i>rather</i>	1.3.66
<i>period</i>	1.3.131	<i>razed off</i>	3.2.4
<i>person</i>	1.1.59	<i>reason</i> (verb)	1.4.48
<i>plain</i> (adjective)	1.1.121	<i>registered</i>	3.1.32
<i>pleasure</i>	3.2.8	<i>repair</i>	1.2.127
<i>post</i>	1.1.135	<i>resigned</i>	1.4.51
<i>power</i>	4.3.21	<i>resolve</i> (verb)	4.2.13
<i>prate</i>	1.3.192	<i>right</i>	1.2.145
<i>preferments</i>	1.3.54	<i>ripe</i>	1.3.118
<i>presence</i>	1.3.32	<i>rood</i>	3.2.22
<i>presently</i>	1.2.127	<i>scope</i> (noun)	4.1.11
<i>prevailed</i>	1.1.126	<i>seal</i> (verb)	2.1.7
<i>prey</i> (verb)	1.1.128	<i>season</i>	1.4.35
<i>prithee</i>	1.4.39	<i>seat</i> (noun)	1.3.71
<i>privilege</i> (noun)	3.1.11	<i>sennet</i>	3.1.57
<i>process</i> (noun)	4.3.12	<i>sequel</i>	3.6.6
<i>proportion</i> (noun)	1.1.31	<i>several</i>	3.2.23

FINDING LIST

<i>shallow</i>	2.2.2	<i>touch</i> (noun)	1.2.59
<i>signify</i>	1.4.50	<i>touches</i> (verb)	1.1.116
<i>slave</i> (noun)	1.2.73	<i>toys</i>	1.1.70
<i>smoothing</i>	1.2.107	<i>triumphant</i>	3.2.24
<i>soft</i>	1.3.182	<i>true</i>	1.1.49
<i>sort</i> (verb)	2.2.51	<i>ungoverned</i>	2.2.41
<i>sound</i> (verb)	3.1.65	<i>unquiet</i>	2.4.23
<i>speed</i> (verb)	2.3.4	<i>untainted</i>	3.1.4
<i>spleen</i>	2.4.27	<i>untimely</i>	1.2.4
<i>spurn</i>	1.2.38	<i>vassals</i>	1.4.72
<i>state</i>	1.3.70	<i>villain</i>	1.1.43
<i>stay</i> (verb)	1.2.30	<i>vouchsafe</i>	1.2.61
<i>stir</i>	1.3.178	<i>want</i> (verb)	1.1.26
<i>stopped in</i>	1.4.20	<i>warrant</i> (noun)	1.3.185
<i>straight</i>	1.3.194	<i>way</i>	1.1.84
<i>straitly</i>	1.1.93	<i>wayward</i>	1.3.13
<i>subtle</i>	1.1.50	<i>we</i>	1.1.2
<i>successively</i>	3.1.31	<i>well-advised</i>	1.3.171
<i>sudden</i>	1.3.187	<i>wherefore</i>	1.4.69
<i>suit</i>	1.2.138	<i>whet</i> (verb)	1.3.136
<i>ta'en</i> (taken)	4.1.20	<i>withal</i>	1.1.106
<i>take</i> (verb)	3.5.41	<i>witness</i> (verb)	1.3.151
<i>tardy</i>	2.1.42	<i>wits</i>	1.2.85
<i>tedious</i>	1.4.47	<i>wonderful</i>	1.2.60
<i>tender</i> (adjective)	3.1.8	<i>worthy</i>	1.2.71
<i>tender</i> (verb)	2.4.32	<i>would</i>	1.2.97
<i>thrive</i>	2.1.8	<i>wrangling</i>	1.3.90
<i>timorously</i>	3.5.24	<i>yield</i> (verb)	1.3.97