

54 THE SECOND PART OF [ACT II
Suf. Thus droops this lofty pine and hangs his sprays; 45
 Thus Eleanor's pride dies in her youngest days.
York. Lords, let him go. Please it your Majesty
 This is the day appointed for the combat;
 And ready are the appellant and defendant,
 The armourer and his man, to enter the lists, 50
 So please your Highness to behold the fight.
Queen. Ay, good my lord; for purposely therefore
 Left I the court to see this quarrel tried.
King. A God's name, see the lists and all things fit:
 Here let them end it; and God defend the right! 55
York. I never saw a fellow worse bested,
 Or more afraid to fight, than is the appellant,
 The servant of this armourer, my lords.

Enter, at one door, the Armourer, and his Neighbours drinking to him so much that he is drunk; and he enters bearing his staff with a sand-bag

46. youngest] *F*; haughtiest *Staunton conj.*; highest *Kinnear conj.* 58. S.D.] *Q*, *F* (*subst.*).

45. *this lofty pine*] an "allusion to the stock of a tree, certainly borne as a badge by the Duke's father, Henry IV, and derived from Thomas of Woodstock, Duke of Gloucester, who adopted it in allusion to his place of birth and his political condition" (Rothery, 47).

The whole idea, or background, is from Whitney's *Emblems*, 1586 (used for some of the devices in *Pericles*), 59: "The *loftie Pine*, that one the mountaine growes, / And spreades her armes, with branches freshe, & greene, / The raging windes, on sodaine overthrowes, / And makes her *stoop*, that longe a farre was scene: / So they, that truste to mucche in fortunes smiles, / Though world do laughe, and wealthe do most abounde, / When leste they thinke, are often snar'de with wyles, / And from alofte, doo hedlonge fall to grounde: . . ." "Saepius ventis agitur ingens / Pinus, & celsae graviore casu / Decidunt turres, feriuntque summos / Fulmina montes." (Hor.

Carm., 2. Od. 10). For "worlde . . . laughe", cf. below II. iv. 82; and *Sonn.*, 64 for "celsae turres".

46. *youngest*] Eleanor is the shoot or "spray" of the pine (Gloucester), and, in her pride, is still young. Brooke suggests *novissimi* = latest. *Kinnear*, *Cruces*, 257-8, conjectures "highest", founding on the collocation of "pride" and "height" at I. ii. 42; *R* 3, v. iii. 175; *Per.*, II. iv. 6. *Mason*, *Comments*, suggests *her* = *its*: cf. *Abbott*, 229, which makes it possible that Shakespeare was influenced by the Latin feminine.

47. *let him go*] think no more about him.

49. *appellant and defendant*] challenger and challenged in single combat.

52. *therefore*] therefor, for that purpose.

53. *quarrel*] difference.

56. *bested*] in a (worse) plight.

58. *sand-bag*] bag of sand attached to the end of a stick. *Hart* casts doubt on this practice, but *Singer* quotes *Butler*, *Hudibras*: "Engag'd with

SC. III] KING HENRY THE SIXTH 55

fastened to it; a drum before him: and at the other door, his man with a drum and sand-bag, and Prentices drinking to him.

1 *Neigh.* Here, neighbour Horner, I drink to you in a cup of sack: and fear not, neighbour, you shall do well 60 enough.

2 *Neigh.* And here, neighbour, here's a cup of charneco.

3 *Neigh.* And here's a pot of good double beer, neighbour: drink, and fear not your man.

Hor. Let it come, i' faith, and I'll pledge you all; and a fig 65 for Peter!

1 *Pren.* Here, Peter, I drink to thee; and be not afeard.

2 *Pren.* Be merry, Peter, and fear not thy master: fight for credit of the prentices.

Peter. I thank you all: drink, and pray for me, I pray you; 70 for I think I have taken my last draught in this world. Here, Robin, and if I die, I give thee my apron; and, Will, thou shalt have my hammer: and here, Tom, take all the money that I have. O Lord bless me, I pray God, for I am never able to deal with my master, he hath learnt so much fence already. 75

Sal. Come, leave your drinking, and fall to blows. Sirrah, what's thy name?

Peter. Peter, forsooth.

Sal. Peter! what more? 80

Peter. Thump.

Sal. Thump! Then see thou thump thy master well.

67. *afeard*] *Q*1, 2; *afraid* *Q*3, *F*.

money bags, as bold / As men with sand bags did of old", and gives a reference to St Chrysostom.

59.] The rest of the scene, including the S.D.D. here and at II. iv. 1, was set up mainly from *Q*3; see Introduction, pp. xxxiii ff.

62. *charneco*] a kind of sweet wine. Origin doubtful, but perhaps from the name of a village in Portugal; see *Sugden*, 111.

63. *double*] extra strong.

65. *Let it come*] Let the glass go round. A drinking expression; cf. *2 H* 4, v. iii. 52 (*Hart*).

65-6. *a fig for . . .*] a contemptuous gesture consisting in thrusting the thumb between the first and second fingers (Onions).

67 ff. *I drink . . . Be merry . . . I die*] Possibly a recollection of "Eat, drink, and be merry for tomorrow you die." Cf. also *Froissart* (*Globe*, 258), "The same proper morning Wat Tyler, Jack Straw, and John Ball had assembled their company . . . and there were together all of affinity more than twenty thousand, and yet there were many still in the town, *drinking and making merry* in the taverns."

Hor. Masters, I am come hither, as it were, upon my man's instigation, to prove him a knave, and myself an honest man: and touching the Duke of York, I will take my death I never meant him any ill, nor the King, nor the Queen: and therefore, Peter, have at thee with a downright blow. 85

York. Dispatch: this knave's tongue begins to double. Sound, trumpets, alarum to the combatants. 90
[*Alarum. They fight, and Peter strikes him down.*]

Hor. Hold, Peter, hold! I confess, I confess treason. [*Dies.*]

York. Take away his weapon. Fellow, thank God, and the good wine in thy master's way.

Peter. [*kneeling.*] O God! have I overcome mine enemies in this presence? O Peter! thou hast prevail'd in 95 right.

King. Go, take hence that traitor from our sight; For by his death we do perceive his guilt: And God in justice hath reveal'd to us The truth and innocence of this poor fellow, 100 Which he had thought to have murder'd wrongfully. Come, fellow, follow us for thy reward.

[*Sound a flourish. Exeunt.*]

88. with a . . . blow] *F*; with . . . blowes, as Beuys of Southampton fell vpon Askapart. *Q.* 90. Sound, trumpets] *Collier*; Sound Trumpets *F.* 90. S.D. *Alarum.*] *Capell*; *om. F.* 91. S.D. *Dies.*] *Theobald*; He dies. *Q*; *om. F.* 94. *kneeling*] He kneeles down. *Q*; *om. F.* 97. Go, take] *Q, F*; Go, and take *Hanmer.*

86. *take my death*] stake my life on it (*OED.*, 40b); cf. Marston, *The In-satiate Countess* (ed. Wood), 3. 75, "They take't upon their death, they slew your Nephew"; Hall, 202; Fox, 3. 707; *Tudor Tracts* (Pollard), 347; Hol., 4. 893.

88. *downright*] perpendicular; cf. 3 *H* 6, 1. 1. 12. Cotgrave has "*aplomb*: m. A perpendicular, or *downe-right* fall; a plumpe descent" (Hart).

88.] see collation: Bevis may have been one of the original actors (cf. S.D., IV. ii. 1), and this phrase a personal allusion.

89. *double*] like a hare (Madden) = stutter.

91.] note the use of Hall's armourer to emphasize and anticipate York's treason.

93. *in thy master's way*] in the way of your master's power to fight.

SCENE IV.—*A street.*

Enter GLOUCESTER and his men, in mourning cloaks.

Glou. Thus sometimes hath the brightest day a cloud; And after summer evermore succeeds Barren winter, with his wrathful nipping cold: So cares and joys abound, as seasons fleet. Sirs, what's o'clock?

Serv. Ten, my lord. 5

Glou. Ten is the hour that was appointed me To watch the coming of my punish'd duchess: Uneath may she endure the flinty streets, To tread them with her tender-feeling feet. Sweet Nell, ill can thy noble mind abrook 10 The abject people gazing on thy face With envious looks, laughing at thy shame, That erst did follow thy proud chariot wheels When thou didst ride in triumph through the streets.

But soft! I think she comes; and I'll prepare 15 My tear-stain'd eyes to see her miseries.

Scene IV

Locality.] *Theobald.* Entry.] *Q, F* (*reading Duke Humfrey*). 3. Barren] *F*; Bare *Capell.* 5. Ten] *F*; Almost ten *Q*; 'Tis almost ten *Lettsom conj.* 7. punish'd] *F* (punisht).

For the sentence and punishment of the Duchess, see Appendix 1 (Hall, 202). The taper, 16 S.D. (not in Hall), is in Fox, 3. 711, and Holinshed (1587), 3. 623. The sheet, taper, "bare foot", are in *Mirror*, pp. 436, 455.

1. *brightest day . . . cloud*] cf. *All's W.*, v. iii. 35; *Sonn.*, 33; 2 *Tamb.*, 2969 ff, "Black is the beauty of the brightest day . . . / He bindes his temples with a frowning cloude."

2-4. *summer . . . winter . . . nipping . . . joys*] cf. *Sp. Tr.*, 1. 1. 12, 13, "But in the harvest of my summer joys / Death's winter nipped the blossoms of my bliss."

8. *Uneath*] not easily; with difficulty; cf. Whitney, *Emblems* (ed. Green), 263; *Mirror*, p. 220, l. 10.

10. *abrook*] brook, endure.

12. *envious*] malicious, spiteful; cf. 23, 35 below. Possibly accentuated on the second syllable, as in *Lochrine*, 1. 1. 229, "Hard-hered gods, and too envious fates."

13. *erst*] formerly.

13-14. *proud chariot wheels . . . streets*] from Marlowe, 2 *Tamb.*, 2532-3: "And as thou rid'st in triumph through the streets, / The pavement underneath thy chariot wheels . . . /" Cf. *Massacre*, 991, "And he shall follow my proud chariot wheeles."