

**Chapter 1 : The first Part of Henry the Sixth. | University of Oxford Podcasts - Audio and Video Lectures**

*Henry VI, Part 1, often referred to as 1 Henry VI, is a history play by William Shakespeare—possibly in collaboration with Christopher Marlowe and Thomas Nashe—believed to have been written in*

The first Part of Henry the Sixth. Hung be the heavens with black, yield day to night; Comets importing change of Times and States, Brandish your crystall Tresses in the Skie, And with them scourge the bad revolting Stars, That haue consented vnto Henries death: Vertue he had, deseruing to command, His brandisht Sword did blinde men with his beames, His Armes spred wider then a Dragons Wings: His sparkling Eyes, repleat with wrathfull fire, More dazled and droue back his Enemies, Then mid-day Sunne, fierce bent against their faces. What should I say? We mourne in black, why mourn we not in blood? Henry is dead, and neuer shall reuiue: He was a King, blest of the King of Kings. Vnto the French, the dreadfull Iudgement-Day So dreadfull will not be, as was his sight. The Battailes of the Lord of Hosts he fought: The Churches Prayers made him so prosperous. None doe you like, but an effeminate Prince, Whom like a Schoole-boy you may ouer-awe. Gloster, what ere we like, thou art Protector, And lookest to command the Prince and Realme. Henry the Fifth, thy Ghost I inuocate: My honourable Lords, health to you all: Sad tidings bring I to you out of France, Of losse, of slaughter, and discomfiture: Speake softly, or the losse of those great Townes Will make him burst his Lead, and rise from death. How were they lost? No trecherie, but want of Men and Money. Amongst the Souldiers this is muttered, That here you maintaine seuerall Factions: One would haue lingring Warres, with little cost; Another would flye swift, but wanteth Wings: Me they concerne, Regent I am of France: Giue me my steeled Coat, Ile fight for France. Lords view these Letters, full of bad mischance. France is reuolted from the English quite, Except some petty Townes, of no import. The Dolphin Charles is crowned King in Rheimes: O whither shall we flye from this reproach? We will not flye, but to our enemies throats. Bedford, if thou be slacke, Ile fight it out. Gloster, why doubtst thou of my forwardnesse? My gracious Lords, to adde to your laments, Wherewith you now bedew King Henries hearse, I must informe you of a dismall fight, Betwixt the stout Lord Talbot, and the French. The circumstance Ile tell you more at large. The tenth of August last, this dreadfull Lord, Retyring from the Siege of Orleance, Hauing full scarce six thousand in his troupe, By three and twentie thousand of the French Was round encompassed, and set vpon: No leysure had he to enranke his men. He wanted Pikes to set before his Archers: In stead whereof, sharpe Stakes pluckt out of Hedges They pitched in the ground confusedly, To keepe the Horsemen off, from breaking in. More then three houres the fight continued: Where valiant Talbot, aboue humane thought, Enacted wonders with his Sword and Lance. Hundreds he sent to Hell, and none durst stand him: Hence grew the generall wrack and massacre: Enclosed were they with their Enemies. A base Wallon, to win the Dolphins grace, Thrust Talbot with a Speare into the Back, Whom all France, with their chiefe assembled strength, Durst not presume to looke once in the face. Is Talbot slaine then? His Ransome there is none but I shall pay. Foure of their Lords Ile change for one of ours. Ten thousand Souldiers with me I will take, Whose bloody deeds shall make all Europe quake. The Earle of Salisbury craueth supply, And hardly keepes his men from mutinie, Since they so few, watch such a multitude. Remember Lords your Oathes to Henry sworne: Eyther to quell the Dolphin vtterly, Or bring him in obedience to your yoake. I doe remember it, and here take my leaue, To goe about my preparation. Each hath his Place and Function to attend: I am left out; for me nothing remains: But long I will not be Iack out of Office. Mars his true mouing, euen as in the Heauens, So in the Earth, to this day is not knowne. Late did he shine vpon the English side: Now we are Victors, vpon vs he smiles. What Townes of any moment, but we haue? At pleasure here we lye, neere Orleance: Otherwhiles, the famisht English, like pale Ghosts, Faintly besiege vs one houre in a moneth. Talbot is taken, whom we wont to feare: Sound, sound Alarum, we will rush on them. Now for the honour of the forlorne French: Him I forgiue my death, that killeth me, When he sees me goe back one foot, or flye. Here Alarum, they are beaten back by the English, with great losse. Enter Charles, Alanson, and Reigneir. Who euer saw the like? Salisbury is a desperate Homicide, He fighteth as one weary of his life: The other Lords, like Lyons wanting foode, Doe rush vpon vs as their hungry prey. Froysard, a Countreyman of ours, records, England all Oliuers and Rowlands breed, During the time Edward the third did raigne: More

truly now may this be verified; For none but Samsons and Goliasses It sendeth forth to skirmish: Enter the Bastard of Orleance. I haue newes for him. Bastard of Orleance, thrice welcome to vs. Hath the late ouerthrow wrought this offence? The spirit of deepe Prophecie she hath, Exceeding the nine Sibyls of old Rome: Speake, shall I call her in? Goe call her in: Where is the Dolphin? Come, come from behinde, I know thee well, though neuer seene before. Stand back you Lords, and giue vs leaue a while. She takes vpon her brauely at first dash. Aske me what question thou canst possible, And I will answer vnpremeditated: Resolue on this, thou shalt be fortunate, If thou receiue me for thy Warlike Mate. Thou hast astonisht me with thy high termes: Onely this prooffe Ile of thy Valour make, In single Combat thou shalt buckle with me; And if thou vanquishest, thy words are true, Otherwise I renounce all confidence. Katherines Church-yard, Out of a great deale of old Iron, I chose forth. Then come a Gods name, I feare no woman. Here they fight, and Ioane de Puzel ouercomes. Stay, stay thy hands, thou art an Amazon, And fightest with the Sword of Debora. Christs Mother helpes me, else I were too weake. When I haue chased all thy Foes from hence, Then will I thinke vpon a recompence. Meane time looke gracious on thy prostrate Thrall. My Lord me thinkes is very long in talke. Shall wee disturbe him, since hee keepes no meane? He may meane more then we poor men do know, These women are shrewd tempters with their tongues. My Lord, where are you? Why no, I say: Ile be your guard. What shee sayes, Ile confirme:

**Chapter 2 : The First Part of King Henry VI (TV Movie ) - IMDb**

*The first Part of Henry the Sixt k2v Actus Primus. Scoena Prima. 2 Dead March. 3 Enter the Funerall of King Henry the Fift, attended on by 4 the Duke of Bedford, Regent of France; the Duke.*

I, all the Talbots in the World, to saue my life. Cowardly Knight, ill fortune follow thee. Pucell, Alanson, and Charles flye. What is the trust or strength of foolish man? They that of late were daring with their scoffes, Are glad and faine by flight to saue themselues. Bedford dyes, and is carryed in by two in his Chaire. Enter Talbot, Burgonie, and the rest. Lost, and recouered in a day againe, This is a double Honor, Burgonie: Yet Heauens haue glory for this Victorie Burg. I thinke her old Familiar is asleepe. Roan hangs her head for grieffe, That such a valiant Company are fled. What wills Lord Talbot, pleaseth Burgonie Talb. Enter Charles, Bastard, Alanson, Pucell. Dismay not Princes at this accident, Nor grieue that Roan is so recouered: We haue been guided by thee hitherto, And of thy Cunning had no diffidence, One sudden Foyle shall neuer breed distrust Bastard. Search out thy wit for secret pollicies, And we will make thee famous through the World Alans. Employ thee then, sweet Virgin, for our good Pucell. Then thus it must be, this doth Ioane deuise: By faire perswasions, mixt with sugred words, We will entice the Duke of Burgonie To leaue the Talbot, and to follow vs Charles. I marry Sweeting, if we could doe that, France were no place for Henryes Warriors, Nor should that Nation boast it so with vs, But be extirped from our Prouinces Alans. Your Honors shall perceiue how I will worke, To bring this matter to the wished end. Drumme sounds a farre off. Hearke, by the sound of Drumme you may perceiue Their Powers are marching vnto Paris-ward. Here sound an English March. Now in the Rereward comes the Duke and his: Fortune in fauor makes him lagge behinde. Summon a Parley, we will talke with him. Trumpets sound a Parley. A Parley with the Duke of Burgonie Burg. Who craues a Parley with the Burgonie? Speake Pucell, and enchaunt him with thy words Pucell. Speake on, but be not ouer-tedious Pucell. See, see the pining Maladie of France: Behold the Wounds, the most vnnaturall Wounds, Which thou thy selfe hast giuen her wofull Brest. Oh turne thy edged Sword another way, Strike those that hurt, and hurt not those that helpe: One drop of Blood drawne from thy Countries Bosome, Should grieue thee more then streames of forraine gore. Either she hath bewicht me with her words, Or Nature makes me suddenly relent Pucell. Call we to minde, and marke but this for prooffe: Was not the Duke of Orleance thy Foe? And was he not in England Prisoner? Come, come, returne; returne thou wandering Lord, Charles and the rest will take thee in their armes Burg. Forgiue me Countrey, and sweet Countreymen: And Lords accept this heartie kind embrace. My Forces and my Power of Men are yours. So farwell Talbot, Ile no longer trust thee Pucell. Done like a Frenchman: Welcome braue Duke, thy friendship makes vs fresh Bastard. And doth beget new Courage in our Breasts Alans. To them, with his Souldiors, Talbot. Yes, if it please your Maiestie, my Liege King. Welcome braue Captaine, and victorious Lord. Long since we were resolued of your truth, Your faithfull seruice, and your toyle in Warre: Therefore stand vp, and for these good deserts, We here create you Earle of Shrewsbury, And in our Coronation take your place. Sirrha, thy Lord I honour as he is Bass. Why, what is he? Well miscreant, Ile be there as soone as you, And after meete you, sooner then you would. Lord Bishop set the Crowne vpon his head Win. God saue King Henry of that name the sixt Glo. Now Gouvernour of Paris take your oath, That you elect no other King but him; Esteeme none Friends, but such as are his Friends, And none your Foes, but such as shall pretend Malicious practises against his State: This shall ye do, so helpe you righteous God. Shame to the Duke of Burgundy, and thee: Pardon me Princely Henry, and the rest: This Dastard, at the battell of Poitiers, When but in all I was sixe thousand strong, And that the French were almost ten to one, Before we met, or that a stroke was giuen, Like to a trustie Squire, did run away. In which assault, we lost twelue hundred men. Then iudge great Lords if I haue done amisse: Or whether that such Cowards ought to weare This Ornament of Knighthood, yea or no? To say the truth, this fact was infamous, And ill beseeming any common man; Much more a Knight, a Captaine, and a Leader Tal. Not fearing Death, nor shrinking for Distresse, But alwayes resolute, in most extreames. Henceforth we banish thee on paine of death. No more but plaine and bluntly? Hath he forgot he is his Soueraigne? Or doth this churlish Superscription Pretend some alteration in good will? Can this be so? That in alliance, amity, and

oathes, There should be found such false dissembling guile? He doth my Lord, and is become your foe King. Is that the worst this Letter doth containe? It is the worst, and all my Lord he writes King. Why then Lord Talbot there shal talk with him, And giue him chastisement for this abuse. How say you my Lord are you not content? Then gather strength, and march vnto him straight: Let him perceiue how ill we brooke his Treason, And what offence it is to flout his Friends Tal. I go my Lord, in heart desiring still You may behold confusion of your foes. Enter Vernon and Bassit. Grant me the Combate, gracious Soueraigne Bas. And me my Lord grant me the Combate too Yorke. This is my Seruant, heare him Noble Prince Som. And this is mine sweet Henry fauour him King. Be patient Lords, and giue them leaue to speak. Say Gentlemen, what makes you thus exclaime, And wherefore craue you Combate? With him my Lord for he hath done me wrong Bas. And I with him, for he hath done me wrong King. What is that wrong, wherof you both complain First let me know, and then Ile answer you Bas. With other vile and ignominious tearmes. In confutation of which rude reproach, And in defence of my Lords worthinesse, I craue the benefit of Law of Armes Ver. And that is my petition Noble Lord: Will not this malice Somerset be left? Good Lord, what madnesse rules in brainesicke men, When for so slight and friuolous a cause, Such factious aemulations shall arise? Let this dissention first be tried by fight, And then your Highnesse shall command a Peace Som. The quarrell toucheth none but vs alone, Betwixt our selues let vs decide it then Yorke.

Chapter 3 : Henry VI, Part 1 - Wikipedia

*The first Part of Henry the Sixt (Illustrated) and millions of other books are available for Amazon Kindle. Learn more Enter your mobile number or email address below and we'll send you a link to download the free Kindle App.*

Spoilers We are entering the realm and reign of the last Lancaster king of the red rose against the white rose of York. This rivalry is costing England a lot: Another red rose supporter negotiates a wife for his king who still is a child, at the most a rather young teenager. And at the same time Richard of York who has been reinstated in his dukedom and made regent of France is forced by the clergy to accept a compromise with Charles VII, a compromise that is meant to be humiliating and binding under feudal law and oath. What the English forget is that this long one hundred year war has created something that is far from feudal: Shakespeare makes fun of Joan of Arc and makes her pregnant of who knows who in the French court, many names are uttered and none prevails. But it is not sure he understood the real national feeling that emerged from this long historical episode covering four or five generations life expectancy down to hardly twenty with the Black Death raging at the time. The misery of war is represented I guess by the setting made up of old planks and boards, old disarrayed doors and other recuperated disparaged flotsam of some shipwreck retrieved from the Thames, the whole shabby construction in the shape and form of a central space surrounded by what would be houses, city walls, or any other urban building. The French king accepts the compromise imposed onto him on the advice of his counselors that he will be able to break it any time he wants, which is more than true since then the English crown and the regent of France, the Duke of York, first of all will have other errands to run and secondly other predators to take care of as well as other preys to gobble up, starting with this king of no dignity, authority and prestige. This production chose an actor, slightly too old for this first part, but so meager and so locked up onto and into himself, unable of any empathy or physical openness, that he looks like a teenager for sure, nearly effeminate, certainly not the siege of power and force. He is the perfect fence made of spiky chicken wire to keep the roaming scavenging beasts of prey away though not the flying vultures smoothly gliding and soaring overhead. Hilarious in this Henry VI that looks like some library rat cornered by the light and baffled by the promise of a woman he will call his wife. Hilarious with the innumerable running in and out, out and in of the various English and French soldiers with a few in between like the Burgundians or some other turncoats and volatile allies. Hilarious in the fake trial, the appearance of the "father," if he is, while she claims she is of noble descent, and her pleading for pardon and pity with arguments like being in child and trying to explain who the father is with multiple men who could be or have been. Hilarious in nearly every single scene that is made trite not out of spite but because they are trite with narrow minded people and obstinate asinine caricatures of soldiers, nobles or plain human beings. Only one scene stands out though probably too long, especially since it is repeated as if we had not understood: It is in a way empathetic though the boy seems stubborn and too feudal to be true. That makes such scenes like this one when acted properly, and it sure is the case, very heartfelt but it does not erase the sorry aftertaste they have: They sound more pitiful and even pathetic than human, humane, sensitive and in any way sensuous or sensual. Manly sensual but sensual nevertheless. It is all prefabricated, standardized. When Shakespeare introduces some desire of a man for a woman, for example Henry VI for Margaret, it is some lascivious innuendo and when the Earl of Suffolk desires the same woman for his king it is purely perverse: In many ways disgusting.

**Chapter 4 : Henry VI, part 1: Entire Play**

*The First Part of Henry the Sixth 3h 8min | TV Movie 2 January Following his father's early death and the loss of possessions in France, young Henry VI comes to the throne, under the protection of the Duke of Gloucester.*

She summons a spirit and demands it reveal the future to her, but its prophecies are vague and before the ritual is finished, she is interrupted and arrested. At court she is then banished, greatly to the embarrassment of Gloucester. Suffolk accuses Gloucester of treason and has him imprisoned, but before Gloucester can be tried, Suffolk sends two assassins to kill him. Meanwhile, Richard, 3rd Duke of York, reveals his claim to the throne [i] to the Earls of Salisbury and Warwick, who pledge to support him. Meanwhile, York has been appointed commander of an army to suppress a revolt in Ireland. Before leaving, he enlists a former officer of his, Jack Cade, to stage a popular revolt in order to ascertain whether the common people would support York should he make an open move for power. Cade is killed several days later by Alexander Iden, a Kentish gentleman, into whose garden he climbs looking for food. York returns to England with his army, claiming that he intends to protect the King from the duplicitous Somerset. York vows to disband his forces if Somerset is arrested and charged with treason. The English nobility take sides, some supporting the House of York, others supporting Henry and the House of Lancaster. With the battle lost, Margaret persuades the distraught King to flee the battlefield and head to London. She is joined by Young Clifford, who vows revenge on the Yorkists for the death of his father. In Hall, Henry pardons everyone who surrenders and lets them all return home unpunished, and this is how Shakespeare presents it in the play. In Holinshed, by contrast, Henry convenes a court and has several of the leaders executed as he did in reality. Another historical parallel found in Holinshed is that Henry is presented as unstable, constantly on the brink of madness, something which is not in Hall, who presents a gentle but ineffective King again, Shakespeare follows Hall here. Both Hall and Holinshed present these events as covering a four-year period as they did in reality, but in the play they are presented as one leading directly, and immediately, to the other. Like Holinshed, Grafton reproduces large passages of unedited material from Hall, but some sections are exclusive to Grafton, showing Shakespeare must also have consulted him. And the Duke of York's first claim to the Crown. However, it has been suggested the play may have been written several years earlier. For a discussion of whether the three parts of the trilogy were composed in chronological order, see 1 Henry VI. Text[ edit ] Title page of The Whole Contention The quarto text of The Contention was reprinted twice, in in quarto and in folio. The text was printed by Valentine Simmes for Millington. When the play came to be called Part 2 is unclear, although most critics tend to assume it was the invention of John Heminges and Henry Condell, the editors of the First Folio, as there are no references to the play under the title Part 2, or any derivative thereof, before Analysis and criticism[ edit ] Critical history[ edit ] Some critics argue that the Henry VI trilogy were the first ever plays to be based on recent English history, and as such, they deserve an elevated position in the canon, and a more central role in Shakespearean criticism. Wilson for example, "There is no certain evidence that any dramatist before the defeat of the Spanish Armada in dared to put upon the public stage a play based upon English history [ The Contention as reported text[ edit ] Over the years, critics have debated the connection between 2 Henry VI and The Contention, to the point where four main theories have emerged: The Contention is a reconstructed version of a performance of what we today call 2 Henry VI; i. Originated by Samuel Johnson in and refined by Peter Alexander in Traditionally, this is the most accepted theory. The Contention is an early draft of the play that was published in the Folio under the title The second Part of Henry the Sixth. Supported today by critics such as Steven Urkowitz. The Contention is both a reported text and an early draft of 2 Henry VI. Shakespeare did not write The Contention at all; it was an anonymous play which he used as the basis for 2 Henry VI. Originated by Georg Gottfried Gervinus in , [13] this theory remained popular throughout the nineteenth century, with Robert Greene the leading candidate as a possible author. It has fallen out of favour in the twentieth century. They focused on a genealogical error in The Contention, which they argue seems unlikely to have been made by an author, and is therefore only attributable to a reporter. In 2 Henry VI, Langley is correctly placed in the genealogy. In The Contention, after the court has turned on Gloucester,

Suffolk then illogically switches back to discussing the regentship of France. Horner and Thump are introduced and Gloucester arranges for them to formally duel. At this point, Gloucester leaves, but without any discernible reason. Margaret then strikes Eleanor, Gloucester returns, and he and his wife leave together. Steven Urkowitz a staunch opponent of the theory of bad quartos in general argues that the difference in the two scenes is an example of "the finely Shakespearean first choices recorded in the Quarto. The conflicting claims of York and Somerset led to the Armourer and his Man being introduced too soon; whoever was compiling the Quarto text remembered that Humphrey left the stage, though not why, but did remember that while he was offstage Margaret struck his wife. The Contention as early draft[ edit ] Steven Urkowitz has spoken at great length about the debate between the bad quarto theory and the early draft theory, coming down firmly on the side of the early draft. Urkowitz argues that the quarto of 2 Henry VI and the octavo of 3 Henry VI actually present scholars with a unique opportunity to see a play evolving, as Shakespeare edited and rewrote certain sections; "the texts of 2 and 3 Henry VI offer particularly rich illustrations of textual variation and theatrical transformation. In The Contention, Henry receives Margaret with joy and an exclamation that all his worldly troubles are behind him. Margaret is then depicted as utterly humble, vowing to love the King no matter what. After the initial meeting then, Henry asks Margaret to sit beside him before bidding the Lords to stand nearby and welcome her. In 2 Henry VI, on the other hand, Henry is more cautious in greeting Margaret, seeing her as a relief for his problems, but only if she and he can find common ground and love one another. Additionally, in 2 Henry VI there is no reference to anyone sitting, and the lords kneel before speaking to Margaret. Urkowitz summarises these differences by arguing, In the visible geometry of courtly ceremony, the Folio version offers us a bold Queen Margaret and an exuberant king who stands erect while the visibly subordinated nobles kneel before them. In contrast to the modest queen seated beside the king surrounded by standing nobles, in this text at the equivalent moment, we have an assertive queen standing upright with her monarch, visibly subordinating the kneeling, obedient lords. Distinct theatrical representations of psychological and political tensions distinguish the two versions of the passage. Both texts "work" by leading an audience through an elaborate ceremonial display fraught with symbolic gestures of emotional attachment, sanctification, regal authority, and feudal obedience, but each displays a distinct pattern of language and coded gestures. Such fine-tuning of dramatic themes and actions are staples of professional theatrical writing. Honigmann and Grace Ioppolo as supporting this view. For example, in The Contention, Margery Jourdayne is referred to as "the cunning witch of Ely ", but in 2 Henry VI she is referred to merely as "the cunning witch. McKerrow argues against the likelihood of this theory. He asks why a writer would go back to a chronicle source to add a piece of information which is of no importance dramatically, and brings nothing to the scene. McKerrow suggests that the line was cut after performance. More evidence is found in Act 2, Scene 1. I tell thee priest, Plantagenets could never brook the dare. However, the theory that The Contention may be an early draft does not necessarily imply that it could not also represent a bad quarto. Traditionally, most critics such as Alexander, Doran, McKerrow and Urkowitz have looked at the problem as an either-or situation; The Contention is either a reported text or an early draft, but recently there has been some argument that it may be both. For example, this is the theory supported by Roger Warren in his Oxford Shakespeare edition of the play. The crux of the argument is that both the evidence for the bad quarto theory and the evidence for the early draft theory are so compelling that neither is able to completely refute the other. As such, if the play contains evidence of being both a reported text and an early draft, it must be both; i. The Contention represents a reported text of an early draft of 2 Henry VI. Shakespeare wrote an early version of the play, which was staged. Shortly after that staging, some of the actors constructed a bad quarto from it and had it published. In the meantime, Shakespeare had rewritten the play into the form found in the First Folio. Language[ edit ] Language, throughout the play, helps to establish the theme as well as the tone of each particular episode. For example, the opening speech of the play is an ornate, formal declaration by Suffolk: The happiest gift that ever marquis gave, The fairest queen that ever king received. Earlier in the play, he refers to heaven as "the treasury of everlasting joy" 2. The Cardinal mocks religion shortly before the murder of Gloucester. Shakespeare uses language to distinguish between different types of characters. The courtly scenes tend to be spoken in blank verse, whereas the commons tend to speak in prose , with fewer metaphors and less decorative language

Shakespeare uses this contrast in several plays, such as *The Two Gentlemen of Verona*, where prose marks the servants out from their masters. This lengthy speech is full of classical allusions, elaborate metaphors and verbosity as Margaret moves through a litany of topics in an effort to make her point: Be woe for me, more wretched than he is. What, dost thou turn away and hide thy face? I am no loathsome leper, look on me. What, art thou like the adder waxen deaf? Be poisonous too and kill thy forlorn queen. Erect his statua and worship it, And make my image but an alehouse sign. Yet Aeolus would not be a murderer, But left that hateful office unto thee. The pretty vaulting sea refused to drown me, Knowing that thou wouldst have me drowned on shore With tears as salt as sea through thy unkindness. The sea received it, And so I wished thy body might my heart. Am I not witched like her? Or thou not false like him? Ay me, I can no more. Die Margaret, For Henry weeps that thou dost live so long. Some critics such as Stanley Wells argue that the speech, with its wordiness, abstraction, strained allusions, and lengthy metaphors, is poorly written, evidence that Shakespeare was not yet in control of his medium. Proponents of this theory point to *The Contention*, where only seven lines are retained, with the argument being that the rest of the speech was cut from performance. Knights, by contrast, argues that the speech is deliberately excessive and highly-wrought because Margaret is trying to deflect the already confused and dejected Henry from accusing Suffolk of the murder. I think that is why the language gets so extremely elaborate – it is an attempt by Margaret to contain her turbulent emotions by expressing them in such a strange way. The far ranging metaphors and classical allusions are her way of letting go of her pent up rage and emotion, her disdain for Henry and her inherent passion. Henry was so inept that audiences could not empathise with him, and hence, his tragedy was diminished. For example, Henry fails to unite his bickering nobles, and instead allows them to push him around as they decide for themselves how to act and what to do, and at the same time, he allows himself to be utterly dominated by Margaret.

**Chapter 5 : Watch The First Part Of Henry The Sixth Movie - Movietube Online**

*The first Part of Henry the Sixth by William Shakespeare Part 2 out of 2. [theinnatdunvilla.com](http://theinnatdunvilla.com) homepage; Index of The first Part of Henry the Sixth; Previous part (1).*

As his brothers, the Dukes of Bedford and Gloucester, and his uncle, the Duke of Exeter, lament his passing and express doubt as to whether his son the as yet uncrowned heir apparent Henry VI is capable of running the country in such tumultuous times, word arrives of military setbacks in France. A rebellion, led by the Dauphin Charles, is gaining momentum, and several major towns have already been lost. Additionally, Lord Talbot, Constable of France, has been captured. Realising a critical time is at hand, Bedford immediately prepares himself to head to France and take command of the army, Gloucester remains in charge in England, and Exeter sets out to prepare young Henry for his forthcoming coronation. Charles summons the woman, Joan la Pucelle, i. To test her resolve, he challenges her to single combat. Upon her victory, he immediately places her in command of the army. Outside the city, the newly arrived Bedford negotiates the release of Talbot, but immediately, Joan launches an attack. The French forces win, forcing the English back, but Talbot and Bedford engineer a sneak attack on the city, and gain a foothold within the walls, causing the French leaders to flee. Back in England, a petty quarrel between Richard Plantagenet and the Duke of Somerset has expanded to involve the whole court. Richard and Somerset ask their fellow nobles to pledge allegiance to one of them, and as such the lords select either red or white roses to indicate the side they are on. Richard then goes to see his uncle, Edmund Mortimer, imprisoned in the Tower of London. Mortimer also tells Richard that he himself is the rightful heir to the throne, and that when he dies, Richard will be the true heir, not Henry. In France, within a matter of hours, the French retake and then lose the city of Rouen. After the battle, Bedford dies, and Talbot assumes direct command of the army. The Dauphin is horrified at the loss of Rouen, but Joan tells him not to worry. She then persuades the powerful Duke of Burgundy, who had been fighting for the English, to switch sides, and join the French. Henry then pleads for Richard and Somerset to put aside their conflict, and, unaware of the implications of his actions, he chooses a red rose, symbolically aligning himself with Somerset and alienating Richard. Prior to returning to England, in an effort to secure peace between Somerset and Richard, Henry places Richard in command of the infantry and Somerset in command of the cavalry. Meanwhile, Talbot approaches Bordeaux, but the French army swings around and traps him. Talbot sends word for reinforcements, but the conflict between Richard and Somerset leads them to second guess one another, and neither of them send any, both blaming the other for the mix-up. The English army is subsequently destroyed, and both Talbot and his son are killed. The French listen to the English terms, under which Charles is to be a viceroy to Henry and reluctantly agree, but only with the intention of breaking their oath at a later date and expelling the English from France. Meanwhile, the Earl of Suffolk has captured a young French princess, Margaret of Anjou, whom he intends to marry to Henry in order that he can dominate the king through her. Travelling back to England, he attempts to persuade Henry to marry Margaret. Suffolk then heads back to France to bring Margaret to England as Gloucester worryingly ponders what the future may hold. However, there are enough differences between Hall and Holinshed to establish that Shakespeare must have consulted both of them. For example, Shakespeare must have used Hall for the scene where Gloucester is attempting to gain access to the Tower, and Woodville tells him that the order not to admit anyone came from Winchester. Only in Hall is there any indication that Henry V had a problem with Winchester. In Holinshed, there is nothing to suggest any disagreement or conflict between them. In the play, he dies immediately, and the rest of the scene focuses on the death of the more senior soldier Salisbury. Likewise, in Hall, Gargrave dies immediately after the attack. In Holinshed, however, Gargrave takes two days to die as he did in reality. During their debate in Act 3, Scene 1, Gloucester accuses Winchester of attempting to have him assassinated on London Bridge. Hall mentions this assassination attempt, explaining that it was supposed to have taken place at the Southwark end of the bridge in an effort to prevent Gloucester from joining Henry V in Eltham Palace. Another incident possibly taken from Hall is found in Act 3, Scene 2, where Joan and the French soldiers disguise themselves as peasants and sneak into Rouen. This is not an historical event, and it is not

recorded in either Hall or Holinshed. However, a very similar such incident is recorded in Hall, where he reports of the capture of Cornhill Castle in Cornhill-on-Tweed by the English in . On the other hand, some aspects of the play are unique to Holinshed. For example, in the opening scene, as word arrives in England of the rebellion in France, Exeter says to his fellow peers, "Remember, Lords, your oaths to Henry sworn: Only in Holinshed is it reported that on his deathbed, Henry V elicited vows from Bedford, Gloucester and Exeter that they would never willingly surrender France, and would never allow the Dauphin to become king. No such comparison is found in Hall. Holinshed reports that the English captured several of the suburbs on the other side of the Loire , something not found in Hall. Firstly, it is unlikely to have been either 2 Henry VI or 3 Henry VI, as they were published in and , respectively, with the titles under which they would have originally been performed, so as to ensure higher sales. As neither of them appear under the title Harey Vj, the play seen by Henslowe is unlikely to be either of them. Additionally, as Gary Taylor points out, Henslowe tended to identify sequels, but not first parts, to which he referred by the general title. Nashe praises a play that features Lord Talbot: There is a separate question concerning the date of composition, however. And the banishment and death of the Duke of Suffolke, and the Tragical end of the proud Cardinal of Winchester, with the notable Rebellion of Jack Cade: This theory was first suggested by E. Chambers in and revised by John Dover Wilson in . The theory is that The Contention and True Tragedy were originally conceived as a two-part play, and due to their success, a prequel was created. Obviously, the title of The Contention, where it is referred to as The First Part is a large part of this theory, but various critics have offered further pieces of evidence to suggest 1 Henry VI was not the first play written in the trilogy. McKerrow , for example, argues that "if 2 Henry VI was originally written to continue the first part, it seems utterly incomprehensible that it should contain no allusion to the prowess of Talbot. Eliot Slater comes to the same conclusion in his statistical examination of the vocabulary of all three Henry VI plays, where he argues that 1 Henry VI was written either immediately before or immediately after 3 Henry VI, hence it must have been written last. This argument suggests that Shakespeare could only have created such a weak play if it was his first attempt to turn his chronicle sources into drama. Emrys Jones is one notable critic who supports this view. In this sense, the fact that 1 Henry VI is the weakest of the trilogy has nothing to do with when it may have been written, but instead concerns only how it was written. Samuel Johnson , writing in his edition of The Plays of William Shakespeare , pre-empted the debate and argued that the plays were written in sequence: This is a sufficient proof that the second and third parts were not written without dependence on the first. Tillyard , for example, writing in , believes the plays were written in order, as does Andrew S. Cairncross in his editions of all three plays for the 2nd series of the Arden Shakespeare , and . In his introduction to Henry VI: Critical Essays, Thomas A. Additionally, it is worth noting that in the Oxford Shakespeare: Ultimately, the question of the order of composition remains unanswered, and the only thing that critics can agree on is that all three plays in whatever order were written by early at the latest. Text[ edit ] The text of the play was not published until the First Folio, under the title The first part of Henry the Sixt. When it came to be called Part 1 is unclear, although most critics tend to assume it was the invention of the First Folio editors, John Heminges and Henry Condell , as there are no references to the play under the title Part 1, or any derivative thereof, prior to . Wilson, for example, "There is no certain evidence that any dramatist before the defeat of the Spanish Armada in dared to put upon the public stage a play based upon English history [ For example, critics such as E. Tillyard, [24] Irving Ribner [25] and A. Rossiter [26] have all claimed that the play violates neoclassical precepts of drama , which dictate that violence and battle should never be shown mimetically on stage, but should always be reported diegetically in dialogue. The belief was that any play that showed violence was crude, appealing only to the ignorant masses, and was therefore low art. Writing in , Ben Jonson commented in The Masque of Blackness that showing battles on stage was only "for the vulgar, who are better delighted with that which pleaseth the eye, than contenteth the ear. On the other hand, however, writers like Thomas Heywood and Thomas Nashe praised battle scenes in general as often being intrinsic to the play and not simply vulgar distractions for the illiterate. Numerous other issues divide critics, not the least of which concerns the authorship of the play. Malone also argued that the language itself indicated someone other than Shakespeare. This view was dominant until , when Peter Alexander challenged it. Tillyard argued that Shakespeare most likely wrote the entire play; in ,

John Dover Wilson claimed Shakespeare wrote little of it. Taylor argues that Nashe almost certainly wrote all of Act 1, but he attributes to Shakespeare 2. Taylor also suggests that the Temple Garden scene 2. Roger Warren, for instance, argues that these scenes are written in a language "so banal they must be non-Shakespearean. Michael Taylor, for example, argues that "the rhyming dialogue between the Talbots" often stichomythic " shapes a kind of noble flyting match, a competition as to who can out-oblige the other. In this sense, his failure to use couplets elsewhere in a tragic passage [36] can thus be attributed to an aesthetic choice on his part, rather than offered as evidence of co-authorship. Other scenes in the play have also been identified as offering possible evidence of co-authorship. Sheehan concludes that the use of the arcane spelling is more indicative of Nashe, who was prone to using older spellings of certain words, than Shakespeare, who was less likely to do so. A similar point is made by Lawrence V. Some critics, such as Hattaway and Cairncross, argue that it is unlikely that a young, up-and-coming dramatist trying to make a name for himself would have collaborated with other authors so early in his career. On the other hand, Michael Taylor suggests "it is not difficult to construct an imaginary scenario that has a harassed author calling on friends and colleagues to help him construct an unexpectedly commissioned piece in a hurry. He also suggests that the play should be more properly called Harry VI, by Shakespeare, Nashe and others. Cairncross, editor of the play for the Arden Shakespeare 2nd series in , ascribes the entire play to Shakespeare, as does Lawrence V. In his edition of the play, Dover Wilson, on the other hand, argued that the play was almost entirely written by others, and that Shakespeare actually had little to do with its composition. Speaking during a radio presentation of *The Contention and True Tragedy*, which he produced, Dover Wilson argued that he had not included 1 Henry VI because it is a "patchwork in which Shakespeare collaborated with inferior dramatists. Tobin, who, in his essay in *Henry VI: Critical Essays* , argues the similarities to Nashe do not reveal the hand of Nashe at work in the composition of the play, but instead reveal Shakespeare imitating Nashe. Later, she uses language to persuade Burgundy to join with the Dauphin against the English. Language is thus presented as capable of transforming ideology. Here, again, the power of language is shown to be so strong as to be confused with a natural phenomenon. For example, after the death of Salisbury, when Talbot first hears about Joan, he contemptuously refers to her and Charles as "Puzel or pussel, dolphin or dogfish " 1.

Chapter 6 : The first Part of Henry the Sixt. | Great Writers Inspire

*Henry the Fourth, Grandfather to this King, Depos'd his Nephew Richard, Edwards Sonne, The first begotten, and the lawfull Heire Of Edward King, the Third of that Descent. During whose Reigne, the Percies of the North, Finding his Vsurpation most vniust, Endeouour'd my aduancement to the Throne.*

The first Part of Henry the Sixt. Revised version of [http: Shakespeare, William, Lee, Sidney, Sir, ed. Clarendon Press Oxford](http://Shakespeare, William, Lee, Sidney, Sir, ed. Clarendon Press Oxford) "One thousand copies of this facsimile have been printed"--verso of half t. Printed at the charges of W. The two gentlemen of Verona. The merry wives of Windsor. The comedie of errors. Much adoe about nothing. A midsommer nights dreame. The merchant of Venice. As you like it. The taming of the shrew. Twelwe night, or what you will. The life and death of King Iohn. The life and death of King Richard the second. The first part of Henry the fourth. The second part of Henry the fourth. The life of Henry the fift. The first part of Henry the sixt. The second part of Henry the sixt. The third part of Henry the sixt. The tragedy of Richard the third. The famous history of the life of King Henry the eight. The tragedie of Troylus and Cressida. The tragedy of Coriolanvs. The lamentable tragedy of Titus Andronicus. The tragedie of Romeo and Ivliet. The life of Tymon of Athens. The tragedie of Ivlivs Caesar. The tragedie of Macbeth. The tragedie of Hamlet, Prince of Denmarke. The tragedie of King Lear. The tragedie of Othello, the moore of Venice. The tragedie of Anthonie, and Cleopatra. The tragedie of Cymbeline Download:

### Chapter 7 : The first Part of Henry the Sixt by William Shakespeare - Full Text Free Book (Part 2/2)

*Part of the trilogy plays about the reign of Henry VI by William Shakespeare, this production of Henry VI Part One introduces many of the principal characters involved in what later became the War Of The Roses.*

Revised version of [http: Shakespeare, William, Lee, Sidney, Sir, ed. Clarendon Press Oxford](http://Shakespeare, William, Lee, Sidney, Sir, ed. Clarendon Press Oxford) "One thousand copies of this facsimile have been printed"--verso of half t. Printed at the charges of W. The two gentlemen of Verona. The merry wives of Windsor. The comedie of errors. Much adoe about nothing. A midsommer nights dreame. The merchant of Venice. As you like it. The taming of the shrew. Twelwe night, or what you will. The life and death of King Iohn. The life and death of King Richard the second. The first part of Henry the fourth. The second part of Henry the fourth. The life of Henry the fift. The first part of Henry the sixt. The second part of Henry the sixt. The third part of Henry the sixt. The tragedy of Richard the third. The famous history of the life of King Henry the eight. The tragedie of Troylus and Cressida. The tragedy of Coriolanvs. The lamentable tragedy of Titus Andronicus. The tragedie of Romeo and Ivliet. The life of Tymon of Athens. The tragedie of Ivliivs Caesar. The tragedie of Macbeth. The tragedie of Hamlet, Prince of Denmarke. The tragedie of King Lear. The tragedie of Othello, the moore of Venice. The tragedie of Anthonie, and Cleopatra. The tragedie of Cymbeline Download:

### Chapter 8 : The third Part of Henry the Sixt, with the death of the Duke of YORKE. | Great Writers Inspire

*The First Part of Henry the Sixt (TV) is a film directed by Jane Howell with Peter Aldwyn, John Alford, Sean Bartley, John Benfield, . Year: Original title: The First Part of Henry the Sixt (TV).*

### Chapter 9 : Henry VI, Part 2 - Wikipedia

*Henry VI, Part 1 (often written as 1 Henry VI), is a history play by William Shakespeare, and possibly Thomas Nashe, believed to have been written in , and set during the lifetime of King Henry VI of England.*