

DRAMATIS PERSONÆ¹

KING HENRY THE SIXTH
DUKE OF GLOUCESTER, *Uncle to the King, and Protector.*
DUKE OF BEDFORD, *Uncle to the King, and Regent of France.*
DUKE OF EXETER, *Great-uncle to the King.*
BISHOP OF WINCHESTER, *Great-uncle to the King, and afterwards Cardinal.*
DUKE OF SOMERSET.
RICHARD PLANTAGENET, *afterwards Duke of York.*
EARL OF WARWICK.
EARL OF SALISBURY.
EARL OF SUFFOLK.
LORD TALBOT, *afterwards Earl of Shrewsbury.*
JOHN TALBOT, *his Son.*
EDMUND MORTIMER, *Earl of March.*
SIR JOHN FALSTAFF.
SIR WILLIAM LUCY.
SIR WILLIAM GLANSDALE.
SIR THOMAS GARGRAVE.
Mayor of London.
WOODVILLE, *Lieutenant of the Tower.*
VERNON, *of the White-Rose or York Faction.*
BASSET, *of the Red-Rose or Lancaster Faction.*
A Lawyer. Mortimer's Keepers.
A Papal Legate, and two Ambassadors.
CHARLES, *Dauphin, and afterwards King of France.*
REIGNIER, *Duke of Anjou, and titular King of Naples.*
DUKE OF BURGUNDY.
DUKE OF ALENÇON.
BASTARD OF ORLEANS.
Governor of Paris.
Master-Gunner of Orleans, and his Son.
General of the French Forces in Bordeaux.
A French Sergeant. A Porter.
An old Shepherd, Father to Joan la Pucelle.

MARGARET, *Daughter to Reignier, afterwards married to King Henry.*
COUNTESS OF AUVERGNE.
JOAN LA PUCELLE, *commonly called Joan of Aire.*

Lords, Warders of the Tower, Heralds, Officers, Soldiers, Messengers, and Attendants.

Fiends appearing to Joan la Pucelle.

Scene: *Partly in England and partly in France.*

1. First given imperfectly by Rowe; corrected by Cambridge Editors; and revised.

THE FIRST PART OF
KING HENRY THE SIXTH

ACT I

SCENE I.—[*Westminster Abbey.*]

Dead March. Enter the Funeral of KING HENRY the Fifth, attended on by the DUKE OF BEDFORD, Regent of France; the DUKE OF GLOUCESTER, Protector; the DUKE OF EXETER, [the EARL OF] WARWICK, the BISHOP OF WINCHESTER, and the DUKE OF SOMERSET.

Bed. Hung be the heavens with black, yield day to night!

ACT I

Scene 1

Title. *King Henry*] *edd.*; *Henry* | *F.* Act I Scene I] *edd.*; *Actus Primus. Scena Prima.* | *F.* *Westminster Abbey.*] *Theobald*; *not in F.* S.D. *the Earl of Warwick*] *edd.*; *Warwicke* | *F.*

S.D. the Funeral] see Hall, 113-14 (App. 1). '1 Henry VI opens, with a note of high irony, on the funeral of Henry V' (H. C. Goddard, *The Meaning of Shakespeare*, 1951, p. 29). The choice of opening connects the play with the tetralogy *Richard II-Henry V*; provides a contrast for the coming 'change of times and states'; and offers a theme from which the latent 'intestine divisions' of the English nobles can at once break out. Now that the strong hand of Henry V, the conqueror of France, is removed, his conquests immediately begin to crumble. The pageantry and spectacle of the mourning scene, in black—a touch from Marlowe's *Tamburlaine*—is built up, through the quarrels, into the consequent rapid succession of reported disasters, unhistorically anticipated and telescoped, with a conscious reminiscence of Job. The

theme is thus announced as the loss of France, whose evil influence will triumph at the end by the replacement of the sorceress Joan by the no less malignant Margaret of Anjou.

The collapse of order and ceremony is indicated by the double interruption of the funeral (cf. III. i and IV. i, and Intro., p. liii), by the 'jars' of the nobles, and the bad news of the messengers.

1. *Hung . . . black*] The stage was draped with black for a tragedy (Malone); see Hodges, 47-8, and cf. Marston, *Insatiate Countess*, IV. v. 4-5: 'The stage of heaven is hung with solemn black, / A time best fitting to act tragedies.' Shakespeare may have taken the hint from Hall, 114, who speaks of 'black harness & . . . horses bearded with blacke'.

heavens] the projecting roof or pent-

Resolve on this; thou shalt be fortunate
If thou receive me for thy warlike mate.

Cha. Thou hast astonish'd me with thy high terms.
Only this proof I'll of thy valour make—
In single combat thou shalt buckle with me; 95
And if thou vanquishest, thy words are true;
Otherwise I renounce all confidence.

Puc. I am prepar'd: here is my keen-edg'd sword,
Deck'd with five flower-de-luces on each side,
The which at Touraine, in Saint Katherine's Church,
Out of a great deal of old iron I chose forth. 101

Cha. Then come, o' God's name; I fear no woman.

Puc. And while I live I'll ne'er fly from a man.

Here they fight, and JOAN LA PUCELLE overcomes.

Cha. Stay, stay thy hands; thou art an Amazon,
And fightest with the sword of Deborah. 105

Puc. Christ's Mother helps me, else I were too weak.

Cha. Whoe'er helps thee, 'tis thou that must help me.
Impatiently I burn with thy desire;
My heart and hands thou hast at once subdu'd.
Excellent Pucelle, if thy name be so, 110
Let me thy servant and not sovereign be:

97. Otherwise I] *F*; I otherwise *conj.* *Seymour*. 99. five] *Stevens*; fine *F*. 100. Church] *Pope*; Church-yard *F*. 101. great deal of] *F*; deal *Dyce*. 102. o' God's name] *F* (a . . .); o' God's great name *conj.* *this edn.*

91. *Resolve on this*] rest assured that, make up your mind that.

92. *mate*] continues the succession of suggestive terms in which Joan is constantly involved. Cf. Intro., xxxix-xl, and 111, 113-15 below.

93. *terms*] words, expressions.

95. *buckle*] join in close fight (*Schmidt*).

96. *if . . . true*] a sort of ordeal by combat.

97. *confidence*] used objectively=your confidence in me.

99. *flower-de-luces*] fleurs-de-lis, or lilies, in the arms of France.

100. *church*] as in the chronicle-sources. The *F* 'Church-yard' is probably due to misreading the final loop

of the 'h' or the 'he' of the MS. as the abbreviation 'y^d.

101-2.] Omission of 'great', marginal insertion, and erroneous restoration would explain the metrical irregularity of both lines.

102. *o'*] of = in.

104. *Amazon*] a fabulous race of female warriors of the Steppes; cf. Hippolyta in *AMND*.

105. *Deborah*] Judges, iv. 4-6; cf. above, i. i. 20 ff. and n.

108. *thy desire*] objective genitive = desire of (=for) thee.

110. *Excellent*] excelling, exceptionally great.

111. *servant*] in an amatory sense; cf. 113-15, and 92 above.

'Tis the French Dauphin sueth to thee thus.

Puc. I must not yield to any rites of love,
For my profession's sacred from above:
When I have chased all thy foes from hence, 115
Then will I think upon a recompense.

Cha. Meantime look gracious on thy prostrate thrall.

Reig. My lord, methinks, is very long in talk.

Alen. Doubtless he shrives this woman to her smock;
Else ne'er could he so long protract his speech. 120

Reig. Shall we disturb him, since he keeps no mean?

Alen. He may mean more than we poor men do know;
These women are shrewd tempters with their
tongues.

Reig. My lord, where are you? What devise you on?
Shall we give over Orleans, or no? 125

Puc. Why, no, I say: distrustful recreants!
Fight till the last gasp; I will be your guard.

Cha. What she says I'll confirm; we'll fight it out.

Puc. Assign'd am I to be the English scourge.
This night the siege assuredly I'll raise: 130
Expect Saint Martin's summer, halcyon's days,
Since I have entered into these wars.
Glory is like a circle in the water,

113. rites] *Pope*; rights *F*. 125. over] *Rowe*; o're *F*. 127. I will] *Capell*; I'll *F*. 131. halcyon's] *F*; halcyon *F3+edd.*

114. *sacred*] pa. pple of 'sacre' = to hallow, consecrate; cf. Hall, 160.

118 ff.] typical cynical asides; cf. 3*H6*, III. i.

119. *shrives*] hears confession and grants absolution.

smock] under-garment, shift.

121. *mean*] measure, limit; note the pun with 122.

123. *shrewd*] cunning, artful.

124. *where are you?*] what is your drift? what are your intentions?

129. *the English scourge*] as Talbot is the French; cf. i. iv. 41; II. iii. 14-16.

131. *Saint Martin's summer*] Indian summer, in autumn, at the feast of St Martin (11 Nov.)—'prosperity after misfortune, like fair weather after

winter has begun' (*Johnson*).

halcyon's days] a period of calm. The halcyon is identified with the kingfisher, supposed to breed in a nest on the sea about the winter solstice; cf. Ovid, *Metam.*, xi. 10 (end), 'Perque dies placidos hyberno tempore septem / Incubat Halcyone pendentibus acquore nidis. / Tum via tuta maris: ventos custodit, & arcet / Aeolus egressu, praestatque nepotibus aequor.' Cf. Lyly, II. 488. 23.

133 ff.] The imagery may have been suggested by the halcyon reference above. 'It is . . . likely that when he wrote he visualised either the mythological nest floating on the sea or a kingfisher diving into a stream', Armstrong, 43, n.