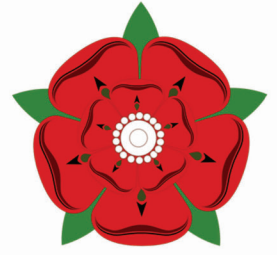




Undiscovered Shakespeare



THE WARS OF THE ROSES

William Shakespeare's *Henry VI, Part 1* Act V

A virtual Shakespeare experience brought to you by
Santa Cruz Shakespeare, Shakespeare Workshop and
The Humanities Institute UCSC



LAST WEEK ON THE WARS OF THE ROSES...

After making Richard Plantagenet the Duke of York, Henry VI departed with his nobles to be coronated in France. Meanwhile, through deception, Joan "La Pucelle" infiltrated Rouen, and took that city back for the French. Her victory was short-lived, however, as commander Talbot of the English won it back in battle. Realizing that the French could not win while England was allied to Burgundy, Joan arranged a parley with that Duke and convinced him to switch sides. As France and Burgundy's combined armies marched to defeat the outnumbered English, the Duke of York and the Earl of Somerset, the white rose and the red, refused to combine forces to come to the rescue. Consequently, the English army was crushed, and Earl Talbot, the English war hero, was slain. The victorious French marched toward Paris.

"Last Week on The Wars of the Roses" contributed by SCS Artistic Director, Mike Ryan. For more information on The Wars of the Roses, please reference Dr. Ariane Helou's dramaturgical resource packet on *Henry VI, Part 1* which is continued after page 10.

Undiscovered Shakespeare: The Wars of the Roses project has been made possible in part by the National Endowment for the Humanities: Exploring the Human Endeavor and by our generous donors!

Benefactor

The Towell Family

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**NATIONAL ENDOWMENT
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Special Thanks:

Rody Ortega
Ryan Peavey

THE DIRECTOR



PAUL MULLINS** (Director, *Henry VI, Part 1*)

Mullins is a New York City based freelance theatre director. He is an associate artist of Santa Cruz Shakespeare where he has directed *Pride and Prejudice*, *Love's Labor's Lost*, *The 39 Steps*, *Hamlet* and *Henry V*. He is also an associate artist of The Shakespeare Theatre of New Jersey where he has directed *As You Like It*, *Buried Child*, *Equivocation*, *Henry VIII*, *The Devil's Disciple*, *Richard II*, *King John*, *The Illusion*, *Rhinoceros*, *Measure for Measure* and *The Threepenny Opera* among many. For The Old Globe in San Diego he has directed *Good People*, *Twelfth Night*, *The Merry Wives of Windsor*, *Measure for Measure* and *Macbeth*. Paul has also directed for Chautauqua Theater Company, The Studio Theatre in Washington, DC., Dorset Theatre Festival, Jewel Theatre Co, Portland Stage Company, Connecticut Repertory Theatre, American Stage, The Yale School of Drama, NYU Grad Acting and The Juilliard School.

THE DRAMATURG



DR. ARIANE HELOU (Dramaturg and Scholarly Speaker, *Henry VI, Part 1*)

Dr. Helou has been a member of the Santa Cruz Shakespeare dramaturgy team since 2012, and is thrilled to be returning for this pioneering online series. Other regional dramaturgy work includes productions at The Jewel Theatre (Santa Cruz) and Rogue Machine Theatre (Los Angeles). Ariane is also a scholar who focuses on drama, music, and poetry in early modern Italy, England, and France. She has published research on Shakespeare and early modern Italian drama and is currently at work on two book projects: *Voices in Motion: Gender, Power, and Performance on the Early Modern Stage*; and, with co-editor Julia R. Lupton, a collection of essays on global and multimedia adaptations of Shakespeare's *Romeo and Juliet*. Ariane has taught at UCLA and UC Santa Cruz, and is a producing artist in two Los Angeles-based arts nonprofits: choral ensemble Artes Vocales, and theater company Collaborative Artists Bloc.

THE STAGE MANAGER



KATIE RINGWOOD* (Stage Manager, *Henry VI, Part 1*)

Ringwood is thrilled to be working (even if it has to be virtually) with SCS again! Some favorite past credits include PSM for the International Tour of *50 Shades! The Musical Parody* and regional credits such as *Sondheim on Sondheim* (The Phoenix Theatre) *Macbeth*, *Irma Vep* (Southwest Shakespeare Co.) *The Winter's Tale*, *Venus in Fur* (Santa Cruz Shakespeare) *Sweat* (Philadelphia Theatre Co.) *Cabaret*, *A Doll's House*, *Gypsy*, *74 Seconds to Judgment*, *John*, *Stupid F-ing Bird*, *The Stinky Cheese Man and Other Fairly Stupid Tales*, *Equivocation*, *Passion*, *A Little Night Music*, *Next to Normal* (Arden Theatre Co.) *Next to Normal*, *Legally Blonde* (Fulton Theatre) *Peter and the Starcatcher* (Theatre Horizon) Much Love and thanks to Ryan, Beaner, Joey and the wonderful people who make this crazy life possible.

*Member of Actors' Equity Association, the Union of Professional Actors and Stage Managers in the United States.

**The Director is a member of the Stage Directors and Choreographers Society, a national labor union.

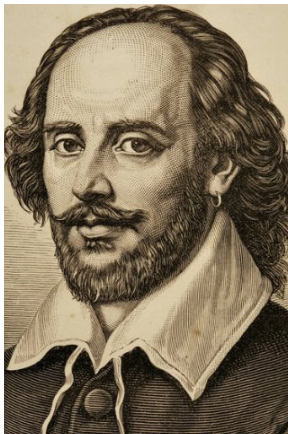
THE SCHOLAR



ADAM ZUCKER (Scholarly Speaker, *Henry VI, Part 1*)

Zucker has been a member of the UMass English Department since 2004. His area of expertise is 16th- and 17th-Century English literature, with a special focus on the plays of William Shakespeare, Ben Jonson, and their contemporaries. He received his BA from Brown University and his MA, MPhil, and PhD from Columbia University. Professor Zucker is the author of *The Places of Wit in Early Modern English Comedy* (Cambridge University Press, 2011), and the co-editor of two books: *Historical Affects and the Early Modern Theater* (Routledge, 2015), with Ronda Arab and Michelle Dowd; and *Localizing Caroline Drama: Politics and Economics of the Early Modern English Stage, 1625-1642* (Palgrave Macmillan, 2006), with Alan B. Farmer. Recent courses taught include the department's Shakespeare lecture, a Junior-Year Writing course on Tudor and Stuart lyric poetry, an undergraduate research seminar on Shakespeare and literary criticism, a survey of early English literature from *Beowulf* to *Paradise Lost*, and graduate seminars on theatrical space and material culture in early modern England. Professor Zucker received the College of Humanities and Fine Arts Outstanding Teacher Award in 2012-13, and his book, *The Places of Wit*, was shortlisted for the 2012 Globe Theatre Book Award. His interests include social and economic history; the cultural geography of Tudor and Stuart London; the interplay of textual form and historical process; theories of taste and manners; and satirical texts of all kinds. His current book project is a study of stupidity and incompetence in the plays of Shakespeare and in early modern English culture more generally.

THE PLAYWRIGHT



WILLIAM SHAKESPEARE (1564–1616)

Shakespeare was an English poet and dramatist, widely regarded as the greatest writer in the English language and the world's pre-eminent dramatist. He was born in 1564 in the town of Stratford-upon-Avon. Between 1585 and 1592, Shakespeare began a successful career as an actor and playwright in London. He was also one of the seven sharers who built and owned the Globe Playhouse in 1599. Shakespeare produced most of his known work between 1589 and 1613. Shakespeare retired around 1613, having written 38 plays, 154 sonnets, two long narrative poems, and several other poems. He died in 1616, and was buried in Stratford-upon-Avon. His plays have been translated into every major living language and are performed more often than those of any other playwright.



THE CREATIVE TEAM

Director	Paul Mullins**
SCS Head of Dramaturgy & Textual Consultant	Michael Warren
Dramaturg	Dr. Ariane Helou
Assistant Dramaturg	Amani Liggett
Stage Manager	Katie Ringwood*
SCS Artistic Director	Mike Ryan
SCS Managing Director	Larry Mabrey
SCS Education Coordinator	Alexi Carr
Director, Shakespeare Workshop UCSC	Sean Keilen
Visiting Scholar, UMass, Amherst	Adam Zucker
Director of Special Events UCSC	Kristin Palma
Event Coordinator UCSC	Jessica Guild
Event Coordinator UCSC	Diana Hogue

THE CAST

Act V

(in order of appearance)

King HENRY VI	Landon Hawkins
Duke of GLOUCESTER, <i>uncle of the King</i>	Chelsee Carter
Bishop of WINCHESTER, <i>great-uncle to the King and now a Cardinal</i>	Maeve Martinez
Ambassador of Armagnac	Mike Ryan*
Papal Legate	Noah Yaconelli
CHARLES, <i>Dauphin of France</i>	Jerry Lloyd
Duke of ALENCON, <i>a French noble</i>	Allen Gilmore*
Joan "LA PUCELLE", <i>aka Joan of Arc, commander of the French army</i>	Patty Gallagher*
Scout, <i>in the French army</i>	Sarah Hollis*
REIGNIER, <i>Duke of Anjou, a French noble</i>	Laurie Strawn
Fiends	Chelsee Carter, Maeve Martinez, Landon Hawkins
Duke of YORK, <i>Richard Plantagenet</i>	Mike Ryan*
Earl of SUFFOLK	Allen Gilmore*
MARGARET of Anjou	Sarah Hollis*
Shepherd	Noah Yaconelli
Earl of WARWICK	Laurie Strawn

*Member of Actors' Equity Association, the Union of Professional Actors and Stage Managers in the United States.

**The Director is a member of the Stage Directors and Choreographers Society, a national labor union.

THE ACTING COMPANY



CHELSEE CARTER (**Duke of GLOUCESTER, Fiend**)

Carter recently relocated from Chicago where she was last seen as The Other Woman in Boho Theatre's production of *The River*, Maria from Midsommer Flight's production of *Twelfth Night*, and Louka in City Lit's production of *Arms and the Man*. Chelsee holds an M.F.A from Purdue University's acting graduate program. She's thrilled to work with Santa Cruz Shakespeare company on this exciting new project!



PATTY GALLAGHER* (**Joan "LA PUCELLE"**)

Gallagher is grateful to be an Artistic Associate of Santa Cruz Shakespeare. She has been seen in *Love's Labour's Lost*, *Romeo & Juliet*, *The Two Gentlemen of Verona*, *Measure for Measure*, *A Midsummer Night's Dream*, *Hamlet*, *Much Ado about Nothing*, *Macbeth* (Santa Cruz Shakespeare); *Henry IV, Part I*, *Three Musketeers*, *Tom Jones*, *Double Bind*, *Diaries of Adam and Eve* (Shakespeare Santa Cruz); *Conference of the Birds*, *Orestes*, *Two Gentlemen of Verona* (Folger Theatre); *Three Tall Women*, *King Lear*, *Conference of the Birds*, *Orestes*, *Merchant of Venice*, *Kafka's Monkey*, *A Winter's Tale*, *Orlando*, *Othello*, *Arcadia*, *The Decameron*, *The Tempest*, *Good Woman of Setzuan*, *Cherry Orchard*, *Purgatorio*, *Naga Mandala*, *Red Noses*, *Act Without Words*, *Journey to the West* (Rogue Theatre); *As You Like It*, *Comedy of Errors*, *Twelfth Night*, *Happy Days*, *A Midsummer Night's Dream* (California Shakespeare Theatre), *Shipwrecked!* (Rogue and Jagriti, India). Fulbright Scholar (Ecuador). She holds a Ph.D. from University of Wisconsin-Madison and is a professor of Theater Arts, UC Santa Cruz.



ALLEN GILMORE* (**Duke of ALENCON, Earl of SUFFOLK**)

Allen is thrilled to return to SCS for this abbreviated, Zoom readings season. He has previously appeared at Shakespeare Santa Cruz/Santa Cruz Shakespeare in 2008 (*Bach At Leipzig*, *All's Well*), 2011 (*Three Musketeers*, *Henry IV, pt.1*), 2014 (*As You Like It*, *Merry Wives*), 2017 (*39 Steps*, *Two Gents*), and 2019 (*Winter's Tale*, *Pride and Prejudice*). He most recently had his professional directing debut with *Objects in the Mirror* at Tantrum Theater in Athens, OH. Earlier in the pandemic-shortened season, he was onstage as Giles Ralston in *The Mousetrap* at Court Theater and as Ebenezer Scrooge in *A Christmas Carol* at Goodman Theater, both in Chicago.

Allen is a 2015 Lunt-Fontanne Fellow, a 2015 3Arts Prize awardee, a 2019 Nicholas Ruddal Prize recipient, a proud ensemble member of Congo Square Theater Company in Chicago, and a U.S. Army Infantry veteran.

Rest well fellow Houstonian, George Floyd. Black Lives Matter.



LANDON HAWKINS (King HENRY VI, Fiend)

Hawkins is a Cincinnati based actor and director. Last year, he appeared in SCS productions of *Pride and Prejudice*, *The Winter's Tale*, and *The Two Noble Kinsmen*. He's thrilled to be joining the SCS ensemble again to bring these plays to life! landonhawkins.net



SARAH HOLLIS* (Scout, MARGARET of Anjou)

Hollis had hoped to be making her debut with Santa Cruz Shakespeare this summer, but the world had other plans, so she is thrilled to get the chance to work with them virtually! Last summer, she closed her first season at Utah Shakespeare Festival playing Viola in *Twelfth Night*, Witch #1 in *Macbeth*, and Elizabeth Condell/Emilia Bassano Lanier in *The Book of Will*. Other regional theater credits include: Jess in *King Charles III*, Letter Writer #2 (u/s performed) in *Tiny Beautiful Things*, Ensemble in *Pygmalion* (Pasadena Playhouse), Beneatha in *A Raisin In The Sun* (A Noise Within, LADCC and NAACP Nominated for Best Featured Performance), Viola in *Twelfth Night* (PCPA), Hafsat Abiola in *Seven* (LATW, National Tour), Zoe in *An Octoroon* (Kinetic Theater Company), and Betty 5 (u/s performed) in *Collective Rage: A Play in Five Boops* (Boston Court). TV credits include: "24" (Fox, recurring), "Lie to Me" (Fox), "The Unit" (CBS) and "Jimmy Kimmel Live" (ABC). Film: "Kill Your Darlings", "Falling" (Slamdance 2018), "The Russian Doll", "From the Dead", and "Madness" (directed and written by David Rabinowitz & Charlie Watchell).



JERRY LLOYD (CHARLES)

Lloyd has been an actor on stage, big screens and small screens for more than 50 years. His work has been seen on regional theatre stages up and down the west coast. Some of Jerry's projects include: *Twelfth Night*, *Dracula*, *Krapp's Last Tape*, *Jesus Christ Superstar*, *Claustrophobia*, *Buried Child*, *Hamlet*, *Henry V*, *As You Like It*, *Richard II*, *Much Ado About Nothing*.



MAEVE MARTINEZ (Bishop of WINCHESTER, Fiend)

Martinez is so thrilled and grateful to be a part of this project. Recent credits include *Angels in America: Millennium Approaches* and *Perestroika* (Harper), *Spring Awakening* (Martha), *Dry Land* (Amy), *Love's Labour's Lost* (Maria), and *Pericles* (Thaisa) with the Oregon Center for the Arts at Southern Oregon University, where she will receive her BFA in Acting this December. Love and thanks to her wonderful family, friends, boyfriend, and especially her dogs.



MIKE RYAN* (Ambassador of Armagnac, Duke of YORK)

Ryan first came to Santa Cruz in 1997 to play Silvius in *As You Like It* and Piotr in *The Forest* at Shakespeare Santa Cruz. That season launched a long career with SSC; he appeared in over 35 productions with the company before it was closed at the end of 2013. Along with Marco Barricelli and the Shakespeare Play On Board of Directors, he founded Santa Cruz Shakespeare in early 2014 and served as Co-Artistic Director for the new non-profit theatre company in its inaugural year before taking over as sole Artistic Director at the end of that season. In addition to his acting work with both Santa Cruz Shakespeare and its predecessor, Bay Area audiences may also know him from performances with American Conservatory Theatre, San Jose Repertory Theatre, Jewel Theatre Company, and Aurora. He has also appeared at Laguna Playhouse, Pasadena Playhouse, Denver Center Theatre, La Jolla Playhouse, Geva Theatre Center, Idaho Shakespeare Festival, Shakespeare Festival of Dallas and Oklahoma Shakespeare in the Park. Mr. Ryan received his BFA from Southern Methodist University, where he was a National Merit Scholar, and his MFA from the University of California at San Diego.



LAURIE STRAWN (REIGNIER, Earl of WARWICK)

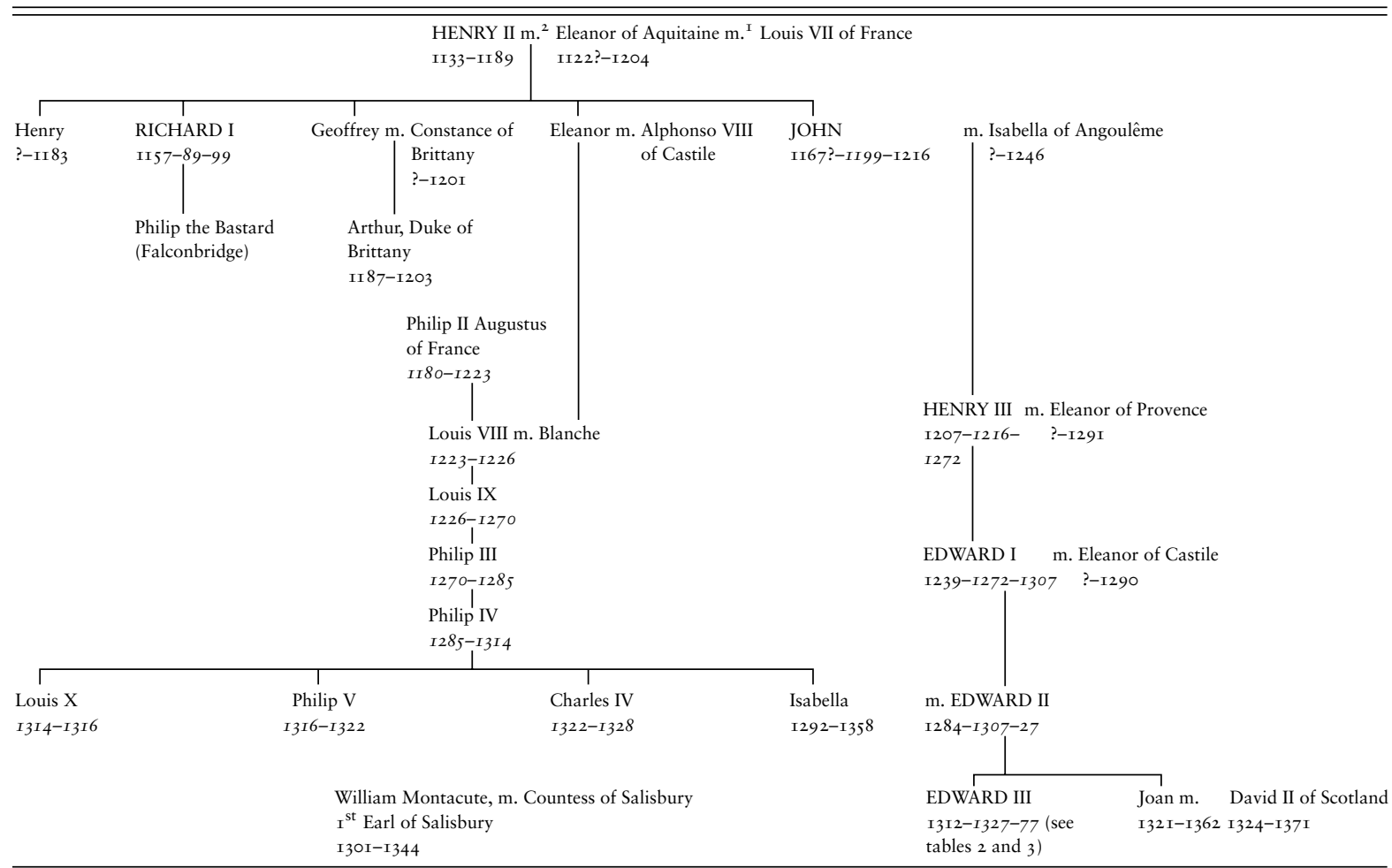
Strawn is delighted to be working with Santa Cruz Shakespeare Festival. Recent roles include: Sor Filomena in *The Tenth Muse*, and Miss Shingle in *A Gentleman's Guide to Love and Murder* with Davis Shakespeare Festival, Jean Louise Finch in *To Kill a Mockingbird* with Berkeley Playhouse, Sonia in *Vanya and Sonia and Masha and Spike*, Abby in *Ripcord*, Nat in *Rabbit Hole* with CCCT in El Cerrito, Betty Meeks in *The Foreigner* with Hillbarn Theater, Mrs. Tottendale in *The Drowsy Chaperone*, Miss Hannigan in *Annie*, and Madame Dilly in *On The Town* with Diablo Theater Company. Laurie created and performs a one-woman show, *Brave Little Nell-the Eleanor Roosevelt Story*, throughout the bay area, and has just completed a first-read of her play adaptation, *The Underground River*, based on the book by Martha Conway. Laurie lives in San Francisco with her Husband, Lee, and their daughter, Julia.



NOAH YACONELLI (Papal Legate, Shepherd)

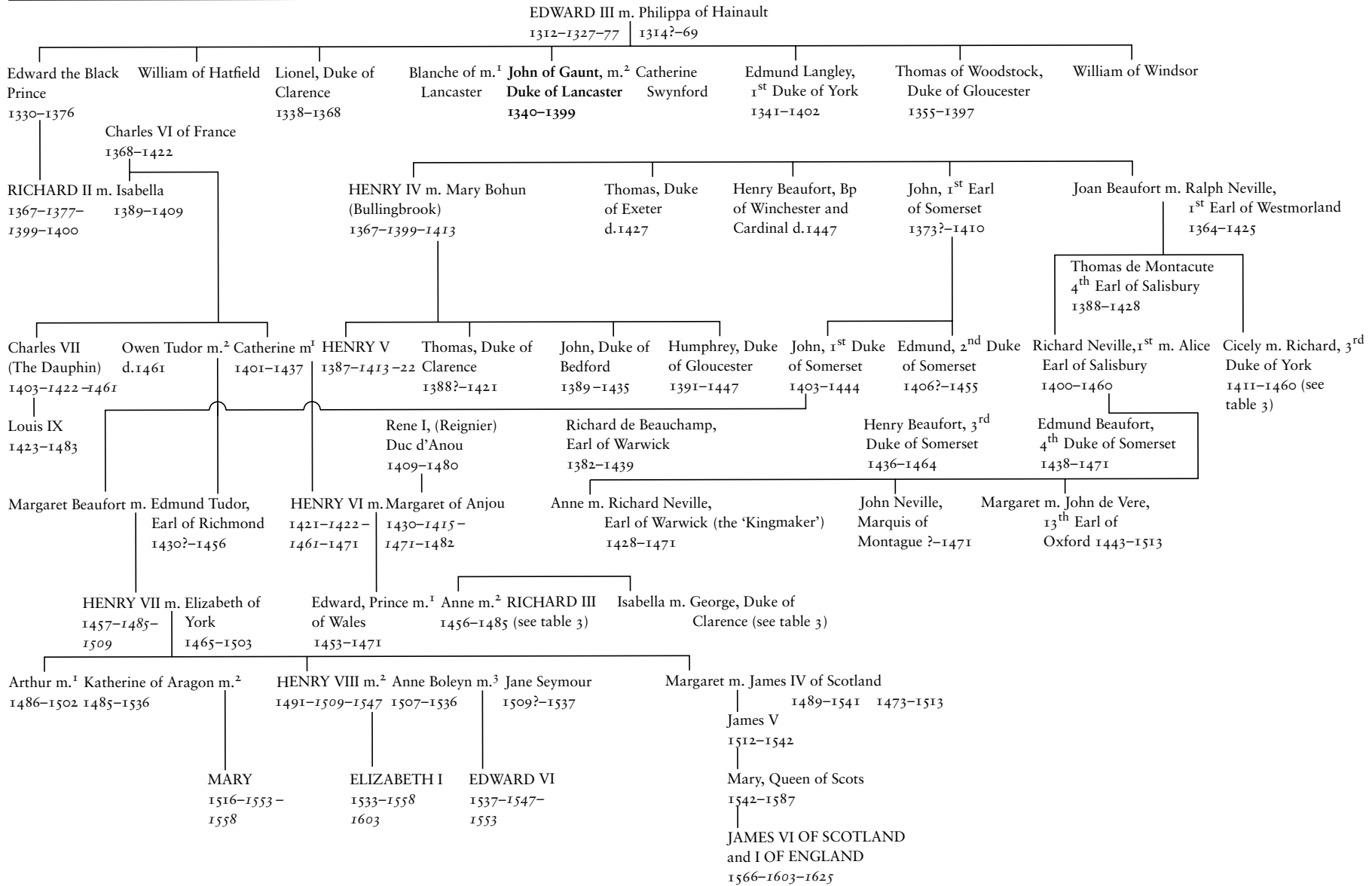
Yaconelli is excited to join Santa Cruz Shakespeare for its first ever virtual season and his second season with the company. Credits: *Noises Off!* (Givens Performing Arts Center) *Twelfth Night* and *The Country Wife* (American Players Theatre), *Love's Labor's Lost* and *Romeo and Juliet* (Santa Cruz Shakespeare), *Mr. Kolpert*, *The Seagull*, *The Liar*, *John Muir Wolf* (Whitman College); *The Country Wife* (Oval House Theatre, London) *The Little Dog Laughed* (Ashland New Plays Festival). Education: Whitman College B.A., British American Drama Academy, The Eugene O'Neill National Theater Institute.

*Member of Actors' Equity Association, the Union of Professional Actors and Stage Managers in the United States.

Table 1. *The Early Plantagenets*

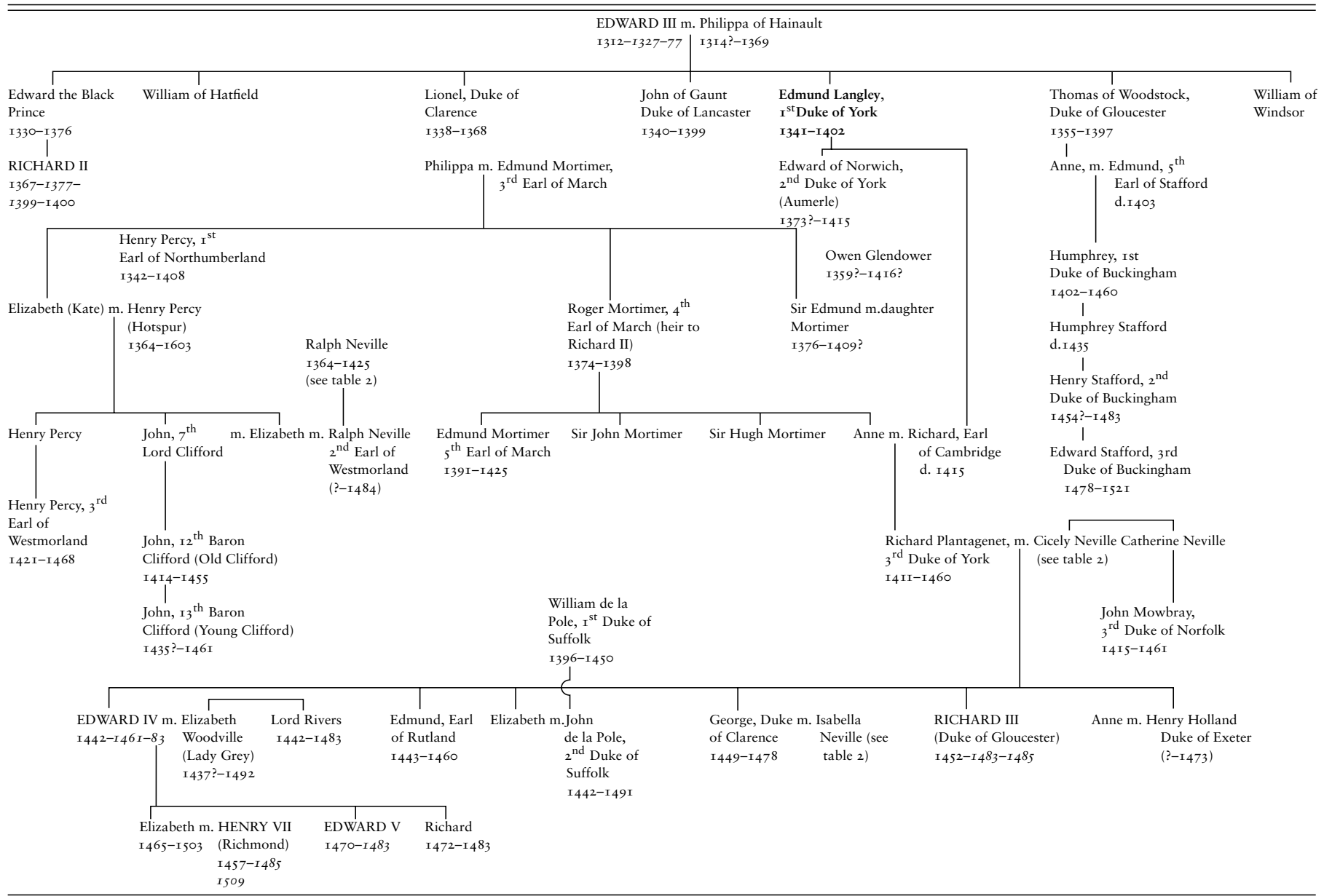
Italicised dates are those of reigns.

Table 2. *The House of Lancaster*



Italicised dates are those of reigns.

Table 3. *The House of York*



Italicised dates are those of reigns.

William Shakespeare

The First Part of Henry the Sixth

Santa Cruz Shakespeare 2020



King Henry VI by Unknown English artist. Oil on panel, circa 1540.
NPG 2457 © National Portrait Gallery, London

Dramaturgy Resources
prepared by Ariane Helou

BEFORE THE PLAY BEGINS

Several years before the events of the play, King Henry V led a military campaign in France. It was the latest phase of the Hundred Years' War, a multigenerational conflict between the royal families of England and France over their rival claims to the French throne. Henry V's major victory at the Battle of Agincourt, and subsequent marriage to a French princess, resulted in large swaths of French territory coming under English rule.

Now Henry V has died; his son, the future King Henry VI, is too young to govern. His uncles rule the two parts of the kingdom in his place: the Duke of Bedford as Regent of France, and the Duke of Gloucester as Lord Protector of England. The absence of a powerful king in England has created an opportunity for the French to reclaim the lands that Henry V had seized.

Meanwhile, tensions are rising between two branches of England's royal dynasty, each with a competing claim on the throne: the House of Lancaster and the House of York.

IN THIS DOCUMENT

A brief overview of the **context** of the play (p. 2), including short summaries of its two central conflicts: the **Hundred Years' War** (p. 2) and the **War of the Roses** (p. 3).

A **"Who's Who"** of the main characters (p. 5), with some context about their roles in the play and their historical counterparts.

And in a separate document in our Google Drive folder, some wonderfully detailed **family trees** from *The Cambridge Companion to Shakespeare's History Plays* (edited by Michael Hattaway, Cambridge UP, 2002). This is a terrific resource, and you can download the book for free: <https://b-ok.cc/book/907861/0d065b>.

THE CONTEXT OF THE PLAY

The First Part of Henry the Sixth kicks off a tetralogy of plays about the **War of the Roses**, a generational conflict between two branches of the Plantagenet dynasty—the Yorks and the Lancasters—over the succession to the throne of England. That's the large-scale narrative that we see play out across the three parts of *Henry VI* and *Richard III*. In *1 Henry VI*, we see the York-Lancaster conflict unfurling against the backdrop of the **Hundred Years' War**, a dispute between the ruling families of England (Plantagenets) and France (Valois) over their rival claims to the French throne.

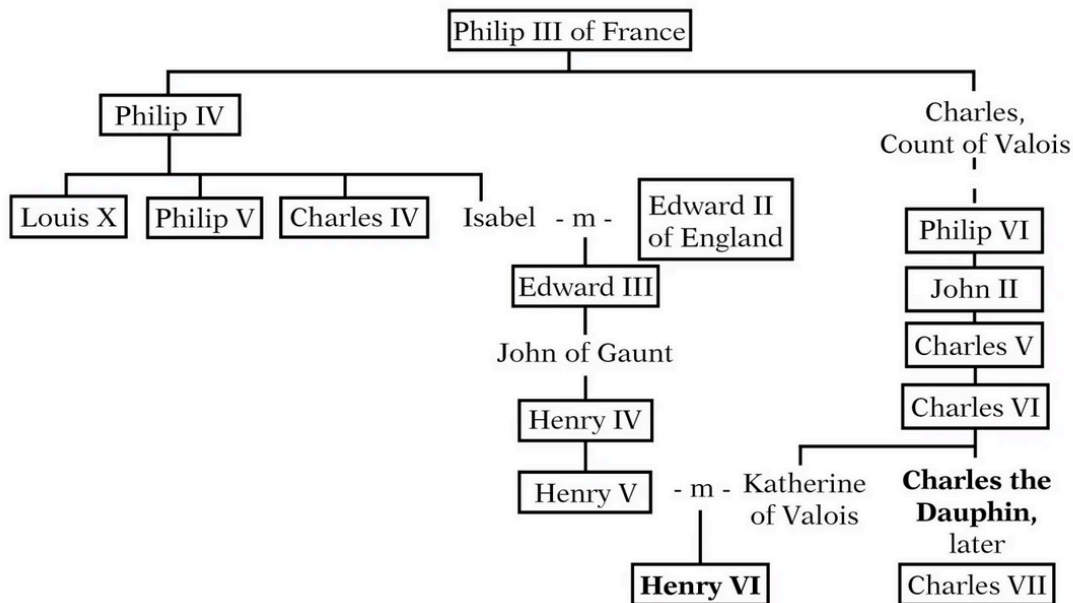
So there are two central conflicts in *1 Henry VI*: the war between England and France, and the war within England. The England of this play is threatened both externally, by the French claim to territories it controls, and internally by its warring political factions. These developing clashes, and the tension between them, drive the play's narrative. **In sum, what's at stake is England's power and its emergent national identity, both on the international**

stage (as England struggles to maintain a foothold on the Continent) and within its own borders (as the York-Lancaster rivalry threatens destabilization). The latter continues to be at stake through the rest of the tetralogy.

It's impossible to give a comprehensive coverage of either of these major political upheavals with just a couple of paragraphs, but here's a basic overview to get us started.

THE HUNDRED YEARS' WAR (1337 – 1453)

As the name states, this war lasted for over a century, with five generations of English kings going to battle over their claims to rule France. The inciting incident was the death of Charles IV of France in 1328; he died without a son or heir. His sister Isabel was married to Edward II of England. Their son, Edward III, stated his claim to the French throne as the nearest in the line of succession to the king of France. (See the family tree below.) The problem: in 1316, **French law had ruled that women could not inherit the throne and that succession could not pass through the female line.** (The legal precedent went back to the Salic Law established by Clovis I, King of the Franks, in the 6th century. If you remember your *Henry V*, this is the subject of Canterbury's epic speech in Act 1, Scene 2. But that law was not formally invoked in the context of royal succession until the 14th century.) The English Plantagenet claim to the French throne was rejected by Edward's cousin, Philip of Valois, a descendant of King Philip III of France on the *male* line. The French declared him the rightful king, and he was crowned Philip VI.



Source: <https://shakespeare.folger.edu/shakespeares-works/henry-vi-part-1/graphic-englands-claim-to-france/>

For over a hundred years, the Plantagenet and Valois houses warred over their claims to French lands and rule. Periods of conflict alternated with stretches of peace. A truce of over 20 years ended with Henry V's campaign into France and his major victory at Agincourt in 1415 (the subject of Shakespeare's *Henry V*). This introduced a period of English supremacy; Henry V married a Valois princess, and much French territory, including the province of Normandy, came under English rule. It was decreed that Henry and Catherine's heir would rule England and France.

But Henry V's victory was short-lived. He died in 1422, and his heir, the future Henry VI, was still an infant. The death of the old French king, and the power vacuum in England during Henry VI's minority, created an opportunity for a French resurgence. **That is where *The First Part of Henry the Sixth* begins**, though it plays fast and loose with the historical timeline. The historical Henry VI was less than a year old when his father died, and six years passed between the death of Henry V and the ascendancy of Joan of Arc and Charles VII (the siege of Orléans, where Joan led the French troupes to victory, took place in 1428 – 1429). Shakespeare's play ages Henry VI by some years, imagining that he is an adolescent by the time of these events, and compressing the time that passed between the death of Henry V and the siege of Orléans.

After the siege of Orléans, England made fewer incursions into France; by 1453, Rouen and Bordeaux had been reclaimed by the French. (Again, the play collapses the timeline, giving us the sense that the battles of Orléans, Rouen, and Bordeaux happened around the same time, while in reality they took place over the span of about twenty years.) England still held Calais, but no other Continental territory. The Hundred Years' War came to an end shortly before the War of the Roses erupted, and that continued conflict was in part responsible for preventing England's continued incursions into France. But England held onto the *idea* of France for centuries more; as historian Peter Ackroyd notes, "Only in the nineteenth century did the English throne renounce its claim to the French crown."¹

THE WAR OF THE ROSES (1455 – 1483)

Like the Hundred Years' War, the War of the Roses was not a single conflict, but a series of battles over the course of decades. But the origins of the conflict precede those dates by a couple of generations. It starts, in fact, with King Edward III (the English king who made the claim for the French throne that kicked off the Hundred Years' War). The rival factions of the War of the Roses descend from two of Edward III's younger sons: the House of York from Edmund Langley, 1st Duke of York (1341 – 1402), and the House of Lancaster from John of Gaunt, Duke of Lancaster (1340 – 1399). (See the family trees from the *Cambridge Companion*.) John of Gaunt was the father of Henry Bolingbroke, who deposed his cousin King Richard II and succeeded him as Henry IV. At the outset of *1 Henry VI*, the Lancasters rule; over the course of the play, Richard Plantagenet, grandson of the first Duke of York,

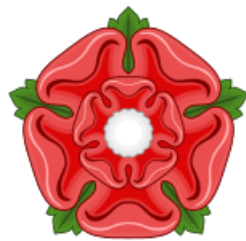
¹ Peter Ackroyd, *Foundation: The History of England*, Vol. 1 (Macmillan, 2011), p. 609 (page numbers are from the e-book edition, which you can download for free: <https://b-ok.cc/book/1293426/d95ef0>).

learns about his family's political history from his uncle Mortimer. The discovery that his line may also have a claim on the throne motivates his actions for the rest of the trilogy, and his son eventually ascends to power as Richard III. The Lancastrians seized power back when Henry Tudor defeated Richard III at the Battle of Bosworth field and was subsequently crowned King Henry VII. Henry VII then married Elizabeth of York, uniting the two houses and establishing the Tudor dynasty.

The name "War of the Roses" comes from the heraldic symbol of each branch of the family: a white rose for the House of York, a red rose for the House of Lancaster. In *1 Henry VI*, the scene in the Temple Garden (Act 2, Scene 4) dramatizes the origins of the conflict, as the English nobility declare their allegiance to York (led by Richard Plantagenet) or Lancaster (led by the Duke of Somerset) by picking either white or red roses.



The white rose of York



The red rose of Lancaster

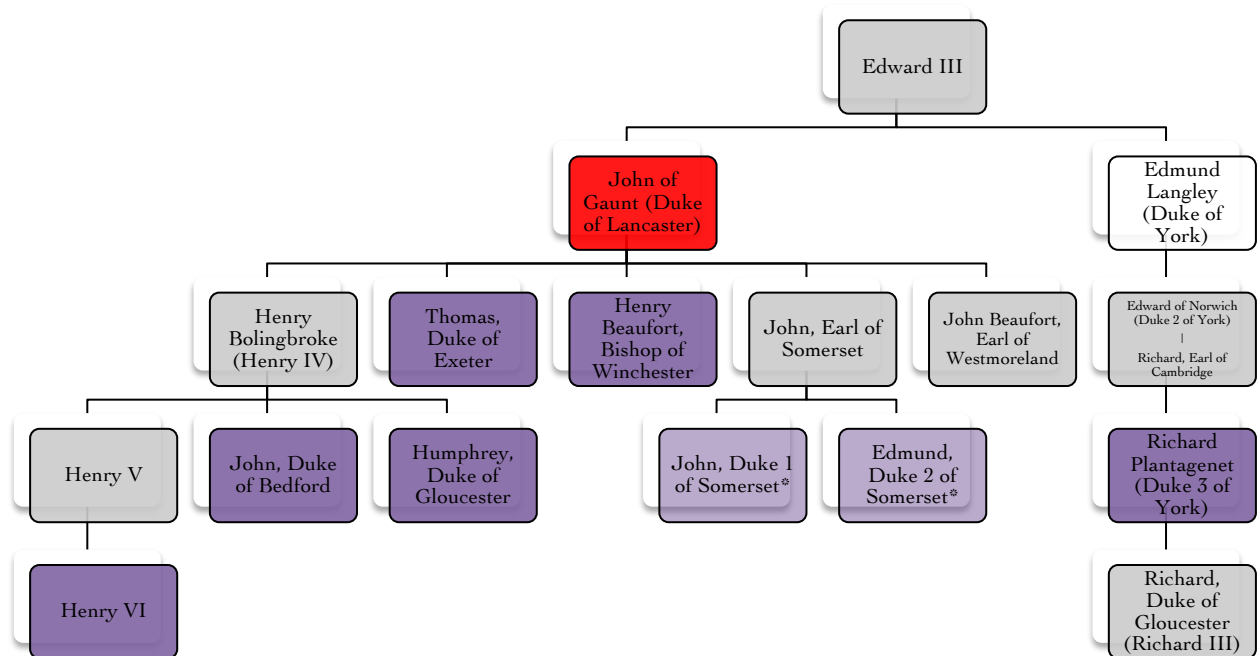


The bicolor Tudor rose

WHO'S WHO

The spellings and titles below are from the Folger online edition, which is the basis for our script. The biographical information comes primarily from the Oxford edition of the play, edited by Michael Taylor, and from the *Cambridge Companion to Shakespeare's History Plays*, edited by Michael Hattaway.

THE ENGLISH



Here is a vastly simplified family tree. The characters who appear in this play are in purple.
 (*The two historical Somersets form a composite character in the play.)

KING HENRY VI. The only son and heir of Henry V and Catherine of Valois (1421-1471).

The historical Henry VI was only nine months old when his father died in 1422.

Shakespeare takes artistic license with the chronology, so the young king is an older child at the time of his father's death and has reached marriageable age by the end of this play. The historical Henry VI married **MARGARET OF ANJOU** in 1445, when he was 24 years old and she was about 15. He was deposed by Edward IV in 1461 and restored to the throne in 1470. (He also appears in *2H6* and *3H6*, which dramatize the later events of his reign; we see his funeral procession in *R3*, Act 1 Scene 2.)

LORD TALBOT, AFTERWARDS EARL OF SHREWSBURY. Talbot (1388? – 1453) was a renowned soldier, and this play showcases him as a heroic figure. Shakespeare's contemporary, Thomas Nashe—who some scholars think may have contributed to writing some parts of *1 Henry VI*—wrote in 1592:

How would it have joyed brave *Talbot* (the terror of the French) to thinke that after he had lyne two hundred yeares in his Tombe, hee should triumphe againe on the Stage, and have his bones newe embalmed with the teares of ten thousand spectators at least (at several times), who, in the Tragedian that represents his person, imagine they behold him fresh bleeding.²

JOHN TALBOT, HIS SON. The elder Talbot had two sons named John. The eldest, from his first marriage, succeeded him as the second Earl of Shrewsbury; but the John Talbot of this play is likely Talbot's son with his second wife. He held the title Viscount Lisle, and died fighting alongside his father at the Battle of Castillon (the final conflict of the Hundred Years' War) in 1453. (Incidentally, John Talbot's mother—the second wife of Talbot *père*—was Margaret Beauchamp, daughter of the EARL OF WARWICK.

DUKE OF GLOUCESTER, THE KING'S UNCLE, AND LORD PROTECTOR. Given name: Humphrey of Lancaster (1391 – 1447). Youngest son of Henry IV. "Lord Protector" is a title that gives him powers akin to, but not equal to, Regent. After the death of Henry V, while Henry VI was still a minor, Gloucester was responsible for overseeing things in England while his older brother **BEDFORD** governed France. Gloucester's story continues in *2 Henry VI*. (He also appears in *2H4* and *H5*.)

DUKE OF BEDFORD, THE KING'S UNCLE, AND REGENT OF FRANCE. Given name: John of Lancaster (1389 – 1435). A younger brother of Henry V, who served as Regent, that is, governor in place of the king. His job is not only to govern England's French territories, but to keep those lands under English control. The historical Bedford oversaw the trial and execution of Joan of Arc. (He also appears in *1-2H4*.)

DUKE OF EXETER, THE KING'S GREAT-UNCLE. Given name: Thomas Beaufort (d. 1427). He is, like most of the Henry VI's older male relatives, another one of the King's guardians. Exeter was an illegitimate son of John of Gaunt. Gaunt had several children with his mistress, Catherine Swynford, all of whom had the name Beaufort. The Beauforts were legitimized after Gaunt and Swynford married in 1396, but were not eligible to inherit the throne. (He also appears in *H5*. The Exeter in *3H6* is a different guy. Cairncross suggests that Shakespeare may have played this role, although he doesn't specify whether he means the Exeter of *1H6*, or of *H5*, or both.)

² From Thomas Nashe, "The defence of Playes," part of a pamphlet titled *Pierce Penilesse his Supplication to the Divell* (1592). Quoted in *The Norton Shakespeare*, eds. Stephen Greenblatt, Walter Cohen, Jean E. Howard, Katharine Eisaman Maus (New York: W. W. Norton & Company, 1997), p. 3322. The editors note that "the Tragedian" Nashe mentions may have been Richard Burbage, who is thought to have originated the role of Talbot.

CARDINAL, BISHOP OF WINCHESTER, THE KING'S GREAT-UNCLE. Given name: Henry Beaufort (d. 1447). Another of John of Gaunt's illegitimate children, and brother of **EXETER**. He was an extremely powerful and wealthy high-ranking church official, "the type of unscrupulous, ambitious Roman Catholic prelate whom sixteenth-century Protestant audiences in the London theater loved to hate."³ He was promoted from Bishop to Cardinal in 1426. In this play, Winchester is at political odds with his nephew **GLOUCESTER** (see in particular Act 3, Scene 1). (He also appears in *2 Henry VI*.)

DUKE OF SOMERSET. Shakespeare takes some historical license here and conflates two different characters: John Beaufort, first Duke of Somerset (1403 – 1444), and his younger brother Edmund (1406 – 1455), who inherited his title after the former's death. In this play, Somerset is the major antagonist of **RICHARD PLANTAGENET**, and their conflict sparks the division into Team Lancaster (Somerset) and Team York (Plantagenet) in Act 2, Scene 4. (He also appears in *2 Henry VI*. The Somerset in *3H6* is a different guy.)

RICHARD PLANTAGENET, LATER DUKE OF YORK, AND REGENT OF FRANCE. As noted above, Plantagenet (1411 – 1460) was descended from the first Duke of York, who was the fifth son of Edward III; on the maternal side, the Mortimer line, he is descended from Edward III's third son Lionel, Duke of Clarence. Some of Plantagenet's backstory is revealed in conversation with his uncle **MORTIMER** in Act 2, Scene 5, in particular that his father Richard, Earl of Cambridge had been executed by Henry V (dramatized in *H5*, Act 2, Scene 2). **KING HENRY VI** grants Richard the title Duke of York in Act 3, Scene 1. Richard is convinced of the rightness of his claim to the throne; the name Plantagenet, used by the English ruling family since the reign of Henry II in the 12th century, "is an attempt to give himself an aura of royal legitimacy."⁴ (He also appears in *2-3 Henry VI*.)

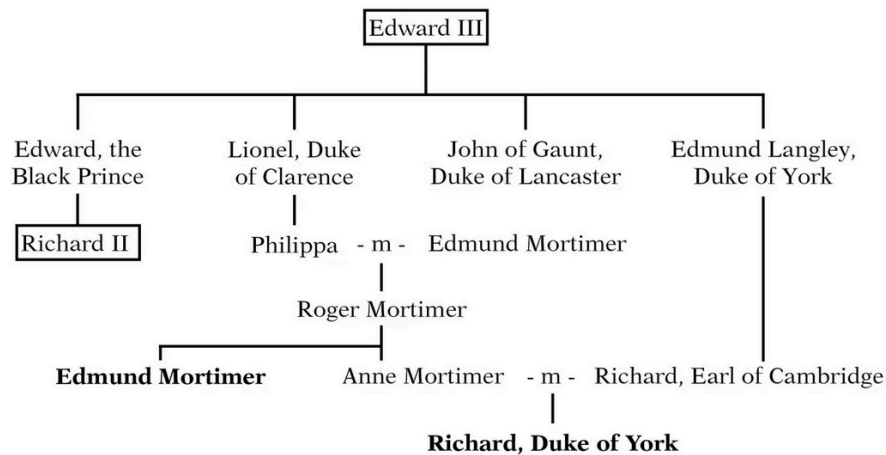


Image source: <https://shakespeare.folger.edu/shakespeares-works/henry-vi-part-1/graphic-ancestry-of-richard-plantagenet-duke-of-york/>

³ Michael Taylor, ed., *Henry VI, Part 1* (The Oxford Shakespeare; London: Oxford University Press, 2003), 91.

⁴ Taylor, p. 92

EARL OF WARWICK. Another conflation of two historical people: Richard de Beauchamp, Earl of Warwick (1382 – 1439), and his son-in-law Richard Neville, Earl of Warwick (1428 – 1471). Beauchamp is the primary source for the character as he appears in *1 Henry VI*, whereas the Warwick of *2 Henry VI* is based more on Neville. The historical Beauchamp was responsible for educating the young Henry VI. In this play, his primary function is as an ally of **RICHARD PLANTAGENET**, with whom he sides against **SOMERSET**.

EARL OF SALISBURY. Given name: Thomas de Montague or Montacute (1388 – 1428). He was a military leader under Henry V, and by the time of this play he is, like **TALBOT**, a renowned and able soldier. (The Salisbury in *2H6* is a different guy.)

EARL OF SUFFOLK, WILLIAM DE LA POLE. (1396 – 1450.) Another veteran of Henry V's wars. Made Duke of Suffolk after the events of this play, in 1448. In this play, we see him arrange the marriage of **HENRY VI** and **MARGARET OF ANJOU**; attraction to Margaret seems to be his principal motivation, but Suffolk is also in favor of peace with France. (He also appears in *2 Henry VI*.)

EDMUND MORTIMER, EARL OF MARCH. He was Richard Plantagenet's uncle, the fifth Earl of March (1391 – 1425); this character may also be a conflation of other Mortimers (his uncle the third Earl of March, who appears in *1H4*, and/or his cousin Sir John Mortimer, executed in 1424). Mortimer reveals to his nephew some of their family's complicated political history, which is one of the motivations for Plantagenet's actions in this play and its sequels. Mortimer's retrospection is also part of the play's broader sense of nostalgia for the reign of Henry V: "Jailed, lame, old, and dying, Mortimer in this play joins Bedford, Salisbury, and Talbot as a representative of a disappearing heroic past."⁵

SIR WILLIAM GLANSDALE and **SIR THOMAS GARGRAVE** are soldiers and allies of **SALISBURY**. They die in battle with him.

SIR JOHN FASTOLF. Although the Folio spells his name "Falstaffe," he is definitely not that guy (not least because Falstaff dies in the first act of *Henry V*). Fastolf (ca. 1378 – 1459) was an English nobleman who assisted **BEDFORD** in governing France during the minority of **HENRY VI**, and was appointed governor of the French provinces of Anjou and Maine in 1423. Fastolf led the English troops to a decisive defeat at the Battle of Patay in 1429; the Tudor chroniclers who recounted those events blamed Fastolf for his cowardice, and Shakespeare follows their lead in his characterization of Fastolf.

SIR WILLIAM LUCY. In 1435 he was the Sheriff of Warwickshire (a local officer appointed by the Crown). Taylor notes that the chroniclers do not mention his presence in France during the events dramatized in this play.

WOODVILLE, LIEUTENANT OF THE TOWER OF LONDON. Richard Woodville (d. 1441) was a supporter of Winchester, and was Team Lancaster. He was the grandfather of

⁵ Taylor, p. 93.

Elizabeth Woodville, who would go on to marry King Edward IV (Team York) in 1464. (She appears in *R5*.)

VERNON, OF THE WHITE ROSE OR YORK FACTION. A young nobleman who sides with Plantagenet in the Temple Garden scene (Act 2, Scene 4). He may be loosely based on Sir Richard Vernon (ca. 1390 – 1451), speaker of the Commons in the parliament of 1426.

BASSET, OF THE RED ROSE OF LANCASTER FACTION. Basset is a lower-ranking member of the nobility, loyal to Somerset. This character was likely invented for the play, but the Oxford Dictionary of National Biography includes an entry for a Peter Basset (fl. 1415–1437), an English soldier and chronicler who wrote about his experiences fighting in France during the Hundred Years' War.

THE FRENCH

CHARLES, DAUPHIN OF FRANCE. Heir to the French throne (“Dauphin” means “prince”) and the future Charles VII (1403 – 1461). He was the brother of Catherine of Valois, who married Henry V. (Note: the Dauphin in *Henry V* is a different guy, their older brother Louis, who died in 1415. In fact, Charles was fifth in line to the throne, and became heir after the death of his four older brothers.) Their father, Charles VI, died in 1522, the same year as Henry V. The English claimed that Henry VI, then an infant, should rule over both kingdoms, but Charles and his supporters disagreed. Charles retained the title of Dauphin while he and his supporters worked to take the throne until the French victory at Orléans allowed him to claim the throne; **JOAN OF ARC** led him to be crowned at Rheims in 1429.

JOAN LA PUCELLE, ALSO JOAN OF ARC. Jeanne d’Arc (1412 – 1431), anglicized as Joan of Arc, was a peasant girl from northeastern France who was instrumental in the French victory in the siege of Orléans. (*Pucelle* is an archaic French word meaning “virgin” or “young girl”; she was popularly known as *la pucelle d’Orléans*, but her family name was d’Arc. However, in English, “pucelle”—often spelled in the Folio as “puzzel”—had a decidedly pejorative slant, meaning something like “slut.” The language that other characters use to describe Joan is full of double entendres that play up the pejorative or objectifying sense of her name.) Joan claimed that, beginning in her early teens, she had received divine visions of saints who instructed her to ensure the **DAUPHIN** would be crowned king. She eventually succeeded in gaining an audience with the Dauphin in 1429 and persuading him to give her an army. She led the French to victory at Orléans, and the Dauphin was crowned Charles VII in Rheims. The following year, however, she was captured by the Burgundians—a French faction allied with the English—who imprisoned her, transferred her to English custody, and put her on trial for heresy. Joan was convicted and burned at the stake in 1431. She was declared a Catholic martyr in 1456, and canonized as a saint in 1920.

While there is a great deal of art and literature that celebrates Jeanne d’Arc as a folk hero, her treatment in *1 Henry VI* expresses sentiments that are not only anti-French and anti-Catholic, but deeply misogynistic. In some scenes she demonstrates strength and integrity as a warrior, but in others she is vilified. The scene of her performing witchcraft in Act 5 is

problematic, as is her collapse into desperation at her trial. (She is arguably the least consistent character in the play, and some scholars point to this discontinuity as evidence that the play was written collaboratively by multiple authors.)

REIGNIER, DUKE OF ANJOU AND MAINE, KING OF NAPLES. René of Anjou (1409-1480) was a towering figure in 15th-century France: patron of arts, poet, prince. Over the course of his life held a number of impressive titles (some functional, some honorary), including Count of Piedmont, Count of Provence, Duke of Lorraine, and King of Jerusalem and Aragon. However, as other characters in *1 Henry VI* note, Reignier's impeccably aristocratic credentials did not correspond to great wealth. He is the father of **MARGARET OF ANJOU**, who marries **KING HENRY VI**.

MARGARET, HIS DAUGHTER. Margaret (1430 – 1482), a major character throughout the tetralogy, is introduced at the end of *Part I*. Her marriage to **HENRY VI** is engineered by **SUFFOLK**, who became Margaret's political ally and, in Shakespeare's version of events, her paramour. In fact, Suffolk stood in for the King at the marriage, which was conducted by proxy while Margaret was still in France. (She also appears in *2-3H6* and *R3*, the only character to have a speaking role in all for plays.)

DUKE OF ALANSON. The historical Jean II d'Alençon (1409 – 1476) fought in the Hundred Years' War as a teenager. In 1424 he was captured by the English and imprisoned; he sold all his lands in order to buy his ransom. Freed in 1429, he quickly became an ally and supporter of **JOAN OF ARC**. Alanson in the play is similarly devoted to Joan.

BASTARD OF ORLEANCE. Given name: Jean, Count of Dunois (d. 1468). A cousin of Charles the Dauphin, and, as the name suggests, the illegitimate son of the Duke of Orléans.

DUKE OF BURGUNDY. The historical Philip, Duke of Burgundy (1396 – 1467), also known as Philip the Good, supported the English; Henry V had named him co-regent of France, alongside **BEDFORD**. In this play, Burgundy reverts his loyalty to France because he is so impressed by **JOAN OF ARC**. The historical Burgundy did also abandon the English cause, but not until 1435; in fact, it was his supporters who captured, tried, and executed Joan in 1431. (He also appears in *H5*.)

COUNTESS OF AUVERGNE. Not based on a historical figure; this is an episode that seems to have been invented for the play, rather than taken from one of the chronicles. (There was also a real Countess of Auvergne, or rather several; at the time of the siege of Orléans, it was Marie I, whose reign began in 1424 and who would have been in her mid-50s.)