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Henry VI – Part 1: Act 3, Scene 3

Dramatis Personae

The English

KING HENRY VI

Lord TALBOT, afterwards Earl of Shrewsbury

JOHN TALBOT, his son

Duke of GLOUCESTER, the king's uncle, and Lord Protector

Duke of BEDFORD, the king's uncle, and Regent of France

Duke of EXETER, the king's great-uncle

Cardinal, Bishop of WINCHESTER, the king's great-uncle

Duke of SOMERSET

Richard PLANTAGENET, later Duke of YORK, and Regent of France

Earl of WARWICK

Earl of SALISBURY

Earl of SUFFOLK, William de la Pole

Edmund MORTIMER, Earl of March

Sir William GLANSDALE

Sir Thomas GARGRAVE

Sir John FASTOLF

Sir William LUCY

WOODVILLE, Lieutenant of the Tower of London

VERNON, of the White Rose or York faction

BASSET, of the Red Rose or Lancaster faction

A LAWYER

JAILORS to Mortimer

A LEGATE

MAYOR of London

Heralds, Attendants, three Messengers, Servingmen in blue coats and in tawny coats, two Warders, Officers, Soldiers, Captains, Watch, Trumpeters, Drummer, Servant, two Ambassadors

The French

Joan la PUCELLE, also Joan of Arc

CHARLES, Dauphin of France

Commented [AT1]: Dramatis Personae: (Edited from "List of Characters" on Folger Digital Texts")
This Dramatis Personae is split up between the English characters and the French characters. We chose to keep it this way because it is very clear for readers to be able to reference and understand what side each character is loyal to and/or fighting for. The list contains all the characters in the play and is quite complete, however we did edit the "French" list to put "Joan la PUCELLE, also Joan of Arc" first since she plays a very significant role in the play and should be recognized as one of the most important characters on the French side.

REIGNIER, Duke of Anjou and Maine, King of Naples
MARGARET, his daughter
Duke of ALANSON
Bastard of ORLEANCE
Duke of BURGUNDY
GENERAL of the French forces at Bordeaux
COUNTESS of Auvergne
Her PORTER
MASTER GUNNER of Orleance
BOY, his son
SERGEANT of a Band
A SHEPHERD, Pucelle's father

Drummer, Soldiers, two Sentinels, Messenger, Soldiers, Governor of Paris, Herald, Scout, Fiends accompanying Pucelle

Sæne Tertia.

Enter Charles, Baſtard, Alanſon, Puſcell.

Puſcell. Diſmay not (Princes) at this accident,
Nor grieue that Roan is ſo recouered:
Care is no cure, but rather corroſue.
For things that are not to be remedy'd.
Let frantike *Talbot* triumph for a while,
And like a Peacock ſweepe along his tayle,
Wee'le pull his Plumes, and take away his Trayne,
If Dolphin and the reſt will be but rul'd.

Charles. We haue been guided by thee hitherto,
And of thy Cunning had no diffidence,
One fudden Foyle /hall neuer breed diſtrift.

Baſtard. Search out thy wit for ſecret pollicies,
And we will make thee famous through the World.

Alanſ. Wee'le ſet thy Statue in ſome holy place,
And haue thee reuerenc't like a bleſſed Saint.
Employ thee then, ſweet Virgin for our good.

Puſcell. Then thus it muſt be, this doth *loane* deuiſe:
By faire peſwaſions, mixt with ſugred words,
We will entice the Duke of Burgione
To leave the *Talbot*, and to follow vs.

Charles. I marry Sweeting, if we could doe that,
France were no place for *Henries* Warriors, Nor /hould that Nation boaſt it ſo with vs,
But be extirped from our Prouences.

Commented [AT2]: Literary Device - Alliteration: The repetition of the consonant "c" in this sentence, in the words "care," "cure," and "corroſue" is an example of alliteration.

Commented [AT3]: Glossing: (OED) "v. To root out, exterminate (a family, sect, or nation)." This word was mostly used between the 1500s and 1600s, and is not currently in common usage.

Alans. For euer /should they be expuls'd from France,
And not haue Title of an Earledome here.

Pucell. Your Honors /hall perceiue how I will worke,
To bring this matter to the wi/hed end.

Drumme sounds a farre off.

Hearke, by the /sound of Drumme you may perceiue
Their Powers are marching vnto Paeis-ward.

Here sound an Englysh March.

There goes the *Talbot* with his Colours /spred,
And all the Troupes of Englysh after him.

French March

Now in the Rereward comes the Duke and his:
Fortune in fauor makes him lagge behind.
Summon a Parley, we will talke with him.

Trumpets sound a Parley, (we enter into an open area with Burgundy in the back).

Charles. (pulling Burgundy aside) A Parley with the Duke of Burgonie.

Burg. Who craves a Parley with the Burgonie?

Pucell. The Princely *Charles* of France, thy Countreyman.

Burg. What /say'ft thou *Charles*? for I am marching hence.

Charles. Speake *Pucell*, and enchaunt him with thy words.

Pucell. Braue Burgonie, vndoubted hope of France,
Stay, let thy humble Hand-maid /speake to thee.

Burg. Speake on, but be not ouer-tedious.

Pucell. Looke on thy Country, looke on fertile France,
And see the Cities and the Townes defac't,
By wa/ting Ruine of the cruell Foe,
As lookes the Mother on her lowly Babe,
See, /see the pining Maladie of France :
Behold the Wounds, the moft vnnaturall Wounds,
Which thou thy /elfe ha/f giuen her wofull Bre/t.
Oh turne thy edged Sword anotherway,
Strike tho/ſe that hurt, and hurt not tho/e that helpe :
One drop of Blood drawne from thy Countries Boſome,
Should grieue thee more then /freames of forraine gore.
Returne thee therefore with a floud of Teares,
And wa/h away thy Countries /tayned Spots.

Burg. Either /he hath bewitcht me with her words,
O Nature makes me /suddenly relent.

Pucell.

Befides, all French and France exclaiimes on thee,
Doubting thy Birth and lawfull Progenie.
Who ioyn'f/thou with, but with a Lordly Nation,
That will not tru/t thee, but for profits /fake?
When *Talbot* hath /ſet footing once in France,
And fafhion'd thee that In/trument of Ill,

Commented [AT4]: Glossing: (OED) "v. With object a person, etc.: To drive or thrust out from a place; to eject, evict from a possession or holding; to turn out of an office, community, etc."

This word was very commonly used during the 16-17th centuries, and is now obsolete.

Commented [SC5]: Scene Location: We wanted to show the march that was being described. Thus, the open area is where the men are marching toward France and Burgundy is in the back of the line, to the delight of Charles and Pucell.

Commented [SC6]: Stage Direction: It makes sense here that Charles and Pucell do not want to draw attention to the fact that they need to talk to Burgundy.

Commented [AT7]: Literary Device - Euphuism: The two clauses in this sentence, with the two words "hurt" being inverted, with "strike" and "helpe" at the beginning and end of the clauses, respectively. The clauses also have opposite meanings, making it euphuism as well.

Commented [SC8]: Editorial Decision: We would cut these lines because the point Pucelle makes can best be explained in the lines we did not cut.

Who then, but Englysh *Henry*, will be Lord,
And thou be thw̄t out, like a Fugitue?
Call we to minde, and markebut this for prooфе:
Was not the Duke of Orleance thy Foe?
And was he not in England Pri/oner?
But when they heard he was thine Enemie,
They /ey him free, without his Ran/ome pay'd,
In /fright of *Burgonie* and all his friends,
See then, thou fight'ſt againſt thy Countreymen,
An ioyn'ſt with them will be thy /laughter-men.
Come, come returne ; returne thou wandering Lord,
***Charles* and the reſt will take thee in their armes.**

Burg. I am vanqui/hed :

Theſe haughtie wordes of hers
Haue batt'red me like roaring Cannon-/hot,
And made me almoſt yeeld vpon my knees.
Forgiue me Countrey, and /weet Countreymen :
And Lords accept this heartie kind embrace.
My Forces and my Power of Men are yours.
So farewell *Talbot*, Ile no longer truſt thee.

Pucell. Done like a Frenchman : turne and turne againe.

Charles. Welcome braue Duke, thy friend/hip makes
vs fre/h.

Bastard. And doth beget new Courage in our
Breas/ſts.

Alanſ. *Pucell* hath brauely play'd her part in this,
And doth deferue a Coronet of Gold.

Charles. Now let vs on, my Lords,
And ioyne our Powers,
And ſeeke how we may preiudice the Foe.

Commented [SC9]: Literary Device: We have here, the repetition of the words “come” and “returne”. This repetition serves to incite Burgundy to rejoining the French fight against the English.

Commented [AT10]: Glossing: (OED) "n. A small or inferior crown; .a crown denoting a dignity inferior to that of the sovereign, worn by the nobility, and varying in form according to rank." This definition of the word was used most heavily throughout the 1500s to the 1800s, and is no longer a commonly recognized word.

Commented [AT11]: Glossing: (OED) "n. A small or inferior crown; spec. a crown denoting a dignity inferior to that of the sovereign, worn by the nobility, and varying in form according to rank." This definition of the word was used most heavily throughout the 1500s to the 1800s, and is no longer a commonly recognized word.

Rationale

We chose to transcribe and annotate Act Three, Scene Three in Shakespeare's *Henry VI - Part 1*. In this play dramatizing the War of the Roses, which took place from 1455 to 1485, this scene portrays Joan Pucelle bringing Burgundy to the side of the French once again. We chose to make a few editorial decisions, as well as highlighted some literary devices Shakespeare employed. Finally, we enjoyed this experience to transcribe *Henry VI* because it allowed us to examine the history of the War of the Roses as well as edit a history play.

Firstly, we chose to point out euphuism, alliteration, and repetition in our chosen act/scene. Euphuism is present in the lines we selected because the clauses are inverted, as well as the two having opposite meanings. Alliteration is in the lines we highlighted because there is a repetition of the "c" consonant. Joan is saying here that she will straighten everything out and to not worry, and the repetition serves as something that can be counted on, just like her. Repetition is shown by repeating "come" and "returne", both words of encouragement for Burgundy to come back to the fold. As far as glossing is concerned, we chose the words "extirped," "expuls'd," and "coronet" to define. All three of these words are no obsolete but were used heavily by Shakespeare and other writers during Shakespeare's time. Learning the meaning of these words through glossing is helpful to understand more of the play's plot, and the context of the words in relation to the play as well as the time period. As far as glossing is concerned, we glossed "extirped", "expuls'd", and "Coronet". Extirped means basically to root-out something, and thus is used to mean rooting-out a province. This word was in use between 1500-1600, but it is not in use much anymore. Expuls'd we glossed because it was such an unfamiliar word to both of us. It turns out that this is because expuls'd is obsolete today. It means to drive something from a place. The last word we glossed was "Coronet". This word connotes a small or inferior

crown, and it is not in use today because crowns are not a headpiece worn a lot today. Finally, we provided the *dramatis personae* from the Folger Digital Text version of this play, but we moved a few characters around. We specifically placed Joan Pucelle first on the French side because she is considered a major character in our many other's eyes. We chose to do this because we liked this version the best and we felt that it included all necessary characters.

We inserted, as well as took out, some parts of this scene to improve the readability mainly. We chose to make the scene location set in an open area. This is because the English were marching towards France and it is conceivable that they would have a substantial army with them. Thus, it would also be difficult to get Burgundy's attention and that is where our stage direction comes in. We have Charles pulling Burgundy aside to show that they want to have a private moment with him, away from any English interference. For editing the scene, we chose to remove a few of Pucelle's lines when she is convincing Burgundy to re-join the French fight. We felt that it was more powerful (to the audience and to Burgundy himself) to have Pucelle start by saying he will become a fugitive if the English were to rule.

We thoroughly enjoyed transcribing and editing the first folio of *Henry VI*. We especially liked the fact that our work gets to go on the Kit Marlowe Project for many to see. We feel proud to contribute to the history of Shakespeare plays as well as the War of the Roses. Removing a few lines allowed us to obtain the freedom to play with the characters in a way simply reading it wouldn't allow. This was a great opportunity to work with actual events that the previous assignments didn't allow for. The War of the Roses, although a very complicated war, is important to understand in the realm of Shakespeare's works. Hopefully, we will get an opportunity to read part two to this play.

Works Cited

“Oxford English Dictionary.” *Oxford English Dictionary*, www.oed.com/.

Niles, Rebecca, and Michael Poston. “Henry VI - Part 1.” *Folger Digital Texts*,
www.folgerdigitaltexts.org/