

DOWNLOAD PDF THE FIRST SKETCHES OF THE SECOND AND THIRD PARTS OF KING HENRY THE SIXTH.

Chapter 1 : The First part of King Henry the Sixth / William Shakespeare

Excerpt from The First Sketches of the Second and Third Parts of King Henry the Sixth I have called these plays The First Sketches of the Second and Third Parts of Henry VI but it is a question with the critics whether Shakespeare was their author, or whether he merely borrowed from some older dramatist.

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

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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

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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.

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Chapter 2 : The Third Part of King Henry the Sixth by William Shakespeare

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This section needs additional citations for verification. Please help improve this article by adding citations to reliable sources. Unsourced material may be challenged and removed. June Main article: He was born on 6 December at Windsor Castle. His mother, Catherine of Valois , was then 20 years old. On 28 September , the nobles swore loyalty to Henry VI. His duties were limited to keeping the peace and summoning Parliament. After the Duke of Bedford died in , the Duke of Gloucester claimed the Regency himself, but was contested in this by the other members of the Council. It was shortly after his crowning ceremony at Merton Priory on All Saints Day, 1 November , [5] shortly before his 16th birthday, he obtained some measure of independent authority on 13 November , [6] but his growing willingness to involve himself in administration became apparent in when the place named on writs temporarily changed from Westminster where the Privy Council was to Cirencester where the king was. Henry was declared of age in , at the age of sixteen in the year in which his mother died, and he assumed the reins of government. Henry, shy and pious, averse to deceit and bloodshed, immediately allowed his court to be dominated by a few noble favourites who clashed on the matter of the French war. The young king came to favour a policy of peace in France, and thus favoured the faction around Cardinal Beaufort and William de la Pole, Earl of Suffolk , who thought likewise, while Humphrey, Duke of Gloucester , and Richard, Duke of York , who argued for a continuation of the war, were ignored. In , the English council suggested that peace could best be effected with the Scots by wedding Henry to one of the daughters of the king of Scotland ; the proposal came to nothing. During the congress of Arras in , the English put forth the idea of a union between the English king and a daughter of Charles VII of France , but the Armagnacs refused to even contemplate the suggestion unless Henry renounced his claim to the French throne. These conditions were agreed to in the Treaty of Tours in , but the cession of Maine was kept secret from parliament, as it was known that this would be hugely unpopular with the English populace. However, Margaret was determined to make him see it through. As the treaty became public knowledge in , public anger focused on the Earl of Suffolk, but Henry and Margaret were determined to protect him. Queen Margaret had no tolerance for any sign of disloyalty towards her husband and kingdom, thus any inclination of it was immediately brought to her attention. Gloucester was put in custody in Bury St Edmunds , where he died, probably of a heart attack although contemporary rumours spoke of poisoning before he could be tried. However, he was excluded from the court circle and sent to govern Ireland , while his opponents, the Earls of Suffolk and Somerset were promoted to Dukes , a title at that time still normally reserved for immediate relatives of the monarch. His murdered body was found on the beach at Dover. By , the French had retaken the whole province, so hard won by Henry V. Returning troops, who had often not been paid, added to the lawlessness in the southern counties of England. Jack Cade led a rebellion in Kent in , calling himself "John Mortimer", apparently in sympathy with York, and setting up residence at the White Hart Inn in Southwark the white hart had been the symbol of the deposed Richard II. The flight proved to have been tactical: Cade successfully ambushed the force in the Battle of Solefields and returned to occupy London. In the end, the rebellion achieved nothing, and London was retaken after a few days of disorder; but this was principally because of the efforts of its own residents rather than the army. At any rate the rebellion showed that feelings of discontent were running high. Insanity, and the ascendancy of York[edit] Depiction of Henry enthroned, from the Talbot Shrewsbury Book , 145 In , the Duke of York was persuaded to return from Ireland, claim his rightful place on the council and put an end to bad government. His cause was a popular one and he soon raised an army at Shrewsbury. The court party, meanwhile, raised their own similar-sized force in London. A stand-off took place south of London, with York presenting a list of grievances and demands to the court circle, including the arrest of Edmund Beaufort, 2nd Duke of Somerset. The king initially agreed, but Margaret intervened to prevent the arrest of Beaufort. By , his influence had been restored, and York was

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again isolated. The court party was also strengthened by the announcement that the Queen was pregnant. However, on hearing of the final loss of Bordeaux in August , Henry experienced a mental breakdown and became completely unresponsive to everything that was going on around him for more than a year. Henry may have inherited a psychiatric condition from Charles VI of France, his maternal grandfather, who was affected by intermittent periods of insanity during the last thirty years of his life. York was named regent as Protector of the Realm in . There followed a violent struggle between the houses of Lancaster and York. Henry was defeated and captured at the Battle of Northampton on 10 July . By this point, however, Henry was suffering such a bout of madness that he was apparently laughing and singing while the battle raged. Edward failed to capture Henry and his queen, who fled to Scotland. Henry, who had been safely hidden by Lancastrian allies in Scotland, Northumberland and Yorkshire , was captured by King Edward in and subsequently held captive in the Tower of London. While imprisoned, Henry did some writing, including the following poem: Kingdoms are but cares State is devoid of stay, Riches are ready snares, Pleasure is a privy prick Which vice doth still provoke; Poms, imprompt; and fame, a flame; Power, a smoldering smoke. Who meanth to remove the rock Owst of the slimy mud Shall mire himself, and hardly scape The swelling of the flood. By herself, there was little she could do. However, eventually Edward IV had a falling-out with two of his main supporters: However, by this time, years in hiding followed by years in captivity had taken their toll on Henry. Warwick and Clarence effectively ruled in his name. Warwick soon overreached himself by declaring war on Burgundy , whose ruler responded by giving Edward IV the assistance he needed to win back his throne by force. Official chronicles and documents state that the deposed king died on the night of 21 May . The common fear was the possibility of another noble utilizing the mentally unstable king to further their own agenda. When the body of the king was found several centuries later, diggers found it to be five foot and nine inches. Light hair had been found to be covered in blood, with damage to the skull, strongly suggesting that the king had indeed died due to violence.

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Chapter 3 : Henry VII of England - Wikipedia

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Lords, attendants, warders, heralds, etc. 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 growing 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, and 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 which 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. 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 swing around and trap him. Talbot sends word for reinforcements, but the conflict between Richard and Somerset lead them to second guess one another, and neither of them send any, both blaming the other for the mix-up. The English army are subsequently destroyed, and both Talbot and his son are killed. Meanwhile, the Earl of Suffolk has captured a young French princess, Margaret of Anjou, who he intends to marry to Henry and dominate the king through her. Meanwhile, the French listen to the English terms, under which Charles is to be a viceroy to Henry. The French agree, but only with the intention of breaking their oath at a later date and expelling the English from France. Suffolk then travels back to England 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. When discussing the English retaking of Le Mans in, Hall writes, "The French, suddenly taken, were so amazed in so much that some of them, being not out of their beds, got up in their shirts". During their debate in Act 3, Scene 1, Gloucester accuses Winchester of attempting to have him assassinated on London Bridge. Hall mentions this

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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. Another piece of information unique to Holinshed is seen when Charles compares Joan to the Old Testament prophetess Deborah 1. 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 which is not to be 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 which features Lord Talbot; "How would it have joyed brave Talbot the terror of the French , to think that after he had lain two hundred years in his tomb, he should triumph again on the stage, and have his bones new embalmed with the tears of ten thousand spectators at least , who in the tragedian that represents his person imagine they behold him fresh bleeding". It is thought that Nashe is here referring to Harey Vj, ie 1 Henry VI, as there is no other candidate for a play featuring Talbot from this time period although again, there is the slight possibility that both Henslowe and Nashe are referring to a now lost play. 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 . 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, but due to their success, a prequel was created. Various critics have offered various pieces of evidence to attest to this fact, such as R. McKerrow , who 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. McKerrow concludes that this suggests 1 Henry VI was written closer to 3 Henry VI, and as we know 3 Henry VI was definitely a sequel, it means that 1 Henry VI must have been written last; ie Shakespeare only conceived of the use of the roses whilst writing 3 Henry VI, and then incorporated the idea into his prequel. 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; in essence, he was unsure of his way, and as such, 1 Henry VI was a trial-run of sorts, making way for the more accomplished 2 Henry VI and 3 Henry VI. 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; "It is apparent that [2 Henry VI] begins where the former ends, and continues the series of transactions, of which it presupposes the first part already written. 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

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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. Analysis and Criticism Critical History 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 [For example, critics such as E. Tillyard, [17] Irving Ribner [18] and A. Rossiter [19] 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 digetically in dialogue. The belief was that any play which actually 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 oftentimes being intrinsic to the play and not simply vulgar distractions for the illiterate. There are numerous other issues upon which critics are divided, not the least of which concerns the authorship of the play. Malone also argued that the language itself was indicative of someone other than Shakespeare. This view remained the predominate one until, when it was challenged by Peter Alexander. In, for example, E. W Tillyard argued that Shakespeare most likely wrote the entire play, whereas in, John Dover Wilson passionately argued that Shakespeare wrote hardly any of it. In perhaps the most exhaustive analysis of the debate, the article, "Shakespeare and Others: More specifically, Taylor argues that Nashe almost certainly wrote all of Act 1, with the only scene that Shakespeare definitely wrote being the Temple Garden scene 2. Many critics agree with Taylor on this particular point, arguing that these passages are so simplistic and poorly constructed that there is no possibility that a writer as skilled as Shakespeare, even at this early stage in his career, could have written them. Roger Warren, summates this view when he argues that these scenes are written in a language "so banal they must be non-Shakespearean". On the other hand, some critics, such as Michael Hattaway and Andrew S. 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 then, his failure to use couplets elsewhere in his tragedies or histories 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 pinpointed 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. Less certainly, Taylor also suggests that Shakespeare wrote either all or some of the scene where Talbot is ambushed by the French and vows to fight 4. In 1 Henry IV, 2 Henry IV and Henry V however, the word is used on multiple occasions, and as there is no doubt that Shakespeare did write those plays, Taylor argues that the occurrence of the word in 1 Henry VI suggests Shakespeare also wrote the scene in which it is found. 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" [33] obviously, this suggestion is based on the theory that *The Contention and True Tragedy* formed a two-part sequence which was then extended into a trilogy due to its popularity. Well known scholars such as Peter Alexander and E. Tillyard have argued against the co-authorship theory, but nevertheless, the issue continues to be debated.

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Chapter 4 : Full text of "The First Sketches of the Second and Third Parts of King Henry the Sixth"

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He declared himself king "by right of conquest" retroactively from 21 August, the day before Bosworth Field. He took great care not to address the baronage, or summon Parliament, until after his coronation, which took place in Westminster Abbey on 30 October. Henry then honoured his pledge of December to marry Elizabeth of York. The marriage unified the warring houses and gave his children a strong claim to the throne. The unification of the houses of York and Lancaster by this marriage is symbolised by the heraldic emblem of the Tudor rose, a combination of the white rose of York and the red rose of Lancaster. It also ended future discussion as to whether the descendants of the fourth son of Edward III, Edmund, Duke of York, through marriage to Philippa, heiress of the second son, Lionel, Duke of Clarence, had a superior or inferior claim to those of the third son John of Gaunt, who had held the throne for three generations. Amateur historians Bertram Fields and Sir Clements Markham have claimed that he may have been involved in the murder of the Princes in the Tower, as the repeal of *Titulus Regius* gave the Princes a stronger claim to the throne than his own. Alison Weir, however, points out that the Rennes ceremony, two years earlier, was possible only if Henry and his supporters were certain that the Princes were already dead. While he was still in Leicester, after the battle of Bosworth Field, Henry was already taking precautions to prevent any rebellions against his reign. However, Henry was threatened by several active rebellions over the next few years. The first was the rebellion of the Stafford brothers and Viscount Lovell of, which collapsed without fighting. The rebellion began in Ireland, where the traditionally Yorkist nobility, headed by the powerful Gerald FitzGerald, 8th Earl of Kildare, proclaimed Simnel King and provided troops for his invasion of England. The rebellion was defeated and Lincoln killed at the Battle of Stoke. Henry showed remarkable clemency to the surviving rebels: In Warbeck landed in Cornwall with a few thousand troops, but was soon captured and executed. Henry married Elizabeth of York with the hope of uniting the Yorkist and Lancastrian sides of the Plantagenet dynastic disputes, and he was largely successful. However, such a level of paranoia persisted that anyone John de la Pole, Earl of Richmond, [35] for example with blood ties to the Plantagenets was suspected of coveting the throne. Stephens, "affords some illustrations of the avaricious and parsimonious character of the king". It seems that the king was skillful at extracting money from his subjects on many pretexts, including that of war with France or war with Scotland. Henry VII introduced stability to the financial administration of England by keeping the same financial advisors throughout his reign. For instance, other than the first few months of the reign, Lord Dynham and Thomas Howard, earl of Surrey were the only two office holders in the position of Lord High Treasurer of England throughout his reign. Those nobles who spent little must have saved much and, thus, they could afford the increased taxes; on the other hand, those nobles who spent much obviously had the means to pay the increased taxes. Up to a point, he succeeded. He was not a military man and had no interest in trying to regain French territories lost during the reigns of his predecessors; he was therefore ready to conclude a treaty with France at Etaples that brought money into the coffers of England, and ensured the French would not support pretenders to the English throne, such as Perkin Warbeck. However, this treaty came at a slight price, as Henry mounted a minor invasion of Brittany in November. Henry decided to keep Brittany out of French hands, signed an alliance with Spain to that end, and sent 6, troops to France. However, as France was becoming more concerned with the Italian Wars, the French were happy to agree to the Treaty of Etaples. Henry VII centre, with his advisors Sir Richard Empson and Sir Edmund Dudley Henry had been under the financial and physical protection of the French throne or its vassals for most of his life, prior to his ascending the throne of England. Henry VII was one of the first European monarchs to recognise the importance of the newly united Spanish kingdom and concluded the Treaty of Medina del Campo, by which his son, Arthur Tudor, was married to Catherine of Aragon. Trade agreements Henry VII was much enriched by trading alum, which was used in the wool and cloth trades for use as a chemical dye fixative when dyeing

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fabrics. With the English economy heavily invested in wool production, Henry VII became involved in the alum trade in . With the assistance of the Italian merchant-banker, Lodovico della Fava and the Italian banker, Girolamo Frescobaldi, Henry VII became deeply involved in the trade by licensing ships, obtaining alum from the Ottoman Empire , and selling it to the Low Countries and in England. The Merchant Adventurers , the company which enjoyed the monopoly of the Flemish wool trade, relocated from Antwerp to Calais. At the same time, Flemish merchants were ejected from England. The stand-off eventually paid off for Henry. Both parties realised they were mutually disadvantaged by the reduction in commerce. Philip died shortly after the negotiations. There were too many powerful noblemen and, as a consequence of the system of so-called bastard feudalism , each had what amounted to private armies of indentured retainers mercenaries masquerading as servants. Late 16th-century copy of a portrait of Henry VII He was content to allow the nobles their regional influence if they were loyal to him. For instance, the Stanley family had control of Lancashire and Cheshire, upholding the peace on the condition that they stayed within the law. In other cases, he brought his over-powerful subjects to heel by decree. These laws were used shrewdly in levying fines upon those that he perceived as threats. However, his principal weapon was the Court of Star Chamber. This revived an earlier practice of using a small and trusted group of the Privy Council as a personal or Prerogative Court, able to cut through the cumbersome legal system and act swiftly. Serious disputes involving the use of personal power, or threats to royal authority, were thus dealt with. They were appointed for every shire and served for a year at a time. Their chief task was to see that the laws of the country were obeyed in their area. All Acts of Parliament were overseen by the Justices of the Peace. For example, Justices of the Peace could replace suspect jurors in accordance with the act preventing the corruption of juries. They were also in charge of various administrative duties, such as the checking of weights and measures. They were unpaid, which, in comparison with modern standards, meant a lesser tax bill to pay for a police force. Local gentry saw the office as one of local influence and prestige and were therefore willing to serve. Overall, this was a successful area of policy for Henry, both in terms of efficiency and as a method of reducing the corruption endemic within the nobility of the Middle Ages. In , Queen Elizabeth died in childbirth, so King Henry had the dispensation also permit him to marry Catherine himself. After obtaining the dispensation, Henry had second thoughts about the marriage of his son and Catherine. The marriage did not take place during his lifetime. Henry VII was shattered by the loss of Elizabeth, and her death broke his heart. Until the death of his wife, the evidence is clear from these accounting books that Henry Tudor was a more doting father and husband than was widely known. Many of the entries show a man who loosened his purse strings generously for his wife and children, and not just on necessities: His mother survived him, dying two months later on 29 June . Appearance and character Henry is the first English king of whose appearance good contemporary visual records in realistic portraits exist that are relatively free of idealization. At 27, he was tall, slender, with small blue eyes, which were said to have a noticeable animation of expression, and noticeably bad teeth in a long, sallow face beneath very fair hair. Amiable and high-spirited, Henry was friendly if dignified in manner, and it was clear to everyone that he was extremely intelligent. His biographer, Professor Chrimes, credits him "even before he had become king" with "a high degree of personal magnetism, ability to inspire confidence, and a growing reputation for shrewd decisiveness". On the debit side, he may have looked a little delicate as he suffered from poor health. By the "New Monarchy" interpretation stressed the common factors that in each country led to the revival of monarchical power. This approach raised puzzling questions about similarities and differences in the development of national states. In the late 20th century a model of European state formation was prominent in which Henry less resembles Louis and Ferdinand.

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Chapter 5 : The First Part of King Henry the Sixth - The Full Wiki

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A stipple and line engraver, Charles Gauthier Playter was commissioned to engrave designs after such contemporary artists as Rigaud and Hamilton. A leading line and stipple engraver of the late eighteenth and early nineteenth centuries, Thomas Ryder studied printmaking techniques at the Royal Academy, under James Basire. During his career he engraved portraits and historical, classical and decorative subjects after contemporary painters such as Richard Westall, Angelica Kauffmann, Thomas Lawrence, Joseph Wright and Benjamin West. Around the turn of the century, Thomas Ryder was also regularly commissioned by Boydell for large Shakespeare engravings after the designs of Henry Fuseli, Northcote, Smirke, Stothard and others. After , Thomas Ryder often engraved in association with his son and student, Thomas Ryder, Junior, and other artists. This talent put his services in great demand during the late eighteenth century. A major English painter, illustrator, designer and author, James Northcote left Plymouth for London in . He studied art there at the Royal Academy and then became a principle assistant to Sir Joshua Reynolds. During his successful career Northcote was highly received for his portraits, historical paintings and depictions of animals. In this latter category his *One Hundred Fables* stands as a classic of wood engraved illustration. James Northcote was elected an Associate of the Royal Academy in and a full Academician in . Born to a poor family, he began his career as an at best mediocre engraver of book plates. At this time England was at a very low ebb as a serious centre for the creative arts particularly engraving and Boydell sought to eradicate this problem by beginning a second career as a print publisher. This expensive undertaking put England back on the printmaking map and was a huge financial success for Boydell. Boydell had now established Britain as a major centre for the arts and this once poor and struggling artist was now acknowledged for his work by being elected no less than Lord Mayor of London, in .

Third Part of King Henry the Sixth. A field of Battle betwixt Sandal Castle and Wakefield. Rutland and his Tutor, Clifford and Soldiers. Ah, whither shall I fly to scape their hands? Ah, tutor, look where bloody Clifford comes! Chaplain, away, thy priesthood saves thy life. As for the brat of this accursed duke, Whose father slew my father, he shall die. And I, my lord, will bear him company. Soldiers, away with him! Lest thou be hated both of God and man. Or, is it fear, That makes him close his eyes? Sweet Clifford, hear me speak before I die: The scene takes place at the field of battle between Sandal Castle and Wakefield with the child, Edmund, Earl of Rutland, youngest son of Richard Plantagenet, Duke of York, and head of the Yorkist party. The boy, Rutland is fleeing from the castle with his Tutor of the Yorkist party , but they are captured by Young Clifford of the Lancastrian party and his Soldiers. Then the young boy, Rutland pleads for mercy, none the less, he is murdered by Clifford in revenge for the death of his father, Lord Clifford, of the Lancastrian party loyal to King Henry. In this scene, there are soldiers scaling the walls and entering the castle. Rutland is on his knees, eyes closed, pleading for his life. The text below the image of this impression reads; "Shakspeare. Proof impressions and true first edition impressions are easily identified by their fine lines and strong contrasts of black and white tones. Later more common editions print in a more overall grey tone and contain areas of re-working. Briefly, the publishing history of these great engravings can be categorized into five states or editions: These are the earliest of states and were printed in only a handful of impressions. They are identified not only by their vibrant lines and tones but by the fact that they lack any letters along the lower margin. These impressions usually contain the names of the artist, publisher and engraver along the lower margin. Once again, this state was printed in a very small numbers. These impressions bear the title of the play. Perhaps ten to twenty Open Letter Proofs exist for each engraving. They continued to be published throughout the first half of the nineteenth century. Finally, in , an enterprising dentist in New York City with the delightful name of Shearjashub Spooner acquired the plates, restored them and produced the last edition. These prints are most commonly offered for sale.

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Chapter 6 : Henry VI, Part 1 - Wikipedia

The First Sketches of the Second and Third Parts of King Henry the Sixth by William Shakespeare. Nabu Press, Paperback. Good.

Captain I do, my lord, and mean accordingly. Enter the Countess and her Porter
Countess of Auvergne Porter, remember what I gave in charge; And when you have done so, bring the keys to me. Porter Madam, I will. Countess of Auvergne The plot is laid: Great is the rumor of this dreadful knight, And his achievements of no less account: Fain would mine eyes be witness with mine ears, To give their censure of these rare reports. Countess of Auvergne And he is welcome. Messenger Madam, it is. Countess of Auvergne Is this the scourge of France? I see report is fabulous and false: I thought I should have seen some Hercules, A second Hector, for his grim aspect, And large proportion of his strong-knit limbs. Alas, this is a child, a silly dwarf! It cannot be this weak and writhled shrimp Should strike such terror to his enemies. Countess of Auvergne What means he now? Go ask him whither he goes. Messenger Stay, my Lord Talbot; for my lady craves To know the cause of your abrupt departure. Re-enter Porter with keys Countess of Auvergne If thou be he, then art thou prisoner. Countess of Auvergne To me, blood-thirsty lord; And for that cause I trained thee to my house. Long time thy shadow hath been thrall to me, For in my gallery thy picture hangs: But now the substance shall endure the like, And I will chain these legs and arms of thine, That hast by tyranny these many years Wasted our country, slain our citizens And sent our sons and husbands captivate. Talbot Ha, ha, ha! Countess of Auvergne Laughest thou, wretch? Countess of Auvergne Why, art not thou the man? Talbot I am indeed. Countess of Auvergne Then have I substance too. Talbot No, no, I am but shadow of myself: You are deceived, my substance is not here; For what you see is but the smallest part And least proportion of humanity: Countess of Auvergne This is a riddling merchant for the nonce; He will be here, and yet he is not here: How can these contrarities agree? Talbot That will I show you presently. Enter soldiers How say you, madam? These are his substance, sinews, arms and strength, With which he yoketh your rebellious necks, Razeth your cities and subverts your towns And in a moment makes them desolate. Countess of Auvergne Victorious Talbot! Let my presumption not provoke thy wrath; For I am sorry that with reverence I did not entertain thee as thou art. Countess of Auvergne With all my heart, and think me honoured To feast so great a warrior in my house. Dare no man answer in a case of truth? Suffolk Within the Temple-hall we were too loud; The garden here is more convenient. Suffolk Faith, I have been a truant in the law, And never yet could frame my will to it; And therefore frame the law unto my will. Somerset Judge you, my Lord of Warwick, then, between us. Warwick Between two hawks, which flies the higher pitch; Between two dogs, which hath the deeper mouth; Between two blades, which bears the better temper: Between two horses, which doth bear him best; Between two girls, which hath the merriest eye; I have perhaps some shallow spirit of judgement; But in these nice sharp quillets of the law, Good faith, I am no wiser than a daw. Richard Plantagenet Tut, tut, here is a mannerly forbearance: The truth appears so naked on my side That any purblind eye may find it out. Richard Plantagenet Since you are tongue-tied and so loath to speak, In dumb significants proclaim your thoughts: Let him that is a true-born gentleman And stands upon the honour of his birth, If he suppose that I have pleaded truth, From off this brier pluck a white rose with me. Somerset Let him that is no coward nor no flatterer, But dare maintain the party of the truth, Pluck a red rose from off this thorn with me. Warwick I love no colours, and without all colour Of base insinuating flattery I pluck this white rose with Plantagenet. Suffolk I pluck this red rose with young Somerset And say withal I think he held the right. Somerset Good Master Vernon, it is well objected: If I have fewest, I subscribe in silence. Richard Vernon Then for the truth and plainness of the case. I pluck this pale and maiden blossom here, Giving my verdict on the white rose side. Somerset Prick not your finger as you pluck it off, Lest bleeding you do paint the white rose red And fall on my side so, against your will. Vernon If I my lord, for my opinion bleed, Opinion shall be surgeon to my hurt And keep me on the side where still I am. Somerset Well, well, come on: Lawyer Unless my study and my books be false, The argument you held

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was wrong in you: To Somerset In sign whereof I pluck a white rose too. Richard Plantagenet Now, Somerset, where is your argument? Somerset Here in my scabbard, meditating that Shall dye your white rose in a bloody red. Richard Plantagenet Meantime your cheeks do counterfeit our roses; For pale they look with fear, as witnessing The truth on our side. Richard Plantagenet Hath not thy rose a canker, Somerset? Somerset Hath not thy rose a thorn, Plantagenet? Richard Plantagenet Ay, sharp and piercing, to maintain his truth; Whiles thy consuming canker eats his falsehood. Richard Plantagenet Now, by this maiden blossom in my hand, I scorn thee and thy fashion, peevish boy. Suffolk Turn not thy scorns this way, Plantagenet. Richard Plantagenet Proud Pole, I will, and scorn both him and thee. Somerset Away, away, good William de la Pole! We grace the yeoman by conversing with him. Spring crestless yeomen from so deep a root? His trespass yet lives guilty in thy blood; And, till thou be restored, thou art a yeoman. Somerset Ah, thou shalt find us ready for thee still; And know us by these colours for thy foes, For these my friends in spite of thee shall wear. Richard Plantagenet And, by my soul, this pale and angry rose, As cognizance of my blood-drinking hate, Will I for ever and my faction wear, Until it wither with me to my grave Or flourish to the height of my degree. Suffolk Go forward and be choked with thy ambition! And so farewell until I meet thee next. Exit Somerset Have with thee, Pole. Exit Plantagenet How I am braved and must perforce endure it! Meantime, in signal of my love to thee, Against proud Somerset and William Pole, Will I upon thy party wear this rose: And here I prophesy: Vernon In your behalf still will I wear the same. Lawyer And so will I. Richard Come, let us four to dinner: I dare say This quarrel will drink blood another day. The Tower of London. Enter Mortimer, brought in a chair, and Gaolers Mortimer Kind keepers of my weak decaying age, Let dying Mortimer here rest himself. Even like a man new haled from the rack, So fare my limbs with long imprisonment. And these grey locks, the pursuivants of death, Nestor-like aged in an age of care, Argue the end of Edmund Mortimer. But tell me, keeper, will my nephew come? First Gaoler Richard Plantagenet, my lord, will come: Since Henry Monmouth first began to reign, Before whose glory I was great in arms, This loathsome sequestration have I had: And even since then hath Richard been obscured, Deprived of honour and inheritance. I would his troubles likewise were expired, That so he might recover what was lost. Mortimer Richard Plantagenet, my friend, is he come? Richard Plantagenet Ay, noble uncle, thus ignobly used, Your nephew, late despised Richard, comes. Mortimer Direct mine arms I may embrace his neck, And in his bosom spend my latter gasp: O, tell me when my lips do touch his cheeks, That I may kindly give one fainting kiss. Which obloquy set bars before my tongue, Else with the like I had requited him. Richard Plantagenet Discover more at large what cause that was, For I am ignorant and cannot guess. Mortimer I will, if that my fading breath permit And death approach not ere my tale be done. The reason moved these warlike lords to this Was, for that â€” young King Richard thus removed, Leaving no heir begotten of his body â€” I was the next by birth and parentage; For by my mother I derived am From Lionel Duke of Clarence, the third son To King Edward the Third; whereas he From John of Gaunt doth bring his pedigree, Being but fourth of that heroic line.

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He became King of England on the 1st of September , and a few weeks later, on the death of his grandfather Charles VI, was proclaimed king of France also. As early as the baby king was made to appear at public functions and take his place in parliament. He was knighted by his uncle Bedford at Leicester in May , and on the 6th of November was crowned at Westminster. Early in the next year he was taken over to France, and after long delay crowned in Paris on the 26th of December His return to London on the 14th of February was celebrated with a great pageant devised by Lydgate. During these early years Bedford ruled France wisely and at first with success, but he could not prevent the mischief which Humphrey of Gloucester caused both at home and abroad. Even in France the English lost ground steadily after the victory of Joan of Arc before Orleans in The climax came with the death of Bedford, and defection of Philip of Burgundy in There followed fifteen years of vain struggle in France, and growing disorder at home [cf. The determining factor in politics was the conduct of the war. Cardinal Beaufort , and after him Suffolk , sought by working for peace to secure at least Guienne and Normandy. Gloucester courted popularity by opposing them throughout; with him was Richard of York , who stood next in succession to the crown. Beaufort controlled the council, and it was under his guidance that the king began to take part in the government. Thus it was natural that as Henry grew to manhood he seconded heartily the peace policy. That policy was wise, but national pride made it unpopular and difficult. Henry himself had not the strength or knowledge to direct it, and was unfortunate in his advisers. The cardinal was old, his nephews John and Edmund Beaufort were incompetent, Suffolk, though a man of noble character, was tactless. Suffolk, however, achieved a great success by negotiating the marriage of Henry to Margaret of Anjou in Humphrey of Gloucester and Cardinal Beaufort both died early in Suffolk was now all-powerful in the favour of the king and queen [Margaret of Anjou]. But his home administration was unpopular, whilst the incapacity of Edmund Beaufort ended in the loss of all Normandy and Guienne. But York, as heir to the throne, could abide his time. The situation was altered by the mental derangement of the king, and the birth of his son in York after a struggle secured the protectorship, and for the next year ruled England. Then Henry was restored to sanity, and the queen and Edmund Beaufort, now Duke of Somerset , to power. Open war followed, with the defeat and death of Somerset at St Albans on the 22nd of May Nevertheless a hollow peace was patched up, which continued during four years with lack of all governance. In war broke out again. On the 10th of July , Henry was taken prisoner at Northampton , and forced to acknowledge York as heir, to the exclusion of his own son. For over three years Henry was a fugitive in Scotland. He returned to take part in an abortive rising in A year later he was captured in the north, and brought a prisoner to the Tower. Henry was the most hapless of monarchs. He was so honest and well-meaning that he might have made a good ruler in quiet times. But he was crushed by the burden of his inheritance. He had not the genius to find a way out of the French entanglement or the skill to steer a constitutional monarchy between rival factions. He was so trusting that any one could influence him, so faithful that he would not give up a minister who had become impossible. Thus even in the middle period he had no real control of the government. In his latter years he was mentally too weak for independent action. At his best he was a " good and gentle creature," but too kindly and generous to rule others. Religious observances and study were his chief occupations. His piety was genuine; simple and pure, he was shocked at any suggestion of impropriety, but his rebuke was only "Fie, for shame! Edmund and Jasper Tudor]. To both he was more than a royal founder, and the credit of the whole scheme belongs to him. Henry himself laid the foundation-stones of both buildings. He frequently visited Cambridge to superintend the progress of the work. When at Windsor he loved to send for the boys from his school and give them good advice. Kingsford Encyclopedia Britannica, 11th Ed. Cambridge University Press,

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Chapter 8 : The First Sketches of the Second and Third Parts of King Henry the Sixth

The first sketches of the second and third parts of King Henry the Sixth This book, *The first sketches of the second and third parts of King Henry the Sixth*, by James Orchard Halliwell, is a replication of a book originally published before

Chapter 9 : Henry VI of England - Wikipedia

A second edition of the Quarto appeared in , Printed by Valentine Simms for Thomas Millington. Otherwise the titles are the same. This is a careless reprint of the first edition with unimportant variations.