

William Shakespeare

The Third Part of Henry the Sixth

Episode 9 / Week 3 of this play

Santa Cruz Shakespeare 2020

Dramaturgy Resources
prepared by Ashley Herum

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A Note on This Document

As we continue with Acts 2.3 - 5, I intend to add to and modify this document with information about the new characters and relevant topics.

Characters in *The Third Part of Henry the Sixth* (“3H6”) (Episodes 7-9 / Weeks 1-3 of 3H6)

LANCASTRIANS

KING HENRY VI

Descended, like his arch-rival Richard of York, from Edward III, Henry VI is the grandson of Henry Bolingbroke (later Henry IV), who deposed Richard II. Henry VI is also the sole son of the heroic, warlike Henry V. Yet Henry VI is himself most unwarlike. Nor is he good at political negotiations. He even expresses the wish that he were not king.

QUEEN MARGARET

The only character in Shakespeare’s tetralogy to appear in all four of its plays, Margaret is a Frenchwoman. She is the daughter of René of Anjou, a French nobleman with a royal French lineage and himself the King of Naples.

This play may be named after Henry VI; Henry VI may officially be the leader of England; he may ostensibly be the leader, at least, of the Lancastrian faction, but in reality, it is his wife, Margaret, who emerges by the time represented in *The Third Part of Henry the Sixth* as the Lancastrians’ leader, both in negotiations and on the battlefield.

Near the play’s opening, Richard of York refers to the parliament as an assembly overseen not by King Henry VI, but by his queen, saying:

The queen this day here holds her parliament.
1.1.35 ¹

Highlighting the fact that Queen Margaret holds more authority than her husband on the battlefield, too, the character Clifford asks Henry VI to “depart the field [of battle],” adding, “The Queen hath best success when you are absent” (2.2.73-4).

PRINCE EDWARD

Prince Edward is the only child of King Henry VI and the Queen. In Act 1, scene 1 of this play, Prince Edwards’s father, King Henry VI, agrees to make Richard of York or his heir, rather than his own son, Prince Edward, the heir to the throne.

¹ References to line numbers are from the Folger edition, which Santa Cruz Shakespeare is using for this production.

Lord CLIFFORD, John

A Lancastrian whose father—also called Clifford—was killed by Yorkists in the battle that took place just before the start of this play—and with which *The Second Part of Henry Sixth* ended. In the play, Clifford is consumed by desire for vengeance against the Yorkists. As Clifford tells Richard of York’s son, Rutland, before killing him:

Had I thy brethren here, their lives and thine
Were not revenge sufficient for me.
No, if I digged up they forefathers’ graves
And hung their rotten coffins up in chains,
It could not slake mine ire nor ease my heart.
The sight of any of the house of York
Is as a fury to torment my soul...

I.3.26-32

Earl of NORTHUMBERLAND. Given name: Henry Percy.

A Lancastrian whose father—also called Northumberland—was killed by Yorkists in the battle that took place just before the start of this play—and with which *The Second Part of Henry Sixth* ended.

Duke of EXETER. Given name: Henry Holland.

A committed Lancastrian, despite his being married to Anne Plantagenet, Edward IV’s sister.

Earl of OXFORD. Given name: John de Vere.

A Lancastrian. He accompanies Queen Margaret on her diplomatic mission to the French King Lewis.

Earl of RICHMOND (“YOUNG RICHMOND”). Given name: Henry Tudor.

Richmond’s mother was Margaret Beaufort, a descendant of John of Gaunt, who was Edward III’s fourth son. Ultimately, as head of the Lancastrians after King Henry VI’s death, Richmond defeated Richard III (formerly Richard of Gloucester) to become Henry VII, the first monarch of the Tudor Dynasty—and Elizabeth I’s father. Those events occur, however, after the time period covered in this play.

Richmond is the subject of King Henry VI's first prophecy in this play, in which the king remarks that Richmond, "this pretty lad" (4.6.72) has the look of a someone meant by his nature to be king. Richmond thus forms a contrast in this play to Richard of Gloucester, who strives after the crown, but whose body is misshapen.

YORKISTS

Richard Plantagenet, Duke of YORK

Descended, like his arch-rival, Henry VI (unless we should consider Richard of York's actual arch-rival to be Henry VI's wife, Queen Margaret!), from Edward III, Richard of York is the son of Richard, Earl of Cambridge. Richard, Duke of York, founds his claim to the throne on his mother Anne's second marriage, to Edmund Mortimer, whom the deposed Richard II had named as his heir. As you may recall, Richard, Duke of York, is told of this claim to the throne by the dying Mortimer in *The First Part of Henry The Sixth*, Act II, scene 5.

Richard of York's Four Sons:

EDWARD, Earl of March, later KING EDWARD IV

The eldest son of Richard of York. Warwick declares that Edward will be king in Act 2, scene 1, lines 194-9, while in Act II, scene 2, Edward himself informs Henry VI and Queen Margaret that he (Edward) is king. By Act 3, Edward becomes more assertive in terms of his own destiny.

GEORGE, later (as of Act 2, scene 6) Duke of CLARENCE

During Acts 1 and 2, George is loyal to his elder brother, Edward, and supports his claim to the kingship.

RICHARD, later (as of Act 2, scene 6) Duke of GLOUCESTER

Upon the death of his father, Richard of York, Richard eventually is seen to take on his dead father's determined striving for the English crown, even at the expense of his own immediate family members.

RUTLAND

Rutland (given name: Edmund) is historically Richard of York's second eldest son, but Shakespeare presents him in this play as his youngest son.

Rutland is killed by the Lancastrian Clifford near the battle of Wakefield in Act 1, scene 2. Although historically Rutland was seventeen at the time of his death, Shakespeare portrays him as twelve years old. This, together with Shakespeare's portrayal of him as the youngest of Richard of York's sons, is in keeping with a motif throughout *The Third Part of Henry the Sixth* of the vulnerability of the children of members of warring factions. This motif is part of a larger theme of the play—that of cyclical vengeance.

LADY GREY, later QUEEN ELIZABETH as Consort of Edward IV (also called “WIDOW”)

A widow. To speak in terms of historical accuracy, Shakespeare depicts King Edward as making some errors about her deceased husband: Edward refers to him as “Sir Richard,” although her husband’s actual, historical first name was “John.” Additionally, King Edward asserts that her husband had fought for the Yorkists, although, historically, he had fought on the Lancastrian side.

Known for her beauty, in Shakespeare’s play, she is also very intelligent and more arguably more astute than her new husband Edward IV in matters of familial/political maneuverings for power. Edward IV’s marriage to her puts him at odd with his brothers and Warwick.

Lord HASTINGS. Given name: William Hastings

Sir William Hastings was abidingly loyal to King Edward IV.

Lord RIVERS. Given name: Anthony Woodville.

He is the brother of Lady Grey, who becomes Queen Elizabeth upon her marriage to Edward IV. Rivers fought for the Lancastrians at Towton, but he became a Yorkist after his sister’s marriage to Edward IV. Rivers was a learned man and a skilled warrior. King Edward IV entrusted him with diplomatic missions and awarded him official posts. When Edward IV died, Richard of Gloucester—soon to become King Richard III—beheaded Rivers.

Sir John MONTGOMERY

The actual historical figure was Sir Thomas Montgomery, who had a brother named John. Although a Yorkist, he managed to survive into the reign of Henry VII.

SUPPORTERS FIRST OF YORK, THEN OF LANCASTER

Earl of WARWICK. Given name: Richard Neville

Thanks to Shakespeare's depiction of Warwick in this play as a nobleman whose political and military support and machinations help to put another person in power, Warwick came to be popularly known by the epithet "The Kingmaker." Throughout Acts 1 and 2 of this play, Warwick is on the side of the Yorkists. But will he remain on their side?

Marquess of MONTAGUE. Given name: John Neville

Warwick's brother. Like Warwick, Montague switches sides, from York to Lancaster, following King Edward IV's decision to marry Lady Grey.

Duke of SOMERSET

Like Warwick and Warwick's brother Montague, Somerset switches sides, from York to Lancaster, following King Edward IV's decision to marry Lady Grey. This is a different "Somerset" than appeared in the First and Second Parts of King Henry the Sixth. This character is a conflation of that other Somerset's two sons, Edmund and Henry Beaufort.

OTHER CHARACTERS

KING LEWIS (pronounced “loose”), King of France during Edward IV’s reign

Both Queen Margaret and Warwick attempt to win his support in the continuing strife between the Lancastrians and Yorkists.

LADY BONA, King Lewis’s sister-in-law

Her eldest sister was married to King Lewis.

Warwick assigns himself the task of winning Lady Bona for the newly crowned Edward IV.

A SON that has killed his father

A FATHER that has killed his son

LIEUTENANT of the Tower (of London)

A high-ranking man who oversees the prisoners kept in the Tower of London.

MAYOR of York

GAMEKEEPERS

HUNTSMAN

MESSENGERS

NOBLEMAN

POSTS

WATCHMEN

Cyclical Blood Vengeance

Designated as an history play in the First Folio (1623), *The Third Part of Henry the Sixth* was in its first printings in 1595 and 1600 called a tragedy: more precisely, *The True Tragedie of Richard Duke of Yorke*. The term “tragedy” implied that the play was both historical and tragic. Indeed, the play bears a hallmark of Ancient Greek and Roman tragic plays—the theme of cyclical blood vengeance.

Seneca’s *Thyestes*

Although published for the first time in 1595, *The Third Part of Henry the Sixth* was first performed by 1592. Shakespeare appears to have written the play around the same time as he composed *Titus Andronicus* (1591-92), a revenge-tragedy of remarkable gruesomeness and violence, featuring acts of murder, dismemberment, and cannibalism. In writing both of these plays, Shakespeare took as one of his sources of inspiration the Roman playwright Seneca’s tragic play *Thyestes*.

“Cannibals”

Like Seneca’s *Thyestes* and Shakespeare’s own *Titus Andronicus*, *The Third Part of Henry the Sixth* also features murder and dismemberment—the latter, notably, in the form of beheadings. It could additionally be argued that, figuratively speaking, cannibalism is a feature, too, of *The Third Part of Henry the Sixth*. At least, it is worth noting the two occurrences in the play of the word “cannibals” and the word’s association, in both its occurrences, with the slaughter of a boy (Rutland, portrayed in the play as a twelve-year-old) or a young man (Prince Edward).

When York, weakened and already near to death, is captured in battle by Queen Margaret, she taunts and torments him, at one point wiping his face with a cloth stained with the blood of his recently murdered son, the twelve-year-old Rutland. York responds by telling her that even cannibals would not have behaved with such cruelty as she does toward him:

That face of his [of his son, Rutland’s] the hungry cannibals
Would not have touched, would not have stained with blood;
But you are more inhumane, more inexorable,
O, ten times more, than tigers of Hyrcania.
See, ruthless queen, a hapless father’s tears.
This cloth thou dipped’st in blood of my sweet boy...

1.4.156-62

Pitiable as York’s sorrowing words over his son are, York does not suggest in anything that he says that, in his final moments, he sees himself, and the Lancastrians, too, as seemingly inextricably caught up in a cycle of violence. For he ends his speech by calling down vengeance upon Clifford, who slew his son Rutland, and upon Queen Margaret, who has taunted him with the news of Rutland’s death:

These tears are my sweet Rutland’s obsequies,

And every drop cries vengeance for his death,
'Gainst thee, fell Clifford, and thee, false Frenchwoman!

1.4.15-52

In her use of the word “cannibals,” Queen Margaret does seem, however, to critique a society that is based on an endless round of revenge killings. At least, through her words, Shakespeare invites us to critique such a society. Near the play’s end, in a grief-wracked speech over the body of her own dead son, Queen Margaret resorts to the term “cannibals” to encapsulate the sense of a form of violence by which parents, lineages, or whole societies destroy their own offspring—whether individually, or collectively—by implicating them in inherited patterns of interrelations and behaviors that are designed to sustain further vengeful violence, until the end of time. Although herself a bloodthirsty character throughout the play until this point, she does not just refer to Edward IV and his brothers, the murderers of her only son, Edward (“Ned”), as “cannibals” (5.5.61), but she frames her claim more broadly than this, referring generally to grown men’s murder of children as the act of “cannibals”:

O Ned, sweet Ned, speak to thy mother, boy.
Canst thou not speak? O traitors, murderers!
They that shed Caesar shed no blood at all,
Did not offend, nor were not worthy blame,
If this foul deed were by to equal it.
He was a man; this, in respect a child,
And men ne'er spend their fury on a child.
What's worse than murder that I may name it?
No, no, my heart will burst an if I speak—
And I will speak, that so my heart may burst.
Butchers and villains! Bloody cannibals!

5.5.51-61

The *Oxford English Dictionary* (“*OED*”) cites Shakespeare’s use of “cannibal(s)” in this scene, categorizing it as a “figurative” use. According to the *OED* the word as it is used in Margaret’s speech means, “A ruthless and destructive person...; a bloodthirsty or savage person” (*OED* 1c). While this is undoubtedly true, Shakespeare deploys the word to even subtler effect than the *OED* allows. Taken together, the implication of both Margaret’s and York’s usage of “cannibals”, I would suggest, is that, when adult members of a society murder a young member in a retaliatory act, they, in a figurative sense, “eat,” or “cannibalize” their young, consuming their young’s potential not just for longer lives, but for lives lived differently, without the insatiable urge for revenge dictating their choices.

In Week 8/3H6’s Episode 2’s installment of this dramaturgy packet, your trusty dramaturg will discuss King Henry VI’s vision (2.5) of a gentler way of life, in which time is measured out not by battles and revenge killings, but by the pregnancies of ewes and the births of their lambs.

“So Many Hours Must I Tend My Flock”

As the battle of Towton—fought over possession of the English crown—rages, King Henry VI does not take part in it (2.5). Both his wife and Lord Clifford have ordered him not to, assuring him that the fighting goes better when he is absent (2.5.16-18). On the sideline of the battle, King Henry delivers a soliloquy in which he reveals a sense of his own helplessness and associated blamelessness in the face of the civil war, as well as a wish that the mild and helpless in his kingdom—himself among them—be protected.

King Henry at first muses about the shifting fortunes of the two armies, noting that first the Yorkists, then the Lancastrians, seem about to win. He refers to the battle as a metaphoric sea that is “forced” (2.5.6, 8) to move, being subject now to the wind, now to the tide. One gathers that there is something of himself in this description of the sea. Although outwardly a “mighty” (2.5.5) body of water, the sea in King Henry’s portrayal of it is at the mercy of powers greater than itself. Likewise, although supposedly the most authoritative man in the land, he himself nevertheless is ordered about by others, including his wife and Clifford. King Henry even views Richard of York as having “enforced [him]” (1.1.237, in last week’s Episode 1) to yield the right of succession to the crown to York and his heirs. King Henry appears to be as incapable of ruling his country as he is of ruling his own immediate household. Perhaps the most disconcerting thing about him is that part of his inability to rule lies in his failure to protect his own son and his own people—and, indeed, his own self.

Seemingly by way of consoling himself, King Henry’s thoughts veer away from the battle to a pastoral reverie of a life he imagines he would prefer to live—that of an anonymous “swain” (2.5.22), or shepherd. In his daydream, he envisages himself as powerful in certain ways: he has power over how he allots his time and power to protect the ewes and lambs he imagines himself as tending. Yet the power over time he imagines himself as exerting is really the power of yielding to it—to its natural, seasonal rhythms, but also to a schedule that is monastic in its rigidity:

So many hours must I tend my flock,
So many hours must I take my rest,
So many hours must I contemplate,
So many hours must I sport myself (“have a pleasant, leisurely time”)...

2.5.31-34

In its orientation, too, the schedule he devises for his imaginary shepherd’s life is largely suited to a monk’s main concern—emulating Christ. Although he does not say so in so many words, King Henry imagines himself as being monk-like as much as being a shepherd: someone who looks after his flock, imposing order on it, but whose own life, too, is circumscribed within a round of duties imposed on him by laws not unlike those of a monastic order.

In King Henry’s daydream of a pastoral world, he arguably reveals a wish for his own passive, child-like self to be protected like a monk in an enclosed monastery, whose vocation is to imitate Christ, or like a lamb under the care of an attentive shepherd, who supervises the lamb’s waking moments. Through his soliloquy, Shakespeare thus seems to link King Henry with Christ as the

“Lamb of God, which taketh away the sins of the world,” (John 1:29)—a phrase that appears both in the *Bible* and, in slightly altered form, in the *Book of Common Prayer*. This connection between King Henry and the sacrificial, lamb-like Christ becomes further apparent in a later scene, which depicts King Henry as passively acquiescing to his own capture by gamekeepers in a deer park (3.1). The action and setting together recall how Christ, the “King of the Jews” (John 19:3) accepted his own arrest in the Garden of Gethsemane (e.g., Mark 26:36-52), which led to his sacrifice, as “Lamb of God,” for the sins of his devotees. As his arrest was taking place, Christ instructed his disciples not to resist it with violence, saying to one of them who tried to protect him with his sword, “Put up thy sword unto his place; for all that take the sword, perish with the sword” (Matthew 26:52).

King Henry’s daydream of himself as a protector (although not his more indirectly expressed fantasy of himself as a lamb) contrasts with his actual role within his kingdom, in which he fails as a shepherd-like protector of his people, including of his own family members. In the play’s opening scene (staged in Episode 1), King Henry fails to protect his son Prince Edward’s right to the crown, thus exposing Prince Edward to the murderous attention of those who fear he will attempt to regain the crown which his father King Henry had given up (the Yorkists and Lancastrians fight over the crown in Act 5, scene 2, because King Henry’s wife and the Yorkists alike have refused to honor the agreement King Henry had made with Richard of York that King Henry might reign for the rest of his life, but that Richard of York or his heirs would succeed him as monarch). King Henry also fails to protect all of his subjects from the hideous results of civil war, such as family members killing one another in battle. As in an Ancient Greek or Roman tragedy, there is no clear distinction made in the play between the familial and the political realms.

The pastoral portion of King Henry’s daydream, in which he imagines himself as a shepherd, is in some respects an adaptation of a speech from the Roman playwright Seneca’s *Thyestes*, in which the title character, Thyestes, who is one of two rivalrous, royal brothers (there had been a third, a half-brother, but Thyestes and his remaining brother had murdered him), muses aloud about how much more pleasant and secure his life was during his recent period of exile. Exiled by his remaining brother, King Atreus, Thyestes had lived with his sons in obscurity and relative poverty. As he says, the compensation for the ignoble conditions in which he lived, however, was that he did not need to worry that he would be murdered by another—his own brother, say—who was intent on seizing his power and wealth.

Shakespeare’s modification of a part of Thyestes’ speech informs us as much by pointing up differences between the two characters as it does by suggesting their similarities: a difference between King Henry and Thyestes lies in their contrasting degrees of susceptibility to the allure of the luxuries and power of royal life. Thyestes is only momentarily tempted to return to his exile’s life of obscurity and lack of material wealth, with its accompanying freedom from fear of assassination. King Henry, by contrast, sustains a continual wish for such a life. He presumably would not have returned from the sort of anonymous exile Thyestes describes. But the closest King Henry comes to such an exile is to the shepherd’s life which exists only within his own mind. Outside of his wistful imaginings, the meek, child-like King Henry is as caught up as is the grasping Thyestes in a pattern of intergenerational violence that, at its root, is familial and destructive to the very family in which it has taken root.

Some Notes on the Animal Imagery

The play contains a great deal of animal imagery—imagery that oftentimes is connected to killing of some kind, such as hunting, or butchery (King Henry’s vision of the life-cycle of ewes and lambs, mentioned in passing above, is an exception, although it could be thought of as pointing toward the sacrifice of Christ, often referred to as “Lamb of God”). Characters describe themselves as hunting other characters, or refer to armed human conflict as butchery.

Hunting as Practice for Warfare:

In the West, the hunting of animals has, since ancient times, been portrayed as practice for the killing of humans in warfare. While some of Shakespeare’s (near-)contemporaries, including the philosophers Erasmus and Montaigne as well as many Puritans, deplored the practice of hunting, royal and noble people of Shakespeare’s own day routinely would justify their hunting of animals by referring to it as training for war.

Beheadings and the Hunt:

Much may be said about the several beheadings and the subsequent quite literal “handling” of some of the severed heads in this play. And the same is true of the previous play, *The Second Part of King Henry the Sixth*, in which, for example, Queen Margaret grieves for her lover Suffolk while holding his severed head. In his talk after Episode Two of Santa Cruz Shakespeare’s production of *The Second Part of Henry the Sixth*, Sean Keilen, Professor of Literature and Director of Shakespeare Workshop, both at the University of California, Santa Cruz, discussed beheading as the punishment during Shakespeare’s own day for treason. The decapitations that figure in this play in some cases also recall the ritual beheading of the deer in a deer hunt. Both in Shakespeare’s own day and in the time of the play the hunting of deer was an activity reserved for the nobility. As a sign of his, or her prestige, a high-ranking hunter—in some cases this would be the monarch—would have the privilege of beheading the already-killed deer.²

Butchery:

King Henry is such a poor warrior that his wife, or a courtier sometimes will tell him to stay off the battlefield; they would rather fight without him. Perhaps he is too aware of the horror of armed conflict to be a good soldier. Shortly after the play opens, Henry refers to the carnage that may result from armed fighting within parliament as potentially turning the space into a “shambles” (1.1.72)—that is, a slaughterhouse. He frames fighting not as manly, aristocratic hunting, but as the unseemly butchering of wholly domesticated animals.

And, here, one might add that the deer which royalty and members of the nobility hunted were arguably semi-domesticated. They were kept in “forests” owned by the king, or in “parks” owned by noblemen. Both “forest” and “park” had different meanings in this context than we would typically understand them to have today, as they referred to places set aside for hunting.

² The information about hunting is from Edward Berry, *Shakespeare and the Hunt: A Cultural and Social Study* (Cambridge, 2011).

Unholy Trinity: The Father and the Son and Richard of Gloucester

But the Godhead of the father, and of the sonne, and of the holy Ghost, is all one:
the glory equal, the majestie coeternall.

...

The father eternall, the sonne eternall: and the holy Ghost eternall.
And yet they are not three eternal: but one eternal.

From *Book of Common Prayer* (the book used to guide the rituals of the Protestant Church of England), published 1588, possibly from the 1552 edition³

Near the end of *The Third Part of King Henry the Sixth*, we see—if only in our mind’s eye, given the e-format of Santa Cruz Shakespeare’s production—Richard of Gloucester “exit [...] carrying the body” (5.6.94 SD), as the stage direction says, of King Henry VI, whom Richard has just murdered. This action may remind us of the Father and the Son whom King Henry chanced to see when he sat on a molehill on the sidelines of the Battle of Towton (2.5, in last week’s episode). Like Richard, who is related to King Henry VI through King Edward III, the Son and the Father both exit the stage carrying the body of a kinsman they have just killed.

The Father and the Son both realize they have slain their own father or son, respectively, and expresses a sense of horror and self-loathing at what they have done. Although neither has purposely killed his own kinsman, each implies that he will never be forgiven, whether by his wife (in the Father’s case) or by his mother (in the Son’s case), for what he has done. In this way, each indirectly suggests his own self-loathing, arising from his unwitting act of kin-murder. Yet, although the Father and the Son, like Richard, both exit the stage bearing the body of the kinsman they have slain, unlike Richard, they both do so in order to mourn over the body of their kinsman, in this way acknowledging their connection to him. By contrast, Richard says to King Henry VI’s corpse, “I’ll throw thy body in another room” (5.6.93).

Unlike the Father and the Son, Richard of Gloucester feels neither horror, nor remorse at the willful act of kin-murder he has committed. Instead, Richard is gleeful. Earlier, his staunch enemies, Lord Clifford and Prince Edward, have called him “crookback” (2.2.97, 5.5.30) in his hearing, in reference to his “crooked,” deformed body [and while torturing his father Richard of York to death, Queen Margaret has referred to Richard-the-son as “crookback prodigy” (I.4.75)]. As if recollecting his enemies’ use of this disparaging word to describe his physique, Richard tells himself:

...[S]ince the heavens have shaped my body so,
Let hell make crook’d my mind to answer it.

³ Church of England; *Book of Common Prayer*. Adapted into English verse by T. Sternhold, W. Whittington, I. Hopkins, et al. (possibly from the 1552 edition; published in 1588), from “*Quicumque Vult.*” Accessed through Internet Archive.

I have no brother, I am like no brother;
And this word “love,” which greybeards call divine,
Be resident in men like one another
And not in me. I am myself alone.

5.6.79-84

Through their words of grief and self-recrimination, the Father and the Son both affirm their familial relationships, while Richard disavows his own connections with his family—and more generally, too, with humankind, or what he terms “men like one another” (5.6.83). Watching King Henry VI observe the Father and the Son at the battle of Towton, Shakespeare’s first audiences may have been conscious on some level of references in the Protestant Church of England liturgy of Shakespeare’s own day evoking the Trinity—phrases such as:

But the Godhead of the father, and of the sonne, and of the holy Ghost, is all one:
the glory equal, the majestie coeternall.

...

The father eternall, the sonne eternall: and the holy Ghost eternall.
And yet they are not three eternal: but one eternal.⁴

Seeing the Father and the Son on stage, audiences likely would have anticipated, too, seeing, or hearing about, a third entity—the holy Ghost. What they see, instead, is the unholy Richard of Gloucester, who revels in destruction.

⁴ Ibid.

Battles
 Scripted in
The Third Part of Henry Sixth (“3H6”),
 Acts 1-5⁵

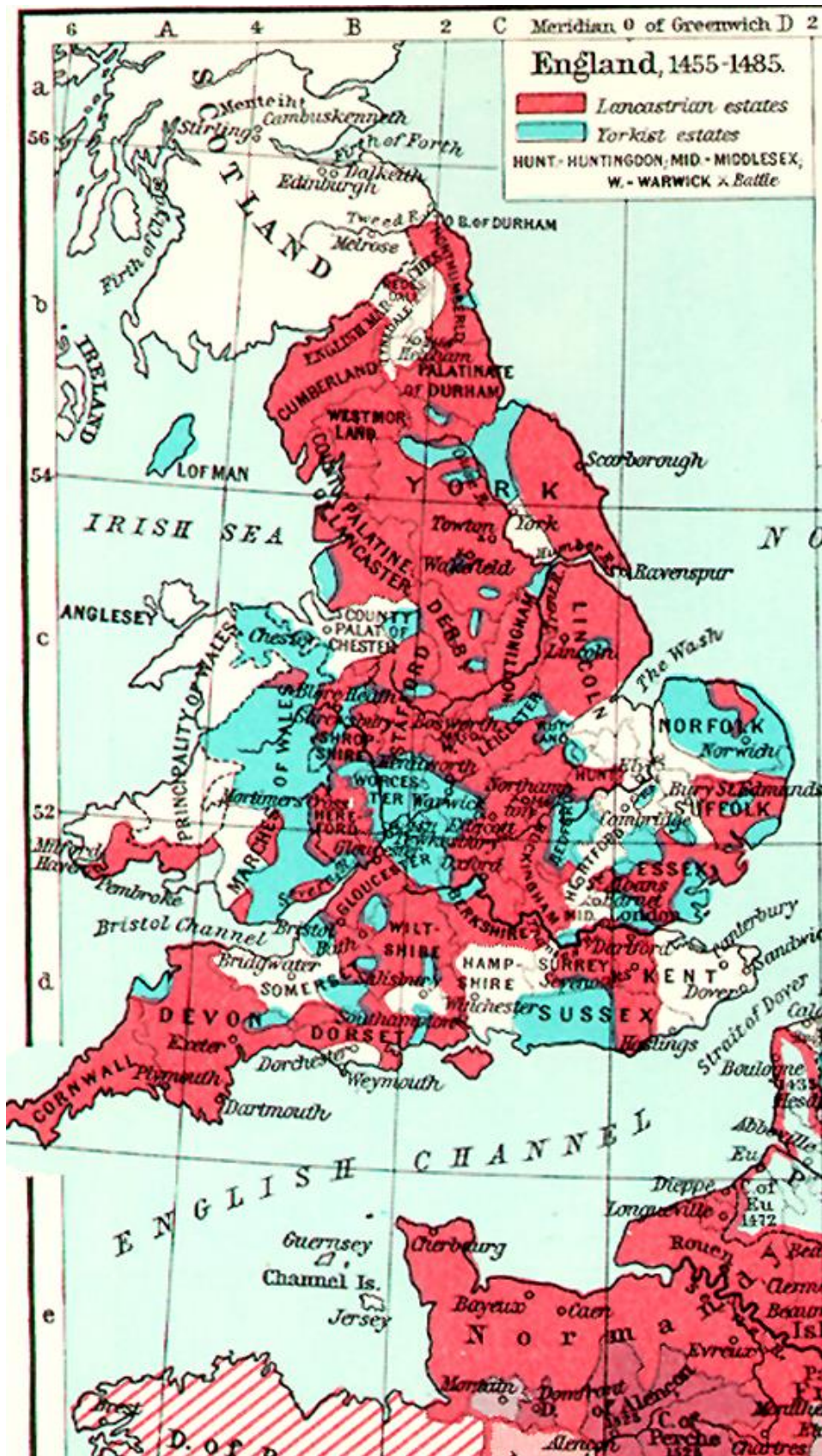
Battle Site	Date	Won by	Scripted in
St. Albans (1)	22 May 1455	York	2H6, 5.1 – 5.2
Northampton	10 July 1460	York	omitted (conflated with St. Albans (1) in 3H6 1.1)
Wakefield	30 December 1460	Lancaster	1.3 and 1.4
St. Albans (2)	17 February 1461	Lancaster	2.1 113-43 (line number are from the Folger edition)
Ferrybridge	28 March 1461	Lancaster	2.3
Towton	29 March 1461	York	2.3-2.6
Barnet	14 April 1471	York	5.2
Tewkesbury	4 May 1471	York	5.4

⁵ This information is reproduced from Cox and Rasmussen, Editors. William Shakespeare, *King Henry VI, Part 3*, The Arden Shakespeare, 2001. Rprtd. 2018.

Battle Sites: The Wars of the Roses



Image downloaded from: https://commons.wikimedia.org/wiki/File:Map-_Wars_of_the_Roses.jpg



Map of England, 1455-1485:

Lancastrian and Yorkist Estates

Three Suns / Three Sons

Omen

Richard of York is killed in the battle of Wakefield (1.4), and his youngest son, twelve-year-old Rutland, is murdered near that battle (1.3). As a result, only the three eldest of Richard of York's sons remain alive—Edward, George, and Richard. As Edward and Richard wait together to learn whether their father has survived the battle, Edward says he sees three suns appear at once in the sky:

Dazzle mine eyes, or do I see three suns?

2.1. 25

Richard seems to see three suns, too, and both brothers speak of seeing the three images converge into one. Both brothers, too, speak of the sight as an omen. Edward, in particular, interprets the three suns as representing “the sons of brave (Richard of York)” (2.1.35). Edward opines:

I think it cites us, brother, to the field,
That we, the sons of brave Plantagenet,
Each one already blazing by our meeds,
Should notwithstanding join our lights together
And overshine the earth, as this the world.

2.1.34-8

Optical Illusion

Edward describes the sight as “wondrous strange, the like yet never heard of” (2.1.33). Our director, Paul Mullins, however, has unearthed the fascinating fact that—although Richard of York's son, Edward, had never heard of such an event before—three suns do sometimes seem to appear in the sky, under certain atmospheric conditions, in northern latitudes, a phenomenon scientists classify as an optical illusion. For your viewing delight, we provide a link, here, to a video about this phenomenon.

VIDEO LINK: <https://youtu.be/EMkE6HYig-4>