



MARGARET Sure, the man is mad.

CLOWN 3 *(Quietly)* I'll say.

CLOWN 1 Between which realms?

CLOWN 2 Shhh. Get back to work.

CLOWN 1 Between England and France?

SUFFOLK *(To the CLOWNS)* What? Are you worried the nobility will scorn the match?

MARGARET Hear ye, captain, are you not at leisure?

SUFFOLK *(To a CLOWN)* Henry is youthful and will quickly yield.—

CLOWN 4 *(Under his breath to another CLOWN)* How old is Henry?

HENRY Seventeen.

*(HENRY has answered without thinking and immediately retreats. The CLOWNS momentarily turn to look at him. They still have no idea who he is.)*

MARGARET My lord--

SUFFOLK *(Back to MARG.)* Say, gentle Princess, would you not suppose Your bondage happy, to be made a queen?

MARGARET To be a queen in bondage is more vile  
Than is a slave in base servility;  
For princes should be free.

SUFFOLK And so shall you,  
If happy England's royal king be free.

MARGARET Why, what concerns his freedom unto me?

SUFFOLK I'll undertake to make thee Henry's queen,  
To put a golden scepter in thy hand  
And set a precious crown upon thy head,  
If thou wilt condescend to be my—

MARGARET What?

*(The CLOWNS whip their heads around to stare at SUFFOLK. They and MARGARET catch the slip. HENRY does not.)*

SUFFOLK *His love.*

MARGARET I am unworthy to be Henry's wife.

SUFFOLK No, gentle madam, I unworthy am  
To woo so fair a dame to be his wife,  
And have no portion in the choice myself.  
How say you, madam, are ye so content?

MARGARET Speaks Suffolk as he thinks?

SUFFOLK You know I do.

MARGARET Alright, I'll be Henry's, if he please—

*(HENRY is confused but not unhappy. He makes his way off stage during the following.)*

Upon condition that my father may,  
Free from oppression or the stroke of war,  
Enjoy his own, the country Maine, and Anjou.

SUFFOLK *(To a CLOWN)* That is her ransom?? *(To MARG.)* Why then, I  
deliver you;  
So that Margaret shall be Queen, and none but she.

*(He kneels before her. It is a sexual offer. The following exchange is far more sexual than the text indicates. The CLOWNS listen intently but unobtrusively. They are not 100% sure what's going on, but they know enough to feel that this exchange should not be happening.)*

MARGARET I do embrace thee, as I would embrace  
The Christian prince, King Henry, were he here.

SUFFOLK So farewell, Lady: but hark you, Margaret:  
No loving token to his Majesty?

MARGARET Yes, my good lord; a pure unspotted heart,  
Never yet tainted with love, I send the King.

SUFFOLK And this withal. *(He kisses her, long and deep.)*

CLOWN 2 I'm thinking of becoming a diplomat.

CLOWN 5 Shhh!

MARGARET That for thyself: I will not so presume  
To send such peevish tokens to a king.

*(She exits. The CLOWNS are suddenly deeply absorbed in their work.)*

SUFFOLK O, wert thou for myself! But, Suffolk, stay—  
Margaret shall now be Queen, and rule the King;  
But I will rule both her, the King, and realm.

*(He exits. The CLOWNS look up from their work and check in with each other.)*

CLOWN 3 *(Passing through)* Thou should'st not wander in that labyrinth—  
There Minotaurs and ugly treasons lurk.

*(She exits. Brief pause.)*

CLOWN 6 I don't know what that means.

CLOWN 2 It means—

CLOWN 5 *(About CLOWN 3)* What is her deal?

CLOWN 8 No idea.

CLOWN 5 Very strange.

*(Two more CLOWNS enter.)*

CLOWN 5 Neighbours, God speed.

CLOWN 4 Give you good morrow, sir.

CLOWN 1 Have you heard the news abroad?

CLOWN 7 Yes, that the King is dead.

CLOWN 2 No, that he's going to be married.

CLOWN 7 Really, to who?

CLOWN 5 Whom.

CLOWN 7 Will you cut that out?

CLOWN 5 I'm helping you.

CLOWN 7 I don't need your help. Who is he marrying?

CLOWN 1 Some French woman.

CLOWN 5 Margaret of Anjou.

CLOWN 6 How did you get that?

CLOWN 5 I paid attention.  
(To CLOWN 7) Ha – you need my help now, dontcha?

CLOWN 3 *(Passing through)* Her father is no better than an earl.

CLOWN 8 *(Calling after her)* How do you know that??

CLOWN 4 Why does Henry want the marriage then?

CLOWN 2 He doesn't. Suffolk does.

CLOWN 6 I told you he was dangerous!

CLOWN 8 Which one is Suffolk again?

CLOWN 6 You know, blonde, about 5'10, 5'11, talks with his hands a lot--

CLOWN 5 *(Overlapping)* Don't worry about it.

CLOWN 7 Then, masters, look to see a troublous world.

CLOWN 2 Come, come: we fear the worst; all will be well--

*(They are interrupted by SOMERSET and YORK in a heated argument offstage. Most of the CLOWNS make their way offstage, while four gardener CLOWNS return to their work as SOMERSET and YORK come barreling in, followed by WARWICK and SUFFOLK. The beginning of this scene should feel casual and familiar, like a night at the bar with two rowdy friends. YORK and SOMERSET often argue, and they enjoy the sport. SUFFOLK and WARWICK egg them on. Somewhere in the middle it becomes serious between the two men, and we tip over into actual aggression.)*

YORK Then say at once if I maintain'd the truth;  
Or else was wrangling Somerset in th'error?

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.

CLOWN 2 *(Under his breath – to the CLOWN)* That's Suffolk. The drunk one.

CLOWN 8 Wow, he's everywhere.

CLOWN 2 Yeah, he gets around.

SOMERSET Judge you, impartial Warwick, then, between us.

WARWICK *(Playing with them)* Between two hawks, which flies the higher  
pitch;  
Between two dogs, which hath the deeper mouth;  
Between two blades, which bears the better temper . . .