



J.D. WATSON, LINX.

L. SHERRATT, SCULPT.

THE TWO ROSES.

PLAN: Hath not thy rose a canker, Somerset?
SOM: Hath not thy rose a thorn, Plantagenet?

HENRY VI. PART I. ACT II. SCENE IV.

CASSELL, PETTER & GALPIN, LONDON.

Watson, John Dawson, artist. *The two roses ... Hath not thy rose a canker, Somerset? ... Hath not thy rose a thorn, Plantagenet? ... The First Part of King Henry VI, act II, scene IV [graphic]*. Thomas Sherratt, printmaker. London: Cassell, Petter & Galpin, mid to late nineteenth century?. Folger ART File S528k3a no.18 copy 1 (size XS)

As pressure builds from English losses in France, the English royalty and nobility begins to fracture into the factions that would oppose each other during the Wars of the Roses, which began in 1453. This print illustrates Shakespeare's romantic visualization of that fracturing in Act 2, Scene 4, during which supporters of each faction declare their allegiance by plucking either a white or red rose. While the white and red roses as the symbols of the York and Lancastrian Houses, respectively, have become the quintessential image of the conflict, only the white rose was used consistently by its faction as a symbol for the duration of the war. The red rose became attached to the House of Lancaster in the context of the war when Henry VII brought both flowers together to form the multi-colored Tudor rose, which symbolized the union of the rival Houses. (Goodwin, George. *Fatal Colours*. London: Phoenix, 2011. xxi.)

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