

## 1: King Richard III (Arden Shakespeare Third Series) - Drama Online

*About King Richard III. Richard III is one of the great Shakespearean characters and roles. James R Siemon examines the attraction of this villain to audiences and focuses on how beguiling, even funny, he can be, especially in the earlier parts of the play.*

Shakespeare, Act 5, Scene 9, painting by Nicolai Abildgaard. He confides to the audience: She asks them to set down the "honourable load" if honour may be shrouded in a hearse", and then laments the fate of the house of Lancaster. Despite initially hating him, Anne is won over by his pleas of love and repentance, agreeing to marry him. When she leaves, Richard exults in having won her over despite all he has done to her, and tells the audience that he will discard her once she has served her purpose. The atmosphere at court is poisonous: Queen Margaret curses Richard and the rest who were present. The nobles, all Yorkists, reflexively unite against this last Lancastrian, and the warning falls on deaf ears. Richard orders two murderers to kill Clarence in the tower. Clarence, meanwhile, relates a dream to his keeper. The dream includes vivid language describing Clarence falling from an imaginary ship as a result of Gloucester, who had fallen from the hatches, striking him. Under the water Clarence sees the skeletons of thousands of men "that fishes gnawed upon". He also sees "wedges of gold, great anchors, heaps of pearl, inestimable stones, unvalued jewels". All of these are "scattered in the bottom of the sea". Clarence adds that some of the jewels were in the skulls of the dead. After Clarence falls asleep, Brakenbury, Lieutenant of the Tower of London, enters and observes that between the titles of princes and the low names of commoners, there is nothing different but the "outward fame", meaning that they both have "inward toil" whether rich or poor. The murderers imply Clarence is a hypocrite because, as one says, "thou One murderer insists Gloucester himself sent them to perform the bloody act, but Clarence does not believe him. He recalls the unity of Richard Duke of York blessing his three sons with his victorious arm, bidding his brother Gloucester to "think on this and he will weep". Next, one of the murderers explains that his brother Gloucester hates him, and sent them to the Tower to kill him. Eventually, one murderer gives in to his conscience and does not participate, but the other killer stabs Clarence and drowns him in "the Malmsey butt within". The first act closes with the perpetrator needing to find a hole to bury Clarence. Edward IV soon dies, leaving as Protector his brother Richard, who sets about removing the final obstacles to his accession. He has Lord Rivers murdered to further isolate the Queen and to put down any attempts to have the Prince crowned right away. These Richard arrests, and eventually beheads, and then has a conversation with the Prince and his younger brother, the Duke of York. The two princes outsmart Richard and match his wordplay and use of language easily. Richard is nervous about them, and the potential threat they represent. The young prince and his brother are coaxed by Richard into an extended stay at the Tower of London. The prince and his brother the Duke of York prove themselves to be extremely intelligent and charismatic characters, boldly defying and outsmarting Richard and openly mocking him. Assisted by his cousin Buckingham, Richard mounts a campaign to present himself as the true heir to the throne, pretending to be a modest, devout man with no pretensions to greatness. The other lords are cajoled into accepting Richard as king, in spite of the continued survival of his nephews the Princes in the Tower. His sleep having been haunted by the ghosts of those he has murdered, he wakes to the realisation that he is alone in the world and death is imminent. Richard asks Buckingham to secure the death of the princes, but Buckingham hesitates. Richard then recruits Sir James Tyrrell, who kills both children. When Richard denies Buckingham a promised land grant, Buckingham turns against Richard and defects to the side of Henry, Earl of Richmond, who is currently in exile. Later, the Duchess applies this lesson and curses her only surviving son before leaving. The increasingly paranoid Richard loses what popularity he had. He soon faces rebellions led first by Buckingham and subsequently by the invading Richmond. Buckingham is captured and executed. Both sides arrive for a final battle at Bosworth Field. Prior to the battle, Richard is visited by the ghosts of his victims, all of whom tell him to "Despair and die! He awakes screaming for "Jesus" to help him, slowly realising that he is all alone in the world, and cannot even pity himself. This does not happen, as the battle is in full swing, and Richard is left at a disadvantage. Richard is soon unhorsed on the field at the climax

of the battle, and cries out, "A horse, a horse, my kingdom for a horse! It is believed to have been written c. A second Quarto Q2 followed in , printed by Thomas Creede for Andrew Wise, containing an attribution to Shakespeare on its title page. The First Folio version followed in The Folio is longer than the Quarto and contains some fifty additional passages amounting to more than two hundred lines. However, the Quarto contains some twenty-seven passages amounting to about thirty-seven lines that are absent from the Folio. However, since the Quarto contains many changes that can only be regarded as mistakes, it is now widely believed that the Quarto was produced by memorial reconstruction. It is unknown why the actors did this, but it may have been to replace a missing prompt book. Despite the villainous nature of the title character and the grim storyline, Shakespeare infuses the action with comic material, as he does with most of his tragedies. Here Richard is stabbed with a boar spear by the Earl of Richmond. Free will and fatalism[ edit ] Queen Margaret: Bronze boar mount thought to have been worn by a supporter of Richard III. Janis Lull suggests that "Margaret gives voice to the belief, encouraged by the growing Calvinism of the Elizabethan era, that individual historical events are determined by God, who often punishes evil with apparent evil". However, historical fatalism is merely one side of the argument of fate versus free will. It is also possible that Shakespeare intended to portray Richard as "a personification of the Machiavellian view of history as power politics". Machiavelli , as Shakespeare may want us to realise, is not a safe guide to practical politics". However, though it seems Richard views himself as completely in control, Lull suggests that Shakespeare is using Richard to state "the tragic conception of the play in a joke. His primary meaning is that he controls his own destiny. His pun also has a second, contradictory meaningâ€”that his villainy is predestinedâ€”and the strong providentialism of the play ultimately endorses this meaning". The first definition is used to express a "gentle and loving" man, which Clarence uses to describe his brother Richard to the murderers that were sent to kill him. Richard will indeed use Hastings kindlyâ€”that is, just as he is in the habit of using peopleâ€”brutally". He compares the speeches of Richmond and Richard to their soldiers. However, Lull does not make the comparison between Richmond and Richard as Haeffner does, but between Richard and the women in his life. However, it is important to the women share the formal language that Richmond uses. She suggests that they are associated with "figures of repetition as anaphoraâ€”beginning each clause in a sequence with the same wordâ€”and epistropheâ€”repeating the same word at the end of each clause". Richard immediately establishes a connection with the audience with his opening monologue. In the soliloquy he admits his amorality to the audience but at the same time treats them as if they were co-conspirators in his plotting; one may well be enamored of his rhetoric [11] while being appalled by his actions. Mooney describes Richard as occupying a "figural position"; he is able to move in and out of it by talking with the audience on one level, and interacting with other characters on another. Like Vice, Richard is able to render what is ugly and evilâ€”his thoughts and aims, his view of other charactersâ€”into what is charming and amusing for the audience. Without Richard guiding the audience through the dramatic action, the audience is left to evaluate for itself what is going on. He does not interact with the audience nearly as much, and the inspiring quality of his speech has declined into merely giving and requiring information. As Richard gets closer to seizing the crown, he encloses himself within the world of the play; no longer embodying his facile movement in and out of the dramatic action, he is now stuck firmly within it. Shakespeare scholar Stephen Greenblatt notes how Richard even refers to himself as "the formal Vice, Iniquity" 3. Below him is quoted the line "Off with his head; so much for Buckingham", a line not from the original play but from adaptations. Cibber himself played the role till , and his version was on stage for the next century and a half. McKellen wrote the screenplay for his film version, although he did not direct it. Olivier played Richard on stage for quite a few years in the s before making a film of it in His film performance, if not the production as a whole, is heavily based on his earlier stage rendition. Pacino had played the role on stage 15 years earlier. In , well-known film actor Kevin Spacey starred in an Old Vic production which subsequently toured the United States, directed by well-known stage and film director Sam Mendes. No plans for a film version have been announced. The film was later remade by Roger Corman in with Vincent Price in the lead role. The most famous player of the part in recent times was Laurence Olivier in his film version. Olivier has Richard seduce Lady Anne while mourning over the corpse of her husband rather than her father-in-law as in the play. Only about half the text of the play is

used. The first part of his "Now is the winter of our discontent The minute film is considered to be the earliest surviving American feature film. Executive producer Pippa Harris commented, "By filming the Henry VI plays as well as Richard III, we will allow viewers to fully appreciate how such a monstrous tyrant could find his way to power, bringing even more weight and depth to this iconic character. See photo of Richmond slaying Richard, above. Shakespeare critic Keith Jones believes that the film in general sets up its main character as a kind of antithesis to Richard III. When challenged, Rimmer claims he can quote from it and embarks upon the soliloquy: The phrase " Winter of Discontent " is an expression, popularised by the British media, referring to the winter of 1979 in the United Kingdom, during which there were widespread strikes by local authority trade unions demanding larger pay rises for their members. A horse, A horse, My kingdom for a horse! In the Mel Brooks film Robin Hood: As Visual Cultures professor Lynn Turner notes, this scene anticipates a parallel scene in which Craig uses deceit to seduce Maxine through Malkovich. Multiple reviewers who panned the film regarded Pacino as the best element of the film.

### 2: King Richard III - William Shakespeare - Google Books

*Richard III is the final play of Shakespeare's first tetralogy, the culmination of the War of the Roses and the inception of the Tudor dynasty. The play picks up where Henry VI Part 3 left off, with the Lancastrian king dead and the house of York in the ascendant.*

He confides to the audience: Despite initially hating him, Anne is won over by his pleas of love and repentance and agrees to marry him. When she leaves, Richard exults in having won her over despite all he has done to her, and tells the audience that he will discard her once she has served her purpose. The atmosphere at court is poisonous: Queen Margaret curses Richard and the rest who were present. The nobles, all Yorkists, reflexively unite against this last Lancastrian, and the warning falls on deaf ears. Richard orders two murderers to kill Clarence in the tower. Clarence, meanwhile, relates a dream to his keeper. The dream includes vivid language describing Clarence falling from an imaginary ship as a result of Gloucester, who had fallen from the hatches, striking him. One murderer insists Gloucester himself sent them to perform the bloody act, but Clarence does not believe him. Next, one of the murderers explains that his brother Gloucester hates him, and sent them to the Tower to kill him. The first act closes with the perpetrator needing to find a hole to bury Clarence. Edward IV soon dies, leaving as Protector his brother Richard, who sets about removing the final obstacles to his accession. He has Lord Rivers murdered to further isolate the Queen and to put down any attempts to have the Prince crowned right away. These Richard arrests, and eventually beheads, and then has a conversation with the Prince and his younger brother, the Duke of York. The two princes outsmart Richard and match his wordplay and use of language easily. Richard is nervous about them, and the potential threat they are. The young prince and his brother are coaxed by Richard into an extended stay at the Tower of London. The prince and his brother the Duke of York prove themselves to be extremely intelligent and charismatic characters, boldly defying and outsmarting Richard and openly mocking him. Assisted by his cousin Buckingham, Richard mounts a campaign to present himself as the true heir to the throne, pretending to be a modest, devout man with no pretensions to greatness. The other lords are cajoled into accepting Richard as king, in spite of the continued survival of his nephews the Princes in the Tower. His sleep having been haunted by the ghosts of those he has murdered, he wakes to the realisation that he is alone in the world and death is imminent. Richard asks Buckingham to secure the death of the princes, but Buckingham hesitates. Richard then recruits Sir James Tyrrell, who kills both children. When Richard denies Buckingham a promised land grant, Buckingham turns against Richard and defects to the side of Henry, Earl of Richmond, who is currently in exile. Later, the Duchess applies this lesson and curses her only surviving son before leaving. The increasingly paranoid Richard loses what popularity he had. He soon faces rebellions led first by Buckingham and subsequently by the invading Richmond. Buckingham is captured and executed. Both sides arrive for a final battle at Bosworth Field. This does not happen, as the battle is in full swing, and Richard is left at a disadvantage. It is believed to have been written c. A second Quarto Q2 followed in , printed by Thomas Creede for Andrew Wise, containing an attribution to Shakespeare on its title page. The First Folio version followed in The Folio is longer than the Quarto, and contains some fifty additional passages amounting to more than two hundred lines. However, the Quarto contains some twenty-seven passages amounting to about thirty-seven lines which are absent from the Folio. However, since the Quarto contains many changes which can only be regarded as mistakes, it is now widely believed that the Quarto was produced by memorial reconstruction. It is unknown why the actors did this, but it may have been to replace a missing prompt book. Despite the villainous nature of the title character and the grim storyline, Shakespeare infuses the action with comic material, as he does with most of his tragedies. Here Richard is stabbed with a boar spear by the Earl of Richmond. However, historical fatalism is merely one side of the argument of fate versus free will. His primary meaning is that he controls his own destiny. He compares the speeches of Richmond and Richard to their soldiers. However, Lull does not make the comparison between Richmond and Richard as Haeffner does, but between Richard and the women in his life. However, it is important to the women share the formal language that Richmond uses. Richard immediately establishes a connection with the audience with

## ARDEN SHAKESPEARE: KING RICHARD III pdf

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### 3: Arden Shakespeare -Richard III c. | eBay

*Siemon also places King Richard III in its historical context; as Elizabeth I had no heirs the issue of succession was a very real one for Shakespeare's audience. The.*

### 4: King Richard III: Third Series - William Shakespeare - Google Books

*Richard III belongs to Shakespeare's folio of King Richard plays, and is the longest of his plays after Hamlet. It is classified variously as a tragedy and a history, showing the reign of Richard III in an unflattering light.*

### 5: Richard III: Entire Play

*Richard III is one of the great Shakespearean characters and roles. James R Siemon examines the attraction of this villain to audiences and focuses on how beguiling, even funny, he can be, especially in the earlier parts of the play.*

### 6: Arden Shakespeare: King Richard III by William Shakespeare (, Paperback) | eBay

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### 7: King Richard III (Arden Shakespeare), William Shakespeare, Used; Good Book | eBay

*King Richard III by Arden, William Shakespeare, Antony Hammond (Photographer) starting at \$ King Richard III has 1 available editions to buy at Alibris.*

### 8: "King Richard III": Second Series (Arden S by Shakespeare, William X | eBay

*The Arden Shakespeare is a long-running series of scholarly editions of the works of William Shakespeare. www.enganchecubano.com presents fully edited modern-spelling editions of the plays and poems, with lengthy introductions and full commentaries.*

### 9: Richard III - TheatreGold

## ARDEN SHAKESPEARE: KING RICHARD III pdf

*This richly annotated edition takes a fresh look at the first part of Shakespeare's second tetralogy of history plays, showing how it relates to the other plays in the sequence.*

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