

1: The tragedy of King Richard II, | Open Library

Note: Citations are based on reference standards. However, formatting rules can vary widely between applications and fields of interest or study. The specific requirements or preferences of your reviewing publisher, classroom teacher, institution or organization should be applied.

Instead he portrays them how they may have perceived themselves. Comparatively, Henry Bolingbroke is a man taking back his confiscated fortune and birth right. When the crown comes into play it becomes incredibly difficult to perceive who the victim of the play is. Is it the usurped King? Or is it the unjustly banished Duke? Shakespeare leaves it up to the audience to decide and fight it out. They corner themselves into a situation in which every decision is a morally questionable one; this is not something that could easily be resolved. Richard could not simply welcome Bolingbroke with open arms, to do so would be to admit that he was himself wrong. A King could never do that nor could he go down without some semblance of a fight or display of himself being usurped. Richard is a boy King; his body grew but his mind never fully developed to the realities of the world. His decisions are rash, unfair and at times almost random. It is simply the will of the King and of God. Conversely, Bolingbroke faces down the King and usurps his throne. He claims to have entered England for the purposes of reclaiming his fortune and nothing more. When Richard returns to the Irish war he finds that all his most powerful nobles are behind his enemies cause. He is destitute, but he is still the King of England. Everybody recognises this, even Bolingbroke. In his wrath he delivers his most monumental speech and his most devastating. He calls upon the armies of heaven to vanquish this usurper. Thus, Richard believes that God has abandoned him so he willingly gives the crown to Bolingbroke but, not without his final display of victimisation. Bolingbroke still claims not to want the crown, though England wants him to have it. So, he takes the throne and becomes Henry IV. Now this is where the multifaceted nature of the play comes into question. Who is the victim of the work? Is there a villain? The answer generally depends on your perception of the divine right of Kings, and the production you hold in your heart. I cannot form a definitive answer for my own mind, so I cannot argue either way. History aside, both men make mistakes within the plays action. But, who is to blame? Through their conflict both men are backed into a corner in which only one can escape. Damn, I love this play. I might go read it again; it is pure poetry!

2: The Tragedy of King Richard II

Are you sure you want to remove The tragedy of King Richard II, from your list?

He accuses him of maliciousness and of murdering his uncle, Gloucester. Mowbray gladly accepts the fight. Richard tries to dissuade them from the fight, but since he fails, he arranges one at Coventry. He then arrives at Coventry to witness the fight between Bolingbroke and Mowbray. Just before the fight begins, Richard throws his scepter down and uses the opportunity to banish the would-be fighters. Mowbray is banished for life, Bolingbroke for six years. Bolingbroke takes a tearful leave of his father and leaves for France. Richard then privately shows himself to be a selfish character. He then plans to set off for Ireland to fight against the Celts there. He then hears word that his uncle, John of Gaunt, is ill and near to death. John of Gaunt ends his life warning Richard that his wasteful spending will lead him astray. His pleas fall on deaf ears. Richard does as he pleases. However, after the King leaves, several Lords under the Earl of Northumberland plan to greet Bolingbroke back in England in claim of his lands. The Lord Regent is torn and confused over what to do. Richard returns to England to find all his country revolting; what few forces there are think he is dead and those loyal to him are dead. He surrenders himself to Bolingbroke willingly. He is quick to despair and resigns his crown to Bolingbroke in a dramatic moment. The action then leaves Richard to go to a conspiracy to overthrow the new King. One of the conspirators accidentally is discovered [1] and is made known to the King. Characters King Richard II: The unscrupulous and weak-minded King of England. The play is mainly about his loss of power, kingship and even, at the end of the play, his life. The Duke of Lancaster, uncle to the King and father to Bolingbroke. He dies early on in the play. He is an old man, who tries to warn Richard of several mistakes he is making. The Duke of York, another uncle of the King, and father to Aumerle. He continues where his brother leaves off. He tells Richard his error. Richard still trusts him, when he appoints him Regent. The Duke of Hereford and cousin to the King. He is banished at the beginning of the play for six years. He returns to claim his confiscated lands and is crowned King Henry IV. Cousin to the King, and a loyalist to him. He tries to overthrow Bolingbroke through rebellion, but is given away. Nevertheless, he is pardoned. The Duke of Norfolk. He is a deep enemy to Bolingbroke, and tries to go to single combat with him. He is only banished and later reported dead in Italy. Bushy, Bagot and Green: The servants of the King and corruptors of him as well. They cause him to go astray and make many foolish choices. Bushy and Green firmly go against Bolingbroke, but are executed for their pains. Bagot survives but is kept prisoner. A noble in the court. He is the leading figure helping Bolingbroke back to England. He is cursed by Richard vehemently. The son to Northumberland. In this play he appears as a noble, vigorous youth. He also aids the King in his rebellion against Richard. A churchman very loyal to Richard. He tries, ineffectively, to dissuade the nobles from crowning Bolingbroke. He then tries to mount a rebellion with Aumerle. He is spared from death. Sir Pierce of Exton: A loyalist to Henry IV, after he is crowned. He is the one who kills Richard.

3: SparkNotes: Richard II

The tragedy of King Richard II, Paperback - by Theobald (Author) Be the first to review this item. See all formats and editions Hide other formats and.

After several attempts to calm both men, Richard acquiesces and it is determined that the matter be resolved in the established method of trial by battle between Bolingbroke and Mowbray, despite the objections of Gaunt. The tournament scene is very formal with a long, ceremonial introduction, but as the combatants are about to fight, Richard interrupts and sentences both to banishment from England. Mowbray predicts that the king will sooner or later fall at the hands of Bolingbroke. John of Gaunt dies and Richard II seizes all of his land and money. There remain, however, subjects who continue faithful to the king, among them Bushy, Bagot, Green and the Duke of Aumerle son of the Duke of York, cousin of both Richard and Bolingbroke. When King Richard leaves England to attend to the war in Ireland, Bolingbroke seizes the opportunity to assemble an army and invades the north coast of England. Executing both Bushy and Green, he wins over the Duke of York, whom Richard has left in charge of his government in his absence. This play, which exists in one incomplete manuscript copy at the British Museum is subtitled *Thomas of Woodstock*, and it is by this name that scholars since F. Boas have usually called it. This closeness, along with the anonymity of the manuscript, has led certain scholars to attribute all or part of the play to Shakespeare, though many critics view this play as a secondary influence on Shakespeare, not as his work. The second and third quartos followed in 1616 the only time a Shakespeare play was printed in three editions in two years. Q4 followed in 1619, and Q5 in 1623. The play was next published in the First Folio in 1623. The title page from the quarto edition of the play. Richard II exists in a number of variations. The quartos vary to some degree from one another, and the folio presents further differences. The fourth quarto, published in 1619, includes a version of the deposition scene shorter than the one later printed, presumably from a prompt-book, in the First Folio. The scant evidence makes explaining these differences largely conjectural. There is no external evidence for this hypothesis, however, and the title page of the quarto refers to a "lately acted" deposition scene although, again, this could be due to earlier censorship which was later relaxed.

Analysis and criticism[edit] Structure and language[edit] The play is divided into five acts and its structure is as formal as its language. The normal structure of Shakespearean tragedy is modified to portray a central political theme: Bolingbroke on the other hand represents a more modern view of the throne, arguing that not only bloodline but also intellect and political savvy contribute to the makings of a good king. It thus contains no prose. There are also great differences in the use of language amongst the characters. Traditionally, Shakespeare uses prose to distinguish social classes – the upper class generally speaks in poetry while the lower classes speak in prose. In *Richard II*, where there is no prose, Richard uses flowery, metaphorical language in his speeches whereas Bolingbroke, who is also of the noble class, uses a more plain and direct language. In *Richard II* besides the usual blank verse unrhymed pentameters there are long stretches of heroic couplets pairs of rhymed pentameters. The play contains a number of memorable metaphors, including the extended comparison of England with a garden in Act III, Scene iv and of its reigning king to a lion or to the sun in Act IV. The language of *Richard II* is more eloquent than that of the earlier history plays, and serves to set the tone and themes of the play. He always speaks in tropes using analogies such as the sun as a symbol of his kingly status. Richard places great emphasis on symbols which govern his behaviour. His crown serves as a symbol of his royal power and is of more concern to him than his actual kingly duties. Samuel Schoenbaum contests that Hayward had written his work prior to *Richard II*, joking that "there is nothing like a hypothetical manuscript to resolve an awkwardness of chronology", as Hayward noted he had written the work several years before its publication. That Hayward had made his dedication was fortunate for Shakespeare, otherwise he too might have lost his liberty over the affair. On 7 February 1599, just before the uprising, supporters of the Earl of Essex, among them Charles and Joscelyn Percy younger brothers of the Earl of Northumberland, paid for a performance at the Globe Theatre on the eve of their armed rebellion. Elizabeth was aware of the political ramifications of the story of *Richard II*: The body natural is a mortal body, subject to all the weaknesses of mortal human beings. On the other hand, the body

politic is a spiritual body which cannot be affected by mortal infirmities such as disease and old age. These two bodies form one indivisible unit, with the body politic superior to the body natural. At the coast of Wales, Richard has just returned from a trip to Ireland and kisses the soil of England, demonstrating his kingly attachment to his kingdom. Richard starts to forget his kingly nature as his mind becomes occupied by the rebellion. This change is portrayed in the scene at Flint Castle during which the unity of the two bodies disintegrates and the king starts to use more poetic and symbolic language. He has been forced to give up his jewels, losing his kingly appearance. He loses his temper at Bolingbroke, but then regains his composure as he starts to remember his divine side. At Flint castle, Richard is determined to hang onto his kingship even though the title no longer fits his appearance. However at Westminster the image of the divine kingship is supported by the Bishop of Carlisle rather than Richard, who at this point is becoming mentally unstable as his authority slips away. Biblical references are used to liken the humbled king to the humbled Christ. The names of Judas and Pilate are used to further extend this comparison. Before Richard is sent to his death, he "un-kings" himself by giving away his crown, sceptre, and the balm that is used to anoint a king to the throne. The mirror scene is the final end to the dual personality. After examining his plain physical appearance, Richard shatters the mirror on the ground and thus relinquishes his past and present as king. Stripped of his former glory, Richard finally releases his body politic and retires to his body natural and his own inner thoughts and griefs. Richard acts the part of a royal martyr, and due to the spilling of his blood, England continually undergoes civil war for the next two generations. Critic Irving Ribner notes that a manifestation of Machiavellian philosophy may be seen in Bolingbroke. Machiavelli wrote *The Prince* during a time of political chaos in Italy, and writes down a formula by which a leader can lead the country out of turmoil and return it to prosperity. Bolingbroke seems to be a leader coming into power at a time England is in turmoil, and follows closely the formula stated by Machiavelli. He keeps Northumberland by his side as a tool to control certain constituents. From the minute Bolingbroke comes into power, he destroys the faithful supporters of Richard such as Bushy, Green and the Earl of Wiltshire. Also, Bolingbroke is highly concerned with the maintenance of legality to the kingdom, an important principle of Machiavellian philosophy, and therefore makes Richard surrender his crown and physical accessories to erase any doubt as to the real heir to the throne. Yet, Irving Ribner still notes a few incidents where Bolingbroke does not follow true Machiavellian philosophy, such as his failure to destroy Aumerle, but such incidents are minuscule compared to the bigger events of the play. Performance history[edit] Richard II has one of the most detailed and unusual performance histories of all the plays of the Shakespearean canon. Another commissioned performance of a different type occurred at the Globe Theatre on 7 Feb. On 30 September , among the oddest of all early performances: The play was performed two days in a row at the Globe on 11 and 12 June The play retained its political charge in the Restoration: In England, Paul Scofield , who played it at the Old Vic in , was considered the definitive Richard of more modern times. In , Fiona Shaw played the role as a man. Additionally the role was played by Mark Rylance at the Globe Theatre in An often overlooked production, the lead actor handles the character in, as *The Guardian* noted, perhaps the most vulnerable way ever seen.

4: SparkNotes: Richard II: The History Plays

The Tragedy of King Richard II - by William Shakespeare. The actions and repercussions of a proud King, whose vanity and selfishness lead to his downfall.

The relationships and quarrels among the royal family became the basis for the Wars of the Roses. Shakespeare is reasonably accurate in his genealogy, though often the chronology and character ages are often altered. The Wars of the Roses was a series of civil wars among the factions of the Plantagenets who had already ruled England for over two hundred years beginning with King Henry II. The conflict actually begins with the fight between King Richard II and his cousin, Henry Bolingbroke over the throne. Richard was ultimately deposed and killed and Bolingbroke ascended to the throne to become King Henry IV. The York branch symbolized by the White Rose challenged his throne. Henry VII was a supporter of the Lancasters. Succession and Family Relationships The basic principle of royal succession was that of primogeniture – the throne was passed to the eldest surviving male heir. If that heir was no longer living, it passed to his eldest surviving male heir. When there were no male heirs left in that branch of the family, the succession went to the male survivors of the next branch of the family. It is also true that the eldest surviving heir of a female ancestor also had a claim. King Edward I, or Longshanks, was a respected and successful king who conquered Wales and nearly conquered Scotland. He was a popular king who reformed government. His son, King Edward II had a rather stormy reign characterized by political unrest. He was eventually the first British king to be deposed and was ultimately murdered. Edward III, like his grandfather, was a powerful, and successful king. He had a total of seven sons. The eldest was Edward, Prince of Wales The Black Prince, an exceptional military leader who was killed in battle before he could ascend to the throne. His son, Richard, was therefore legitimately next in line for the throne. The third was Lionel, Duke of Clarence. Eventually, the Yorks unite with the Mortimer branch through marriage. Thus strengthening their claim to the throne through Philippa, the daughter of Lionel. In both parts of Henry IV the King is challenged by armed rebellions by those opposed to the Lancastrians. His claim to the throne is disputed by the Yorkist family, led by Richard Plantagenet, reviving the old dispute about the legitimacy of the Lancastrian claim to the throne. The argument is that Once Richard II dies, the throne goes either to the eldest heir or the surviving family of that heir. Edward IV has three brothers: Edward was killed in battle. Although he marries Anne Neville widow of Edward, Prince of Wales it in no way strengthens his claim to the throne and they have no issue. He marries Elizabeth, daughter of Edward IV, who is the last surviving member of the Yorkist royal family. Shakespeare is always seeking a return to order. The opposite of political order is the resultant anarchy that comes from the usurping of legitimate royal authority through deposition, violence or murder. The result of all this is chaos. As much as Shakespeare wrote about earlier generations and kings, he was clearly concerned with his own world. Queen Elizabeth I had her own challenges to the throne and she was very sensitive about such issues. Everyone in Elizabethan England was concerned about the issues surrounding succession since Elizabeth never married and had no children.

5: The Tragedy of King Richard II () | BFI

King Richard II Play. King Richard II begins with Henry Bolingbroke accusing the Duke of Norfolk, Mowbray for the Duke of Gloucester's death, the brother of King Richard II.

6: The Tragedy of King Richard the Second - National Theatre Live

The Tragedy of King Richard II In Richard II, we meet one of several prophetic speeches in the play, In Act 2, Scene 1, Lines on pages , we have a highly significant speech by John of Gaunt about England as a location, described as a garden.

7: Richard II: Entire Play

The murder of the former King Richard II at the end of Richard II will haunt King Henry IV for the rest of his life, and the curse can only be redeemed by his son, Henry V. Similarly, Richard II himself, in the play which bears his name, is haunted by a politically motivated murder: not of a king, but of his uncle, Thomas of Woodstock, Duke of.

8: www.enganchecubano.com: Customer reviews: The Tragedy of King Richard II

The Tragedy of King Richard II June 23rd, by admin In Richard II, we meet one of several prophetic speeches in the play, In Act 2, Scene 1, Lines on pages , we have a highly significant speech by John of Gaunt about England as a location, described as a garden.

9: Film: Tragedy of King Richard the Second - Proctors

Enter on the walls, KING RICHARD II, the BISHOP OF CARLISLE, DUKE OF AUMERLE, SIR STEPHEN SCROOP, and EARL OF SALISBURY See, see, King Richard doth himself appear, As doth the blushing discontented sun.

Initial exploration of phenomenon of the feminization of teachers Fu Songtao Germany invades the Soviet Union Wilderness survival kit list Understanding engineering economy sullivan Recent Advances in Urology/andrology (Recent Advances in Urology/Andrology) Magic and schizophrenia. Arcadian Waters and Wanton Seas Metrology by rk jain Fashion Victims! (Spider-Man Set 3) Anecdotes from history Barrier containment technologies for environmental remediation applications Sampling techniques for Internet surveys Disney world dining plan Preparation of electrodes for solid polymer electrolyte fuel cells Holistic Approach to Liver Diseases Nursing assessment and health promotion through the life span 4 Months to a 4-Hour Marathon, Updated The Abrams Guide to American House Styles The fruits of the earth guide 27 Song of the Road Capt. Edward OShea. The Nursing Home Murder The nature-study of plants Irish women in colonial Australia Implications of the attorney-client privilege and work-product doctrine Dennis J. Block, Nancy E. Barton Clayoquot Mass Trials Manual of Soil Analysis Nearly a Christian Sheet music for the call by regina spektor Lakshmi seshadri gynecology The Myth of Hiawatha, and Other Oral Legends (Dodo Press) Minerals in thin section perkins Fisheries and sustainability Science Action Labs Air Science Carr family of Isle of Wight Nansemond counties, Virginia Live like you were dying. The golden dawn book israel regardie Node.js design patterns second edition Sierra Mar cookbook Pout or Purpose? A Simple Approach for Understanding Your Purpose Pie and Improving Your Life