



Cambridge School
Shakespeare



KING RICHARD III



**Cambridge School
Shakespeare**

KING RICHARD III

Edited by Linzy Brady and Jane Coles
Series editors: Richard Andrews and Vicki Wienand
Founding editor: Rex Gibson



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Contents

Introduction	iv
Photo gallery	v
Shakespeare's history plays	1
The world of the play	2
<i>King Richard III</i>	
List of characters	4
Act 1	7
Act 2	69
Act 3	97
Act 4	149
Act 5	199
Perspectives and themes	230
The contexts of <i>King Richard III</i>	236
Characters	239
The language of <i>King Richard III</i>	248
<i>King Richard III</i> in performance	252
Writing about Shakespeare	262
Writing about <i>King Richard III</i>	264
Royal family tree	266
Acknowledgements	267





Introduction

This *King Richard III* is part of the **Cambridge School Shakespeare** series. Like every other play in the series, it has been specially prepared to help all students in schools and colleges.

The **Cambridge School Shakespeare** *King Richard III* aims to be different. It invites you to lift the words from the page and to bring the play to life in your classroom, hall or drama studio. Through enjoyable and focused activities, you will increase your understanding of the play. Actors have created their different interpretations of the play over the centuries. Similarly, you are invited to make up your own mind about *King Richard III*, rather than having someone else's interpretation handed down to you.

Cambridge School Shakespeare does not offer you a cut-down or simplified version of the play. This is Shakespeare's language, filled with imaginative possibilities. You will find on every left-hand page: a summary of the action, an explanation of unfamiliar words, and a choice of activities on Shakespeare's stagecraft, characters, themes and language.

Between each act and in the pages at the end of the play, you will find notes, illustrations and activities. These will help to encourage reflection after every act and give you insights into the background and context of the play as a whole.

This edition will be of value to you whether you are studying for an examination, reading for pleasure or thinking of putting on the play to entertain others. You can work on the activities on your own or in groups. Many of the activities suggest a particular group size, but don't be afraid to make up larger or smaller groups to suit your own purposes. Please don't think you have to do every activity: choose those that will help you most.

Although you are invited to treat *King Richard III* as a play, you don't need special dramatic or theatrical skills to do the activities. By choosing your activities, and by exploring and experimenting, you can make your own interpretations of Shakespeare's language, characters and stories.

Whatever you do, remember that Shakespeare wrote his plays to be acted, watched and enjoyed.

Rex Gibson

Founding editor

This new edition contains more photographs, more diversity and more supporting material than previous editions, whilst remaining true to Rex's original vision. Specifically, it contains more activities and commentary on stagecraft and writing about Shakespeare, to reflect contemporary interest. The glossary has been enlarged too. Finally, this edition aims to reflect the best teaching and learning possible, and to represent not only Shakespeare through the ages, but also the relevance and excitement of Shakespeare today.

Richard Andrews and Vicki Wienand

Series editors

This edition of *King Richard III* uses the text of the play established by Janis Lull in **The New Cambridge Shakespeare**.

► In this play, Shakespeare dramatises a slice of English history as he charts Richard of Gloucester's murderous progress to kingship. All who thwart Richard's royal ambition learn, to their cost, that beneath his charismatic personality lurks a lethal killer.

▼ The play opens at the end of one of the decisive battles in the War of the Roses. The victory goes to the Yorkist Edward (second from the left), who has defeated his Lancastrian enemies and assumed the English throne to become King Edward IV.





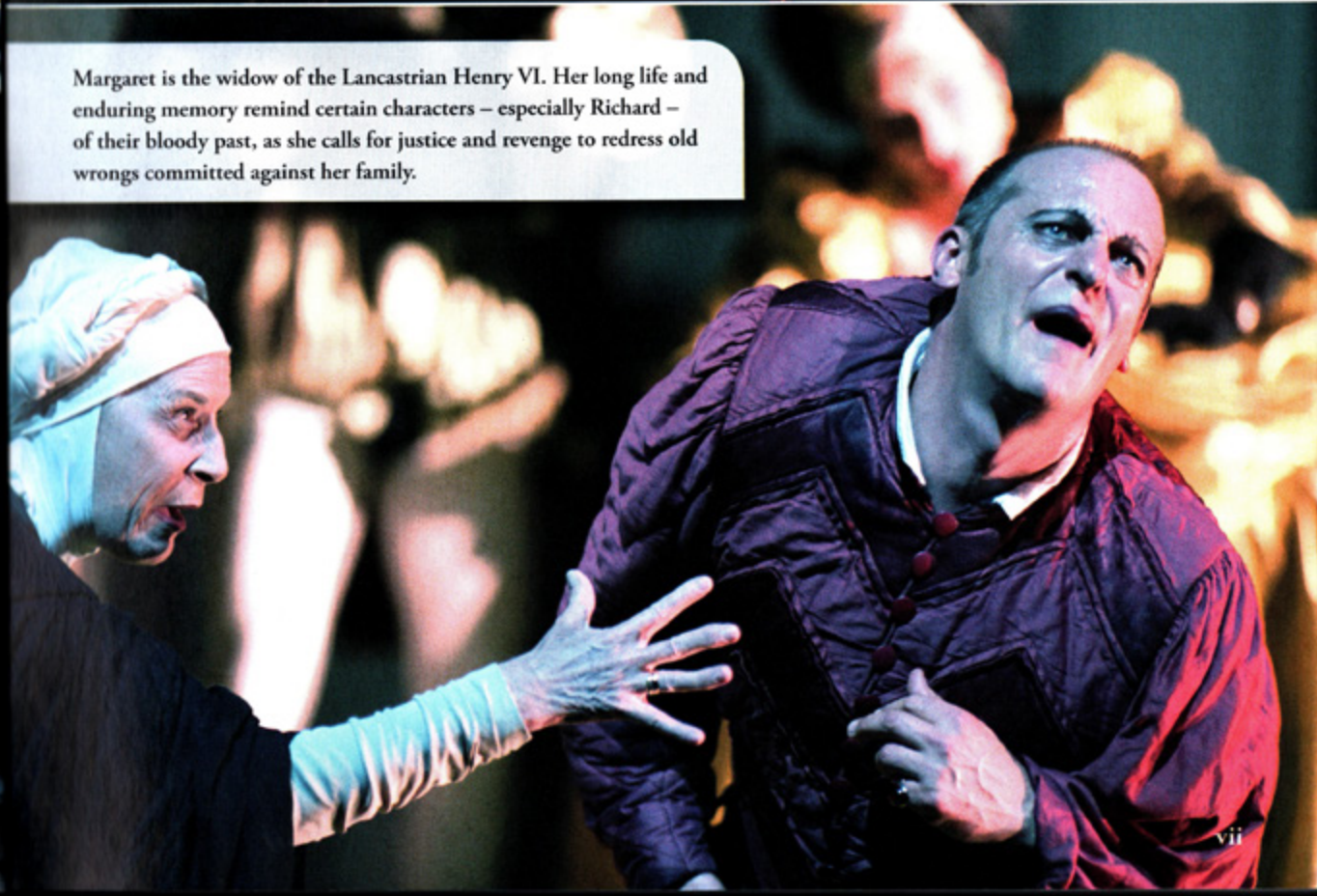
Richard's first step to the throne is to get rid of his older brother George, Duke of Clarence, who stands between Richard and the crown. Edward and Clarence are at odds with each other, and Richard swears to help Clarence reconcile with the King. At the same time, Richard orchestrates Clarence's death.



The dying King Edward seeks to secure peace and stability for his family and country by continuing his royal line through his eldest son. But Richard plans to kill both of Edward's young sons and seize the crown for himself.



As part of his plan to take the throne, Richard persuades Anne Neville to become his wife. Richard admits that he killed Anne's husband and father-in-law, but gives such a dazzling performance in wooing Anne that her loathing turns first to confusion and then to acceptance.



Margaret is the widow of the Lancastrian Henry VI. Her long life and enduring memory remind certain characters – especially Richard – of their bloody past, as she calls for justice and revenge to redress old wrongs committed against her family.

When King Edward dies, his son is hailed as Edward V. However, the boy's mother fears for his safety because he is so young and under the protection of his manipulative and evil uncle.



Richard plays the jovial and harmless uncle with the young King and his brother. But secretly he plans their imprisonment and murder.

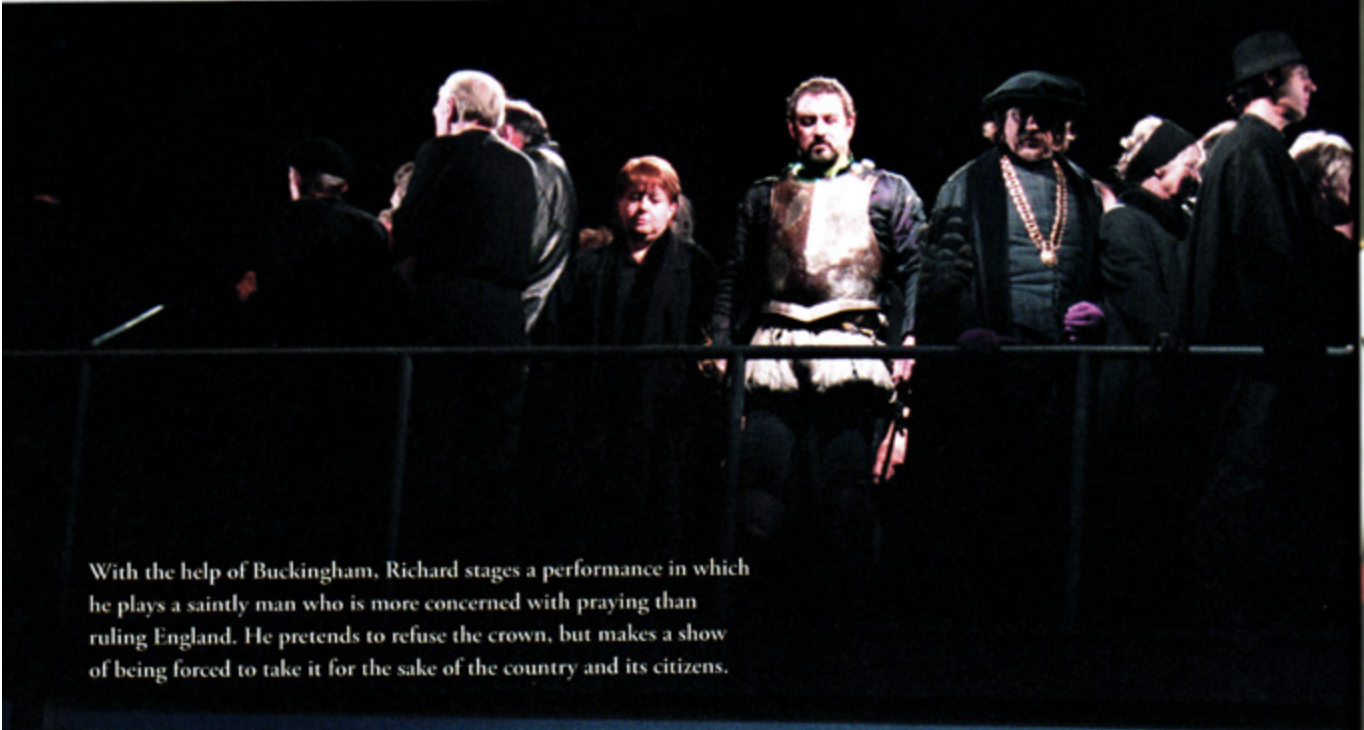


Richard's next steps to the throne involve getting rid of courtiers and nobles who do not support his claim to it. One of these is Lord Hastings, a faithful supporter of Edward IV and his sons. Hastings is unaware of Richard's plans to seize the throne and he is led into a trap and executed.



Richard also gathers support from influential nobles such as Buckingham, who is willing to do anything to ensure that Richard becomes King.





With the help of Buckingham, Richard stages a performance in which he plays a saintly man who is more concerned with praying than ruling England. He pretends to refuse the crown, but makes a show of being forced to take it for the sake of the country and its citizens.





▲ Richard finally fulfils his ambitions and gains the throne. In order to secure his position, he makes plans to murder the two young princes, Edward and Richard. He tests Buckingham's loyalty by asking him to kill them. Buckingham refuses and tries to flee, but he is captured and beheaded.



▲ Richard is still working out ways to secure his throne. With Anne dead, he seeks to marry the daughter of Edward IV and Elizabeth to consolidate his position as King. But Elizabeth is unimpressed and secretly makes plans to marry her daughter to someone else.



▼ News of Richard's villainy has reached the Earl of Richmond. He wages war to take back the throne and re-establish order, while also asserting the Lancastrian claim to the throne. Richard and his dwindling army prepare to defend the crown.

▼ On the eve of the decisive Battle of Bosworth, where he is to meet Richmond, Richard dreams that he is cursed by the ghosts of his eleven victims. Appearing in the order of their deaths, the ghosts make repeated demands for revenge on Richard. They are a forceful reminder of his past crimes and guilt.



► Richmond's defeat of Richard ends the cycle of murder and revenge that has fuelled the Wars of the Roses. Richmond unites the houses of Lancaster and York by marrying Princess Elizabeth. In doing so, he founds a new dynasty – the Tudors – and establishes peace in England.



Shakespeare's history plays

The movement of the English crown through the plays

King Richard III is the last of eight plays that Shakespeare wrote to dramatise the historical events leading up to the reign of the Tudors in England. The plays are Shakespeare's version of the struggle for the crown that culminated in the civil war known as the Wars of the Roses. These wars were skirmishes over the right to the throne between two branches of the House of Plantagenet, a royal dynasty in England: Lancaster (represented by a red rose) and York (represented by a white rose). The wars ended when the Lancastrian Henry Tudor defeated the Yorkist Richard III. Henry married Elizabeth of York so that their descendants would unite the two branches and ensure peace. This new Tudor line was symbolised by a red and white rose.

King Richard II

Richard II is a weak and ineffectual ruler. Henry Bullingbrook becomes Henry IV.

King Henry IV Parts 1 and 2

Henry IV's son Hal, after spending his youth with Falstaff in London taverns, turns over a new leaf when he becomes King Henry V.

King Henry V

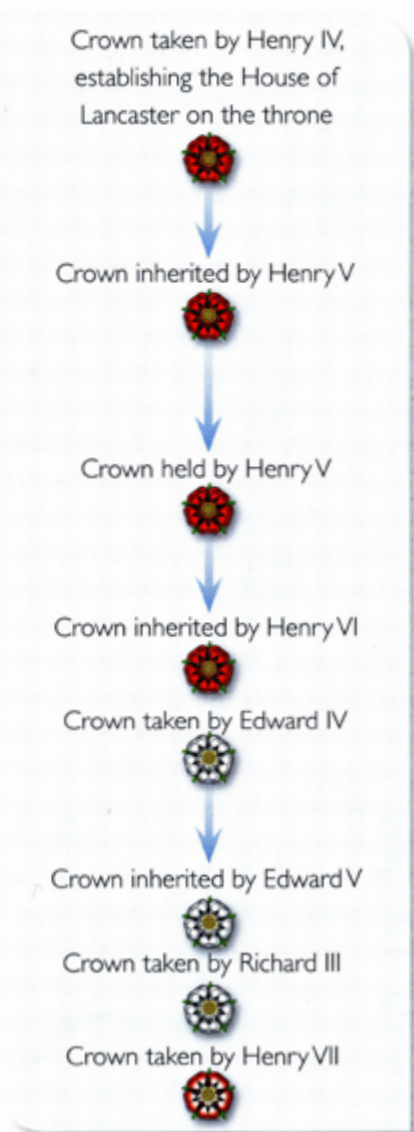
King Henry V wins an important victory over the French at Agincourt. He extends England's territory and marries a French princess.

King Henry VI Parts 1, 2 and 3

Henry VI loses English possessions in France and sees his kingdom racked by civil war (the Wars of the Roses) as the house of York challenges his right to rule. Edward IV emerges from these wars as the new King.

King Richard III

When King Edward dies, the crown passes to his son, the young Prince Edward; the old King's brother, Richard, is made Lord Protector until Edward is old enough to rule. However, Richard seizes the throne and murders all who get in the way, including his young nephews. He is finally overthrown by the Earl of Richmond (Henry Tudor), who becomes King Henry VII. Henry unites the two warring families and begins the line of Tudor monarchs.



The world of the play



The royal rogue: a pre-reading activity

You are in the court of a new king towards the end of the Wars of the Roses. The crown has just been taken from the previous king, who died in battle along with his sons. Now a new king, with his newly made royal family and trusted courtiers, comes to London. Imagine there is a clever but isolated member of this new royal family. He is determined to become king one day – no matter what the cost. In groups, compile a list of actions this 'royal rogue' might use to manoeuvre his way to the throne. Start with the following: intimidate; flatter; seduce; murder; marry; imprison; bribe.

What else can you add? Remember, the royal rogue cannot be too obvious or his actions might alienate the people of London and start another civil war. Assign roles to every member of the group so that you simulate this new court:

- the new king
- the new king's wife
- the new king's brother
- the new king's young son (the heir to the throne)
- the old king's wife
- the old king's daughter-in-law
- the new king's trusted courtier.

Then take turns as the royal rogue to decide which action you would use for each of the people listed above. Remember to give your reasons and to think about the consequences of the actions you take.



List of characters

The royal family

RICHARD, DUKE OF GLOUCESTER (later King Richard III)
 DUCHESS OF YORK his mother
 KING EDWARD IV } his brothers
 CLARENCE }
 ANNE his wife (earlier betrothed to Prince Edward, son of King Henry VI)
 QUEEN ELIZABETH (wife of King Edward IV)
 PRINCE EDWARD } her sons (the princes in the Tower)
 DUKE OF YORK }
 BOY } Clarence's children
 GIRL }
 QUEEN MARGARET (widow of King Henry VI)
 EARL OF RICHMOND (later King Henry VII)

The Woodvilles

MARQUESS OF DORSET } sons of Queen Elizabeth
 LORD GREY }
 LORD RIVERS (brother of Queen Elizabeth)
 VAUGHAN

Nobles, church and court

LORD HASTINGS	BISHOP OF ELY
DUKE OF BUCKINGHAM	ARCHBISHOP OF YORK
LORD STANLEY, Earl of Derby	LORD CARDINAL, Archbishop of Canterbury
BRAKENBURY	SIR CHRISTOPHER URSWICK
LORD LOVELL	EARL OF OXFORD
SIR RICHARD RATCLIFFE	EARL OF SURREY
SIR WILLIAM CATESBY	SIR WALTER HERBERT
JAMES TYRREL	SIR JAMES BLUNT
TRESSEL } attendants of Lady Anne	DUKE OF NORFOLK
BERKELEY }	



The people

KEEPER OF THE TOWER
LORD MAYOR OF LONDON
THREE CITIZENS
TWO MURDERERS

SCRIVENER
SHERIFF
PURSUIVANT
PRIEST

Ghosts

(Who appear to Richard and Richmond at Bosworth)

PRINCE EDWARD (son of King Henry VI)
KING HENRY VI
CLARENCE
RIVERS
GREY

VAUGHAN
HASTINGS
ANNE
BUCKINGHAM
THE PRINCES IN THE TOWER

Lords, Attendants, Halberds, Messengers, Soldiers, Servants, Citizens, Gentlemen, Page, Guards, two Bishops.

The action of the play takes place in various locations in England.



Richard soliloquises on the end of the civil war and the pleasure of peace. He mocks his brother's sexual games and regrets he cannot enjoy similar pleasures.

Stagecraft

A dramatic opening (in pairs)

The play opens dramatically with Richard, Duke of Gloucester's **soliloquy**. He describes the change from war to peace that has taken place since his brother Edward, the new Yorkist king, has assumed the throne. He then goes on to paint a verbal portrait of himself.

- Read through Richard's soliloquy together, taking turns with the three main sections (lines 1–13, 14–27 and 28–41). Then work out how you would stage the lines to achieve the greatest dramatic effect, highlighting the following features in the script:
 - His dramatic opening, capturing the audience's attention with the word 'Now'.
 - His repetition of the word 'Our' and his use of **alliteration** (words with the same letter sounds at the start) in lines 6–8.
 - His use of **personification** (giving human attributes to non-human things) – for example, describing war as a soldier who has replaced his warlike behaviour with that of a lover.
 - From line 14 onwards, Richard repeatedly uses the personal pronoun ('I') and shifts the attention to himself.
- Choose a block of four lines to memorise. Explore different ways of saying it in order to bring out the drama and the meaning.
- In role as director, make notes to advise the actor playing Richard at the start of this scene. Keep a Director's Journal as an ongoing record of your ideas about this play in performance. This is where you will explore aspects of stagecraft, actors' perspectives and dramatic possibilities.

this son of York King Edward IV, the new King and Richard's older brother

loured scowled, looked threatening

bruised arms battered weapons

monuments memorials, relics

alarums battle skirmishes

dreadful inspiring dread

measures dances

front brow, forehead

barbed steeds war horses covered in armour

fearful full of fear

lascivious pleasing lewd attraction

sportive tricks playful games or sexual exploits

rudely stamped imperfectly shaped

want lack

wanton immoral

ambling sauntering

nymph attractive woman

curtailed cut short

fair proportion good appearance

Cheated of feature robbed of good form or shape

dissembling deceiving, disguising

before my time born prematurely and undeveloped

unfashionable not good-looking or stylish

halt limp

descant on comment on, sing about

1 Visual images (in small groups)

Richard makes use of vivid visual **imagery** (see p. 250) through his choice of words.

- Look through the soliloquy and find examples of visual images of flirtation, deformity, pleasure and war. Then create a series of tableaux ('freeze-frames') to represent Richard's images for each example.
- Discuss which is more effective: Richard's description in words or your embodiment of the ideas in the form of frozen pictures? Give reasons for your decision.



Richard claims that Queen Elizabeth has caused King Edward to imprison Clarence, and that she and Jane Shore have become powers behind the throne. Brakenbury's unease is dismissed with innuendo and sexual puns.

Themes

Richard's attitude to women

Richard comments that 'men are ruled by women' (line 62). He blames Queen Elizabeth and Clarence blames King Edward's mistress, Jane Shore, for having Clarence sent to the Tower. In line 64, Richard sneeringly refers to Queen Elizabeth as 'My lady Grey' because before her marriage to Edward in 1464 she was the widow of Sir Thomas Grey. Elizabeth used her position as Queen to gain power and influence for her large family, the Woodvilles, and in so doing aroused much jealousy. In the course of the play, Richard frequently refers to both Jane Shore and Elizabeth as sources of trouble, as if they pose a threat to him in his pursuit of power.

- Look through the script opposite and make a list of all the words Richard uses that are insulting to women. As you work through the play, keep in mind Richard's attitude to women and consider the true extent of women's power and influence in this society.

1 Making Brakenbury feel inferior? (in threes)

Brakenbury (the courtier who is taking Clarence to the Tower) addresses Richard and Clarence as 'your graces' (line 84) because they are royal dukes, but Richard calls him 'man' (line 90) and makes jokes at Brakenbury's expense. How might you show their different status on stage?

- Number each group member 1 to 3, where 1 is someone of very high status, 2 is someone of middle status and 3 is someone of low status. Experiment with how these people relate to one another:
 - How do you look at one another?
 - How do you say hello to one another?
 - How do you sit down, walk around and so on?
- Take Richard's line 90 ('We speak no treason, man') and freeze the action in role as Richard, Clarence and Brakenbury. Show your tableau to the rest of the class. Can they guess who is who, using clues from positioning, body language and facial expressions?
- Compile a list of reasons why Richard might enjoy trying to make Brakenbury feel inferior. Do you think he succeeds?

worship honour

kindred family

night-walking heralds
secret messengers

trudge trail back and forth

suppliant beggar of favours

delivery Hastings's release
from prison

her deity her god (King Edward
or Jane Shore's evil spirits)

Lord Chamberlain Hastings

livery uniform

o'er-worn worn out, second-hand

widow Queen Elizabeth, whose
first husband died

dubbed created

straitly given in charge
strictly ordered

conference conversation

Of what degree soever
no matter what their social status

Well struck advanced

cherry lip red lips (a sign
of beauty)

bonny pretty

passing pleasing tongue
exceptionally well spoken

nought nothing

Naught naughtiness (with
sexual overtones)



RICHARD	Why, this it is when men are ruled by women. 'Tis not the king that sends you to the Tower. My lady Grey, his wife, Clarence, 'tis she That tempts him to this harsh extremity. 65 Was it not she and that good man of worship, Anthony Woodville, her brother there, That made him send Lord Hastings to the Tower, From whence this present day he is delivered? We are not safe, Clarence, we are not safe. 70
CLARENCE	By heaven, I think there is no man secure But the queen's kindred and night-walking heralds That trudge betwixt the king and Mistress Shore. Heard you not what an humble suppliant Lord Hastings was for her delivery? 75
RICHARD	Humbly complaining to her deity Got my Lord Chamberlain his liberty. I'll tell you what, I think it is our way, If we will keep in favour with the king, To be her men and wear her livery. 80 The jealous, o'er-worn widow and herself, Since that our brother dubbed them gentlewomen, Are mighty gossips in our monarchy.
BRAKENBURY	I beseech your graces both to pardon me; His majesty hath straitly given in charge 85 That no man shall have private conference, Of what degree soever, with your brother.
RICHARD	Even so. And please your worship, Brakenbury, You may partake of any thing we say. We speak no treason, man. We say the king 90 Is wise and virtuous, and his noble queen Well struck in years, fair, and not jealous. We say that Shore's wife hath a pretty foot, A cherry lip, a bonny eye, a passing pleasing tongue, And that the queen's kindred are made gentlefolks. 95 How say you, sir? Can you deny all this?
BRAKENBURY	With this, my lord, myself have nought to do.
RICHARD	Naught to do with Mistress Shore? I tell thee, fellow, He that doth naught with her (excepting one) Were best to do it secretly alone. 100



Richard promises to do any service he can to ensure Clarence's release. Alone on stage, Richard reveals that he really seeks Clarence's death. Hastings swears vengeance on those who caused his imprisonment.

1 Saying one thing but meaning another (in pairs)

A major feature of Richard's language is that his words frequently have double meanings. Listeners hear one thing, but he means something else. Most of what he says to Clarence has a meaning that Clarence does not perceive. For example, when Richard says 'Brother, farewell', Clarence probably hears a friendly voice, but Richard may mean 'Goodbye for ever because you'll soon be dead'.

- As one person slowly speaks lines 107–116, pausing frequently, the other person says in each pause what Richard probably means.

Characters

Who's who? (in pairs)

- Draw up a list of who's who in the play so far and show their relationships to one another. Use the list of characters on pages 4–5 and devise symbols, or a colour code, to show status and relationships between the people who have appeared so far in the scene.
- Where would you fit Lord Hastings? Hastings is a faithful supporter of the House of York, but he is much opposed to Queen Elizabeth and the rest of the Woodville family. Hastings' influence weakened during the illness of his patron King Edward, and that loss of power may have led to his imprisonment. Hastings was Jane Shore's lover, however, and she may have used her influence with the King to secure his early release from prison.

Language in the play

Birds of prey (by yourself)

Throughout the play, the imagery of birds and animals is often used to describe Richard.

- Who is Hastings referring to when he talks of 'the eagles' (line 133) and 'kites and buzzards' (line 134)?
- Write a paragraph describing Shakespeare's use of animal imagery in this part of the play and its effect on characterisation and atmosphere. Remember to refer to the script in detail and to use embedded quotations.

withal also
Forbear stop

abjects despised outcasts or servants (Richard's joking pun on 'subjects')

widow (Queen Elizabeth – Richard again mocks her)

enfranchise free (from prison or from life)

perforce without choice ('Patience perforce' was a common proverb for a condition that had no remedy)

new-delivered recently released from prison

brooked endured

to give them thanks to be revenged on them

cause of my imprisonment (Hastings refers to the Woodville clan)



- BRAKENBURY What one, my lord?
- RICHARD Her husband, knave. Wouldst thou betray me?
- BRAKENBURY I do beseech your grace to pardon me, and withal
Forbear your conference with the noble duke.
- CLARENCE We know thy charge, Brakenbury, and will obey. 105
- RICHARD We are the queen's abjects and must obey.
Brother, farewell. I will unto the king,
And whatsoever you will employ me in,
Were it to call King Edward's widow 'sister',
I will perform it to enfranchise you. 110
Meantime, this deep disgrace in brotherhood
Touches me deeper than you can imagine.
- CLARENCE I know it pleaseth neither of us well.
- RICHARD Well, your imprisonment shall not be long.
I will deliver you or else lie for you. 115
Meantime, have patience.
- CLARENCE I must perforce. Farewell.
- Exeunt Clarence[, Brakenbury, and guards]*
- RICHARD Go, tread the path that thou shalt ne'er return.
Simple, plain Clarence, I do love thee so
That I will shortly send thy soul to heaven, 120
If heaven will take the present at our hands.
But who comes here? The new-delivered Hastings?
- Enter LORD HASTINGS*
- HASTINGS Good time of day unto my gracious lord.
- RICHARD As much unto my good Lord Chamberlain.
Well are you welcome to this open air. 125
How hath your lordship brooked imprisonment?
- HASTINGS With patience, noble lord, as prisoners must.
But I shall live, my lord, to give them thanks
That were the cause of my imprisonment.
- RICHARD No doubt, no doubt, and so shall Clarence too, 130
For they that were your enemies are his
And have prevailed as much on him as you.
- HASTINGS More pity that the eagles should be mewed
While kites and buzzards play at liberty.
- RICHARD What news abroad? 135



Hastings says Edward is near to death. Richard blames the King's lifestyle. Alone on stage, Richard hopes that Edward will not die until Clarence has been executed. He reveals his plan to marry Anne.

1 What is King Edward like?

On every page of the play so far, there have been clues to King Edward's character: 'Oh, he hath kept an evil diet long' (line 140) suggests that for a long time Edward has lived wildly.

- Look back at what Richard, Clarence and Hastings have said about Edward so far in Scene 1. Compile a list of between six and ten words that sum up your impression of the King.

Characters

Richard's revelations (in pairs)

The soliloquy that ends this scene (lines 146–63) offers many opportunities to explore Richard's wicked revelations through a range of dramatic choices regarding changes in voice inflection, emphasis, tone, pitch, pause and gesture.

- Sometimes actors play the lines with a lot of humour. In line 153, 'bustle' (be busy) often gains a laugh as it catches the obvious rogueishness of Richard's character. Take turns to speak the lines with actions that might be used to provoke laughter.
- Sometimes actors play the lines with a sense of outrageous evil. Lines 149–58, in particular, provoke a response in audiences. Take turns to speak the lines in a way that will most shock the audience.
- In role as an actor, write notes about how you intend to speak this soliloquy and what aspects of Richard's character you want to portray at each line or two.

fear him fear for his life

by Saint John (Richard swears an oath)

diet way of life

packed with post-horse sent as quickly as possible

steeled strengthened

deep profoundly crafty, subtle

bustle be active

Warwick's youngest daughter
Anne Neville

her father her father-in-law
(Henry VI in the play)

wench girl

secret close intent
hidden purpose

I run ... market I am getting too far ahead of myself

I killed her husband





Lady Anne mourns over the corpse of Henry VI. She curses Richard for killing Henry and her husband, Prince Edward, Henry's son.

Stagecraft

'The corpse of KING HENRY VI is carried in'

The dead body of the former King is on stage throughout Scene 2 as a dramatic reminder of Anne's grief and loss. Imagine you are the stage designer. How do you deal with the body on stage? Compile notes and/or sketches in your Director's Journal.

Remember that the body:

- is royal (but this is not a state funeral)
- is of the Lancastrian dynasty
- has been on view for some time as Anne grieves over it
- has to be transported across the stage.

Language in the play

Anne's grief and anger (in pairs)

- Together, read Anne's speech and pick out one key word or short phrase per line. Keeping these key words or phrases in their original order, devise a dramatic presentation of your shortened script. Experiment with different drama strategies, such as tone of voice, choral speech, mime, movement or tableaux. Remember, you cannot add any other words. Share your performances with the rest of the class. Which one is the most effective and why?
- As an extension to this activity, you could choose some background music that you feel captures the mood and tone of the speech. Be prepared to explain why you think it is suitable.

Write about it

Curses

During the course of the play, several prophecies and curses are made – some of which come true in bitterly ironic ways. In lines 14–28, Anne utters a series of vengeful curses against the man who murdered her husband and his father:

- Write two paragraphs summarising Anne's curses and commenting on the language she uses. For example, think about the kinds of creatures she refers to and which words she repeats in the course of her speech.

HALBERDS soldiers carrying battle-axes

hearse bier or coffin

obsequiously as a mourner

Th'untimely the premature

key-cold very cold (i.e. as cold as a metal key)

figure form, shape

blood family

Be it let it be

invoke pray to

the selfsame the very same

windows wounds

helpless balm tears (bodies would traditionally be embalmed prior to burial)

holes wounds

More direful hap betide

a more dreadful fate fall upon

abortive premature

Prodigious abnormal

thee (line 28) Henry VI

Chertsey a town south-west of London, where there is a monastery

Paul's St Paul's cathedral (the former King is not afforded a state funeral)

interrèd buried



Richard orders the guards to set down the coffin. He threatens violence if they disobey him. Anne accuses Richard of being a devil. Henry's wounds open and begin to bleed. Anne calls for Richard's death.

Stagecraft

Power-play (in large groups)

Richard's entrance changes the mood of the scene and creates a moment of dramatic tension between Richard, Anne and the men accompanying her.

a Create a series of three tableaux using the following lines:

- 'Stay, you that bear the corpse' (line 33)
- 'Unmannered dog, stand thou when I command' (line 39)
- 'What do you tremble? Are you all afraid?' (line 43)

Think about the ways in which various characters react to these lines – what gestures might the speaker make? Who looks at whom and in what way? Where is each character positioned – at a distance or closer together? Place a line of chairs to denote where the corpse is stationed at each line and consider what difference it makes if Anne is accompanied by three or four men, or ten.

b Share your tableaux with the class. Class members can take it in turn to tap various characters on the shoulder and ask them to voice their thoughts at this precise moment.

c Discuss which tableau suggests the highest moment of dramatic tension and why. Then write a note in your Director's Journal explaining how you would stage this part of the scene.

Characters

Anne's view of Richard

Read through the script opposite, paying particular attention to all the different words Anne uses to describe Richard. List Anne's descriptions in a table similar to the one below, and then consider what impression this gives of Richard. Add to this table as you continue working through Scene 2.

Description	Line	Impression of Richard
'fiend'	34	He's evil
'devil'	45	He's a creature from hell

halberd battle-axe
to my foot to the ground
spurn stamp

Avant be gone (used to banish supernatural beings)

minister agent

but only

curst spiteful

hence go away

exclaims outcries

heinous evil

Henry's wounds ... afresh

the scabs on Henry's wounds bleed again (people believed that a body would start to bleed again in the presence of the murderer)

exhales draws out

deluge flood

mad'st made, created

quick alive

charity Christian belief

Enter RICHARD DUKE OF GLOUCESTER

RICHARD	Stay, you that bear the corpse, and set it down.	
ANNE	What black magician conjures up this fiend To stop devoted charitable deeds?	35
RICHARD	Villains, set down the corpse, or by Saint Paul, I'll make a corpse of him that disobeys.	
GENTLEMAN	My lord, stand back and let the coffin pass.	
RICHARD	Unmannered dog, stand thou when I command. Advance thy halberd higher than my breast, Or by Saint Paul, I'll strike thee to my foot And spurn upon thee, beggar, for thy boldness.	40
ANNE	What, do you tremble? Are you all afraid? Alas, I blame you not, for you are mortal, And mortal eyes cannot endure the devil. Avaunt, thou dreadful minister of hell. Thou hadst but power over his mortal body; His soul thou canst not have. Therefore be gone.	45
RICHARD	Sweet saint, for charity, be not so curst.	
ANNE	Foul devil, for God's sake hence, and trouble us not, For thou hast made the happy earth thy hell, Filled it with cursing cries and deep exclaims. If thou delight to view thy heinous deeds, Behold this pattern of thy butcheries. O gentlemen, see, see, dead Henry's wounds Open their congealed mouths and bleed afresh. Blush, blush, thou lump of foul deformity, For 'tis thy presence that exhales this blood From cold and empty veins where no blood dwells. Thy deeds inhuman and unnatural Provokes this deluge most unnatural. O God, which this blood mad'st, revenge his death. O earth, which this blood drink'st, revenge his death. Either heav'n with lightning strike the murd'rer dead, Or earth gape open wide and eat him quick, As thou dost swallow up this good king's blood, Which his hell-governed arm hath butcherèd.	50 55 60 65
RICHARD	Lady, you know no rules of charity, Which renders good for bad, blessings for curses.	



Anne continues to curse Richard, accusing him of murder. He asks for an opportunity to defend himself. He denies killing her husband but admits trying to kill Queen Margaret and killing King Henry.

Language in the play

Tennis-match language (in pairs, then whole class)

In lines 68–118, Anne's and Richard's words move rhythmically back and forth like the ball in a tennis rally. The technical term for this rapid alternating exchange of lines is **stichomythia** (see p. 249). The same words are sometimes repeated, or words with opposite meanings are flung back at the first speaker.

- a** Draw two columns on a sheet of paper, one headed 'Anne', the other headed 'Richard'. Collect examples of matched repetitions or contrasts. Three have been given below – how many more can you find?

Anne	Richard
'No beast so fierce, but knows some touch of pity' (line 71)	'But I know none, and therefore am no beast' (line 72)
'devils tell the truth' (73)	'Angels are so angry' (line 74)
'Vouchsafe, diffused infection of a man' (line 78)	'Vouchsafe, divine perfection of a woman' (line 75)

- b** Collate a whole-class version of this table. Divide the class into two lines (A and B), facing each other as if opponents: line A is Anne, line B is Richard. The line taking the role of Anne starts by saying together 'No beast so fierce...'. Richard's line then answers it. Experiment with different ways of saying the lines – for example, whispered, shouted, hissed, angrily hurled, calmly stated and so on. Try changing the pace, just as in a real tennis rally, and see how your opponent reacts.
- c** As a class, discuss which style of delivery works best and why.

Vouchsafe allow
leave permission
circumstance evidence
diffused widespread (like an infection)

excuse current genuine excuse

slew killed

Edward (Richard's brother)

falchion broadsword
smoking in his blood steaming with his still-hot blood
bend aim
sland'rous spreading malicious lies

aught anything

hedgehog (an insulting term for Richard, see p. 66)



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