

RICHARD III



RICHARD III

adapted and directed by Scott Palmer
from *Richard III* by William Shakespeare
July 22 - August 1, 2015

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CAST

Peter Schuyler*	King Richard III
Joey Copsey*	Clarence Prince Edward
Cassie Greer*	Lady Anne the Duchess of York
Eric St. Cyr*	Lord Hastings Second Murderer
Gary Strong*	Queen Margaret the Bishop of Ely
Mariel Sierra	Queen Elizabeth James Tyrell
Sam Jones	Lord Rivers Lord Richmond
Eric Nepom	Lord Buckingham
Trevor Jackson	Supporting Roles the Young Prince of York
Josh Meyers	Supporting Roles Messengers

BAG&BAGGAGE STAFF

Scott Palmer
Artistic Director

Beth Lewis
Managing Director

Arianne Jacques
Patron Services Manager

Cassie Greer
Engagement Officer

Emily Trimble
Company Stage Manager

CREW/PRODUCTION TEAM

Scott Palmer	Director and Adaptor
Emily Trimble	Stage Manager Props Mistress
Amanda Kishlock	Assistant Stage Manager
Melissa Heller	Costume Designer
Josh Meyers	Set Construction
John Armour	Fight Choreographer

*Member of the Bag&Baggage Resident Acting Company



INTRODUCTION

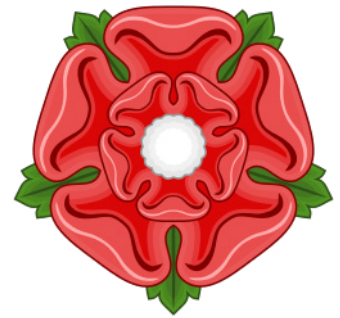
Richard III is an historical play by William Shakespeare about the British monarchy at the end of England's Wars of the Roses (c.1455-1485), believed to have been written in approximately 1592. *Richard III* depicts the Machiavellian rise to power and subsequent short reign of the hump-backed, disfigured villain, Richard III, the last of the Plantagenet monarchs. The play concludes Shakespeare's first historical tetralogy, completing the action of the *Henry VI* plays, parts 1-3, whose events Shakespeare frequently references throughout the course of *Richard III* (Richard's murder of Henry VI, for example, or the prior defeat of Henry's queen, Margaret). It is the second-longest of the canon (after *Hamlet*), and is rarely performed unabridged.

Bag&Baggage's *Richard III* is adapted and directed by Artistic Director Scott Palmer, and places a perfectly-formed King Richard in the midst of a cast of historical characters whose own failings and flaws make their bodies as twisted as Richard's spine. This treatment at once points up the comic possibilities, but also asks the audience to ponder this question – Which world would you rather live in: the real one or Richard's?



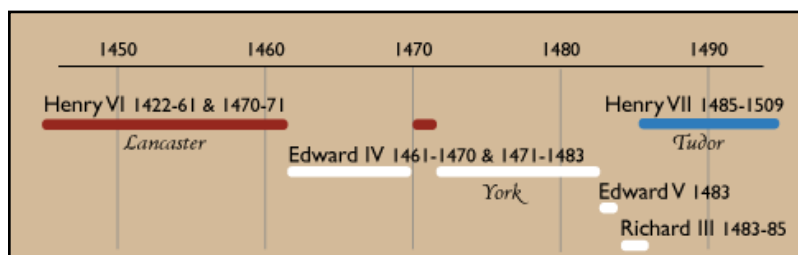
HISTORY: The Wars of the Roses, 1455-1485

The name “Wars of the Roses” refers to the Heraldic badges associated with the two royal houses, the White Rose of York and the Red Rose of Lancaster.



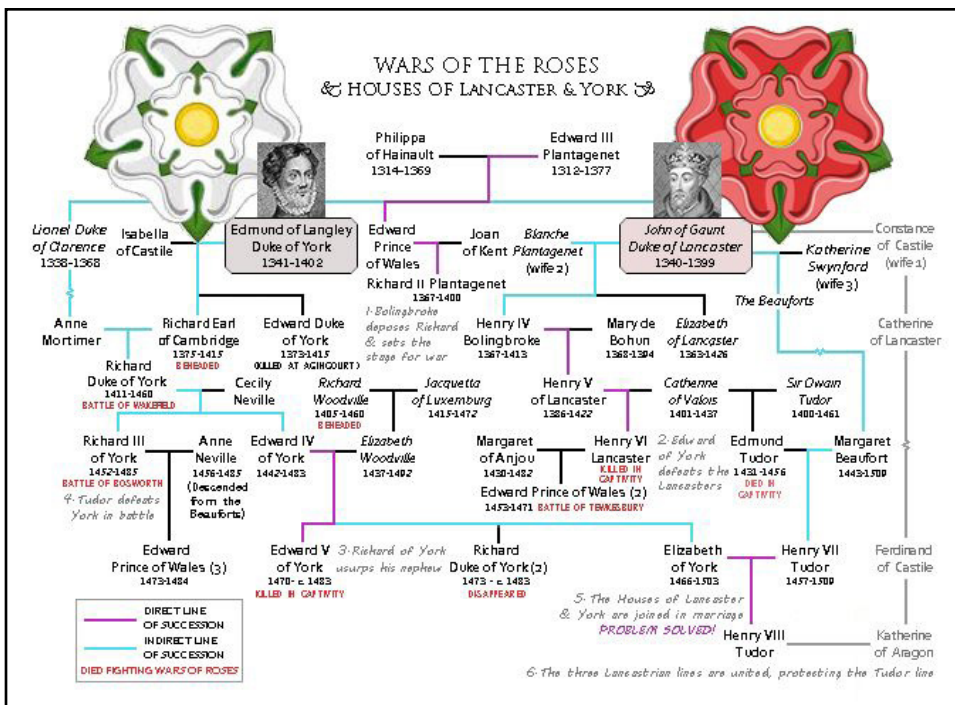
Henry of Bolingbroke (descended from Jon of Gaunt, the third surviving son of Edward III) had established the House of Lancaster on the throne in 1399, when he deposed his cousin Richard II and was crowned as Henry IV. Bolingbroke's son, Henry V, maintained the family's hold on the crown, but when he died in 1422, his heir was the infant, Henry VI. Henry VI's right to the crown was challenged by Richard, Duke of York (who could claim descent from Edward III's second and fourth surviving sons), who quarreled with prominent Lancastrians in court, as well as with Henry's eventual queen, Margaret of Anjou. Despite these small conflicts, legitimate fighting didn't break out until more than 30 years later, after Richard of York and his supporters deemed Henry VI incapable of ruling. Henry was eventually captured in 1460 at the Battle of Northampton, shortly after which Richard of York was killed in another conflict with Lancastrians in the north of the country. Richard's eldest son, Edward, Earl of March, became King Edward IV in 1461, following a series of York victories.

Edward IV married a commoner, Elizabeth Woodville, in secret in 1464, and soon alienated many friends and even family members by favoring the family of his queen above them. Most significantly, Edward fell out with his chief supporter and advisor, the Earl of Warwick (known as the “Kingmaker”), who tried first to supplant Edward with his younger brother George, Duke of Clarence, and then to restore Henry VI to the throne. This resulted in two years of rapid changes of fortune, before Edward IV once again won complete victories at Barnet (April 1471), where Warwick was killed, and Tewkesbury (May 1471) where the Lancastrian heir, Edward, Prince of Wales, was executed after the battle. Henry VI was murdered in the Tower of London several days later, ending the direct Lancastrian line of succession.



Timeline of the monarchy during the Wars of the Roses

The restoration of Edward IV in 1471 is sometimes seen as marking the end of the Wars of the Roses proper, as peace was restored for the remainder of Edward's reign. When Edward died suddenly in 1483, however, political and dynastic turmoil erupted again. Many of the nobles still resented the influence of the queen's Woodville relatives, and regarded them as power-hungry upstarts. Edward's heir, Edward V, was only 12 years old at the



time of his father's death, and had been brought up under the stewardship of Earl Rivers (Queen Elizabeth's brother) at Ludlow Castle.

On his deathbed, Edward had named his surviving brother Richard of Gloucester as Protector of England, meaning that he would govern until the young Edward was old enough to be crowned king. Richard saw this as his opportunity to claim power, and allied with Edward's lifelong companion and supporter, William Hastings, as well as the Duke of Buckingham, he overtook Earl Rivers. Richard then turned on Hastings, accusing him of conspiracy and ordering his immediate execution. With Hastings out of the way, Richard convinced Robert Stillington, Bishop of Bath and Wells, to allege that Edward IV's marriage to

Elizabeth Woodville had been illegal and that his two young sons were therefore illegitimate. Parliament agreed, and enacted the *Titulus Regius*, which officially named Gloucester as King Richard III. The two imprisoned boys, known as the "Princes in the Tower" (having been escorted by Richard to the Tower of London for their "safety"), disappeared and were possibly murdered; by whom and under whose orders remains controversial.

Opposition to Richard's rule were quick to begin, as the Duke of Buckingham (who had been instrumental in placing Richard on the throne and who himself had a distant claim to the crown) led a revolt in the fall of 1483, aimed at installing the Lancastrian Henry Tudor, the Earl of Richmond. Though Buckingham's rebellion failed, many disaffected nobles fled to join Henry in exile, where they prepared to return to seize the crown from Richard. In 1485, Richard was ultimately defeated by Henry's forces in the Battle of Bosworth Field. Henry of Richmond, having been acclaimed King Henry VII, then strengthened his position by marrying Elizabeth of York, daughter of Edward IV and the best surviving Yorkist claimant. He thus reunited the two royal houses, merging the rival symbols of the red and white roses into the new emblem of the red and white Tudor Rose.

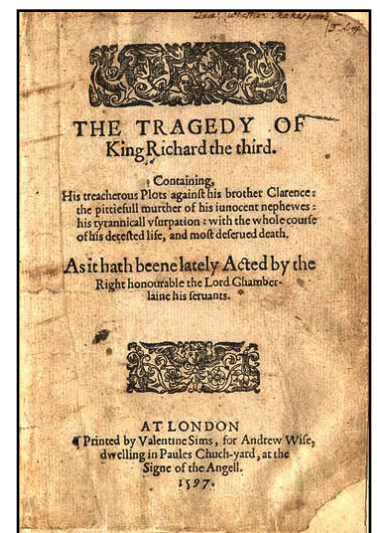


HISTORY:

Richard III - Shakespeare's Play and Our Production

Shakespeare's play *Richard III*, first printed in 1597, dramatizes the events following the death of Edward IV, up to the death of Richard III and the crowning of Richmond/Henry VII. Shakespeare, however, was a dramatist, not a historian, so in his play, he twists the timing of events to serve his dramatic plot, allowing us as the audience to focus completely the rise and demise of Richard of Gloucester, the perfect villain; though the events in *Richard III* take up about 14 years of English history, Shakespeare compresses the action into less than a month. Bag&Baggage's *Richard III* is a further adaptation by Scott Palmer, which takes into consideration Shakespeare's historical, literary, and dramatic influences, and streamlines the plot and the style of the production accordingly.

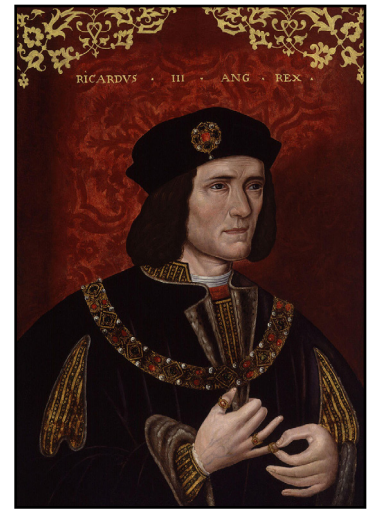
Shakespeare's primary historical source was Holinshed's *Chronicles of England, Scotland and Ireland*; for the dramatic character of Richard the villain, he turned to Edward Hall's *The Union of The Two Noble and Illustrious Families of Lancastre and Yorke* from 1550 which, itself, was a version of Sir Thomas More's *The History of King Richard The Thirde* from 1513. In addition to these texts, Shakespeare's representation of Richard was also hugely influenced by the Catholic Church, and their social construction of the Morality Play.



the title page from the First Quarto printing of "Richard III"

In the 15th and 16th centuries (right around when the events dramatized in *Richard III* were actually taking place), the Church staged productions filled with Catholic doctrine and Christian values - so-called “Morality Plays” - to teach moral lessons to their parishioners. Morality Plays were thought to have been written by clergymen as an extension of their sermons, or as entertainments at the end of services, and almost always included personified archetypal characters like Envy, Sloth, Shame, Knowledge, Beauty, Good Deeds and, of course, Vice. The plots were equally simplistic, and often comic: the hero, (sometimes called Everyman or Man), is tempted by a character (with a name like Sin) and, ultimately, through the teachings of the Church, either denies temptation or is redeemed from temptation.

Morality Plays began to change, deepen and grow in complexity during the early onset of the Renaissance, with the characters shifting from allegories to actual characters with human names and attributes, and the plays shifting from focusing on eternal after-life salvation to a focus on being brought to earthly justice. In short, “the Vice character was becoming a man with an evil nature, and his old allegorical name and nature were being concealed.” These new visions of Morality Plays were also pretty funny, with the Vice character providing comic relief, while still being malicious in nature and inherently evil.



an anonymous painting of Richard III, housed in the National Portrait Gallery in London



“Contemplation Perseverance, Imagination, and Free Will” from the title page of the 1512 publishing of the morality play “Hickscorner”

These later Morality Plays still included characters who were in some way personifications of their moral qualities, and whose simplistic natures often aided the comedic aspects of the plot. These plays were often described as being carnival-esque, as farcical in nature, and were often accompanied by fetes and festivals, communal gatherings and celebrations.

So much of Shakespeare’s *Richard III* is owed to these conceptions of the Morality Plays: the style of direct address, the way King Richard introduces himself, the physical and verbal style of the character of the King. And, of course, the template of the Vice character. Scholars who study the Vice of Morality Plays talk about him as the most popular and favorite character of the style. He brought intrigue and deceit, created laughter, engaged the audience’s sympathy through the creation of a conspiratorial relationship, asking the audience to be “in on the plot.” They also list sixty specific characteristics of the Vice, including the use of an alias, strange physical appearance, the use of asides and direct address, directly discussing his plans with the audience, disguise, long avoidance of but ultimate suffering of punishment, moral commentary, self-explanation in soliloquies, satire, attacks on women, depravity, boasting and conceit, immoral sexuality, strong logic, use of oaths and proverbs, and the seeking and enjoyment of great power.

To us, this sounds a lot like, Richard, don’t you think?

The last thing that Bag&Baggage’s production does, with a nod to all this history and all these sources, is to tell the story through the eyes of Richard, the Vice, himself. All the other characters are represented as various vices, much in the style of allegorical Morality Play characters, and performed in a heightened carnival-esque, presentational style. Richard guides us through his story, and brings out the comedy, as we see all of the people in his world amplified grotesquely in the way that Richard might have seen them: as Cowardice, Vanity, Pride, Obstinance, and the like. It is only at the end of the play as Richard’s plots unravel that we come to see these characters as more realistic human beings, and Richard as the grotesque, twisted villain that he is.



a 15th Century woodcut of the Coventry Mystery Play

THE PLOT

Richard puts his plan to become king into action, first turning King Edward against his brother Clarence, having him imprisoned and later murdered. He then interrupts Henry VI's funeral procession to woo Lady Anne, who had been betrothed to Henry VI's son (killed by Richard at Tewkesbury), and after initial reluctance she agrees to his proposal. Richard engages in argument with Queen Elizabeth and her family, suggesting that they are to blame for the imprisonment of



“David Garrick as Richard III” by William Hogarth (1745)

Clarence and Hastings. Queen Margaret warns them against Richard. Queen Elizabeth, with King Edward very sick, fosters a peace between the peers, but this is disrupted when Richard shocks everyone by announcing Clarence's death. Soon after, Edward dies, leaving the lords and people apprehensive.

Buckingham and Richard begin to plan for the removal of the young Prince Edward and the young Duke of York. They are sent to lodge in the Tower, and no one is allowed to see them.

Buckingham is sent to establish if Hastings will support Richard's claim to be king. Hastings rejects Richard's advances, and Richard has him executed. He then persuades the Bishop of Ely of the existence of a plot against him, and obtains the Bishop's support to influence the people in his favor. When Richard is finally offered the crown, he feigns reluctance but finally agrees.

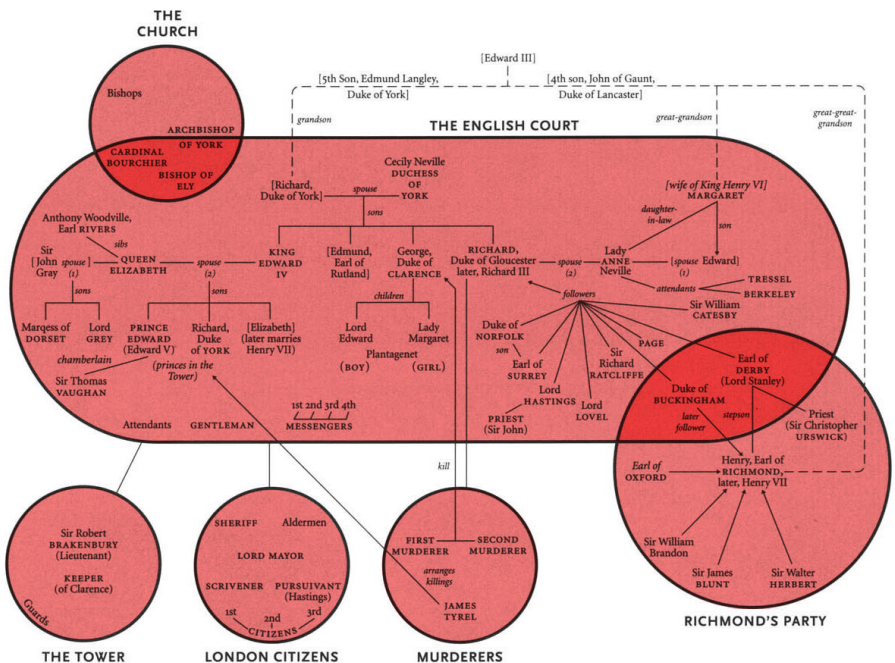
Richard plans the death of the princes, but is angered when Buckingham shows some reserve. He sends the hit man Tyrell to the Tower to kill the princes, and hastens the death of his wife, Anne. He then brusquely rejects Buckingham's claim for his promised earldom, and Buckingham decides to desert him. Queen Elizabeth grieves for her lost children, killed by Richard, but when Richard arrives he persuades an initially antagonistic Elizabeth to accept his proposal of marriage to her daughter.



B&B Resident Actor Peter Schuyler as Richard III in our production

Dorset flees to join Henry Earl of Richmond, who has come to England with an army. Many join him, but Buckingham is captured and executed. The ghosts of Richard's victims visit him and Richmond the night before the battle of Bosworth, prophesying doom to Richard and success to Richmond. Richard is killed by Richmond, who takes the crown as Henry VII.

A diagram of all the characters included in Shakespeare's "Richard III". Our production streamlines the plot and the action, focusing on 15 main characters, plus various messengers and lords.



THEMES

Manipulation and Language

Manipulation is the backbone of *Richard III*, and one of the big keys to Richard's success. And as a Shakespearean dramatization, language and verbal structure are of overriding importance. Richard is constantly manipulating everyone around him with a variety of subtle tactics and wordplay, which, in addition to getting him exactly what he wants, increases our begrudging admiration of him. Richard even manipulates us, the audience, with the power of his language, letting us in on the secret details of his scheming, and creating an atmosphere of complicity. These manipulative tactics keep the play lively, and the skill with which Richard constantly executes them keeps us on his side throughout most of the play. It's like looking inside an incredibly artful machine.



Richard's royal coat of arms in the stained glass window at York Minster. His motto, ironically, is "Loyalty Binds Me"

Power

Richard III is about the struggle to get and hold on to political power, a topic Shakespeare returns to repeatedly in his history plays and tragedies. On the one hand, the play portrays Richard as extremely "Machiavellian": an unscrupulous ruler who'll do just about anything to gain the crown and remain in power. The Machiavellian concept has its foil in that of Divine-Right Monarchy, where a king is believed to be divinely appointed by God to rule over his people. Richmond/King Henry VII is one of these divinely-appointed kings, and because Henry VII's reign marks the beginning of the Tudor dynasty, Shakespeare seems to be celebrating his own Tudor monarch, Queen Elizabeth I. On the other hand of all of this, power can also operate on a more personal level: Richard's path to the throne involves several small-scale power struggles between him and his adversaries.

Betrayal

Richard III is full betrayal, both small- and large-scale, and this reality sets the tone for the entire play: nothing is sacred and no one is safe. Richard betrays his friends and family, and his friends and family betray him, and through it all, there's hardly a moment of surprise or shock. Betrayal is an expected part of power politics, and the audience learns to be wary of the motives and intentions of nearly every player.

Justice

In *Richard III*, justice is divine and retributive. In other words, every character who has ever sinned or committed a crime gets what's coming to him or her. Since we're dealing with characters who don't hesitate to stab their friends and families in the backs (literally and figuratively), a whole lot of justice is distributed in this play – even for crimes that date back to earlier events than the ones we see dramatized here. At times the play even suggests that Richard's entire reign is God's way of punishing all the Lancasters and the Yorks for the Wars of the Roses.

Family

In *Richard III* family is not the good old-fashioned caring, nurturing machine that we might think of today; we're talking about a family that was at each others' throats for a good 30 years. Every character in this play has a deep, long-standing connection to every other character, and even if not related by blood, they're all connected by their nobility and their shared history. The play takes domestic backstabbing, treachery, and murder to a whole new level, with the worst offender, of course, being Richard. And even though Richard embodies the horrors of family violence - having his brother murdered, hiring a hit man to snuff out his nephews, even turning his own mother against him - very few characters in this play are actually innocent.



Richard with his nephews, the "princes in the tower"

LANGUAGE AND SHAKESPEARE:
Verbal Constructs and Terms to Know

Meter: a unit of rhythm in poetry, the pattern of the beats. Each pattern of beats is also called a **foot**. Each foot contains a certain number of syllables, and the different meters are determined by which syllables are accented and unaccented

Iamb: a type of poetic foot in which the first syllable is unaccented, and the second is accented

Iambic Pentameter: a line of poetry containing five iambs. In other words, using ten syllables per a line of verse in unstressed and stressed pairs

Most of Shakespeare's plays are written using iambic pentameter as the poetic meter.
Here are some examples from *Richard III*:

RICHARD: *Was ever woman in this manner won?*

Deviations from the iambic pentameter pattern can be used for emotional effect:

RICHARD: *Now is the winter of our discontent*

Sometimes characters share a line of verse, this helps elevate tension and pick up pace:

ANNE: *Where is he?*

RICHARD: *Here*

[Anne spits at him.]

Why dost thou spit at me?

Rhetoric: the art of effective or persuasive speaking or writing, especially the use of figures of speech and other compositional techniques. Here are some of the different figures of speech used in *Richard III*:

Alliteration: repetition of initial or medial consonants in two or more adjacent words.

ELIZABETH: *And bid her wipe her weeping eyes withal*

Assonance: a figure of repetition in which different words with the same or similar vowel sounds occur successively in words with different consonants; two or more words with similar vowel sounds sandwiched between different consonants.

ANNE: *Whilst I awhile obsequiously lament*

Asteismus: a figure of reply in which the answerer catches a certain word and throws it back to the first speaker with an unexpected twist or unlooked for meaning.

RICHARD: *Then know that from my soul I love thy daughter*

ELIZABETH: *My daughter's mother thinks if with her soul*

RICHARD: *What do you think?*

ELIZABETH: *That thou dost love my daughter from thy soul.*

So from thy soul's love didst thou love her brothers

And from my heart's love I do thank thee for it.

Parallelism: a figure of balance identified by a similarity in the syntactical structure of a set of words in successive phrases, clauses, sentences; successive words, phrases, clauses with the same or very similar grammatical structure.

ANNE: *O God, which this blood madest, revenge his death!*

O earth, which this blood drink'st revenge his death!

Antithesis: a rhetorical device in which two opposite ideas are put together in a sentence to achieve a contrasting effect

RICHARD: *Never came poison from so sweet a place.*

Anaphora: the deliberate repetition of the first part of the sentence in order to achieve an artistic effect

RICHARD: *Me, that cropp'd the golden prime of this sweet prince,*

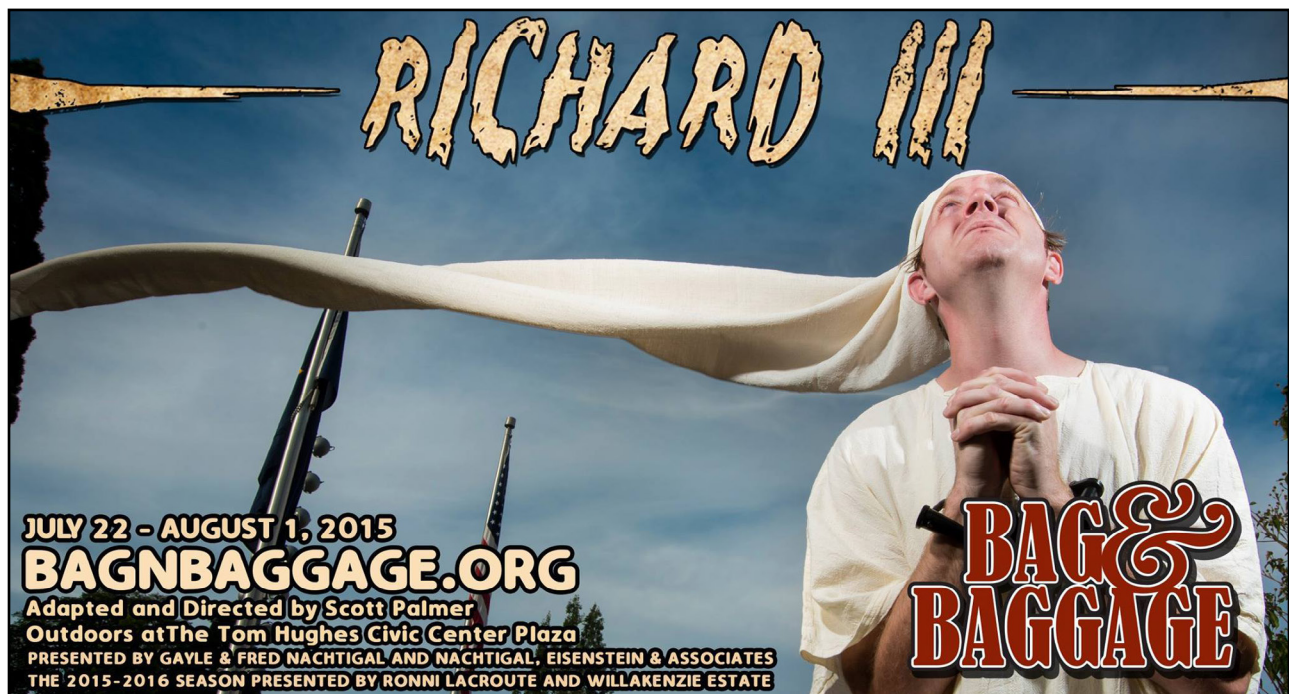
And made her widow to a woeful bed?

Me, whose all not equals her lord's moiety?

Me, that halt and am unshapen thus?

QUESTIONS AND PROMPTS

1. What is it that makes Richard such a master manipulator?
2. Is Buckingham a victim of Richard's manipulation, or does he get what he deserves?
3. What vices do you see in the characters of *Richard III*, and how are they personified?
4. How does Richard fit the profile of a Machiavellian ruler?
5. What kind of power, if any, do the women of the play have?
6. Is betrayal just a natural consequence of having power?
7. Why can't Richard's supporters – specifically Hastings, Clarence, and Buckingham – see that Richard will eventually betray them?
8. Are there any sacred relationships in the play – ones above betrayal?
9. Is there any difference between justice and revenge in *Richard III*?
10. Does anyone who deserves to be punished escape justice in this play?
11. Explain how politics and domestic matters intersect in this play. Can family ever be separated from politics and matters of state?
12. We see several mothers in *Richard III* - what role do they play, both in the play as a whole and in their respective families?
What role, if any, do fathers play?
13. So, which world would you rather live in: the real one, or Richard's?



SOURCES AND FURTHER READING

- Read blog posts from the cast and crew at <http://bagnbaggage.org/category/blog-bloggage/>
- The Luminarium Encyclopedia Project - <http://www.luminarium.org/encyclopedia/warsoftheroses.htm>
- Project Britain Monarchy Pages - <http://projectbritain.com/monarchy/angevins.html>
- In our Time War of the Roses Discussion (from BBC Radio 4) - <http://www.bbc.co.uk/programmes/p00546sp>
- The Wars of the Roses site - <http://www.warsoftheroses.com/>
- Shakespeare's Words - <http://www.shakespeareswords.com/Richard-III>
- Play Shakespeare - <http://www.playshakespeare.com>
- The Folger Shakespeare Library - <http://www.folger.edu/richard-iii>