



Richard III

Study Guide



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Introduction to Richard III

Welcome to the 2016 season of Shakespeare in the Ruins!

Now in operation for 23 years, Shakespeare in the Ruins continues to innovate and inspire, generating new fans for William Shakespeare, and satisfying long-time Bard lovers in new and exciting ways.

This season, it's Richard III, William Shakespeare's creative retelling of the Machiavellian rise, and subsequent fall, of one of England's most infamous rulers. Proving that SIR is always breaking new ground, this will be the first Canadian production of Richard III featuring an actor with disabilities in the title role. It's a significant event for Debbie Patterson, SIR, and theatre in Canada, although it's really a logical one, considering that Shakespeare's Richard is, by his own admission, disabled.

So, get ready for promenading at the Trappist Monastery Provincial Heritage Park.

Promenade Theatre asks the audience to join in the performance, moving them from location to location as they are drawn into the world of the play. With the action taking place in and around the audience, the audience is guided by the performers themselves, not only through the landscape written by William Shakespeare, but through the natural beauty of the Trappist Monastery Provincial Heritage Park.

Our friendly volunteers and performers will point you in the right direction and show you to a seat, but it might be wise to bring a light jacket on a cool day or a hat, shades, and sunscreen on a hot one.



Debbie Patterson: On the Verge of a Sea Change

On April 29, 2016, Debbie Patterson spoke with CBC Information Radio's Marcy Markusa about playing Richard III in Shakespeare in the Ruins upcoming production.

CBC: Debbie Patterson may be the first person living with a disability to take on this title role (of Richard III) in a Canadian production. And, she's in studio now. Good morning.

Debbie: Good morning.

CBC: So how do you feel about this?

Debbie: I am very excited about it. I have been preparing for over a year.

CBC: Why this role? What excites you the most about it?

Debbie: He's a delicious villain, and we always love the villains. He talks to the audience a lot and makes the audience complicit in his shenanigans. That's also very fun, to have that relationship with the audience.

CBC: Now a lot of people in Winnipeg have a relationship with you around Shakespeare in the Ruins. What does it feel like for you to be back doing this?

Debbie: It's a little bit scary, just because it's outdoors and it is (presented) promenade (style). That's always more physically gruelling as opposed to working in a theatre where the temperature is controlled, and the ground is flat and there are no obstructions. I am really excited about it, to get back to the Ruins. Some of my favourite moments as an actor have been performing with Shakespeare in the Ruins at the Ruins. So, I am thrilled to be going back.

CBC: Any tension at home, given that you're walking into a role that your partner, Arne (MacPherson), played as well?

Debbie: No tension at all. We are used to teasing each other about it.

CBC: Tell me a little bit about what I was (talking about) in the introduction: playing this character, Richard III, living with a disability yourself. How do you see those connections and why is that special to you?

Debbie: When I first started to be affected by MS, I couldn't control my limp; I was obviously limping, and I thought I had to stop working because I had never seen an actor with a disability on stage. So I started developing as a writer and

director and thought, "That's it. My career on stage is over." Since then, I have done a complete "one eighty" on that thinking: I've come to realize that people with disabilities should be represented on stage. I think it's absolutely essential that happen. So, Richard III is a character with a disability and he is regularly played by a person without a disability. Juliet is a woman and was regularly played by a man when Shakespeare wrote his plays. Somewhere along the line someone said, "I think women could act, so maybe a woman could play this part." Othello was regularly played by a white actor in makeup, and then somewhere along the line someone said, "This is not right. We should be representing people of colour on stage." And so that changed. Now I think we are on the verge of a sea change in terms of performers with disabilities. I was just at a meeting in Stratford of performers with disabilities from all across the country talking about this very thing. We are on the verge of a sea change in the representation of disability on stage, which is really exciting to me.

CBC: Will you try to represent his particular disability or will you just be Debbie as Debbie is, and yours will be reflected?

Debbie: That's right. I'll just use my own disability, and it's not that far off (from his): he limped, he has a hand that doesn't work, and because I walk with crutches I am (sort of) hunched over all the time. I cover all the bases. I've been preparing because Richard has so much text to say, and it's so complex, a lot of work just to get the text under your belt. If I had to figure out how to play a disability on top of all that, that would be a really big job. I don't have to do that, so I've got a bit of an advantage over all the other Richards because that's taken care of. I don't have to worry about that.

CBC: My colleague, Terry Macleod, saw one of your performances, a dance show where you were using your canes. What does it feel like to embrace your work in a new way as you're learning to live with your disability and bringing it to different stages?

Debbie: That was part of my evolution in my thinking of performing with a disability. At first, I stopped performing, and then I thought, "Well, how can I work around it, hide it, and mask it?" So I created performances where I could work around my disability. Then I decided that I had to move towards my disability, move into it, and work with it rather than around it, and really embrace it. That has been transformative, not just in my performances, but in my life. (I have) embraced the disability rather than trying to overcome it.

CBC: We just did a forum leading up to the election talking about people living with disabilities, Manitobans wanting their voices heard. It was joining together

different groups: people with intellectual disabilities and physical disabilities, and there were seven hundred people that came.

Debbie: I know. I was there.

CBC: Are you starting to hear that support from the community? "Thank goodness; Debbie is on stage again."

Debbie: I recorded a bunch of videos for Barrier Free Manitoba leading up to the election, so I felt really great about being able to represent the community in that way. I think people with disabilities need to be represented, deserve to be represented on stage. I don't think it's acceptable that this particular group of society is kept out of performing.

CBC: What do you think is the next step in the evolution?

Debbie: First of all, it has to become unacceptable to not at least try to cast a role that has a disability with an actor with a disability. That has to become unacceptable. Once we have passed that barrier, then I think we need to recognize that any character could be played by an actor with a disability.

CBC: Good luck with the show. Back at the Ruins: Debbie Patterson.

Debbie: Thank-you.

CBC: Debbie Patterson will star in Richard III. It's being performed by Shakespeare in the Ruins June 1st to 25th. Tickets are on sale through Prairie Theatre Exchange.



Short Summary of Richard III

After a long civil war between the royal family of York and the royal family of Lancaster, England enjoys a period of peace under King Edward IV and the victorious Yorks. However, Edward's younger brother, Richard, resents Edward's power and the happiness of those around him. Malicious, power-hungry, and bitter about his physical deformity, Richard begins to aspire secretly to the throne—and decides to kill anyone he has to in order to become king.

Using his intelligence and his skills of deception and political manipulation, Richard begins his campaign for the throne. He manipulates a noblewoman, Lady Anne, into marrying him—even though she knows that he murdered her first husband. He has his own older brother, Clarence, executed, and shifts the burden of guilt onto his sick older brother King Edward in order to accelerate Edward's illness and death. After King Edward dies, Richard becomes lord protector of England—the figure in charge until the elder of Edward's two sons grows up.

Next Richard kills the court noblemen who are loyal to the princes, most notably Lord Hastings, the lord chamberlain of England. He then has the boys' relatives on their mother's side—the powerful kinsmen of Edward's wife, Queen Elizabeth—arrested and executed. With Elizabeth and the princes now unprotected, Richard has his political allies, particularly his right-hand man, Lord Buckingham, campaign to have Richard crowned king. Richard then imprisons the young princes in the Tower and, in his bloodiest move yet, sends hired murderers to kill both children.

By this time, Richard's reign of terror has caused the common people of England to fear and loathe him, and he has alienated nearly all the noblemen of the court—even the power-hungry Buckingham. When rumors begin to circulate about a challenger to the throne who is gathering forces in France, noblemen defect in droves to join his forces. The challenger is the Earl of Richmond, a descendant of a secondary arm of the Lancaster family, and England is ready to welcome him.

Richard, in the meantime, tries to consolidate his power. He has his wife, Queen Anne, murdered, so that he can marry young Elizabeth, the daughter of the former Queen Elizabeth and the dead King Edward. Though young Elizabeth is his niece, the alliance would secure his claim to the throne. Unfortunately for Richard, he has begun to lose control of events, and Queen Elizabeth manages to forestall him. Meanwhile, she secretly promises to marry young Elizabeth to Richmond.

Richmond finally invades England. The night before the battle that will decide everything, Richard has a terrible dream in which the ghosts of all the people he has murdered appear and curse him, telling him that he will die the next day. In the battle on the following morning, Richard is killed, and Richmond is crowned King Henry VII. Promising a new era of peace for England, the new king is betrothed to young Elizabeth in order to unite the warring houses of Lancaster and York.

<http://www.sparknotes.com/shakespeare/richardiii/summary.html>

The Characters in Richard III

The Other Side

Rivers — *Elizabeth* ↔ *Edward IV* — *Clarence* — *Richard* ↔ *Anne*

Earl of Rivers,
Elizabeth's
brother

Queen

King

offspring

offspring

George, Duke of Clarence,
brother to Edward IV and
Richard

Duke of Gloucester,
brother to Edward IV
and Clarence; later
becomes Richard III

Lady Anne, widow of
Prince Edward of
Lancaster, whom
Richard helped kill,
seduced to "the dark
side" by Richard;
later Duchess of
Gloucester, and, for a
short time, Queen
Anne

Grey and Dorset *Two Young Princes* — *Elizabeth*

Sons of Elizabeth from a
previous marriage:

Lord Grey
and

The Marquis of Dorset

Edward, Prince of Wales,
and for a short time before
his death, Edward V

and

Richard of Shrewsbury,
Duke of York

Young Princess Elizabeth
who will later marry
Richmond to solidify the
throne

Allies to the Other Side

Derby

Lord Stanley,
Earl of Derby and the
step-father to Richmond

Bishop Ely

John Morton, Bishop of Ely

Richmond

Henry, Earl of Richmond,
the next heir in blood to
the Lancastrian cause;
later Henry VII

Other Characters

Margaret

Queen Margaret, widow of the
previous king, the late Henry VI

Mayor

Aldermen

Guards

Messengers

Scrivener

a professional copier, writer

Ghosts

of all the people whom Richard
is responsible for killing

The Dark Side

Minions to the Dark Side

Buckingham
Duke of Buckingham,
Richard's main ally

Hastings
Lord William Hastings

Catesby
Sir William Catesby

Ratcliffe
Sir Richard Ratcliffe

Murderers

Detailed Summary of Richard III

Act One, Scene One

Richard, the Duke of Gloucester, speaks in a monologue addressed to himself and to the audience. After a lengthy civil war, he says, peace at last has returned to the royal house of England. Richard says that his older brother, King Edward IV, now sits on the throne, and everyone around Richard is involved in a great celebration, but Richard himself will not join in the festivities. He complains that he was born deformed and ugly, and bitterly laments his bad luck. He vows to make everybody around him miserable as well. Moreover, Richard says, he is power-hungry, and seeks to gain control over the entire court. He implies that his ultimate goal is to make himself king.

Working toward this goal, Richard has set in motion various schemes against the other noblemen of the court. The first victim is Richard's own brother, Clarence. Richard and Clarence are the two younger brothers of the current king, Edward IV, who is very ill and highly suggestible at the moment. Richard says that he has planted rumors to make Edward suspicious of Clarence.

Clarence himself now enters, under armed guard. Richard's rumor-planting has worked, and Clarence is being led to the Tower of London, where English political prisoners were traditionally imprisoned and often executed. Richard, pretending to be very sad to see Clarence made a prisoner, suggests to Clarence that King Edward must have been influenced by his wife, Queen Elizabeth, to become suspicious of Clarence. Richard promises that he will try to have Clarence set free, but after Clarence is led away toward the Tower, Richard gleefully says to himself that he will make sure Clarence never returns.

Lord Hastings, the lord Chamberlain of the court, now enters. He was earlier imprisoned in the Tower by the suspicious King Edward, but has now been freed. Richard, pretending ignorance, asks Hastings for the latest news, and Hastings tells him that Edward is very sick. After Hastings leaves, Richard gloats over Edward's illness. Edward's death would bring Richard one step closer to the throne. Richard wants Clarence to die first, however, so that Richard will be the legal heir to power. Richard's planned next step is to try to marry a noblewoman named Lady Anne Neville. An alliance with her would help Richard on his way to the throne. Lady Anne recently has been widowed—she was married to the son of the previous king, Henry VI, who recently was deposed and murdered, along with his son, by Richard's family. Anne is thus in deep mourning, but the sadistic and amoral Richard is amused by the idea of persuading her to marry him under these circumstances.

Act One, Scene Two

Lady Anne, the widow of King Henry VI's son, Edward, enters the royal castle with a group of men bearing the coffin of Henry VI. She curses Richard for having killed Henry. Both Henry VI and Edward, who were of the House of Lancaster, have recently been killed by members of the House of York, the family of the current king, Edward IV, and

Richard. Anne says that Richard is to blame for both deaths. She refers spitefully to her husband's killer as she mourns for the dead king and prince, praying that any child Richard might have be deformed and sick, and that he make any woman he might marry be as miserable as Anne herself is.

Suddenly, Richard himself enters the room. Anne reacts with horror and spite, but Richard orders the attendants to stop the procession so that he can speak with her. He addresses Anne gently, but she curses him as the murderer of her husband and father-in-law. Anne points to the bloody wounds on the corpse of the dead Henry VI, saying that they have started to bleed (According to Renaissance tradition, the wounds of a murdered person begin to bleed again if the killer comes close to the corpse.).

Praising Anne's gentleness and beauty, Richard begins to court her romantically. Anne naturally reacts with anger and horror and reminds Richard repeatedly that she knows he killed her husband and King Henry. He tells Anne that she ought to forgive him his crime out of Christian charity, and then denies that he killed her husband at all. Anne remains angry, but her fierceness seems to dwindle gradually in the face of Richard's eloquence and apparent sincerity. Finally, in a highly theatrical gesture, Richard kneels before her and hands her his sword, telling her to kill him if she will not forgive him, indicating that he doesn't want to live if she hates him. Anne begins to stab toward his chest, but Richard keeps speaking, saying that he killed Henry IV and Edward out of passion for Anne herself—Anne's beauty drove him to it. Anne lowers the sword.

Richard slips his ring onto her finger, telling her that she can make him happy only by forgiving him and becoming his wife. Anne says that she may take the ring but that she will not give him her hand. Richard persists, and Anne agrees to meet him later at a place he names.

As soon as Richard is alone, he gleefully begins to celebrate his conquest of Anne. He asks scornfully whether she has already forgotten her husband, murdered by Richard's hand. He gloats over having won her even while her eyes were still filled with the tears of mourning, and over having manipulated her affections even though she hates him.

Act One, Scene Three

Queen Elizabeth, the wife of the sickly King Edward IV, enters with members of her family: her brother, Lord Rivers, and her two sons from a prior marriage, Lord Gray and the Marquis of Dorset. The queen tells her relatives that she is fearful because her husband is growing sicker and seems unlikely to survive his illness. The king and queen have two sons, but the princes are still too young to rule. If King Edward dies, control of the throne will go to Richard until the oldest son comes of age. Elizabeth tells her kinsmen that Richard is hostile to her and that she fears for her safety and that of her sons.

Two noblemen enter: the Duke of Buckingham, and Stanley, the Earl of Derby. They report that King Edward is doing better, and that he wants to make peace between Richard and Elizabeth's kinsmen, between whom there is long-standing hostility.

Suddenly, Richard enters, complaining loudly. He announces that, because he is such an honest and plainspoken man, the people at court slander him, pretending that he

has said hostile things about Elizabeth's kinsmen. He then accuses Elizabeth and her kinsmen of hoping that Edward will die soon. Elizabeth, forced to go on the defensive, tells Richard that Edward simply wants to make peace among all of them. Richard accuses Elizabeth of having engineered the imprisonment of Clarence - an imprisonment that is actually Richard's doing.

Elizabeth and Richard's argument escalates. As they argue, old Queen Margaret enters unobserved. As she watches Richard and Elizabeth fight, Margaret comments bitterly to herself about how temporary power is, and she condemns Richard for his part in the death of her husband, Henry VI, and his son, Prince Edward. Finally, Margaret steps forward out of hiding. She accuses Elizabeth and Richard of having caused her downfall and tells them that they do not know what sorrow is. She adds that Elizabeth enjoys the privileges of being queen, which should be Margaret's, and that Richard is to blame for the murders of her family. The others, startled to see her because they thought that she had been banished from the kingdom, join together against her.

Margaret, bitter about her overthrow and the killing of her family by the people who stand before her, begins to curse all those present. She prays that Elizabeth will outlive her glory, and see her husband and children die before her, just as Margaret has. She curses Hastings, Rivers, and Dorset to die early deaths, since they were all bystanders when the York family murdered her son, Edward. Finally, she curses Richard, praying to the heavens that Richard will mistake his friends for enemies, and vice versa, and that he will never sleep peacefully.

Margaret leaves, and, after a request from the King, so does the rest of the court, leaving Richard by himself with the audience. He announces that he has set all his plans in motion and is deceiving everybody into thinking that he is really a good person. Two new men now enter, murderers whom Richard has hired to kill his brother, Clarence, currently imprisoned in the Tower of London.

Act One, Scene Four

Richard's hired murderers enter the Tower of London. Left alone with the sleeping Clarence, the two murderers debate how best to kill him. Both suffer some pangs of conscience, but the memory of the reward Richard offers them overcomes their qualms. Eventually they decide to beat him with their swords and then to drown him in the keg of wine in the next room, but Clarence suddenly wakes and pleads with them for his life. The murderers waver in their resolve, and Clarence finally asks them to go to his brother Richard, who, Clarence thinks, will reward them for sparing his life. One of the murderers hesitates, but, the other, after revealing to the unbelieving Clarence that it is Richard who has sent them to kill him, stabs Clarence. The murderers flee the scene before anyone comes to investigate.

Act Two, Scene One

The sickly King Edward IV enters with his family, his wife's family, and his advisors. Edward says that there has been too much quarreling among these factions, and he insists that everybody apologize and make peace with one another. He also announces that he has sent a letter of forgiveness to the Tower of London, where his

brother Clarence has been imprisoned and sentenced to death, not knowing, of course, that Richard has already carried out the sentence.

With a great deal of urging, King Edward finally gets the noblemen Buckingham and Hastings to make peace with Queen Elizabeth and her kinsmen, Rivers, Dorset, and Gray, promising to forget their long-standing conflicts. Richard himself then enters, and, at the king's request, gives a very noble-sounding speech in which he apologizes for any previous hostility toward Buckingham, Hastings, or the queen's family, and presents himself as a friend to all.

Peace seems to have been restored, but when Elizabeth asks King Edward to forgive Clarence and summon him to the palace, Richard reacts as if Elizabeth is deliberately making fun of him. He springs the news of Clarence's death on the group. With calculated manipulation, he reminds Edward of his guilt in condemning Clarence to death and says that the cancellation of the sentence was delivered too slowly. The already sick Edward suddenly seems to grow sicker, suffering from grief and guilt. He has to be helped to his bed.

Act Two, Scene Two

Elizabeth enters, lamenting out loud with her hair disheveled, a common sign of grief on the Elizabethan stage. Elizabeth's kinsmen, Rivers and Dorset, remind Elizabeth that she must think of her eldest son, the prince. Young Prince Edward, named after his father, is the heir to the throne; he must be called to London and crowned. Suddenly, however, Richard enters, along with Buckingham and Hastings. Buckingham and Richard smoothly agree that the prince should be brought to London, but say that only a few people should go to get him, deciding the two of them will go together. It is now clear that Buckingham has become Richard's ally and accomplice. He suggests to Richard that he has further ideas about how to separate the prince from Elizabeth and her family. Richard happily addresses Buckingham as his friend, right-hand man, and soul mate, and he quickly agrees with Buckingham's plans.

Note: Act Two, Scene Three, in which three citizens discuss the state of national affairs, does not occur in this production.

Act Two, Scene Four

Back in the palace, the Bishop, an ally of Elizabeth's family, tells Elizabeth that young Prince Edward has nearly reached London and should arrive within two days.

Suddenly, a messenger arrives with terrible news. He says that Elizabeth's kinsmen, Rivers and Gray, have been arrested along with an ally of theirs named Sir Thomas Vaughan. They have been sent to Pomfret, a castle where prisoners are held and often killed. The order to arrest them came, not surprisingly, from Richard and his ally, Buckingham. Knowing that Richard means her ill, Elizabeth decides to take her youngest son and flee to sanctuary—to a place where, she hopes, Richard cannot come after them. The Bishop promises his support.

Act Three, Scene One

After he sends the princes off to the tower, Richard holds a private conference with Buckingham and Catesby to discuss how his master plan is unfolding. Buckingham asks Catesby whether he thinks that Lord Hastings and Lord Stanley can be counted on to help Richard seize the throne. Although Lord Hastings is an enemy of Elizabeth and her family, Catesby believes that Hastings's loyalty to the dead King Edward IV is so great that he would never support Richard's goal of taking the crown from the rightful prince. Moreover, Catesby believes, Lord Stanley will follow whatever Lord Hastings does.

Buckingham and Richard order Catesby to go to Lord Hastings, in order to sound him out and find out how willing he might be to go along with Richard's plans. Richard adds that Catesby should tell Hastings that Queen Elizabeth's kinsmen, who are currently imprisoned in Pomfret Castle, will be executed the next day. This news, he believes, should please Hastings, who has long been their enemy. After Catesby leaves, Buckingham asks Richard what they will do if Hastings remains loyal to Prince Edward. Richard cheerfully answers that they will chop off Hastings's head. Buoyed by his plans, Richard promises Buckingham that, after he becomes king, he will give Buckingham the title of Earl of Hereford.

Act Three, Scene Two

Catesby arrives at Hastings's house. He has been sent by Richard to discover Hastings's feelings about Richard's scheme to rise to power, but when Catesby brings up the idea that Richard should take the crown instead of Prince Edward, Hastings recoils in horror. Seeing that Hastings will not change his mind, Catesby seems to drop the issue. Hastings is blissfully unaware of Richard's plan to decapitate him should Hastings refuse to join Richard's side.

Act Three, Scene Three

Under the guard of Buckingham, the queen's kinsmen Rivers and Gray, along with their friend Sir Thomas Vaughan, enter their prison at Pomfret Castle. Rivers laments their impending execution. He tells Buckingham that they are being killed for nothing but their loyalty, and that their killers will eventually pay for their crimes. Gray, remembering Margaret's curse, says that it has finally descended upon them, and that the fate that awaits them is their punishment for their original complicity in the Yorkists' murder of Henry VI and his son. Rivers reminds Gray that Margaret also cursed Richard and his allies. He prays for God to remember these curses. The three embrace and prepare for their deaths.

Act Three, Scene Four

At Richard's council session in the Tower of London, the suspicious Hastings asks the councillors about the cause of their meeting. He says that the meeting's purpose is supposed to be to discuss the date on which Prince Edward should be crowned king, and Derby affirms that this is indeed the purpose of the meeting. Richard arrives, smiling and pleasant, but Buckingham takes Richard aside to tell him what Catesby has learned—that Hastings is loyal to the young princes and is unlikely to go along with Richard's plans to seize power.

When Richard re-enters the council room, he has changed his tune entirely. Pretending to be enraged, he displays his arm—which, as everyone knows, has been deformed since his birth—and says that Queen Elizabeth, conspiring with Hastings's mistress Shore, must have cast a spell on him to cause its withering. When Hastings hesitates before accepting this speculation as fact, Richard promptly accuses Hastings of treachery, orders his execution, and tells his men that he will not eat until he has been presented with Hastings's head. Left alone with his executioners, the stunned Hastings slowly realizes that Stanley was right all along. Richard is a manipulative, power-hungry traitor, and Hastings has been dangerously overconfident. Realizing that nothing can now save England from Richard's rapacious desire for power, he too cries out despairingly that Margaret's curse has finally struck home.

Act Three, Scene Five

Richard tells Buckingham the next part of the plan: Buckingham is to make speeches to the people of London in which he will try to stir up bad feeling against the dead King Edward IV and the young princes, implying that the princes aren't even Edward's legitimate heirs. The goal is to make the people turn against the princes and demand that Richard be crowned king instead. While Buckingham is on this errand, Richard sends his other henchmen to gather more allies, and he himself makes arrangements to get rid of Clarence's children and to ensure that no one can visit the young princes imprisoned in the tower.

Act Three, Scene Six

On the streets of London, a scrivener, one who writes and copies letters and documents for a living, says that he has just finished his last assignment, which was to copy the paper that will be read aloud to all of London later that day. The paper says that Hastings was a traitor. The scrivener condemns the hypocrisy of the world, because he, like everybody else, can see that the claim in the paper is a lie invented by Richard to justify killing his political rival.

Act Three, Scene Seven

Buckingham returns to Richard, and reports that his speech to the Londoners was poorly received. Buckingham says that he tried to stir up bad feelings about King Edward and his sons and then proposed that Richard should be king instead, but instead of cheering, the crowd just stared at him in terrified silence. Only a few of Buckingham's own men, at the back of the crowd, threw their hats into the air and cheered for the idea of King Richard, and Buckingham had to end his speech quickly and leave.

Richard is furious to hear that the people do not like him, but he and Buckingham decide to go ahead with their plan anyway. Their strategy is to press the suggestible Mayor to ask Richard to be king, pretending that this request would represent the will of the people. Richard, instead of seeming to desire the crown, will pretend to have to be begged before he will finally accept it. They successfully carry out this trick: in a long and elaborately structured speech, Buckingham makes a show of pleading with Richard to become king, and Richard finally accepts. Buckingham suggests that Richard be crowned the very next day, to which Richard consents.

Intermission

Act Four, Scene One

Outside the Tower of London, Elizabeth meets the Duchess of Gloucester, Lady Anne, who is now Richard's wife. Lady Anne tells Elizabeth that she has come to visit the princes who are imprisoned in the tower, and Elizabeth says that she is there for the same reason, but the women learn from Catesby that Richard has forbidden anyone to see the princes.

Stanley, Earl of Derby, suddenly arrives with the news that Richard is about to be crowned king, so Anne must go to the coronation to be crowned as his queen. The horrified Anne fears that Richard's coronation will mean ruin for England, and says that she should have resisted marrying Richard. After all, she herself has cursed him for killing her first husband. Her curses have come true. As his wife, she has no peace, and Richard is continually haunted by bad dreams.

Act Four, Scene Two

Back in the palace, Richard says that he does not yet feel secure in his position of power. He tells Buckingham that he wants the two young princes, the rightful heirs to the throne, to be murdered in the tower. For the first time, Buckingham does not obey Richard immediately, saying that he needs more time to think about the request. Richard murmurs to himself that Buckingham is too weak to continue to be his right-hand man and summons Ratcliffe who is willing to accept the mission. In almost the same breath, Richard instructs Catesby to spread a rumor that Queen Anne is sick and likely to die, and gives orders to keep the queen confined. He then announces his intention to marry the late King Edward's daughter, Elizabeth of York. The implication is that he plans to get rid of Queen Anne.

Buckingham, uneasy about his future, asks Richard to give him what Richard promised him earlier: the earldom of Hereford, but Richard angrily rejects Buckingham's demands and walks out on him. Buckingham, left alone, realizes that he has fallen out of Richard's favor and decides to flee to his family home in Wales before he meets the fate of Richard's other enemies.

Act Four, Scene Three

Ratcliffe returns to the palace and tells Richard that the princes are dead. He says that he has been deeply shaken after smothering the two children to death in their sleep. Richard is delighted to hear the news, and offers Ratcliffe a rich reward. After Ratcliffe leaves, Richard explains the development of his various plots to get rid of everyone who might threaten his grasp on power. The two young princes are now dead. Queen Anne is also dead – we can assume that Richard has killed her – and he announces that his next step will be to woo and marry young Elizabeth, the daughter of the former King Edward and Queen Elizabeth. He believes that this alliance with her family will cement his hold on the throne.

Ratcliffe enters suddenly with the bad news that the Bishop of Ely has left to join Richmond in France, and that Buckingham has returned to Wales and is now leading a large army against Richard. Richard, startled out of his contemplation, decides that it is time to gather his own army and head out to face battle.

Act Four, Scene Four

Elizabeth and Queen Margaret lament the deaths of the young princes. Richard, Margaret says, will not stop his campaign of terror until they are all dead. The grief-weary Elizabeth asks Margaret to teach her how to curse, and Margaret advises her to experience as much bitterness and pain as Margaret herself has. Margaret then departs for France.

When Richard enters, he speaks with Elizabeth in private, and tells he wants to marry her daughter, the young Elizabeth. The former queen is horrified, and sarcastically suggests to Richard that he simply send her daughter the bloody hearts of her two little brothers as a gift, to win her love. Richard, using all his gifts of persuasion and insistence, pursues Elizabeth, insisting that this way he can make amends to what remains of her family for all he has done before. He argues that the marriage is also the only way the kingdom can avoid civil war. Elizabeth seems to be swayed by his words at last and tells him she will speak with her daughter about it. As soon as Elizabeth leaves the stage, Richard scornfully calls her a foolish and weak-willed woman.

Richard's soldiers and army commanders start to bring him reports about Richmond's invasion, and as bad news piles up, Richard begins to panic for the first time. Richmond is reported to be approaching England with a fleet of ships; Richard's allies are half-hearted and unwilling to fight the invader. All over Britain, noblemen have taken up arms against Richard. The only good news that Richard hears is that his forces have dispersed Buckingham's army, and that Buckingham has been captured. Richard then learns that Richmond has landed with a mighty force, and he decides it is time to fight. He leads out his army to meet Richmond in battle.

Note: Act Four, Scene Five, in which we learn that Richmond's forces have grown and march toward London, has been omitted from this production.

Act Five, Scene One

The captured Buckingham is led to his execution by an armed guard. Buckingham asks to speak to King Richard, but the guard denies his request, leaving him time to ponder before his head is cut off. Buckingham's thoughts turn to repentance and judgment, and he concludes that Margaret was right, and that he deserves to suffer for his own wrongdoing.

Act Five, Scene Two

At the camp of Richmond's army, which is marching uncontested through England to challenge Richard, Richmond tells his men that he has just received consent from the Queen to marry young Elizabeth.

Act Five, Scene Three

In his camp, King Richard orders his men to pitch their tents for the night. He says that they will engage in their great battle in the morning. Richard talks to his noblemen, trying to stir up some enthusiasm, but they are all subdued. Richard, however, says he has learned that Richmond has only one-third as many fighting men as he himself does, and he is confident that he can easily win.

As both leaders sleep, they begin to dream. A parade of ghosts, the spirits of everyone whom Richard has murdered, appears. First, each ghost stops to speak to Richard. Each condemns him bitterly for his or her death, tells him that he will be killed in battle the next morning, and orders him to despair and die. The ghosts then move away and speak to the sleeping Richmond, telling him that they are on Richmond's side and that Richmond will rule England and be the father of a race of kings. In a similar manner, eleven ghosts move across the stage: Prince Edward, the dead son of Henry VI; King Henry VI himself; Richard's brother Clarence; Rivers, Gray, and Vaughan; the two young princes, whom Richard had murdered in the tower; Hastings; Lady Anne, and, finally, Buckingham.

Terrified, Richard wakes out of his sleep, sweating and gasping. In an impassioned soliloquy, he searches his soul to try to find the cause of such a terrible dream. Realizing that he is a murderer, Richard tries to figure out what he fears. He asks himself whether he is afraid of himself or whether he loves himself. He realizes that he doesn't have any reason to love himself and asks whether he doesn't hate himself, instead. For the first time, Richard is truly terrified.

Ratcliffe comes to Richard's tent to let him know that the rooster has crowed and that it is time to prepare for battle. The shaken Richard tells Ratcliffe of his terrifying dream, but Ratcliffe dismisses it, telling Richard not to be afraid of shadows and superstition.

In his camp, Richmond also wakes and tells his advisers about his dream, which was full of good omens: the ghosts of all of Richard's victims have told him that he will have victory. Richmond gives a stirring pre-battle oration to his soldiers, reminding them that they are defending their native country from a fearsome tyrant and murderer. Richmond's men cheer and head off to battle.

In Richard's camp, Richard gives his battle speech to his army, focusing on the raggedness of the rebel forces and their opposition to himself, the allegedly rightful king. Richard and his forces head out to war.

Act Five, Scene Four

The two armies fight a pitched battle. Catesby appears on stage and calls to Richard's ally Norfolk, asking for help for Richard. Catesby reports that the king's horse has been killed and that the king is fighting like a madman on foot, challenging everyone he sees in the field as he attempts to track down Richmond himself.

Richard himself now appears, calling out for a horse, but he refuses Ratcliffe's offer of help, saying that he has prepared himself to face the fortunes of battle and will not run from them now. He also says that Richmond seems to have filled the field with decoys,

common soldiers dressed like Richmond, of whom Richard has already killed five. He departs, seeking Richmond.

Finally, Richmond appears. They face each other at last and fight a bloody duel. Richmond wins, and kills King Richard with his sword. Richmond runs back into battle. The noise of battle dies down, and Richmond returns, accompanied by his noblemen. We learn that Richmond's side has won the battle.

Act Five, Scene Five

Richmond, now King Henry VII, orders that the bodies of the dead be buried, and that Richard's soldiers, who have fled the field, should all be given amnesty. He then announces his intention to marry young Elizabeth, daughter of the former Queen Elizabeth and of the late King Edward IV. The houses of Lancaster and York will be united at last, and the long bloodshed will be over. The new king asks for God's blessing on England and the marriage, and for a lasting peace.



adapted from:

<http://www.sparknotes.com/shakespeare/richardiii/>

Deaths Caused by Richard III

17

The Other Side

 *Rivers* — *Elizabeth* ⇌ *Edward IV* —  *Clarence* —

Earl of Rivers,
Elizabeth's
brother

Queen

King

offspring

offspring

Grey and Dorset *Two Young Princes* — *Elizabeth*

Sons of Elizabeth from a
previous marriage:

Lord Grey

and

The Marquis of Dorset

Edward, Prince of Wales,
and for a short time before
his death, Edward V

and

Richard of Shrewsbury,
Duke of York

Young Princess Elizabeth
who will later marry
Richmond to solidify the
throne

Allies to the Other Side

Derby

Lord Stanley,
Earl of Derby and the
step-father to Richmond

Bishop Ely

John Morton, Bishop of Ely

Richmond

Henry, Earl of Richmond,
the next heir in blood to
the Lancastrian cause,
later Henry VII

The Dark Side

Richard ⇌ *Anne* 

George, Duke of Clarence,
brother to Edward IV and
Richard

Duke of Gloucester,
brother to Edward IV
and Clarence; later
becomes Richard III

Lady Anne, widow of
Prince Edward of
Lancaster, whom
Richard helped kill;
seduced to “the dark
side” by Richard,
later Duchess of
Gloucester, and, for a
short time, Queen
Anne

Other Characters

Margaret

Queen Margaret, widow of the
previous king, the late Henry VI

Mayer

Aldermen

Guards

Messengers


Scrivener

a professional copier, writer

Ghosts

of all the people whom Richard
is responsible for killing

Minions to the Dark Side

Buckingham 

Duke of Buckingham,
Richard's main ally

Hastings 

Lord William Has-

Catesby

Sir William Catesby

Ratcliffe

Sir Richard Ratcliffe

Murderers

Richard III Jump into the Script

Here's an adaptation of an exercise that comes from the Folger Institute.

Create a large open performance space in your classroom by placing chairs in a circle. Make the appropriate number of copies of each short "script" and distribute each to a student. Give the students five minutes to practise and stage their scene in their separate casts. Now return to the seats in the circle. Each cast, in turn then jumps up and performs their scene in front of the larger group. Try it again without anyone sitting down, and make it fast paced. An interesting variation of the exercise is to use each short script as the student's first opportunity to memorize and fully prepare the scenes. This approach might be especially useful if the students have already read or seen the play. It's their chance to perform a manageable piece of Shakespeare, a piece that can empower students to determine meaning and staging on their own.

Act One, Scene One (1 character)

RICHARD: Now is the winter of our discontent,
Made glorious summer by this son of York.

But I, that am not shaped for sportive tricks,
Nor made to court an amorous looking-glass;

Why I, in this weak piping time of peace,
Have no delight to pass away the time,

And therefore, since I cannot prove a lover,
I am determined to prove a villain.

Act One, Scene Two (2 characters)

ANNE: Foul devil, for God's sake hence, and trouble us not,
For thou hast made the happy earth thy hell.

RICHARD: I did not kill your husband.

ANNE: He is in heaven, where thou shalt never come.

RICHARD: Teach not thy lip such scorn; for it was made
For kissing, lady, not for such contempt.
Lo, here I lend thee this sharp-pointed sword,
And humbly beg the death upon my knee.

ANNE: Arise, dissembler: though I wish thy death,
I will not be thy executioner.

RICHARD: Vouchsafe to wear this ring

ANNE: To take is not to give.

Act One, Scene Three (3 characters)

RICHARD: Have done thy charm, thou hateful with'red hag!

MARGARET: And leave out thee? Stay, dog, for thou shalt hear me.
Thy friends suspect for traitors while thou liv'st,
And take deep traitors for thy dearest friends!

RICHARD: Margaret.

MARGARET: Richard!

RICHARD: Ha!

BUCKING: Have done, have done.

MARGARET: O Buckingham, take heed of yonder dog!
O, but remember this another day,
When he shall split thy very heart with sorrow,
And say poor Margaret was a prophetess!

Act One, Scene Four (3 characters)

MURDERER1: What? Shall I stab him as he sleeps?

MURDERER2: No. He'll say 'twas done cowardly when he wakes.

MURDERER1: Why, he shall never wake until the great Judgement Day.

CLARENCE: Who sent you thither? Wherefore do you come?

BOTH: To, to, to...

CLARENCE: To murder me?

BOTH: Ay, ay.

CLARENCE: O, if you love my brother, hate not me:
I am his brother, and I love him well.

MURDERER2: You are deceived. Your brother Gloucester hates you.
(Stabs him)

Act Two, Scene One (3 characters)

ELIZABETH: My sovereign lord, I do beseech your highness
To take our brother Clarence to your grace.

RICHARD: Who knows not that the gentle Duke is dead?

ELIZABETH: All-seeing heaven, what a world is this?

EDWARD: Is Clarence dead? The order was reversed.

RICHARD: But he (poor man) by your first order died.

EDWARD: O God! I fear thy justice will take hold
On me and you, and mine and yours, for this.

Act Two, Scene Four (2 characters)

ELIZABETH: What is thy news?

MESSENGER: Lord Rivers and Lord Grey are sent to Pomfret,
And with them Sir Thomas Vaughan, prisoners.

ELIZABETH: Who hath committed them?

MESSENGER: The mighty dukes, Gloucester and Buckingham.

ELIZABETH: Ay me! I see the ruin of my house.
I will to sanctuary.

Act Three, Scene One (2 characters)

BUCKING: Now, my lord, what shall we do, if we perceive
Lord Hastings will not yield to our complots?

RICHARD: Chop off his head. Something we will determine.
And look when I am king, claim thou of me
The earldom of Hereford, and all the moveables
Whereof the king my brother was possessed.

BUCKING: I'll claim that promise at your Grace's hands.

Act Three, Scene Two (2 characters)

CATESBY: Many good morrows to my noble lord!

HASTINGS: Good morrow, Catesby; you are early stirring.
What news, what news, in this our tott'ring state?

CATESBY: It is a reeling world indeed, by lord,
And I believe will never stand upright
Till Richard wear the garland of the realm.

HASTINGS: I'll have this crown of mine cut from my shoulders
Before I'll see the crown so foul misplaced.

CATESBY: The princes both make high account of you –

HASTINGS: I know they do, and I have well deserved it.

CATESBY: (Aside) For they account his head upon the Bridge.

Act Three, Scene Three (3 characters)

RIVERS: Today shalt thou behold a subject die
For truth, for duty, and for loyalty.

GREY: God bless the prince from all the pack of you!
A knot you are of damned bloodsuckers.

BUCKING: Dispatch! The limit of your lives is out.

GREY: Now Margaret's curse is fall'n upon our heads.

RIVERS: Then cursed she Richard, then cursed she Buckingham.

BUCKING: Make haste. The hour of death is expiate.

Act Three, Scene Four (2 characters)

- RICHARD: I pray you all, tell me what they deserve
That do conspire my death with devilish plots.
- HASTINGS: To doom th'offenders, whosoe'er they be:
I say, my lord, they have deserved death.
- RICHARD: Then be your eyes the witness of their evil.
Look how I am bewitched. Behold, mine arm
Is like a blasted sapling, withered up.
- HASTINGS: If they have done this deed, my noble lord –
- RICHARD: Talk'st thou to me of ifs? Thou art a traitor.
Off with his head! (Exit)
- HASTINGS: O Margaret, Margaret, now thy heavy curse
Is lighted on poor Hastings' wretched head!

Act Three, Scene Five (2 characters)

- RICHARD: Infer the bastardy of Edward's children.
Tell them how Edward put to death a citizen
Only for saying he would make his son
Heir to the Crown.
- BUCKING: Doubt not, my lord, I'll play the orator. (Exit)
- RICHARD: Now will I go to take some privy order
To draw the brats of Clarence out of sight.

Act Three, Scene Six (1 character)

- SCRIVENER: Here is the indictment of the good Lord Hastings,
Which in a set hand fairly is engrossed
That it may be today read o'er in Paul's.
- Bad is the world, and all will come to nought
When such ill dealing must be seen in thought.

Act Three, Scene Seven (2 characters)

RICHARD: Your love deserves my thanks, but my desert
Unmeritable shuns your high request.
First, if all obstacles were cut away,
And that my path were even to the crown,
As the ripe Revenue, and due of Birth:
Yet so much is my poverty of spirit,
So mighty, and so many my defects,
That I would rather hide me from my Greatness

BUCKING: Refuse not, mighty lord, this proffered love.
Tomorrow may it please you to be crowned?

RICHARD: Even when you please, for you will have it so.

Act Four, Scene One (2 characters)

DERBY: Come, madam, you must straight to Westminster
There to be crowned Richard's royal queen.

ANNE: Ah, cut my lace asunder,
That my pent heart may have some scope to beat,
Or else I swoon with this dead-killing news!

DERBY: Come, madam, come! I in all haste was sent.

ANNE: And I with all unwillingness will go.
Did I enjoy the golden dew of sleep,
But with his timorous dreams was still awaked.
Besides, he hates me for my father Warwick.
And will (no doubt) shortly be rid of me.

Act Four, Scene Two (2 characters)

RICHARD: Shall I be plain? I wish the bastards dead,
And I would have it suddenly performed.
What say'st thou now? Speak suddenly, be brief.

BUCKING: Your Grace may do your pleasure.

RICHARD: Tut, tut, thou art all ice; thy kindness freezes:
Say, have I thy consent, that they shall die?

BUCKING: Give me some little breath, some pause, dear lord,
Before I positively speak in this:
I will resolve you herein presently. (Exit)

RICHARD: High-reaching Buckingham grows circumspect.
No more shall he be the neighbor to my counsels.
Hath he so long held out with me, untired,
And stops he now for breath? Well, be it so.

Act Four, Scene Three (2 characters)

RICHARD: Kind Ratcliffe, am I happy in thy news?

RATCLIFFE: If to have done the thing you gave in charge
Beget your happiness, be happy then,
For it is done.

RICHARD: Meantime, but think how I may do thee good,
And be inheritor of thy desire.
Farewell till then.

RATCLIFFE: I humbly take my leave. (Exit)

RICHARD: The sons of Edward sleep in Abraham's bosom,
And Anne my wife hath bid this world good night.
Now, for I know the Britain Richmond aims
At young Elizabeth, my brother's daughter,
And by that knot looks proudly on the crown,
To her go I, a jolly thriving wooer.

Act Four, Scene Four (2 characters)

RICHARD: Stay, madam; I must talk a word with you.

ELIZABETH: I have no more sons of the royal blood
For thee to slaughter.

RICHARD: You have a daughter called Elizabeth,
Virtuous and fair, royal and gracious.

ELIZABETH: And must she die for this?

RICHARD: Her life is safest only in her birth.

ELIZABETH: And only in that safety died her brothers.

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

ELIZABETH: Nay, then indeed she cannot choose but hate thee,
Having brought love with such a bloody soul.

Act Five, Scene One (2 characters)

BUCKING: Will not King Richard let me speak with him?

GUARD: No, my good lord; therefore be patient.

BUCKING: Thus Margaret's curse falls heavy on my neck:
Come lead me, officer, to the block of shame,
Wrong hath but wrong, and blame the due of blame.

Act Five, Scene Two (1 character)

RICHMOND: In God's name cheerly on, courageous friends,
 To reap the Harvest of perpetual peace
 By this one bloody trial of sharp war.

True hope is swift, and flies with swallow's wings;
 Kings it makes gods, and meaner creatures kings.

Act Five, Scene Three (8 characters)

GHOST OF PRINCE EDWARD:
 Let me sit heavy on thy soul tomorrow!

GHOST OF HENRY VI:
 Think on the Tower, and me: despair, and die!

GHOST OF CLARENCE:
 Tomorrow in the battle think on me,
 And fall thy edgeless sword: despair, and die!

GHOST OF HASTINGS:
 Bloody and guilty, guiltily awake
 And in a bloody battle end thy days!

GHOST OF THE TWO YOUNG PRINCES:
 Thy nephews' souls bid thee despair, and die!

GHOST OF ANNE:
 Tomorrow in the battle think on me,
 And fall thy edgeless sword: despair and die!

GHOST OF BUCKINGHAM:
 Dream on, dream on, of bloody deeds and death:
 Fainting, despair; despairing, yield thy breath!

RICHARD: Give me another horse!
 O coward conscience, how dost thou afflict me!

Act Five, Scene Four (2 characters)

RICHARD: A horse! A horse! My kingdom for a horse!

CATESBY: Withdraw, my lord; I'll help you to a horse.

RICHARD: Slave, I have set my life upon a cast,
 And I will stand the hazard of the die.

A horse! A horse! My kingdom for a horse!

Act Five, Scene Five (1 character)

RICHMOND: O, now let Richmond and Elizabeth,
The true succeeders of each royal house,
By God's fair ordinance conjoin together!

Now civil wounds are stopped, peace lives again:
That she may long live here, God say amen!



Write a Review of Richard III

Here's a guide for writing a theatre review of Richard III. Writing a review is a great way to analyze what you've experienced and share that experience with others.

The steps below are adapted from:

<http://www.wikihow.com/Write-a-Play-Review>

Paragraph 1: Your introductory paragraph should describe what you saw performed. Answer the who, what, where, and when questions. You should also give context for the play, including a comment about Shakespeare himself and where this production is being staged, in this case at the Ruins of the Trappist Monastery Provincial Heritage Park.

Paragraph 2: Briefly summarize the plot of the play. Consider the main characters and the story arc for those characters.

Paragraph 3: Discuss the acting and directing. Consider the casting, particularly Debbie Patterson in the lead role. Did you find the performances of the main characters entertaining and believable? What did those actors do specifically to make their characters come to life? Was the play easy to follow? Did you pick up a theme while you were watching?

Paragraph 4: Describe the design elements of the production, the lighting (in this case, natural), sound, costumes, make up, and set and props. Did the setting at the Ruins help to establish a specific place and time and enhance the atmosphere of the production? Did the costumes contribute to the presentation of the characters?

Paragraph 5: React to the play as a whole. Would you recommend the play to potential audience members? Was there anything in particular that had an impact on you? What about the rest of the audience; how did they react?

Check out how a professional writes his reviews and model yours after the real thing. Here is CBC theatre reviewer Joff Schmidt's review of the recent production of Boom at MTC:

<http://www.cbc.ca/beta/news/canada/manitoba/rmtc-boom-review-rick-miller-1.3558076>

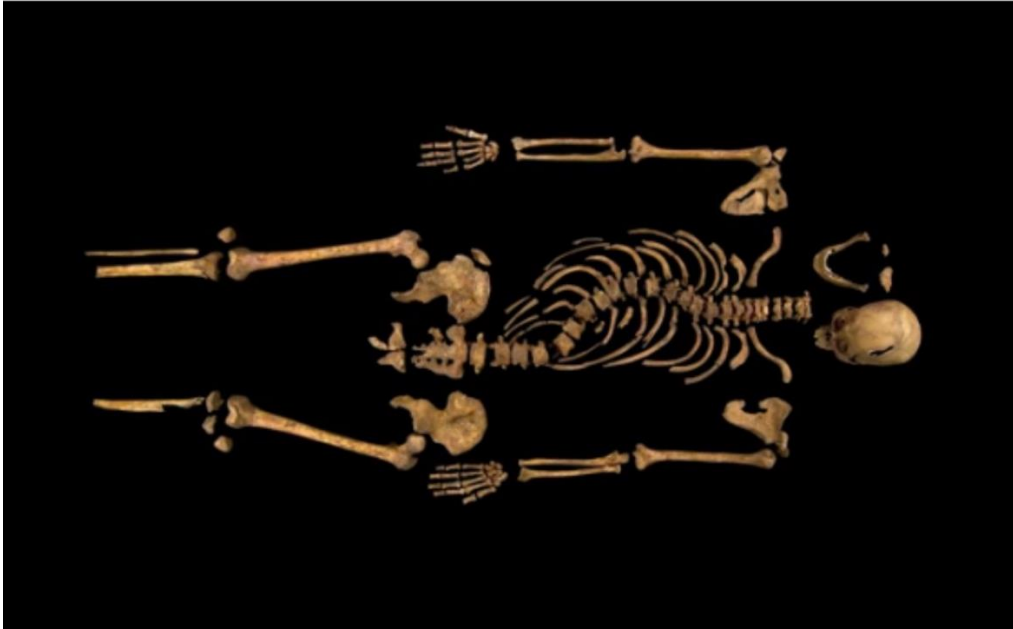
Here is Joff Schmidt's review of Unnecessary Farce, also at MTC:

<http://www.cbc.ca/news/canada/manitoba/unnecessary-farce-rmtc-1.3515461>

We would love to hear from you! Send your reviews to:

artisticchairsir@mymts.net

Finding the Real Richard III



In August 2012, the University of Leicester, in collaboration with the Richard III Society and Leicester City Council, began a search for the lost grave of King Richard III, the last English king to die in battle. That battle and Richard's death was in 1485.

The excavation uncovered a battle-scarred skeleton with spinal curvature, and on 4th February 2013, the University announced to the world's press that these indeed were the remains of King Richard III. Ironically, these remains were found under a car park space on which was painted a giant letter "R". That space, we suppose, was reserved for the infamous king himself.

Check out the University of Leicester's Richard III site at:

<https://www.le.ac.uk/richardiii/index.html>

Search around on it and don't miss the media links here:

<https://www.le.ac.uk/richardiii/multimedialinks.html>

Identifying the remains of Richard III had important Canadian connections too:

<http://www.cbc.ca/news/world/king-richard-iii-s-remains-found-in-parking-lot-to-be-interred-at-cathedral-1.3006094>

Richard III Just for Fun

Watch the opening of the 1995 Film of Richard III starring Ian McKellen.

<https://www.youtube.com/watch?v=tm1kaanjd8M>

Then skip ahead to the ending at the 1 hour 35th minute of the entire film here:

<https://www.youtube.com/watch?v=KqoZgEYEL2g>

Are you reminded of a different villain, one from “a long time ago in a galaxy far, far away”?

Consider the way that Richard rises to power in the play. Maybe there's more to this comparison. How many connections can you find?

