

MANGA SHAKESPEARE[®]

RICHARD III



GLOSSARY



**NOW IS THE WINTER OF
OUR DISCONTENT MADE
GLORIOUS SUMMER BY
THIS SUN OF YORK**

p. 13: Richard
[Act 1, Scene 1]

Richard's first words punningly refer both in general terms to the improvement in fortunes of the house of York and in particular to his brother Edward, 'this *son* of York', who is now King



**MORE PITY THAT THE
EAGLES SHOULD BE
MEWED, WHILE KITES
AND BUZZARDS PREY AT
LIBERTY**

p. 21: Lord Hastings
[Act 1, Scene 1]

Hastings bemoans the fact that while the noblest birds of prey are cooped up ('mewed') in prison, other, commoner and uglier, birds are free to scavenge



**BUT I AM NOT SHAPED
FOR AN AMOROUS
LOOKING-GLASS**

p. 14: Richard
[Act 1, Scene 1]

'But I am so deformed that no mirror will ever reflect my image as a handsome lover'



**PACKED WITH
POST-HORSE**

p. 23: Richard
[Act 1, Scene 1]

A 'post-horse' was the Elizabethan equivalent of the Wild West 'pony express': Richard tells us he will now persuade King Edward to condemn George Duke of Clarence to death – though Shakespeare doesn't show him doing this



ABJECTS

p. 19: Richard
[Act 1, Scene 1]

Shakespeare invented this noun, which seems to mean, all at once, 'Lowly, outcast and servile subjects'



**FOR THEN I'LL MARRY
WARWICK'S YOUNGEST
DAUGHTER. WHAT
THOUGH I KILLED HER
HUSBAND AND HER
FATHER?**

p. 25: Richard
[Act 1, Scene 1]

Lady Anne was the daughter of the 'King-maker' Earl of Warwick who in the recent wars changed allegiance to Henry VI of Lancaster, whose son Edward, Prince of Wales, she married. According to Shakespeare, Richard killed 'her husband' on the battlefield, and also murdered 'her father[-in-law]' King Henry, whose coffin, attended by Lady Anne, is now brought on



**I DO LOVE THEE SO THAT I
WILL SHORTLY SEND THY
SOUL TO HEAVEN**

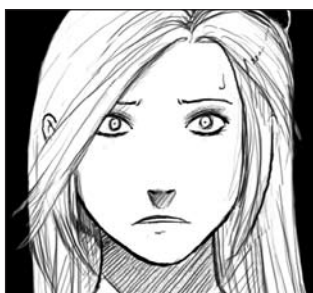
p. 20: Richard
[Act 1, Scene 1]

This is one of the many black jokes Richard shares with us – his trademark attitude is as a sort of monstrous stand-up comedian



BROOKED

p. 21: Richard
[Act 1, Scene 1]
'endured'



**MORE DIREFUL HAP
BETIDE THAT WRETCH...**

p. 28: Lady Anne
[Act 1, Scene 2]

'May more dreadful events overtake that evil man...'

**...AND YET TO WIN HER!**

p. 39: Richard
(Act 1, Scene 2)
 Richard's successful wooing of Lady Anne is a mark of his evil genius for rhetorical persuasion, the same talent that fascinates, charms, and wins over nearly everyone he talks to – including us

**ENTERTAIN A SCORE OR TWO OF TAILORS TO STUDY FASHIONS TO ADORN MY BODY**

p. 41: Richard
(Act 1, Scene 2)
 'Employ twenty or forty tailors to decorate my body with the latest fashions'

**FALSELY TO DRAW ME IN THESE VILE SUSPECTS**

(Act 1, Scene 3)
 p. 47: Queen Elizabeth
 'To implicate me so falsely in these shameful suspicions'

**WITH THIS CONDITION**

p. 48: Queen Elizabeth
(Act 1, Scene 3)
 'Treated in such a way'

**EDWARD, THY SON, DIE IN HIS YOUTH BY UNTIMELY VIOLENCE! LONG MAYST THOU LIVE TO WAIL THY CHILDREN'S LOSS**

p. 56: Queen Margaret
(Act 1, Scene 3)
 This part of Queen Margaret's terrible curse is addressed to Queen Elizabeth, and refers to her children, the 'Princes in the Tower'. Like her other curses – to Rivers, Dorset, Hastings, Buckingham, and Richard – the prophecy comes true (see pp. 98, 104, 136, 155, and 182)

**THOU ELVISH-MARKED, ABORTIVE ROOTING HOG!**

p. 58: Queen Margaret
(Act 1, Scene 3)
 Margaret is referring to Richard's hunchback, 'elvish-marked' as if marked out by wicked spirits as one of their own, and so deformed as to resemble a pig with its head down snaffling ['rooting'] in the earth

**YET YOU HAVE THE VANTAGE OF HER WRONG**

p. 61: Richard
(Act 1, Scene 3)
 'And yet you're the ones who have benefited from the harm done to her'

**SET ABROACH**

p. 62: Richard
(Act 1, Scene 3)
 'lay abroad', 'set to work'

**O, I HAVE PASSED A MISERABLE NIGHT, SO FULL OF GHASTLY DREAMS**

p. 65: Duke of Clarence
(Act 1, Scene 4)
 In Shakespeare's full text, Clarence describes his dream in terrifying detail ('Methought what pain it was to drown'), little knowing that he is shortly to be stabbed and drowned in a cask of wine ('malmsey-butt')

**'TIS A POINT OF WISDOM**

p. 66: First Murderer
(Act 1, Scene 4)
 'You've made a wise decision'

**PILATE**

(Act 1, Scene 4)
 p. 73: Second Murderer
 A reference to Pontius Pilate, who 'washed his hands' after sentencing Christ to death



STAY

p. 82: Queen Elizabeth
 [Act 2, Scene 2]
 'support'



POMFRET

p. 86: Messenger
 [Act 2, Scene 4]
 'Pomfret' is the Elizabethan spelling of the modern town of Pontefract in West Yorkshire



O! 'TIS A PARLOUS BOY, BOLD, QUICK, INGENIOUS, FORWARD, CAPABLE...

p. 93: Richard
 [Act 3, Scene 1]
 Richard's string of adjectives (= precociously clever, brave, quick-witted, intelligent, spirited, able) would usually constitute high praise for the Prince of Wales; here they add up to a threat and spell out his doom



COME HITHER, CATESBY, WHAT THINK'ST THOU?

p. 93: Duke of Buckingham
 [Act 3, Scene 1]
 Richard's plots (or 'complots' as Buckingham later calls them, p. 95) now thicken. With Clarence and Edward IV now dead, with Rivers, Vaughan, and Grey arrested (p. 86), and with the legitimate Princes imprisoned in the Tower, they now recruit Catesby to sound out Hastings's position



RICHARD THE SECOND HERE WAS HACKED TO DEATH...

p. 98: Lord Rivers
 [Act 3, Scene 3]
 Within a year or two of finishing *Richard III*, Shakespeare wrote a play about the events leading up to Richard II's murder at Pomfret (which took place eighty years before and led directly to the Wars of the Roses). Rivers's words may therefore be a sort of 'trailer' for a forthcoming attraction at Shakespeare's theatre



THE CORONATION

p.101
 [Act 3, Scene 4]
 The council meeting in this scene has been called to organize the coronation of Edward, the young Prince of Wales, now imprisoned in the Tower. In the event, that coronation never takes place because of Richard's devious scheming, contriving outrage at imagined plots against him and accusing Hastings of capital treason



FOND

p. 104: Lord Hastings
 [Act 3, Scene 4]
 'Foolishly naive'



HE IS IN HOLY EXERCISE

p. 112: Catesby
 [Act 3, Scene 8]
 'He is busy in religious meditation'. Richard, Buckingham, and Catesby now stage-manage the *coup d'état*





THE CORRUPTION OF A BLEMISHED STOCK

p. 115: Duke of Buckingham
(Act 3, Scene 8)
 'A branch of the royal family tree
 tainted by illegitimacy'



YOUR LOVE DESERVES MY THANKS, BUT MY DESERT UNMERITABLE SHUNS YOUR HIGH REQUEST

p. 117: Richard
(Act 3, Scene 8)
 'While I should thank you for the
 love you show me, the fact that I
 do not deserve the great honour
 of the succession you offer me
 means I must decline it'

ACT FOUR



INTELLIGENCER

p. 135: Queen Margaret
(Act 4, Scene 4)
 'secret agent', 'spy'



THAT BOTTLED SPIDER

p. 136: Queen Elizabeth
(Act 4, Scene 4)
 Queen Elizabeth – like all the other
 objects of Queen Margaret's curse
 (see p. 60) – here remembers
 another of her descriptions of
 Richard in Shakespeare's full version
 of the earlier scene: not a spider
 trapped in a bottle, but a spider with
 one of those repellently swollen
 bodies like a flask of blown glass



IN THE STY OF THIS MOST BLOODY BOAR

p. 152: Lord Stanley
(Act 4, Scene 5)
 Richard is throughout compared
 to a series of sinister animals –
 toads, dogs, spiders, hogs – but
 this reference to a 'boar' is also
 historically accurate, since his
 heraldic crest, depicted on his
 standards and armour, was a
 white boar

ACT FIVE



WHO HATH DESCRIED THE NUMBER OF THE TRAITORS?

p. 158: Richard
(Act 5, Scene 1)
 'Who amongst you has counted
 the size of the opposing army?'



OUR WRONGS IN RICHARD'S BOSOM WILL CONQUER HIM

p. 173: Ghosts
(Act 5, Scene 4)
 'The fatal grievances dealt to us
 will undermine his valour'



O THOU, WHOSE CAPTAIN I ACCOUNT MYSELF

p. 165: Henry Richmond
(Act 5, Scene 4)
 Richmond is praying to God,
 whose providence will shortly
 bring peace to England and unite
 the white and red roses of York
 and Lancaster



**WHAT DO I FEAR?
MYSELF? THERE'S NONE
ELSE BY...**

p. 182: Richard
(Act 5, Scene 4)
Richard began the play with a confident soliloquy (a private monologue addressed to his audience) about his plans to gain the throne, and rehearsed the various rôles he would play to ensure his success. This speech, his final soliloquy, is different in every way – it continues its jagged course at greater length in the full play: 'Is there a murderer here? No. Yes, I am!', and so on. Richard's dazzling repertoire of parts has shrunk into schizophrenic paranoia



**SORT OF VAGABONDS,
RASCALS AND RUNAWAYS**

p. 190: Richard
(Act 5, Scene 4)
'A ragbag collection of thieves, wretches and outcasts'



**DARING AN OPPOSITE
TO EVERY DANGER**

p. 194: Catesby
(Act 5, Scene 4)
'Opposing to every threat an equal strength'



CRIED ON

p. 186: Henry Richmond
(Act 5, Scene 4)
'invoked', 'encouraged', 'cheered on'



**I HAVE SET MY LIFE UPON
A CAST AND I WILL STAND
THE HAZARD OF THE DIE**

p. 196: Richard
(Act 5, Scene 5)
'I have wagered my life on a single throw of the dice, and I will abide by the sheer randomness of the result'



PELL-MELL

p. 189: Richard
(Act 5, Scene 4)
'helter-skelter', 'with no quarter given'

