The Story of the Play

Act I

We meet Richard, Duke of Gloucester, who tells us the Wars of the Roses are over and the house of York is on the throne, but he is not content with this state of peace. He confides to the audience his intent to commit villainy, plotting the downfall of both his brothers—Edward IV and George, Duke of Clarence—so he can gain the throne. We see his plot against Clarence already set in motion as Clarence is led to the Tower of London as prisoner. Next Richard seduces Anne, whose father and brother he killed, to be his wife. Richard plays King Edward and his wife Queen Elizabeth off each other over Clarence’s captivity but at the same time sends murderers to kill Clarence so he can blame it on the Queen. The deposed Queen Margaret listens to these family squabbles and curses them all to suffer as she does.

Act II

King Edward attempts to reconcile all sides of his family, only to hear that Clarence has been killed. His distress at this news hastens his own death, and the family plans to call his young sons—Edward, Prince of Wales and Richard, Duke of York—to the court so that Edward can be crowned. Since they are both children, our sinister Richard Duke of Gloucester will be the Lord Protector and guide the country. Richard Gloucester plots his further rise with Lord Buckingham.

Act III

Richard continues the killing and draws others into his scheme, executing Queen Elizabeth’s brothers and more lords and imprisoning the young princes in the Tower “for their safety.” Meanwhile, Buckingham attempts to start a supposedly grassroots demand for Richard to be crowned. The act ends in a staged public event in which Richard pretends to be uninterested in becoming King, and Buckingham states that if Richard does not give in, the people will demand a new family be given the throne.

Act IV

Lady Anne meets Queen Elizabeth at the Tower to visit the princes and they are turned away on Richard’s orders. Richard and Anne are crowned King and Queen, but Richard confides to Buckingham that the princes must die for him to remain safely in power. He orders both them and Lady Anne killed, so that he can marry the princes’ sister Princess Elizabeth and consolidate his power. Buckingham thinks of all those Richard has already killed and leaves court, intending to join Richmond, who is planning Richard’s overthrow.

Act V

Buckingham is arrested and executed before reaching Richmond. Both Richard and Richmond set up their camps at Bosworth Field. As they sleep the night before the battle, the ghosts of all those killed because of Richard visit him and curse him to “despair and die.” To Richmond they wish good fortune, and he rises confident of victory. In the battle, Richmond kills Richard and is crowned king, vowing to marry Princess Elizabeth and end the royal strife in England.
THE TRAGEDY OF
KING RICHARD III

Text by Judith Newmark, graphic by John D. Telford | ST. LOUIS POST-DISPATCH

Two branches of the royal Plantagenet house, the House of York and the House of Lancaster, spent more than a generation fighting with each other for control of the throne of England.

This episodic civil war (1455-1487) is often called the Wars of the Roses because of the family emblems: the red rose of York, the white rose of Lancaster.

In another time and place, the Plantagenets might have kept Jerry Springer booked for months. Will Shakespeare certainly appreciated their dramatic potential: the Wars of the Roses inspired eight of his plays.

The scathing Plantagenets in “Richard III” bring the story to a close.

CAST OF CHARACTERS

RICHARD III, duke of Gloucester, and his brothers would seem to be on top of the globe — well, the world. Their side of the Plantagenet family, the House of York, has won the most recent round in its long war against another branch of the family, the House of Lancaster. One brother rules, King Edward IV. But somebody warned the king to beware of the letter “G.” Could that mean the third brother — George, duke of Clarence — wants the crown for himself? Who would say such a thing? And why won’t somebody tell Edward that “Gloucester” also starts with a “G”?

Clarence is packed off to the Tower of London while Richard — misshapen and unloved, brusque and shrewd and charming — has his eye on the throne for himself. A queen would be a good first step. Look, here comes Lady Anne, following the coffin of her father-in-law, King Henry VI.

Richard killed Anne’s father-in-law. For that matter, he also killed her husband. Richard says he did it all for her — so he could have her for himself! He hands her his sword and bares his bosom. “Killed me, he tells her — kill me, or marry me.”

Anne agrees to the marriage proposal. Henry’s widow, crazy old Queen Margaret, is furious, but nothing can surprise her anymore, or shut her up. She unloads on Richard with both barrels.

Richard tells Buckingham to get rid of Lord Hastings. He’ll reward him generously later.

Richard seems warm to his nephews — so young and vulnerable! They have friends, such as Lord Hastings, but you just can’t be too careful. The boys need someplace safe to stay. How about the Tower of London?

King Edward, already ill, feels so bad about Clarence’s murder that he dies, too. The royal women mourn and curse Richard! Richard’s friend, the Duke of Buckingham, sends for Edward’s young sons.

Richard suspects that Edward will go easy on Clarence — and he’s right. So Richard takes things into his own hands and hires a couple of killers.
Thank you to Shakespeare St. Louis and St. Louis Post-Dispatch for making this graphic available. Please feel free to distribute either this or our own plot summary to your students.
The Real Scoop behind the Play

Richmond (later King Henry VII) was the grandfather of Queen Elizabeth I, Shakespeare’s patron, so anyone he overthrew had to be a bad guy, right?

Richard was probably neither a bad guy nor a bad king—contemporary accounts find an able wartime leader of restraint, a supporter of a learned clergy and collegiate foundations, and a skilled administrator of the law, leading through example on matters of peaceful arbitration and often ruling for the underdog against his peers.

Watch for the scene when Richard woos Anne and wins her though she “hates him”—yes, it’s true that his family killed her husband and father-in-law, but Shakespeare doesn’t mention that Richard and Anne had known each other since childhood and planned to marry each other before she was married off for political reasons to that first husband. The seduction looks less implausible now, right? By all accounts, Richard and Anne had a loving marriage and he was deeply saddened by her death after a 6-month long illness. Someone even made a nice stained glass window of them together. It’s in Cardiff, Wales.

There is detailed speculation that Henry VII (Richmond himself) or Buckingham killed the Princes, and though two children’s skeletons were found buried under a staircase in the Tower, experts can’t even agree whether they are the Princes, let alone who killed them. Tyrrel was hanged for another crime but later pardoned by Henry VII, who also, after marrying Princess Elizabeth, had her mother, the former Queen Elizabeth, locked up in a nunnery. Maybe he was trying to keep her quiet?

Oh yeah, and Clarence really was a traitor.

Did You Know?

Richard’s body was recently found and studied. The church where he was buried was found under a parking lot (“car park” in British parlance).

Sure enough! He looks just like his portraits!

But there is no reason to believe he had a shriveled arm or a limp. Chalk that up to exaggeration by his enemies.
WOUNDS FROM THE BATTLEFIELD

The royal skeleton shows the marks of battle as well as wounds committed after he died, possibly a form of post mortem humiliation, according to researchers.

Richard was killed when a *halberd sliced through bone at the base of the skull and into his brain. He would have died in seconds.

A smaller injury, also at the base of the skull, was caused by a sword. This blow would have been fatal as well.

A cut mark on the lower jaw, was probably caused by a knife when his helmet had been lost.

A dent in the skull. This would have hurt, but not been fatal. The king was probably still wearing his helmet.

A small hole in the top of the skull was probably caused by an arrow.

There was a small rectangular knife injury on the cheekbone.

A cut mark on a rib was possibly a knife wound, likely post mortem.

Richard suffered from severe scoliosis, curving of the spine, perhaps with the onset of puberty.

An injury on the right pelvis suggested he may have been stabbed through the buttock. The injury would have been caused after his armour was taken off. Researchers at Leicester University suggested the “insult injury” happened as his dead, naked body was slung over a horse.

Some of these were not fatal wounds and may have been done after death to disfigure the king.

In the grave, his hands were crossed, suggesting they could have been tied. The grave had been hastily dug and was not quite long enough. There was no evidence of a coffin, shroud or clothing.

His feet were not found. Researchers speculated they may have been lost in earth movements when a 19th century outhouse was built close to the grave and almost destroyed it.

*Halberd
Themes

A Warrior’s Place in War and Peace
- In Shakespeare’s plays—as in life sometimes—people’s true natures reveal themselves under conditions of extreme difficulty, including war. Notice what the characters of Richard III reveal.
- Some people’s skills are particularly suited to wartime, so they may be more comfortable during conflict than in times of peace.
- Soldiers are often young men with no families and sometimes little other experience besides fighting. Sometimes they are also natural thrill-seekers who rely on adrenaline rushes to keep life satisfying.
- What happens when soldiers are “decommissioned”—sent home and away from the stress of the action?
- Which people in this play are able to make the adjustment to peace-time, and which are not?

The Corrupting Allure of Power
The promise of the power over an entire kingdom (plus opportunism and boredom) drives Richard to his bad deeds, but others jump on his bandwagon, in some cases consciously choosing to participate or look the other way. Notice who sees Richard’s treachery and says nothing, who doesn’t see it, and who actively participates in it. Is everyone implicated when leaders perpetrate evil or can we be excused for “just following orders?”

Types of Leadership
In Shakespeare’s era, there was much debate over whether a leader needed to live a virtuous life to build the best political environment or be a strong, amoral ruler who was willing to do whatever was necessary to promote the good of the state. Where does Shakespeare seem to fall in this debate? Are we still having this discussion in modern America? Which politicians seem to fall on which side?

The Temptation Towards Evil
- The seductive allure of the villain—why are the bad guys always more interesting than the heroes? What is it in humans that draws us towards danger and evil?
- The seductiveness of charismatic leaders and belief systems with absolute answers. Humans tend to choose leaders and belief systems that offer clear lines between good and evil and strict rules, even if their leaders are not following its mandates. Should we be choosing different leaders? monitoring those we choose more carefully? in life and in politics, how can we tell the difference between a person who is open to examining all aspects of the truth vs. being morally ambiguous or honest vs. a committed liar?
- What is our responsibility to police our leaders do if we help elect them? What if we don’t vote at all?
Questions for Discussion

Middle School
On the Plot of the Play
1. What does Richard say are his reasons for behaving villainously?
2. How does Richard change over the course of the play?
3. Margaret never actually came to Edward’s court. Why does Shakespeare put her in court in the play?
4. Why does Shakespeare include scenes of the citizens discussing the political situation?
5. What does each person realize as they die in the play? What does this suggest about the idea of justice presented in the play?
6. Why is Richard still unsatisfied even when he becomes king?
7. In the end is Richard totally evil or does his portrayal suggest any admirable traits? Explain.

Bringing the Play’s Themes to Real Life
1. Richard is so set on becoming king that he is willing to kill people. Why does the promise of power lead people to do bad? How could it inspire them to do good?
2. Richard didn’t like the way his brother was running his kingdom, so he took matters into his own hands. What are some reasonable ways of dealing with someone in power? Is it possible to talk things out or must more dramatic actions take place for change to occur?
3. If your family were fighting over who should be the next Ruler, how could a fair choice be made?
4. What are the most important personal qualities in a good Ruler? Some cultures value a strong, decisive leader, but others prefer a more collaborative leader. What are the advantages/disadvantages of each?
5. If you were a King or Queen, how would you help make your citizens’ lives better?

High School
1. Richard states from page one that he intends to be a villain. What effect did it have on you to watch a play told from the point of view of the villain? Why might an author want an audience to identify with or root for the villain?
2. If Richard is the villain, who are the good people? What is the moral order within this play?
3. What is the role of the women and children in this play? How does Shakespeare’s (or Richard’s) view of women compare and contrast to how women are treated today? How? Why? Look especially at the language used by and about women and men both in the play and in modern America.
4. A charismatic leader like Richard exploits flaws in others to take and maintain power, but within the context of a play, such a character also exposes those flaws to us, the audience. What personal weaknesses do we see in the other characters that allow Richard to take power? How can we use what we see in the play to make better choices when choosing our leaders?
5. Even in a democracy, we choose from leaders that tend to define themselves as either “strong, decisive leader” or “virtuous leader.” What are the benefits and disadvantages of each philosophy? Which local or national politicians are trying fit each model?
6. Compare Richard’s “seduction” of Anne to the later scene where the citizens of London are drawn in by similar stratagems. What tactics and rhetoric does Richard use, and why does he succeed?
7. What types of education and/or levels of engagement do we as citizens need to protect ourselves from poor or corrupt leaders? What systems do we need to encourage the best (rather than the slickest or most power-hungry) to run for office and win? What suggestions do you have to ensure more accountability from politicians once they win? How can they avoid the temptations they will face?
RICHARD III ACTIVITY IDEAS

Before Seeing the Play

BUILDING CURIOSITY
Activity: Before coming to the show, ask students what they think they know, if anything, about the play or the character of Richard III. What are they expecting might happen in a play called The Life and Death of King Richard the Third? What if they knew some editions call it The Tragedy of King Richard the Third? What do they think they know about this person, and what do they want to know?

BUILDING BACKGROUND KNOWLEDGE BY SOLVING A HYPOTHETICAL PROBLEM
Hypothetical Situation:
You are fifth in line for the throne of England behind two brothers and the two sons of one of the brothers, all of whom are loved more than you. You believe you would be a good king—you are intelligent and courageous in battle—but you suffer from a physical deformity that frightens some. Your other attributes include an aggressive attitude, a persuasive tongue, and more comfort in conflict than in peace. How will you go about gaining power?

Activity: Write a plan for overcoming the obstacles before you and gaining kingship.

Teacher’s Instructions: Give students ten to fifteen minutes to develop their plans for becoming King. After sharing in small groups, several students can share their plans with the whole class. The class can vote on the plan they think will be most similar to Shakespeare’s play. Discuss why they chose a certain plan. Have students keep their writings, and after reading the play the students can see which plan is closest to Shakespeare’s plot.

STUDYING GENRE: CHARACTERISTICS OF THE HISTORY PLAY
Preliminary Discussion:
1. Shakespeare wrote in three main genres: Comedy, Tragedy, and History. What might be the characteristics of each, ie, how will we recognize whether we are seeing a comedy, a tragedy or a history play?

2. Discuss with students the concept of historical writing. How long ago does something have to have happened to count as being “historical?” Why do we say that history is written by the winners—how does the writer/teller affect which “facts” are conveyed? Looking at Shakespeare himself, who was on the throne when he was writing, and how might that have affected his choices of subject matter and writing bias?

Activity:
From two different history texts or nonfiction young adult sources, choose two descriptions of an historical person or event, for example, the causes of the Civil War in the U.S. or why Christopher Columbus wanted to discover a new route to the Indies. Compare the passages for different emphases and details. How can you explain the differences? How does the writers’ interpretation affect the way history is presented?

OR
Look at newspaper accounts of recent or historical events. Compare different accounts and see how the writers shape the readers’ view of the events and people involved.

OR
Act out two conflicting stories of how an event happened (even something as simple as two students’ versions of how a classroom disruption happened). Play each story convincingly with each character presented through the point of view of the teller, and see how different people’s characters (and the audience’s view of “the truth”) turn out to be.
Teacher’s Instructions

Students should know that Shakespeare invented over 1700 words that his audiences had never heard before. Further, he was writing in verse (poetry), which is deliberately more complicated than regular conversation. His plays were performed for people of all ages and education levels, and there were food sellers (like at ballgames) yelling all around during the shows—even when the plays were new, no audience member heard and understood every word. So don’t worry if you miss an idea here and there; just keep watching and you’ll get all you need to understand.

Here’s a primer:

• Shakespeare writes in iambic pentameter.
• An iamb is the same rhythm as your heart—Lub-DUB—because that is the first sound we ever hear in our lives.
• Pentameter means there are 5 (penta-) heartbeat rhythms per line: Lub-DUB, Lub-DUB, Lub-DUB, Lub-DUB, Lub-DUB
• Why five? Because that’s as many as you usually have per breath, and each line is about one breath long.

See? It’s not a giant mystery—verse is just natural body rhythms.

Sometimes, especially when a character is feeling very emotional—sad, happy, in love, scared—their heart will beat faster or skip beat, and Shakespeare’s line rhythm will change, too, off of that regular rhythm. That’s a note for the actors that their character is out of sorts, and the change in rhythm actually helps the actor make that mood change.

Activity 1: Elicit from students the sound they first heard before birth—the heart beat—and why that might be the rhythm of choice for performative poetry. Perhaps relate to the rhythm of music, which helps create its mood. Then asking students to count how many iambbs there are per one full breath (answers will probably range from 4 – 6. German classical verse tends to be quadrameters and the French “Alexandrine” line is hexameter).

Activity 2: Read a few lines from Richard III to note whether they follow the regular iambic rhythm or if they follow another rhythm. DO NOT try to make a line fit the rhythm—just read it in the natural emphasis of the words and note.

Regular Lines

Shine OUT fair SUN, till I have BOUGHT a GLAS
That I may SEE my SHAdow AS i PASS.

Why THIS it IS when MEN are RULEd by WOMen
Tis NOT the KING that SENDS you TO the TOW’R

O MARgaret, MARgaret, NOW thy HEAvy CURSE
Is LIGHTed ON poor HAStings' WREtched HEAD!

A HORSE, a HORSE, my KINGdom FOR a HORSE!
Irregular Lines

NOW is the WINTER of our DIScontent
Made GLOri’us SUMmer BY this SUN of YORK;
And ALL the CLOUDS that LOUR’D upON our HOUSE
In the DEEP BOSom OF the Ocean BURied.

OUT of my SIGHT! Thou DOST infECT mine EYES.

And check out this big long speech when Richard is really losing it:

WHAT do i FEAR? MySELF? There’s NONE else BY.
RIchard loves RIchard; THAT is, I and I.
IS there a MURder’er HERE? No. YES, i AM.
Then FLY! WHAT, from mySELF? Great REAson WHY:
LEST i reVENGE. (PAUSE) WHAT, mySELF upON mySELF?
ALACK, i LOVE mySELF. WhereFORE? For Any GOOD
That I mySELF have DONE unTO mySELF?
o, NO! ALAS, i RAther HATE mySELF
For HATEful DEEDS comMITted BY mySELF.
I am a VILLain. YET i LIE. i’m NOT.
FOOL, of thySELF speak WELL. FOOL, do not FLATter:
My CONscience HATH a THOUSand SEVeral TONGUES,
And EVery TONGUE brings IN a SEVeral TALE,
And EVery TALE conDEMNS me FOR a VILLain.
PERjury, PERj’ry, in the HIG’st deGREE;
MURder, stern MURder, in the DIR’st deGREE;
All SEVeral SINS, all USED in EACH deGREE,
THRONG to the BAR, cry’ng ALL, “GUILty! GUILty!”
I shall desPAIR. There is NO CREAture LOVES me,
And IF I DIE no SOUL will Pity ME.
And WHEREfore SHOULD they, SINCE that I mySELF
FIND in mySELF no Pity to mySELF?”

After Seeing the Play

ACCESSING AND EMPLOYING POETIC LANGUAGE, PART II

Part I: Using a Word’s Spelling to Amplify its Meaning

Preliminary Discussion: In Shakespeare’s day, there was no standardized spelling and there were no stage directors, so playwrights spelled the same word many different ways to indicate to the actor how to act the word. For example, Shakespeare spells “sweetly” 6 different ways over the course of his plays, and in Richard III alone he spells the homonym pair “son/sun” at least 3 ways: son, sonne, and sunne. Capitalization choices also may add emphasis to a word.

Activity 1: Ask students how an actor might perform a word spelled “switli” as contrasted to when it is spelled “sweeetley?” (Try to elicit from the students that “switli” would be performed crisply and precisely, whereas “sweeetley” would be drawn out and dripping with languorous feeling.)
Activity 2: Have students read a short scene using the original spelling/capitalization from Shakespeare’s folio to see what acting emphasis Shakespeare provides:

RICHARD
The losse you have, is but a Sonne being King,
And by that losse, your Daughter is made Queene…

ELIZABETH
What were I best to say, her Fathers Brother
Would be her Lord? Or shall I say her Unkle?
Or he that slew her Brothers, and her Unkles?
Under what Title shall I woo for thee,
That God, the Law, my Honor, and her Love
Can make seeme pleasing to her tender yeares?

RICHARD
Inferre faire Englands peace by this Alliance

ELIZABETH
Which she shall purchase with stil lasting warre.

RICHARD
Say she shall be a High and Mighty Queene.

ELIZABETH
To waile the Title, as her Mother doth.

RICHARD
Say I will love her everlastingly.

ELIZABETH
But how long shall that title ever last?

RICHARD
Sweetly in force, unto her faire lives end.

ELIZABETH
But how long fairly shall her sweet love last?

RICHARD
As long as Heaven and Nature lengthens it.

ELIZABETH
As long as Hell and Richard likes of it.

RICHARD
Your Reasons are too shallow and to quicke.

ELIZABETH
O no, my Reasons are too deepe and dead,
Too deepe and dead (poore Infants) in their graves,
Harpe on it still shall I, till heart-strings breake.

Activity 3: Write an original sentence and use spelling to indicate how to read the line, then let another students interpret the line to see if the writer effectively transmitted the acting style.
Part II: Using a Word’s Sounds to Amplify its Meaning

Preliminary discussion: Poets also choose their words based on the sounds they make. In Shakespeare’s day the word “war” rhymed with “car” and when drawn out (“WARRRRR!!!”) really sounded like a battle cry. Curse words and insults, too, rely on their consonant sounds as well as their meanings to make their impact, and the violence-filled Richard III features some world-class insults, especially from the deposed Queen Margaret. Look at the rhetoric and word-choices of Margaret’s curses. What types of insults does she create, and why do they feel so offensive?

Activity 1: Read the insults aloud to examine how sounds affect the hearer of the words. How can you emphasize, shape or use the sounds in them to make them sound even more violent? Can you roar them? Growl them? Hiss them? Spit them? Shriek them?

Hie thee to hell for shame, and leave the world,
Thou cacodemon! There thy kingdom is.

Foul wrinkled witch, what makest thou in my sight?

Have done thy charm, thou hateful wither'd hag!

And leave out thee? stay, dog, for thou shalt hear me.
If heaven have any grievous plague in store
Exceeding those that I can wish upon thee,
O, let them keep it till thy sins be ripe,
And then hurl down their indignation
On thee, the troubler of the poor world's peace!
The worm of conscience still begnaw thy soul!
Thy friends suspect for traitors while thou livest,
And take deep traitors for thy dearest friends!
No sleep close up that deadly eye of thine,
Unless it be whilst some tormenting dream
Affrights thee with a hell of ugly devils!
Thou elvish-mark'd, abortive, rooting hog!
Thou that wast seal'd in thy nativity
The slave of nature and the son of hell!

Poor painted queen, vain flourish of my fortune!
Why strew'st thou sugar on that bottled spider,
Whose deadly web ensnareth thee about?
Fool, fool! thou whet'st a knife to kill thyself.
The time will come when thou shalt wish for me
To help thee curse that poisonous bunchback'd toad.

Activity 2: Using Margaret’s or Richard’s style, write insults for characters in the play and declaim them aloud (perhaps with the teacher as the receiver of the insult.)

DIGGING DEEPER INTO CHARACTER

Activity 1: Write a journal entry for Richard on the night before the battle at Bosworth Field. As he settles in his tent that night, Richard asks for wine and ink and paper. Imagine you are Richard and write a journal entry he might write on this night.

Activity 2: Interview another student who poses as a character in the play, for example, Lady Anne. It is important to remain in character and respond in ways that most naturally reflect the actions and words of the character in the play. In character, describe a particular locale in the play. Talk about the best/worst thing about living in this particular place. Talk about your daily life. Describe your relationship to other characters.
UNDERSTANDING HISTORICAL POINT OF VIEW

Activity 1: You are a playwright who has only the information included in the sources and you wish to create a portrait of Richard. What five events in his life would you choose? Which event would you emphasize and why? What other historical figures would you include in the play? What things would you definitely leave out and why? Compare your plans and determine what overall portrayal of Richard each of you would create. How are your portraits different or the same? What does this exercise suggest about the process of writing a story or play about an historical person?

Activity 2: Create a newspaper article or video newscast (maybe a battlefield report?) talking about Richard’s death, framing his death in relation to the war and upcoming change of ruler. First report the news in as unbiased a way as possible, and then do an additional version in which you take a point of view. Watch real newscasts and political commentary to get ideas.

Activity 3: What might you change in the play if you were writing a version of the same events for Richard’s grandchild if she were Queen instead of Richmond’s grandchild, ie, if Richmond had lost? How would you change the interpretations of events and characters to present Richard’s side as the heroes?

FURTHER RESEARCH

Many mysteries remain. What happened to the Princes? Did Richard really kill them, and if not, who did and why? This mystery is addressed in several sources:

*Richard III* (Paul Murray Kendall, republished in 1975)

**General Shakespeare Sources for Teachers**

For more scenes and lines, we recommend the Norton Edition of *Shakespeare’s Collected Works*
Alexander Schmidt’s *Shakespeare Lexicon and Quotation Dictionary*
and the online site [http://shakespeare.mit.edu](http://shakespeare.mit.edu), which holds the entire searchable texts of all the plays

**Sources for this Guide**

BBC 60-Second Shakespeare ([http://www.bbc.co.uk/drama/shakespeare/60secondshakespeare/](http://www.bbc.co.uk/drama/shakespeare/60secondshakespeare/))
Mr. William Shakespeare ([http://shakespeare.palomar.edu/](http://shakespeare.palomar.edu/))
Prestwick House Individual Learning Packet/Teaching Unit: Richard III
*Shakespeare’s Collected Works*, Folio Facsimile Edition
The Richard III Society ([www.r3.org](http://www.r3.org))