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RAMSEY, MARY LAW. A Dramatic Interpretation of the Role of Queen Margaret of Anjou in William Shakespeare's The Tragedy of Richard III.

The purpose of this thesis was to compile a practical and understandable manuscript concerning the creation of the role of Queen Margaret in William Shakespeare's Richard III. This specific purpose was achieved by studying the historical facts about the character, deciding on an acting approach to the character, creating the role, maintaining a diary during the rehearsal and performance periods, presenting the play, preparing a character analysis and evaluating the performance after the close of the production.

Part I includes the historical facts about the character, and the acting approach chosen.

Part II is the script with the actress's gestures and movements noted and her diary.

Part III is the critical evaluation of the finished product, the performance, which includes, (1) the comparison of the original interpretation to the final product, (2) the evaluation of the actor-director relationships, (3) the evaluation of the audiences' reactions to the production and (4) the pertinent personal observations of the actress.

A DRAMATIC INTERPRETATION OF THE ROLE OF QUEEN
MARGARET OF ANJOU IN WILLIAM SHAKESPEARE'S
THE TRAGEDY OF RICHARD III

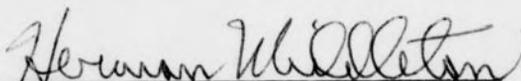
by

Mary Law Ramsey

A Thesis Submitted to
the Faculty of the Graduate School at
The University of North Carolina at Greensboro
in Partial Fulfillment
of the Requirements for the Degree
Master of Fine Arts

Greensboro
1976

Approved by


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APPROVAL PAGE

This thesis has been approved by the following committee of the Faculty of the Graduate School at The University of North Carolina at Greensboro.

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DEDICATION

In acknowledging those individuals who contributed guidance and support to me and who made this thesis possible, I would like to express my appreciation and gratitude to the entire faculty of the Theatre Division of the Department of Drama and Speech. Special thanks must be given to Dr. Herman Middleton, Miss Kathryn England, and Dr. Andreas Nomikos. These three gave me guidance, encouragement, and constant support.

Above all, because of their love and unending support and sacrifice, I dedicate this thesis to my two children, Rachael and David. Without them, this endeavor would never have been possible.

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Frank B. Hagill, *Shakespeare's Dramatic World*
 Edition (New York: Twayne Publishers, Inc., 1942), p. 200

CHAPTER I
INTRODUCTION

The Tragedy of King Richard the Third is one in a series of history plays which Shakespeare wrote depicting the strife between the Houses of York and Lancaster. "Like Richard the Second, this play is patterned after the work of Marlowe with great emphasis on blank verse rather than prose and songs."¹

At the opening of the play Edward IV (representing the House of York) is firmly established on the throne of England. Edward's brother, Richard, Duke of Gloucester, removed one obstacle after another in his path to the throne of England. The first obstacle he removes is the Duke of Clarence, his brother, by telling the King an old prophecy that the King will be disinherited of the throne by one whose name starts with a G. The Duke of Clarence's name is George.

Next he woos Lady Anne, wife of the dead Edward, former Prince of Wales and son of Queen Margaret and Henry VI. She was the daughter of the Earl of Warwick who was killed at the battle of Tewkesbury at the same time young Edward was killed. This marriage and the alignment of

¹Frank N. Magill, Masterpiece Comprehensive Library Edition (New York: Salem Press, Inc., 1968), p. 4449.

Queen Margaret with the Earl of Warwick was at the insistence of King Louis of France. It constituted the last attempt to overthrow King Edward IV of England to reinstate King Henry VI to the throne of England. "Lady Anne and Queen Margaret of Lancaster were the only remaining members of the once powerful House of Lancaster still living in England."²

Richard insists he killed Edward, the Prince of Wales, in love of Anne as part of his trickery to become King of England and to make Anne his wife. In actuality, Queen Margaret is now dead and Anne is the only one of the two in the Court of King Edward IV.

Richard goes to Edward IV, now ill, pretending great indignation and sorrow over the death of Clarence. This influences Lord Hastings and the Duke of Buckingham to side with Richard. The War of the Roses had split loyalties of powerful men and it was necessary for Richard to convince these men that he was in support of his brother, King Edward IV. Clarence, Richard's brother, was the first to die at the scheming of Richard in his effort to become King of England. The Duke of Buckingham was extremely powerful and plays a large part in obtaining the crown for Richard. The other men who supported Richard were put to death, one by one, as they became a threat to Ricahrd. Richard also insinuates, as Magill states:

²Ibid.

. . . that Queen Elizabeth and her followers had turned the wrath of the King against Clarence and thus brought about his death. Richard managed to convince everyone except Queen Margaret, who knew well what had really happened. Openly accusing him, she attempted to warn Buckingham and the others against Richard, but they ignored her.³

Elizabeth was accused by Richard of having influenced Edward IV to execute Clarence. She denies this and defends her loyalty to Clarence.

Edward IV dies and his son Edward is sent for (Edward is the present Prince of Wales). At the same time Richard imprisons Lord Grey, Lord Rivers, and Lord Vaughn, followers of the Queen, and subsequently has them executed.

Queen Elizabeth, who is the Queen to Edward IV, takes refuge with her younger son, the Young Duke of York. Richard pretends concern for the children and sets himself up as guardian. They are then put into the Tower for safety.

Through successful plotting of Richard and Buckingham, Richard is crowned King, and Anne is ordered to be crowned Queen. Elizabeth's two sons are murdered in the Tower. Richard then spreads the word that Queen Anne is ill and secretly murders her.

In Brittany, the Earl of Richmond, Henry Tudor, gathers an army and invades the country. Buckingham flees, but Richard captures and executes him. In a tremendous final battle the armies of Richmond and Richard meet on Bosworth Field. There, on the night before the encounter, all the ghosts of Richard's victims appear to him in his sleep and prophesied his defeat. At the same time they foretell the coming victory and success of the

³Ibid., p. 4450.

Earl of Richmond. These predictions hold true, for the next day Richard, fighting desperately, was slain in the battle by Richmond.⁴

Historical Study of the Character

Abbott states:

Margaret of Anjou is considered a heroine, not of romance but of reality. Her life was a series of military exploits, attended with dangers, privations, sufferings and wonderful vicissitudes of fortune, scarcely to be paralleled in the whole history of mankind.⁵

Erlanger states:

Though Margaret of Anjou appears as a character in Shakespeare, not even Shakespeare was able to invoke all the episodes of her fabulous life. A femme fatale, an admirable wife, a loving and devoted mother, Chief of State and leader of armies, heroine and executioner; this woman whose beauty was a legend, committed crimes and suffered misfortunes worthy of Greek Mythology. Even Marie-Antionette's story--she, like Margaret, was half Lorraine--cannot bear comparison with it.⁶

She lived during a period during which two great quarrels prevailed in the Western part of Europe. One was between France and England over territories and the other between the Houses of York and Lancaster over the throne of England (The War of Roses). These wars lasted over 100 years. By marrying Henry VI, she became a prominent representative of the House of Lancaster. Being from France she was involved in a double set of wars.

⁴Ibid., p. 4451.

⁵Jacob Abbott, Margaret of Anjou (New York and London: Harper & Brothers Publishers, 1900), p. 16.

⁶Philippe Erlanger, Margaret of Anjou, Queen of England (Coral Gables, Florida: University of Miami Press, 1970), p. 28.

The customs and manners of the day need to be understood. Abbott says:

. . . the people were far more wealthy, proud and powerful than their successors are at the present day, they still lived in many respects in a very rude and barbarous manner.⁷

There were no good roads, few books, and the castles were poorly furnished. England was divided into a vast number of separate jurisdictions and each was ruled with absolute sway. With this understanding it is easy to see why they could band together and put down kings.

Margaret was born March 23, 1429, or 1430, to King Rene and Isabelle of Anjou. Isabelle was the daughter of the Duke of Lorraine. This joined the two provinces in France, which later caused King Rene imprisonment in fighting for Lorraine. The rulers of this time ruled "not only the territory itself, which they held, but the right to govern the inhabitants of it as a species of property."⁸

Margaret "was a very beautiful and a very intelligent child, and was a great favorite with all who knew her."⁹ By the time she was fourteen or fifteen years of age, she was known for her beauty, accomplishments, charming vivacity of her conversation and demeanor.

King Henry and Margaret were married in 1445. The King selected her for his wife after seeing her portrait.

⁷Abbott, Margaret of Anjou, p. 30.

⁸Ibid., p. 59. ⁹Ibid., p. 69.

This marriage was favored politically for France and England. Margaret, who was either fifteen or sixteen years of age, "was all readiness, and joyful with eagerness to bring her energy, her valiant spirit to the aid of the child-like King whose qualities of soul made him so dangerously vulnerable."¹⁰

"The Duke of Gloucester, she knew very well had always been opposed to her marriage, and not failed to do all in his power to prevent it. She accordingly considered him as her enemy."¹¹ Erlanger states:

He hoped that the queen would be neutral and that, because of her youth, he would be able to make an impression on her. He found her bristling with antagonism; and furthermore much too seductive, much too charming to be anything but a dangerous enemy. From that moment on he made up his mind to fight.¹²

Margaret came without a rich dowry and really had to be bought but she immediately became involved in intrigues. She gathered power on her side and was able to influence King Henry VI. She was opposed by the Earl of Suffolk but made his wife an intimate friend. She attained powerful friends in this way and "In about two years after her arrival in England, she found her party large enough and strong enough for action."¹³

¹⁰Erlanger, Margaret of Anjou, Queen of England, p. 80.

¹¹Abbott, Margaret of Anjou, p. 115.

¹²Erlanger, Margaret of Anjou, Queen of England, p. 80.

¹³Abbott, Margaret of Anjou, p. 156.

At twenty-six years of age Margaret of Anjou had wide experience in the wielding of political power. Yet her mind and spirit did not have the fine temper of a Catherine the Great's or an Elizabeth of England's. She had no talent for diplomacy, none of the diplomat's deep knowledge of the human heart, none of the necessary craftiness, and no control over her impulses. To some extent she made up for these flaws by her force, her courage, her will, and the charm which radiated from her person. She no longer made use of that charm for any but political ends.¹⁴

Margaret was directly responsible for the death of the Duke of Gloucester and the prominent position of Somerset. "After the death of Suffolk the Queen was plunged into a sea of anxious perplexities and troubles, which continued to disturb her mind, until at length, in 1453, eight or nine years after her marriage, she gave birth to a son."¹⁵ The birth of this son increased the dangers over the dispute for the throne.

The King broke down mentally and Margaret tried to conceal his illness. It was discovered when it was necessary to appoint a new Archbishop of Canterbury (this appointment had to be approved by the King). Upon seeing the King in an unconscious condition, Parliament appointed the Duke of York protector and defender of the King during his illness. This did not please Margaret because it deprived her of her power. She believed the King would recover and that "he in name, but she herself in reality-- would come into power again."¹⁶

¹⁴Erlanger, Margaret of Anjou, Queen of England, p. 166.

¹⁵Abbott, Margaret of Anjou, p. 188.

¹⁶Ibid., p. 204.

For about six years, from the birth of Edward, when Margaret was 24 to 30 years of age, there were continual quarrels between the Duke of York and the Earl of Warwick (a man so powerful that he was called "the king maker") on one side, and the Queen, supported by Lancastrian partisans on the other. Margaret had taken the King back to resume his royal powers as soon as he regained consciousness and was able to function again. Now she was compelled to follow her helpless husband from camp to camp to overcome the military assemblages.

During one battle the Duke of York found the King in a shop. He paid him the proper homage and then took him to London virtually a prisoner. Margaret went into a stupor and then started thinking how she could handle the situation. The Duke of York was not ready to take the throne and released the King.

Margaret planned a famous reconciliation in 1459 between France and England. At this meeting she even walked hand in hand with the Duke of York, her worse enemy. This impressed the people of England; however, it was a dangerous attempt and a year later the fighting began again.

Margaret was forced to flee with Edward and the King was removed to prevent him from being taken prisoner.

Margaret had been timid and fearful in the earlier part of her troubles, when she had only a husband to think of and care for. But now she had a son: and the maternal instinct seemed to operate in her case, as it has done in so many others, to make her fearless,

desperate, and in the end, almost ferocious, in protecting her offspring from harm, and in maintaining his rights. She immediately engaged with the utmost zeal and ardor in raising an army. She did not trust the command of it to any general, but directed all the operations of it herself. Her enemies were, in their turn, entirely defeated, and the two great leaders, the Duke of York and the Earl of Warwick, were actually driven out of the kingdom.¹⁷

After that victory alternated between them.

During one battle Henry was once again taken prisoner and the Duke of York went to the throne. As people of the Court watched him, he walked around the throne as if to sit and declare his rights. He did not sit because he realized that as long as Margaret and Edward lived he could not take the throne without the threat of King Henry's son Edward. Margaret and Edward had fled and they could not be found.

Margaret went through many horrors. Once she was robbed and one of the robbers helped her escape. The "people seemed everywhere to pity her misfortune, and they were so struck with the energy and courage she displayed in struggling against them, they flocked to her stand from all quarters."¹⁸

She arrived in the City of York with an overwhelming force. When the Duke heard this, he set out immediately to meet her.

The two armies came together near the town of Wakefield, and here, after some delay, during which the Queen continually challenged the Duke to come out from the walls and fortification to meet her, and defied and derided him with her taunts and reproaches, a great battle was fought.¹⁹

¹⁷Ibid., p. 204.

¹⁸Ibid., p. 222.

¹⁹Ibid., p. 232.

Margaret's forces won, and the Duke of York was killed. Her reaction is stated by Erlanger as follows:

Tragically, she was made mad by the memory of sufferings past. She would exact payment now, to the last farthing--payment for Suffolk's death and Somerset's and the deaths of so many loyal friends, payment for the foul calumnies on the birth of the Prince of Wales; payment for the outrages inflicted on the King; for her own flights from the enemy, her spoliation by the robbers; payment for the insolence of Parliament, and the ten years of intolerable humiliation. At the sight of Richard of York's blood-stained head, the Queen laughed aloud and struck it in the face. And she ordered that Salisbury and the other prisoners be instantly beheaded.²⁰

She had a paper crown placed on his head and had his head placed on the wall of the City of York. She ordered a space left for his son Edward's head, who was now 19 years of age.

After the battle of Wakefield, Margaret had no money and allowed plundering to support her armies. There were terrible atrocities during and following the Battle of Wakefield. This turned the people against Margaret, not because she committed them, but because she was connected. The people also opposed her "furious and vindictive spirit,"²¹ and threw their support behind the young Duke of York, Edward, future King Edward IV.

Edward advanced toward London and Margaret fled with her son. When Edward arrived in London "a grand council of nobles and prelatos was convened, and after solemn

²⁰Erlanger, Margaret of Anjou, Queen of England, p. 176.

²¹Abbott, Margaret of Anjou, p. 247.

deliberations, Henry was deposed and Edward was declared King."²²

"Elizabeth of Woodville was a dazzling beauty from her cradle. She was taken into Court where Margaret took a fancy to her and made her one of her ladies-in-waiting."²³ She married Lord John Grey who was killed in the second battle of St. Albans. Later she became Queen Elizabeth of England, wife of Edward IV, playing a major part in Richard III.

Margaret made one more desperate effort to retrieve her fortunes. She lost the battle and went into exile into Scotland. She tried to obtain aid there and from France, but to no avail. The Duke of Normandy lent her money which she used to return to France for aid. Due to her beauty, her desperate condition, and an old alliance, a Knight, Pierre de Breze, came to her aid.

In October, 1462, she set sail for England with de Breze and 2,000 men. A large army from England approached them and the men fled. Their boats wrecked on the rocks and Margaret and de Breze were saved by a fishing boat. It was felt that all this would despair Margaret. "But it was not Margaret's nature to despair. The more heavily the pressure of calamity and the hostility of her foes weighed upon her, the more fierce and determined the spirit of resistance

²²Ibid., p. 242.

²³Erlanger, Margaret of Anjou, Queen of England, p. 212.

which they aroused in her bosom."²⁴ She immediately started raising another army. Margaret and Edward had to escape the next battle. She was robbed again and escaped. She was aided by the man who helped her to escape and stayed in a cave for two days. This man and his family were living in the cave at that time. De Breze found her and with aid from Scotland, she returned to France. She offered money to the wife of the man who aided her, although she was herself destitute. The wife refused it. "The Queen was much moved by this generosity, and she said that of all that she had lost there was nothing that she regretted so much as the powers of rewarding such goodness."²⁵

In France a supporter of the Yorkist party saw Margaret. He plotted to abduct her and was successful. He also abducted de Breze and Margaret's son, Edward. They were carried onto a boat but managed to escape. Margaret was carried to shore on the shoulders of de Breze.

The Duke of Burgundy took pity on her and gave her money. She used this to return to her old home of Lorraine. Henry was taken prisoner after he had wandered throughout England.

To make the relationships clear it is necessary to point out that now Edward IV was King of England and

²⁴Abbott, Margaret of Anjou, p. 258.

²⁵Ibid., p. 266.

Elizabeth Woodville was Queen. Richard, Duke of York, killed at the Battle of Wakefield, was married to Cecily Neville, Mother of Richard and Edward. She was now present in the Court of Edward IV. Cecily and Richard had had four sons. The eldest was King Edward; the second, Edmund, had been killed by Clifford at Wakefield; the third, George, Duke of Clarence; and the fourth, Richard, Duke of Gloucester. Richard, of course, becomes Richard III, "hunchbacked and an angel according to which side one takes in the controversy about his nature and conduct."²⁶

In the fall of 1469 great opposition had gradually grown up against Edward IV by the Earl of Warwick who deserted him. Margaret had spent this time in France looking after her son. The King of France begged Margaret to have a reconciliation with Warwick. "Margaret could not bring herself to conceive of such total cynicism. But yielding at last to the urgings and objurgations of the King, she agreed to meet the Earl and a formal reconciliation was arranged, to be staged on 22 July 1470."²⁷ Margaret hated the Earl so much that Erlanger states:

Yet the mere sight of her enemy made her forget any promise of moderation she had made. She overwhelmed Warwick with curses, called him a faithless lackey, a slanderer and a coward. The Kingmaker bore the storm of abuse with humility, with a countenance so perfectly what it ought to be that Louis XI was delighted with him.²⁸

²⁶Erlanger, Margaret of Anjou, Queen of England, p. 215.

²⁷ Ibid., p. 219.

²⁸ Ibid.

It is said she made Warwick stay on his knees thirty minutes apologizing to her.

The Earl swore on a cross to support the House of Lancaster. A wedding was arranged and carried out between the Earl of Warwick's daughter Anne, and Margaret's son Edward in August of 1470. Margaret was now forty years of age.

Warwick set out for England to battle Edward IV and release Henry VI. King Henry VI was to be replaced to the throne. Margaret remained in France making her plans to return to England with the Countess of Warwick, Anne, and Edward. In April Margaret and her group arrived in England. When she arrived Warwick had been killed and Henry was once again imprisoned in the Tower. Margaret was in despair and discouraged.

With encouragement of her friends, though she could have escaped, she took their council and met Edward IV at one last battle at Tewkesbury. Young Edward, the Prince of Wales, was taken captive. When Edward IV asked young Edward "what object he was come in arms against his rightful lord," Edward answered: "'To avenge my father and to recover my birthright.'"²⁹ Edward IV struck him in the face with an iron-studded gauntlet and the rest fell on him with daggers. On May 11, 1471, Lord Stanley gladly brought the news to Margaret. She and Anne were taken captive. Upon

²⁹Ibid., p. 232.

her arrival to the Tower on May 22 (or 23), 1471, Henry VI was murdered. In the play Margaret gives Richard credit for having Henry murdered.

Margaret was held prisoner and in about four years King Louis of France paid ransom for her and she was allowed to return to her native land of France. For this she signed all her rights away to the English throne and made Louis XI sole heir to her possessions. Margaret was then escorted to France by Thomas Montgomery who had been appointed by the new King Edward IV. At this point history makes note of a change in Margaret. The once powerful Queen who led her own troops into battle, left England a defeated woman. This condition and state of mind has its bearing on her as she lives in France and becomes very bitter. Erlanger, in describing her departure to France says: "Passive and contemptuous she accompanied Thomas Montgomery."³⁰

She returned to Anjou and remained there about four years. Abbott says:

. . . her mind was all the time filled with bitter recollections of the past, which, even if she did not cling to and cherish them, she could not dispel. Her eyes, once so brilliant and expressive, "became hollow and dim, and is permanently inflamed from weeping." Indeed, the whole mass of her blood became corrupted, and a fearful disease affected her once beautiful skin, making her an object of commiseration to all who beheld her.³¹

³⁰Ibid., p. 234.

³¹Abbott, Margaret of Anjou, p. 315.

Erlanger states:

In August 1482 she suddenly became very feeble, still Margaret of Anjou, however, she was determined to meet the last grim enemy as she had met all the others--with the proud stoicism which no reverse could disturb; without Court, without servants, kinless and friendless, lying in threadbare sheets, worn out, burnt out, the Queen died as she had lived, nobly true to herself; died of old age--at fifty-two.³²

It is said all she had left were her dogs and King Louis sent for those as heir to all she owned.

Acting Approach

In deciding on an acting approach for the role of Margaret of Anjou in Richard III, this actress has decided she must, through the language, create a believable character. This character is powerful, dynamic, and bitter.

Conclusion

Margaret of Anjou is a powerful figure in English history. According to research she is not ever truly present in the Court of Richard III. This actress believes Shakespeare brings her into the play to help tie in the historical backgrounds of the main characters. He uses her as a ghost-like figure to expose the characters for the parts they played in taking from her the position of power as Queen of England. He also uses her to curse them, especially Richard, for their wrongs; to warn them of the evil of Richard; and to prophesy the future. As her

³²Erlanger, Margaret of Anjou, Queen of England, p. 245.

prophesies unfold she is here to watch them suffer as she has suffered. According to the historical background of Margaret, this actress feels that had it been possible for her to be present to witness the losses and sufferings of her enemies, she would truly have cursed them and felt that justice had been done to her. Shakespeare is true to the real Margaret of history in this play. She played a major role in the events of English history. Had it not been for her, Henry VI might have died a natural death and the history of England might have taken a totally different turn.

Diary

Tuesday, January 14, 1975

Miss England, our Director, gave us instructions tonight to walk, move and stand in a manner appropriate to the period. To aid this and to begin to become accustomed to the costuming, which will be heavy, we are to work in skirts and ballet shoes immediately. My first thought on this is that my carriage as Queen Maragaret should be stately. Years of training in leadership and preparation for a position of authority should be evident.

We were given rehearsal schedules and cuts in the play. Miss England emphasized that we had only twenty-seven rehearsals before opening night. She feels this is a tremendous endeavor in such a short time. We were also told that our make-up would be difficult and to plan ahead to be at the theatre one to two hours before dress rehearsals and performances.

Colin Thompson will be our vocal coach. He will work with us in two areas:

1. Pre-rehearsal warm up.
2. One-to-one with personal problems.

Dr. Batcheller was introduced as the lighting designer.

The sets were explained to us and we saw the renderings by the designer, Dr. Nomikos. There will be three entrances on each side of the stage. Four will be onto platforms and two onto the stage. The upstage centers

are labeled numbers, upstage left 1 and upstage right 1. These are ramps leading up to the platforms. On each side of the stage the entrances are steps leading to the platforms and are labeled rightstage 2 and leftstage 2. There are two downstage entrances which are stage level which are rightstage 3 and leftstage 3.

Tonight was exciting and depressing. It is depressing to do your thesis on a character that only appears in two scenes and especially when they are cut to pieces. But it is exciting to be a part of a play like Richard III, and to do a Shakespearean play for the first time. I have decided I must take a positive attitude and look at it as a tremendous challenge that it is because I have never done a role in a Shakespearean play. Also Margaret is an extremely fascinating historical character. If I can use a small role and really show what she was, perhaps I have accomplished more than I might have in a longer role dealing with a character of less substance. Of course, the first thing that comes to my mind is that I must memorize rapidly so that I can do intensive study into her motivations of each line. After rehearsal I started going over her first lines which I have already studied some. It is obvious her major motive is revenge. She wants these people to suffer because she has suffered enormously. She wants them to live, not die, yet to know what it is to lose their loved ones and their power. She resents Elizabeth having her

position and she hates Richard, I believe almost to madness, because she feels he is responsible for all her losses. It will be a challenge to show what she was as well as what she has become.

Wednesday, January 15, 1975

There was no rehearsal today, but in thinking of Margaret I feel I must look for a way to show more than one side of her. At this stage she is being used to prophesize the doom of all because there is a theme that evil is avenged by God. Why did Shakespeare choose to use her? As in the book, she is merely a ghost who curses. How can I show that she was at one time, beautiful and powerful? She has so many facets to her personality, but only the bitter old woman is used by Shakespeare. Her wisdom is shown through what she says but a great deal of this is cut. Her intelligence should be shown, for she was brilliant, but now she is the ghost of her last years, full of bitterness and knowing that all will pay for their sins. If I can justify why he used her, I believe I will be able to accomplish another level of her personality. Here perhaps I could use the "Magic If." If I had been Margaret and had truly been present, what would I say, knowing I would only have two chances to address all these people who have participated in one way or another to my condition of almost poverty, despair, no power, no loved

ones and only left days to think of revenge and pain. Yet she is referred to in history as the "She-wolf of France, but worse than wolves of France, whose tongue more poisons than adders' tooth." Obviously she always had a sharp tongue. She is also referred to as "the most beautiful as she was unhappiest of women; as a Queen heroic, as a mother sublime." Also it is said her countenance was so fearful and her look so terrible that if she took displeasure at men, her frowning was their undoing and her inclination was their death. All these statements point to a strong and sharp-tongued woman.

Thursday, January 16, 1975

One difficulty at first in rehearsal periods is learning to work under a new director. I am never sure how much liberty to take in movement or how much character the director expects when blocking. I think there is also some frustration for the director on things he or she knows are wrong. Language will be my biggest problem, but it is where I am the weakest. I feel working under Miss England will be one of the times there is a huge growing process for me because this is where she is so good. I will really try to work hard to achieve what she wants. I hope she has the patience for I have a long way to go. She made me repeat words over and over again until they were correct. It is terribly frustrating but I know it is

necessary. My throat gets dry and I find it difficult to relax. It is almost like being vocally choreographed.

After the rehearsal I discussed my problems with Miss England. She pointed out, as I am aware, that I must be careful with "en's" and "em's" in words such as temper, gentle, men. She also showed me how certain words are shorter in sound because of the consonants, as in the lines "Ready to catch each other by the throat." This line is fast whereas the next line is a slower pace. She wants me not to memorize until she or Colin can work with me. In her opinion I need to have a complete understanding of the language because to learn it wrong will insure that I'll never learn it right. Not ever having done a Shakespearean role, I feel very intimidated. I must overcome this. I am more self-conscious than ever before.

Friday, January 17, 1975

I circled the words that are problems for me as suggested. I also practiced saying them aloud, trying very hard to use the correct vowel sounds.

Tonight rehearsal was better vocally and Miss England seemed pleased. I was so glad when she told me to go ahead and move freely and go as far as I wanted with the character because we could always take away. It is more difficult to add to a character and make it bigger than to cut away as a general rule. However, this is basically not my method

of developing a character. I usually study the character and work slowly, working from the inside out. I do see how doing Shakespeare might work better if you develop more characterization, even if it is technical, at first and then cut away.

A new problem is making my body tell the truth now that vocally I am beginning to get the feel of this woman's power and anger. My body must be as forceful and I must still be able to show her age. I'm not sure if it's the dress I'm wearing, or my insecurity with Shakespeare or my trying to be stately and queenly, but something is making me hold back from using my body in a powerful manner. Oddly enough, I have been too forceful in other roles to suit the directors. One I remember being told to cut back on physically. Somehow I still fear to do the things I want to do.

Tuesday, January 21, 1975

Vocal Work with Colin Thompson:

Working with Colin Thompson today was very helpful. He is very interested in helping me. He is English and has studied Shakespeare thoroughly. At first I walked around and read some of the dialogue. Then he made me sit down and read it to him as if I were saying it to him. It was better when I sat. He asked me if I knew why and I didn't. He informed me it was because I slowed it down and it was

easier to understand. Then he made me do some vocal exercises. After that we did physical exercises, rolling the head and he massaged my neck and shoulder areas. This is where tension occurs that causes vocal problems. I then read more dialogue, exaggerating the words to obtain full vowel sounds. He told me to do these vocal exercises each day and to work on full vowel sounds. I found it very helpful to do these vocal and physical exercises.

Wednesday, January 22, 1975

I was vocally better tonight but I must work on physicalization. I was told once again not to put my book down yet, but I definitely feel handicapped with a book in my hand, both vocally and physically.

There is so much time lapse between work on my scene that has been blocked that it is difficult to keep a smooth development of character going. To try to keep the stimulation, I am reading over my notes done in my original research. Margaret was such a powerful woman and had so much courage. Even in her most difficult periods she came through with energy and courage. Oddly enough my own personal life is demanding energy and courage from me. The similarities are there so I hope I can use my personal problems on the stage. I realize the danger in this but so far I have been able to do so without emotional harm to me. We have no choice but to deal with our present

feelings. Hopefully they won't interfere with my performance. Margaret suffered so much and there were times people saw her as a furious and vindictive spirit. I feel she knew no other way to respond to trials in life but with great strength.

Friday, January 24, 1975

Vocal Work with Colin Thompson:

It is so good to hear that Miss England thinks I am improving vocally. We did some of the same vocal exercises and worked for natural flow. Once I had to say the lines as if I were seducing someone rather than cursing. I was really surprised to see how much more natural the words sounded.

Rehearsal:

This was a blocking rehearsal and difficult to work character. Colin and Miss England said they are pleased with my vocal work. This is encouraging. I realize in looking back over my diary that vocal work has really been emphasized. I am working vocal exercises in the car and everywhere so that I can control my articulation better. It is really humorous to see the reactions of people in other automobiles as they watch me. Time is so precious with fifteen hours of class work, I must utilize every moment.

Wednesday, January 29, 1975

I have not written in my diary for several days because of classroom pressures. This is not good, of course, but it is a problem of acting in an academic situation. There is so much physical and mental pressure.

I know what she wants in physicalization, but I can't seem to get the voice and body together. One problem is the rehearsal skirt. I did not think she would want it pulled up and it drags about three inches on the floor all around, which makes it difficult for quick movements. If this were realism I could really swirl and move faster, but the language is so difficult for me I believe I am just letting the physical part of the character go. Of course, the age still bothers me. I have so much area to cover on stage and I must move fast.

I am so used to playing intention and now I must play words, as go up on the word "joy," under certain words and play opposite the other character vocally. I'll have to go through the script again and mark words. I had hoped to play the language but also play intentions. Perhaps I must master the language, then put the intention in after.

Also Colin is different on the speech than Miss England. I know she's right and knows the language more so than I do, but it is a little confusing working with two people who are emphasizing the language. I simply must

work more on the words. I feel at the moment very intimidated.

I know what kind of movement she wants. I'll just have to pull up my dress a little and move.

Sunday, February 2, 1975

Tonight was quite a work-out. Miss England made me repeat and repeat until I was using the language to the fullest and in the manner she wanted. She does line readings and I listen, but it is difficult for one to work this way because I have always worked inside out, and added little by little. Time is short and we must achieve a great deal. She pushed me until my body started keeping up with my words. It is truly fascinating to work under her. She is patient but will not accept less than what she feels we should do. It is a totally new attack on acting for me. For the first time I didn't get nervous, just exhausted; but I feel she was too. She gives it her all. I want to do this role to the very best of my ability. I can do it. I must work and THINK. Especially think of the words and to whom I am speaking. I feel I made a step forward. I'm looking forward to tomorrow to see if I can remember and maintain what I learned from the hard work tonight. It exhausts the cast, too, to watch people being worked like I was worked. The only problem is, I am working so hard on line readings I feel I am not creating a

character. I know time is short and I must work fast, but with so few rehearsals to test and being so conscious of words, I am not developing fast enough in character and Margaret needs to be so strong. My hope is that from here on I will grow and be able to use what has been outlined for me as a framework.

Monday, February 3, 1975

Vocal Work with Colin Thompson:

I did odd line readings today. I was trying to remember how I did them last night. I discussed the character I am trying to create with Colin and he pointed out that Shakespeare is rather plastic and other approaches that might work on a realistic play may not be quite as effective. The language has built in guidelines. We continued with the usual physical exercises and working with the lines.

Rehearsal:

In sitting here, waiting to go on I thought I would write out the intentions of lines:

And less'ned be that small,
 God I beseech him! (to cry out to God for no joy for
 her.)
 Thy honor, state, and seat is due to me. (inform I
 should be Queen.)
 Out devil! (to curse) I do remember them too well (to
 inform)
 Thou kill'dst my husband Henry in the Tower
 And Edward, my poor son, at Tewkesbury. (to inform)
 Ay, and much better blood than his or thine (to deride)

I did not get very far before my scene came up for rehearsal. I did everything wrong. I pushed until my

throat hurt. I was extremely nervous trying to remember all the movements and words and which way to say them. I was so bad. I didn't want to come out from behind the curtain. Colin came back and agreed with me except he said it wasn't as bad as I thought, that I looked nervous and at first it was good, then got worse as I tightened and reached for lines. I must relax. I must not let short time frighten me.

Wednesday, February 5, 1975

Tonight we ran the scene IV-IV three times. I was nervous but not nearly so much. As we did them I kept trying to to put more movement into it. Vocally at first it was too flowing. Then they decided for me to not try to be so queenly and stately but to take the character as far as I could. The third time I felt better. I know I didn't go as far as I could, but I went farther than I ever had. I talked with Colin and Miss England. Miss England said every time I progressed and she only wanted to give me the feel of the role when she said queenly and stately and now to turn it loose. We will work tomorrow with Colin and I feel much better after talking with them. I do feel out of my element, but have two patient people guiding me. I hope I don't disappoint them. My personal life had a lift today. I can't help but feel this will help me.

Thursday, February 6, 1975

Vocal Work with Colin Thompson, Afternoon:

Colin, Carol, Pegi and I worked together. Colin pushed us to take everything as far as we can, then bring it back if necessary. He told me to go mad, throw arms, bend, use hands, walk straight line, no soft curves, everything direct. We really began to touch on something. I asked him if he wanted melodrama. He said yes, then work through it. They are real people and Shakespeare has given us a beautiful language to work with, but remember they are real. Margaret is direct, piercing, angry, bitter. Hit them with everything. Come down on lines for variety.

Rehearsal:

I felt like I made a tiny step forward tonight. I haven't by a long shot gotten there, but I feel I am beginning to get on to a character. I felt better physically, vocally, and I wasn't nervous. I only fear that I may have sacrificed nice voice quality for character.

Friday, February 7, 1975

Vocal Work with Colin Thompson:

Colin and I talked about last night. He said things were beginning to work. He said vocally there wasn't much more to work on, that I should keep working, experimenting until dress rehearsal and then start setting my movements.

He and Miss England were pleased. This is so encouraging. Until tonight I have truly let Shakespeare frighten me to death.

Rehearsal:

Miss England spoke to me just before I went on. She was pleased with my growth. She is so splendid. She gave Colin credit, but it has truly been a group effort. I felt I wanted to live up to their comments and go beyond.

I felt good about the first scene. I was exhausted when I came off the stage. Colin met me with a note for the word "dog" (old Southern problem) and to point finger and vocally go down on "hell." He said if I keep up what I am doing, that by opening, I will have "one hell of a performance." These kind words are great, but, boy, do they put responsibility on me to maintain this level and also to improve and live up to their expectations.

Now I am enjoying Shakespeare. That is a step forward.

Sunday, February 9, 1975

I still feel I am heading in the right direction. But Margaret is a queen, a queen of all queens according to history. I need to clean up my movements, choose and select, and polish, also vocally. I had no notes. You always wonder, "did I do it right or was I so bad, there's no hope." I believe I am geared in the right direction.

I've begun to get her bitterness and witchiness so now I must make her still queen with power, or better, a powerful queen.

Monday, February 10, 1975

Still on the same level, I wanted to refine it. I felt I moved ahead very little tonight. Colin doesn't want to work with me anymore, because Miss England likes my direction, he said. He agreed with me. It's time to make decisions of taste and to polish the role.

Few notes--one was volume too loud. I'll have to check on that.

Tuesday, February 11, 1975

Miss England and Colin said Scene IV-IV needs a stronger opening. I somehow see her as a queen here with enjoyment, almost to a sinister smile. Finally she is watching poetic justice to her. I think to speak slower, enjoying the taste of victory, offered contrast to the frantic way I play the rest of the scene.

Tomorrow night I will try it their way. Obviously I am somewhere in between and it's not working. We often think something is working because we feel right about it on stage, but it's not getting across to the audience.

I got so involved in the first run that I exaggerated and did funny things with the words "queen" and "frantic."

Here is a reminder of control and don't push. Let it happen. Think!

Wednesday, February 12, 1975

Tonight was a circus, but what fun. We were told to make it fast, exaggerate, do anything we wanted to do, make it funny even. I was really scared because I am not funny and was afraid I wouldn't accomplish what I should.

When I went out in I-III, I decided to simply make Queen Margaret as wide as possible to try vocal variation. One thing led to another and I did not plan humorous bits but let it happen as I was thinking. Consequently, Miss England said she could see me thinking, that I had better diction, and greater vocal variety. I hit people, pushed them. Jamey and I ended on the floor two times fighting. Once he pulled me down and then I put him down. Through fun, we hit on things tonight that we had missed. Give actors that much freedom and you get a lot of ham but, also, I believe, it aided us in vocal work, relationships and tempo. It also made us quit taking ourselves so seriously. Miss England says it is melodrama so make everything we can out of it. I tried to say and do things within what my character would do. Others went beyond. I cannot judge for how they felt, but this evening gave me a new perspective on the play as a whole.

Thursday, February 13, 1975

I didn't feel like the intensity that has been in my character or the scene was there tonight. In fact, I really felt bad about both scenes.

I tried vocal things I have never done before and they didn't work. I tried a new entrance and pause in IV-IV and I don't know if it helped. I was trying to put the Queen that I feel is in Margaret in, but it may have weakened the entrance.

I don't feel like I did anything right. Perhaps it is just too late to try and develop something new.

Friday, February 14, 1975

Tonight was much better and I felt it. Colin and Miss England said it was. Miss England said IV-IV was the best. I overcame some vocal and physical problems. One has been the fact that I have had so much space to cover on the stage for an older woman.

In I-III I was thrown down on the bench, but this time Jamey really threw me and I didn't know where I was going to land. I totally reacted without thought and didn't use it. I flew straight up and said "Ha!" in his face and carried on. I should have used that moment. Miss England, Colin and Dr. Middleton think it should stay in, with control I hope. I could have really been hurt.

In IV-IV my cape was caught on both sides. I thought I would let it flow on. As I said my lines poorly

and trying to think how I could best get them uncaught and carry on, I finally got going after my entrance speech. It blew all my last minute ideas of how to take my moment alone on stage. Margaret has been off two full acts. Her reappearance after stormy I-III has got to be strong.

Dr. Middleton felt I lacked age with my quick action. I think this is valid. I have to cover great space and keep the action fast. I will try to work on the age factor tomorrow night. He said perhaps it would have to be with make-up. My eternal problem (southern speech) is showing its ugly head. That also must be worked on. Miss England said she realized it is a difficult thing to get rid of and it takes years. Maybe with heavy concentration I can do better. I really don't want to slip on these words.

Zoe Brown, the Costumer, was pleased with the way I handled my costume. It is my first costume of this type. In fact, except for The Orestia and The Importance of Being Earnest I have never worked in long skirts and never with one three inches on the floor and a flowing cape.

I was told I wasn't ugly enough and there are problems with make-up. This is essential for me at this time.

I don't feel secure in this role. I told Dr. Middleton it is difficult to do with as much academic work as I have had to do, and do this role properly. This is one

of the problems faced in an academic-theatre combined life. However, I do feel I have grown in acting, speech and as a human being for the experience and that the role certainly warrants being a thesis production for me. It has been a tremendous opportunity to work with Miss England and Colin Thompson and to do a Shakespearean role. I really like and appreciate his work more than ever.

I received praises from some people tonight. But I am the kind of person who appreciates them; however, I want to know where I'm wrong, and how I can improve. I am so much more interested in constructive criticism. I will never be satisfied, even if I were to be lucky enough to act for the rest of my life; I always feel I am not achieving what I should. I always feel I'm not digging deep enough, working hard enough or accomplishing enough. It is a depressing feeling and at the same time a wonderful experience to have the opportunity to act.

Goodness knows I have been blessed with opportunity here at the University of North Carolina at Greensboro. I have my absolute favorite people on my committee and I value their opinions in the highest way. My direction has been firm, but always sincere and constructive. If I fail, it will not be because effort on all parts have not gone into my work. I have felt important to Miss England and Colin as a person and an actress creating a role.

And now to sleep; I've lost three more pounds. I would be interested to know how many people get as involved as I do and lose weight because I won't give up on any of my obligations. Maybe this has hurt my role, but I was trained as a young child to do what you've said you would do.

Monday, February 17, 1975

I felt opening night jitters but I was not extremely nervous. I may have pushed a little and missed vocal variety, but I was trying to be aware of variety. I don't feel yet that I have reached where I could go with this role.

Tuesday, February 18, 1975

Colin said before curtain to relax, that I had seemed a bit tight last night, but that it was there, just relax into it.

Tonight weird things happened. The audience was full of young people who laughed in places where we didn't expect them to. Jamey dropped lines in I-III and made my attack on them faster instead of the asides giving a little time to go into the rage of Margaret.

Cars in a parking lot had to be moved by audience members during the second intermission. This long wait between curtains made everyone seem slower.

In IV-IV I had my voice start resounding and echoing and coming back at me. It really rattled me a little to hear my voice as I was speaking my lines. It was so loud and as I was thinking of the next line I was hearing my last one, each one just a split-second apart. Never have I had this experience before. BAD night. I feel like it was for the whole cast.

Wednesday, February 19, 1975

Notes before show for Tuesday. Miss England said we lost the rhythm last night and I felt that we had. She told me to pick it up and it was a well-deserved note.

Wednesday show, I really felt like it was my best performance tonight, as well as the best for the whole show to date.

Miss England came down and I talked with her after the show. She agreed that it was my best so far and said this is where we should keep it. It is such a pleasure working with her. She tells you when you have not done well, but she also tells you when you're good, or at least better.

I know I will never be satisfied with what I'm doing. I have never been with any role and always wish later I could have one more try after I've lived with the memories for a while.

Thursday, February 20, 1975

I feel more relaxed with my role now. I tried very hard to keep the rhythm and pacing, but I felt like Richard was extremely slow in this scene and it made me feel like I was pushing and pulling to keep myself moving. Maybe it was me or all of us, but I felt like I was racing against a slower pacing from the others. We have practiced rhythm each night before the show begins, both vocally and walking. It really seems to help, however, tonight seemed off.

Friday, February 21, 1975

Tonight felt great. Miss England was very complimentary and seemed happy. I was so relaxed in the role that I felt I had control. However, my cape did catch the candle holder and it rocked back and forth. I simply walked back, got my cape and steadied the holder and exited. It must have frightened everyone on stage and in the audience for the candles were lit.

Saturday, February 22, 1975

Miss England said it was my best! I am pleased.

Sunday, February 23, 1975

My son ended up in the emergency room and I was called about it between my scenes. Now I know how it feels to have to go on with the show no matter how heavy

your heart is. As I left the stage in IV-IV the tears were beginning for the first time. It was so real on the stage and I could see tears in Pegi's face. Later she told me my last lines really moved her. This role has been a marvelous experience.

TABLE II
Character Fact Sheet

Physical

Sex:	Female
Age:	52 (old, compared to today)
Features:	Once beautiful; now ugly
Figure:	Average--still queenly
Vitality:	Dynamic
Coordination	Very skilled

Mental

I.Q.:	Brilliant
Education:	Schooled (for the period)
	Philosophic
Creative ability:	Average
Background:	Moves throughout her life from very happy to very un- happy at time of play

Emotional

Emotional type:	Extrovert
Emotional depth:	Life-long
Emotional strength:	Consuming
Personal strength:	Much security within herself

TABLE II--(continued)

Social	
Social type:	Extrovert
Ego:	Time of play: objective to other characters; subjective to herself
Social ability:	Leader
Sociability:	Time of play: no friends Before: numerous friends
Economical status:	Time of play: poor Before: wealthy
Religion:	Conventional
Politics:	Oligarchist
Moral viewpoint:	Uncompromising

CHAPTER II

PROMPT BOOK

Act One

Scene III (The Palace)

(ENTER QUEEN ELIZABETH, LORD RIVERS, AND LORD GREY.)

RIVERS

Have patience, madam; there's no doubt his Majesty
Will soon recover his accustomed health.

QUEEN ELIZABETH

If he were dead, what would betide on me? [SEE FIGURE 1.]

GREY

No other harm but loss of such a lord.

QUEEN ELIZABETH

The loss of such a lord includes all harms.

GREY

The heavens have blessed you with a goodly son
To be your comforter when he is gone.

QUEEN ELIZABETH

Ah, he is young, and his minority
Is put unto the trust of Richard Gloucester,
A man that loves not me, nor none of you.

RIVERS

Is it concluded he shall be Protector?

QUEEN ELIZABETH

It is determined, not concluded yet;
But so it must be if the King miscarry.



Figure 1

(ENTER BUCKINGHAM AND STANLEY, EARL OF DERBY.)

GREY

Here come the lords of Buckingham and Derby.

BUCKINGHAM

Good time of day unto your royal Grace!

STANLEY

God make your Majesty joyful as you have been!

QUEEN ELIZABETH

Saw you the King today, my Lord of Derby?

STANLEY

But now the Duke of Buckingham and I
Are come from visiting his Majesty.

QUEEN ELIZABETH

What likelihood of his amendment, lords?

BUCKINGHAM

Madam, good hope; his Grace speaks cheerfully.

QUEEN ELIZABETH

God grant him health! Did you confer with him?

BUCKINGHAM

Ay, madam; he desires to make atonement
Between the Duke of Gloucester and your brothers,
And between them and my Lord Chamberlain,
And sent to warn them to his royal presence.

QUEEN ELIZABETH

Would all were well! But that will never be.
I fear our happiness is at the height.

(ENTER RICHARD AND HASTINGS.)

RICHARD

They do me wrong, and I will not endure it!
 Who is it that complains unto the King
 That I, forsooth, am stern, and love them not?
 By holy Paul, they love his Grace but lightly
 That fill his ears with such dissentious rumors.
 Because I cannot flatter and look fair,
 Smile in men's faces, smooth, deceive, and cog,
 Duck with French nods and apish courtesy,
 I must be held a rancorous enemy.
 Cannot a plain man live and think no harm
 But thus his simple truth must be abused
 With silken, sly, insinuating Jacks?

GREY

To who in all this presence speaks your Grace?

RICHARD

To thee, that hast nor honesty nor grace.
 When have I injured thee? When done thee wrong?
 Or thee? Or thee? Or any of your faction?
 A plague upon you all! His royal Grace--
 Whom God preserve better than you would wish!--
 Cannot be quiet scarce a breathing while
 But you must trouble him with lewd complaints.

QUEEN ELIZABETH

Brother of Gloucester, you mistake the matter.
 The King on his own royal disposition,
 And not provoked by any suitor else,
 Aiming, belike, at your interior hatred
 That in your outward action shows itself
 Against my children, brothers, and myself,
 Makes him to send that he may learn the ground.

RICHARD

I cannot tell; the world is grown so bad
 That wrens make prey where eagles dare not perch.

QUEEN ELIZABETH

Come, come, we know your meaning, brother Gloucester.
 You envy my advancement and my friends'.
 God grant we never may have need of you!

RICHARD

Meantime, God grants that I have need of you.
 Our brother is imprisoned by your means,
 Myself disgraced, and the nobility
 Held in contempt, while great promotions
 Are daily given to ennoble those
 That scarce, some two days since, were worth a noble.

QUEEN ELIZABETH

By him that raised me to this careful height
 From that contented hap which I enjoyed,
 I never did incense his Majesty
 Against the Duke of Clarence, but have been
 An earnest advocate to plead for him.
 My lord, you do me shameful injury
 Falsely to draw me in these vile suspects.

RICHARD

You may deny that you were not the mean
 Of my Lord Hastings' late imprisonment.

RIVERS

She may, my lord, for--

RICHARD

She may, Lord Rivers! Why, who knows not so?
 She may do more, sir, than denying that:
 She may help you to many fair preferments,
 And then deny her aiding hand therein
 And lay those honors on your high desert.

QUEEN ELIZABETH

My Lord of Gloucester, I have too long borne
 Your blunt upbraidings and your bitter scoffs.
 By heaven, I will acquaint his Majesty
 Of those gross taunts that oft I have endured.
 I had rather be a country servant maid

(QUEEN MARGARET ENTERS LEFT, CROSSES DOWNSTAGE TO
 CANDLEARBRA, WATCHING ACTION.)

Than a great queen with this condition,
 To be so baited, scorned, and stormed at.
 Small joy have I in being England's Queen.

QUEEN MARGARET

(TURNS HEAD TO AUDIENCE, SMALL GESTURE WITH RIGHT HAND.)

And less'ned be that small, God I beseech him!
Thy honor, state, and seat is due to me.

RICHARD

(QUEEN MARGARET TURNS HEAD BACK TO RICHARD AND QUEEN ELIZABETH.)

What! Threat you me with telling of the King?
Tell him and spare not. Look what I have said
I will avouch in presence of the King.
I dare adventure to be sent to th' Tow'r.
'Tis time to speak; my pains are quite forgot.

QUEEN MARGARET

(LOOKS OVER SHOULDER AT RICHARD.) Out, devil! (FACES AUDIENCE, LIFTS RIGHT HAND TO CHEST.) I do remember them too well.

Thou kill'dst my husband Henry in the Tower
And Edward, my poor son, at Tewkesbury.

RICHARD

(QUEEN MARGARET TURNS HEAD AND ATTENTION TO RICHARD AND QUEEN ELIZABETH.)

Ere you were queen, ay, or your husband king,
I was a packhorse in his great affairs,
A weeder-out of his proud adversaries,
A liberal rewarder of his friends;
To royalize his blood I spent mine own.

QUEEN MARGARET

(TURNS HEAD TO AUDIENCE.)

Ay, and much better blood than his or thine.

RICHARD

(QUEEN MARGARET TURNS HEAD TO RICHARD AND QUEEN ELIZABETH.)

In all which time you and your husband Grey
Were factious for the house of Lancaster;

And, Rivers, so were you. Was not your husband
 In Margaret's battle at Saint Albans slain?
 Let me put in your minds, if you forget,
 What you have been ere this, and what you are;
 Withal, what I have been, and what I am.

QUEEN MARGARET

(ASIDE. TURNS HEAD TO AUDIENCE.)

A murd'rous villain, and so still thou art.

RICHARD

(QUEEN MARGARET TURNS HEAD TO RICHARD AND QUEEN
 ELIZABETH.)

Poor Clarence did forsake his father Warwick;
 Ay, and forswore himself--which Jesu pardon!--

QUEEN MARGARET

(ASIDE. FACES AUDIENCE AND STEPS DOWNSTAGE, SAME
 LEVEL AS RICHARD.)

Which God revenge!

RICHARD

(QUEEN MARGARET TURNS HEAD TO RICHARD AND QUEEN
 ELIZABETH.)

To fight on Edward's party for the crown;
 And for his meed, poor lord, he is mewed up.
 I would to God my heart were flint like Edward's,
 Or Edward's soft and pitiful like mine.
 I am too childish-foolish for this world.

RIVERS

My Lord of Gloucester, in those busy days
 Which here you urge to prove us enemies,
 We followed then our lord, our sovereign king.
 So should we you, if you should be our king.

RICHARD

If I should be! I had rather be a peddler.
 Far be it from my heart, the thought thereof!

QUEEN ELIZABETH

As little joy, my lord, as you suppose
 You should enjoy were you this country's king,
 As little joy you may suppose in me
 That I enjoy, being the queen thereof.

QUEEN MARGARET

(ASIDE. TURNS HEAD TO AUDIENCE.)

A little joy enjoys the queen thereof;
 For I am she, and altogether joyless.
 I can no longer hold me patient.

(COMES FORWARD. CROSSES STAGE RIGHT TO GROUP,
 DIRECTING THE NEXT SIX LINES TO THEM, SHIFTING DIRECTION
 IN ATTENTION FROM RICHARD TO LEFT.)

Hear me, you wrangling pirates, that fall out
 In sharing that which you have pilled from me!
 Which of you trembles not that looks on me?
 If not, that I am queen, you bow like subjects,
 Yet that, by you deposed, you quake like rebels.

(TURNS TO RICHARD, LIFING UP ARM WITH HAND GESTURE
 TO RICHARD.)

Ah, gentle villain, do not turn away!

RICHARD

Foul wrinkled witch, what mak'st thou in my sight?

QUEEN MARGARET

(CROSSES TO RICHARD, ARM STILL LIFTED, SHAKING
 SLIGHTLY FISTED HAND.)

But repetition of what thou hast marred;
 That will I make before I let thee go.

RICHARD

Wert thou not banished on pain of death?

QUEEN MARGARET

I was; but I do find more pain in banishment
 Than death can yield me here by my abode.

RICHARD

(QUEEN MARGARET STIFFENS BODY.)

The curse my noble father laid on thee
When thou didst crown his warlike brows with paper

(QUEEN MARGARET SLAPS RICHARD.)

His curses then from bitterness of soul

(QUEEN MARGARET SLAPS RICHARD.)

Denounced against thee are all fall'n upon thee;

(QUEEN MARGARET STARTS TO SLAP RICHARD. RICHARD
GRABS QUEEN MARGARET'S WRIST.)

And God, not we, hath plagued thy bloody deed.

(RICHARD THROWS QUEEN MARGARET AND SHE LANDS ON
BENCH, CENTER STAGE.)

QUEEN ELIZABETH

So just is God to right the innocent.

QUEEN MARGARET

(RISES AND GIVES FIRST FIVE LINES TO GROUP.)

What! Were you snarling all before I came,
Ready to catch each other by the throat,
And turn you all your hatred now on me?
Can curses pierce the clouds and enter heaven?
Why then, give way, dull clouds, to my quick curses!

(CROSSES TO QUEEN ELIZABETH, LEFT STAGE.)

Edward thy son, that now is Prince of Wales,
For Edward our son, that was Prince of Wales,
Die in his youth by like untimely violence!

(OPENS UP TOWARD AUDIENCE, RIGHT HAND TO CHEST,
AND STARTS CROSS RIGHT.)

Thyself a queen, for me that was a queen,
Outlive thy glory like my wretched self!
Long mayst thou live to wail thy children's death

(TURNS TOWARD QUEEN ELIZABETH, EMPHASIZING WITH HAND
GESTURE.)

RICHARD

(QUEEN MARGARET STIFFENS BODY.)

The curse my noble father laid on thee
When thou didst crown his warlike brows with paper

(QUEEN MARGARET SLAPS RICHARD.)

His curses then from bitterness of soul

(QUEEN MARGARET SLAPS RICHARD.)

Denounced against thee are all fall'n upon thee;

(QUEEN MARGARET STARTS TO SLAP RICHARD. RICHARD
GRABS QUEEN MARGARET'S WRIST.)

And God, not we, hath plagued thy bloody deed.

(RICHARD THROWS QUEEN MARGARET AND SHE LANDS ON
BENCH, CENTER STAGE.)

QUEEN ELIZABETH

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AND STARTS CROSS RIGHT.)

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Outlive thy glory like my wretched self!
Long mayst thou live to wail thy children's death

(TURNS TOWARD QUEEN ELIZABETH, EMPHASIZING WITH HAND
GESTURE.)

And see another, as I see thee now,
Decked in thy rights as thou art stalled in mine!
Long die thy happy days before thy death,

(CONTINUES CROSS, STAGE RIGHT, TURNING TOWARD QUEEN ELIZABETH ON "DIE.")

And, after many length'ned hours of grief,
Die neither mother, wife, nor England's Queen!

(STEPS LEFT TOWARD GROUP ON PLATFORM.)

Rivers and Dorset, you were standers-by,
And so wast thou, Lord Hastings, when my son

(CROSSES TO HASTINGS, STAGE RIGHT, EMPHASIZING ANGER WITH HANDS, BRINGING THEM TO CHEST LIKE STABBING, ON "STABBED.")

Was stabbed with bloody daggers. God I pray him

(TURNS TOWARD AUDIENCE, LOOKING UPWARD, RAISING ARMS, BRINGING ARMS DOWNWARD IN SHARP AND FAST MOTION ON CUT OFF.)

That none of you may live his natural age,
But by some unlooked accident cut off!

RICHARD

Have done thy charm, thou hateful withered hag!

QUEEN MARGARET

(TURNS QUICKLY AND CROSSES TO RICHARD, ATTEMPTING TO BACKHAND HIM.)

And leave out thee? Stay, dog, for thous shalt hear me.

(TURNS TOWARD AUDIENCE, LIFTING ARMS, BRINGING THEM DOWN SLOWLY AND ON "HURL" USES HAND GESTURE FOR EMPHASIS.)

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

(TURNS TOWARD RICHARD.)

On thee, the troubler of the poor world's peace!

(STARTS MOVING STAGE LEFT, MOVING UP STEPS TO PLATFORM, HOVERING OVER RICHARD, SEATED ON BENCH, CENTER STAGE.)

Thy friends suspect for traitors while thou liv'st,
And take deep traitors for thy dearest friends!
No sleep close up that deadly eye of thine,
Unless it be while some tormenting dream
Affrights thee with a hell of ugly devils!
Thou elvish-marked, abortive, rooting hog!

(STARTS DOWN STEPS, CROSSING TO RICHARD.)

Thou that wast sealed in thy nativity
The slave of nature and the son of hell!
Thou slander of thy heavy mother's womb!

(LEANS IN TO RICHARD.)

Thou loathéd issue of thy father's loins!
Thou rag of honor! Thou detested--

RICHARD

Margaret.

(QUEEN MARGARET STIFFENS, BECOMING ERECT, TURNS HEAD QUICKLY, AND CROSSES STAGE LEFT TO QUEEN ELIZABETH.)

QUEEN MARGARET

Poor painted queen, vain flourish of my fortune,
Why strew'st thou sugar on that bottled spider
Whose deadly web ensnareth thee about?

(GRABS ARM OF QUEEN ELIZABETH WHO PULLS AWAY.)

Fool, fool, thou whet'st a knife to kill thyself.
The day will come that thou shalt wish for me

(TURNS TOWARD RICHARD.)

To help thee curse this poisonous bunch-backed toad.

HASTINGS

False-boding woman, end thy frantic curse,
Lest to thy harm thou move our patience.

QUEEN MARGARET

(STIFFENS BODY AND STEPS STAGE RIGHT TOWARD HASTINGS.)

Foul shame upon you! You have all moved mine.

DORSET

Dispute not with her; she is lunatic.

QUEEN MARGARET

(STEPS ONE STEP BACK, AND CROSSES UP STAGE TO DORSET.)

Peace, Master Marquis, you are malapert.
Your fire-new stamp of honor is scarce current.

(TURNS TOWARD AUDIENCE AND TAKES SEVERAL STEPS DOWN STAGE.)

O that your young nobility could judge
What 'twere to lose it and be miserable!

(TURNS RIGHT TOWARD GROUP, LIFTS UP HAND, BRINGS DOWN ON WORD "DASH.")

They that stand high have many blasts to shake them,
And if they fall, they dash themselves to pieces.

RICHARD

Good counsel, marry! Learn it, learn it, Marquis.

DORSET

It touches you, my lord, as much as me.

RICHARD

Ay, and much more; but I was born so high,
Our aerie buildeth in the cedar's top
And dallies with the wind and scorns the sun.

QUEEN MARGARET

(CROSSES UP STAGE RIGHT TOWARD RICHARD, RAISES HANDS ON "BRIGHT," AND FOLDS HANDS ON "FOLDED UP.")

And turns the sun to shade, alas! alas!
Witness my son, now in the shade of death,
Whose bright outshining beams thy cloudy wrath
Hath in eternal darkness folded up.

BUCKINGHAM

Peace, peace, for shame, if not for charity.

QUEEN MARGARET

Urge neither charity nor shame to me.

BUCKINGHAM

Have done, have done.

QUEEN MARGARET

(CROSSES UP RIGHT TO THIRD STEP TOWARD BUCKINGHAM,
EXTENDING HAND TO HIM, AND GIVING A SLIGHT CURTSY.)

O princely Buckingham, I'll kiss thy hand
In sign of league and amity with thee.
Now fair befall thee and thy noble house!
Thy garments are not spotted with our blood,
Nor thou within the compass of my curse.
O Buckingham, take heed of yonder dog!

(MOVES DOWN STEPS TO RICHARD, SEATED ON BENCH, CENTER
STAGE.)

Look when he fawns he bites; and when he bites,
His venom tooth will rankle to the death.
Have not to do with him, beware of him.
Sin, death, and hell have set their marks on him
And all their ministers attend on him.

RICHARD

What doth she say, my Lord of Buckingham?

BUCKINGHAM

Nothing that I respect, my gracious lord.

QUEEN MARGARET

(STEPS BACK AND TURNS TOWARD BUCKINGHAM WHO IS ON
PLATFORM.)

What, dost thou scorn me for my gentle counsel
And soothe the devil that I warn thee from?

(SHAKES FIST AT BUCKINGHAM. [SEE FIGURE 2.])

O, but remember this another day,

(TWISTS TO LOOK AT GROUP. AFTER "GODS" CROSSES
RAPIDLY STAGE LEFT. EXIT.)

Live each of you the subjects to his hate,
Ane he to yours, and all of you to God's!

RICHARD

I cannot blame her. By God's holy mother,
She hath had too much wrong, and I repent
My part thereof that I have done to her.

QUEEN ELIZABETH

I never did her any to my knowledge.

RICHARD

Yet you have all the vantage of her wrong:
I was too hot to do somebody good
That is too cold in thinking of it now.
Marry, as for Clarence, he is well repaid;
He is franked up to fattening for his pains.
God pardon them that are the cause thereof!

RIVERS

A virtuous and a Christian like conclusion,
To pray for them that have done scathe to us.

RICHARD

So do I ever--(SPEAKS TO HIMSELF) being well advised;
For had I cursed now, I had cursed myself.

(ENTER CATESBY.)

CATESBY

Madam, his Majesty doth call for you;
And for your Grace; and yours, my gracious lord.

QUEEN ELIZABETH

Catesby, I come. Lords, will you go with me?

RIVERS

We wait upon your Grace.

(EXEUNT ALL BUT RICHARD OF GLOUCESTER.)

RICHARD

I do the wrong, and first begin to brawl.
 The secret mischiefs that I set abroad
 I alay unto the grievous charge of others.
 Clarence, who I indeed have cast in darkness,
 I do bewep to many simple gulls,
 Namely to Derby, Hastings, Buckingham,
 And tell them 'tis the Queen and her allies
 That stir the King against the Duke my brother.
 Now they believe it, and withal whet me
 To be revenged on Rivers, Dorset, Grey.
 But then I sigh, and with a piece of Scripture
 Tell them that God bids us do good for evil;
 And thus I clothe my naked villainy
 With odd old ends stol'n forth of holy writ,
 And seem a saint when most I play the devil.

(ENTER TWO MURDERERS.)

But soft! Here come my executioners.
 How now, my hard, stout-resolved mates!
 Are you now going to dispatch this thing?

FIRST MURDERER

We are, my lord, and come to have the warrant
 That we may be admitted where he is.

RICHARD

Well thought upon; I have it here about me.

(GIVES THE WARRANT.)

When you have done, repair to Crosby Place.
 But, sirs, be sudden in the execution,
 Withal obdurate, do not hear him plead;
 For Clarence is well-spoken, and perhaps
 May move your hearts to pity if you mark him.

FIRST MURDERER

Tut, tut, my lord, we will not stand to prate.
 Talkers are no good doers; be assured
 We go to use our hands and not our tongues.



Figure 2

RICHARD

I like you, lads; about your business straight.
Go, go, dispatch.

FIRST MURDERER

We will, my noble lord.

(EXEUNT.)

Act Four

Scene IV (The Palace)

(ENTER OLD QUEEN MARGARET.)

QUEEN MARGARET

(ENTER UP STAGE RIGHT ON PLATFORM, CROSSING LEFT AND THEN BACK RIGHT.)

So now prosperity begins to mellow
And drop into the rotten mouth of death.
Here in these confines slily have I lurked
To watch the waning of mine enemies.
A dire induction am I witness to,
And will to France, hoping the consequence
Will prove as bitter, black and tragical.
Withdraw thee, wretched Margaret. Who comes here?

(QUEEN MARGARET STARTS TO EXIT, UP STAGE RIGHT, STOPS,
TURNS, AND CROSSES STAGE RIGHT ON PLATFORM.)

(ENTER DUCHESS OF YORK AND QUEEN ELIZABETH.)

QUEEN ELIZABETH

Ah, my poor princes, ah my tender babes!
My unblown flow'rs, new-appearing sweets!
If yet your gentle souls fly in the air
And be not fixed in doom perpetual,
Hover about me with your airy wings
And hear your mother's lamentation!

DUCHESS OF YORK

Dead life, blind sight, poor mortal living ghost.

(QUEEN MARGARET WATCHES DUCHESS AND QUEEN ELIZABETH
CROSS TO CENTER STAGE.)

Rest thy unrest on England's lawful earth, (SITS DOWN.)
Unlawfully made drunk with innocent blood!

QUEEN ELIZABETH

Ah that thou wouldst as soon afford a grave
As thou canst yield a melancholy seat!
Then would I hide my bones, not rest them here.
Ah, who hath any cause to mourn but we? (SITS DOWN BY
HER.)

(QUEEN MARGARET CROSSES DOWN STAGE TO DUCHESS OF
YORK AND QUEEN ELIZABETH ON RAMP. [SEE FIGURE 3.])

QUEEN MARGARET

Bear with me; I am hungry for revenge,
And now I cloy me with beholding it.
Thy Edward he is dead, that killed my Edward;
Thy other Edward dead, to quit my Edward;

(LIFTS CHIN OF DUCHESS OF YORK.)

Thy Clarence he is dead that stabbed my Edward,

(CROSSES DOWN STAGE RIGHT.)

And the beholders of this frantic play,
Th' adulterate Hastings, Rivers, Vaughan, Grey,
Untimely smothered in their dusky graves.
Richard yet lives, hell's black intelligencer,
Earth gapes, hell burns, fiends roar, saints pray,
To have him suddenly conveyed from hence.

(LIFTS ARMS AND HEAD UPWARD, BRINGING DOWN SHARPLY
ON "THE DOG IS DEAD.")

Cancel his bond of life, dear God, I pray,
That I may live and say, "The dog is dead."

QUEEN ELIZABETH

O, thou didst prophesy the time would come

(QUEEN MARGARET TURNS TOWARD QUEEN ELIZABETH.)

That I should wish for thee to help me curse
That bottled spider, that foul bunch-backed toad!

QUEEN MARGARET

(CROSSES TO UP STAGE LEFT ON RAMP, LEANING INTO QUEEN ELIZABETH AND DUCHESS OF YORK.)

Where is thy husband now? Where be thy brothers?
Where be thy two sons? Wherein dost thou joy?
Who sues and kneels and says, "God save the Queen"?

(CROSSES UP TO CENTER OF PLATFORM AND LEANS INTO QUEEN ELIZABETH.)

Where be the bending peers that flattered thee?
Where be the thronging troops that followed thee?
Decline all this, and see what now thou art:

(TURNS STAGE RIGHT AND BACK TO QUEEN ELIZABETH ON "AND LEFT THEE.")

Thus hath the course of justice whirled about
And left thee but a very prey to time,
Having no more but thought of what thou wast
To torture thee the more, being what thou art.

(TWISTS RIGHT AND THEN BACK LEFT.)

Thou didst usurp my place, and dost thou not
Usurp the just proportion of my sorrow?
Now thy proud neck bears half my burdened yoke,
From which even here I slip my wearied head

(USES HAND GESTURES FOR EMPHASIS ON NEXT FOUR LINES.)

And leave the burden of it all on thee.
Farewell, York's wife, and queen of sad mischance!
These English woes shall make me smile in France.

(EXITS TOWARD UP STAGE RIGHT RAMP AND STOPS WHEN QUEEN ELIZABETH TALKS, TURNING BACK TOWARD QUEEN ELIZABETH.)

QUEEN ELIZABETH

My words are dull; O quicken them with thine!

QUEEN MARGARET

Thy woes will make them sharp and pierce like mine.

(EXIT UP STAGE RIGHT RAMP AND OFF STAGE RIGHT.)

(ENTER KING RICHARD AND HIS TRAIN, MARCHING WITH DRUMS AND TRUMPETS.)

KING RICHARD

Who intercepts me in my expedition?

DUCHESS OF YORK

O, she that might have intercepted thee,
By strangling thee in her accursed womb,
From all the slaughters, wretch, that thou hast done!
Thou toad, thou toad, where is thy brother Clarence?
And little Ned Plantagenet, his son?

QUEEN ELIZABETH

Where is the gentle Rivers, Vaughan, Grey?

DUCHESS OF YORK

Where is kind Hastings?

KING RICHARD

A flourish, trumpets! Strike alarum, drums!
Let not the heavens hear these telltale women
Rail on the Lord's anointed. Strike, I say!

(FLOURISH. ALARUMS.)

Either be patient and entreat me fair,
Or with the clamorous report of war
Thus will I drown your exclamations.

DUCHESS OF YORK

Art thou my son?

KING RICHARD

Ay, I thank God, my father, and yourself.

DUCHESS OF YORK

Then patiently hear my impatience.

KING RICHARD

Madam, I have a touch of your condition
That cannot brook the accent of reproof.

DUCHESS OF YORK

O, let me speak!

KING RICHARD

Do then; but I'll not hear.

DUCHESS OF YORK

I will be mild and gentle in my words.

KING RICHARD

And brief, good mother, for I am in haste.

DUCHESS OF YORK

Thou cam'st on earth to make the earth my hell.
 A grievous burden was thy birth to me;
 Tetchy and wayward was thy infancy;
 Thy schooldays frightful, desp'rate, wild, and furious;
 Thy prime of manhood daring, bold, and venturous;
 Thy age confirmed, proud, subtle, sly, and bloody,
 More mile, but yet more harmful, kind in hatred.
 What comfortable hour canst thou name
 That ever graced me with thy company?

KING RICHARD

If I be so disgracious in your eye,
 Let me march on and not offend you, madam.
 Strike up the drum.

DUCHESS OF YORK

I prithee hear me speak.

KING RICHARD

You speak too bitterly.

DUCHESS OF YORK

Hear me a word;
 For I shall never speak to thee again.

KING RICHARD

So.

DUCHESS OF YORK

Either thou wilt die by God's just ordinance
 Ere from this war thou turn a conqueror,
 Or I with grief and extreme age shall perish
 And never more behold thy face again.
 Therefore take with thee my most grievous curse,
 Which in the day of battle tire thee more
 Than all the complete armor that thou wear'st!
 My prayers on the adverse party fight!
 And there the little souls of Edward's children
 Whisper the spirits of thine enemies
 And promise them success and victory!
 Bloody thou art, bloody will be thy end;
 Shame serves thy life and doth thy death attend.

(EXIT.)

QUEEN ELIZABETH

Though far more cause, yet much less spirit to curse
 Abides in me. I say amen to her.

KING RICHARD

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

QUEEN ELIZABETH

I have no more sons of the royal blood
 For thee to slaughter. For my daughters, Richard,
 They shall be praying nuns, not weeping queens;
 And therefore level not to hit their lives.

KING RICHARD

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

QUEEN ELIZABETH

And must she die for this? O, let her live,
 And I'll corrupt her manners, stain her beauty,
 Slander myself as false to Edward's bed,
 Throw over her the veil of infamy;
 So she may live unscarred of bleeding slaughter,
 I will confess she was not Edward's daughter.

KING RICHARD

Wrong not her birth; she is a royal princess.

QUEEN ELIZABETH

To save her life, I'll say she is not so.

KING RICHARD

Her life is safest only in her birth.

QUEEN ELIZABETH

What good is covered with the face of heaven,
To be discovered, that can do me good?

KING RICHARD

Th' advancement of your children, gentle lady.

QUEEN ELIZABETH

Up to some scaffold, there to lose their heads!

KING RICHARD

Unto the dignity and height of fortune,
The high imperial type of this earth's glory.

QUEEN ELIZABETH

Flatter my sorrow with report of it.
Tell me, what state, what dignity, what honor
Canst thou demise to any child of mine?

KING RICHARD

Then know that from my soul I love thy daughter.
And do intend to make her Queen of England.

QUEEN ELIZABETH

Well then, who dost thou mean shall be her king?

KING RICHARD

Even he that makes her queen. Who else should be?

QUEEN ELIZABETH

What, thou?

KING RICHARD

Even so. How think you of it?

QUEEN ELIZABETH

How canst thou woo her?

KING RICHARD

That would I learn of you,
As one being best acquainted with her humor.

QUEEN ELIZABETH

And wilt thou learn of me?

KING RICHARD

Madam, with all my heart.

QUEEN ELIZABETH

Send to her by the man that slew her brothers
A pair of bleeding hearts; thereon engrave
"Edward" and "York." Then haply will she weep;
If this inducement move her not to love,
Send her a letter of thy noble deeds:
Tell her thou mad'st away her uncle Clarence,
Her uncle Rivers; ay, and for her sake
Mad'st quick conveyance with her good aunt Anne.

KING RICHARD

You mock me, madam; this is not the way
To win your daughter,

QUEEN ELIZABETH

There is no other way,
Unless thou couldst put on some other shape
And not be Richard that hath done all this.

KING RICHARD

Say that I did all this for love of her.

QUEEN ELIZABETH

Nay, then indeed she cannot choose but hate thee,
Having bought love with such a bloody spoil.

KING RICHARD

Look what is done cannot be now amended.
Men shall deal unadvisedly sometimes,

Which afterhours gives leisure to repent.
 If I did take the kingdom from your sons,
 To make amends I'll give it to your daughter.
 If I have killed the issue of your womb,
 To quicken your increase I will beget
 Mine issue of your blood upon your daughter.
 Your children were vexation to your youth,
 But mine shall be a comfort to your age.
 The loss you have is but a son being king,
 And by that loss your daughter is made queen.
 I cannot make you what amends I would;
 Therefore accept such kindness as I can.
 Go then, my mother, to thy daughter go;
 Make bold her bashful years with your experience;
 Prepare her ears to hear a wooer's tale.
 Put in her tender heart th' aspiring flame
 Of golden sovereignty; acquaint the Princess
 With the sweet silent hours of marriage joys.
 And when this arm of mine hath chastised
 The petty rebel, dull-brained Buckingham,
 Bound with triumphant garlands will I come
 And lead thy daughter to a conqueror's bed;
 To whom I will retail my conquest won,
 And she shall be sole victoress, Caesar's Caesar.

QUEEN ELIZABETH

Swear not by time to come, for that thou hast
 Misused ere used, by times ill-used o'erpast.

KING RICHARD

As I intend to prosper and repent,
 So thrive I in my dangerous affairs
 O hostile arms!
 It will not be avoided but by this.
 Therefore, dear mother--I must call you so--
 Be the attorney of my love to her.
 Plead what I will be, not what I have been;
 Not my deserts, but what I will deserve.
 Urge the necessity and state of times,
 And be not peevish-fond in great designs.

QUEEN ELIZABETH

Shall I be tempted of the devil thus?

KING RICHARD

Ay, if the devil tempt you to do good.

QUEEN ELIZABETH

Yet thou didst kill my children.

KING RICHARD

But in your daughter's womb I'll bury them,
Where in that nest of spicery they will breed
Selves of themselves, to your recomforture.

QUEEN ELIZABETH

Shall I go win my daughter to thy will?

KING RICHARD

And be a happy mother by the deed.

QUEEN ELIZABETH

I go. Write to me very shortly,
And you shall understand from me her mind.

KING RICHARD

Bear her my truelove's kiss; and so farewell.

(EXIT QUEEN ELIZABETH.)

Relenting fool, and shallow, changing woman!

(ENTER RATCLIFFE, CATESBY FOLLOWING.)

How not! What news?

RATCLIFFE

Most mighty sovereign, on the western coast
Rideth a puissant navy; to our shores
Throng many doubtful hollow-hearted friends,
Unarmed, and unresolved to beat them back.
'Tis thought that Richmond is their admiral;
And there they hull, expecting but the aid
Of Buckingham to welcome them ashore.

KING RICHARD

Some light-foot friend post to the Duke of Norfolk:
Ratcliffe, thysel--or Catesby; where is he?

CATESBY

Here, my good lord.

KING RICHARD

Catesby, fly to the Duke.

CATESBY

I will, my lord, with all convenient haste.

KING RICHARD

Ratcliffe, come hither. Post to Salisbury.
When thou com'st thither--(TO CATESBY) Dull unmindful
villain,
Why stays't thou here and go'st not to the Duke?

CATESBY

First, mighty liege, tell me your Highness' pleasure
What from your Grace I shall deliver to him.

KING RICHARD

O, true, good Catesby. Bid him levy straight
The greatest strength and power that he can make
And meet me suddenly at Salisbury.

CATESBY

I go.

(EXIT.)

RATCLIFFE

What, may it please you, shall I do at Salisbury?

KING RICHARD

Why, what wouldst thou do there before I go?

RATCLIFFE

Your Highness told me I should post before.

KING RICHARD

My mind is changed.

(ENTER LORD STANLEY, EARL OF DERBY.)

Stanley, what news with you?

STANLEY

None good, my liege, to please you with the hearing,
Nor none so bad but well may be reported.

KING RICHARD

Hoyday, a riddle! Neither good nor bad!
What need'st thou run so many miles about
When thou mayest tell thy tale the nearest way?
Once more, what news?

STANLEY

Richmond is on the seas.

KING RICHARD

There let him sink, and be the seas on him!
White-livered runagate, what doth he there?

STANLEY

Stirred up by Dorset, Buckingham, and Morton,
He makes for England, here to claim the crown.

KING RICHARD

Is the chair empty? Is the sword unswayed?
Is the King dead, the empire unpossessed?
What heir of York is there alive but we?
And who is England's King but great York's heir?
Then tell me, what makes he upon the seas?

STANLEY

Unless for that, my liege, I cannot guess.

KING RICHARD

Unless for that he comes to be your liege,
You cannot guess wherefore the Welshman comes.
Thou wilt revolt and fly to him, I fear.

STANLEY

No, my good lord; therefore mistrust me not.

KING RICHARD

Where is thy power then to beat him back?
Where be thy tenants and thy followers?

STANLEY

No, my good lord, my friends are in the north.

KING RICHARD

Cold friends to me! What do they in the north
When they should serve their sovereign in the west?

STANLEY

They have not been commanded, mighty King.
Pleaseth your Majesty to give me leave,
I'll muster up my friends and meet your Grace
Where and what time your Majesty shall please.

KING RICHARD

Ay, thou wouldst be gone to join with Richmond.
But I'll not trust thee.

STANLEY

Most mighty sovereign,
You have no cause to hold my friendship doubtful.
I never was nor never will be false.

KING RICHARD

Go then and muster men; but leave behind
Your son George Stanley. Look your heart be firm,
Or else his head's assurance is but frail.

STANLEY

So deal with him as I prove true to you.

(EXIT STANLEY. ENTER A MESSENGER.)

FIRST MESSENGER.

My gracious sovereign, now in Devonshire,
As I by friends am well advertised,
Sir Edward Courtney and the haughty prelate,
Bishop of Exeter, his elder brother,
With many moe confederates, are in arms.

(ENTER ANOTHER MESSENGER.)

SECOND MESSENGER

In Kent, my liege, the Guilfords are in arms,
And every hour more competitors
Flock to the rebels, and their power grows strong.

(ENTER ANOTHER MESSENGER.)

THIRD MESSENGER

My lord, the army of great Buckingham--

KING RICHARD

Out on ye, owls! Nothing but songs of death?

(HE STRIKETH HIM.)

There, take thou that, till thou bring better news.

THIRD MESSENGER

Such proclamation hath been made, my lord.

(ENTER ANOTHER MESSENGER.)

KING RICHARD

March on, march on, since we are up in arms,
If not to fight with foreign enemies,
Yet to beat down these rebels here at home.

(ENTER CATESBY.)

CATESBY

My liege, the Duke of Buckingham is taken.
That is the best news. That the Earl of Richmond
Is with a mighty power landed at Milford
Is colder news, but yet they must be told.

KING RICHARD

Away towards Salisbury! While we reason here,
A royal battle might be won and lost.
Someone take order Buckingham be brought
To Salisbury; the rest march on with me.

(FLOURISH. EXEUNT.)



Figure 3

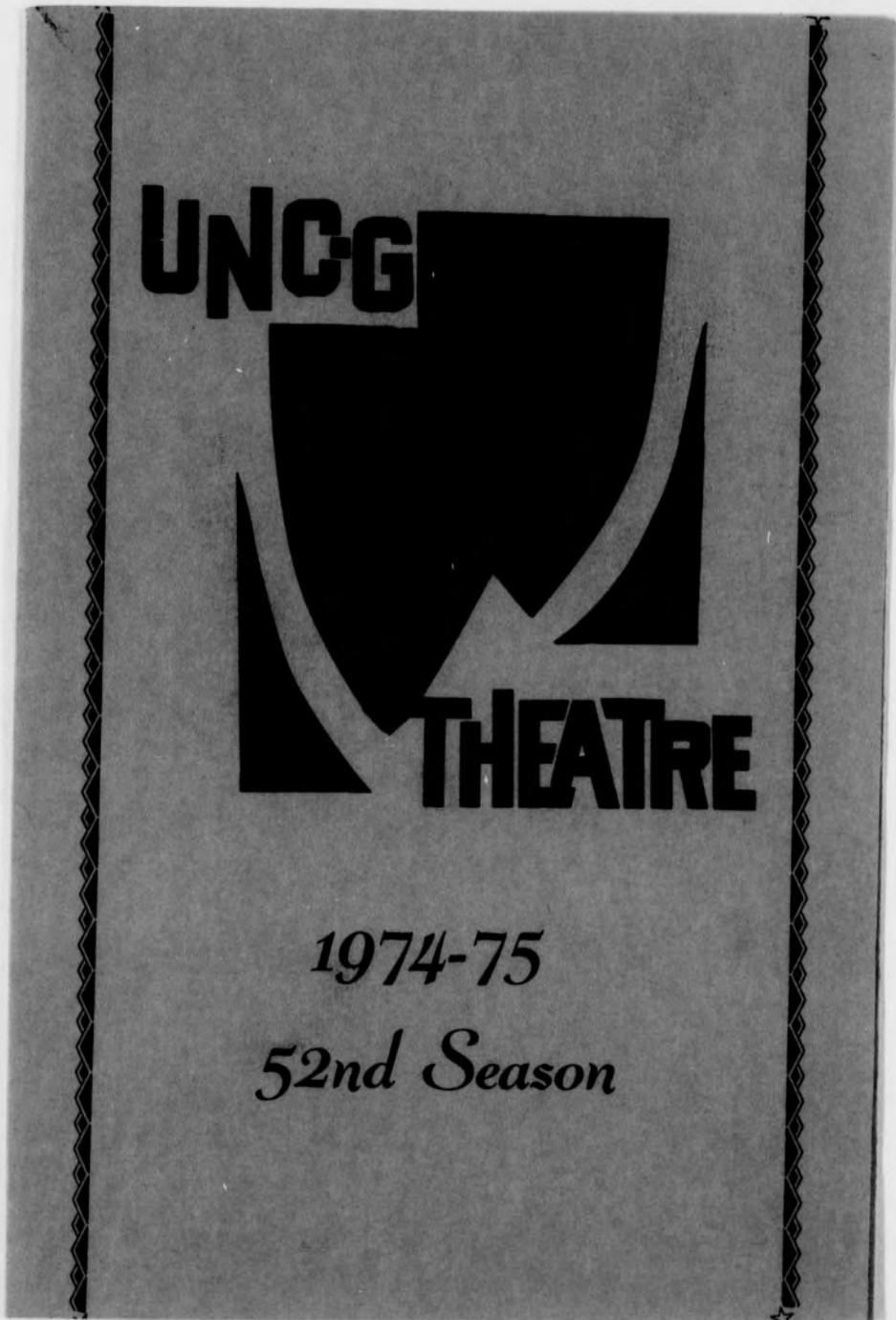


Figure 4

Richard III gives 'bloom to roses'

BY DOUG WALLER
Record Staff Writer

An excellent production of William Shakespeare's "Richard III" opened Monday night on the UNC-G Theatre stage of Taylor Building.

The playwright's dramatization of the last days of the Wars of the Roses comes into full bloom under Kathryn England's direction. She has assembled a fine cast for the Shakespearean assault on Machiavellian politics.

"Richard III" is one of Shakespeare's most popular plays. It's also one of his longest and most grueling productions. Set in the venomous 15th century court of Britain's King Edward IV, Shakespeare's melodrama revolves around Richard, Duke of Gloucester.

Richard, although his motives and intentions are spread before the audience like cue cards, is a deceptively complex character. He plainly admits in his opening soliloquy he is a villain through and through.

Richard, however, lacks the deep introspection that cripples Macbeth in his quest for power. Shakespeare leaves any pangs of conscience to Richard's victims. For the emotionally invisible Duke of Gloucester, Shakespeare only allows brief moments of self-evaluation and then passes them off in a few lines to a "cowardly conscience."

Some may argue this is a dramatic flaw in "Richard III," which was written before the playwright's heavier tragedies.

I believe Shakespeare was exposing the ultimate political animal—a politician who revels in eliminating the power and heads of his opponents. Richard is a con artist. In sex and politics he spends his whole disfigured life "playing the con" on his victims.



Tragedy is imposed on Richard, oddly enough, after he has reached his goal. Once a king, Richard's cutting edge becomes dull. The means have consumed his passion and once the ends arrive, Richard has no more political pockets to pick; and no more princesses to seduce.

Jamey Reynolds was brilliant Monday night as Richard. His cajoling, acting, wooing and intimidations to gain power would make a House majority whip blush.

An equally fine performance was turned in by James Thorpe as the Duke of Buckingham. Buckingham is Richard's H. R.

Haldeman, who chops out Richard's path to the throne and then backs off when his new king asks him to perform one final murder.

Barbara Bridges does well as Lady Anne, whose intense hatred for Richard changes literally in seconds into love.

Elizabeth, played deftly by Pegi Dick, fends off Richard's histrionics for most of the play;

but in the end, she, too, falls prey to his machinations.

Mary Law Ramsey, as Margaret, turns in a haunting performance as one of the few women in the play whose hard words seem to have any effect on Richard.

Ms. England has happily left Shakespeare's dramatics undiluted and his lengthy script slightly edited. Her treatment of the murder of George, Duke of Clarence, in a comic vein was refreshing.

Rich velvet costumes by Zoe Brown added to the color of the period. Versatile sets by Andreas Nomikos gave a spiked imagery to the drama.

"Richard III" will be at Taylor until Sunday. For a college production, it's Shakespeare at his best.

Figure 5

Fine Richard III Effort Not Without Its Faults

A Review

BY JOE KNOX

Daily News Staff Writer

It would certainly be too much to say that the terrible tale of King Richard III and all of his evil plots to gain and hold power has lately been played out in America, but the overtones are there, striking and inescapable.

They came to mind Monday night when a large cast of talented and magnificently costumed players of UNC-G Theatre staged one of William Shakespeare's monumental historical tragedies, a masterpiece study in the psychology of evil, "King Richard III."

At one point, well into his career of murder and deception to become King of England, Richard says, "Look, what is done cannot be now amended. Men shall deal unadvisedly sometimes, which after hours give leisure to repent."

And this recalled a later Richard who condescended to say only, in similarly euphemistic language, that in his quest to stay in power, he made mistakes.

Richard III is a long and difficult play to stage, hugely demanding of lead players. But it is also demanding of the audience.

Playgoers who know or have lately read the play about this "foul defacer of God's handiwork," will be immensely rewarded by the UNC-G production.

Given the presence of an educated audience, if you will, I think this is one of the finest in a long series of theatrical successes presented in the Taylor Building.

It was not without faults, however, and regrettably, one of these applied to Richard, whose role was taken by James S. Reynolds, a fine actor and veteran of many excellent UNC-G productions.

Perhaps opening night tensions were at work when the hunchback Richard, cradling his withered hand, addressed the audience with that memorable and most powerful speech: "Now is the winter of our discontent made glorious summer..."

In dramatic emphasis, his voice repeatedly went into falsetto and squeaked to the degree that words were lost. One simply could not understand them.

As the story progressed, his disposition to speak in this extreme manner abated.

While his overall performance was fine, one could have hoped for a Richard with a more all-pervading and commanding presence to match his "naked villany."

There were other excellent performances among the nearly 50 characters, and among those one remembers well were:

James Thorp as the Duke of Buckingham, Mary Law Ramsey as Margaret, widow of Henry VI, Tony Clay as Lord Hastings, Barbara Bridges as Lady Anne, Peggie Dick as Queen Elizabeth, Garth Shumacher, as Clarence, Richard's brother.

The two murderers hired by Richard to kill Clarence were played by John Lee Jellicorse and David Grapes. They accounted for a lively and witty scene in the Tower of London as they got about their deadly business.

It was, as always, a pleasure to see W. C. (Mutt) Burton on the Taylor stage. His roles (two) were minor, but done with his usual excellence.

Visually, "Richard III" was splendid, the richly colorful costuming designed by Zoe Brown, put together by hundreds of eager fingers, simply marvelous. Jerry Kenion described this aspect of "Richard III" quite well in one of her recent articles.

The scenes, designed by Andreas Nomikos, were interesting and economical, involving one basic two-level set which formed the core of them all, from palace to street to Tower to battlefield.

Scene changes were made by film projections on a backdrop screen, hangings lowered from overhead, and a very few prop moves, all done with a minimum of fuss and each one entirely effective.

It is not often one gets to see good Shakespeare on a stage these days. This represents a fine opportunity, a major production of UNC-G Theatre under the direction of Kathryn England.

It will be presented again tonight through Saturday at 8:15 p.m., and again on Sunday at 2:15 p.m.

Figure 6

Richard III: Unconditional Villain

GREENSBORO — In "Richard III," Shakespeare makes no attempt to disguise his sentiments. The 15th-century king was a villain, unconditionally, and thus he is portrayed.

Staging the play for the University of North Carolina at Greensboro (UNC-G) Theatre here, Director Kathryn England and her associates employ devices that lend unqualified support to the Shakespearean interpretation. The sets and backdrops are mostly menacing reds and blacks; the lighting, particularly that focused on King Richard, is eerie, almost troubling; and the costumes tend to set the

malefactors aligned with Richard apart from the eventually successful challengers to England's throne.

The play's most important element, though, is the performance of the actor portraying Richard, called in many history books the usurper. Without a convincingly malevolent lead, the production would fail utterly, regardless of the splendid props and special effects.

For Richard here, Ms. England made a wise choice. James S. Reynolds plays the king, beset by madness and deformities; it would be hard to imagine a more cunning, villainous protagonist.

In two scenes, these

qualities in the king emerge explicitly. The first instance is the opening scene. Before Richard makes his entrance, the screen at the rear of the stage is cast with a deep, red light. Several dark shadows are superimposed on the red, and the audience sees one of the shadows begin to move.

As the image becomes clearer, one can make out the knarled, sinister form belonging to Richard, then the Duke of Gloucester. He thus enters, suffused harshly in light, to begin his opening soliloquy, the most famous in the play. "Now is the winter of our discontent," he says, his deep-set eyes and Mephistophelian beard effectively establishing the mood.

The other scene occurs in the fourth act, after Richard has had himself elected king. Sitting on the throne in the palace, he looks positively serpentine, hunched down and peering through his menacing eyes. He snarls and rages at his subordinates; his villainy and insanity appear irreversible.

In truth, Richard may not have been the villain portrayed by Shakespeare. His death in 1485 ended the 30-year War of the Roses, a struggle between the House of York and the House of Lancaster for the English crown. Lancaster won the war under

the leadership of the Earl of Richmond, who became Henry VII after Richard's death.

Shakespeare may have followed popular notions about the reign of Richard for political expediency. His patron, Elizabeth I, was the granddaughter of Henry VII.

Others in the cast besides Reynolds deliver noteworthy performances. Barbara Bridgers, as Richard's bride, Lady Anne, has a brief but significant role which she handles well. For comic relief, John Lee Jellicorse is droll as one of two murderers sent by Richard to kill Clarence, his brother.

But real credit should be extended to Mary Law Ramsey, who plays the widow of Henry VI, another of Richard's supposed victims. As the dowager Queen Margaret, her language is abusive, and Ms. Ramsey effects a tongue sharp enough to carry off.

There are two more performances of the play, tonight at 8:15 and Sunday at 2:15. —

VEN CARVER

Figure 7

CHAPTER THREE
CRITICAL ANALYSIS

The four areas of evaluation include the following: (1) the relationship of interpretation to the actual performance, (2) the evaluation of actor-director relationships throughout the rehearsal and performance period, (3) the evaluation of the audience reaction to the production, and (4) the evaluation of the total production based on personal observations by the actress.

Achievement of Interpretation for the Production

This actress understood the interpretation of the production of The Tragedy of King Richard III, performed February 17, 18, 19, 20, 21, 22, and 23, 1975, in the W. Raymond Taylor Drama and Speech Building, to be in the style of melodrama with a blend of presentational and representational styles. To achieve this interpretation all actors were coached in vocal work, interpretation of lines, and movement. A great deal of emphasis was placed in all three areas. The entire cast worked with practice costumes from the beginning rehearsals in an attempt to limit the problems of using the heavy and elaborate ones planned for the actual production. Vocal sessions were set up on an individual basis. The historical characteristics of the people of

fifteenth century England, as well as the type of character each individual was playing, were often discussed.

The multitude of scenes made it necessary to work them thoroughly and rapidly before putting the entire play together as a total unit. The limited time for rehearsals allowed only ten "run-throughs" of the play. Since there were often two or three days in lapse of time between the rehearsals of each scene, the cast members had an added responsibility in developing their characters.

To enhance and develop excellent vocal quality and movement, in addition to the individual work, all cast members rehearsing reported one half hour before rehearsal for group vocal and physical warm-ups. Also, much individual coaching was given to each member of the cast during rehearsal periods by the director.

The director desired a definite rhythm, tempo, and pace for the entire production; therefore, there was much emphasis placed on speed in delivery of lines and suitable movement for the characters, considering their age, physical condition and what action was taking place. The fact that it was one of Shakespeare's historical chronicle plays and very heavy in content necessitated a consistent rhythm and a fast pace to help assure audience enjoyment.

It is the opinion of this actress that all of the above mentioned aspects of the production were accomplished by the cast most of the time. There were times, as noted

in the diary portion of this thesis, when the rhythm and pace were not in keeping with the director's desire. Measures were taken to correct this by working the entire cast before each performance in the vocal and movement rhythm patterns desired.

Shakespeare is difficult for a modern audience to understand, because of the language, and, in this play, also because of a complicated plot. Furthermore there were a multitude of scenes which required moving from scene to scene quickly in order to maintain the continuity of the play. Since the average audience member is not familiar with this play, it was more important to emphasize all of the aforementioned areas than in a play structured differently. Regarding audience understanding, this actress believes that the production succeeded. This opinion is based on comments made to her by trained observers, audience members, and newspaper reviewers.

It is also her opinion from observation that some members of the cast achieved the melodramatic style better than others. However, everyone achieved the style sufficiently enough for a success in total effect.

There were difficulties in producing Richard III that are not prevalent in many plays. These should be considered in a critical analysis. For example, Richard III has a large cast which required more time, especially in blocking rehearsals. The language is unfamiliar to the

average audience member and must be made understandable by the actors, necessitating excellent vocal quality and diction. The movement and staging must be interesting to avoid boredom or distraction because of the above and because of the complicated plot. A fast pace and definite rhythm requires all actors in the cast to work as closely as possible together so that the members are in tune with the rhythm set by the director. Considering all of these elements, this actress feels that this production achieved the desired style. It is also felt by this actress that she achieved the interpretation of character desired by the director and that she was also successful in creating her role in the style outlined in the first chapter of this thesis.

Actor-Director Relationships

This actress feels that there was an excellent rapport between herself and her director as well as with the vocal coach. She also feels that for the most part the cast was fortunate to work with experienced actors who gave a strength to the production from the start of rehearsals.

The relationship between this actress and her director was at all times open and therefore based on a foundation of truth, between the two. There was communication between the two as to what was expected, hoped for,

and being accomplished. Since this was a thesis production for this actress, she feels that the director went to even greater lengths than usual in giving attention to the needs and weaknesses in her performance.

She and her director agreed basically concerning the characterization of Queen Margaret. Her interpretation of Queen Margaret as a person who had power, strength, wisdom, and a person who was filled with hate, vindictiveness, grief and sorrow for herself, was shared by the director. There were moments when this actress felt that being directed to bend her body over from the waist a great deal detracted from the character's power. There were times when she did not walk or stand as a woman who felt powerful and was reminded by the director to remember the actress's description of Queen Margaret at the beginning of rehearsals. Power and determination were often used by both actress and director as descriptive words. She does feel that she made the bending of the body work in a positive manner for the character and that she did portray the character closely to the interpretation which was basically shared by her director.

Many times the director took extra time in rehearsals to obtain the correct pronunciation of words and the proper movement from this actress. Often after a long and tedious rehearsal the director took that extra energy and time to discuss the acting and personal problems of this actress.

Problems worked on were voice, movement, age of the character, the strength and power, both vocally and in movement, as well as the language which affected line interpretation. There were times of frustration for both this actress and the director, many times requiring the director to prompt her to pronounce the words correctly by repeating such words as "many" as twenty times each. Also, the director actually moved this actress bodily when she was not putting forth the great amount of energy needed to play a strong and powerful character like Queen Margaret.

Something must be said about the relationship of the vocal coach and this actress. She found him to be patient, understanding and constructive in every way. He was especially good, as was the director, in encouraging and praising this actress for progress made.

Overall, from observation, she feels that this fine relationship, for the most part, prevailed throughout the entire rehearsal period and all performances. She believes that it was the same for the entire cast, between its members and the director and among themselves.

Audience Reaction

The Tragedy of King Richard III was presented seven times. The audiences were primarily adult; however, there were a large number of high school students attending. The audience reaction for the most part was excellent. There

were times when some of the young people, probably through lack of understanding of the play and embarrassment, laughed or did distracting things. This affected some of the actors more than others. This actress received many positive comments personally from audience members. However, it should be taken into consideration that most personal comments are believed by her to be somewhat biased. The basic type of comment was how well or superbly she performed or how marvelous the play was. She did not solicit opinions and the many comments to her were for the most part spontaneous. It was also very pleasing that at least four members of the technical crew were complimentary concerning her performance.

The production was discussed in a class of Studies in Acting. One negative comment was made concerning the presentational style used at times by this actress. She explained she was directed in this method. In discussing this comment in her oral exams it was felt by her committee that she had been directed and had performed these lines properly for this particular play.

She feels that considering the opinions of the faculty, her committee, reviews and personal comments made to her by members of the audience, Richard III was well received. It is her opinion, based on the above, that this production was directed and performed in an understandable and enjoyable manner.

It should be noted, however, that it is the opinion of Joe Knox who reviewed the play for the Greensboro Daily News that this production is better suited for an audience acquainted with the play. He states:

Playgoers who know or have lately read the play about this "foul defacer of God's handiwork," will be immensely rewarded by the U.N.C.-G. production. Given the presence of an educated audience, if you will, I think this is one of the finest in a long series of theatrical successes in the Taylor Building.

He does state that the performance of this actress was excellent as noted in the review included in this thesis.

Doug Waller who reviewed Richard III for the Greensboro Record had positive comments concerning the production. He states:

An excellent production of William Shakespeare's "Richard III" opened Monday night on the U.N.C.-G. Theatre stage of Taylor Building. The playwright's dramatization of the last days of the Wars of the Roses comes into full bloom under Kathryn England's direction. She has assembled a fine cast for the Shakespearean assault on Machiavellian politics.

He goes on to say concerning this actress:

Mary Law Ramsey as Margaret, turns in a haunting performance as one of the few women in the play whose harsh words seem to have any effect on Richard.

Ven Carver of the High Point Enterprise made only good comments concerning the production. His comments about this actress are as follows:

But real credit should be extended to Mary Law Ramsey, who plays the widow of Henry VI, another of Richard's supposed victims. As the dowager Queen Margaret, her language is abusive, and Ms. Ramsey effects a tongue sharp enough to carry off.

Personal Observations

The scene this actress feels best about was I-III. She feels that the asides allowed a building of tension that reached a peak in her attack against Richard. She believes the least effective scene was the opening of IV-IV. The reason she feels this is partially because she had been off stage approximately one hour and also because she was alone on stage for only about twenty seconds. There was no build to the speech which was short and no one to relate to. These reasons are not valid for they should have been overcome. However, there were times when this small opening segment to this scene was better than other times. One of these was the Sunday Matinee performance. This performance was affected by a personal problem which actually made the whole scene more believable and powerful. This is an example of this actress applying personal emotional memories and images to affect the desired emotion for the character on stage. As explained in the diary section of this thesis, this can be dangerous if an experience is fresh because the actress can more easily lose control of her emotions.

The most difficult problems for this actress were the following:

- (1) At first she had trouble perfecting good stage speech which did not reflect any regional dialect. In the case of this actress the problem was southernisms, for example, in pronouncing words which contain "em" or "en" in them as "then" or "empty."

(2) After having more success with the speech, she had problems developing strong body movements which were needed for the character to match the vocal strength already developed.

The fact that Queen Margaret was used as a prophetess and is historically dead when the action takes place made it necessary to find a reason for her presence in the play. This actress feels that Shakespeare used her to forecast the future of the other major characters. Also, the historical study proved Margaret to be an extremely dynamic person. Shakespeare being true to the real queen took advantage of this powerful woman by using her in this play and thereby added dimension because the other women are of a softer nature. In Richard III, Queen Margaret is rather one dimensional in that she shows anger and rage which are exemplified by her attacks on the other characters. This is true for the major time she is on stage. This actress believes that several cuts in the script hurt the character by eliminating her lines which showed wisdom. An example of this occurs in IV-IV when Elizabeth asks Margaret to teach her how to curse. Margaret answers as follows:

Forbear to sleep the night, and fast the day,
Compare dead happiness with living woe;
Think that thy babes were fairer than they were,
And he that slew them fouler than he is;
Bettering thy loss makes the bad-causer worse;
Revolving this will teach thee how to curse.

She feels that this is an eternal truth and therefore shows

the wisdom of Margaret. However, where the several lines such as this may have added to the character of Margaret, the play probably benefited overall for the cuts that were made. It should be pointed out at this point that it was the director's intention that the actors study all lines and thereby use the knowledge gained from this study to be able to use subtext to show qualities that were cut by lines. This actress feels she did succeed in portraying all facets of Queen Margaret's character by using the knowledge she obtained through her historical and line study (lines cut and uncut).

She believes that the biggest failure in performance was showing the age of the character of Queen Margaret. This was agreed upon by one of her committee members. This opinion was not shared by the director. However, this actress feels age was sacrificed a little for strength and power of the character. Also, the mere fact that all the actresses played older roles than their real ages made the age differences between the female characters less apparent.

The costumes and make-up and set design were extremely helpful in polishing the character of Queen Margaret. The costume was easy to work with and made the actress stand out among the other women because it was less elaborate. The set allowed the actress to work on different levels which made interesting movement. For example, there were steps and ramps to work on. This allowed her to move

differently from a straight walk and thereby added interest to her character. The make-up helped psychologically. It was extreme in lines which added age, a problem area already mentioned.

This actress feels that for the second time she approached a role from the out-side-in rather than inside-out. This type of approach had been suggested to her by several teachers. At her stage of development she feels that was beneficial to her in her growth as an actress.

This acting experience served as a vehicle for growth as an actress and also as a person. She learned new voice exercises. She developed a character externally and vocally as rapidly, or more so, than internally for the second time, which helped her technique. It was her first time to try to master the language of Shakespeare. This took much study in meaning of the words and phrases and how to emphasize them so that the audience would understand their meaning fully. As a person, she feels any time an actress stretches herself by working on a role that is entirely different from what she is accustomed to doing she grows not only as an actress, but also as a person. An actress must know the character so well, that it would be impossible for her not to retain some knowledge gained through this study. In every way the experience served her well for a thesis production.

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