

### Chapter 1 : Shakespeare's Richard II and the Essex rebellion | The Shakespeare blog

*King Richard the Second* is a history play by William Shakespeare believed to have been written in approximately 1595. It is based on the life of King Richard II of England (ruled 1377–1399) and is the first part of a tetralogy, referred to by some scholars as the Henriad, followed by three plays concerning Richard's successors: *Henry IV, Part 1*; *Henry IV, Part 2*; and *Henry V*.

After further military adventures, however, he contracted dysentery in Spain in 1394. He never fully recovered and had to return to England the next year. This resulted in the year-old Richard succeeding to the throne, being crowned king on 16 July 1399. In a matter of three years, these councillors earned the mistrust of the Commons to the point that the councils were discontinued in 1402. It is unclear how much Richard, who was still only fourteen years old, was involved in these deliberations, although historians have suggested that he was among the proponents of negotiations. It is likely, though, that the events impressed upon him the dangers of disobedience and threats to royal authority, and helped shape the absolutist attitudes to kingship that would later prove fatal to his reign. Despite great sums of money awarded to the Empire, the political alliance never resulted in any military victories. Anne died from plague in 1398, greatly mourned by her husband. While the court party preferred negotiations, Gaunt and Buckingham urged a large-scale campaign to protect English possessions. In 1400, the king himself led a punitive expedition to the north, [29] but the effort came to nothing, and the army had to return without ever engaging the Scots in battle. On 20 December they intercepted de Vere at Radcot Bridge, where he and his forces were routed and he was obliged to flee the country. The aggressive foreign policy of the Lords Appellant failed when their efforts to build a wide, anti-French coalition came to nothing, and the north of England fell victim to a Scottish incursion. He outlined a foreign policy that reversed the actions of the appellants by seeking peace and reconciliation with France, and promised to lessen the burden of taxation on the people significantly. A proposal put forward in 1402 would have greatly expanded the territory of Aquitaine possessed by the English crown. There were some misgivings about the betrothal, in particular because the princess was then only six years old, and thus would not be able to produce an heir to the throne of England for many years. The English lordships in Ireland were in danger of being overrun, and the Anglo-Irish lords were pleading for the king to intervene. His army of more than 8,000 men was the largest force brought to the island during the late Middle Ages. Although one chronicle suggested that a plot was being planned against the king, there is no evidence that this was the case. After a heated quarrel with the king, he was condemned and executed. As the time for the trial drew near, Nottingham brought news that Gloucester was dead. It is thought likely that the king had ordered him to be killed to avoid the disgrace of executing a prince of the blood. While recruiting retainers for himself in various counties, he prosecuted local men who had been loyal to the appellants. The fines levied on these men brought great revenues to the crown, although contemporary chroniclers raised questions about the legality of the proceedings. The House of Lancaster not only possessed greater wealth than any other family in England, they were of royal descent and, as such, likely candidates to succeed the childless Richard. According to Bolingbroke, Mowbray had claimed that the two, as former Lords Appellant, were next in line for royal retribution. Mowbray vehemently denied these charges, as such a claim would have amounted to treason. Mowbray for life, Bolingbroke for ten years. Rather than allowing Bolingbroke to succeed, Richard extended the term of his exile to life and expropriated his properties. Meeting with Henry Percy, Earl of Northumberland, who had his own misgivings about the king, Bolingbroke insisted that his only object was to regain his own patrimony. Percy took him at his word and declined to interfere. Edmund of Langley, Duke of York, who was acting as Keeper of the Realm, had little choice but to side with Bolingbroke. On arrival, he was imprisoned in the Tower of London on 1 September. Henry was by now fully determined to take the throne, but presenting a rationale for this action proved a dilemma. On the other hand, the *Treason et Mort* Chronicle suggests otherwise. The king succumbed to blind rage, ordered his release from the Tower, called his cousin a traitor, demanded to see his wife and swore revenge throwing down his bonnet, while the duke refused to do anything without parliamentary approval. He is thought to have starved to death in captivity on or around 14 February, although there is some question over the date and manner of his death. Here Richard himself had prepared an elaborate tomb, where

the remains of his wife Anne were already entombed.

**Chapter 2 : Simplified Shakespeare: Richard II**

*From a general summary to chapter summaries to explanations of famous quotes, the SparkNotes Richard II Study Guide has everything you need to ace quizzes, tests, and essays.*

Although Bolingbroke is the eldest son of John of Gaunt, the duke of Lancaster, and therefore a cousin of the king, Richard is perfectly fair in his interview with the two men and shows neither any favoritism. Mowbray forcefully denies the charges. Richard decides that to settle the dispute the men should have a trial by combat at Coventry, and the court adjourns there to witness the tournament. Richard, ever nervous and suspicious, grows uneasy as the contest begins. Suddenly, just after the beginning trumpet sounds, the king forbids that the combat take place. Instead, he banishes the two men from the country. Bolingbroke is to be exiled for six years and Mowbray for the rest of his life. At the same time, Richard demands that they promise they will never plot against him. Persisting in his accusations, Bolingbroke tries to persuade Mowbray to plead guilty to the charges before he leaves England. Not long after his son is banished, John of Gaunt, duke of Lancaster, becomes ill and sends for Richard to give him advice. Although the duke of York points out to him that giving advice to Richard is too often a waste of time, John of Gaunt feels that perhaps the words of a dying man will be heeded where those of a living one would not. From his deathbed, he criticizes Richard for extravagance and for mishandling the public funds and impoverishing the nation. Richard, heedless of all warnings, has set off for Ireland to pursue his war, leaving his tottering kingdom in the hands of the weak duke of York, who is no match for the wily Bolingbroke. When the exiled traitor reaches Gloucestershire, the duke of York visits him at his camp. Caught between loyalty to Richard and despair over the bankrupt state of the country, York finally yields his troops to Bolingbroke. Richard, returning to England and expecting to find an army of Welshmen under his command, learns that after hearing false reports of his death they have gone over to Bolingbroke. Moreover, the strong men of his court—including the earl of Wiltshire, Bushy, and Green—have all been executed. Destitute of friends and without an army, Richard takes refuge in Flint Castle. Bolingbroke, using his usurped titles and estates as his excuse, takes Richard prisoner and carries him to London. There Richard breaks down. He shows little interest in anything and spends his time philosophizing on his downfall. When he is brought before Bolingbroke and the cruel and unfeeling earl of Northumberland, Richard is forced to abdicate his throne and sign papers confessing his political crimes. Bolingbroke, assuming royal authority, orders Richard imprisoned in the Tower of London. During a quarrel among the young dukes of the court, the bishop of Carlisle announces that Mowbray made a name for himself while fighting in the Holy Land and then retired to Venice, where he died. When Bolingbroke affects grief over the news, the bishop turns on him and denounces him for his part in ousting Richard. Bolingbroke, armed with the legal documents he has collected to prove his rights, prepares to assume the throne as Henry IV. Richard predicts to the earl of Northumberland that Bolingbroke will soon come to distrust his old aide for his part in unseating a king. Soon after that, Richard is sent to the dungeons at Pomfret Castle, and his queen is banished to France. When the duke discovers that his son, the duke of Aumerle, and other loyal followers of Richard are planning to assassinate Henry IV at Oxford, York immediately starts for the palace to warn the new monarch. Having punished the conspirators, Henry IV grows uneasy at the prospect of other treasonable activities, for while Richard lives there is always danger that he might be restored to power. In his dungeon, Richard is provoked to quarrel with his guard, and in the struggle that ensues the guard draws his sword and strikes down his unhappy prisoner. Distressed over the news of mounting insurrection in the country, King Henry pretends horror at the murder of Richard and vows to make a pilgrimage to the Holy Land to atone for the death of his fallen cousin.

*Enter on the walls, KING RICHARD II, the BISHOP OF CARLISLE, DUKE OF AUMERLE, SIR STEPHEN SCROOP, and EARL OF SALISBURY See, see, King Richard doth himself appear, As doth the blushing discontented sun.*

Instead he portrays them how they may have perceived themselves. Comparatively, Henry Bolingbroke is a man taking back his confiscated fortune and birth right. When the crown comes into play it becomes incredibly difficult to perceive who the victim of the play is. Is it the usurped King? Or is it the unjustly banished Duke? Shakespeare leaves it up to the audience to decide and fight it out. They corner themselves into a situation in which every decision is a morally questionable one; this is not something that could easily be resolved. Richard could not simply welcome Bolingbroke with open arms, to do so would be to admit that he was himself wrong. A King could never do that nor could he go down without some semblance of a fight or display of himself being usurped. Richard is a boy King; his body grew but his mind never fully developed to the realities of the world. His decisions are rash, unfair and at times almost random. It is simply the will of the King and of God. Conversely, Bolingbroke faces down the King and usurps his throne. He claims to have entered England for the purposes of reclaiming his fortune and nothing more. When Richard returns to the Irish war he finds that all his most powerful nobles are behind his enemies cause. He is destitute, but he is still the King of England. Everybody recognises this, even Bolingbroke. In his wrath he delivers his most monumental speech and his most devastating. He calls upon the armies of heaven to vanquish this usurper. Thus, Richard believes that God has abandoned him so he willingly gives the crown to Bolingbroke but, not without his final display of victimisation. Bolingbroke still claims not to want the crown, though England wants him to have it. So, he takes the throne and becomes Henry IV. Now this is where the multifaceted nature of the play comes into question. Who is the victim of the work? Is there a villain? The answer generally depends on your perception of the divine right of Kings, and the production you hold in your heart. I cannot form a definitive answer for my own mind, so I cannot argue either way. History aside, both men make mistakes within the plays action. But, who is to blame? Through their conflict both men are backed into a corner in which only one can escape. Damn, I love this play. I might go read it again; it is pure poetry!

**Chapter 4 : Royal Shakespeare Company: Richard II (TV Movie ) - IMDb**

*Richard II, chronicle play in five acts by William Shakespeare, written in and published in a quarto edition in and in the First Folio of The quarto edition omits the deposition scene in Act IV, almost certainly as a result of censorship.*

Hire Writer This narcissistic portrayal of Richard is continued as the duel unfolds. Shakespeare emphasises how ineffective kingship is dominated by flattery and vanity by surrounding the doomed Richard with sycophants who ultimately result in his downfall. Men such as Bushy, Bagot and Greene are all characters that give the king bad advice leading him to lose the crown. This continues the portrayal of Bolingbroke as a hero and develops England as an organic entity, which is a recurrent theme throughout. With this line Shakespeare suggests the flatterers feel no threat from others surrounding the King such as Gaunt. Indeed, it is through characters such as Gaunt that Shakespeare is able to encapsulate the weak character of the King as he shows Richard as being governed by his flatterers as opposed to governing them, which is presented as the true role of a King. His aloofness and hostility towards other members of his family jeopardizes the succession. The succession is presented as an essential element of Kingship as without an heir, Richard could plunge the country into bloody Civil War after his death if those around him disagreed about his successor. This, in conjunction with the divine right of kings is presented as a key element to kingship. Indeed, Shakespeare illuminates the importance of maintaining the succession using many themes and motifs in the play as well as in the storyline. This could be interpreted as showing his pacifistic side as demonstrated in the scene of the duel or that he is worried about his own blood, as his death will endanger the succession. In addition to succession, Richard II reflects the importance of looking after your realm whilst King. Richard himself realises this towards the end of the play and water is another pattern of language Shakespeare draws on to illustrate this. Shakespeare then develops the water motif into what can be seen as, a metaphor of Richard. This self-conscious speech from Richard gives us a sense of his despair at losing the kingship but also his relief. By referring to his hands as the tools that created such destruction, Shakespeare strengthens the amount of responsibility the audience feels Richard has for the strife the country finds itself in. However, the Garden scene also gives a sense of sympathy for Richard. This perhaps suggests that as a man Richard does deserve some pity when we consider he had no choice in becoming King and that it is only his role as King that has made him inept and destructive. By the end of Richard II the audience has come to realise the intricacies of Kingship. The tone at the end of the play, when Bolingbrook sentences Richard to death is one of grief. However, during the play we only get a glimpse of Bolingbroke as King and as an audience realise that he has not had time to make mistakes such as those made by Richard. We see how the King is divinely appointed to rule, but that his kingship is an obligation to his country, not an opportunity for egotism; and the Crown can be forfeited if the King fails to rule well. On the other hand, Richard was born to be King; it is a role for which in the play we see him to be ill suited, but is something in which he has no choice. Through his character we realise the many restrictions of Kingship, its burdens and possible consequences. Ultimately Richard cannot escape the trappings of Kingship unless he forfeits his own life. We then see that the only way to escape the afflictions of kingship is death and Richard conforms to this completely, giving up his life in order to give up his Kingship. How to cite this page Choose cite format:

**Chapter 5 : King Richard II by William Shakespeare**

*Plot summary of and introduction to William Shakespeare's play Richard II, with links to online texts, digital images, and other resources.*

After several attempts to calm both men, Richard acquiesces and it is determined that the matter be resolved in the established method of trial by battle between Bolingbroke and Mowbray, despite the objections of Gaunt. The tournament scene is very formal with a long, ceremonial introduction, but as the combatants are about to fight, Richard interrupts and sentences both to banishment from England. Mowbray predicts that the king will sooner or later fall at the hands of Bolingbroke. John of Gaunt dies and Richard II seizes all of his land and money. There remain, however, subjects who continue faithful to the king, among them Bushy, Bagot, Green and the Duke of Aumerle son of the Duke of York, cousin of both Richard and Bolingbroke. When King Richard leaves England to attend to the war in Ireland, Bolingbroke seizes the opportunity to assemble an army and invades the north coast of England. Executing both Bushy and Green, he wins over the Duke of York, whom Richard has left in charge of his government in his absence. This play, which exists in one incomplete manuscript copy at the British Museum is subtitled *Thomas of Woodstock*, and it is by this name that scholars since F. Boas have usually called it. This closeness, along with the anonymity of the manuscript, has led certain scholars to attribute all or part of the play to Shakespeare, though many critics view this play as a secondary influence on Shakespeare, not as his work. The second and third quartos followed in 1616 – the only time a Shakespeare play was printed in three editions in two years. Q4 followed in 1619, and Q5 in 1623. The play was next published in the First Folio in 1623. The title page from the quarto edition of the play. Richard II exists in a number of variations. The quartos vary to some degree from one another, and the folio presents further differences. The fourth quarto, published in 1619, includes a version of the deposition scene shorter than the one later printed, presumably from a prompt-book, in the First Folio. The scant evidence makes explaining these differences largely conjectural. There is no external evidence for this hypothesis, however, and the title page of the quarto refers to a "lately acted" deposition scene although, again, this could be due to earlier censorship which was later relaxed.

Analysis and criticism[ edit ] Structure and language[ edit ] The play is divided into five acts and its structure is as formal as its language. The normal structure of Shakespearean tragedy is modified to portray a central political theme: Bolingbroke on the other hand represents a more modern view of the throne, arguing that not only bloodline but also intellect and political savvy contribute to the makings of a good king. It thus contains no prose. There are also great differences in the use of language amongst the characters. Traditionally, Shakespeare uses prose to distinguish social classes – the upper class generally speaks in poetry while the lower classes speak in prose. In *Richard II*, where there is no prose, Richard uses flowery, metaphorical language in his speeches whereas Bolingbroke, who is also of the noble class, uses a more plain and direct language. In *Richard II* besides the usual blank verse unrhymed pentameters there are long stretches of heroic couplets pairs of rhymed pentameters. The play contains a number of memorable metaphors, including the extended comparison of England with a garden in Act III, Scene iv and of its reigning king to a lion or to the sun in Act IV. The language of *Richard II* is more eloquent than that of the earlier history plays, and serves to set the tone and themes of the play. He always speaks in tropes using analogies such as the sun as a symbol of his kingly status. Richard places great emphasis on symbols which govern his behaviour. His crown serves as a symbol of his royal power and is of more concern to him than his actual kingly duties. Samuel Schoenbaum contests that Hayward had written his work prior to *Richard II*, joking that "there is nothing like a hypothetical manuscript to resolve an awkwardness of chronology", as Hayward noted he had written the work several years before its publication. That Hayward had made his dedication was fortunate for Shakespeare, otherwise he too might have lost his liberty over the affair. On 7 February 1599, just before the uprising, supporters of the Earl of Essex, among them Charles and Joscelyn Percy younger brothers of the Earl of Northumberland, paid for a performance at the Globe Theatre on the eve of their armed rebellion. Elizabeth was aware of the political ramifications of the story of *Richard II*: The body natural is a mortal body, subject to all the weaknesses of mortal human beings. On the other hand, the body

politic is a spiritual body which cannot be affected by mortal infirmities such as disease and old age. These two bodies form one indivisible unit, with the body politic superior to the body natural. At the coast of Wales, Richard has just returned from a trip to Ireland and kisses the soil of England, demonstrating his kingly attachment to his kingdom. Richard starts to forget his kingly nature as his mind becomes occupied by the rebellion. This change is portrayed in the scene at Flint Castle during which the unity of the two bodies disintegrates and the king starts to use more poetic and symbolic language. He has been forced to give up his jewels, losing his kingly appearance. He loses his temper at Bolingbroke, but then regains his composure as he starts to remember his divine side. At Flint castle, Richard is determined to hang onto his kingship even though the title no longer fits his appearance. However at Westminster the image of the divine kingship is supported by the Bishop of Carlisle rather than Richard, who at this point is becoming mentally unstable as his authority slips away. Biblical references are used to liken the humbled king to the humbled Christ. The names of Judas and Pilate are used to further extend this comparison. Before Richard is sent to his death, he "un-kings" himself by giving away his crown, sceptre, and the balm that is used to anoint a king to the throne. The mirror scene is the final end to the dual personality. After examining his plain physical appearance, Richard shatters the mirror on the ground and thus relinquishes his past and present as king. Stripped of his former glory, Richard finally releases his body politic and retires to his body natural and his own inner thoughts and griefs. Richard acts the part of a royal martyr, and due to the spilling of his blood, England continually undergoes civil war for the next two generations. Critic Irving Ribner notes that a manifestation of Machiavellian philosophy may be seen in Bolingbroke. Machiavelli wrote *The Prince* during a time of political chaos in Italy, and writes down a formula by which a leader can lead the country out of turmoil and return it to prosperity. Bolingbroke seems to be a leader coming into power at a time England is in turmoil, and follows closely the formula stated by Machiavelli. He keeps Northumberland by his side as a tool to control certain constituents. From the minute Bolingbroke comes into power, he destroys the faithful supporters of Richard such as Bushy, Green and the Earl of Wiltshire. Also, Bolingbroke is highly concerned with the maintenance of legality to the kingdom, an important principle of Machiavellian philosophy, and therefore makes Richard surrender his crown and physical accessories to erase any doubt as to the real heir to the throne. Yet, Irving Ribner still notes a few incidents where Bolingbroke does not follow true Machiavellian philosophy, such as his failure to destroy Aumerle, but such incidents are minuscule compared to the bigger events of the play. Performance history[ edit ] Richard II has one of the most detailed and unusual performance histories of all the plays of the Shakespearean canon. Another commissioned performance of a different type occurred at the Globe Theatre on 7 Feb. On 30 September , among the oddest of all early performances: The play was performed two days in a row at the Globe on 11 and 12 June The play retained its political charge in the Restoration: In England, Paul Scofield , who played it at the Old Vic in , was considered the definitive Richard of more modern times. In , Fiona Shaw played the role as a man. Additionally the role was played by Mark Rylance at the Globe Theatre in An often overlooked production, the lead actor handles the character in, as The Guardian noted, perhaps the most vulnerable way ever seen.

**Chapter 6 : Richard II - Shakespeare's Globe On Screen**

*Synopsis. A story of power and plotting, Richard II is the first of Shakespeare's four plays about the House of Lancaster. In the presence of King Richard, Henry Bolingbroke (who would eventually be Henry IV) accuses Thomas Mowbray (Duke of Norfolk) of embezzling crown funds and of plotting the death of his uncle, the Duke of Gloucester.*

He was the patriarch of this powerful political dynasty. Seven of these histories, including this one, cover descendents of John of Gaunt, the duke of Lancaster. Richard II has been king for twenty years, his father predeceasing his father, a matter that placed the young Richard first in line to be king. Bolingbroke and Mowbray are called before the king and John of Gaunt to defend themselves. Bolingbroke and Mowbray promptly engage each other in a serious verbal spar. The king decides that the two of them must settle their differences in a duel at Coventry. Later, at Coventry, just before the duel is to begin, the king decides to ban Mowbray from England for life and to exile Bolingbroke to France for six years. She soon leaves for her castle at Plashy, not to be heard from again. We soon learn she has died. He is comforted by his younger brother, the duke of York. Though their surname was Plantagenet, this powerful political family found itself for decades split primarily into two groups; the Lancastrians, descendents of John of Gaunt, and the so-called Yorkists, descendents of Edmund of Langley. It is also rumored about that Bolingbroke has plans to attempt to seize the crown from his cousin Richard II. Henry Bolingbroke and his entourage by now have arrived at Ravensburgh and have headed south for Bristow Castle. The monarchist York, now older and afflicted, confronts the young, virile and ambitious Bolingbroke, making a brave and heart-felt attempt to encourage Bolingbroke to support the king. With compassion and diplomacy, Bolingbroke holds firm, winning York over. Bolingbroke moves further inland. The king learns of his own deteriorating support among a number of key aides and their friends, many having defected to Bolingbroke, including the powerful Northumberland and his son, Harry Percy. Harry or Henry Percy is better known as Hotspur. He has a major role coming up. Salisbury is quickly followed by Stephen Scroop who offers even worse news. The king talks freely of death. He is taken to task and temporarily encouraged by the Bishop of Carlisle. Furthering his dismay, the king learns that his uncle York has joined Bolingbroke and his cause. The young Harry Percy Hotspur then informs Bolingbroke that the king and a few of his supporters have sought protection in Flint Castle. Bolingbroke dispatches Northumberland to talk with the king and to let him know that he only seeks to have his banishment repealed and to have his lands and other assets returned. The king soon buckles and is bloodlessly deposed, a discouraging moment for his supporters and a defining moment in English history. At about this time, the duke of York reports to Bolingbroke that Richard II is ready to publicly give up his crown. Richard II comes forward. Gently, Northumberland tells Richard II that he must sign certain papers acknowledging his crimes against the state. Northumberland proceeds to tell the queen that she has been banished to France and that Richard will be transferred to Pomfret Castle. Richard is relegated to Pomfret Castle to be its lone prisoner. Shakespeare has Richard reflect on his life and his own sense of being, and on what was and what might have been. A badly misguided but well intentioned friend of the new king kills Richard at Pomfret Castle, an act that will haunt kings and England for a century. He remains a close confidant to Richard II throughout, and is never close to Bolingbroke. Late in the play he is implicated in an earlier plot designed to take the life of Bolingbroke, who by then is Henry IV. The new king takes the accusation lightly and risking little, pardons his cousin. Henry Bolingbroke is the duke of Hereford, the son of John of Gaunt, and a future king. Early in the play he is exiled for six years to France; Richard II, his cousin and the king, fearing him as a competitor. While in France Bolingbroke gains political, military and financial strength as Richard II continues to exercise poor judgment. He is also the grandfather of Henry V and great-grandfather of Henry VI; known, understandably, as the father of kings. John of Gaunt was born in Gaunt, England, was the duke of Lancaster and the patriarch of the Lancastrians who ruled England for seven decades. John of Gaunt, a beloved figure in English history, dies early in Act two. In , the time of the play, King Richard II is thirty-two and married, but they have no children. What my tongue speaks, my right-drawn sword may prove. Meantime most falsely doth he lie. Mowbray picks up the gage. He is our subject, Mowbray, so art thou. Free speech and fearless I to thee

allow.

### Chapter 7 : Richard II | Folger Shakespeare Library

*Richard II (Wars of the Roses #1), William Shakespeare, Roma Gill (Editor) King Richard the Second is a history play by William Shakespeare believed to have been written in approximately*

The Royal Academy of Dramatic Art. Benford is thrilled to be making her PSF debut. Thanks to Liz, Patrick and Gina. Exit Strategy Primary Stages ; Regional: BFA University of the Arts. A PA native and current Chicago resident, some credits include: His wife is the Rev. Harper Turney; they have three beautiful grandchildren, pictures available. Recent credits include the musicals: John Adams, , Dr. She thanks Stephen Casey for being such an amazing mentor and friend, her parents and brothers for all their amazing love and support, and Johnny for putting up with her. Over the Tavern at the Montgomery Theater. He thanks his family, both in blood and bond who never cease loving fiercely. DeSales University class of , P. Andrew would like to thank his family and friends for their constant support. Pipeline Theatre Company ensemble member. Thanks to Mom and Dad for everything important. As a professional director, actor, and fight director, credits include Broadway, Off-Broadway, regional theatre, television and radio. Razze would like to thank Patrick Mulcahy for his support and allowing him to direct this amazing musical, Ragtime! Over the years he was the assistant house manager, box office manager, company manager, assistant producer, and director of development. Since , in his role as general manager and later managing director, he has served as the administrative leader of the Festival working very closely with the box office, business, development, marketing and production departments. During this time, PSF subscriptions have more than doubled, income from the annual Luminosity Gala fundraiser has more than quadrupled, and the summer seasonal staff has grown to over Thaisa in Pericles and Miranda in The Tempest. Nominated for Washington, D. USA local www. His theatrical lighting has been seen Off-Broadway and in regional theatres across the country. Special thanks to Susan, Alexandra, and Connor for your support. As always, for CW and AS. This summer is for Rachel Rockwell. Some favorite PSF credits include: Love to God, family, Andrew, Ali, and Maggie!

### Chapter 8 : The plot | Richard II | Royal Shakespeare Company

*Plot summary of Shakespeare's Richard II: Henry Bolingbroke, son of the great John of Gaunt, Duke of Lancaster, challenges Thomas Mowbray, Duke of Norfolk, accusing him of being involved in the recent death of the King's uncle, the Duke of Gloucester.*

### Chapter 9 : Richard II (play) - Wikipedia

*81 quotes from Richard II: 'I wasted time, and now doth time waste me.'*