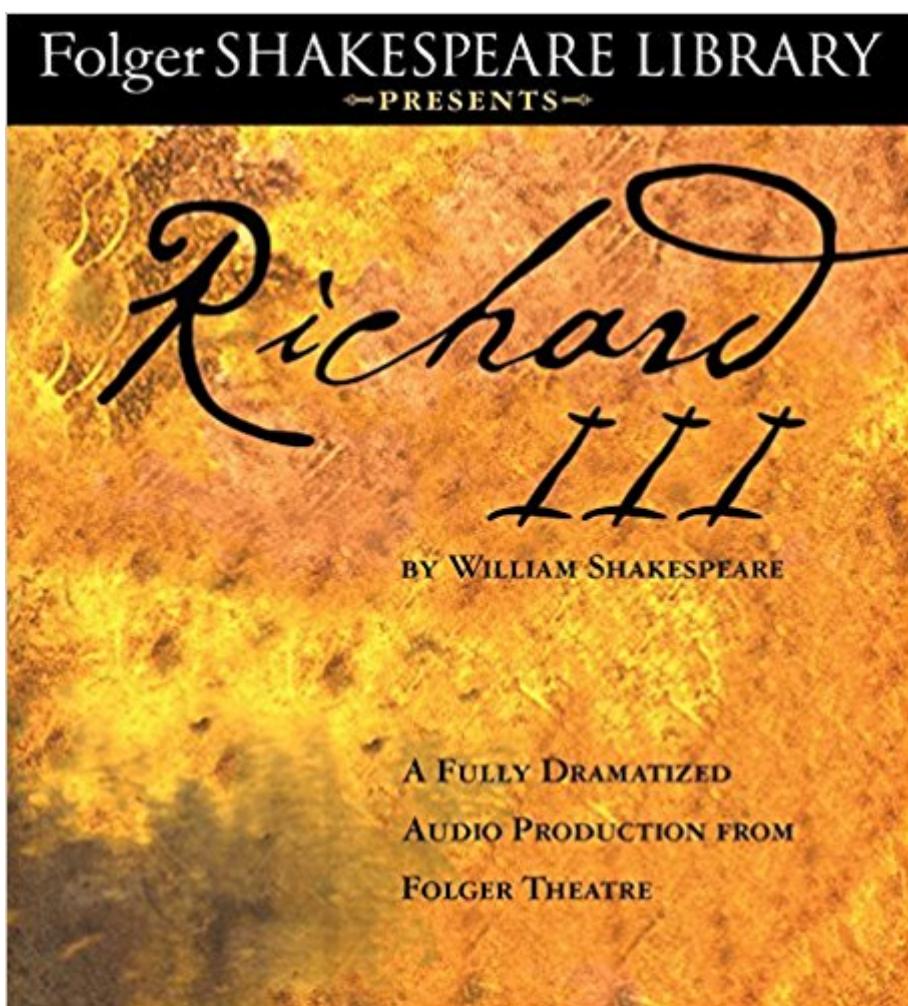


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Richard III: A Fully-Dramatized Audio Production From Folger Theatre (Folger Shakespeare Library Presents)



Synopsis

The Folger Shakespeare Library, home to the world's largest Shakespeare collection, brings to life with this new full-length, full-cast dramatic recording of its definitive Folger Edition. In Richard III, Shakespeare invites us on a moral holiday. The play draws us to identify with Richard and his fantasy of total control of self and domination of others. Not yet king at the start of the play, Richard presents himself as an enterprising villain as he successfully plans to dispose of his brother Clarence. Richard achieves similar success in conquering the woman he chooses to marry. He carves a way to the throne through assassination and executions. But Richard also meets resistance, most threateningly from Queen Margaret, widow of King Henry VI, whom he killed before the play's beginning. Margaret issues a stream of curses, including one on Richard. Gradually, the curses are fulfilled, suggesting the curse on Richard may come true, too. Increasingly, the play directs our sympathies away from Richard. His supporters desert him; his victims pile up. We may begin to share in the desire for vengeance voiced by Margaret. This new unabridged audio recording of the well-respected edition of Shakespeare's classic is expertly produced by the Folger Theatre. It is perfect for students, teachers, and the everyday listener.

Book Information

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Customer Reviews

The Folger Shakespeare Library is a world-renowned research center on Shakespeare and on the early modern age in the West. Its conservation lab is a leading innovator in the preservation of rare

materials. Its well-known public programs include plays, concerts, literary readings, family activities, and exhibitions, as well as numerous programs for students and teachers. The Folger also publishes the illustrated, completely re-edited Folger Editions of Shakespeare's plays, award-winning exhibition catalogs, and the journal *Shakespeare Quarterly*. The Folger opened in 1932 as a gift to the American nation from Henry Clay Folger and his wife Emily Jordan Folger. It is administered by a Board of Governors under the auspices of Amherst College, Henry Folger's alma mater. William Shakespeare was born in April 1564 in the town of Stratford-upon-Avon, on England's Avon River. When he was eighteen, he married Anne Hathaway. The couple had three children—an older daughter Susanna and twins, Judith and Hamnet. Hamnet, Shakespeare's only son, died in childhood. The bulk of Shakespeare's working life was spent in the theater world of London, where he established himself professionally by the early 1590s. He enjoyed success not only as a playwright and poet, but also as an actor and shareholder in an acting company. Although some think that sometime between 1610 and 1613 Shakespeare retired from the theater and returned home to Stratford, where he died in 1616, others believe that he may have continued to work in London until close to his death.

This is a copy of the famous Shakespeare play--Richard III--published by Signet Publishing Company. This particular publisher has been my favorite publisher Shakespeare plays since my undergraduate days. Signet's entire collection of Shakespeare's plays contains much more than the simple transcript of the play itself. Each volume contains an extensive number of essays and articles on the particular play which is contained in the volume. I have gone back to these volumes time and time again in order to read these articles.

They can find bones but not the spirit. That was my thought when reading today's newspaper and encountering an article describing the controversy over where the found remains of King Richard III should be interred. Yes, scientific analysis indicated his body was probably deformed due to scoliosis. However, only the master of the English language could discover Richard's lament that "dogs bark at me as I halt by them." Thus the motive for Richard's villainous nature is established in Shakespeare's play Richard III. Means and opportunity come easy to the royal knave whose evil mantra removes the handcuffs of restraint with the pithy observation that "Conscience is but a word that cowards use." The picture is

painted, the colors are words and Shakespeare is the artist. I thoroughly enjoyed re-reading the play Richard III on my Kindle e-book device. The instant access to e-dictionaries made reading Shakespeare easier compared to reading my print version where the thought process is more readily interrupted by the length of time required to look up the definition of a word. English words are the linchpins of Shakespeare's artistry so understanding their meanings are essential to the overall enjoyment of his works. Since Richard III is historical fiction one must be reasonable in making historical judgments. I consider my following judgment of King Richard III a fair conclusion. Whereas Johnson was lucky to have his Boswell, King Richard III was unlucky to have his Shakespeare. For the rest of us, we were very lucky.

Almost A Tragedy: Richard III by Shakespeare We saw a RADA performance of Richard III last summer on the Queen Mary 2 sailing across the North Atlantic to Southampton. I was struck by how tragic the play is even if it is supposed to be one of the histories. It reminds me of Macbeth. Richard aspires to be king the way Macbeth does. He commits crimes and must pay the price. In the end he dies defending his kingdom, again like Macbeth. Macbeth must fight the woods that come to Dunsinane. Richard cries out, "A horse! A horse! My kingdom for a horse!" while carrying on a battle against Richmond. In the RADA production's staging we saw underlined the ever-growing dark quality of the drama: flowers were laid on the stage by the gravestone of the newest victim. Richard's wife, Anne, grieves for her sins in marrying Richard and being seduced by him even as Lady Macbeth goes mad. The ghosts of the slain rise up against Richard in his sleep before his end while Macbeth is always grappling with witches and the supernatural. Of course the only reason Richard III doesn't number among the Shakespearian tragedies is because of Tudor politics. Richard was on the wrong side in the Wars of the Roses. He was the enemy of Queen Elizabeth's family. Shakespeare was forced to render the character of Richard in two dimensions instead of three. *by Linda Cargill, author of Key to Lawrence*

I chose this Folger edition of the play because I have used these editions ever since I was a drama student in high school. I always like the way the footnotes and definitions of obscure words are interspersed with each page of text. These are among the most readable editions because one can quickly find the footnotes while reading, without interrupting the reading to flip to another page. Footnotes tend to be very small in print in some other editions, as well. The type set or font here is of a size that makes for ease in reading. Of course, one should read many of the fine editions of other paperback and hardbound publications of Shakespeare to get to know the plays in depth. But

the Folger PB copies are well-priced, and a very good choice for a first reading of any play.

I bought this book because while we had covered Richard II and Henry IV (Pt. 1) in my Shakespeare class, we did not read Richard III (my prof. just wasn't a huge fan). I love Shakespeare's history plays, and the discovery of Richard III's body sparked my interest. The copy is quality, contains plenty of footnotes (and a lengthy introduction) for a student or someone new to Shakespeare. The translation is good. I like the story even though I know some people that find it too far fetched in a few aspects. After all, this is a Shakespeare play...it's not made to be accurate or realistic. It's made to please the monarch and the monarch's censors. The only downside is that sometimes there are so many notes on a page that there's very little play text. It's similar to what happens with study KJV Bibles, or study copies of almost anything written in middle or early-modern English. So, excellent for a student or someone that likes those extra notes, but if you're adept when it comes to Shakespeare or are used to reading works in early-modern English, then it may be cumbersome for you. Personally, I liked all the notes because I'm out of college, and without them I'd have to google anything I needed some context on. They're also nice for lending to others.

Of course, it's good. It's Shakespeare - and shows the promise of his future plays. But it is not Richard III, the real king.

I read the story and it prompted me to go see the play. I loved it! I was one of very few people who actually laughed at the dry jokes. It went over most peoples' heads but I find it delightfully wry. The story plot is truly complex and intricate. It's a great story!

That was a fun read! Sometimes challenging to translate, but this is an excellent version to help with this. The curses were amazing--both funny and horrifying ...and lessons are included. Richard is the ultimate villain.

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