
Shakespeare's Richard III

The Staging of A Coup d'État

by Stuart Rosenblatt

It may seem incongruous to link King Richard III of William Shakespeare's play with New York Mayor Michael Bloomberg. Yet, what is occurring behind the scenes in the United States during this Presidential campaign is in fact an attempt at a coup d'état, with the intention of inducing the American public to place Bloomberg in the White House. Shakespeare's play provides a brutally insightful look into the motivations and cutthroat actions that ended with Richard seizing his throne, and a sharp comparison to a similar, albeit seemingly less violent operation today cannot be avoided.

When one thinks of Richard III, the name Dick Cheney immediately comes to mind, and there are startling similarities between the Vice President and the blood-soaked butcher of Shakespeare's play. Upon further investigation, the method by which Richard seized power bears a striking resemblance to that currently in progress to put Bloomberg into the White House.

Historically, the oligarchical faction, be it the British variety, or its earlier Babylonian or Roman predecessors, has employed the method portrayed in *Richard III* to impose tyrants on the throne. As Shakespeare chronicled this approach in *Julius Caesar* and *Richard III*, the game is to mobilize a foolish, "popular" movement to demand the seating of a dictator, who then proceeds to slit the throats of the people who put him in power. This can be seen in the manipulation of the Roman mob in *Julius Caesar*, or the deluded Italian mobs that put Mussolini into power in 1922, or the crazed German mobs who rallied to Hitler.

Where Richard plotted his own ascent to power, in our real-life drama, the New York Mayor is merely the smiling pawn of desperate, but powerful, British-centered, Wall Street financiers such as Felix Rohatyn, George Shultz, and Michael Steinhardt. Today, a conglomeration of think tanks, money-bags, and Wall Street sharks are moving the pieces into place to stick Bloomberg into the Oval Office. This sleazy apparatus includes the Rockefeller Foundation's Judith Rodin, the Build America Coalition of Govs. Arnie Schwarzenegger (R-Calif.) and Ed Rendell (D-Pa.). In the 1930s, the fascists were brought to power by a similar group of financier families, including the Rockefellers, Bushes, Harrimans, and Morgans, under the direction of the British monarchy and Bank of England governor Montagu Norman.

The string-pullers intend to eliminate each of the leading



Both the historical Richard III, and the one portrayed by Shakespeare, seized power by unscrupulous methods that bear a striking resemblance to those now being used, to put Michael Bloomberg in the White House.

candidates, one after another, and while details of the plot are still developing, the ending is already written: to bring Bloomberg in over the carcasses of the other discarded candidates.

Shakespeare's Hamlet, says about Claudius, the King, who has murdered Hamlet's father, and married his mother, "He can smile and smile and be a villain," and the same can be said of Bloomberg. It is important that Americans confront their deep denial that "this kind of thing could happen here," and their foolish nay-saying "that it could never be that putz Michael Bloomberg." They must do as Shakespeare commands in *Julius Caesar*, to peer into their souls as to how they have "become underlings," susceptible to bringing about their own downfall.

This brief sketch will highlight the brutal drive for power dramatized in Shakespeare's *Tragedy of Richard III* in the hope of provoking the American public to crush the incipient coup before it reaches fruition.

Richard III: The Tyrant Stalks the Throne

Shakespeare's drama is focused on Richard's irrepressible drive to succeed his brother, Edward IV, as King of England. Shakespeare derived his idea from a manuscript by the Renaissance humanist Thomas More, who pilloried and satirized the last monarch of the War of the Roses. He wastes no time in the opening soliloquy outlining Richard's first move.

"Plots have I laid, inductions dangerous,
By drunken prophecies, libels, and dreams,
to set my brother Clarence and the King
In deadly hate, the one against the other;
And if King Edward be as true and just
As I am subtle, false, and treacherous,
This day should Clarence closely be mewed up

About a prophecy which says that ‘G’
Of Edward’s heirs the murderer shall be.
Dive, thoughts, down to my soul. . . .”

While pledging his undying love for his brother Clarence, Richard hires two assassins to murder him. While Clarence awaits his fate, Richard moves on to woo Lady Anne, the widow of the son of the previous king, Henry VI. Richard had just killed both the king, and Anne’s husband in war. The conquest of Anne will position him to seize the throne when the expected opportunity arises.

“For then I’ll marry Warwick’s youngest daughter.
What though I killed her husband and her father?
The readiest way to make the wench amends
Is to become her husband and her father;
The which will I not all so much for lover
As for another secret close intent
By marrying her which I must reach unto.
But yet I run before my horse to market.”

Shameless rogue that he is, Richard proposes marriage to Anne when she is at her most vulnerable, at the funeral of her husband, who has just been killed by Richard! Once Anne has fallen under his power, Richard gloats:

“Was ever woman in this humor wooed?
Was ever woman in this humor won?
I’ll have her, but I will not keep her long.
What, I that killed her husband and his father,
To take her in her heart’s extremest hate,
With curses in her mouth, tears in her eyes,
The bleeding witness of my hatred by,
Having God, her conscience, and these bars against me,
And I no friends to back my suit at all
But the plain devil and dissembling looks?
And yet to win her, all the world to nothing!
Ha!”

Richard now moves to have his brother Clarence murdered, while Clarence remains deep in denial that such a horrible event could be conceived. Clarence continues to believe, all the way to his grave, that Richard loves him and will intervene to save his life from the very assassins sent by Richard to carry out his execution.

Clarence’s murder becomes the pretext for Richard to pit one faction of the remaining members of the royal family against the other. After the dying Edward IV succeeds in getting all factions to reconcile their mutual hatreds and antagonisms, in a “Westphalian” agreement, the malevolent Richard intervenes to rekindle the oligarchical hatreds. The King foolishly blames himself for Clarence’s death, and Richard blames the Queen’s family.

This classic oligarchical tactic—*divide et impera* (divide and rule)—is being played out even now in the Presidential campaign. Lyndon LaRouche has repeatedly warned that Barack Obama’s campaign is being used to destroy the efforts of Hillary Clinton; while on the Republican side, the same financiers plan to lower the boom on John McCain. They will finish off the unwitting Obama with ready-made scandals, already brewing. This leaves the door open for Bloomberg’s emergence as the “man on a white horse.”

King Edward IV dies a timely death following Richard’s murder of his brother Clarence, and Richard moves forward ruthlessly to fill the power vacuum. He summarily arrests both the Queen’s son and brother, potential impediments to his plan, and has them executed. He does the same with Lord Hastings, his close ally, who nonetheless refuses to support the developing coup d’état. Only unquestioning loyalty will satisfy the usurper.

Richard then hatches his next scheme, a series of slanders to be circulated among the populace, vilifying the sons of his brother Edward IV, who are the legitimate heirs to the throne. The analogy to today’s “media brainwashing and slanders” currently deployed against Hillary Clinton, could not be more obvious. Richard dictates the plot to his closest confidant Lord Buckingham:

“Go after, after, cousin Buckingham.
The Mayor towards Guildhall hies him in all post:
There, at your meetest vantage of the time,
Infer the bastardy of Edward’s children.
Tell them how Edward put to death a citizen
Only for saying he would make his son
Heir to the Crown—meaning indeed his house,
Which, by the sign thereof, was termed so.
Moreover, urge his hateful luxury
And bestial appetite in change of lust,
Which stretched unto their servants, daughters, wives,
Even where his raging eye or savage heart,
Without control, lusted to make a prey.
Nay, for a need, thus far come near my person:
Tell them when that my mother went with child
Of that insatiate Edward, noble York
My princely father then had wars in France,
And, by true computation of the time,
Found that the issue was not his begot. . . .”

Richard then tells Buckingham that he is recruiting (bribing) several clergymen to pray with him at his residence, and encourages Buckingham to recruit the gullible townsfolk to view the spectacle of contrition at Richard’s castle. Here they can be mobilized to beg him to accept the Crown.

In the meantime, Richard will dispense with his final obstacles, Edward’s two sons, including the designated heir

to the throne, Prince Edward.

“Now will I go to take some privy order
To draw the brats of Clarence out of sight,
And to give order that no manner of person
Have any time recourse unto the Princes.”

Orchestrating the Coup

Richard’s initial attempt to mobilize the populace of London to carry him onto the throne backfires, when the unwilling mob refuses the entreaties of his emissaries. Buckingham’s pleas fall flat, as the people refuse to buy his sales pitch:

“Your discipline in war, wisdom in peace,
Your bounty, virtue, fair humility;
Indeed, left nothing fitting for your purpose
Untouched or slightly handled in discourse.
And when mine oratory drew toward end,
I bid them that did love their country’s good
Cry ‘God save Richard, England’s royal king!’”

Richard is shocked when the mob fails to give its approval to Buckingham’s proposition. However, Buckingham’s stooges, planted in the crowd, lead a chant endorsing Richard, and this ploy stirs up support. Buckingham grabs the mayor and a few townsmen by the arms and drags them to the castle to meet with Richard, where they plead with him to take the throne.

The two evildoers then set the stage. They place Richard between two clergymen; now, Richard is ready to whip up the mob to beg him to accept the crown. Buckingham then drags in the gaggle to meet Richard, who is deep in prayer. Buckingham greets them thus:

“Ah, ha my lord, this prince is not an Edward!
He is not lolling on a lewd love-bed,
But on his knees at meditation;
Not dallying with a brace of courtesans,
But meditating with two deep divines;
Not sleeping, to engross his idle body,
But praying, to enrich his watchful soul:
Happy were England would this virtuous prince
Take on his Grace the sovereignty thereof.
But sure I fear we shall not win him to it.”

Richard, flanked by the bishops, feigns surprise when approached by the group as he “prays”; Buckingham begs him to consider taking the crown. In a dialogue filled with delicious irony, Buckingham and Richard exchange “holier than thou” pleadings about Richard’s deep religious convictions and the mob’s desire that he become king.

Implying that the decent Edward IV was a rogue and scoundrel, who had defaced the throne, the Rohatyn-like Buckingham implores the “coy” Richard to accept the crown.

Richard demurs, as Buckingham continues to appeal. Finally, the previously intransigent Mayor interjects and demands that Richard become king.

The “flirt” Richard again refuses, and the entire mob leaves the palace, crestfallen. Now, another of Richard’s allies, Catesby, emerges from the crowd to implore the bloody duke to assume the title.

“Call him again, sweet prince. Accept their suit.
If you deny them, all the land will rue it.”

Richard responds,

“Will you enforce me to a world of cares?
Call them again. I am not made of stones,
But penetrable to your kind entreaties,
Albeit against my conscience and my soul.”

After more despicable begging, pleading, and wringing of hands, Richard accepts the crown.

His first act is to hire an assassin to murder the young dukes, the true heirs, who had been locked in the Tower of London.

The bloodshed continues as the mad king is now free to attack all opponents, real or imagined. As he had earlier promised, Richard has his wife put to death in the midst of the carnage.

“But I am in
So far in blood that sin will pluck on sin.
Tear-falling pity dwells not in this eye.”

Henry VII and the Defeat of Fascism

Shakespeare’s play is an unvarnished look at the method of oligarchical control, typical of the feudalism, so admired by the allies of Bloomberg and their European counterparts promoting the fascist Lisbon Treaty. The play is set against the conclusion of the War of the Roses, the “endless war,” pitting the oligarchical houses of Lancaster and York against one another, and destroying the country for generations.

Happily, the genocidal war is brought to a conclusion with the destruction of Richard at the battle of Bosworth Field. He is slain by Henry Tudor, the Earl of Richmond, who ascends to the throne as Henry VII, who brings the Italian Renaissance to England and France.

As LaRouche has warned, nothing short of a thorough overturning of existing axioms, and the defeat of the fascist threat, will deliver this nation and the planet from the tyranny. Lurking behind the smiles of Bloomberg and his controllers lies the same brutal hand that destroyed Europe with fascism in the 1930s. It *can* happen here, but only if we allow it. There is no better time to learn the lessons of Shakespeare’s great tragedy.