Late News: Corrections and Additions

The revised catalogue of the 1973 National Portrait Gallery exhibition *will* be stocked by our Publications Officer. The paperback edition costs $6.50 postpaid, and will be listed on a revised price list to be sent to members with the next *Register.* See the item on page 4 of this issue (or the masthead) for Susan Drozdowski's address if you wish to order a copy.

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The Richard III Society of Canada will be celebrating King Richard's Birthday with an extra special event – a gala costume party in Toronto on Monday, October 3. It will be held at *Casa Loma,* a 98-room "dream castle" with crenellations, towers and turrets which is a Toronto showplace. Authentic 15th century food, drink and entertainment. Visitors from the States are welcome. For more information, write Pat Turner, Richard III Society, 433 Regent St., Niagara-on-the-Lake, Ontario LOS 1JO, Canada.

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QUARTERLY NEWSLETTER OF THE Richard III Society, inc.

The Ricardian Register

Combined Issues 1 & 2 • January-June, 1978

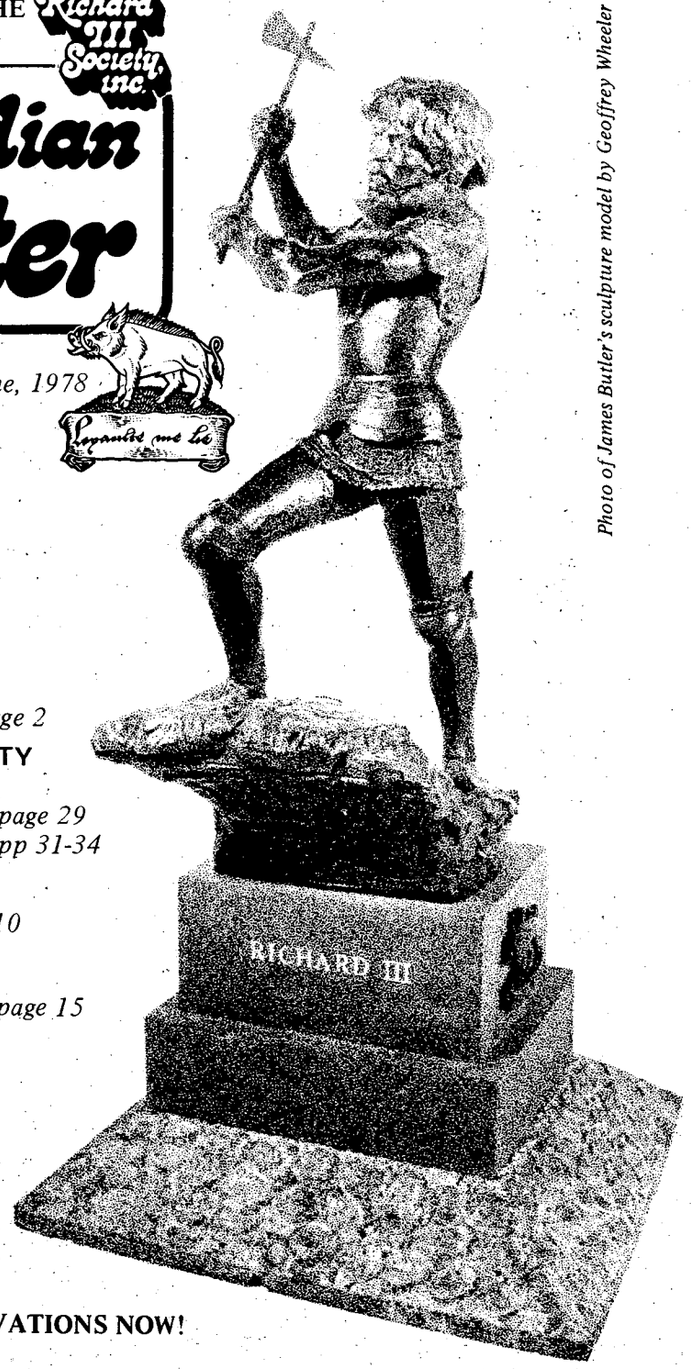


Photo of James Butler's sculpture model by Geoffrey Wheeler

DUES ARE DUE! . . . AGM RESERVATIONS NOW!

The Ricardian Register

Volume 12, Issues 1 & 2
January-June, 1978

EDITORS: Ethel Phelps & William Hogarth

Address material for the *Register* to William Hogarth, Box 217, Sea Cliff, N.Y. 11579; Telephone (516) 676-2374. Articles on subjects pertaining to Richard III and his era are earnestly solicited from our members, as are personal news items.

RICHARD III SOCIETY, INC. is a non-profit educational corporation chartered in 1969 under the membership corporation laws of the State of New York. Dues, grants and contributions are tax-deductible to the extent allowed by law.

Change of address notification or membership queries should be directed to Martha Hogarth, Box 217, Sea Cliff, N.Y. 11579

The Fellowship of the White Boar is the original, now alternate, name of the Society. The American Branch now incorporates the former Friends of Richard III, Inc.

THE LEICESTER MEMORIAL

Both the cover of the *Register* and that of the English *Bulletin* illustrate the final design for James Butler's depiction of Richard III. Also inserted in the March *Ricardian* is Jeremy Potter's strongly-worded leaflet appealing for funds to cover costs, still estimated at about £25,000. To date (mid-'78) about one-third of that sum has been achieved. Very little has been forthcoming from U.S. members, in part because the original plea, in its fervor, may have gotten Yankee backs up a bit.

The excitement about the proposal in Britain has caused a multitude of fund-raising activity on the local level. Branches are having craft sales and participating in craft fairs in aid of the Statue Appeal. London members hand-delivered the appeal leaflet to offices requesting corporate support; Mr. Potter is busily at work addressing business and social groups at the drop of a hat, and *passing* the hat, especially in and around Leicester itself.

Since the project has gained momentum, the American Branch certainly urges support. It was stated hypothetically that *if* every member were to give 10 pounds (now $20.) the sum would be exactly fulfilled immediately from the 2500-plus worldwide membership. Note: *if*, not must! *Any* amount is welcome and an air of the imperative should be cleared up. Beyond a personal donation, members of local groups in this country might also try a raffle, contest or other fund-raising idea to hasten the realization of the total. We are not likely to succeed with a door-to-door solicitation in America, but adherents of King Richard in the Society should make a good showing. Mrs. McLatchie has set up a special account to this end. Make checks payable to *Richard III Society, Inc. Memorial Statue Fund* and send to Linda McLatchie, Secretary-Treasurer at 534 Hudson Road, Sudbury, Mass. 01776. Money sent to Linda will be turned over to the English Trust collectively, and is fully deductible as a charity contribution on your tax return. British citizens don't have this advantage; there are no individual charity deductions there, only corporate. So dig deep, and as Patrick Bacon has said "Give freely, don't *donate!*"

And let's put down any lingering Bicentennial connotations of *taxation without representation* . . . he's *our* Richard too! How splendid it will be to see the sculpture in place well before the 500th anniversary year of 1985.

MEA CULPA

My only reference to the obvious lateness of the *Register* will be to absolve Co-Editor Phelps from blame . . . the fault is all mine. Seeking to run too much and do it well, I've hit the unforgiveable snag of not serving members with timeliness. I hope the quantity and quality make up for tardiness. I never intended revised quarterly publication to become semi-annual. Next comes an exciting announcement about our Annual General Meeting, then back on schedule with Issue 3 for the July-September quarter.

Bill Hogarth

FROM CHAIRMAN SNYDER . . .

Interest in medieval history in warm, sunny Florida is nil. Right? *Wrong!* The University of South Florida at Sarasota held a Medieval Fair in March. Janet and I attended the previous fairs in 1976 and '77 as well . . . overwhelmed with the response and hardly able to cope with the crowds. The visitor was greeted by a long promenade on campus (as long as two football fields) flanked on either side by colorful, fluttering medieval banners. Students, all in costume, as royalty, courtiers, fair damsels, victims of the Black Plague, mendicants, tinkers and clergy. There were jousts on horseback, medieval plays on open stages, potters at their wheels, an exhibition of brass rubbings, and all manner of activities appropriate to medieval life – inspiring to see such active interest in medieval life and times by such a broad range of the public.

The Sarasota Herald-Tribune reports the results of an extensive study of average life expectancy in medieval times by John Contreni, associate professor of history at Purdue University.

Many people died before the age of six . . . *average* life expectancy for males, 39; females, lower 30's. Women died often in childbirth, infants succumbed between 2 and 6 from "weaning trauma" . . . nutritional problems and diseases associated with cessation of breast-feeding. Since children could not begin to work effectively until they were eight or nine, many were abandoned and left in the woods to die. Church leaders complained that mothers would some times roll over and deliberately suffocate children in bed.

Contrary to popular belief, the average medieval family had only two or three children. The years from 18 to 30 were deadly for men because of warfare; for women, death from age 13 on was frequent due to repeated childbirth.

Editor: Back home in Chevy Chase, Bill and Janet attended a performance of Shakespeare's *Richard III* by the Folger Theatre Group, and when the *Washington Post's* review appeared, sent this letter, which the Post ran on June 6, together with a large cut of the NPG portrait:

Standing Up for the Real Richard III

The Post's review of Shakespeare's "Richard III," now at the Folger, applauds the poet's brilliant play. Yet, we should not confuse the dramatic Richard III with the historical Richard III.

Modern scholars admire Shakespeare's dramatic genius but discredit his historical accuracy, since the only sources available to him were works by prejudiced chroniclers writing for Richard III's successor, Henry VII. And Shakespeare was interested in dramatizing a study of evil rather than in writing an accurate history. He has Richard engaged in battles when, in fact, Richard was an infant. Henry VII's chroniclers depicted Richard III as a hunchbacked monster to make Richard appear capable of having murdered his two small nephews, thus bolstering Henry's own very weak claim to the throne.

Two men, Henry VII and the Duke of Buckingham, had strong motives to kill the two young princes. Richard III had none. He was lawfully King of England by reason of *Titulus Regius. Titulus Regius?* That was the act of Parliament settling the crown upon Richard and his issue. The first thing Henry did upon becoming king was to order all copies of *Titulus Regius* destroyed on pain of severe punishment. However, one copy was found in the Tower of London in the 16th century.

There is more – much more. But as Horace Walpole said as long ago as 1768: "Shakespeare's immortal scenes will exist, when such poor arguments as mine are forgotten. Richard at least will be tried and executed on the stage, when his defense remains on some obscure shelf of a library.

WILLIAM H. SNYDER,
Chairman,
Richard III Society, Inc.

Chevy Chase

Editor: Repercussions followed; inquiries about membership and a call from Ms. Ruth Marcus, reporter for the Washington Bureau of the *Wall Street Journal.* Bill met Ms. Marcus at the Folger Library, filled her in, and she set about a very diligent course of interviews and fact-finding. Latest word is that the article will appear some time this summer. We hope for the best, and it may have appeared as you read this.

VALE, LIBBY! *AVE,* JULIE!

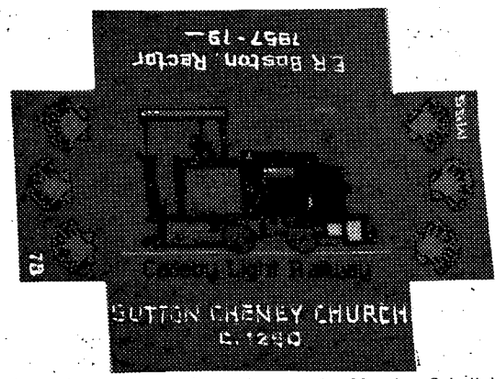
Since taking a full time job three years ago, I have found it increasingly difficult to keep up with the Richard III library and give the Society members the service they deserve and should have. Therefore, after many enjoyable years as the librarian of the American Branch, I am resigning as of October 2, 1978 and turning over the books, papers and the duties to our new librarian, Julie Lord, 288 College Avenue, Staten Island, NY 10314. Please be patient with us during the transition period.

Libby Haynes, *Librarian*

FROM JANET SNYDER, NEEDLEPOINT COORDINATOR

With the official Ricardian Tour to Britain cancelled, other arrangements must be made to transport completed needlepoint covers for the kneeling hassocks in Sutton Cheney Church. Volunteers going over should know that each piece is approximately 18 x 24 inches, to be packed flat or rolled and weighs less than one pound. Perhaps some loyal Ricardians still planning to go over would have room in their luggage for such a piece. If so, please get in touch with me for information about contacting the needlewoman and for delivering the cover in England.

Janet Snyder
4110 Woodbine Street
Chevy Chase MD 20015



Recently completed hassock cover by Maryloo Schallek. The design refers to Rev. Boston's involvement with his secondary passion (after Richard III) – railways and traction engines. Market Bosworth is the center for a giant traction engine rally every year (usually on the same day as the Memorial Service) and it is not unusual to see the Rector with wrench (spanner) and oil rag tucked under his cassock!

FROM THE PUBLICATIONS OFFICER . . . SALE ITEMS:

Changes in the stock of Ricardian items for sale (see the last *Register* for list; new members see list enclosed with introductory material):

No longer available:

- Markham: *Richard III: His Life and Character* (out-of-print)
- Block mounts (postcard size) NPG portrait of Richard III
- Heraldic prints for coloring
- Carved ivory earrings – screw back

Additions to stock:

- Rhoda Edwards: *Some Touch of Pity* $2.50
  (limited number of paperbacks available)
- Full-color poster (dull finish)
  restored NPG portrait of Richard $5.00
  (14½ x 20¾ picture area)

Send order with check payable to *Richard III Society, Inc.* to Susan Drozdowski, Publications Officer, 1204 Heck Street, Asbury Park NJ 07712.

FROM THE CORRESPONDING SECRETARY . . . A MEMO:

Will student members *please* remember to give both a college address and a home address, with appropriate dates, when renewing membership or in the course of correspondence. Mailings returned or forwarded cost the Society 25¢ each time this occurs. A note or postal card with advance information on whereabouts *when* will help hold costs down, and insure receipt of material.

Further, try to remember to use only commemorative postal stamps on all communications. Removed, these cancelled stamps are worth ½-cent each to collectors and dealers. Accumulations sold in this way go to reduce Society administration costs.

In any letter to an Officer or the Editors, the inclusion of a stamped, self-addressed reply envelope will also be much appreciated, should a reply be necessary. It all adds up!

Martha Hogarth
Corresponding Secretary

SCHOLARSHIP FUND

Members have been very generous in support of our matching-funds appeal. We are close to our goal as the deadline of the AGM approaches. You will remember that an anonymous donor promised $1000 after last year's AGM, *if* a similar amount could be raised within the year. Amounts large and small have been received (several from England as well) and the Officers urge you to send even a dollar, preferably more, as soon as you possibly can. The eventual goal is a fund of $10,000, which at even the most conservative interest percentage will allow $600 per year for disbursal to a deserving graduate scholar.

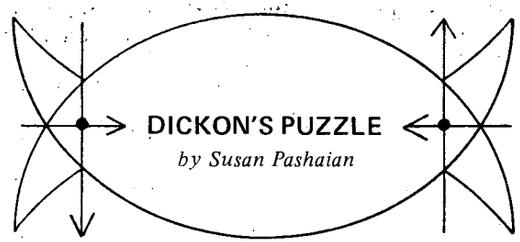
A case in point: Lorraine Attreed has been doing brilliant work at York University in England; her Master's thesis topic will be on York's city affairs during the administration of Richard as Lord of the North. But her two-year, non-renewable Marshall Scholarship will end in 1979. Should she choose to go after her Ph.D. at Oxford or Cambridge, our support could be crucial. Other serious scholars can also be solicited and supported from our fund. Administration would be by a volunteer board of academics *not* tied to our elected officers, for impartial consideration of applications.

Do send what you can, when you can. Checks payable to **Richard III Society, Inc. Scholarship Fund** go to Mrs. Linda McLatchie, Secretary-Treasurer, 534 Hudson Street, Sudbury, Mass. 01776. Fully tax deductible. An amount in excess of $500. will cover lifetime membership in the Richard III Society, Inc.; an amount given to the Society in a will or bequest can constitute a suitable memorial to a member, to perpetuate his or her interest in a permanent and most tangible way. ■ But, for the moment, our short-range goal is just around the corner. Please be as generous as possible.

CONGRATULATIONS!

Two marriages: William Hatchett, who addressed our AGM in 1976 on Bosworth Field, with marvelous slides, battle diagrams and model figures, has written from Memphis announcing his wedding. John Grimaldi (Dr. Quackenbush, the juggler and stilt-walker) and his partner Susan Pores were married in a lovely, original ceremony in Manhasset, NY on June 11. Our best wishes to both couples.

Susan Pashaian, hereinafter to be known as the Empress of Ice Cream, was responsible for the glorious ice cream cake at the 1977 AGM. Ms. Pashaian has offered us the same contribution this year (she owns a Baskin-Robbins store in Forest Hills, New York). A young lady of many interests, she has concocted a puzzle for the addicts of word-play as well as calories.



Rules: All the words listed below are in the puzzle – horizontally, vertically, or backwards. Find them and CIRCLE THEIR LETTERS. The remaining letters will spell the hidden phrase.

A	N	N	E	D	W	A	R	D	H	D	I	S	J	B
G	U	U	G	G	A	E	A	S	K	E	E	S	O	R
R	S	N	L	A	R	S	M	P	C	S	A	S	H	C
F	E	S	O	R	S	R	B	U	I	M	W	H	N	E
O	R	K	U	T	I	O	I	R	W	O	H	O	E	M
T	I	K	C	E	T	H	O	S	R	N	I	R	N	A
H	O	B	E	R	N	U	N	T	A	D	T	T	I	H
E	U	E	S	N	G	R	H	I	W	W	E	G	R	G
R	S	S	T	O	D	R	I	F	E	C	B	E	E	N
I	L	S	E	I	R	A	L	L	F	X	O	O	H	I
N	L	O	R	L	A	E	L	H	A	I	A	R	T	T
G	E	A	K	R	T	B	D	L	T	H	R	G	A	T
H	V	R	R	A	T	C	L	I	F	F	E	E	K	O
A	O	I	R	M	A	H	E	L	D	D	I	M	H	N
Y	L	E	C	I	C	F	A	L	C	O	N	S	D	S

Words: AMBION HILL, ANNE, AXE, BEAR, BESS, BOSWORTH, CAT, CICELY, DESMOND, EDWARD, FALCONS, FOTHERINGHAY, GARTER, GEORGE, GLOUCESTER, HORSE, JOHN, KATHERINE, KENDALL, LION, LOVELL, MIDDLEHAM, NOTTINGHAM, NUNS, RAT, RATCLIFFE, ROSE, SERIOUS, SHERIFF HUTTON, SHORT, SOAR, SPURS, SUN, WARS, WARWICK, WELL, WHITE BOAR, YORK.

Hidden phrase appears on page 28

LILLIPUTIAN PLANTAGENETS

Member Carol Ann Chase of Cincinnati had the pleasure of meeting world-famous character-doll designer Peggy Nisbet during Miss Nisbet's visit to the U.S. last year. Although she had done a line of Wars of the Roses dolls, Miss Nisbet wasn't too familiar with current thought on Richard III, so Carol Ann plied her with Society information and urged a Richard III doll.

Happily, this year's collection includes not only a splendidly dressed Richard but Queen Anne as well! Miss Nisbet says (in her newsletter) . . . "Also included in the 1978 collection will be King Richard III, a very favorite character of mine because I subscribe to the theory, now widely acknowledged by modern historians, that poor Richard was not a villain who murdered his two nephews, the little Princes in the Tower, but rather a scholarly, courageous King; the most ill-used and glorious monarch of the period. What a change from the wicked monster about whom I learned in school!"

Inquiry by the Editors to Weston-super-Mare, home of Peggy Nisbet Limited, brought a glossy color folder, price list and this note from Mrs. E.J. Tiney: " . . . in case any of your members would be interested in acquiring one of these dolls, we are a small museum in Weston-super-Mare who specializes in 'by return' mail order to all parts of the world. If we can be of service to you we shall be delighted . . . if you wish more copies of the price list and colour sheet, you need only ask." Mrs. E.J. Tiney, The Little Merchant Venturer, Weston Doll Museum, 38 Upper Church Road, Weston-super-Mare, Avon, England.

Doll enthusiasts (and *these* dolls will create new enthusiasts we predict) will certainly want to write Mrs. Tiney. Both the Richard III and the Anne Neville dolls (Catalogue Nos. P456 and P457 respectively) are priced at $19.95, with an additional $2.00 each for surface mail. U.S. or Canadian dollar checks are accepted. But write for the information: there are 150 character and traditional dolls: most British monarchs, film stars in popular roles, uniformed military dolls, Pearly Kings and Queens, American Presidents and their ladies, Jemima Puddleduck and traditional Teddy Bears – even a line of 1" to-the-foot Victorian dolls for doll houses. Absolutely gorgeous! Collectors know Miss Nisbet's name and the quality of her work. We are indebted to Carol Ann for the information. A note to Mrs. Tiney (31¢ postage air mail, letter rate; card or aerogramme form cheaper) should mention your Society affiliation.

Since collectors like to know each other, you may also wish to write our informant as well: Carol Ann Chase, 1369 Collinsdale Avenue, Cincinnati, Ohio 45230.

Richard III could have Traded his Kingdom for a Horse
in the Property Trades Column of the
Want Ad Supermarket.

(From the San Francisco Chronicle)

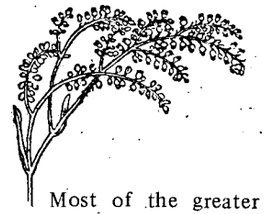
MEDICINE IN RICHARD'S TIME *by Susan Pashaian*

In order to understand the medical treatments of the 15th century, it is necessary to study its basis. The knowledge began with Hippocrates and Galen, helped with the Romans and added to by the Anglo-Saxons. By the 13th century, however, medical knowledge had deteriorated drastically, to a state of magic potions, like the one for an antidote for spontaneous abortions: hare's dry heart rubbed to dust, added to frankincense, to be drunk in wine for 7 days. If there is a tendency to this problem, the treatment is to be continued for an entire month.

By the 13th century, the Arabic system of medicine had come to England. By this time, Anglo-Saxon medical practice had largely disappeared. It was replaced by late medieval "enlightenment." There were several medical books, including *The Herbarium of Apuleius Platonicus; The Medicina De Quadrupedibus* of Sextus Placitus; *The Leechbook of Bald; The Lacnunga or Recipes; Peridida xeon or Schools of Medicine.* As in the 13th century, the 15th century physician thought that most diseases were caused by evil spirits, demons, or humours. Of course, the only way to rid the body of these infestations was to give the patient such evil medicine as to make the evil spirits *want* to leave. The alternative was blood-letting, which had its own rituals. Letting blood from various parts of the body supposedly cured different ailments.

Many of the cures involved the use of herbs, and, in fact, are only starting to be recognized for their medicinal qualities today. The monks and, to some degree, the nuns, were the poor man's physicians. From their beginnings in the 1200's, the monastic infirmaries relied on herbs and blood-letting as cures for the ill monks. Gradually they branched out and began caring for the sick in general. The first hospitals were started by the various religious orders.

See "Lore of Herbs . . . " on page 21



Most of the greater nobility had their own physicians, as each castle was like a village in itself. These physicians, for the most part, combined the "magic potion" route with herbal cures and blood-letting. If Richard did contract infantile paralysis (I couldn't find any indications of such an epidemic in the limited research I've done to date), either the household physician was enlightened on his treatment, or Richard's constitution was a lot stronger than people assumed. Or perhaps he had an extremely mild case.

One thing that has puzzled me for years is that when novelists had Richard partaking of a meal, he invariably ate very little. Josephine Tey in "The Daughter of Time" has Grant thinking Richard a good candidate for a gastric ulcer. From first-hand knowledge, I'd say that he probably had gastritis, which is usually precursor to an ulcer. After hearing all the do's and don'ts, I can see where Richard could have had either. With his preoccupation for small details, nervousness, anxieties over family and affairs, combined with the typical highly-spiced food, these are major factors leading to both gastritis and gastric ulcers. Before gastritis, I assumed that the writers had Richard eating little to explain why he was so slender. I thought that he might have a high metabolic rate, so even if he ate a lot, he wouldn't gain weight. Now I know differently. After eating (or drinking) a little food, one develops the most exquisite stomach cramps. The cure, if you can term it that, is to drink milk, and Maalox, to coat the stomach and counteract the acidity therein, to rest a lot, and forget about everything that worries you. Easier said than done. I haven't come across any 15th century cures for either ailment, and from what is written of Richard, even if he was told to "take it easy," I doubt that he'd have followed orders.

Sources: S. Rubin: *Medieval English Medicine*
Rodale Press: *Herbs* S. Leek: *Herbs*

PEOPLE PARAGRAPHS

Our Chairman, **Bill Snyder**, recuperating from surgery during the winter, had the temerity to report in February from Venice, Florida, that he had seen a firefly . . . in February! Ice-bound northerners were considerably depressed during their second low-temperature winter of discontent, and **Janet Snyder** suspected Bill was recuperating *too* quickly. Later in the spring, Bill attended a performance of Shakespeare's RIII at the Folger Library and fired off a letter to the Washington *Post* (see "From the Chairman" elsewhere in this issue). Result, an in-depth interview with a reporter from the *Wall Street Journal* for an article on the Society. Featured on page one of the July 11 issue of The WSJ, the article resulted in follow-up coverage in D.C.'s *Post* and *Star*.

The on-again, off-again article by **Charles T. Wood**, "Who Killed the Princes in the Tower?" finally ran in the Jan-Feb issue of *Harvard* Magazine . . . splendidly illustrated in color with all the Victorian representations of the young princes in their pathos. Dr. Wood, an honorary member of the Society and head of Dartmouth's College's History Department, writes somewhat tongue-in-cheek; subscribes (like Kendall) to ambivalence in regard to Richard III's involvement in the death of the "brats," and even offers Elizabeth Woodville as possible instigator of their demise! Two issues later (May-June) English Chairman **Jeremy Potter** took Dr. Wood to task charmingly in a letter accompanied by a photo of the Leicester statue model, inviting *Harvard's* readers to support the appeal. Dr. Wood's article is reviewed by our Marshall Scholar **Lorraine Attreed** in the June *Ricardian*.

Our Pursuivant, **Helmut Nickel**, grew up in Saxony which gave him the opportunity to experience the medieval collections of the Electors: armor, porcelains, paintings . . . many of which appear on loan in the new East Wing of the National Gallery in Washington. Dr. Nickel, Curator of Arms & Armor at the Metropolitan Museum of Art, was the consultant, together with his colleague Olga Raggio, for an hour-long television program on the Educational Broadcasting System network, "The Priceless Treasures of Dresden." The program may continue to be shown on your local PBS station all summer. It was narrated by Society member **José Ferrer**.

Co-Editor **Ethel Phelps**, who has her MA in medieval literature and a strong interest in folklore, will have her anthology, *"Tatterhood and Other Tales"* published by the Feminist Press this autumn. It has been selected by the Book-of-the-Month Club for distribution to their members as well, and we are all very pleased for Mrs. Phelps! The stories, taken from 19th century collections, are traditional and authentic tales chosen for engaging portrayals of witty and resourceful women with emphasis on rare displays of equity between the sexes.

● Two series of cassette tape dramatizations of the stories have been produced and their sale to our members will benefit the Society. Series No. 1: *Four Humorous Tales,* Series No. 2: *Four Tales of Enchantment or Magic.* Each cassette is $5.95 and may be ordered separately. Ordered together, as a set, the price is $11.00 for the two. Add 75¢ for postage and handling for either one or two items (Total for one $6.70, for both $11.75). Make checks payable to **Martha Hogarth**, Box 217, Sea Cliff NY 11579. If orders go sufficiently beyond these straight retail prices, the publisher's discount for quantity will go to the Society treasury. The Hogarths are happy to take on this chore out of admiration for Mrs. Phelps' work, and against the possible benefit to the Society as well.

Betty Schloss, intrepid travel arranger for the Society and constant benefactress, has announced that *this* year may just be the one to see America first. With the dollar down against the pound and British inflation increasing, only the OPEC sheiks can afford London. So the 1978 tour to England will *not* take place. Console yourselves with the final installment of **Lillian Barker**'s account of the 1977 tour in this issue. Betty also reports that a neighbor out on Long Island's North Fork, retired history professor **John Alden**, saw this notice in the October 14, 1786 issue of the London *Chronicle:* "Richard III was buried at Leicester by order of Henry VII." I don't know whether news takes longer to reach Long Island, or London . . . or how accurate it may be. Betty also says, that for those Anglophiles who don't want to wait in line at Laker, she can arrange splendid individual tours. She's affiliated with Mattituck Travel, P.O. Box 1421, Mattituck, N.Y. 11952. Bosworth Sunday is August 20th . . . why not charter a jet and fly over and back for one day?

On that facetious note . . . another: member **Robin Dorfman** of Leonia, N.J. was one of many who asked what we intended to *do* about *"The Goodbye Girl"* with Academy-Award winner **Richard Dreyfuss** as a flagrant homosexual Richard III. In context the conceit was amusing, the film as a whole funny, but flimsy and rather sad. Robin was worried that the average person who didn't know about Richard might believe it (she said her father did). Dreyfuss himself said in *Time* magazine that he felt Richard was one of England's great kings, in need of rehabilitation. He was sent a letter, the Society's literature, and an invitation to appear at the AGM. We shall see.

And speaking of the AGM: a special announcement will come your way in time to reserve, but this preview may intrigue you. Playwright **A. Frederick Haas** had his drama *"Richard of Gloucester"* produced by the Arena Players of Long Island, a professional regional theatre, in May. The play focuses on the sudden treachery of Buckingham; Richard is a totally sympathetic, undeformed man who grimly accepts the role of villain thrust upon him by Buckingham's execution of the princes. No battles, no anachronistic modern slang; beautiful, and beautifully-spoken language in a meter allied to that of Shakespeare. Bill Hogarth photographed and taped the production for transfer to cassette. With the consent of Mr. Haas, Arena Players' producer/director **Frederic DeFeis** (who also portrays Richard III) has promised a modern-dress condensation of the play as the center-piece of the AGM on Saturday, September 30, 12-4:30 at the Explorers Club in New York City. New York area members who saw the production found it moving; and we welcome as new members of the Society two members of the cast, **Mrs. Edwin Meyer** (who later went to England, met our Maj. Battcock as guide and visited Ricardian sites) and **Mr. Richard Mancuso**. Mr. DeFeis is seeking a theatre for a New York City production of the play this coming season. More news at the AGM!

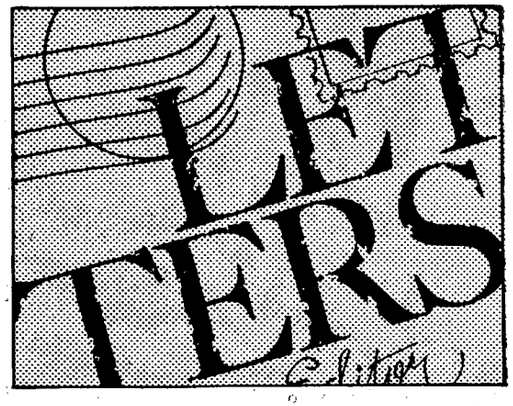
On April 10, *The New York Times* carried an item announcing that **Stuart Vaughan** would direct his play, "The Royal Game," on Broadway next season. Mr. Vaughan and a splendid cast gave us a reading four years ago at our AGM (which was taped and made available to members), of the first act of the play. The production has been seen at Northern Illinois University and on tour. The Broadway production, by Vincent Curcio, is being publicized as "A historical thriller, based on the same facts from which Josephine Tey drew her novel 'Daughter of Time'."

Isolde Wigram, who spoke to our AGM in 1975 about her tenure as first Secretary of the reconstituted Society in England, has written calling attention to a new book on "The Mystery of the Princes" by Audrey Williamson (Alan Sutton, £5.95). Isolde reminds us that "our earliest members were recruited at a lecture of hers in 1955 . . . she has done a lot of research and probably assembled more original material than ever before on the subject." The book will be ready in the autumn. Further word will be announced on whether it will be stocked by our Publications Officer **Susan Drozdowski**.

As mentioned in the last *Register,* the National Portrait Gallery 1973 exhibition catalogue "Richard III" has been amended, corrected and issued as a hardcover book at £8.00. (The original catalogue has become a collector's item.) Text by the organizer of the show, **Dr. Pamela Tudor-Craig**, with much new material supplied by **Geoffrey Wheeler**. It is also available as a soft-cover book at £3.00, has been stocked by English Publications Officer **Don Fleming** and it will also be mentioned when and if Mrs. Drozdowski offers copies here.

An added book note: **Rosemary Hawley Jarman**'s latest book *"Crown in Candlelight"* has been out for some months here and in England, with generally good reviews for this novel about Henry V, Katherine and Owen Tudor. Touted as the mistress of "the small, expressive detail . . . whether in the military means of reducing a besieged city in the 15th century or the cut of my lady's gown" by Thomas Lask in *The New York Times,* Miss Jarman is well known to many Americans who have met her in Society outings in England.

And a final deserved word about one of the many other hats worn by our English Chairman **Jeremy Potter** — that of novelist. His most recent books *"Death in the Forest"* and *"Disgrace and Favour"* (the first dealing with the period of the Norman Conquest, the second with the Scottish border reivers and the Stuart accession) were published only in England (see ads for them in the *Ricardian).* Best known here for *"Trail of Blood,"* Mr. Potter has written many modern novels as well, all deserving of better typification than the dismissive English term "thrillers." One of them even ranks with Sayers' *The Nine Tailors* in the Editor's estimation: *"Hazard Chase"* (1964) turns on the intricacies of original court tennis as played at Hampton Court, and the terminology rivals that of change-ringing in leading the reader to solve the puzzle-plot.



"LUSTY PIN" PINNED DOWN

Another mystery resolved! Dr. Richard Griffith has put paid to the Elizabeth of York poem in the last *Register*. Dr. Griffith, who went on a whirlwind two-week trip to England in June, found several defunct castles from descriptions in Malory (accompanied in Yorkshire by our Marshall Scholar, Lorraine Attreed) and, on his very last day in London found the signature of Thomas Malory on a manuscript in the British Museum Library. His find will make a scholarly splash, with news about it in TLS inviting controversy . . . perhaps even a story in the major papers, here and in Britain.

C. W. Post Center/Long Island University
Greenvale, NY 11548

Dear Bill:

The poem you printed in the September-December, 1977 issue of the *Register* as possibly composed by Elizabeth of York (as some historical romancers would have it, to her Uncle Richard) survives in only one manuscript, Bodleian MS 11951 (formerly classified as MS Rawlinson C. 86), on either folio 55verso or 155verso, depending on which reference book you consult. (If you're interested, it has been reprinted by Flugel in *Neuenglisches Lesbuch*, I Halle, 1895, p. 17, and by Cords in *Archiv fur das Studium der Neuren* Sprachen und Literaturen, CXXXV, 302.) In the original spelling, the opening lines run:

Myne hert is set vppon a lusty pynne
I pray to venus of good continuaunce.

The basis for attributing this to Richard's niece is a note in the manuscript, "ffinis quod Quene Elyzabeth," which pretty much knocks out any possibility that it was written to Richard, since he had been dead a couple of years before Elizabeth was crowned.

In the past, scholars have taken the "ffinis quod" formula as an indication of authorship, but more skeptical moderns suspect it is often – if not always – a sigh of relief from a *copyist*. This, of course, need not mean that the very manuscript in which it appears was necessarily written by the person named, for the next scribe to write out the work would go right on and copy the words of his predecessor, including the "ffinis quod." It may seem rather unlikely that a queen, with court scribes at her command, would take the trouble to write something out herself – and yet we know that some queens (and kings) did take care of quite a lot of their personal, as well as official, writing (not to mention needlework). Presumably it's no more unlikely (no less likely?) that she would undertake the work of copying it than that she would compose it – a rather more arduous task. It's also possible that the "ffinis quod" attached to this particular poem represents simply a scribe's recording of the royal confirmation that his copying task was indeed completed.

An important question is: *Which* Queen Elizabeth is intended? There's no apparent reason why the ascription should favor Elizabeth of York rather than her mother, Queen Elizabeth Wydville. She was, so far as our knowledge goes, rather more bookish than her daughter. Record-keepers also were aware when the possibility of confusion had arisen, and tended to make distinctions for later bearers of a name, *e.g.*, Henry IV is just "King Henry," since Henry III lived a century and a half earlier, but Henry V and Henry VI are almost invariably given their numbers in contemporary records and chronicles. Elizabeth Wydville was the very first queen of England to bear the name, but since she was succeeded so shortly by Elizabeth of York, one might expect to find the latter regularly distinguished by some reference either to her paternal line or to her husband, Henry (I haven't ever checked to see if this is true, however). Finally, one might argue that there were more known times when Elizabeth Wydville was without an available scribe – in sanctuary, or during her latter years – than is true of Henry VII's Queen.

The one thing we can be absolutely sure about, however, is that the poem is not a personal and autobiographical love lyric composed by either of these Queen Elizabeths; for line 26, "Most to my comfort on *her* remembrance," and lines 30-32, "When that I think . . ./ Of that most *feminine* and meek countenance/ Very mirror and star of *woman head* [womanhood]," make it clear that the "voice" of the poem is masculine. Unless Lesbos is rearing her head (if that's how one expresses this idea), the poem was composed either by a man or (much less likely) by a woman adopting the point of view of a male. Can it be that other readers have been misled by a Freudian interpretation of "set upon a lusty pin"?

Ethel Seaton, in her *Richard Roos: Lancastrian Poet* (London: Hart-Davis, 1961), p. 430, claims this poem for her knightly versifier, and suggests that it was written in connection with the marriage of Anthony Wydville to Elizabeth, Lady Scales, in 1460-61 (referred to in my article on Gwentlian Stradling, printed in the same issue as our poem). I'd like to believe this, but her evidence is a set of anagrams assembled by such loose techniques that they cannot be taken seriously, and she ascribes to Roos (who is otherwise known only for a translation of *La belle dame sans merci*) just about every reasonably decent anonymous poem of the period (as well as some which are not so anonymous, being convincingly ascribed to Chaucer, Lydgate, and Wyatt).

Sorry to be so negative about "My Heart is Set," which is a pleasant and sophisticated little poem, but there's no evidence of any Ricardian connections for it.

Richard Griffith

APPEAL FOR PEN FRIENDS

Linda McLatchie has passed on two letters received from English members of the Society who seek correspondents here. The letters speak for themselves.

35 Amber Road, Allestree, Derby, England
11th February, 1978

Dear Mrs. McLatchie,

I wonder if it would be possible through your kind services to put me in touch with any member of the American branch of the Richard III Society who would care to correspond regularly with me as a penfriend.

It is two years since I joined the Society and I am very interested in having and sharing the views of others interested in Richard's reign.

I am 45 years of age with two adult children. My husband died 5 years ago and since then I have resumed my education and am at the moment taking a university degree in History and English literature through Nottingham University. I am also a State Registered Nurse.

If anyone is particularly interested in the area in which I live, I would be only too happy for them to visit me.

My home is a short drive by car from Bosworth Field, Stratford on Avon, Nottingham and Fotheringhay. I spend my holidays visiting historical sights nearby. I do try to study history seriously rather than romantically, but I still like the historical novels.

Thanking you for any help you can give me.

Yours sincerely,
JOSEPHINE FULLER

---

7 Manor Drive, Merriott, Somerset, England
19 June, 1978

Dear Mrs. McLatchie,

I hope you don't mind me writing to you. I found your name and address in "The Ricardian Bulletin" and I would be very grateful if you could find me a pen friend.

I'd better tell you a little about myself.

I'm 25 years old. I was married in 1975 and have a 17 month old son called James. I am a Christian (pentecostal) and am fascinated by history. I like writing stories and poems, doing crossword puzzles and growing things! I live in a beautiful part of England in quite a large village (the largest in Somerset) and up to September 1976 I worked for a newspaper in the advertising department where I was deputy supervisor. I was in this job for nearly 7 years – from when I left technical college.

My husband, Tony, is a maintenance fitter in a mill and my parents are in the used car and repair business. I have a brother, Graham, aged 21.

I hope I don't put you to any trouble, but if you could pass this letter around I would be so grateful. I have had a penfriend before but I will write regularly if you can get me one – and I would like the other party to write frequently also – and fully!

Obviously, I'm very interested in Richard III and it would be nice to share my thoughts on history with an American – but I don't mind what any prospective pen friend is interested in – perhaps we could exchange interests!

Thank you so much for reading this. I do hope you can help me.

Yours sincerely,
RUTH F. COLES

P.S. I have an aunt in Wisconsin – but she couldn't help me!

WELCOME

Richard III Society, inc.

Change of address notification or any membership queries should be directed to Martha Hogarth, Box 217, Sea Cliff, N.Y. 11579

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Leatha Martin Taber
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DECEASED

Mr. Albert Ware
422 E. Lancaster Av.
Wayne PA 19087

THOSE FRYING PANS AGAIN!

Geoffrey Wheeler writes from London to say he discussed the frying pan story at length in the Midlands Branch magazine in 1967. It came from Steiner's *Useless Facts of History*, but the publisher never responded, so the mystery remains. Where did Steiner (?) get it? The illustration here was used in a juvenile paper, picked up from Steiner. Still open for further research!

Frying pans are not everyone's idea of collectors' pieces but King Richard III was delighted with them—he valued them so highly that he kept them among the Crown jewels.

Notice: Like Geoff Wheeler in England, I want all press notices concerning Richard III, also programs of productions of the play, theatrical notices, articles on actors, etc. All material will be acknowledged, originals copied and returned if you wish. Bill Hogarth, Box 217, Sea Cliff, NY 11579.

Still available: Sets of xerox reprints of first 18 issues of **The Ricardian** (unbroken sets only) $10.00 postpaid. Checks payable to William Hogarth, Box 217, Sea Cliff, NY 11579.

Curiosa: did you know that **Margaret Abbey**, **Ann Betteridge** and **Anne Melville**, all popular novelists who sell widely here and in England are, under their real names, members of the Society? And two of them are the same person!

Regional Reports

New England Chapter

Mrs. Sybil Ashe reports on the difficulty of holding any but sub-chapter meetings in the northeast . . . somewhat like the difficulties of northern and southern California. It's possible that snowbound Yankees don't really believe that good weather finally arrives and it's possible to socialize. Mrs. Ashe reports that a meeting was held in the home of John and Vivienne Johansson in Cohasset MA, at which a knowledgeable professor spoke on Irish Yorkism. Details when forthcoming will be duly reported.

A bargain book offer from Mrs. Ashe as well: the 6-volume set of paperbacks called *The British Monarchy,* inadvertently duplicated, is available from her for $15.00, possibly less. 1) The Saxon and Norman Kings, 2) The Plantagenets, 3) The Tudors, 4) The Stuarts, 5) The First Four Georges, 6) Hanover to Windsor. Each differently authored (John Harvey did No. 2 and J. H. Plumb the Georges) they are quite a valuable collection for any Anglophile's shelf. Write her if interested at 229 South Street, Medfield MA 02052.

Mid-Atlantic Chapter

Lillian Barker, together with other area members, organized a well-attended meeting at the English-Speaking Union in Washington, DC on Saturday, June 24. American Branch Chairman William H. Snyder presented a slide show to almost 40 members from the Maryland-Virginia-District of Columbia region. Lillian outlined the highlights of the '77 Ricardian Tour to England, and refreshments were served.

Bill and Janet Snyder, together with librarian Libby Haynes, entertained Phyllis Hester, the hard-working Secretary of the parent English Society while she and her family were in this country on a visit to her daughter, Susan Drozdowski, Publications Officer of the American Branch—introducing them as well to the intricacies of the American square dance! We are fortunate to draw on Susan's knowledge of the detail work in managing Society activities, since she assisted Mrs. Hester for so many years in the arduous task of organizing and administering letters, publications and the myriad details of volunteer Society work.

Lillian Barker is the interim Regional Vice-Chairman, to be confirmed at the AGM in New York on September 30th, and is also serving as the head of the Nominating Committee, together with Libby Haynes and Maarja Krusten. Her new address, for members who wish to know of area activities is: 9220K Bridle Path Lane, Laurel MD 20810.

Mid-West Area

Donald W. Jennings, Regional Vice-Chairman, reports that the busy program outlined in the last *Register* has been enthusiastically supported, with Activities Chairman Sharon Michalove providing impetus – first at her own medieval dinner party, with 30 attendees in costume; then a concert of Renaissance music conducted by her husband, noted Illinois musician and composer Peter Michalove. The meeting addressed by Susan Korytar on Medieval Witchcraft was attended by Dorothy Collin, feature writer for the *Chicago Tribune,* and resulted in a page one article on the Society. An afternoon of Medieval Games in June will be followed by a Ricardian Birthday Dinner on October 1. Chicago area Ricardians interested in attending events, contact: Sharon Michalove, 3731 Salem Walk, Apt. A-2, Northbrook, Illinois 60062. Telephone: 299-3105.

Northern California

A communication from both Mrs. Norman Scott, Jr. and from Mrs. Alice Whearty, respectively the newly-elected Chairman and Secretary-Treasurer of the Bay Area chapter of the Society, has been received by the *Register.* Mrs. Martha MacBride, who sparked the formation of the group, remains as Regional Vice-Chairman for the West Coast.

Los Angeles area members have indicated the need for meetings closer to home, and it is anticipated that a Southern California chapter may be formed as well. In March, at a formal meeting in San Francisco, 30 members attended and elected the following officers:

Chairman:	Mrs. Norman Scott, Jr. 90 Jordan Avenue San Francisco CA 94118
Vice-Chairman:	Mrs. J. L. Billwiller 32 Perego Terrace San Francisco CA 94131
Secretary-Treasurer:	Mrs. Alice Whearty 230 Buckingham Way San Francisco CA 94132

Also: *Research Chairman:* Helen Maurer; *Program Chairman:* Sara Scott; *Publicity:* Martha MacBride.

Mrs. Maurer has compiled a detailed bibliography, which was distributed to members; and there are plans for future activities, including the creation of a banner or suitable memorial to Richard III to be presented to Grace Cathedral in San Francisco. Mrs. Scott has indicated that she would be grateful for suggestions from other organized chapters around the country on program activities, procedures and specific Ricardian projects to keep interest levels high.

Part 2

Report from the Unicorn

by Lorraine Attreed, our U.K. Correspondent

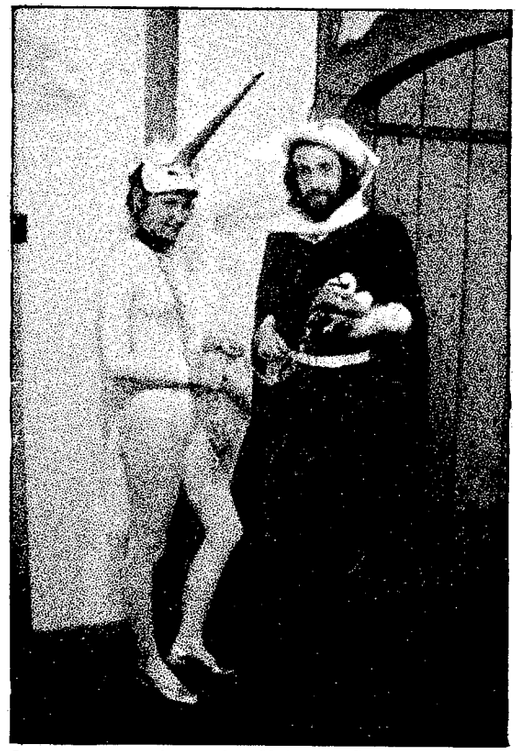
Lorraine has agreed to be our Correspondent while studying at Alcuin College, University of York, as a Marshall Scholar.

Settling in, getting to know the campus at Heslington, just two miles outside of York; buying a typewriter, trying to adapt to campus food and settling down to the incessant "reading" and tutorial system. Unicorn costume bits received with gratitude, courtesy of **Dr. Nickel** at the Met, which I plan to wear at the **Medieval Dinner** on the 16th. Walks on the city walls, all the gates and bars (Micklegate Bar is a gate!) and always looming ahead the magnificent York Minster.

A week after arrival, my new American friend came to York on business, rented a car and invited me to tour East Yorkshire in the beautiful late fall weather, flowers still profuse everywhere. We drove to Scarborough with its Castle overlooking the entire coastline, the ruins still giving a good picture of the architecture and vast extent of the buildings. Particularly terrifying are the brick prison cells near the North Sea, with their penetrating damp and incessant surf calculated to drive prisoners to madness. It was at the Castle that Anne Neville waited for Richard to return from assembling a fleet in anticipation of the 1484 invasion. The central well she would have known remains, in a courtyard, and it takes a full seven seconds for a 1p piece to hit bottom.

I remembered that Anne Brönte was buried in Scarborough. Brought to the seaside resort in hopes of a cure, the youngest and least known of the Haworth sisters died here of consumption, and was buried in St. Mary's Parish Churchyard, overlooking the sea. Separated from her family, she is remembered by the citizens, who keep her grave covered in pink and yellow flowers, as well as the heather of her native moors. As we left the cemetery, a full change was rung in the church before Sunday services began.

Continued



Lorraine Attreed as the Unicorn, Geoffrey Wheeler as Buckingham at the York Medieval Dinner on October 15th, 1977. Lorraine won the women's costume prize.

In the town, we came across the **Richard III House**, a small, narrow dwelling in which Richard is said to have stayed. Now called the Richard III Cafe and closed, at least for the winter months, a carving of a devil crowned and holding a skull mocks those visitors who had planned a meal where Richard once lived. More fortunate are the university women of Crosby Hall, who eat their breakfasts in the room Richard knew very well.

Through open fields and hedgerows, under a big sky that rivals that of the American southwest, we drove on to Pickering Castle, northward to Robin Hood's Bay, then south to Bridlington . . . late, so that dinner had to be endured in an ice cream shop where we were the first Americans seen, baffling the waitresses with ketchup on our fish-and-chips and calls for water with the meal.

Off again on Monday bright and early: **Sheriff Hutton** at 8:40 a.m. where the woman who lets tourists see the Castle was startled to see two Americans picking their way over barbed-wire fences, shooing away cows and trekking through wet grass to explore the site of Richard's Council of the North, the only governing body effective in this wild area, with the Neville arms still visible, bathed in the brilliant morning sun. At the east end of the village, **Sheriff Hutton Church**, decorated for harvest festival with autumnal flowers, fruits and vegetables, adding color to the stained glass above the tomb of Richard's son, **Edward of Middleham**. A tiny block of marble, very worn and too small even for the delicate child he was said to be. We left a rose for Edward. Back to York through the small lanes: sun-dappled forests, willows weeping into streams, and streaks of color from late-blooming flowers.

Editors' Note:

Lorraine's experiences at York University; her trips to sites in England and France with members of the English Society, and her preparatory work toward her Master's Degree are recounted in detailed letters. Summaries will be published from time to time as space allows. She has met and impressed English scholars in her field, and entertained American friends as well: Dr. Richard Griffith in his Malory researches, and Dr. Charles T. Wood on sabbatical to study Harl. 433 at the British Library. Her approved degree work will be on the Administration of the City of York during Richard's tenure as Lord of the North.

Travel DIARY

Richard III Society Tour, August, 1977

■ During the time of our Ricardian tour, the British Parliament was not in session. At such recess times, the Houses of Parliament become the Palace of Westminster and the inner workings are open to the public. Thus we had the opportunity for a leisurely visit, both to the House of Lords – a sumptuous display of carved wood, gilded decoration and crimson carpeting; and to the House of Commons – somewhat simpler and smaller. We were treated to a complete description of what happens when the Queen summons the Commons to hear her speak in the Lords. (She only speaks in the Lords. No sovereign has appeared in the Commons since Charles II, who made some demands there and was turned down cold. We also had a walk through the voting lobbies where members register their votes by passing through the Yes lobby or the No lobby. In one of the outer lobbies stands a larger than life statue of our Richard – physically perfect.

■ On our way North for the second week of the trip, we stopped at Grantham where we were met by Malcolm Knapp, and his wife Nita, our transplanted Maryland member. And settled in to a truly regional lunch in a handsome room at the ancient Angel and Royal Hotel. Nita gave us a bit of background on Richard's two visits. The first, when he accompanied his father's and brother's bodies from Pontrefact to Fotheringay; the second when he wrote requesting the great seal, for the proclamation of Buckingham's treachery. The Inn was called The Angel for almost 700 years, until a visit by Edward VII in 1866 caused The Royal to be added. (Luncheon menu: steak and kidney pie – region famous for pies – fresh carrots, string beans, and trifle.)

■ A highlight of the trip is always the visit to York. This one began in company of two out of the three York (city) Branch members: Mrs. Dorothy Mitchell and Mr. Thornton. First to the library where, in the City Archives, we were permitted to examine the following: City Minutes Books from 1476 on; A copy of the York City Charter given by Henry VI; Lists of York Mystery Plays; City Registers from 1327 on; Financial Reports from 1396 on; The Illuminated Charter given in 1458 by Henry VI to the Religious Guild of Corpus Christi, of which Richard and Anne were later members.

■ Most interesting was the entry in the Register 1480-86: the death notice of Richard, attributing treachery to the Earl of Oxford rather than Northumberland. And, on the same page, a flattering letter to Northumberland, a local luminary who wound up on the winning side. Mrs. Mitchell had arranged for press coverage, and there were reporters and photographers from the *Yorkshire Post* and the *Evening Press* (much taken by the Krusten twins, see photo in July/Aug. '77 *Ricardian Register*).

■ A visit to the Mansion House was an unexpected bonus. We were given the full treatment by Mr. Robinson who is York City Mace Bearer, State Sword Bearer, and Under Butler to the Lord Mayor. He displayed and described many items in the half million pounds worth of gold and silver in the Lord Mayor's collection of chains, jewels, cups, Caps of Maintenance, punchbowls, urns, tankards, not to forget the sterling silver chamber pot.

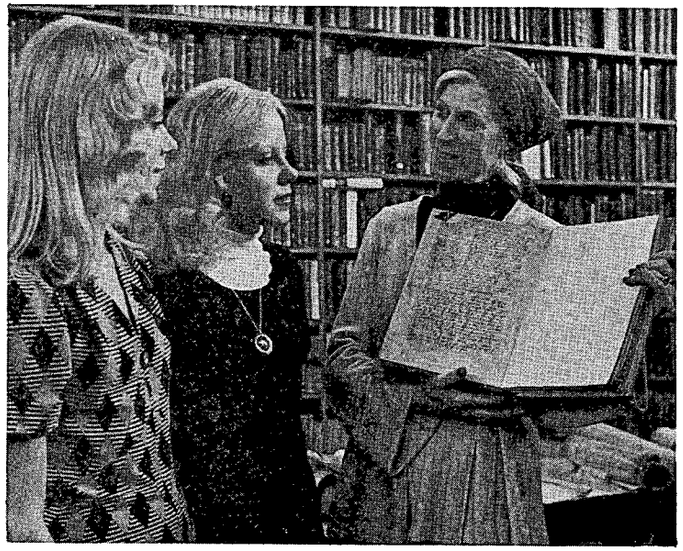
■ Our afternoon walk through York Minster was highlighted by the Search for the Missing Vellum. This item was presented by our British counterparts for display in the Chapter House, and its acceptance by the Minster represented a significant recognition of the organization and its aims. However, when we had all trooped around the Chapter House, a magnificent structure with a large dome unsupported by a central pillar, the Vellum was not to be seen.

■ We were referred to the Undercroft. There, they had no idea where the Vellum was. Riders were dispatched. Back came the report – It's at the Minster Library. Off we galloped – out of the Minster and through the park, losing a few trailing Ricardians at every turn.

■ The Library didn't have the Vellum either. However, an obliging librarian suggested that we go upstairs and have a look at her display while she phoned around. (This is an international ploy known as: Give them something to look at while you're finding the answer.) And she did find the answer. The Vellum was in the Archbishop's Consistory. Back to the Minster we raced, located the office marked Private, hunted up a Verger to take us in, and finally set eyes on the precious and impressive document. The Verger obligingly took the Vellum up into one of the Minster aisles and held it up in a spot of sunlight so we could all take snapshots in a decent light. (All our snapshots show a pair of disembodied hands at the lower edge.)

Footnote: the display in the Minster Library contained an excerpt from the 1548 Halles chronicle, describing Richard's visit to York in 1483. At that time, he presented a large cross standing 6 feet tall, and with angels supporting a reliquary containing the chasuble and shoes of St. Peter. Does this still exist?

Lillian Barker



Maarja Krusten (left) and her twin sister, Eva, look at the entry in York's city records about the death of Richard III. With them is Mrs. Dorothy Mitchell, secretary of the York group of the Richard III Society. (Yorkshire Evening Press photo)

NewsRoundup . . . PRESS AND THEATRE COVERAGE

Many thanks for all clippings sent for the Society files, to all members. . . .

Dorothy Burke for the *San Francisco Chronicle* want ad pun on Richard III . . . and for mentioning the imported BBC comedy show running on PBS in this country *"The Two Ronnies"* (several members mentioned the skit involving Cockney rhyming slang in which "a little brown Richard the Third" went through several scatological permutations but ending up meaning "bird").

Dr. M. C. Rosenfield for the copy of the article on "The Physical Deformity of Richard III" in the *British Medical Journal* (Peter Hammond takes this up at length in the June *Ricardian*).

Lillian Barker and **Bill Snyder** for the playbill, publicity releases and photos and reviews of the Folger Theatre Group's *Richard III.*

Several New York area people for a column by **Pete Hamill** in the *New York Post* (1/20/78) on the Paul Robeson fact/fiction controversy in which Hamill said: "But plays are fictions, not documentaries; no human being's life can be portrayed with absolute fidelity in two hours on a Broadway stage. Artists have a way of altering details, of trying to transform mere facts into larger truths, and such alterations always make some people uncomfortable or angry. Richard III is still being defended against his portrayal by Shakespeare . . .".

Dick Phelps for his copy of *France-Amérique* (1/19/78) which picked up the Leicester appeal under the head "Richard III est réhabilité" and went on to discuss *la bataille de Bosworth.*

Mrs. Charles Greenwald of Berea, Ohio, for photos and programs from an earlier Cleveland Play House staging of *Richard III.*

Dinah Kozina for a similar donation of playbill and reviews of the Goodman Theatre production in 1977 . . . and for a copy of the *Chicago Tribune's* page one article "Richard III: a victim of history (and Shakespeare)" by staff writer **Dorothy Collin.** Ms. Collin attended a Chicago area talk on *Witchcraft in the Middle Ages;* did her homework well. The May 1 story was a treat for all, appearing as big and bold as the *Trib's* installment of the Nixon Memoirs! Good coverage and a sensible ending: "But, the Ricardians don't really go around proselytizing. As several of them said: 'If you go up to someone at a cocktail party or in a singles bar and say, *"Now about Richard III. . . "* they think you need to be put away.'"

Carol LaVine also sent us a pick up from the *Kansas City Times* of the AP story on the Leicester Memorial mentioning the Society's attempt to "scrape the tarnish" from Richard's name.

Good as his word, Prof. Louis Marder, editor of the *Shakespeare Newsletter* devoted a full, page one column to the Society in the September '77 issue, followed by many inquiries from individuals and libraries for further information.

New member **Carmelann Schmidt** sent along a feature article and a review of the Milwaukee Repertory Theatre production of WS's play (from the *Milwaukee Journal*) from last fall.

Terry Deer of Williamsburg, Va. attended our last AGM and, fired with enthusiasm, gave all the facts to the *Richmond Times-Dispatch* (11/17/77) in an article meant as corrective to the then-current production of Shakespeare's play by the Virginia Museum Theater.

From a *Point of View* column in the *Washington Star* (1/28/78) by **Alice North Longfellow** which praised both Eleanor of Aquitaine and Richard III: "Santayana once decreed that 'those who cannot remember the past are condemned to repeat it.' There is a corollary: Those who do not examine the past can never improve on it."

From **Susan Pashaian,** an article from *In Britain* on this year's 900th anniversary celebration of the Tower of London, in which the Society receives acknowledgment as "strong" and views Richard as a monarch "who is misunderstood." (April '77 issue)

A whole dossier received from **Mrs. Myrna Smith** of Texarkana, TX. When the article "Richard III and Josephine Tey: Partners in Crime" appeared in the July '77 issue of the *Armchair Detective,* Mrs. Smith wrote the author, Guy M. Townsend, taking issue with his accusations: that Tey was as selective and biased as Richard's critics; that *The Daughter of Time* is not really a detective novel, but an inept piece of inaccurate historical research; and that the "Richardists" are wrongheaded; that historical research can only be done by "professional" historians! (Even Charles Wood has winced at the pedantic rigidity of colleague Townsend.) The magazine ran Mrs. Smith's logical corrective in the October '77 issue, and in April '78 Mr. Townsend, forced to the wall, resorted to outcries of "crazed housewives . . . hysterical female Richardists . . . nuts and liars." The final word was Mrs. Smith's. The whole file will go to our library as a casebook in frustration. Mr. Townsend in his unshakeable humorlessness and didacticism is not unusual (see A. L. Rowse) and we applaud Mrs. Smith in her attempt to rattle a logical sword for Richard III. Try arguing with a Jesuit . . . or a thoroughly disagreeable "professional" historian!

BOOK REVIEWS

Anne Powers: *The Royal Consorts*
Pinnacle Books, 1978. 276 pp. $1.95.

The purple historical novel seems to be replacing the Gothic romance as the feminine counterpart of the Western, and Anne Powers' *The Royal Consorts* appears at first glance to be the inevitable foray of that genre into the Wars of the Roses – an impression that its opening episode, a bedroom scene between Marguerite of Anjou and Somerset does nothing to dispel. Miss Powers, was, however, turning out historical fiction well before the current vogue, and if she is not Zoë Oldenbourg, neither is she Rosemary Rogers. Although *The Royal Consorts* (the other three are, of course, Elizabeth Woodville, Anne Neville, and Elizabeth of York) lacks that intangible flavor of authenticity, it is well researched and comes close to being what Josephine Tey called "the almost-respectable form of historical fiction which is merely history-with-conversation. . . . "

Miss Powers is clearly well-versed in her subject. She has evidently done careful research. (She has pretty obviously, for instance, read Kendall and *The Daughter of Time.*) Her book is free not only of glaring anachronisms but of most small inaccuracies as well – the only ones this reviewer spotted were Edward's reference to the Duchess of Exeter as "that old bitch" (and a man just *might* refer to his sister that way) and the naming of Richard and Anne's son "Eddie." Where situations are open to interpretation, Miss Powers' interpretations are plausible. Henry VI, for example, is characterized as normally intelligent but piously unrealistic, and the Duke of Somerset who fathers Marguerite's son is not the one usually cast in that role, but his younger son, who was beheaded after Tewkesbury. The greatest strength of Miss Powers' treatment of her subject is her ability to see events from the point of view of each of her successive heroines. If her sympathies lie with any one of them, one suspects that it is with Marguerite, who tells Somerset, "I'm not trying [to do a man's job], I'm doing it"; but she adopts the likes and dislikes of each of them in turn. The only character to get a consistently negative treatment is Lord Stanley, and, after all, Lord Stanley's mother is not one of the heroines of the book.

The treatment of Richard III is at least fair. He is not the hero of the book (it really has none), but he is certainly not the villain or even *a* villain. Marguerite never mentions him; Elizabeth Woodville sees him as a polite but insignificant young man who loyally conceals his disapproval of his brother's marriage to her. Anne, whom Miss Powers depicts as very much in love with Edward of Lancaster, turns in relief to Richard to rescue her from the aftermath of Tewkesbury. Anne is, however, the least satisfactorily drawn of the major characters. Her uncertainty about Richard's feelings for Elizabeth of York may reflect the author's own uncertainty or desire to be open-minded, but one could wish that the daughter of Warwick the Kingmaker could be portrayed as a little less passive and insipid. There is, on the other hand, no uncertainty about Elizabeth's feelings for Richard. Miss Powers depicts her as loving him, eliciting a declaration of love from him shortly before Bosworth (several months after Anne's death, be it noted), and finally putting aside her dreams of him and accepting Henry VII's proposal for the good of the country. As for the murder of the princes, Miss Powers never deals with the question explicitly, but the implication is that Richard is innocent. Her overall portrait of him is that of a conscientious ruler who can command the loyalty of those close to him but lacks his brother's charisma.

In short, there is little to find fault with in *The Royal Consorts*. The historical details are accurate, the interpretations reasonable. Although Richard and Anne are not treated so well as one could wish, they are not, after all, the protagonists of the story. The only real weakness of the book is that, despite the author's apparently scrupulous research, one never has the feeling of being in the fifteenth century or of reading a contemporary account. Other novelists who have dealt with the same subject – Rosemary Hawley Jarman, Marion Palmer, even Margaret Campbell Barnes – have done it better. Anyone who has read their books won't miss much by skipping this one.

Mary Crawford Clawsey
2 West University Parkway, Apt. M
Baltimore, Maryland 21218

Roxanne Murph:
RICHARD III: THE MAKING OF A LEGEND
Metuchen, N.J., Scarecrow Press, 1977. $6.00
148pp. Index. Selected Bibliographies.

The Ricardian Legend is composed of conflicting records on the life of Richard III, king of England. A few of these records are contemporary, the most biased ones were during the Tudor times, and the rest straggle down to the present day. This excellent book summarizes the variations in these records and shows how they agree and differ. For a more complete background on the early stages of this Legend, consult Alison Hanham's *Richard III and his early historians, 1483-1535.* As there is nothing similar after that date this is an extremely useful summary of the various accounts of that troubled and confused period.

The book begins with an introduction which outlines the pros and cons about Richard, then two brief chapters, one on his early years and the other on his short reign. These are followed by a discussion of the early historians and then the late ones. Pleasantly there are similar chapters on fiction covering this period. Plus a short conclusion.

In treating the histories various events are compared so that the reader can quickly see the different approach between, say, the Croyland Chronicle and Mancini's Usurpation. So far as it is possible, the credibility of the source is given.

The chapters on the historians bristle with footnotes, reference numbers for which are in the same size type as the text, and only slightly raised above the text. This is a confusing and distracting fault. Otherwise, everything is simplified, and the references give all that is needed if one seeks to read more. They also back up her statements and one need not wonder "Where did that come from?" It is a tremendous job of comparing, collating and assembling.

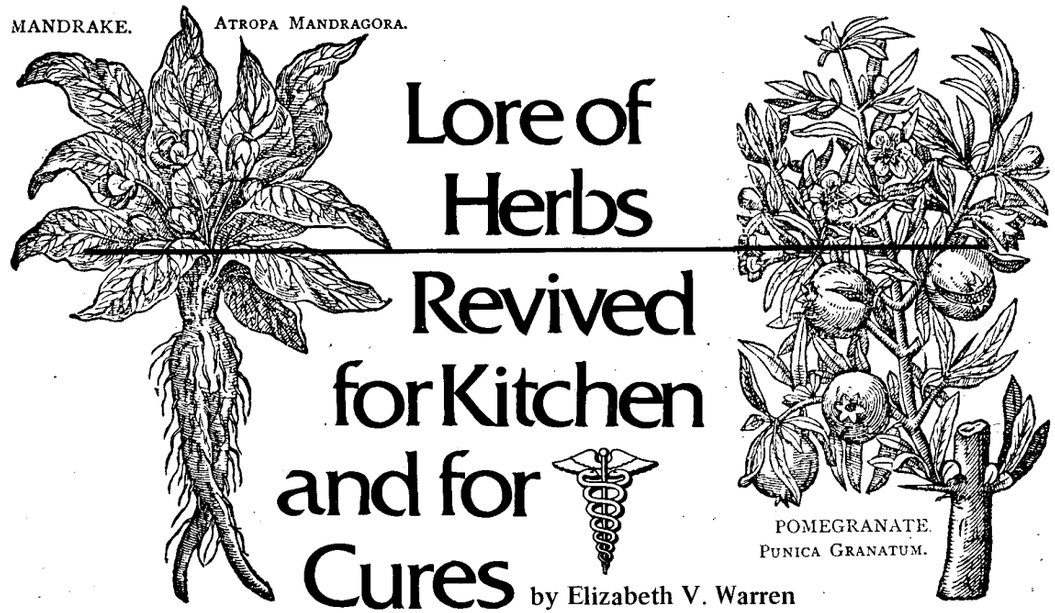
The chapters on the historians are more valuable (and less fun) than those on fiction. They show that the early creations of the imagination were largely plays and songs which include that Master Creator, one William Shakespeare. The later period starts with Bulwer-Lytton's *Last of the Barons* (1843) and ends with Elizabeth Peters' *Murders of Richard III.* The first novel which disagrees with the Tudor propaganda is G.P.R. James' *Woodman: a Romance of Richard III,* (1849). Fiction writers are wanted to do "careful research and to use the results honestly" because readers remember a novel more vividly than a biography or history. The concluding chapter deals with historical bias and notes that to date, the fate of the princes is unknown.

There are 19 pages of notes, a selected bibliography of non-fiction and one of fiction, ending up with an index. Several books in each category are unlisted and were probably published between her last listed novel (1974) and the copyright date of 1977.

There are a few minor errors such as Valerie Lamb *(The Betrayal of Richard III)* being referred to as "he" probably because Miss Lamb followed a fairly common habit in England of using only first initials. The footnote on p. 43 refers to Warwick as Warwich. Nor do I always agree with her assessment of some of the fiction. Jarman is widely read and enjoyed but I do not happen to like the format or the results. Mrs. Murph is bored by Tyler Whittle's *The Last Plantagenet* which she calls "extremely dull." I could not put it down! (Something wrong here?) Finally in Peters' *The Murders of Richard III* Murph says "The author of this cleverly written book pokes gentle fun at her fellow Ricardians. . . . " Most Ricardians disagree with this and the book has aroused considerable rage. It is too bad for such a useful book to end on what seems to leave a bad taste in the mouth.

As a final word, Mancini probably could not speak or even understand English so that what he wrote was not first hand. For manipulation did you know that Josephine Tey mentions Buckingham about 3 times, casually, and his support of Richard, his advancement and revolt are not included, or mentioned? *Tonypandy?*

Maude D. French • Hanover, NH



Lore of Herbs Revived for Kitchen and for Cures

by Elizabeth V. Warren

Troubled by pesky ghosts? Stuff some fennel seeds in the keyholes of your house. To ward off lightning, grow house leeks on the roof. Broken bone? A potion made of the pounded root of the comfrey plant might speed up healing. And to protect yourself from plague, don't be caught outdoors without your nosegay or a pomander ball.

These were all common remedies during the Middle Ages – a time when herbs were prescribed for almost every situation. And if John Williamson, the young English herb specialist, has his way, we may rediscover the pleasures of growing and using herbs to gain variety in our diet and add "spice" to our lives.

Williamson traces his interest in plants generally, and herbs especially, back to his childhood in northern Wales, today a stronghold of herbal lore. His great-great-grandfather, in fact, was a practicing herbalist who prescribed natural remedies for local aches and pains. (Incidentally, herbalism is still legal in England and Germany.) Later, Williamson studied botany at the University of Bath, ran a restaurant, started his own herb farm and designed a medieval garden in England. Currently, he is involved in expanding and refining the Bonnefont Cloister Herb Garden at The Cloisters, the medieval museum of New York City's Metropolitan Museum of Art. The garden, originally started in the 1930s, was a mix of herbs of all periods when Williamson arrived there last spring. He has been importing plants from Europe and gathering them from herb farms all across the country and, when work is completed next year, the garden will contain 210 different species. All the plants could have been found in a European castle or monastery garden in 1520.

An herb, according to Williamson, is "any plant whose roots, seeds, leaves or flowers have some practical use." Many, of course, have a number of uses and, as he showed us around his freshly planted medieval garden, Williamson pointed out some of the past and present applications of the plants and discussed herbiculture today.

The physic and medicinal section (all medieval monasteries had a physic garden, located near the infirmary and "bleeding" room) contains herbs that were useful in treating diseases. Every ailment from "botches of the face" to "wagging teeth" was treated with an infusion (a soaking of the herb in water) or a decoction (a boiling down of the herb). The right herb was often determined by the "doctrine of signatures." This philosophy prescribed a plant bearing a resemblance to a part of the human anatomy to treat disorders of that area.

Lore of Herbs Revived

Thus, the lungwort, whose leaves are spotted and lung shaped, was recommended for lung diseases. In herb medicine today lungwort is still used to treat inflammation of the bronchial tubes and to induce sweating.

Deadly nightshade (*atropa belladonna*), well known in witchcraft circles, was made into an ointment that, when applied to the body, created the illusion of flying (absorbed through holes in the skin, it acts as a narcotic). During the Renaissance, Italian ladies dropped the juice of the plant into their eyes to exaggerate their size by dilating the pupils. Ophthalmologists still use *belladonna* to dilate pupils, and there are a number of other medical uses for it. But don't experiment with deadly nightshade at home – its name has been well earned.

And lest we equate herbalism with witchcraft, remember that salicylic acid, an ingredient of aspirin, is also the active ingredient of willow bark, the age-old treatment for rheumatic complaints.

Of more use to modern gardeners are the plants in The Cloisters' kitchen, seasoning and "salates" (salad and vegetable) sections. Many of these herbs are familiar to us: rosemary, thyme, basil, fennel, etc. But have you tried using tea brewed from fennel leaves as a dieting aid (it works as a diuretic) or making a hair rinse from rosemary and camomile?

Among the more exotic seasonings in the garden is herba barona, originally used to flavor wild boar, but, according to Williamson, equally good on steak. He also recommends candies made from angelica, eryngo and elecampagne, the herb Helen of Troy was gathering when she was abducted by Paris.

You might like to try some of Williamson's favorite recipes using fresh herbs (they're always better that way) from your own garden. He cooks pork chops this way: Marinate 4 pork chops for 1 hour in a covered dish in a mixture of 2 teaspoons of chopped winter savory, 12 crushed juniper berries, 1 teaspoon of honey, 1 teaspoon mustard, 1 tablespoon soy sauce, ½ teaspoon mustard, 1 tablespoon soy sauce, ½ teaspoon fresh ginger; grill until done. To cook chicken breasts, marinate them in lemon juice first, then dip in beaten egg and bread crumbs seasoned with salt, pepper and chopped sweet marjoram; sauté.

Other areas of The Cloisters' medieval garden contain "strewing" herbs (aromatic plants, such as sweet flag and southernwood, spread on the floors with straw to repel foul odors and ward off plague-carring vermin); plants depicted in the "Hunt of the Unicorn" tapestries at The Cloisters, one of the most famous examples of medieval art; and plants used for decorative purposes – for the church sacristy, for making "chaplets and garlands" and for dyeing.

One of the many decorative plants is sweet woodruff, still the symbol of May Day. It was used in the Middle Ages on cuts and wounds and today we use it for making May wine. Here's how John Williamson prepares it: Make an infusion of brandy and sweet woodruff; add to Moselle or other white wine with more sweet woodruff and wild strawberries (domestic will do) and May flowers.

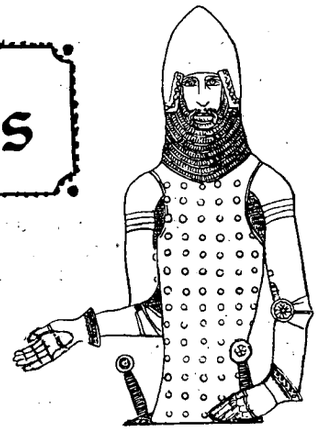
You can grow these medieval herbs in your garden without any extra care, but some of the more unusual ones might be hard to find. Gilbertie Florist and Greenhouse, 7 Sylvan Rd., Westport, Conn. 06880, provided many of the plants for The Cloisters' garden. Williamson will soon be starting his own herb farm in Alabama and hopes to grow some of the rarer plants and to supply other herbalists with them.

Some plants – rosemary, thyme, sage, etc. – can be grown on your window sill all winter long. Others should be used fresh in the summer, then dried for the cold months. Remember to collect herbs at midday, after the morning dew has dried from the leaves.

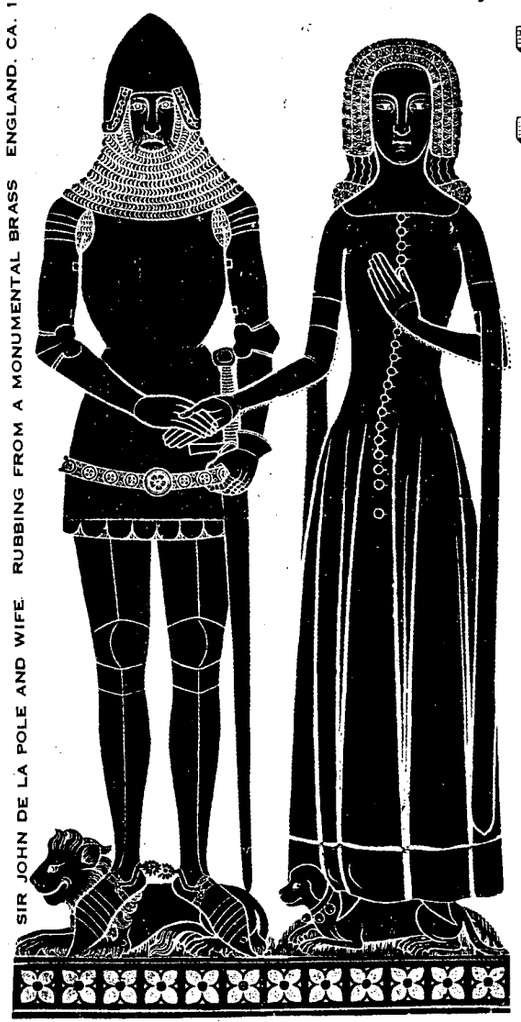
In the Middle Ages, herbs would be brought to the "still" room, where they would be dried and distilled into oils, vinegars and perfumes. You can dry your own plants by hanging bunches upside down in a dark room where the air circulates or on trays spread with chicken wire. Never dry them in the sun – sunlight bleaches herbs and reduces their potency. Chop the dried herbs and store in airtight containers.

Many books will give you information on growing and using herbs and on the folklore and symbolism of the plants. Williamson recommends *Herbs for the Medieval Household, for Cooking, Healing and Divers Uses* by Margaret B. Freeman (New York Graphic Society). We also consulted *Herb Gardening in Five Seasons* by Adelma Simmons (Hawthorn) and *The Book of Herbs* by Dorothy Hall (Scribners). If you're particularly interested in medicinal herbs, we recommend *Health Plants of the World* by Francesco Bianchini and Francesco Corbetta (Newsweek Books). Williamson's own book on medieval herbs will be ready next year and will be available through the Metropolitan Museum of Art.

English Brasses and Brass Rubbing



by Juanita Slavin-Knapp



SIR JOHN DE LA POLE AND WIFE. RUBBING FROM A MONUMENTAL BRASS. ENGLAND. CA. 1380

BRASS RUBBING has become very popular in the last few years and though most people think of it only as a form of art – an easy way to decorate a blank wall at home – it is actually a journey into the social history of medieval England. Unfortunately, due to the inexperience, irresponsibility and carelessness of some brass rubbers, church officials are more often reluctant to allow their brasses to be rubbed. It is hoped that the proper education in the techniques of brass rubbing and the work of the Monumental Brass Society, which has done much for the care, preservation and restoration of brasses in England, will change the minds of those more adamant church officials whose notice boards already bear the legend BRASS RUBBING IS NOT ALLOWED.

In early August I was fortunate to be able to attend a three day course on brass rubbing at a residential college in Horncastle, Lincolnshire. The course was designed for the beginner, teaching the basic techniques, the "do's and don'ts" of brass rubbing and included field trips to various churches for practical work. Being interested in medieval history I found the course very rewarding because the tutor gave an insight into monumental brasses, not only as a form of art, but as an important part of the history and culture of medieval England. Brasses are not just memorials but historic records of the life style, costume and heraldry of the times. They are often the only authoritative record of details of a family history. Every church has two main functions – it is a place of worship and a storehouse of history. Indeed the English church, since its beginning, has accumulated on stone, glass, paper and brass the historical records of its users. I think those who took the course returned home knowing that they not only knew the proper techniques of brass rubbing but that a door had

ENGLISH BRASSES AND BRASS RUBBING

been opened to much more – an interest in monumental brasses is an introduction to the history of medieval people. One could use brass rubbing as a way to record and study authentic contemporary evidence of the varieties of costume, armour, heraldry, inscriptions as well as the techniques of various schools and workshops which produced the brasses.

Being, most of all, a Ricardian, I am interested in brasses which show the costume of the era – the armour, SS and Suns and Roses Collars and butterfly hennins – as well as those brasses with the coat of arms of families living during the Wars of the Roses. So far I have located approximately twenty brasses in England with a Ricardian association. It is my hope to record and collect rubbings of these brasses which include, among others, that of William Catesby[1] and Sir Thomas Vaughn[2]. My own adopted county of Lincolnshire abounds in brasses of this period, including that of Sir Robert Dymoke[3] who was Richard III's Champion, and Ralph Lord Cromwell and his nieces[4] whose lives were so entwined with the red and white roses.

Together with three-dimensional effigies carved in stone, and incised slabs of stone, brasses were used in medieval times as memorials to the dead. The evolution of brasses began with the stone lid of the coffin being carved with an inscription or motif. During the 12th century a figure in semi-relief replaced this and became what is now known as the incised slab. The substitution of brass for stone took place in the early 13th century although stone work continued for some time thereafter. Brass plates could be put into the stone pavement on the floor of the church forming no obstruction in the space required for services. Some brasses were put on top of the table tombs[5]

Brasses originated on the continent and were very popular in Germany, France and the Low Countries. Due to the availability of the raw materials used in making brass, Cologne, on the Rhine became an important center for the production of brass plates. Medieval brass, called *latten,* was an alloy of copper and zinc with a little tin and lead added. The metals were heated, melted together and poured into shallow stone matrices. The use of these latten plates became popular because they were durable, easily transported and allowed the opportunity for a more detailed artistic engraving than did stone. Not until the mid-14th century were brasses manufactured in any quantity in England. Due to the density of the population and the trade between the east coast ports and the continent, the greatest number of brasses will be found in the eastern and southern counties of England. Brasses in Scotland and Ireland are rare. Originally there were two types of brasses used. The Flemish brass was engraved on large rectangular plates filled with florid scroll-work and minute decoration surrounding the figure.[6] These brasses were engraved by foreign workmen in foreign workshops. The English brass, which became more popular, was more simply composed. It usually consisted of a figure, cut out round its edge and laid into a stone matrix which had been recessed to hold it, the darker colour of the stone serving as a background. Fixing was by means of a layer of pitch under the plate. Later brasses had brass rivets to secure them. Rivets were set with little care and it is not unusual to find a rivet in the middle of someone's face! The rivets, imbedded in the indents of missing brasses, can be seen today in many churches. The recording of indents, that is the casement of a missing brass, is now becoming as popular and widespread as rubbing existing brasses. **(Fig. 1)**

The first English workshop was in London, but due to the popularity of brasses and the demand for them to be placed in churches far from London, provincial centres and schools of brasses were established in Cambridge, Norwich, Coventry and York. With both the Flemish and the English brass the engraver drew up the design himself. There was no attempt at portraiture although the costume of the day was used and often, in early brasses, the family coat of arms was engraved upon the knight's shield or surcoat and upon the lady's kirtle.[7] Often figures rested their feet upon heraldic animals, or as in the case of the ladies, upon lap dogs.[8] An interest in the styles and workshops has grown in recent years and sometimes the various schools of workmanship can be identified in various areas of the country as many developed a characteristic face or style.

Originally brasses were a monument for the wealthy. The earliest brasses depict only knights, their ladies and ecclesiastics. From about the mid-14th century, however, there seems to be a wider market which includes the now affluent middle

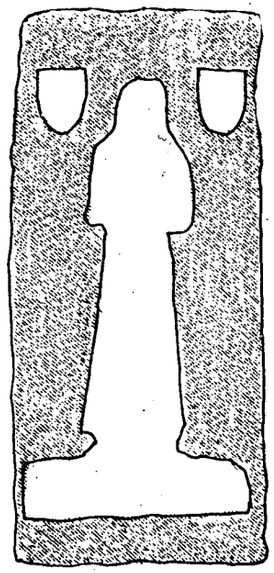


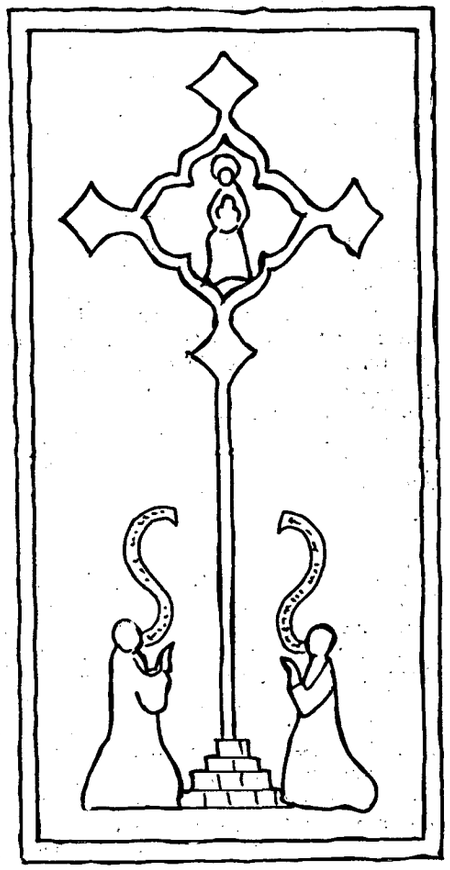
Fig. 1 – An Indent or casement of a missing brass.

classes. As brasses could be made to suit a man's finances, the figures could be life-sized or much smaller, full or half length. Because of its transport problems, the most expensive part it seems was the slab. Brasses were sometimes coloured but as this was very expensive few were done. However, traces of colour can still be found on some coats of arms[8a] and it is thought that the garter worn by Ralph Lord Cromwell may have been coloured with blue enamel.

The design and workmanship during the 14th century was exceptionally good. Engraving was done on thick plate with simple lines cut deeply. The brasses showed effigies, sometimes life-sized, under canopies and surrounded by a fillet or border up to 2 inches wide upon which was cut, in Norman French or Latin, the name, description and date of death of the person memorialized.[9] Cross and bracket brasses also appear during this period and these are sometimes placed on a pedestal of steps which rests on an inscription plate. **(Fig. 2)**. There are many indents of this type brass remaining in Lincoln Cathedral and at St. Mary-le-Wigford in Lincoln there is a small plain cross of William Horn, c. 1469.

From the mid-15th century on, due to the use spreading to people of no social significance, the number of brasses laid down increased and the standard and quality began to deteriorate. Canopies began to disappear and figures grew small and less elaborate. Inscription fillets gave way to foot inscriptions. Bracket brasses became popular. The deceased were shown standing on top of brackets or kneeling to brackets in which would be a saint or trinity.[10] About 1450 the figures began to pose, as the ladies show off their butterfly hennins[11] and the men their military armour. More shading was attempted and children were now shown in groups below their parents.[12] Above the effigies there were often scrolls with texts sometimes coming from the hands or mouth. At this time it became popular to commemorate the dead by showing them in funeral shrouds. These developed into sometimes gruesome, grinning skeletons or shrunken corpses in shrouds.[13] Heart brasses were introduced, usually consisting of a simple heart with scrolls or held in the person's hands with an inscription.[14] Norfolk has a wealth of chalice

Fig. 2 – One type of cross and bracket brass.



brasses. (Fig. 3). These were for priests and show a wafer and inscription.[15] At the end of the 15th century, however, the art of engraving began to decline.

By the 16th century large quantities of brasses were engraved and laid down as more were turned out. The figures lost their grace and effigies were engraved out of proportion. Cross-hatch or line shading, which spoiled the brass, was used. From this time on English began to be the common language on inscriptions with exception to those ecclesiastics which remained in Latin.[16] Often infants who died were portrayed as chrysoms looking quite like tiny Egyptian mummies.[17] Mural brasses became fashionable. Most were rectangular in shape and portrayed the husband and wife usually kneeling at desks with their children – boys behind father, girls behind mother. A much softer and thinner metal was now being used and it was easily bent, scratched and dented. During the reign of Elizabeth I brasses with small figures on pedestals were laid down in quantity. Many were spoilt with shallow engraving and excess shading. Some attempt at portraiture occurred but generally they appear over crowded with the entire family kneeling in prayer. Of these later brasses few remain. Those that do are examples of the poor material and workmanship of the time. After the death of James I in 1625 engraving of brasses became a lost art. Brasses were laid after this but were so poorly engraved they are of no interest. By the 18th century most had disappeared. There was a revival in Victorian times but this was mostly for replacement brasses.

It seems as if from 1540 to 1600 many brasses became appropriated and converted and what is now called Palimpsest brasses appear. There are many reasons for such palimpsests. Sometimes these were an earlier brass appropriated to a second owner merely by the addition of a new inscription and perhaps a coat of arms.[18] Sometimes the brasses were altered by engraving additional lines and shading in an attempt to make an earlier costume conform to that of the period of appropriation. Often brasses were workshop waste – cancelled through some error in detail or because the inscription or design did not meet with approval. Brasses rejected on these terms would be turned over and used again.[19] Often palimpsests came from foreign plate or as the spoils of war. Many foreign brasses found their way to England when in 1556 the churches in the Low Countries were sacked.[20] With the Reformation brasses were spoils from the destruction of religious houses and chantries. Many brasses were bought as scrap metal by engravers and used again. Whenever a palimpsest is discovered a search is made, because parts of the original brass may be somewhere else, as in the case of one large brass which was remade into eight smaller brasses and was found in Harlington, Middlesex; Ellesborough, Buckinghamshire; and Lambourne, Essex! The interest in palimpsest brasses has increased and recently some brasses have been mounted so that both sides can be examined.[21]

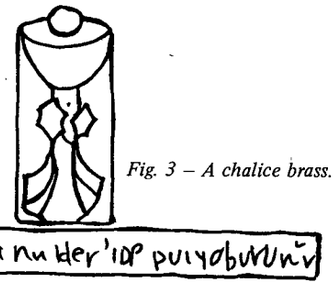


Fig. 3 – A chalice brass.

With the dissolution of the monasteries by Henry VIII came destruction. Anything considered popish was destroyed and great numbers of brasses were torn up, sold or melted down. Sometimes they were reversed and engraved on and laid down again. The destruction did not end with the death of Henry VIII. It continued with more intensity during the reign of Edward VI who ordered all churches to destroy anything popish. In the second year of her reign, Elizabeth I issued 'a Proclamation against breaking or defacing of Monuments of Antiquite' but obviously the destruction continued for another proclamation was issued twelve years later.

During the English Civil War, Oliver Cromwell lost no time despoiling churches. He took the lead from the church roofs for bullets and the brass from the church floors for cannon. Church furnishings were plundered by the troops of both sides. A commission was appointed by Cromwell to examine churches and anything the Puritans considered popish in sentiment, be it inscriptions, crosses and saints, no matter how ancient, were ripped out and destroyed. After Cromwell's day destruction of brasses abated somewhat. In the 18th century, however, brasses were not appreciated and were often thrown out, especially if mutilated. Restorers of churches, particularly in Victorian times, got rid of brasses and slabs when 'redecorating'. Often brasses have been covered over with the tile floors one now finds in the churches. But even in these days when brasses are appreciated and valued they disappear. Thieves know their value as antiques. It was only twenty years ago that the brass of James Deen in Barrowby Church, near Grantham, Lincolnshire, disappeared, and in 1969 a small kneeling lady was stolen from Sedgefield Church, Durham. Let us hope that the brass which was stolen from Great Greenford Church, MIddlesex between 1916 and 1920, and which reappeared in a London antique shop in 1954 only to be sold to a private customer, will some day be returned to its proper place. Despite the destruction of the Reformation and Civil War there were about 100,000 brasses remaining up to the year 1700. Only 7,500 remain today. Perhaps I shall be able to locate a few more Ricardian associated brasses!

NOTES

1. Ashby St. Legers, Norhamptonshire – brass laid 1494 – William Catesby in armour and tabard with his wife Margaret (Zouch) in heraldic mantle, with 3 sons, 2 daughters – double canopy and achievement. This brass was appropriated from a brass c. 1430.

2. Westminster Abbey, London – brass of Sir Thomas Vaughan, private treasurer to Edward IV and Prince Edward, in armour, foot missing, c. 1483.

3. Scrivelsby, Lincolnshire – tomb brass of Sir Robert Dymoke, King's Champion at coronations of Richard III, Henry VII and Henry VIII, in armour with coat of arms and inscription plate – excellent condition, c. 1545.

4. Tattershall, Lincolnshire – c. 1470 brass of Ralph, Lord Cromwell, treasurer of Henry VI, in armour and mantle, wearing garter, feet resting on wild men. This brass was life-sized and very large but unfortunately the head and right shoulder are missing as well as the canopy and brass of his wife.

c.1470 brass of Joan, Lady Cromwell, widow of Sir Humphrey Bouchier and Robert Ratcliffe, in mantle with flowing hair, SS collar, life-sized, single canopy with various saints and the Blessed Virgin Mary engraved thereon.

c.1470 brass of Lady Maud, widow of Robert, Lord Willoughby, Thomas Neville (Kingmaker's brother) and Gervase Clifton. She is the sister of Lady Joan. She wears widow's clothing, SS collar and standa under a triple canopy engraved with saints. This brass is also life-sized.

Note: Obviously these brasses were ordered and delivered in 1470 although the individuals died between the years 1450 and 1497. This would explain Lady Joan's flowing hair (used for virgins) when she was actually a widow at the time of her death.

5. Wollaton, Nottinghamshire – c. 1471 brass of Richare Wylloughby in armour, standing on a large whelk shell and his wife Anne in mantle. Now placed on floor and much mutilated, the chamfer inscription slants which is a good indication it was once on top of a table tomb.

6. There is a good example of this type brass at All Hallows, Barking, London.

7. St. Mary's Church, Warwick – brass of Margaret, Countess of Warwick 1406.

Broxbourne, Hertfordshire – 1473 brass of Sir John Say, in armour with Suns and Roses collar (head missing) and of Elizabeth, his wife, in heraldic mantle.

8. Raveningham, Norfolk – 1483 brass of Margaret Wyllughby, civilian dress, Suns and Roses collar, standing on dragon.

8a. Little Easton, Essex – 1483 brass of Henry Bourchier, K.G., 1st Earl of Essex in armour with wife Isable in civilian dress, both with Suns and Roses collars, coloured.

9. Enfield, Middlesex – c. 1470? Joyce Tiptoft, heraldic mantle, coronet, triple canopy, marginal inscription, life-sized.

10. St. George's Chapel, Windsor, Berkshire – 1475 brass of Sir Thomas Sellynger (St. Leger) in armour and tabard with his wife Anne (sister of Richard III), both kneeling, rectangular plate, Trinity, repaired.

11. Barrowby near Grantham, Lincolnshire – 1479 brass of Kathering Deen in butterfly hennin and pose similar to portrait of Elizabeth Woodville; 1508 brass of Katherine's daughter, Margaret shows hennin of same style as that worn by Elizabeth of York in NPG portrait.

12. Dagenham, Essex – 1479 brass of Sir Thomas Urswyck, recorder of London and his wife, with 9 daughters, the eldest a nun.

13. Ashby St. Leger, Northamptonshire – 1471 brass of Sir William Catesby (father of Richard III's councillor) in shroud with his second wife Joan in shroud. Lower half of Sir William now missing.

14. Chichester Cathedral, Sussex – c. 1500 brass showing two hands issuing from clouds holding heart, inscribed "ihc".

15. There is also a chalice brass at St. Michael Spurriergate, York which dates from 1466 and is in memory of William Langton, rector.

16. St. John, Hackney, London – 1521 brass to Christopher Urswick, Doctor of Civil Law, rector, archdeacon, in cope, cap.

17. Those who have visited Sheriff Hutton Church in Yorkshire may have noticed the 1657 brass to Mary Hall holding in her arms a chrysom. Obviously both mother and baby died at the same time.

18. Gunby, Lincolnshire – brass c. 1400 of a man in armour with SS collar and his wife, thought to be of the Massingberd family, appropriated in 1552 to Sir Thomas Massyngberde and his wife Joan.

19. There is an interesting brass at Walton-on-Thames, Surrey, 1587. The rejected side shows a hatless man in Elizabethan ruffled collar astride a deer and holding one of the deer's antlers. The other side shows a man in a later period costume, including hat, astride a deer, his left hand holding a knife which is thrust into the deer's neck.

20. Christ Church, Oxford – Obverse, Henry Dow, 1578 – Reverse, Part of a head of a 14th century Flemish brass.

21. Okeover, Staffordshire – 1447 brass of William, 5th Lord Zouch of Harringworth in armour with 1st wife Alice in mantle and 2nd wife Elizabeth with flowing hair; triple canopy, marginal inscription, THEN ALTERED as memorial to Humphry Oker and his wife Isable with 13 children in 1538. This brass was stolen in 1857 and broken up into 55 pieces which have now been found and are mounted on a board.

NOTE: Though I have tried to incorporate in the text as many Ricardian associated brasses as I could, it was not possible to include them all. If anyone would like more information on these brasses or brass rubbing in general (perhaps members touring England would like to see some of these brasses), please contact me: Mrs. M.G. Knapp, 38A Church Trees, Swinegate, Grantham, Lincolnshire, NG31 6RL, England.

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— Juanita Slavin-Knapp

Hidden phrase in DICKON'S PUZZLE, page 5

HIS GRACE KING RICHARD THIRD

Classified

This space is open to all for items of interest to members: sale, search, greetings or whatever. $1.00 for 10 words, minimum 20 words. Send your notice with check payable to Richard III Society, Inc. to Box 217, Sea Cliff, NY 11579.

"May the Best Knight Win" . . . a sort of medieval Monopoly . . . 4-color board game with dice and knight markers designed by Bill Hogarth and on sale at Met. Museum and Cloisters . . . by mail $3.00 postpaid. Checks payable to William Hogarth, Box 217, Sea Cliff, NY 11579.

RICHARD THE THIRD
GETTING READY FOR
SHROVE TUESDAY?

Alan Smithies, courtesy Geoffrey Wheeler

THE WALL STREET JOURNAL,
Tuesday, July 11, 1978

Richard Society Tries To Clear Reputation Of 'Smeared' Leader

* * *

'Bound by Loyalty,' Group Sifts 'Fact From Fiction' (About 5 Centuries Later)

By RUTH ALLYN MARCUS
Staff Reporter of THE WALL STREET JOURNAL

"They do me wrong and I will not endure it!"

—Richard III, Act 1, Scene 3

He was a "murd'rous villain" and a "poisonous, bunch-backed toad." With the help of his henchmen, he killed one brother, usurped the throne of another, murdered his two young nephews and offered to trade his kingdom for a horse. Anyone who has seen "Richard III," one of the most-performed of Shakespeare's plays, knows the evil of the playwright's villainous creation.

But the 2,000-plus members of the Richard III Society don't believe it. Shakespeare, they maintain, was a great playwright but a lousy historian, the dupe of Tudor propaganda biased in favor of King Richard's successors. They insist that the real-life Richard—by 15th Century standards, at least—was a wise ruler and a pretty nice guy who has been victimized by one of history's most damning media campaigns. They are battling to rehabilitate the reputation of the man they call "the most intriguing figure in British history and perhaps all history."

Education, Not Demonstration

It is a subject that provokes passionate responses. At a New York Shakespeare Festival production of "Richard III" in 1966, a New Jersey high-school student paraded with a placard proclaiming, "Shakespeare was a Tudor fink."

The Richard III Society, which originated in England in the 1920s and spread to the U.S. in the 1960s, is no less upset by the slings and arrows of Richard's outrageous fortune. But the group confines itself to less extreme measures, preferring to educate rather than to demonstrate.

"We aren't devoted to whitewashing Richard, but we are devoted to portraying the facts," says William Snyder, a retired federal employe in Washington, D.C., who is chairman of the society's American branch. "We're interested in discovering what's propaganda and what's truth."

Members of the society, who operate by Richard's motto, "loyalty binds me," share the belief that the evidence fails to support the historical charge that the king murdered his nephews and hid their remains inside the Tower of London. William Hogarth, a graphic designer in Sea Cliff, N.Y., and the U.S. society's vice chairman, sees Richard's case as a "historical extension of Watergate: In 500 years, no one has come forward and done an investigative-reporting job. It's a real-life detective story that still could be solved."

To counter Richard's bad press, the society is stepping up its educational efforts. Mr. Snyder has just written a book that gives Richard's side of the murder charges. Members of the American branch have almost completed needlepointing 50 covers—decorated with Richard's motto and emblem, a white boar—for use on the kneeling hassocks at a church in England near where Richard was killed in battle on Aug. 22, 1485.

A Changed Tune at the Tower

English members have begun a fund-raising campaign for a statue of Richard at Leicester, where he used to be buried. (Sometime in the 17th Century, some nonadmirers dug up his bones and threw them in a nearby river.) Because of pressure from the society, warders at the Tower of London no longer assert that Richard was the murderer when they show visitors an urn containing the bones of two boys believed to be the slain nephews.

Richard III Society members span four continents. The 650 U.S. members range from high-school students to a woman in New York who owns a Baskin-Robbins ice-cream store and who supplies a huge cake shaped like a boar for the society's annual meeting on the monarch's Oct. 2 birth date. "We have our little old blue-haired ladies who see something supernatural or romantic about Richard and our nuts who want to dress up in 15th Century costumes," says Vice Chairman Hogarth, "but most of our members are genuinely interested in research."

Why should anyone care about someone who ruled England for 2½ years (1483-1485) in the 15th Century? "It just bothers me. You know that someone's been done an injustice, and you don't want it to stand," says 24-year-old Maarja Krusten, an archivist at the National Archives. She says she delved into Richard's background after seeing Laurence Olivier's movie portrayal of the king and deciding that "no one could have been quite that bad." She and her twin sister, Eva, are society members.

Many Richardian sympathizers developed their interest by way of a detective story, "The Daughter of Time," by English author Josephine Tey. The protagonist of the 1951 novel, a hospitalized police officer, investigates the murder charges against Richard and concludes he didn't do it. It was in 1967, after he had read the book, that Mr. Snyder, the current U.S. society chairman, noticed the group's annual "in memoriam" notice in the New York Times and then went to New York City for the group's meeting.

Mr. Snyder has done some sleuthing of his own since retiring in 1971 as an examiner in the U.S. Budget Bureau (now the White House Office of Management and Budget). Working two days a week from a desk at Washington's Folger Shakespeare Library, he applied his federal-budget experience in "wading through a mass of conflicting recommendations" and "sifting fact from fiction" to Richard's case.

In a 21-chapter book on his findings, Mr. Snyder concludes that "there is no proof that would sustain a verdict of Richard's guilt in a court of law." Indeed, Richard was noted for his "just rule, wise legislation, valiant conduct in battle and concern for his subjects' welfare," Mr. Snyder writes. And he avers that the "evil things we read about Richard originated in rumors, speculation and unproven allegations."

Nevertheless, while many scholars readily admit that Shakespeare employed a good deal of poetic license in his depiction of Richard as a humpbacked villain, most believe the monarch had some role in the murder of his nephews. "Looking at it as a historian, it's hard to see how he possibly could not have killed them," says Charles Wood, a history professor who teaches a seminar on Richard III at Dartmouth College.

Although they lack conclusive evidence, Mr. Wood and other historians reason that Richard was pressured into killing his nephews because the two princes were a threat to his throne. "It's incredible that Richard never denied the murders when every circumstance called on him to do so," says a Yale University professor, Richard Sylvester.

Prof. Sylvester edited Sir Thomas More's history of Richard, which served as the basis for later accounts used by Shakespeare to write his play in the late 16th Century. "The consensus is that in some way or other Richard did indeed have a hand in killing the princes," Prof. Sylvester says.

Society members remain unconvinced, but they acknowledge they are fighting a tough battle. Many agree with Richard's first defender, Horace Walpole, who wrote in 1768: "Shakespeare's immortal scenes will exist, when such poor arguments as mine are forgotten. Richard at least will be tried and executed on the stage, when his defense remains on some obscure shelf of a library."

Two objections: placing the bones in the Tower rather than the Abbey is an error; placing words in Bill Hogarth's mouth is worse — all blue-haired ladies and all "nuts" please note that a reporter's error occurred. Editor Hogarth is a "costume nut" himself, and some of his best friends are B-H L!

The Washington Post and the *Star* hopped on the bandwagon, and two days after the WSJ story, had their own comment: a *Star* editorial and a fairly balanced account in the *Post*.

The Washington Star **Thursday, July 13, 1978**

Richard: The good one and the bad

Our city is one where politicians' reputations rise and fall like barometers in hurricane country. It's also a great place for pushing causes. What could be more natural than that Washington should be headquarters for the American branch of a group devoted to clearing a name as deep-dyed in allegations of political villainy as — but we won't even say it.

The fact is that, no more than a block from the Capitol, a lot of quiet work has been going on to restore to respectability the man Shakespeare called a "poisonous, bunch-backed toad." None other than England's Richard III. William Snyder, head of the Richard III society in this country, recently emerged from the old manuscripts of the Folger Shakespeare library to publish a book that says it isn't so.

Far from being a toad, the Richard of history was a brave soldier, a wise statesman and a fairly decent guy, according to Mr. Snyder. Particularly by the standards of political decorum prevailing in the 15th Century; it was a brass-knuckle era.

Mr. Snyder is not the only one whose researches lead to the belief that literature has slandered history in the case of Richard III. In 1951, Josephine Tey wrote a novel based on a good deal of scholarship to the same effect.

Still, *somebody* killed the little princes in the Tower and there are plenty of professors who can't get away from the idea that their uncle had something to do with it. Toad or Mr. Nice Guy.

While the savants go on exchanging their salvos of footnotes, we'll stick with evil Richard. We know Shakespeare was usually better at eternal truths than at facts. We know, too, that he could reflect the limited perspectives of his time and place as well as transcend them; after all, in his early historical plays, he did portray Joan of Arc as the witch his fellow Englishmen said she was. But what his villainous Richard has to tell us about human alienation and destructiveness has a life of its own, whether or not it turns out to be true of an actual king in the late Middle Ages.

In Richard, Shakespeare shows a person isolated from other people by difference: the twisted back. Because he is a person of superior brains, imagination and courage, the sense of rejection makes his ambition ruthless and bitter. Like many an emotionally deprived person, he embraces the idea of human faithlessness, testing over and over the limits of other people's servility of soul as he watches them react toward power.

The winning of a woman who knows he has murdered her husband — she is the paralyzed fly to his menacing spider — is the ultimate example. She knows what he did, she hates him for it and, full of an impotent, fascinated rage, she agrees to marry him. After that success, murdering children comes easy to Richard.

Unlike most of the bad guys of contemporary literature, Richard is not weak when the final challenge comes. He dies, still defiantly identifying himself with evil, in a last plea to the universe for the fiery vigor of St. George's dragon.

We are happy to think that the Richard of flesh and blood and mortal records might have behaved better. But we know more about each other and ourselves because a spirit at least as powerful was driven to measure its shadow in the sun.

Gerald Martineau—The Washington Post

William Snyder, president of the Richard III Society, and William Shakespeare.

THE WASHINGTON POST *Thursday, July 13, 1978*

The Tudor Conspiracy

Arguing for the Defense, The Richard III Society

By Maxine Mickel and Joseph McLellan

The Richard III murder case is nearly 500 years old, and the verdict has long since been in: The king was guilty as charged—a lying, treacherous murderer.

No wonder. The public prosecutor was perhaps the most compelling case-maker of them all, William Shakespeare, whose indictment of the ill-starred British monarch (1452-1485) has played persuasively on the world's stages since about 1594. And continues to at the Folger Theater through Sunday night.

Did Richard get a raw deal at the hands of a fast-talking playwright who used his poetic license to libel and defame an innocent man?

Two thousand 20th century defense attorneys, calling themselves the Richard III Society, say yes—and are trying to prove it.

Richard III, in fact, is one of history's early victims of the Big Lie technique, says William Snyder, a retired Washington civil servant who is chairman of the society's 650-member American branch ("the liveliest one," he claims proudly). He is also the author of a forthcoming book intended to vindicate Richard. "I'm a great Shakes-

See RICHARD, D6, Col. 3

RICHARD, From D1

peare fan, but you do him an injustice to go to him in search of historic fact."

The society proudly notes its influence in the changed spiel of the Tower of London's warders; once they condemned Richard but now they adopt a more discreet tone. Other society accomplishments range from installation of an enameled shield marking the burial place of Richard's queen in Westminster Abbey to the fencing of the ground around King Richard's well, to the proselytizing of the media.

What attracts a 20th century American to the cause of a 15th century monarch? Snyder feels many new members are in some sense motivated by Watergate, and a consequent urge to ferret out conspiracies, even those in Tudor times.

William Hogarth, vice chairman of the society, says that even as a small boy he couldn't believe "such a cardboard villain was real" but since Shakespeare's play was so powerful, it served many as a "good goad for intense interest in the real Richard." In Hogarth's view, Richard's literary persecutor also doubles as his savior from the low estate of being one of history's more unsavory footnotes.

Shakespeare's opinion of Richard is clear: He was a liar, a cheat, a murderer who usurped the crown of England. To reach power, he killed an older brother and two innocent young nephews. He was also a rotten king for 2½ years until the valiant army of the noble Henry Tudor (later King Henry VII) vanquished and killed him at Bosworth Field on August 22, 1485.

And, by the way, he was a hunchback, "deform'd, unfinisht," so ugly that dogs barked at him, "subtle, false and treacherous," and so mean that he spent two years in his mother's womb before being dragged out into the light of day—which, naturally, he hated. Surely a man fit only for history's deepest shadows. A Richard III Society? Why not a Genghis Khan fan club?

But do not be deceived by well-wrought phrases, counsels the society. Shakespeare's charges are easily debunked:

He was a horribly deformed "poisonous . . . toad" who spent two years in his mother's womb.

The womb allegation is not taken seriously today. The deformity does not appear in pictures or sculptures made in his lifetime or while his memory was still alive. The picture in England's National Portrait Gallery shows no physical abnormalties, a face somewhat between plain and handsome and rather sensitive features.

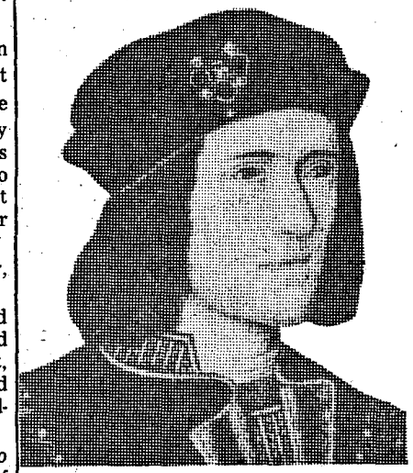
He arranged the death of his brother, George, Duke of Clarence.

Actually, this brother was executed by the head of the family, King Edward IV, for treason. Clarence had, in fact, headed a rebellion against Edward, and Richard had loyally accompanied Edward into temporary exile.

He engineered the murder of the two young princes: "The most arch deed of piteous massacre that ever yet this land was guilty of."

It is (though uncertain) that the princes were murdered, though no one knows exactly where or when. Richard had little motive for murdering them, since he was already king when it happened (if not happened) and they had been formally declared illegitimate in the "titulus regius," a document prepared by Parliament which proclaimed Richard king. The Duke of Buckingham had more opportunity for such a murder. Henry Tudor, who had no solid claim beyond his military strength, had more motive. It is significant that Henry's first official act on taking the throne was to order all copies of the "titulus" destroyed. Only one was preserved and rediscovered much later.

In general, the tradition on which Shakespeare drew for his play is seriously tainted with Tudor propaganda, the society insists. Shakespeare had the story from Holinshed, who took it from Hall, who got it from a fragmentary manuscript by Sir Thomas More that discussed only events in the early spring of 1483. The source of More's account (which he probably had not intended to publish) was his mentor,



King Richard III

John Morton, Bishop of Ely—who was, not coincidentally, one of those who engineered Henry Tudor's seizure of the throne.

Tracing the development of this history from one of Henry's henchmen to the poet who immortalized it, Snyder remarks, "It is interesting how Richard's depravity increases with the distance in time."

According to the available evidence, except for the shaky, partisan tradition on which Shakespeare's play was based, Richard was a decent man and a good monarch, who made reasonable, constructive laws. He was also, ultimately, a loser, and that was enough to darken his reputation because the winners write the history books.

"All of this does not reflect on Shakespeare," Snyder says. "I respect Shakespeare's dramatic integrity. He just saw a good story here and used it."

Snyder, a former examiner for the Bureau of the Budget and chairman of the American branch of the Richard III Society since 1971, does not

give the impression of a crusader. Soft-spoken to the point of diffidence, he seldom misses an opportunity to point out that he is not a scholar and that there are others who probably are better qualified to unravel the legend surrounding the last Plantagenet king of England. But he has a law degree and when he starts citing references and sources by chapter and page, outlining the arguments in Richard's behalf, one wonders just what additional qualifications he seeks.

For the last seven years, Snyder has been working "on and off" on a 21-chapter book that explores the Richard myth. Now complete, it is in the hands of his New York editor awaiting publication by the society.

Snyder's interest in Richard started in 1966 when he read Josephine Tey's "Daughter of Time," a 1951 detective novel that popularized the Ricardian cause. Soon after, he noticed the annual "In memoriam" run by the society in The New York Times and contacted the members.

"My wife got after me to do something near retirement, so I decided to attend the annual meeting of the Richard III Society in New York. We both went up and I didn't know what to expect. It was raining and the meeting was held in a pub. I thought maybe there would be a handful of people, but when we went in there were about 75 in the room."

That was in October, 1966. By 1967, Snyder was chairman of the Washington branch of the society. In those days he held the meetings of the 10 to 15 area members in his house. Now the area chapter has grown to 40-plus members and they have to meet in public halls.

"Pursuing the Richard myth is a study in how people repeat a story and carry on tales. No one can ever say positively what happened and a mystery for which we do not have a final answer can be fascinating. I try to quote authorities and avoid idle speculation.

"The whole idea of the scientific mind is not to make judgments until all the facts are in and that is what I am trying to do."

The New York Times, Tuesday, July 11, 1978

Richard Sylvester, a Yale Scholar

Prof. Richard S. Sylvester, a member of the Yale University faculty for 22 years and a scholar of English Renaissance literature, died of a heart attack Sunday at his home in New Haven. He was 51 years old.

For the last 20 years, Professor Sylvester, in addition to his teaching duties, had been the executive editor of the Yale editions of "The Complete Works of St. Thomas More," two scholarly series of 16 hardbound and seven paperback volumes of modern literature from the writings of the 16th-century English statesman and martyr.

Last spring Professor Sylvester succeeded A. Bartlett Giamatti, the new president of Yale, as the Frederick Clifford Ford Professor of English. In June, he received an honorary doctorate in humane letters from Georgetown University, which cited him for having "humanized our culture with the breadth of his knowledge."

He was born in St. Louis, Mo., on Nov. 30, 1926. He received a bachelor's degree from St. Louis University in 1949 and was named a Rhodes Scholar to study at Oxford in England, where he earned another bachelor's degree in 1952 and a master's degree in 1956. Later that year he received a doctorate of philosophy from Yale and joined the Yale faculty as an instructor.

Described as 'Great Teacher'

He became an assistant professor in 1960, an associate professor in 1963 and a full professor in 1966. A colleague on the Yale English faculty, Prof. Eugene M. Waith, described Professor Sylvester as "a great teacher" who had "a very loyal following of students" on the undergraduate and graduate levels.

"He was an engaging person, easy in manner, a thoroughly delightful person, but a strict and demanding person also."

Professor Sylvester is survived by his wife, Joy; three children, Paul, Sarah and Peter; a brother, and a sister.

A funeral service is to be held at 11 A.M. today at the Chapel of St. Thomas More on the Yale campus in New Haven.

'78 AGM

The fifteenth Annual General Meeting of the Richard III Society, Inc. will take place on Saturday, September 30, 1978 at the Explorers Club, 46 East 70th Street, in New York City, from 12 noon 'til 4:30 p.m. A special announcement, with reservation form, is included with this issue of the *Register.* Since we cannot offer our usual English tea, the price is consequently lower this year – only $6.00 per person ($7.00 for non-member guests.)

What we *can* offer is an unusual afternoon of entertainment, with a reading of a new play *"Richard of Gloucester,"* performed by Frederic DeFeis, producer/director of the Arena Players Repertory Theatre and a cast drawn from his company. The play is scheduled to be produced in New York this season, and we are privileged to see this preview.

There are many restaurants and coffee shops in the immediate area of the Explorers Club, and we suggest an early lunch to arrive at the Club between 12 and 12:30 (program begins promptly at 1 p.m.).

DEADLINE: The AGM on September 30 gives us just time enough to meet the terms of our matching-fund for the Society's Scholarship Fund. Last year a benefactor promised us a gift of $1000 if it could be matched by the time of this year's meeting. We are very close to our goal, but still need generous support. Please send what you can with your dues *(see separate dues form)*, or plan to make a contribution at the AGM.

DUES ARE DUE! DUES ARE DUE! Our membership year runs from October 2 to October 2 – dues are not prorated. Late renewals cost the Society extra expenditure in mailing *Registers* and *Ricardians* to individuals instead of including all members in bulk rate mailings. Please cooperate by renewing early – and don't forget to include something extra: as a general donation, support for the U.K. Memorial Statue Fund, or our own Scholarship Fund – all fully tax deductible. Bequests – remembering the Society in your will, is a way to perpetuate your interest in Richard III.

BALLOT: Enclosed also is a proxy ballot for those unable to attend the AGM. It is important that *all* members be heard. Space is provided for write-in nominees in addition to the offered candidates for the three major elected offices of Chairman, Vice-Chairman and Secretary-Treasurer. Other functions are performed by volunteer appointed or honorary members and are not voted on by the general membership. Mailing instructions are given on the ballot. Again – if you *are* attending the AGM, do *not* send in the ballot. You will vote at the meeting on September 30.

FISCAL NOTE: The Secretary-Treasurer reports that, unlike the general economic trend, it has not been necessary to increase membership subscription costs this year. So the 1978-79 member dues remain at $10. for individual or family, $8. for student members. May we suggest that you consider a gift membership for an interested friend . . . for your local library . . . or a student. Young members can focus their study of the Plantagenet era, develop an interest in the Medieval period, and perhaps go on to specialize in the history and literature of the Middle Ages, Yorkist England or the Renaissance – thereby qualifying for a grant from our Scholarship Fund. Many Ricardians wish they had discovered the fascination of Richard III and the "greatest mystery story in history" long before they read *The Daughter of Time,* once having done so. Nurturing a young mind is one way to develop a life-long habit of study and enthusiasm – and possibly produce a genuine scholar in our field. We claim not to over-proselytize for Richard III, to let the Society be discovered, – but a gentle nudge won't do any harm!

FINAL NOTE: Each of the forms to be returned goes to a different destination: *Dues and contributions* to Linda McLatchie; *The Ballot* to Lillian Barker; *AGM Reservations* to William Hogarth. Please read the enclosed announcement leaflet carefully and follow the instructions.

Published in England by the Richard III Society
65, Howard Road, Upminster, Essex, RM14 2UE

A STATUE FOR LEICESTER AND THE WHOLE ENGLISH-SPEAKING WORLD.

AN APPEAL.

PATRON OF THE APPEAL:
HIS GRACE THE DUKE OF RUTLAND

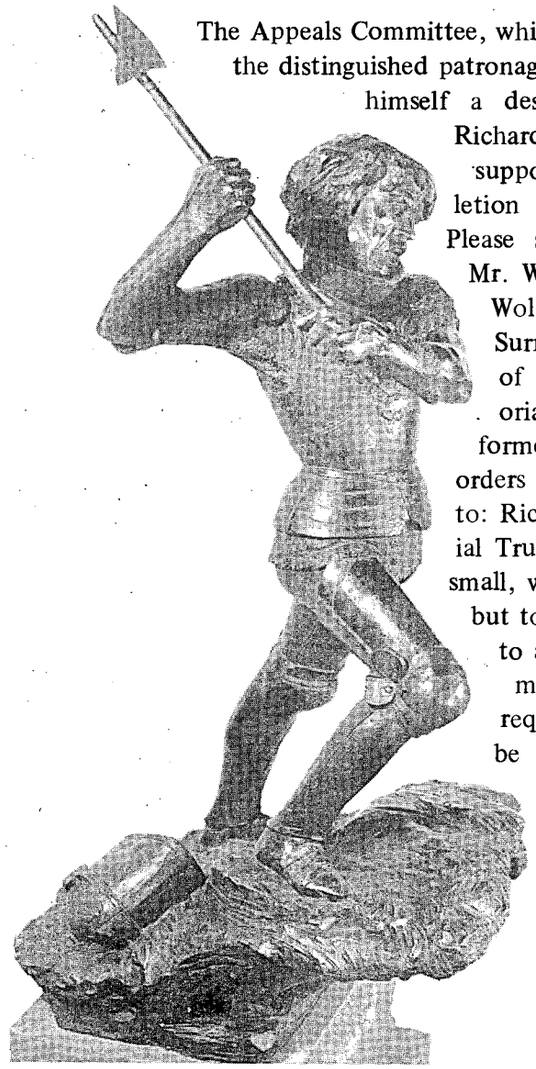
Illustrated opposite is the model of a statue designed to stand in Castle Gardens, Leicester, on a site provided by the City Council. The subject of the statue is RICHARD III, the King most closely associated with Leicester. It depicts him as a warrior, fighting to retain the crown of England for the Plantagenet line of Kings which had ruled England for 330 years. It was from Leicester that he rode out to battle at Bosworth, 1485, where he was 'piteously slain' by his enemies, and it was to Leicester that his naked corpse was brought back to be buried in the city.

Richard III's brief reign of two years is notable for the enlightened quality of his legislation to correct economic injustices and reform the machinery of the law and administration. He redressed many grievances among the poor, was an implacable enemy of 'extortionists and oppressors of his Commons' and died heroically, as even his opponents admitted, 'fighting manfully among the thickest press of his enemies'.

After his death the reputation of Richard III, both as a man and as King, suffered under the Tudors, who had taken the crown from him and his family. Only after the death of the last Tudor monarch could scholars begin to question the legend of a 'Monster King'. Ever since then, a growing volume of informed historical opinion and public awareness has come to recognise more of his true qualities. Now, nearly 500 years after Bosworth Field, a fitting memorial is long overdue.

The model is the work of one of the country's leading sculptors: James Butler RA. When he became an ARA, Mr. Butler was one of the youngest artists ever elected to the Royal Academy. Working as a stone mason at the time of the Coronation, he carved the Queen's Beasts which now stand in Kew Gardens. His statue of President Kenyatta stands in the centre of Nairobi, his Freedom Fighter in Lusaka, and his Burton Cooper has lately been erected in Burton on Trent. More recently, he has been invited to submit designs for a statue of Clement Attlee for the House of Commons. His Leicester Statue will recall a great historical event in a vivid and dramatic form.

The statue will be more than life-size, and the estimated cost of making it in bronze and erecting it is £25,000. For this the City of Leicester will have a major work of art of national and international appeal on permanent public display, enriching the city and providing an outstanding attraction for visitors.



The Appeals Committee, which has been formed under the distinguished patronage of the Duke of Rutland, himself a descendant of a sister of Richard III, earnestly seeks your support to ensure the completion of this great memorial. Please send your donation to: Mr. W.K. Norman, F.C.A., 17, Wolseley Road, Godalming, Surrey, GU7 3DX, who is one of the trustees of the Memorial Trust which has been formed. Cheques and postal orders should be made payable to: Richard III Leicester Memorial Trust. All donations, large or small, will be gratefully received, but to keep administrative costs to a minimum, acknowledgements will only be sent on request. Donations may also be paid in to the Midland Bank, 31 Granby Street, Leicester, where the Trust bank account will be maintained.