Loyaulté me Lie
Ricardian Register

Vol. 15 no. 2 spring 1981

"...It is, of course, a source of pleasure to me that the man with whom I share not only a title but also a Christian name should be honored in this way. But there is more to this occasion than just the acknowledgement of a fine man's achievements - for the purpose and indeed the strength of the Richard III Society derives from a belief that the truth is more powerful than lies - a faith that even after all these centuries the truth is important. It is proof of our sense of civilized values that something as esoteric and as fragile as a reputation is worth campaigning for."

From the dedication address written by the present Richard, Duke of Gloucester, read July 31, 1980

Loyaulté me Lie
Ricardian Register
Vol. 15 no. 2

Editors: Pamela Garrett, Julie Vognar, Hazel Peter

Address material for the Register to Julie Vognar, 2161 North Valley, Berkeley, Ca. 94702. Articles on subjects pertaining to Richard III and his era are eagerly sought from our members, as are personal news items.

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Richard III Society, inc.

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.

Cover photo by Kathryn Jones.

From Rous Roll

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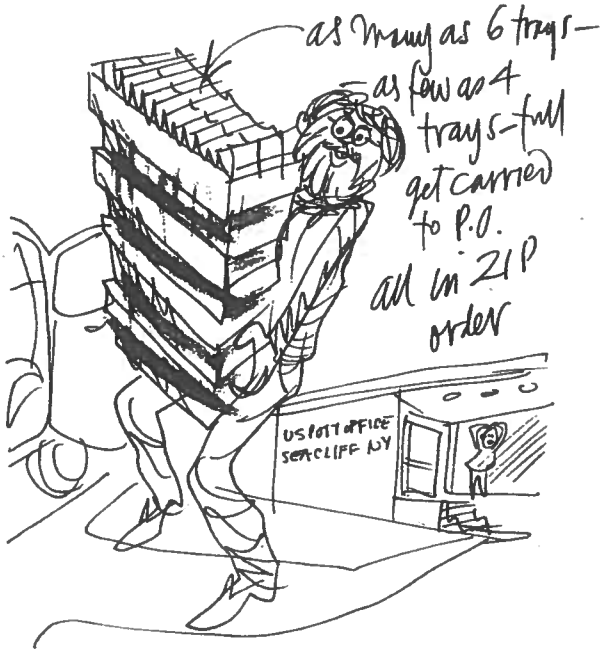

A (presumably) self-portrait of Bill Hogarth, the former editor of the Register, who has been of enormous assistance in preparing this one, and has occasionally resorted to graphic instructions when all else fails.

Other art work is by Hazel Peter, except where indicated.

Rules and Information about Nominations for National Office

The Nominating Committee Chairperson in Gretchen Clumpner, 222 East 93rd Street, Apt. 6E, New York, N.Y. 10028. She will be assisted by Libby Haynes, present Recording Secretary, who does not wish to run again. Names for placing in nomination should be sent to Ms. Clumpner as soon as possible. There are only 5 elected officials: Chairman, Vice-Chairman, Corresponding Secretary, Treasurer, Recording Secretary.

We have many times in the past indicated why the Treasurer and Corresponding Secretary should be the same person; Martha Hogarth will stand again. This is not to say that someone else cannot do it; but it should remain a combined office, or Siamese twins?

Bill Snyder wants to step down as Chairman after 10 years, but will accept a draft if no one comes forward. Bill Hogarth will go on doing Public Relations whether Vice-Chairman or Dogcatcher.

Two very important points: no name should be sent in unless that person has been asked first if he or she wishes to run, and is briefed on duties. Secondly, 2 members of the Board must be residents of New York State, according to our charter. However, both Chairman and Vice-Chairman can reside elsewhere. For instance, we have a good candidate for Recording Secretary (his/her only duties are minutes at the AGM and UK correspondence), and Martha Hogarth's combined titles (Treasurer, Corresponding Secretary) would fill the charter requirements that "two members of the Board must reside in New York State."

For information on the duties of the various officers, write Martha Hogarth, 217 Carpenter Avenue, Sea Cliff, New York, 11579.

Bill Hogarth
Vice-Chairman
American Branch

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An Appeal

It says on our masthead: "Articles on subjects pertaining to Richard III and his era are eagerly sought from our members, as are personal news items." This is not idle chatter. As those of you who are reading in this L.M.L.-R.R. will be aware, it is at present largely a California operation (with a little Chicago and New York thrown in). We'd like to hear from Ricardians all over: articles, cartoons, news, book reviews, letters to the editor (s), complaints, hate mail, etc. We feel that with the long absence of Registers, the American Branch has to a large extent lost touch with itself, and we hope to re-establish communication. Please let us know what you think, what you're doing, what you're reading. And, incidentally, if it's your opinion that "I could put out a better Register than that with one hand tied behind my back!" we'd like to know that, too.

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--Julie Vognar

A Ricardian Innocent Encounters the Wycliffe Bible

by Frances Berger, President,
Southern California Chapter

My recent trip to New York just kept expanding, very much in the manner of the Apprentice's brew; expecting to stay only a few days in that city while I rushed around fulfilling family obligations and placating publishers, (and, truthfully, fiercely hoping the strike-bound Metropolitan Opera would miraculously begin to make music) I instead found myself prolonging my visit for five weeks.

Obviously, I was enjoying myself tremendously; and one of the pleasures I allowed myself during those illicit but delicious extra weeks was a second excursion to the Public Library for a more extensive look at the Wycliffe Bible which is presumed to have belonged to Richard when he was Duke of Gloucester.

My first visit to the Library might have been a scenario for a French farce. Oh, I was finally issued a visitor's research card cheerfully enough, but only after I had filled out a ponderous Information Form, had presented all my Richard III Society credentials, and had clinched the whole matter by producing that most binding and conclusive of all official documents - my California Driver's License. Then, holding my precious visitor's card aloft so that everybody concerned could easily see I was a respectable citizen seeking edification and not a registered mugger, thug, or revolutionary, I was solicitously and very meticulously directed to the wrong department. Since the New York Public Library is a monster of a building with miles of marble corridors and endless spiral staircases (all rather beautiful, by the way), I finally arrived quite a bit later at the correct department, understandably winded, somewhat disheveled, and thoroughly confused.

The reading area of the Manuscript Division turned out to be a rather curious room; it was small, it was stuffy, and the lighting was a total disaster. But the clerk was friendly, nodding quite knowingly when I asked to see the Book, and motioning for me to be seated. I waited patiently, sitting at the only table in the room, until he reappeared from somewhere in the rear. He had tucked the Wycliffe Bible casually under his armpit, and now plopped it in front of me on the table. "Sorry, but you'll only have a few minutes."

"I didn't realize there was a time limit."

"There's no time limit - ordinarily - but we have to close this department early today."

"Why?" The posted hours for the Manuscript Division clearly stated: 'Open - 10:00 a.m. - 5:00 p.m.' It was now only two o'clock in the afternoon.

"Short of funds, you know. We try to keep the scheduled hours, but..." He shrugged regretfully and walked away.

I remembered to wipe my hands with a tissue first, and then very gingerly picked up the Bible. Perhaps I should have felt something extraordinary at that moment, but all I honestly remember is that

the cover was very soft to the touch and that the color was a darkish tan. The pages had turned an oily brown and the inscribing had faded quite a bit. The only light in the room was high overhead, and the daylight through the window was dim because it was raining heavily that day. Frustrated, I realized I would probably go blind searching for the few words supposedly written by Richard.

I wasn't the only person 'reading' at the table. Across from me sat a woman who was attempting to examine a manuscript in spite of the fact that she had the most horrible cold imaginable. Her sneezes and coughs were constant and far-flung. And to my right was perched a young man who seemed to be aiding his concentration on his studies by sucking and chewing on his finger tips - loudly. I was debating whether or not to give up trying to read anything in the Bible when the matter was taken out of my hands altogether.

"Sorry, we have to close," said the friendly clerk.

That was that. I reluctantly handed back the Bible, and then flinched when I saw the clerk toss it indifferently onto a steel cart on the far side of the room. It landed with a small thud amid a pile of other manuscripts. So much for reverence.

A few days later I finally realized I would be staying on in New York much longer than originally planned, and I naturally put a second visit to the Public Library high on my list of priorities. I telephoned Pam Garrett* in Oakland to clarify specific points concerning the Wycliffe Bible. Our subsequent conversation followed the sedate pattern expected from two serious, somber Ricardians, of course.

ME: "Pam! I actually held <u>it</u> in my hands!"

PAM: "You <u>did</u>? Oh! my God!"

We calmed down, however, and soon Pam was quoting from the catalogue for the Richard III exhibition that had been held at the National Portrait Gallery, London, in 1973. "From the section headed 'The Oratory and Music,' number 59, <u>Wycliffe New Testament</u>, c. 1390, ff. 210, vellum, bound in English sheepskin, the New Testament, in the earlier Wycliffe version, with the usual prologues. The first three leaves contain the Kalendar (of feast days), with lessons inserted, in a different hand from the text. 10½ in. x 7¼in. Inscription: at the bottom of f. 1 in a hand which has been accepted as that of Richard Duke of Gloucester by Sir Frederick Madden: 'A vo' me ly Gloucestre.'" Then she continued. "Literature: For this actual copy cf Seymour De Ricci & W.J. Wilson, <u>Census of Medieval and Renaissance Manuscripts in the United States and Canada</u> (1935-7), no. 67, p. 1325."

As we chatted an idea flashed through my head. What if the apostrophe (described as appearing in the word <u>vo'</u>) actually displaced the letter 'y' instead of the presumed dual letters 'u' and 's'? Could the word be 'voy' (Italian) instead of 'vous' (French)? And what about the word 'ly'? My foolish theory really depended on whether or not that particular word had been interchangable in both languages in the 15th century. Whichever the language it would probably make no difference in the meaning of the phrase (loosely translated as 'I bind myself to you'), but Pam and I passed a few pleasant moments mulling over the possibility of another engaging Ricardian mystery. Was Richard fluent in Italian, we wondered?

* Pamela Garrett, President of the Northern California Chapter of the Richard III Society, Supervising Editor of this publication, and a good friend of the author's.

My route to the Manuscript Division was much more direct the second time around; I was also better prepared, remembering to bring along my scribbled notes and a pocket magnifying glass. I had seriously considered taking a small flash light, too, but, luckily, the sun was shining gloriously. The same friendly clerk quickly produced the Bible again, and I took it over to the end of the table closest to the window. There were no other readers using the table this time, so I comfortably set out all my paraphenalia including a copy of the De Ricci Census which I had reserved when I phoned earlier - just to be sure the MS. Division would remain open as posted.

I put aside the Bible for a moment and concentrated instead on the De Ricci Census. For listing No. 67 it stated, 'New Testament in English, Wycliffe's translation, the original version. Vel (XIVth c.) 210 FF (27x18 cm) Old English sheepskin. ___On the first leaf, the signature (a vous me ly Gloucestre) of an early Duke of Gloucester (ca. 1400 -?)' The following notation was written in ink, 'negative microfilm prepared Mar. 1962 as Master Neg.'

So, now! De Ricci had spelled out the word 'vous' from the phrase and that just about squashed my Italian version idea, but much more interesting was De Ricci's belief, '...of an early Duke of Gloucester (ca. 1400 - ?)' and that it differed from Madden's opinion, '...in a hand which has been accepted as that of Richard Duke of Gloucester ...' I knew that De Ricci had published his Census in 1935-7, but I had no idea when Madden had given his opinion regarding the signature. I would have to wait to establish this point until I could read through my own copy of the 1973 exhibit catalogue. I turned my attention to the Bible itself.

It was beautifully preserved, I saw, turning the Book toward the window's light yet carefully shielding it away from the direct sunlight. The cover had been originally embossed with a rectangular motive of gold of which now only a single thin line remained along the side nearest to the spine. The front board still held the remains of two delicate iron book locks, but the main portions of the locks themselves were gone. The first five pages of the Book were blank, had an ivory patina and were quite clean and free of flecks or water marks. Next came a title page with the legend (c. 1371) and dedication (in the reign of Edward III), and then the three pages of the 'Kalendar.' The Text itself started on the very next page without a separation or marker. The style of writing remained constant throughout the Text, but the inks had faded at varying degrees. The inscribing ranged in tones from brown to an opaque gray, and there was very little in the way of illumination. A word or two had been written here and there along the margins (the penmanship varied), and occasionally blue and green colors could be distinguished.

I had checked my urge to look immediately for Richard's supposed words and signature, but now I couldn't wait any longer. Following Madden's instructions, 'At the bottom of f. 1 in a hand which has been accepted as that of Richard Duke of Gloucester,..' I carefully turned back to the first page of the Text. Searching the bottom of the page I saw - nothing. Perhaps I was looking on the wrong page? Maybe 'f.1' meant the first page of the Kalendar? I turned to the frontpiece and searched the bottom of that page. Nothing. I returned to the beginning of the Text. The page was quite mottled and dark; a good-sized portion, roughly the shape of a triangle, had been torn away at the very bottom about an inch and a half down from the last line of the Text. Could Richard's 'signature' have appeared on this now missing piece? I stared grimly at the edge of the tear for .

a moment or two. I suppose my eyes must have unconsciously adjusted to the subtle grades of brown because I suddenly saw the so-called signature right above the crease. The writing was tiny (about one-sixteenth of an inch in height), flared, and even the main downward sections of the strokes were considerably faded. I passionately yearned to have a copy of the words, but I realized no ordinary duplicating machine could pick up those faint outlines. I also doubted I could easily get permission to photocopy the signature. So I did the next best thing and set about to copy it freehand, using a modern ballpoint pen and having (admittedly) no artistic talent whatsoever. I believe my effort resulted in an honest facsimile, although the size of my letters turned out a little more than twice the height of the original.

I returned home to Los Angeles about a week later, searched for my copy of the Society's catalogue for the 1973 exhibition, and read: 'Literature: J. Forstall and F. Madden, The Holy Bible by J. Wycliffe, (Oxford, 1850) vol I p lxiii, no 162.' Obviously then, De Ricci had published his opinion at a later date. I continued reading: Provenance: The ownership of Richard III depends upon the signature on f. 1. Several late 15th century names also occur on f. 210, v.1 including 'John Thomas of Westfyrle,' West Firle is in Sussex near Lewes. In the mid 19th century it belonged to Thomas Banister Esq of the Middle Temple, in whose possession it was described by Forstall and Madden in 1850. It was purchased by Sotheby's on 10 June 1875 by Quaritch, and sold by them in 1884 to J.J. Astor, who gave it in the same year to the New York Public Library (ref) De Ricci 67).' Then the catalogue continued in a way that actually brought a grin to my face: ' The rediscovery by Mr. Geoffry Wheeler of this book, lost to British scholarship since it went to America, reaffirms Richard III's personal religion. Taken in conjunction with the Old Testament in English at Longleat which he also owned (no 154), it could suggest that he was the first English king who had read the Bible in his own tongue. The text is close to that of the Oxford MS Christ Church E4. The English forms used are quoted by Madden. Once again, this is a case of Richard III owning a book made before his time.'

Since I'm cursed (or, perhaps, happily blessed) with the infuriating trait of never taking anything too seriously (a quirk of character which will exclude me forever from the ranks of the scholarly class), I think it's fitting to close this informal little tale in an equally informal manner. Not too long after my return home from New York I found myself having a delightful lunch in a cozy pub in Berkeley, California. Seated across the table from me were Pam Garrett and my son, William. Both were obviously enjoying their food, too. Pam had stolen a few precious hours away from her studies at the local University to meet with me; William had managed a surprising twenty-four hour vacation from his studies at Santa Cruz to join us at this luncheon and to accompany me to the opera in San Francisco later that evening. The three of us were blithely yakking away about this and that, and the conversation finally came around to my encounter with the Wycliffe Bible, of course. I told my story. When I had finished I caught the gleam in Pam's eye. There was no doubt in my mind at that moment that she wanted to believe the words and the signature were indeed those of our Duke of Gloucester just as strongly as I wanted to believe that possibility. But William remained cool and impartial.

A tiny question still nagged at me. "Do you think there's any chance that the phrase could have been written in Italian, William?" He was being expensively educated in Renaissance Literature, Languages, and Dialects; he might as well put his esoteric knowledge to some practical use, I thought.

"There's no problem with the word 'vo.' In fact, it's still used that way in modern Italian. It's the rest of the phrase that bothers me." He thought for a moment. "Why don't you write it out for me, exactly as it appeared."

I snatched a piece of paper from one of Pam's notebooks and wrote, 'A vo' me lie.' I handed it across the table.

Pam was peering over his shoulder as he nodded. "Yes, you're right, that could be Italian."

But Pam herself was quick to pounce on my error. "No, Frances, that's not what Richard wrote. The word is spelled 'l-y,' not 'l-i-e'!"

It was true; I had made an awful mistake. "I suppose that changes the whole picture, doesn't it?"

"Sure does," he smiled. "Written this way it's probably Provençal. Or French." He studied the corrected phrase again. "I think it is Provençal."

Pam seemed to agree with him, and I was satisfied, too. As I have stated, I seem to have an instinctive aversion to scholarship. But I suddenly began to have flashes in the head again. Provençal, eh? Was that langue d'oc or langue d'oil?*Provence was very definitely languedoc territory. Well now, I started musing, why would Richard..?

*(langue d'oc means the dialects spoken south of the Loire; langue d'oil those spoken north of the Loire--Ed.)

Northern California

On April 12, 50 of us gathered in the Panorama Room of the Hotel Claremont, an enormous white wooden outcropping on the West face of the Berkeley Hills. We had small talk and wine at 11:30, brunch at 12:30, and (what we were really there for) a talk by Professor Thomas Barnes of the University of California at Berkeley at about 1:30.

Hazel Peter gave the toast:

> To Richard, whose courage and sense of loyalty illuminates not only his time but our own.

After brunch, Pamela Garrett opened the meeting. She thanked us all for the great turnout (for which she rightly credited Professor Barnes, though she neglected to include herself and her efforts to secure his presence), and for the extra money so generously contributed by attending (and non-attending) members to pay for the flowers and the wine. She indicated a table at the back of the room, where there were photographs of the unveiling of the Leicester Memorial Statue of Richard (see front cover), and read us some of the stirring words the present Richard, Duke of Gloucester wrote for the occasion of the unveiling. She also reminded us that the Duke is now, and will be through 1985, Patron of the Society.

She assured us that the plaque for Richard in Westminster Abbey is now a dead issue; the Dean's word is law. A few alternative suggestions were put forward, including one which we have been asked for the time being not to mention (suspense is good for the soul). Restorations to Warwick Castle were suggested, and an original suggestion was video cassettes for classroom use on what life was like in Richard's time.

Julie Vognar assured everybody that the Loyaulté Me Lie-Ricardian Register would be forthcoming as soon as address labels arrived from the East. Pam is Supervising Editor (the Last Word Person), Hazel Peter Assistant Editor, in charge of art work, layout, and other sneaky things, and Julie is just plain Editor. Jacqueline Bloomquist is copyreader and syntax corrector to the Editor; in other words, what you are now reading would be even more indecipherable were it not for her services. Those of you Californians who are used to Pam's expert typing, please bear with Julie for a while. She may improve. Then again, she may not.

Pam then introduced Professor Barnes, with titles, and also mentioned that he was her "teacher, advisor, sometime father confessor, and friend," and Professor Barnes then spoke for about an hour, mainly about the continuity in governance between the late Plantagenet and early Tudor periods. He explained how the necessity of a certain kind of relationship between king and realm and a certain kind of king to go with it were brought into sharp focus during the crisis of the minority of Henry VI. There were a few questions afterwards, and much warm applause. The full text of Barnes' talk is in next Regester.

Pam reminded us that the next formal meeting will be in October, probably the 4th, and the Officer's Club at the Presidio may not be available to us. New sites are needed!

Meeting adjourned about 3:30.

Julie Vognar
Secretary-Treasurer,
Northen California
Chapter

Southern California

Frances Berger, whose struggles with the New York Public Library and the probably Ricardian inscription in its Wycliffe Bible she has set down elsewhere in this newsletter, leads an unflappable group of Southern California Ricardians, mostly in the Los Angeles area. When they found out there was a chance that Richard's body had not been thrown into the River Soar, but instead remained beneath a bank parking lot which used to be part of Greyfriars' property, Frances, Pam Garrett and Helen Maurer decided to proceed to the spot with jackhammers (they would have succeeded, too, if the airlines had not become suspicious of three women travelling together and checking jackhammers with their luggage). If you're interested in joining the Southern California Chapter, call Frances at 213-988-7494, or write Frances T. Berger, 13565-E Valerio Street, Van Nuys, Ca. 91405.

Minutes of the Southern California Chapter, Richard III Society
February 1, 1981

The meeting was opened by Frances Berger who gave the Treasurer's Report and announced that the balance forward as of January 23, 1981 was $208.33.

Mary Rowan introduced Ruth Beebe, formerly with the Los Angeles County Library. Mrs. Beebe has written a book on the subject of Elizabethan cooking entitled Sallets, Humbles and Shrewsbury Cakes. In her opinion, although the period was different from that of Richard III, the cooking remained primarily the same. Some of the interesting facts brought to our attention were:

-Elizabeth I brought the first fork to England from France and she was probably the only one allowed to enjoy its use at her table. Other guests used only a knife and spoon which they brought with them and were usually attached to their garments in some way.

-The upper classes ate few vegetables, but were great consumers of meat.

-Many beautiful culinary concoctions were for show only and not for eating.

-The poorer people probably enjoyed better health because they generally ate more grains and vegetables.

-Gilding was copiously used on the various foods by the upper classes.

-Fruits and berries were common, but were usually boiled and put into tarts and custards.

-A great deal of wine and ale was used on the meat and fruit dishes.

-To help the fishermen, fish days were decreed by law.

-Flower petals were used as decor and also to make a paste for gilding.

-Meat dishes were usually quite liquid and brothy; therefore, much bread was used to 'sop' it.

Mrs. Beebe brought samples of various spices used by the Elizabethans; also common were rose water, violet water, etc. Many of these garnishes are available at markets today.

After a break for refreshments thanks were given to Lenore Robinson for her generous and delightful hosting of the Christmas party.

Frances Berger passed around a pleasant note from the Cock 'N Bull restaurant expressing the hope that the Chapter will hold Richard's Birthday Party there again.

A letter from Edward Carpenter, the Very Reverend Dean of Westminster Abbey denying permission to put a plaque in the Abbey for Richard III was forwarded to Frances by William Hogarth. Frances read the letter to the members and alternatives were discussed.

The LML (Loyaulté Me Lie--the former California newsletter) will no longer be published in its past form. A national Society publication, the Loyaulté Me Lie-Ricardian Register will be compiled and edited in Berkeley and will be mailed directly to all Society members.

It was suggested that the Society should undertake an educational thrust to be aimed at the general public. Means of achieving this might be the use of PBS programs, traveling displays, brouchures and printed matter, and the use of regular columnists.

A guest at the Christmas party gave a talk on brass rubbings and also showed some small brasses. Lenore Robinson said that this lady would allow a work party at her studio in Anaheim. Lenore will pursue the discussion with the thought of holding our April meeting there. A possible date is April 26.

Helen Maurer sent us a negative and print she had made of Richard's portrait which is exhibited in the NPG, London. The result was beautiful and prints will be available on request. The price will be announced.

Submitted by Vera Ballif

Herbalists Wanted

Mary Ohlson and I would be interested in exchanging information and plants with any budding medieval herbalists. I have started an herb garden under my roses and am interested in reproducing a fifteenth century herb garden under my hybrid teas and acacia tree (these anachronisms provided by my landlord).

Hazel Peter
Mary Ohlson
739 Elm Street
El Cerrito, Ca. 94530

Chicagoland News

The Chicagoland Chapter of the Richard III Society, Inc. spreads out over an even wider area than sprawling Chicago itself; the group is very active, and shows a particular interest in costumes, cuisine and dancing of the 15th century, as the following sets of minutes will illustrate:

Twelfth Night:

The Castle of Harvey, overlooking the banks of the Little Calumet, was resplendent in candlelight as the Chicagoland Chapter celebrated its fifth annual Twelfth Night Dinner.

This year the assembly included many honored guests in the persons of Joan Beaufort, Countess of Westmoreland, Margaret of Salisbury, Catherine Gordon, Lady Bona of Savoy, Anne Neville, Richard's standard bearer, the Fair Maid of Kent, and Richard himself who arrived in the company of his daughter, Katherine Plantagenet. Members had been asked to adopt a Ricardian personality and remain in character so that the other guests could play "Who Am I?"

An hour or so of socializing preceded the medieval dinner which was prepared by members and guests and served buffet style in the banner draped Great Hall of the Castle of Harvey. The recipes were obtained from no less than five medieval cookbooks and other authentic sources. Once again, we all enjoyed the cuisine of the Middle Ages which featured twenty some dishes (some of which were humorously nicknamed Chicken à la Friar Bertram, Rice ap Tudor, and Spiny Norman) plus hot spiced wines and cider. A toast to Richard was made by Susie Korytar (the Chapter president).

After dinner, the tables were taken down and the members of the Old Town Renaissance Consort led the Lords and Ladies in medieval dancing. In addition to several bransles of the Pavane, we performed the Nonesuch, which is a country dance. The Countess of Desmond would have been proud to watch Joan Beaufort and Margaret of Salisbury executing the various patterns of dances she had known. King Richard himself sat out the various dances, not because he was reluctant, but because he was a rod puppet which was designed by Judy Gerard (see photograph, p.).

Special thanks are due to Barbara Schaaf who donated the use of the Castle of Harvey, Susie Korytar who did the artwork and calligraphy on the invitations, the Dancers and Musicians of the Old Town Renaissance Consort, and the various friends and members of the group who prepared the meal.

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March 21:

In the tradition of Rocky II and The Godfather II, the Chicagoland Chapter presented Medieval Dance II on March 21.

Once again, our teachers were two dancers and an instrumentalist from the Old Town Renaissance Consort who led us through some old favorites and some new dances. As a warm up, we reviewed the steps of two mime bransles (pronounced brawls) called "The Washerwoman" and "Peas." Both are danced in a circle with the dancers miming gestures of arguing washerwomen, and for "Peas" executing

jump steps to simulate peas popping in a pan. It was at this critical point that some of the dancers discovered they had two left feet, or didn't know their right from their left. Once this was sorted out, we progressed to learning Sellingers Round, a few steps from a jig, and the Canary, a dance which was brought from the Canary Islands and incorporates broad movements and stamping steps.

The Nonesuch appears to be the absolute favorite of the group even though it is not Ricardian, dating from the 1600's, and not courtly. It is a country dance in which the roots of the American folk dancing can be seen--especially the Virginia Reel. It is danced by four couples doing a variety of steps to an ever repeating melody. The dancers are left breathless at the conclusion.

Learning medieval dancing also teaches us something of the manners and style of the day. Chuck, one of our teachers, cautioned us to keep our arms low, hands below hip level. Raised arms, he said, came from a 20th century movie, not the Middle Ages. As fashion changed, so did dancing. Trains, dagged sleeves and hennins do well in stately pavanes and basse dances, but the Galliards and La Voltas of the Elizabethans could not be done until fashion changed.

Our next meeting will be June 6 and will be a visit to The King's Manor, a Chicago restaurant that specializes in medieval banquets.

Both sets of minutes submitted by
Elizabeth Argall

Beth herself edits the fine Chicagoland Newsletter, full of humor and informative articles. Dues to the chapter are $6 a year, and anyone within hailing distance is welcome to join, just to receive the newsletter, and if you can make it to the meetings, so much the better! Contact Elizabeth Argall, 312-459-3147, evenings. Or write Chicagoland Chapter, Richard III Society, c/o Argall, 1430 Sandstone Drive #307, Wheeling, Il. 60090.

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"In Search Of..."

Towards the end of April, a young man named Reed Brown, of Los Angeles, called me and said he was doing preliminary research for an "In Search Of..." television show about Richard III, and that he had he had been given my name by Bill Hogarth, largely because I have the West Coast Library in my house[1], and he wasn't planning on visiting New York, though the show would eventually be taped in England. I told him he was welcome to pick my brain and library, invited Pamela Garrett to come over for the encounter, and set up a date.

Mr. Bown seemed to Pam and me to be very young (she is doddering around 34 and I am 46, so no wonder), and did indeed pick our brains. Much to his credit, he did want to hear about some of the good things Richard had done, and about those who loved him, but mainly he wanted to know, "Did Richard Do It?" and was terribly disappointed that neither Pam nor I thought we knew. He seemed to have envisioned a portion of the show as a panel of experts sitting around saying, "Well, I think it was Buckingham because..." or "No, it was Henry," or "No it couldn't have been anybody but Richard," or "But John Howard..." or "Nonsense, they were never murdered at all." We pointed out to him that the more you learn about a subject, the less you feel you know, though if the subject

is a human being, you may feel you have grown closer to him and develop strong feelings about him. He then walked off with a goodly portion of my own and the Holmwood Memorial Library, gave us his address and phone number, and said he would be in touch. We strongly suggested that he contact Peter Hammond in London, and wished him well, hoping that if and when the "In Search of Richard III" show does develop, it will give the Society, and above all Richard, at least half a fair shake.

Just a few days ago, Mr. Brown called again, and said he had hurriedly prepared his report, since the people from "In Search Of..." going to London to tape the program left very soon after our discussion. He said that he had spoken with Peter Hammond, and that Jeremy Potter and perhaps Peter as well had agreed to be on the taping, which was now complete, and would be aired sometime after September. So mayhap something interesting will come of all this! He asked if he might keep my books a couple of extra weeks, to check the final text against the information he had (I hope nobody takes Pam's and my word over Peter Hammond's and Jeremy Potter's!) and said that the show would indeed be a modified whodunit, but without any answer.

We'll let you know when it's to be shown.

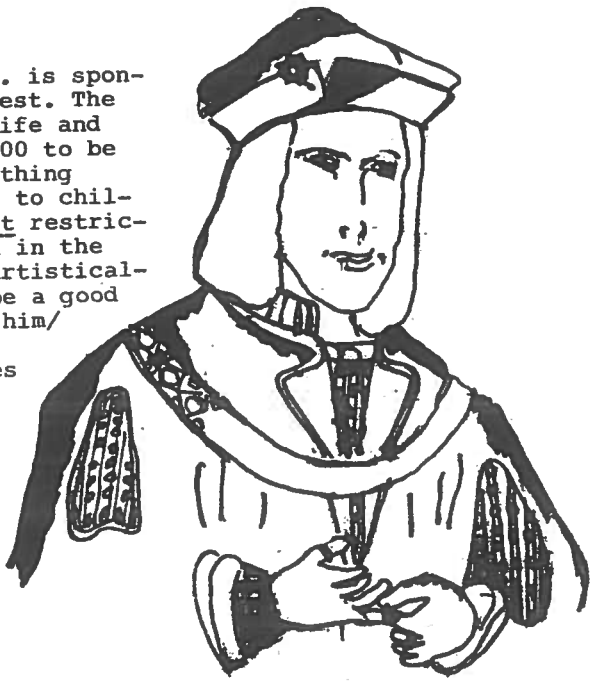
And, O joy, I am almost certain to get my books back!

----Julie Vognar

[1]If you want to read a Ricardian book you can't find, write me, c/o the Holmwood Memorial Library, and you will either get the book for three weeks plus a Library Rate sticker to return it with, or I will tell you where you can get it, or I won't know. You can also contact Julie Lord, the official Richard III Society, Inc. Librarian, whose name is on the masthead in this capacity, for the same service.

ART CONTEST

The Richard III Society, Inc. is sponsoring a children's art contest. The theme is "Richard III, his life and his times." The prize is $5.00 to be used for art supplies or anything else. The contest is limited to children 15 and under. We are <u>not</u> restricting the contest to children in the Society, so if you know an artistically talented child this may be a good way to introduce Richard to him/her. Mail entries to the <u>L. M.L.-Register</u>. Contest closes Oct. 1, 1981.



Drawing by Sasha Peter, Age 11.

Ricardian Placenames Quiz (answers p. 18)

The names of many famous Ricardian places are hidden in the following clues. How many can you solve? Example: A gait of a horse plus a small fruit. Answer: Canterbury. Good luck. (The author says it's much easier when you begin with the placenames and then make up clues for them. Our misfortune! Answers on page)

1. Many battles plus the top portion of a candle.
2. The center, plus the back end of a porker.
3. Angry insect and a large room.
4. Rhymes with the plural of two noblemen, plus a small fruit.
5. Monastery church plus the rhyme for the definition of a hut.
6. The modern town of Verulamium.
7. English namesake of a Pennsylvania town.
8. Siring plus merry.
9. Breeze plus a title.
10. A lawman and the last name of a famous actress.
11. Funeral visitation plus a plot of land.
12. To haul a vehicle plus 2000 pounds.
13. The final act in tying up a package plus an overacting performer.
14. A direction plus a monastery church.
15. A tall fortress in England's capital.
16. Famous Yorkshire cheese.
17. A nickname for Charles Dickens, a value, and a pasture.
18. Highly polished finish plus what you do when you mix a batter.
19. The place where drinks are served plus a confinement for the hair.
20. Visual legacy of a wound plus a small donkey.
21. Half of how an English judge is addressed plus the sound of a contented cow.

--Beth Argall, Chicagoland Chapter

Judy Gerard of the Chicagoland Chapter constructed this rod puppet of papier-mâché, and expertly painted and costumed him for their Twelfth Night Celebration. Although you may find him a bit sympathetic in appearance, he is intended to represent Shakespeare's Richard; he wears one black glove, and has a hump, neither of which is visable in the photograph. As for his limp, it isn't very noticable, since he doesn't walk much.

BOOK REVIEW: Sex vs. the Historical Novel: This Ravished Rose, by Anne Carsley, Pocket Books, N.Y., N.Y. 1980

Anyone who browses through the historical novels for sale at the local drug store, reads past the lurid title, the romantic picture on the cover, the passionate blurb on the back (all expected), and comes to an author's note which reads:

> ...All agree on her (Elizabeth Woodville's) overweening ambition and it is thoroughly documented as to the means she took to rid herself of those who disagreed with her, both in her own right as Queen of England and as wife of Edward IV....The character of Richard III is taken from authorities outside the Tudor tradition... The love of the City of York is documented in the rolls of that city even after the Tudor was on the throne.... The mystery of what happened to the princes in the tower appears only tangentially in the novel and remains just that.

must feel that the author had a well-formed interest in, and some knowledge of, Ricardian history. Perhaps the "means" Elizabeth Woodville took to rid herself of people are not so well documented as the author tells us, but in view of her other clear and guarded statements, we are willing to give the novel a try.

This turns out to be a frustrating and baffling experience, and, finally, a mistake. Although we were not mistaken about the author's interest in history, and although she is capable of sketching a character with a few well-chosen words, her constant use of sex (repeated, explicit, sometimes sado-masochistic) rends the fabric of the history she is trying to relate, obscures the nature of the principal characters, and as a result distorts the entire tale so as to make it almost unrecognizable as a good tale.

In reading this, and other historical novels which have pretentions to accuracy and are punctuated with liberal doses of sex, we feel that perhaps the author is "letting it all hang out," but somehow the idea that she (or he) is pushing and contriving to get all the sex in obtrudes itself. Although it may be true that history is simply one way of distilling sex, as Freud might have put it, it's nonetheless true that pornography and the historical novel make--strange bedfellows. Where a scene involving sex is truly important to the development of a character or of history itself it should be there, but every twenty pages? Goodness!

One wonders where Anne Carsley's primary interests lie: in the careful underscoring of the validity of the precontract in 15th century England, or in gratifying the reader's suppressed interest in sex, both natural and cruel? In an explanation of the probable extent of Elizabeth Woodville's interest in witchcraft, or in heavy leather?

And who are the readers who want this stuff? Some authors even feel compelled to produce it to get their work published.

--Julie Vognar

Answers to Ricardian Placenames Quiz (p.16)

1. Warwick
2. Middleham
3. Crosby Hall (cross bee)
4. Tewkesbury (dukes)
5. Minster Lovell (hovel)
6. St. Albans
7. York
8. Fotheringhay (fathering)
9. Windsor
10. Sheriff Hutton (Betty Hutton, movie actress of '30s and '40s)
11. Wakefield
12. Towton
13. Nottingham
14. Westminster
15. Tower of London
16. Wensleydale
17. Bosworth Field ("Boz" was Dickens' early pseudonym with
18. Gloucester which he signed prose sketches)
19. Barnet
20. Scarborough
21. Ludlow ("M'lud")

It's an Absolute Boar.

T-Shirt Information: In case your Ricardian T-Shirt has worn out, or you've never had one to wear out, Ricardian T-Shirts, Sweatshirts, Totebags, Aprons are available from Historical Products, P.O. Box 220, Cambridge, Mass. 02238. They are available in white, red, or light blue, with Richard and Loyaulté Me Lie silkscreen on the front, for $10.00 each and 75¢ shipping. Sizes S, M, L. For additional information please write Historical Products.

"It's an Absolute Boar" stolen by Beth Argall from a greeting card published by the Recycled Paper Company for use in her newsletter, and now by your editor.

"I quite expect...to be accused of vandalism."

Interpolation and Deletion in Laurence Olivier's Richard III

by

Pamela Garrett

"I quite expect...to be accused of vandalism," said Sir Laurence Olivier in 1955, after completing his film version of William Shakespeare's Richard III. Many film critics and Shakespearean scholars, though certainly not all, accused him of just that. For, in his version of the story of history's allegedly blackest villain, Olivier interpolated materials of Colley Cibber, David Garrick and other annonymous contributers. A number of Shakepeare's characters were cut from the film altogether, while the dialogue of other characters was drastically reduced.

Critics for Variety, Sight and Sound and the New York Times, all writing between December 1955 and March 1956, believed the textual adaptations were perfectly acceptable. Derek Prous (Sight and Sound) went a step further and asserted that "judicious pruning has done its best to thin the treacherous jungle, to emphasize the main line of action." Constance Brown, writing more than ten years later, offered some realistic motives for the drastic textual changes:

> Olivier's major alterations suggest the operation of two basic principles...economy and cinematic expediency. He slashes out half-a-dozen of the lengthy characters...who clutter the stage...and he consequently reduces the parts of many more. Every ounce of linguistic fat is removed, leaving a lean, swiftly moving plot...with its central characters still intact.

We do not have to wait long to see that Olivier has indeed tampered with Shakespeare. Richard's famous opening soliloquy, "Now is the winter of our discontent...," is interspersed with portions of his long, searing speech from Henry VI, Part III (III,ii, 124-195). This provides additional background on Richard's character and lays a stronger foundation on which to build audience comprehension of Richard's situation and his plans to become King, than does the opening soliloquy of Richard III alone. This speech illustrates just how passionately and insanely he longs for the Crown:

> And, whiles I live, t'account this world but hell,
> Until my misshaped trunk that bears this head
> Be round impaled with a glorious crown.
> And yet I know not how to get the crown,
> For many lives stand between me and home:
> And I--like one lost in a thorny wood,
> That rends the thorns and is rent with the thorns,
> Seeking a way and straying from the way,
> Not knowing how to find the open air,
> But toiling desperately to find it out--
> And from that torment I will free myself,
> Or hew my way out with a bloody axe.
> Why, I can smile, and murder whiles I smile,
> And cry, 'Content' to that which grieves my heart,
> And wet my cheeks with artificial tears,
> And frame my face to all occasions.
> ...I can add colors to the chameleon,
> Change shapes with Proteus for advantages,
> And set the murderous Machiavel to school.

> Can I do all this, and cannot get a crown?
> Tut, were it further off, I'll pluck it down.
>
> (Henry VI, Part III, III,ii, 170-195)

This speech tells much. It is the voice of a man driven by pride and intense will toward what seems an unreachable goal. It anticipates Edmund's speech on bastardy in King Lear (I,i, 10-22), and Satan's speech in Paradise Lost; and all of them follow Marlowe's Tamburlain the Great. From it, we know with what type of man we are dealing and the kind of actions we can expect from him.

use of this speech for these purposes is a masterful stroke on Olivier's part. It could be argued, of course, that the tactic destroys some of the forcefulness of the opening soliloquy of Richard III, one of the classics of Shakespeare. Certainly that speech can stand alone, yet coupled with the chilling lines from Henry VI, Part III, the destructive brilliance of Richard III is all the more visable and compelling.

Olivier also uses this interpolation of the earlier speech in another way. And perhaps here it should be noted that while it was actually Alan Dent who adapted Shakespeare's text for this film, Olivier, as producer, director and leading man, must share equal responsibility. All references to the plot to murder Clarence are put aside in the opening scene of the film. Olivier's Richard is preoccupied with the fact that "love foreswore (him) in (his) mother's womb." Certainly, many of the lines from the earlier speech deal with this and lend credence to the preoccupation in the film:

> What other pleasure can the world afford?
> ...Am I then a man to be beloved?
> O montrous fault, to harbour such a thought!
> Then since this earth affords no joy to me...
> I'll make my heaven to dream upon the crown....
>
> (Henry VI, Part III, III,ii, 147, 163-5, 168)

Says Constance Brown:

> Part of Richard's long soliloquy from Henry VI, Part III...is particularly suggestive of Richard's paranoic conviction that he is the victim of a conspiracy so cosmic that all nature is a party to it. But Richard is portrayed as a special kind of paranoic--one whose resentment finds its supreme expression (and its chief compensatory device) in sadistic aggression and a lust for power that is quite literal and physical as well as figurative and psychological ...(a) suggestion that his quest for power is a substitute for normal sexual activity.

Roy Walker, in his article entitled, "Bottled Spider," in the January 1956 issue of Twentieth Century magazine, believes that Alan Dent, by removing all early reference to the Clarence plot, and concentrating Richard's attention, and ours, on his deformities, means to show that because Richard has "no delight to pass away the time" he plots to seize the crown. He so desperately wants to be King because his deformities have deprived him of love and other, gentler pleasures of life. In short, he has nothing better to do. This is a mistake for which Dent later has to pay. Richard, of course, wins the Lady Anne with what

seems a minimum of effort under the circumstances. Given Dent's interpretation, Richard, having won the love of a sweet, beautiful and enormously wealthy young woman, should have no further desire or need for plotting. Yet we all know that he does. Walker asserts that Dent was forced to insert the Clarence plot between the two portions of the wooing scene to provide a credible motive for Richard's continued plotting. Says Walker, "Alan Dent has simply told a story of Beauty and the Beast and got the wrong answer. Shakespeare, who knew his dramatic business, shows that the Beast, despairing of love, embarked on fratricide before his meeting with Beauty, so that he put himself beyond the redemptive powers of innocent love." This is an intriguing theory, and, if true, Dent and Olivier created more difficulties with the tactic than they solved.

It has generally been assumed that the goal in breaking up the wooing of Lady Anne was merely simplification. Olivier, in a 1955 interview with Roger Manvell, author of Shakespeare and the Film, said, "...I felt it was absolutely necessary to do more simplification than I've ever done before...." Olivier clearly hoped to solve the difficulty presented by "an absolute delta of plot and pre-supposed foreknowledge of events (in the earlier Henry VI cycle)." In this particular case, it becomes less ludicrous and easier to credit if Anne is seduced over a seemingly longer period of time. Yet, once more, the ploy backfires. If we accept that the audience may need some time to absorb and adjust to Anne's obvious, if unwilling, attraction to Richard, it is all the more ludicrous to convert the body in the coffin from that of King Henry VI, Anne's father-in-law, to that of her husband, Edward of Lancaster. Again, it has been assumed that the change occurred to simplify the complicated inter-familial relationships of the Houses of York and Lancaster. And, in fact, many people have probably "never been quite sure who was in that coffin!"

Alice V. Griffith, writing for the Shakespeare Quarterly in 1956, believes that the change of corpses was made to further emphasize the attraction Anne feels for Richard. Roy Walker, on the other hand, believes that Dent was again forced to make the change because he had already post-dated Edward IV's coronation and Edward could hadly have been crowned before his predecessor was dead. This theory doesn't really ring true because this coronation was, in fact, a restoration of Edward IV following the Battle of Tewkesbury in May 1471. Henry had been previously deposed by Edward in 1461 and was merely deposed again ten years later. It is true that Henry died in the Tower, undoubtedly on Edward's orders, the very evening of Edward's return to London on 21 May, 1471. However, it is certainly not necessary to have one king dead before another is crowned. Bolingbroke deposed Richard II; Edward IV deposed Henry VI; Richard III deposed Edward V. That, after all, is precisely the point of these two tetrologies of English history--the disorder and civil strife that comes from usurpation. Therefore, Walker's claim that Dent converted the corpse of Henry VI to that of his son because Henry had to be dead long before Edward IV's coronation --which we have just witnessed in the film--does not seem valid.

Another striking and important change in Olivier's film is the removal of the character of Queen Margaret. Most, though not all, critics agree that the result of this tactic is rather dismal. Constance Brown believes that Margaret was removed because her prophecies and curses, symbolic of medieval superstition, no longer apply. "It is a device which a modern production...can do without, especially since there are other possibilities in the play which can be more profitable developed--as Olivier apparently felt there were." Yet no one familiar with Shakespeare's play can deny that Queen Margaret serves as a kind of Chorus, reminding Richard, the other characters who are his pawns, and the au-

dience that retribution will surely overtake them. With Margaret on the scene we are never allowed to forget what is past or what is ahead. We are not able to become quite so close to Richard, nor quite so admiring of him as in Olivier's film. Margaret's ever-present voice is the portent of doom, "running like a thread through Shakespeare's text." Her dialogues with Elizabeth Woodville, the Duchess of York, Hastings, Buckingham and Richard himself are thought provoking and powerful. Without them, without the "She-Wolf of France" and her come-true curses, Olivier has "shifted the emphasis away from history and the working out of Divine Justice." He "narrows the scope from the execution of divine justice on doers of evil to a chronicle of Richard and his pawns, and his theme from the falls of princes to the punishment of one man." As C.B. Young, in the 1955 New Cambridge edition of Shakespeare's plays, writes, "the absence of Margaret, at once the chorus and the embodied nemesis of the play, is loss irreparable."

It should be noted that Queen Margaret was originally removed from the scene in Colley Cibber's version of Richard III, but, as Roy Walker correctly points out, Dent aggravates the error by slashing to ribbons the part of Cecily, Duchess of York. That is to say, of course, what remained of the part, since many of the Duchess's best scenes are those with Queen Margaret. I was hardly aware of Miss Helen Hayes' portrayal in the Olivier film; but how much can an actress, even an extremely capable actress, do with twenty lines?

This thought brings us to the presence in the film of the King's mistress, Jane Shore. Mistress Shore is not present at all in the Cibber version, though she had a large part in the pre-Shakespearean The Tragedy of Richard III. Shakespeare refers to her several times, letting us know that she is the King's mistress, that she is probably involved with Hastings and that Richard accuses her of withering up his arm through witchcraft. These mere implications from Shakespeare are made abundantly clear in the Olivier film. For example, we are certain that she is the King's mistress; that she arranged for Lord Hastings' release from the Tower and that the two are attracted to one another. When she and Hastings look into each other's eyes and touch hands over Edward IV's corpse, there is no doubt that they will soon be lovers. And when Catesby goes to sound out Hastings on his support for Richard's assumption of the crown, he finds Hastings, not at his own lodgings as in Shakespeare, but in the arms of Jane Shore. Through meaningful looks and suggestive glances, Pamela Brown, as Jane, is wonderfully effective. As a film critic for Time magazine wrote in 1956, "...she says but four words ('Good morrow, my Lord') but she hangs in the offing like a sensuous portrait by Rubens, and fills the court with just the kind of sexual music Shakespeare meant when he spoke of 'the lascivious pleasing of a lute.'"

Several other important changes were made in Olivier's film. The scene in the Tower between Clarence and his murderers is considerably shortened by Olivier. This does no particular violence to the story though we are deprived of some excellent dialogue. Richard cautions the murderers not to listen to Clarence plead lest they be swayed to abandon their bloody commission: "But, sirs, be sudden in the execution,/Withal obdurate, do not hear him plead;/ For Clarence is well-spoken, and perhaps/ May move your hearts to pity

if you mark him." (I,iii, 345-8). In Shakespeare, of course, they do just that and are almost taken in by the Duke's pleadings. In the Olivier film, Richard's words of warning are included, but the conversations between the two murderers themselves and between them and Clarence are not. We are left, then, without the complete story. Yet Olivier's cutting here is understandable as these scenes are very long and do not add appreciably to the storyline. Suffice, for Olivier's purposes, that Clarence repents his past crimes and becomes yet another of Richard's unwitting victims. The Clarence of Shakespeare, always Christ-like in these scenes, is more so in the film, as brilliantly portrayed by Sir John Gielgud. Gielgud's Clarence arouses such pity in us, particularly with the drowning speech, that we are hard pressed to believe in, let alone care about, his treacherous past.

Olivier and Dent have also taken great liberty with the part of Henry Tudor, Earl of Richmond. Roy Walker has correctly pointed out that we therefore get no sense of what Shakespeare was trying to convey through Richmond. Shakespeare's Richmond is the delivering angel of mercy, come from across the sea to wash England clean of its evil illness, to bring peace and prosperity once again. Olivier deprives us of this, and more:

Richmond:

> The wretched, bloody and usurping boar,
> That spoiled your summer fields and fruitful vines,
> Swills your warm blood like wash, and makes his
> trough
> In your emboweled bosoms, this foul swine
> Is even now in the center of this isle...
> ...In God's name cheerily on...
> To reap the harvest of perpetual peace....
>
> (V,ii,7-11, 14-15)

> For what is he they follow? Truly, gentlemen,
> A bloody tyrant and a homicide;
> One raised in blood and one in blood established;
> One that made means to come by what he hath,
> And slaughtered those that were the means to help
> him;
> A base, foul stone, made precious by the foil
> Of England's chair, where he is falsely set;
> One that hath ever been God's enemy,
> Then if you fight against God's enemy,
> God will in justice ward you as his soldiers....
>
> (V,iii,246-56)

> We will unite the White Rose and the Red.
> Smile heaven upon this fair conjunction,
> That long have frowned upon their enmity!
>
> (V,v,19-21)

Constance Brown had some interesting thoughts on Richmond:

> Richmond is...an utterly humorless being who bears no scars of psychological conflict, who apparently never engaged in battle with his conscience. In (the) film he is endowed with a conventional square jaw, a melodious Welsh accent and a head of blond hair with not a curl out of place...Richmond has all the compelling properties of a vacuum.

We are deprived, then, of the very essence of the Tudor Myth.

As Alice V. Griffith correctly observes, the narrowing of the ghostly visitations to Richard on the eve of Bosworth and the deletion of the visits to Richmond "reduce them to (Richard's) bad dreams, when they were intended as a sign that divine providence is guiding Richmond." We do not see, in this scene, Henry VI, Edward of Lancaster, Rivers, Vaughan or Grey. Though Olivier did cut the scene of the execution of these latter three at Pomfret, we are told that Richard had them beheaded on some trumped up charge. Olivier does effectively present the ghosts of Clarence, Anne, the Princes and Hastings, remaining consistant with their prominance in his film. It is a visually stunning scene.

Olivier has chosen to remove virtually all of the "recognition" scene in which Richard "is afflicted with an attack of conscience and moral revulsion, teetering precariously between self-love and self-loathing." Richard awakes:

> Give me another horse! Bind up my wounds!
> Have mercy, Jesu! Soft, I did but dream.
> O coward conscience, how dost thou afflict me!
> The lights burn blue. It is now dead midnight.
> Cold fearful drops stand on my trembling flesh.
> What do I fear? Myself? There is none else by....
>
> (V,iii,178-183)

The speech goes on, pathetic and patently tragic. It has a profound effect upon the King. Incredibly, we hear only the first two lines of it in Olivier's film. Its absence is most disturbing and there seems to be no credible reason for its deletion.

Richard's oration to his men before battle, like Richmond's, is drastically reduced. Olivier gives us but a few lines: "March on, join bravely, let us to it pell-mell./If not to heaven, then hand in hand to hell." (V,iii,313-14).

Richard observes dryly that "The sun will not be seen today." (V,iii, 283). This is intended, of course, to represent the demise of the House of York. The filmed battle is then fought in brightest sunlight. A small point, perhaps, but one that many have noted.

And, finally, the mortal duel between Richard and Richmond is gone. Instead, Stanley's men surround Richard, inflicting dozens of death blows. Interestingly enough, this is what really happened on Bosworth Field. The last Plantagenet King was indeed surrounded at the end, cut off from the knights of his household. And that historical Richard, rather like Olivier's Richard, was stripped on the battlefield and thrown naked over the back of a horse, his arms and legs dangling on either side.

In all fairness, it must be noted that a number of Olivier's changes were positive and extremely effective. As Alice Griffith writes, "to make the involved politics and genealogy of the warring factions of York and Lancaster clear, Olivier uses the camera with stunning effect." For example, the complicated relationship between the historical characters is often shown as described. As Richard and Buckingham plot against Elizabeth Woodville and her faction, they look through an open window and we see the Queen and her adherents below. Richard and Buckingham seem to control them, "like pawns on a chess-

board."

During the coronation of Edward IV--itself an interpolation--the camera moves to the face of each of the principal characters, helping the audience to identify them.

Some of the very best of Olivier's additions are merely outgrowths of his interpretation of the role of Richard and are without words: His terrifying evil as he whirls to face the young Duke of York who has just taunted him about his crookback; and the way he physically forces the Duke of Buckingham to his knees the very moment the Crown has been attained. We see here a shift in Olivier's characterization. Says Constance Brown:

> After accepting the kingship, Richard holds out his black-gloved hand for Buckingham to kiss. He thrusts it forcibly toward the camera, and holds it extended in the air like a huge black claw. The hand is extended toward the audience as much as toward Buckingham. For the first time, the audience is advised that what it has approved...and condoned in the earlier part of the film is its own destruction....

And who could forget the subtle brilliance in his rendering of "Off with his head, so much for Buckingham," or "Conscience avaunt, Richard's himself again."? (Both of these lines are Colley Cibber's.)

Laurence Olivier's rearrangement of Richard III has been called "wickedly ingenious"--the seduction of Lady Anne "brilliantly amended and miraculously convincing." Others have asserted that Olivier, "in insisting on clarity for the benefit of the millions who will see the film...has sacrificed the larger significance of the work." Roy Walker believes, for example, that "Dent has proceeded from insult of Shakespeare's text to injury by using and enlarging upon some of the Cibber changes...." Walker also raises, but does not discuss, unfortunately, the interesting question of whether or not a leading actor should be his own producer. In this case, the producer, in striving for the utmost in simplification and clarity, has deprived his audience of some of the finest dialogue of the play, and many of its subtle, but important, psychological implications. As Walker says, the film is "a triumph for the actors, the designer, and composer. It is at the same time the more remarkable and the more regrettable that it should be a triumph over a tampered text...they should have been content to speak only what Shakespeare set down for them without trying to out-Cibber Cibber." Yet,in spite of its very real shortcomings, Laurence Olivier's Richard III remains one of a handful of outstanding Shakespearean films.

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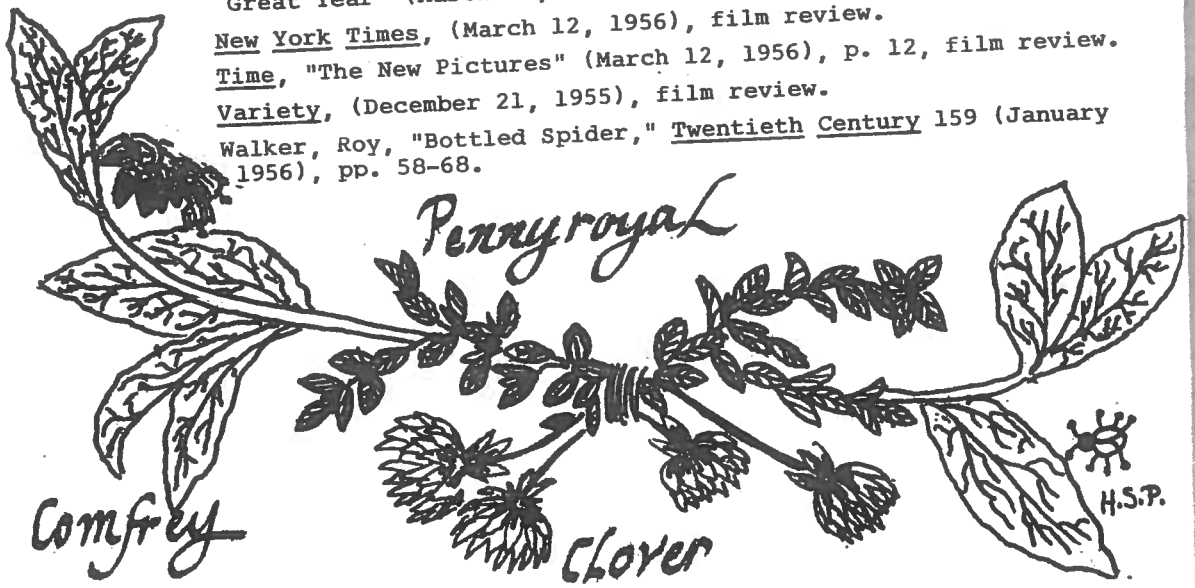

Two Recently Discovered Letters in our Archives

To Goodwife Margery Nonesuch, Strawberry Cottage, Second Milestone, Berwick Road, Near York. I recommend myself heartily unto you and seek your advising and assistance as I have with me the memory of the welcome advice you sent me before the birth of my eldest son (now living) Edward. I now have five children living and as you know I have longtime followed my husband Richard in his duties as a soldier of the King and therefore my children have been born in far places where your assistance has been unavailable, though it would have been most welcome. My midwife here in Dublin by way of example uses several expressions I am unused to, as for instance speaking of me as being in foal. Unfortunately ever since this last time I have certain Signs, for I am sore and still bleed and am unable to be Churched or to bed my husband. We are both distressed at these Signs and I therefore beseech your advising. Cecily.

To Cecily. I am sending you a bag of dried comfrey to be boiled into a weak brew in which you then each day soak the affected part. Also it would not be amiss for your Richard to drink the brew boiled separately from that which you soak in of course as it will help him feel less distressed. I have never forgiven myself for the excess borrage I put in his Spring physic when he was a child. Discharge your midwife immediately and go to whomsoever the women in town attend, for she at least will be skilled in delivering babes and not horses. Also, I suggest you plant and use the second herb I am sending you. It is called pennyroyal and your new midwife will explain its use. If you will follow her instructions exactly you may not need her services or mine quite so soon again. And God have you in His merciful keeping. Margery.

Richard III: The Historiographical Tricotomy

By Professor Louis R. Bisceglia, Professor of History, San Jose State University. Talk delivered to the Richard III Society, Northern California Chapter, San Mateo, May 18, 1980

I would like to preface my remarks by noting that I am a generalist addressing a group of specialists--experts on late fifteenth century Britain. I do teach English history at San Jose State, have done so for the past ten years, but all of English history. In the course of a year I lecture approximately ninety hours-- one hour to one and a half hours of which I lecture on Richard III. My principal areas of research are centered upon twentieth century British internationalism and social-intellectual history, as well as Ireland. So it is unlikely that I will enlighten you very much. I say this not out of any false modesty, but with utmost awareness of the high level of communication and research that is carried on within the membership as revealed in The Ricardian, the Bulletin and the California Loyaulte me lie (now the Register--ed.) newsletter.

Having been told by Pam Garrett, the Northern California Chapter President, that the membership would indeed be interested in hearing about my students' reactions to Richard III, I agreed to speak, but noted that the topic would more likely prove greater grounds for humor than enlightenment. My problem with the students' reactions to Richard III is that they are largely as uninformed as the general public's. Many are English majors and most have only heard about Richard III as one of Shakepseare's "historical" plays. Also I examine them on this topic in the midterm examination (which I return) and have no written record of their responses preserved. However, if I might generalize for a moment, I can say a few things about their reactions.

Basically, they are enormously "turned-on" by reading Tey's The Daughter of Time. They swallow her book hook, line and sinker, and they are usually ready to go out into the world and spread ill will toward Thomas More. Henry VII and all academic historians for aiding and abetting a five-hundred-year old crime.

Consequently, Tey has an important impact upon them. But she seems to encourage their darker and more agressive propensities. She seems to inspire, at once, both an urge for Judge Lynch and a stirring of latent, anti-intellectual leanings, as if to confirm an earlier conviction: "I knew those pompous historians had not the slightest idea of what they were talking about." She also promotes that pervasive pestilence most historians spend their lives combating: the simplistic "conspiracy theory of history." The "Cat and the Rat" are replaced by Morton and More and the "Tudor Court Historians." All very simple, very tidy, packaged history with a message.

One could easily ask, why use a source which conveys such undesirable impressions. The answer lies in the alternatives and the benefits derived from Tey. The alternative is using a biography too large and formidable for survey students to handle. The benefits derived from the use of Tey in class are many: 1) the heightened interest of history as a detective story (many read it while I am still talking about Bede), 2) the important lesson concerning the view of history as an interpretation and a continuing story, 3) the emphasis on the essential need of getting down to primary as opposed to secondary sources, which she underscores so well, 4) the instructive steps by which she shows a good historian conducting research, 5) the manner in which the researcher selects evidence and rejects or qualifies opinion, 6)

and the way she demonstrates the intuitiveness and impressionistic nature of the discipline--despite the greatest reverence for a fact and quantitative or "scientific" history and the goal of objectivity. Quantitative history tends to minimize the human element in history. Tey tells a story is which Richard III is center stage, a person who does make a difference. All these things are delightfully inculcated in this intriguing little book.

Yet my role as an instructor is to temper and qualify the student's experience of reading Tey. Whilst praising the story, the author's writing style, the brilliant suspense, plot development, and the didactic simplicity of presentation (magnificently constructed--far better than any historian I have read), I still have to re-impose the factual side of the story. It usually comes as a shock, or at least a bit of a "downer," for the student to learn that 1) Henry VII did not murder the Princes in the Tower, 2) Bishop Morton did not write Thomas More's book, 3) and despite her anti-historian bias, Tey herself got the whole thing, the entire research project, from just such an historian by the name of Clements Markham.

Thus, at the risk of demeaning their whole exhilarating experience, at the risk of turning it into a tempest in a teapot, I essentially spend my time informing them just what we do know about Richard's reign; that is, how little we know about the era and the events of 1483-85. I also tell them how that incredible historiography associated with Richard came into being and developed into the modern period. My own interest in Richard III is in the historiography that has grown up about him. In other words, I like packing for the trip as much as I like the trip itself.

There are three facets of the Richard III question that facinate me and basically embody my true interest in Richard III: 1) the universal appeal of wronged innocence and the widespread identification with it, 2) the popular vs. academic nature of the controversy, 3) and the unbelievable longevity of the controversy--going on three hundred fifty years now. There is also an Old Testament-Genesis quality to the historiography. If we forget Mancini and the Croyland Chronicle1--the only two contemporary accounts, which, indeed, all too often are forgotten--the litany goes something like this: In the beginning was More, and More begat Vergil, and Vergil begat Hall, and Hall begat Hollinshed, and Hollinshed begat Shakespeare. For the New Testament, you could add: And Shakespeare begat Gairdner, and Gairdner begat Hanham.

There is also an Old Testament quality about the nature of the struggle involved, a simple moral tale of Good vs. Evil that can be told with a Star Wars simplicity: Sir George Buck discovered the Force in the first half of the seventeenth century, and he passed it on in the second half to William Winstanly, from whom it was picked up in the next century by Sir Horace Walpole, who gave succor, and passed it on in the nineteenth to Caroline Halsted. However, its modern use was only fully developed by Clements Markham after gargantuan combat with James Gairdner in the English Historical Review in the 1890's. And, to remix the metaphor, Markham begat numerous offspring: a first-born called Lindsay, a second-born deemed Lamb, and his favorites, the twins Tey and Kendall--one devoted to applying the Force to literature, the other to history! Hopefully, without the least bit of cynicism intended, since I have delighted in the works of all, that monumental historiography will continue to bear new offspring.

But now let us look at some of the features I have identified that have insured its continuance.

The first item identifiable is the most significant reason for the appeal of the Richard III story. Its continuance has been guaranteed by the magnitude of the injustice done to the man and the magnitude of the person who perpetuated the miscreant shape in the first (in reality, fifth) place. The world's greatest playwright--Shakespeare--created a monster. That monster has been portrayed since 1593 in every shape and form of communication since then. The audience for this monster is worldwide, and in the case of the English-speaking world, one which beams even wider throughout the general public to the commonest of common man. Thus, to learn that the person Shakespeare created had really very little to do with the historic personage named Richard III clearly comes as a shock. With it comes the added shock that Shakespeare was essentially a party to propaganda, and a continuing one at that, a confederate of brainwashers! That information and realization lends sympathy to the last Plantagenet and abhorrence of the historic crime that has been perpetrated against Richard. We have all felt misunderstood and we have all been innocently wronged. Those basically universal human experiences have produced an instant identification with Richard and his historic plight.

In October 1979, the Chancellor of the State University of California--himself a former historian in the state system--delivered a lecture in which he clearly identified his own plight as a misunderstood Chancellor with that of Richard as a wrongly maligned king. His lecture was entitled appropriately "Richard III: An Administrator with a Bad Press."[2]

"If Richard III were alive today," Chancellor Dumke declared, "his face would be a familiar image and his name would be a household word. He would have banner headlines and blaring television coverage. And it is safe to say that he would take little solace in what was written, or pictured, or said about him."[3]

It is clear by the very title he chose, that the California State University's senior administrator identified with Richard. "My purpose," he continued, "is...to observe that once a leader falls into the trap of being negatively interpreted by the media and the public, it makes little difference what he says or does--or what his intentions are."[4]

Similarly, this identification can be seen in the fatalistic conclusion of the historian cum Chancellor:

> If my view of Richard is correct--that he was not the villain he has been painted, then one of the most disheartening aspects of the whole story is that it is entirely possible for an individual to be maligned for centuries with faint hope of having his reputation cleared. Woe betide the lamentable fate of the public official. Historical interpretation is not of itself infallible.[5]

The fallibility of historical interpretation also underscores a second feature of the Richard III controversy--the division between popular and academic historian on the issue. This basic antagonism has been there from the beginning. Sir George Buck, in The History of King Richard the Third (1619), was essentially reacting against the overbearing accounts of the sixteenth century historians, or what passed for accredited historians in that time. And so too was Walpole a century and a half later. His basic aim in writing Historic Doubts on the Life and Reign of Richard III was principally tilting with an undermining the "considered" and "solemn" eighteenth century historians, the most parochial of whom Samuel Johnson called "Writers of Small Histories."

From the beginning then the debate over Richard III has been a "Town-Gown" one; and it has so remained. The "Gown" has not taken kindly to the "Town" knowing as much or more about something at which the "Gown"

is supposed to be an expert. And the "Gown" has had the establishment (of which it is a part) on its side as well--why else the persistence of the Richard III myth in authorized, official histories, textbooks, and primers for so long after the issue was aired. And so long after Ricardians clearly showed that from Walpole's time forward at least a healthy doubt about Shakespeare's image existed, to say nothing of downright falsification.

The classic example of this quality of the historiographical debate was seen recently by the review of Alison Hanham's critical work entitled Richard III and his Early Historians (1975). In the most establishment of establishment publications, The Times Literary Supplement, in a review by, who else? but the most cutting of the Court Historians, G.R. Elton, an essay appeared under the triumphant heading: "The Proof of Villainy."[6] And whom did Elton attack--not More, who was shown to be less than he had been, but Tey and the "Town," the Richard III Society--making jest that its American counterpart was incorporated. Here we find the doyen of Tudor historians lamenting in print how for years the bane of his existence was to have his every public lecture interrupted by questions about his opinions of Tey and her work. It was of course entirely appropriate as well that the rejoinder letters to the editor in subsequent TLS editions did not constitute an "in-Gown" debate. Only "Townies," amongst whom the President of the Richard III Society, Jeremy Potter, pointed out that the bulk of Alison Hanham's "excursus" exculpated Richard III, not Thomas More, the real source of Shakespeare's monster. And that the basis for that monster story had no teeth. Academicians were silent and silenced.[7]

The confusion caused by Alison Hanham's book, and her own attack upon the revisionary views of Richard III in her "conclusion," exemplifies a third feature of the controversy--its longevity. The now centuries-old historic nature of the debate gives it a life of its own. With the publication of Kendall's biography of Richard III and the subsequent qualifications about Richard that began to appear in general textbooks such as David Harris Wilson's A History of England, I, for one, thought the debate essentially over; that it was one clearly belonging to history; that it was one in which the revisionists had clearly won.[8] But here comes Hanham in a detailed exposition running to nearly two hundred and twenty pages in which we are told that Kendall's account is as much "fiction" as More's. Can this be so? Did Richard and not Buckingham really murder the Princes in the Tower? Are those much bespeeched bones really the remains of the little Princes--"those dear lambs!"? Hanham has recently continued her attack upon the revisionist view of Richard. Whether she has succeeded in overturning the revised assessment is very much open to question. However, one thing Alison Hanham has assured is that what Kendall called the "Great Debate" will continue. (Who was the Croyland Chronicler?) I think the Richard III Society should give Alison Hanham an award for insuring that the Great Debate will continue. Her own research has raised as many questions as she answered. There is no doubt her book has inspired, and will inspire further research into contemporary manuscripts. This we should be thankful for, and look forward to.

As for my own area, let me tell you about Churchill and Tonypandy, or Lloyd George and the "Coupon Election," or the Labour Party and the Zinoviev Letter, or perhaps about the "Bankers' Ramp" of 1931. Despite the occasional Eltonian pronouncements of "Proof of Villainy," the Richard III debate continues. And well it should. For it is the Tonypandies of history that keep us historians going, and the Richard III Societies that keep us on our toes.

Footnotes

1 Both contemporary sources have only recently played a role in the historiographical controversy.

2 Chancellor Glenn S. Dumke, The First Anual Mildred Winters Lecture, San Jose State University, History Department, October 18, 1979, "Richard III: An Administrator with a Bad Press," unpublished manuscript, 11 pages.

3 Ibid., p.1

4 Ibid.

5 Ibid., p. 11

6 TLS, October 10, 1975, p. 1179

7 Ibid., October 24, 1975, p. 1264

8 A recent text, Clayton and David Roberts, A History of England, Vol. 1: Prehistory to 1714 (Englewood Cliffs, N.J.: Prentice-Hall, 1980), presents a mixed revised view, but at least clearly denounces Shakespeare's "ogre" as unhistorical, pp. 211-212.