

From The Editor

Carole Rike

Four years ago, I was directly involved with the rejuvenation of the *Register*, which had not been published in several years. Beginning with the Summer 1986 issue Judie Gall became Editor and served until the Winter 1989 issue — through thick and thin, almost always we managed to deliver a *Register* in a timely fashion.

With Judie's unexpected resignation in February of 1990, that four years of timely issues came to an end. The Spring issue was not mailed to members until June; this (Summer) issue is being mailed in July. We expect that the Fall issue will be mailed on a timely basis in mid-September.

There exists no backlog of submissions at this time; Judie had been soliciting submissions for several issues prior to her resignation. In order for us to continue to provide you with an interesting and relevant publication, we need to hear from you! Many are intimidated by submitting to the *Register*. Please remember that the purpose of the *Register* is to keep our American membership informed and involved with what the American Society is doing. Other than the AGM and membership in a local chapter, the *Register* is almost the only means by which we can come to know one another and share our concerns. The *Register* is not a scholarly tome, but a newsletter intended to be timely and informal.

Because I am the party who has been printing, stuffing, zip-sorting, and mailing the *Registers* these past four years, some time will be gained from my also serving as Editor. — I can afford longer deadlines.

Below are guidelines intended to help you help me in producing the *Register* (and thus all of us):

- Feature articles should relate to Richard III or the people, places, and events of the late fifteenth century in England. The preferred length is 8-12 double-spaced typewritten pages, including footnotes or bibliography. If your article

is longer, please understand that it may be necessary to edit for length. All feature articles are reviewed by the Editorial Review Board for proper punctuation and spelling.

- Book reviews should be no longer than 2 double-spaced typewritten pages and should be on books of Ricardian interest — fiction or non-fiction.
- Reviews or information on music of interest to Ricardians, art, architecture, etc. are also sought.
- Chapter reports should be no more than one double-spaced typewritten page. Please do not send the minutes of a local chapter meeting, but highlights of what the chapter has been doing and details on projects in which the chapter may be involved.
- We especially solicit artwork, photographs, line drawings, cartoons, or any other graphic material you can provide. *This artwork will be returned to the sender after use, if requested.*
- Please send copies of any newspaper or magazine articles or mention of Richard III and/or the Society in the media.
- Letters to the Editor on any subject of interest to the Society will be reprinted as space allows.
- Please (with the exception of artwork) do not send the only copy you own; we cannot be responsible if your submission is not returned.
- Submissions on floppy disk are encouraged, either IBM PC or Macintosh. Contact me for more information.

**Deadline for Fall Issue:
August 20**

Ricardian Register



Richard III, Society, Inc.

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Summer, 1990

Greetings

Congratulations to the Society's newest chapter, Southeastern Pennsylvania! Since I am talking about chapters, we have on record 12: Southern California, Northern California, Chicagoland, Ohio, Southwest, Northwest, New England, Middle Atlantic, New York City, New Jersey, Michigan, and now Southeastern Pennsylvania. We have members in 48 of the states and in the District of Columbia, with 26 of the states having ten or more members. If you are not in one of the above chapters, why not start one in your area? The procedure is simple: write to the Membership Chairman and request a membership list for the state or states you are interested in. You can also ask for the list by Zip code. Ask for both active and inactive members. Write to the Chapter Coordinator, whose address is listed inside the front cover, to find out what you have to do to be recognized as a chapter. After you have your list and your chapter formation information, write a one-page letter announcing an ad hoc meeting to consider forming a chapter, make enough photocopies to send out to your list, and mail them out. Ask for an R.S.V.P., so you will know how many to expect. Most chapter formation meetings take place in a home on either a Saturday or Sunday afternoon. Most chapters start out with a nucleus of four or five people, and grow from that. Once you get your chapter started you can start doing things for the Society. If you are wondering what a chapter might do, read the chapter reports. The Society has three objectives: scholarship, education, and research relative to Richard III, the era, people, and events surrounding him.

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Elsewhere in this issue you will find a collection of letters on the Middleham Castle Visitors' Centre. This will allow me to do something I excel at: expound at length on something I know absolutely nothing about. After reading the piece in the Ricardian newsletter and looking at the sketch, it seems to me that what could be done about the Visitors' Centre is to have one or perhaps two portable office trailers at the Centre. These would not cost very much, would clearly be temporary, could be partially landscaped and painted, would require no footings or concrete pads, and could be sited so as to be unobtrusive yet accessible. They could be moved to an auxiliary location in a moment's notice. An advantage of portable offices is that they contain

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Ricardian Register

THE RICHARD III SOCIETY, INC.

Official Publication of the American Branch

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The Richard III Society is a non-profit, educational corporation. Dues, grants, and contributions are tax-deductable to the extent allowed by law.

Dues are \$25.00 annually. Each additional family member is \$5. Members of the American Society are also members of the English Society. All Society publications and items for sale may be purchased either direct at the U.K. member's rate, or via the U.S. Society, when available. Papers may be borrowed from the English Librarian, but books are not sent overseas. When a U.S. member visits the U.K., all meetings, expeditions, and other activities are open, including the AGM, where U.S. members are welcome to cast a vote.

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Greetings (continued)

electrical, heat and plumbing facilities. Thus they would only require electrical, water and sewage hookups, all of which could be buried in a shallow trench and then covered over with soil, stone, or sod.

I volunteer for many organizations; probably many of you do also. Perhaps some of you would like to volunteer to help the Society. We are in need of several people to help:

- First the *Register*. The Society is agreeable to accepting appropriate advertising for the *Register* but to date has not been too successful in obtaining any. We would like to put the *Register* on a break-even basis, so that your dues can go to other, more useful endeavors such as scholarships, research and education. We need someone who is familiar with the advertising business, is able to solicit advertising, and get camera-ready artwork to our printer and billing for ad copy run. This person could carry the title of Business Manager, and we would print your name inside the cover, if you wish.

- Next, libraries. We need a person who is familiar with the library community, to enable us to interface with the American Library Association publications and meetings. This person could also act as Chairman of Chapter Library Coordinators, if so desired. We could print your name inside the cover. This person or persons would arrange for a Society presence at the ALA Annual Meeting, submit appropriate articles to ALA publications, inform chapters how to best coordinate with local libraries, and such.

- The Society would like to reprint some important books that are currently out of print, for which we have obtained publication reprint rights. To enable us to do this, we need someone with access to a Kurzweil Scanning Machine, who would be willing to have one or more books, currently out of print, scanned and converted into computer readable data. We would then edit as necessary

the computer readable data and generate camera ready material from the computer data, most likely using a laser printer. The Society would be willing to negotiate appropriate recognition for any organizations that might allow the use of their machines.

- We need someone with a computer, or access to a computer, who would be willing to take on the task of membership list maintenance. This would involve entering new member names into a database, updating current member status such as dues payments, downloading of the data-base from time to time and generating mailing labels, lists/or labels for dues notices. The current database contains somewhere around 1100 names, and is on a IBM-PC compatible machine. There are approximately 20 fields in each record. A PC is not a requirement; I have the mailing list on a Macintosh Plus, in an Excel spreadsheet. It is a relatively straightforward matter to move files back and forth between a PC and a Mac. Sorry, we won't print your name inside the cover.

If anyone is interested in volunteering for any of these openings, please drop me a line. My address is inside the front cover. Curriculum Vitae not required, but would be helpful.

Finally, I have a prepublication manuscript copy of *Eglantine: Shakespeare and the Last Tudor Rose* by Elizabeth Sears, copyright 1990. Anyone who would like to review it for the *Register* can get in touch with me.

Eugene McManus
Chairman



ANNUAL GENERAL MEETING

Welcome to New England! The 1990 AGM weekend is shaping up to be a most interesting event. Starting with a wine and cheese reception Friday evening and going through Sunday morning, it promises to be a full weekend. Coming on the weekend of October 5, 6 and 7, it dovetails nicely with the holiday on October 8. You may want to come a day or two early, and stay a day or two longer, and catch some of the sights.

Bedford, where the AGM will be held, is the home of the Bedford Flag, one of the earliest flags still recognized as an official flag. The Bedford Minute Men were among those who answered the alarm on the morning of April 19, 1775, when the British were marching to Concord. Bedford, Concord and Lexington form a triangle, with Bedford at the top, and Lexington to the east.

Lexington is where the first shots of the Revolution were fired. Each year, the Lexington Minutemen reenact the approach of the British on the way to Concord. Buckman Tavern, a focal point of the Revolution, still stands today. You may wish to visit it, just off of the Lexington Green. It is about fifteen minutes from the AGM site.

Concord, about twenty minutes to the west of Bedford, is where the shot was fired that was heard round the world. A rude bridge spans the Concord River approximately where the confrontation took place; blood was spilled on both sides. A short walk across the bridge will take you to a visitor center where a lot of history can be absorbed. The flagpole in Concord Center was once the mast of a whaling boat.

Arlington, about twenty five minutes east of Bedford on the way into Boston, is the home of Uncle Sam. A visit to the Arlington Library will get you filled in on this story. Every year on the Fourth of July an Uncle Sam on still marches in the Arlington parade, and makes the local TV news.

Leominster (pronounced Lemon-str) was the home of Johnny Appleseed. Johnny Appleseed

was never much of a celebrity around Leominster, so one day he set out west with his bag of apple seeds, and walked into history. You won't be able to find out too much about Johnny Appleseed around Leominster, as they still consider that he was a ne'er do well. Leominster is about fifty minutes west of Bedford.

Approximately twenty minutes to the north and west of Bedford is the city of Lowell, one of the three cities where the Industrial Revolution was born in the United States. The mills are long since gone, but the buildings remain, having been converted into boutiques, apartments and condominiums.

Cambridge: For some, this will be a homecoming, for others, a first time visit. One of life's great pleasures is to sip coffee in or near Harvard Square, and watch and hear the myriad collection of people who pass by. You can buy all major newspapers in the square: London Times, Beirut Times, Le Monde, Pravda. There are 23 bookstores within the five block radius of the Square; one, a foreign language bookstore, Schoenhoffs; another, McIntyre and Moore, which specializes in used books, and has an unbelievable collection of history books. They have about thirty running feet of Medieval English History. Ice cream is the fashionable food in the Square; there are about seven ice cream stores all within about three blocks of each other; it is not at all unusual to see in February people walking along the sidewalk, in the snow, eating ice cream cones. Cambridge Common is the place from which Washington and his troops departed for Valley Forge when the Revolution was not looking good. The Sheraton Commander Hotel, just off the Green, has a diorama depicting this action. Cambridge is about forty five minutes from Bedford, but don't drive; take the subway (The T).

Boston has the Freedom Trail, which will take you past where the Boston Tea Party was staged, past where various events leading up to the Revolution occurred, and to The Old North Church, whence was flashed 'one if by land, two if by sea'. The church is still a functioning church, with

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services every Sunday. The Boston Public Library is considered by many to be one of the outstanding libraries in the country. Take the T into Boston; traffic is a nightmare. Boston is the only city in the universe in which if you are at an intersection and make four successive right turns so as to go around the block, you will not wind up back where you started, but about a mile away, with no possible way to get back to where you were.

The BSO will be in concert the evening of October 5; performance starts at 8 PM.

About an hour and a quarter south of Bedford is Plymouth. You can see what is advertised as Plymouth Rock, but it really isn't. The real Plymouth Rock is about a mile away, and isn't very big. Just south of Plymouth is Plymouth Plantation, a relatively authentic reconstruction of the original colony. You can see people reenacting the day to day activities which might have occurred, craftsmen and crafts women making items as they were made during the period, and using tools of the period.

Further south from Plymouth is "the Cape", Cape Cod. Given reasonable weather, Cape Cod is exquisite in October. The summer tourists have all left, prices have returned to normal, and the artists are trying to catch the Fall colors and sounds. A train runs from Buzzard's Bay, across the Canal, through the village of Sandwich, to the village of Hyannis. In the village of Sandwich is Heritage Plantation, a historical preserve. At the plantation is an antique auto museum, where you can see a real, canary yellow Stutz Bearcat. You will have to bring your own Racoon coat.

About forty five minutes west of the Cape is the city of New Bedford, now a major seaport and once a major whaling center.

Along the North Shore are several villages or towns, depending on whose definition you choose. Rockport, Gloucester, Newbury Port are all very pleasant places to visit, and capture the

essence of New England and the sea. Walking the streets of Gloucester or Rockport, one can almost see the ghosts of sailor's wives walking the Widow's Walks, waiting for husbands who never came back from the sea.

North into New Hampshire about forty five minutes will get you to Daniel Webster's Farm. It's very innocuous; if you don't see the signs telling you that you are approaching it, you would probably miss it.

The weather in New England is usually extremely pleasant; September is somewhat unpredictable, but October typically has clear crisp days, in the 60's to 80's, with clear crisp nights down to the 40's or 50's. However, if a hurricane happens by, be prepared for rain; also, given the Spring, or non Spring that we have had this year, October may be on the cool side. About the first of September, begin to be aware of the New England weather when you watch the Evening News on TV, or start monitoring it in newspaper weather charts. If Summer in New England is the season in which one carries a sweater, Fall is the season, along with Spring in which one wears a sweater.

Getting There

There are two ways to get to the AGM: by car or by plane.

By car: come into Route (pronounced 'root') 128, also called I 95, and head toward Burlington. If you are coming from the north (New Hampshire, Vermont, Maine, eastern Canada) you will want 128 south. Coming from the south or west (Rhode Island, Connecticut, New York or beyond) you must likely will be Coming via the Massachusetts Turnpike or Route 2. In either case, take 128 north to Burlington. Get off of Route 128 at the Route 3 Middlesex Turnpike exit, and take Middlesex Turnpike north for approximately a mile. You will pass the Burlington Mall on your right, go for about a mile, while going through three traffic lights, and then encounter

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oute 62. Cross Route 61; you will see the MITRE Corporation complex of buildings on your left. Proceed approximately one quarter of a mile and you should see the hotel on your left. Turn into the drive and you are there. Parking will be no problem.

By air: you will probably fly into Boston's Logan International Airport, which is located east of the City. As the hotel is approximately twenty five miles northwest of the city, you will have to have a way to get from the airport to the hotel. Here are several ways:

A taxi: Taxi fare from the airport to Bedford is about \$25, and will take about 30 minutes. This is not recommended.

Hudson Bus Lines: Hudson Bus Lines is a commuter bus service serving the area north west of Boston and southern New Hampshire. It runs a schedule which is approximately every hour, from 6:30 AM till 8:30 PM, and cost approximately \$12. It can be caught at the bus loading point, outside of your terminal. After you claim your luggage, it will be only a few steps to the outside and the bus loading point. Hudson Buses are either stretched limousines or vans; both are quite comfortable. It will take approximately forty minutes to get from the airport to the hotel, once you are in the bus. To return to Logan from the hotel you will need a reservation, which can be made at the hotel, or by calling 1-800-367-3885.

Luggage claim service at Logan is notoriously slow, typically taking thirty to forty five minutes. Thus, you should anticipate that you will probably arrive at the hotel some one and a half to two hours after your airplane lands. This may be of use in planning your flight schedule.

A third alternative is to rent a car. Unless you are a skilled navigator and are adept at finding unmarked streets and roads, this is probably not a highly desired alternative. You will still experience the luggage delay, the delay at the car rental desk will equal if not exceed the waiting time for the Hudson bus, and after you get your car, your experience has just begun. If you insist on having a car, there are rental places to the west of Boston, along 128.

Returning to the airport, you should allow forty minutes to get to the airport and forty five minutes for check in; this is a minimum; you may wish to allow more time. As Boston is situated in the east, you can schedule an afternoon flight, of 3 PM or after, and still arrive home in the early evening. As an example, a 5 PM flight from Boston to the Coast will arrive between 7:30 and 8 PM local time. Flying time will be five and a half to six hours, but you will get dinner and a movie.

The hotel has a limited number of enhanced access rooms, for people who are handicapped, in a wheel chair or require a walker. If you need one of these rooms, please indicate on the hotel reservation form which is in the AGM Registration packet you have received or will receive.

If you wish to share a room with another Society member, please make arrangements with the member, and then put both names on the hotel registration form when you mail it to the hotel. Neither the New England Chapter nor the hotel has the resources to or wants to get into the quagmire of trying to match up peoples wishing to share a room.

When you receive your registration packet, be sure that you:

Send the AGM registration to the New England Chapter contact. The address will be in the packet.

Send the hotel registration information to the hotel, in the hotel envelope provided. Try not to mix these registration forms up; it will make it much easier for both us and the hotel to keep track of you.

Flight reservations can be made either individually or through a travel agent. Salentine Travel of Mequon, Wisconsin has made arrangements for Ricardians coming to the AGM to get a very favorable discount, provided most if not all of your flight is on Northwest. The number for Salentine Travel is 1-800-777-7574. The rates apply from two days before the AGM to two days after.

RICHARD AND ANNE

A Verse Play In Two Acts by Maxwell Anderson

Roxane Murph,
Fort Worth, TX

Maxwell Anderson dominated the American theater for more than two decades, and when he died on February 28, 1959, he left behind a large body of work which included more than thirty published plays, a volume of poetry, two collections of essays, and twenty unfinished or unpublished plays. One of those completed but unpublished works was *Richard and Anne*, a two act verse play about Richard III.

Despite his avid interest in English and European history, as evidenced by several of his best known plays, Anderson was the quintessential American playwright, both by upbringing and philosophy. Although he lived in New York for most of his creative writing career, his roots and his heart were in middle America. He was born in Atlantic, Pennsylvania on December 15, 1888, the son of a peripatetic Baptist minister who moved his family frequently during the years of Maxwell's childhood. Young Anderson attended schools in Pennsylvania, Ohio, Iowa, and North Dakota, and graduated from the University of North Dakota in 1911. He received an M.A. degree from Stanford in 1914, and taught there and at Whittier College in California, a Quaker institution from which he was fired for his pacifist views. Anderson got his revenge in *Valley Forge* and *Knickerbocker Holiday*, two plays in which he satirized this supposedly pacifist sect.

Anderson's political views continued to get him into trouble after he had left teaching and gone into editorial writing. He was fired from one newspaper for questioning, in an editorial, Germany's ability to pay reparations after the First World War, but he continued to work for several New York papers in the years following the war.

Anderson had started writing plays in college, and these early works pre-figured his later history plays which used Elizabethan devices of verse dialogue and songs. His great love of music, the result of early family influence, is evident in plays like *Truckline Cafe*, for which he composed

one of the songs, and in the fact that he composed the libretti for *Knickerbocker Holiday*, *Lost in the Stars*, and several others of the plays he wrote with Kurt Weill.

During the 1930s and 1940s, the years of Anderson's greatest productivity, a string of successful plays came from his pen, including *Elizabeth the Queen* (1930), *Mary of Scotland* (1933), *Valley Forge* (1934) *Winterset* (1935), *The Wingless Victory* (1936), *High Tor* (1937), *Knickerbocker Holiday* (1938), *Key Largo* (1939), *Joan of Lorraine* (1946), *Anne of the Thousand Days* (1948), and *Lost in the Stars* (1950). These were just some of his hits; he had misses as well, not surprising in view of his enormous output during this period. The long dry spell which followed these prolific years ended in 1954 when Anderson had great success with his adaptation of *The Bad Seed*, a novel by William Marsh, but this was his last hit.

Maxwell Anderson was a poet and a noted critic, as well as a playwright, but it is obvious that poetry was his first love. In a letter to a friend dated May 4, 1927, he wrote:

I quit teaching because I could make more money in journalism and I quit writing editorials because I could make more in the theater. The only work of mine for which I have much respect is my one volume of verse. What I want more than anything is to successfully put poetry into plays. What the theater needs more than anything else is poetry, and what poetry needs more than anything else is an audience.¹

Anderson believed passionately that poetry was the proper language for the theater, and that none of the works of even the greatest modern playwrights could compare with the great verse dramas of the past. "Our modern dramatists are not poets," he wrote, "and the best prose in the world is inferior on the stage to the best poetry . . . To me it is

RICHARD AND ANNE (continued)

inescapable that prose is the language of information and poetry the language of emotion."²

Anderson's use of poetry in his works implemented his philosophy of the theater, which he explained in his essay "Off Broadway."

The theatrical profession may protest as much as it likes, the theologians may protest, and the majority of those who see our plays would probably be amazed to hear it, but the theater is a religious institution devoted entirely to the exaltation of the spirit of man. It has no formal religion. It is a church without a creed, but there is no doubt in my mind that our theater, instead of being, as the evangelical ministers used to believe, the gateway to hell, is as much a worship as the theater of the Greeks, and has exactly the same meaning in our lives.

"The plays that please most," he added further on in this essay, "and run the longest . . . are representative of human loyalty, courage, love that purges the soul, grief that enobles."³

Anderson's first play, in verse, was *White Desert*, and it, like his second play, *Holy Terror*, which he wrote with George Abbott, was a failure. His next play, *What Price Glory*, was a huge success when it opened in 1924, and enabled him to quit the newspaper business and devote full time to writing for the theater. During the following years he used historical and social themes in many of his plays, and wrote as well a collection of poems entitled *You Who Have Dreams*. In 1939 he published *The Essence of Tragedy*, the first systematic theory of tragedy by an American playwright, written originally as a paper to be read at a session of the Modern Language Association meeting in New York in January, 1938, and included in *Off Broadway*, a collection of essays about the theater. In this work he discusses, as one of the most important elements of tragedy, that of discovery, which he calls the mainspring in the mechanism of a modern play, in which the hero discovers

some element in his environment or in his own soul of which he has not been aware-or which he has not taken sufficiently into account. . . A play should lead up to and

away from a central crisis, and this crisis should consist in a discovery by the leading character which has an indelible effect on his thought and emotion, completely alters his course of action . . . it must affect him emotionally, and it must alter his direction in the play.⁴

Richard's actions and emotions in *Richard and Anne*, as we shall see, are deeply affected by his realization of how history has portrayed him, and much of the action of the play hinges on this discovery.



Although few people have seen or read *Richard and Anne*, its existence has been known to Ricardians for many years. On August 19, 1955, Sam Zolotow reported in *The New York Times* that "everything has been hush hush regarding Maxwell Anderson's theme in the forthcoming play. Although it could not be verified from official sources yesterday, it was learned that the central character is Richard III. Instead of depicting him as the bloody king of popular conception, he emerges in the untitled script as a maligned hero." Zolotow noted further that I. Stanley Kahn, a member of the New York Stock Exchange, had spent three years doing research in the British Museum and elsewhere in England about Richard III, and had placed his findings at Anderson's disposal, with the Playwrights' Company and Mr. Kahn to produce the resulting play. The stockbroker had announced the previous March that he planned to put on a dramatization of Josephine Tey's *The Daughter of Time* and would put "the wealth of material on the historical doubts" about Richard III at the disposal of whomever wrote the adaptation.

Inspired by Tey's *Daughter of Time*, Anderson had begun writing *Richard and Anne* in January 1955, intending to have it produced by the Playwrights' Company. Although he was one of the founding members, the company turned down *Richard and Anne*, and in a letter to the members of the company dated April 1956, he announced his intention of resigning, since the disadvantages to playwrights of membership far

outweighed the advantages. He noted that it had become a general producing company, rather than an organization of playwrights, and was producing plays which members don't choose, finance, control, and often don't like, while member playwrights, who don't have the option of offering their works to any producer except the Playwrights' Company, are made to feel that any of their plays which have been turned down by the company are not worth producing, "which is not always true." In his disappointment at having not only *Richard and Anne*, but his 1953 play *Devil's Hornpipe*, turned down, Anderson suggested that the Playwrights' Company, although it had produced some good plays, was not fitted to be a producer, and that the production end should be put into business hands, and the playwrights should be free to offer their works to other producers.⁵

Apparently Anderson did not offer *Richard and Anne* to another producer, since no further mention is made of it in his letters, and the script, handwritten on 70 legal size sheets, including revisions, is now with the author's other papers in the Harry Ransom Humanities Research Center at the University of Texas at Austin. Access to the work is hedged in by a great many restrictions, including one against quoting from the play, although several copies have circulated in the past. The only documented production of the play was at the October 3, 1981 AGM, which was held at the Explorers Club in New York City. With the permission of Mrs. Maxwell Anderson, a member of the Society, and Anderson's literary executors Brandt and Brandt, a reading of the play was given by Stefan Rudnicki, a playwright and chairman of the Theater and Film Department of C. W. Post College on Long Island, New York, with professional actors and members of the college theater company.

Anderson's interest in English history is evident in some of his best known plays, including *Elizabeth the Queen*, *Mary of Scotland*, and *Anne of the Thousand Days*, sometimes referred to as the Tudor Trilogy, but he wrote many with contemporary settings as well. In two of his earlier plays we see some of the devices which he employed in *Richard and*

RICHARD AND ANNE

Anne. In *Joan of Lorraine* we have a play within a play in which actors portraying historical characters are affected or influenced by the characters they play, as are the writer and director of the show. Richard and Anne, however, can be said to have two plays within a play, one of them Shakespeare's *Richard III*, and the other the true story of Richard and Anne, who influence to some extent both the actors portraying them on the stage and others involved in the production.

The device of having contemporary characters interacting with long-dead historical or imaginary characters was used very effectively in one of Maxwell Anderson's masterpieces, *High Tor*, and later with equal effect in *Richard and Anne*. In *High Tor*, a verse play written and produced in 1936 and published in January 1937, all of the characters are imaginary, whereas in *Richard and Anne* the contemporary characters and one of the 'ghosts' are fictional, and Richard and the rest of his contemporaries in the play are, of course, all historical. Although there are some minor inaccuracies and anachronisms, Anderson sticks fairly close to the known facts.

Richard and Anne opens on the first night of a New York production of Shakespeare's *Richard III*, just before the curtain rises. The actor playing the lead, who is referred to throughout as the Player King, objects to the presence on stage of a jester, visible only to him at this point. The curtain rises, and as the Player King begins to speak the opening lines a jester in the costume of the time of Richard III begins to appear in the background, so disconcerting the actor that he forgets his lines. He breaks off, and demands the expulsion of the ghostly figure. The stage manager, who still cannot see him, orders the jester off the stage, but when he tries to enforce the order the apparition, now visible to all, fades away.

Now the ropes which control the curtains become tangled, and they cannot be lowered. The problems continue to plague the company as the jester reappears, and Kent, the director, demands an explanation. Dag, the jester, explains that he, who has lain for centuries in his grave, has grown tired of the venom poured on

RICHARD AND ANNE (continued)

the bones of his beloved master, and has decided to set the record straight. The Player King cannot speak his lines because they are lies. *Richard III* will not be performed. When Kent reminds him that since it had played 10,000 times without his interference, what could one more time matter, but Dag remarks sadly that the lies had become less bearable with the passing years. He wants the company to present the real Richard, but Kent, who still believes that Dag is some sort of nut, argues that the company has rehearsed Shakespeare's play and the audience expects to see it. Even if Dag could prevent its performance all over the English-speaking world, it would still be read. The jester admits defeat and fades.

The performance continues and Dag reappears with another figure, the Richard III of the portraits, described in the stage directions as a handsome man with a somewhat stern and sad face, and a slight, but vigorous frame. When the Player King again forgets his lines Richard remarks to Dag that they seem to be in the way. Although he is astonished when Dag informs him that the actors are portraying him and Anne, he politely asks them to continue, and the scene in which Richard woos Anne over the corpse of Henry VI is resumed. Richard views

the play merely as a tale of a murderous king whose name happens to be the same as his, but Dag finally convinces him of the truth. Incredulous, Richard wonders who could have an interest in writing such lies, and when Dag tells him it is Tudor, he is unconvinced that he could, or should, do anything about it. He agrees to the stage manager's demand that they leave, but Dag



and the director get into an argument. Kent accuses the two of being a part of a group of 'displaced paranoids' who go around trying to clear Richard's name, and defends Shakespeare's version as true to history. A policeman arrives and tries to capture the pair, but in a farcical scene they elude capture, and the frus-

trated policeman leaves to get reinforcements. Until they arrive Kent agrees to allow Richard and Dag to tell their story to the audience.

Dag tells Richard that he can call anyone from his past, but he may not speak any words not spoken before. Richard agrees to play the game, and he chooses the day he and Anne met again at Middleham after Warwick's death. He wants desperately to tell her something she had died not knowing, but when he tries to do this she fades away, and Dag reminds him that he cannot change what was. Who would want an unchanged life, the king cries, but Dag, unrelenting, reminds him that their purpose in being there is to show the way it really was. Richard, however, cares little for what the audience thinks; he doesn't know them, they can't hurt him. What matters is that Anne left a letter when she died, telling him that he must marry again and have an heir, and since his niece Elizabeth loved him, he would be happier with her than he was with Anne, who had failed him, though she had loved him deeply. Richard is heartbroken that she should have thought this, and bemoans the fact that he had spent so much time away from her trying to keep the peace, that he had not known that she was unhappy. Now he must tell her the truth.

Only the living can change, Dag tells him, and the errors of those long dead cannot be rescinded. Richard agrees to go on, and asks Dag to call Henry Tudor, who appears as a rat-like creature who snarls and squeaks and clicks his teeth. As he gains confidence, however, he draws himself up to his full height and his voice becomes human, but he refuses to take part in the exercise which Dag explains to him, and taunts Richard with accusations of murder. Anderson portrays Henry as a music-master in the court of Edward IV, who plots with Clarence and Morton to prevent Anne and Richard from marrying so that Clarence can keep the entire Warwick inheritance, and eventually claim the throne.

The first part of the scheme is successful for a time, as Clarence kidnaps Anne and hides her in his London house, where she is forced to serve as a scullery maid, until Richard rescues her and marries her.

RICHARD AND ANNE

marry Elizabeth of York, and to give her mother an honored place at court. He asks young Elizabeth to marry him, but her mother demands to know first where her sons are. Henry tells her that Richard murdered them, but she insists that they were alive after Richard's death, and accuses Henry of killing them. He tells her they will talk later, and alone with Morton and Polydore Vergil, the furious king orders the bishop to take care of the queen mother, but to keep her alive in case he needs her at some future time. He does not want to marry Elizabeth, but she will strengthen his claim to the throne. Since he had to declare her legitimate, however, and her brothers as well, they became the true heirs to the throne, and so he had to destroy them. He wants their mother put somewhere where she can't make trouble, but Morton convinces him that more is needed. A more elaborate story, with names, dates, and witnesses must be devised if people are to be convinced that Richard murdered the boys, or future chroniclers, remembering that the Tudors had no claim to the throne, will print the truth. They must, therefore, blacken his predecessor's name, make him so foul that no one will look at Henry's antecedents and find them wanting, and stir people up to rebellion. They must expunge the records of parliament and make it appear that Richard usurped the throne, write the official history of his reign, and blame everything that Edward or Henry did on him. Morton suggests Vergil as the ideal person to write this history, for if he is paid enough he will be trustworthy, since "he has no honor, piety, or truth." Vergil agrees to do the job, and the three set about to destroy Richard's reputation, cataloguing the crimes with which he will be charged, and inventing the physical defects that make him a monster of deformity.

At this point Richard moves in the shadows, and Henry, seeing him, cries out that he and Morton have been tricked into admitting their guilt. Vergil and Morton fade, but Henry cannot escape, and Richard accuses him of having planned from the beginning to seize the throne, first seducing and then destroying Clarence, Hastings, and Stanley. Unable to escape, Henry arrogantly stands his ground, declaring that Richard can't change anything, for the

Bishop Stillington is then brought back to defend himself for speaking out after, rather than before Edward's death. He would have lost his head, he explains, and the queen and her son would have kept their places. Neither Richard nor Anne wants to wear a crown, but Stillington reminds them that parliament has ruled against Edward's sons and given the crown to Richard, and that he is sure that he will rule well.

As the scene fades Richard tells Dag that Anne never enjoyed her role as queen, but that she was happy until their son died, and then everything went wrong. He asks the jester to bring on the scene of their son's last Christmas at Middleham, and we see a boy of 9 or 10 singing and entertaining his parents with jokes and riddles. As the scene fades Richard remembers that it was Anne's last Christmas as well, and although life was empty after their son's death, he can't understand how she came to believe he loved another woman. Dag tells him that while he was away Henry and Morton sent a woman to care for Anne in her last illness, and he brings on the scene in which Anne, lying pale and ill, is told by the woman sitting beside her that she must not die, for husbands view sickness and death as human choices; illness is failure, death departure, and both are perfidy to the husband. If she dies, the woman says, Richard will love another, for he must have an heir. Richard appears in the doorway, and tells Anne that Henry Tudor has made a claim to the throne, and though she begs him to stay through the winter, he must leave to raise money and troops to fight off the pretender. Nearly hysterical with fear for her husband, Anne nevertheless persuades him to go, and not to worry about her. As the scene fades Richard remembers that on his return he found that Anne had died believing that he had loved Elizabeth, and he cannot return to his grave without telling her of his love for her.

The next scene takes place after Richard's death at Bosworth. Henry and his nobles appear in formal court costume, and he tells them that now that the tyrant is dead justice, truth, and gentleness will reign, instead of murder, falsehood, and rape. He promises to

RICHARD AND ANNE (continued)

histories have stood for hundreds of years, and men think of Richard as a hunchbacked murderer of children. History is written by the survivors, but Richard argues that truth is stronger than error, and that people today would rather believe the truth than Henry's lies.

Al, the stage manager, interrupts and tells Richard that he was out in the lobby after the first act, listening to the audience, and the feeling was that, although they found it interesting to see the true account, they liked the old version better, with the hump-backed usurper, and though it might be fiction, they'd rather see it again because it seemed more real. Perhaps, Richard muses, when a great poet takes over history, whether true or false, and writes his vision of it in such blazing words, it is reality, and what really happened has no chance against it. Beware of great poets, he says, for they have the final word. Let it go then. Let Henry lie down among his stolen purple. The poet wins because his world is more real than theirs. Dag and Richard both admit defeat as the director comes on to tell them they have had their chance, and they fade as several policemen come onstage. The play continues with the scene in which the Player King, as Richard, admits to Elizabeth Woodville that he killed the princes, but still intends to marry her daughter.

In the shadows Dag tells Richard to call Anne, and she appears, calling his name. As Richard tells her of his love, she begins to fade, but they recall their happy Christmas with their son and she is convinced at last that she was his only love. As they swear their undying love Dag lifts his arm and the curtain begins to descend. Kent announces to the audience that the following night they will perform *Richard III*.

This ending, like so many of Anderson's, is pessimistic but not hopeless; Shakespeare's *Richard III* will indeed be performed on the next night and many nights to come, and although many people will continue to think of it as historical truth, there will always be some to challenge the accepted version. In time, perhaps, thought they may not prevail, they will make a difference. For Maxwell Anderson, the romantic realist, the lover of lost causes, this

may have been enough.

- 1 Laurence G. Avery, ed., *Dramatist in America: Letters of Maxwell Anderson, 1912-1958* (Chapel Hill, N. C.: University of North Carolina Press, 1977), pp.29-30.
- 2 Maxwell Anderson, "Poetry in the Theater," in *Off Broadway* (New York: William Sloane Associates, 1947), p.50.
- 3 Maxwell Anderson, "Off Broadway," in *Ibid.*, p.28.
- 4 Maxwell Anderson, "The Essence of Tragedy," in *Ibid.*, pp.58-59.
- 5 Avery, *Op.Cit.*, pp.278-279.

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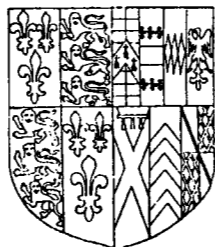
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New England Chapter

This year's Annual General Meeting will be held in Bedford, Massachusetts, a suburb northwest of Boston. Bedford, easily accessible by car, taxi, or mini-van from Logan Airport, is located off Route 128 (New England's "Technology Highway") and borders Concord and Lexington, sites of the first battles of the American Revolution.

The meeting will be held at the Stouffer Bedford Glen Hotel, rated 4 stars by AAA. The hotel is in a quiet sylvan setting and has outstanding cuisine. While New England weather is notoriously unpredictable, the leaves *should* be showing their glorious fall colors by October 5.

The New England Chapter is host for this year's AGM, which begins with a wine and cheese reception Friday evening, 5-7 p.m. Our resident culinary expert, Marian Walke, will be preparing some medieval delicacies, in addition to the wine and cheese.

Saturday morning is filled with three hours of workshops that will both inform and entertain. We plan to have workshops on: armory by a representative of the Higgins Armory Museum of Worcester; food of the medieval period; recorder music; plus a surprise or two.

The luncheon speaker is Professor Terence Murphy of Georgetown University. Professor Murphy has a provocative theory on the Princes in the Tower that we hope will stimulate thought and discussion. Following Dr. Murphy's speech is the business meeting.

This year two Ricardians have generously donated artwork for the raffle (proceeds to go to the Scholarship Fund). Glenda Motley has crafted a ceramic knight in armor, and Susan Dexter has painted an equestrian portrait of Richard.

Our evening activity is a Medieval Banquet. We have tried to make it as authentic as possible (in the interests of enjoyment and modern sensibilities, though, we are providing utensils). Medieval dress is encouraged — the more peo-

ple in costume, the merrier! Come in your most elegant finery.

Sunday morning we will have an AGM wrap-up with either a guest speaker or an informal discussion period.

Since October 5-7 is Columbus Day weekend, you might want to spend an extra day sightseeing: New Hampshire, which will be at peak fall color; Lexington and Concord with dozens of sites of historical interest; Harvard Square, bristling with bookstores and activity; Cape Cod's dunes overlooking the Atlantic; the historic seacoast towns of Gloucester, Salem, and Marblehead; or "King Richard's Fare" on the South Shore in Carver.

The New England Chapter has been planning the 1990 AGM for two years. We look forward to welcoming and meeting Ricardians from across the country so that we can show you New England hospitality and Ricardian fellowship.

See you in October!

Linda B. McLatchie

Mid Atlantic Chapter

Early this year the Washington Post mentioned that singer/actor Anthony Newley was appearing at a local supper club. The article further stated the Mr. Newley is working on a musical version of Richard III, based on Richard's innocence. The Chapter wrote to Mr. Newley, wishing him well with his play, and enclosed a copy of the Society brochure. No one really expected a response, but to our surprise and pleasure, the following card was received in late May:

... thank you for your kind letter and pamphlet. It reminded me again, the pamphlet, the Richard was a Libra! As a Libra myself, I know we could never order the death of children! I'm revamping the whole musical portion of the show; don't look for an early opening!

Best regards
(signed) Tony Newley

Carol Bessette

Scattered Standards *(continued)*

New Jersey Chapter:

The winter meeting of the Chapter was held on February 17 at the home of Maggie Corchnoy. Chairman Joe Ann Ricca gave a talk on the history of Middleham Castle and current efforts to preserve and restore it. The meeting concluded with an English high tea and toast (in malmsey, of course) to George of Clarence on the anniversary of his demise.

The Chapter is working on a project for a book of pictures of Ricardian sites, tentatively titled "Richard's England". If you have pictures you think might be worth including in such a book, please contact Joe Ann Ricca, 638B Sixth Street, Carlstad, N.J. 07072. Funds raised from the sale of the book will go to restoring the fabric of Middleham Castle. We are not in a financial state to pay for pictures, so please understand that contributions of pictures will be considered donations to the cause.

The Chapter will be celebrating its first year anniversary in August. We extend an invitation to join us at our Hospitality Suite during the AGM. Our suite will be open Saturday afternoon from 3:30 to 4:30.

Maggie Corchnoy

Northwest Chapter :

In Memorium: Mary Swanson passed away last November. She was a vibrant, interesting woman who added a lot to our meetings with her wit, book reviews, and wonderful cooking. She was everyone's friend and we will miss her.

Ten members and friends attended the October meeting held at Mallory Paxton's. Mallory gave her summary of the AGM and asked the Chapter to reconsider holding an AGM. Marge Nelson gave a talk on Richard's London residence, Crosby Hall, and we adjourned for one of our wonderful potluck lunches.

Ten members and friends attended the March meeting held at the home of Marge Nelson. We discussed Chariman McManus's reply to our inquiry. Members who faithfully attend feel that

our numbers are currently too small and too distant from each other to take on the job. We decided that it would be more realistic to work this year at recruiting new members. Programs relating to Mallory's organization of a British Research trip in 1991 should be a good source for members. Also, we are going to start putting up information tables at fairs whose themes would tend to attract people interested in history. Nona Winiarski then presented a wonderful slide show on Ricardian (and other) sites in Britain, along with information on the characters who lived there.

The Chapter publishes a newsletter 5 times a year. You may receive the newsletter by sending checks for \$5 to Marge Nelson, 32904 4th Avenue S.W., Federal Way, WA 98023.

Marge Nelson

Southwest Chapter

Those attending an April 29 meeting at the home of Pat and Dave Poundstone were treated to a "preview". Roxane Murph, Chapter Chairman, previewed the article written for the Summer issue of the *Register* about the unpublished Mawell Anderson play *Richard and Anne*.

Under eager questioning by the 11 members at the meeting, Roxane shared details of how she had obtained the play manuscript from the Humanities Research Center of the University of Texas. Even though the manuscript was written in longhand, she said she had no trouble reading it as Anderson's writing was very legible. Roxane told of having to sign a "pledge" that she would make no copies of the manuscript and that no one but she would read it; she affirmed that she has abided by the stipulations. Roxane explained that she hopes that the Anderson estate will allow the Society to publish the manuscript. After hearing the report, all present expressed the hope that this will happen soon.

The Southwest Chapter will gather at a pot luck supper in August to "mourn" the outcome of the Battle of Bosworth.

Pat Poundstone

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Ricardian Post

In the Spring mailing to the membership, the **Ricardian Bulletin** included an article on the Middleham Castle Visitor Centre which has sparked many responses from the American membership.

Letters received to date are reprinted below; a sketch of the Centre can be found in the March 1990 Ricardian Bulletin. If you have an opinion which you would like to add to those below, feel free to mail them to the Chairman, who will collate and summarize them.

Am I the only one who thinks the plans for the visitor center at Middleham are an absolute horror? The proposed building looks like a modern, mobile home sitting in the outer bailey of the castle. I realize a more solid structure requiring a foundation may be out of the question; however, there must be some records describing the kinds of buildings used during Richard III's era (a lean-to, perhaps).

If they must use this design, couldn't they put it OUTSIDE the castle walls!

Middleham is a beautiful town in the middle of the Yorkshire Dales. The architecture of the entire city makes this "building" look out of place. It IS out of place.

I would be most interested in hearing other members' opinions of this project — even if they disagree with mine. If I am the sole dissenter, then I'll have to hold my peace and live with the new visitor center. If I'm not alone in my opinion, let's write to someone before it is too late. Let's write to HRH The Duke of Gloucester for his opinion. Let's write to HRH The Prince of Wales. I've heard his opinion of the modern buildings being built in London that make no effort to keep the architectural style or historic period intact.

*Dorrie Van Neste
Thornotosassa, FL*

I am writing to you about the item on the Visitor's Centre in Middleham that appeared in the latest issue of the Ricardian Bulletin.

I travel frequently to England and in particular Middleham. In July 1989, I spent a week in Middleham and learned of the visitor's Centre being proposed. It was my understanding the Appeal was to educate the public about the history of the castle, as well as provide funds for the fabric of the castle.

Upon my return I received perplexing letters from individuals in England telling me to support the restoration work at Sutton Cheney. The launch of the Appeal looked dismal. In Cleveland at the AGM, I like many of the Ricardians there received the official brochure on the Appeal. I thought then a strong support would be forthcoming.

I decided to contact English Heritage, who is responsible for the fabric of Middleham. In March, 1990, I met with Dr. Young, the Regional Director responsible for the Northern Properties. I would like to share some of the information I received in hopes it will clear up the issue of the Appeal.

English Heritage was formed in 1984 by an Act of Parliament. They are directly responsible for over 350 properties. Most of the donations they receive are from the public. While these funds go into a general fund, specific donations for a specific site is honored. Their responsibility is to a) conserve the monuments in their charge to prevent further decay, b) provide basic facilities on site so that they can be enjoyed by the public, and c) to educate the public about the history of the various sites.

The Appeal was formed by a committee of people in Middleham. While English Heritage supports their efforts, any funds raise for the Appeal go to the visitor's Centre, not to the fabric of the castle.

Since this visit, I — along with a few Ricardians — formed an organization to solely help EH with the restoration work at Middleham. While it is

important that an adequate Visitor's centre be implemented, it would be advantageous for the visitors to view the castle also, to learn about the history of Middleham and the people who are so proud of it. I wish the Society would support the efforts of the people of Middleham; it was after all Richard's home. It is the only thing of his era, his heritage that we have left.

*Joe Ann Ricca
Carlstat, NJ*

If unlimited and massive funds were available, a Visitor's Centre might be a nice idea; since such is not the case, I will not financially or emotionally support any group that does not contribute all funds to the Castle fabric. It seems much more important that the Castle be preserved and/or restored for people to SEE than to have an elaborate building to explain WHAT people are seeing.

I visited Middleham in 1987 and found the custodian's hut, when manned, to be quite adequate. If Ludlow, far bigger, better preserved and more accessible than Middleham can manage with their current hut, why can't Middleham?

As to the Bosworth Visitor's Centre, it is there as it is because there are no structures to be seen other than King Ricard's well.

In sum, I strongly hope our American Branch will decide against supporting the current Middleham Appeal and will do something to support English Heritage in preserving and restoring the fabric of the Castle.

*Haynie M. Hense
Westfield, NJ*

As a proud, devoted and conscientious member of the Richard III Society, I feel I must state my personal dissatisfaction with the design of the proposed visitor center complex at Middleham Castle.

The selected design, as illustrated in the March, 1990 British *Ricardian Bulletin*, is a travesty, a horror, a nightmare and completely out-of-place with the surrounding area. It is a "slap in the

face" of an 800-year-old monument whose honored remains deserve far better than to be "cuddled up to" by some noxious little fly-by-night modern-day eyesore. As a Richardian, I should rather see this treasured piece of King Richard's life left to us razed to the ground than see it insulted by this piecemeal concoction. Whoever designed such a pitiful example of craftsmanship should hand his/her head in shame. If one take the sketch in the *Bulletin* and holds it so the center stands vertically, it look like Frosty the Snowman!

I cannot justly support any endowment/appeal to create this shabby, grotesque steel-and-plate-glass Quasimodo, and I respectfully suggest that the American Branch of the Richard II Society in all honor do the same.

*Glenda A. Motley
Baskerville, VA*

I have just received my latest Ricardian literature and reading through it came to the Richardian Bulletin with the drawing of the proposed new visitor center and the Middleham Heritage Appeal brochure.

I can't say that I am impressed because I am not. This project, which I have been hearing about for some time doesn't look to me like it needs any great deal of funding. It looks to me like one of those ready-made work sheds that can be bought and all you have to do is put it together, an exaggeration perhaps but, from what I see and read in the piece giving the details about it, it's not even a very permanent structure. I don't feel that I would want to give my support to this project.

While I will agree that a visitor center is a good idea, to give visitors a history of the castle and Middleham, I feel that the castle itself is being neglected. What good is a visitor center if the castle is crumbling down around it?

Personally, I would rather support a project concerned with the restoration and preservation of the castle itself. To me this is more important because it was Richard's home and a very important part of his life and I would rather see my

support go toward a project like this that would stand for generations to come as a monument to King Richard III.

John R. Duffer
New York, NY

It has come to my attention that there is some confusion in the American Branch of the Society regarding the scope and purpose of Middleham Heritage Appeal. While this confusion has probably been clarified by the recent article in *The Bulletin*, I should like to make a few observations as the American fund-raiser for the Appeal.

Although I am not qualified to comment on the architectural nature of the plans, I can speak with some authority on the need for a visitor centre of some sort at the castle. In the course of many extended visits to this part of England, to which I am drawn by family as well as Ricardian ties, I have met people from Australia, Canada, France, Germany, Ireland, Israel, New Zealand and the U.S., as well as of course other parts of the U.K., who had come to Middleham looking for information about Richard and the Society. Susan Constantine, the present custodian of the castle, knew little about Richard when she started work there but has now become an expert on the topic. As well as giving guided tours when time permits, she has arranged hospitality for visiting Ricardians, helped to organize the Quincentenary events in Middleham, and acted an unofficial Commissioner of Array for the Society. Mayor Peter Hibbard and his wife Judith have also expanded their bookshop to include a range of Ricardiana. But it is still obvious to me, from the questions I receive as a visiting Ricardian, that not enough information about Richard and the Society is available in Middleham.

Middleham is one of three English Heritage castles currently slated for improvement, and, in the wake of the Quincentenary celebration and the discovery of the Jewel in 1985, it was felt by both English Heritage and the town of Middleham that a visitor centre could play a profitable part in the improvements.

Several schemes were discussed. Most were rejected because of cost or incompatibility with the

existing architecture of the castle. At no time was there any consideration of rebuilding the castle or of constructing a theme park or convention centre in Middleham. The consistent object of the plans was a visitor centre-cum-museum, of which the replica of the Jewel would serve as focal point.

Middleham Heritage Appeal, a joint venture of English Heritage and the town of Middleham, was founded specifically to raise money for this visitor centre – not to provide for the upkeep of the castle, which is taken care of by regular English Heritage funds. The estimated cost of the centre as described in Joyce Melhuish's article is £100,000, of which the Appeal hopes to raise half, with the balance to be paid by English Heritage.

The Appeal is not a Society project but has been publicized within the Society as it was felt that, because of Richard's strong ties to Middleham, many Ricardians would want to contribute.

I continue to hope they will, and hope you will make this letter known to the Board and the membership at large.

Mallory Paxton
Seattle, WA



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Board Chronicles

May 6, 1990

The meeting was called to order at 3 P.M. CDT by Chairman Gene McManus with Alan Dixler, Carole Rike, and Roxane Murph in attendance. Jacqueline Bloomquist and Bob Doolittle were unable to attend.

Alan reported that we have \$18,000 in general fund, \$5,300 in the endowment fund, and \$900 in the scholarship fund, as of the end of April.

Alan, as chairman of the scholarship committee noted that \$900 was insufficient to award a scholarship this year, and suggested that we let the funds accumulate over the next year so that we can give a meaningful scholarship. The board agreed that it might be desirable to transfer \$1,000 from the general fund into the scholarship fund, but decided to postpone the decision for 30-60 days to see how many demands there will be on our resources during that period. Alan noted that the members of the scholarship committee are Lorraine Attreed, Richard Griffith, Milton Stern, and Charles Wood.

Carole reported that we have 476 members, and that she will send follow-up letters to those who have allowed their membership to lapse in the past few years.

There have been several requests for the use of our membership lists. It has been our policy not to allow our lists to be used for any commercial purpose, or by anyone whose goods or services would have little interest to Ricardians. We decided, however, to allow the Oxford-Cambridge vacation seminars to purchase a set of our address labels for \$100.00, for one time use, since these seminars would be of interest to Ricardians, and the purpose is not purely commercial. The board decided as well to refuse the use of our lists to the author of a Ricardian novel for young people, but suggested that she buy an ad in the *Register* to advertise her book.

Carole has received the corrected proof of Compton Reeves' keynote address from Roxane, but

has not received Compton's as yet. It will be printed after the *Registers* are printed and mailed, which should be by the end of the week. Carole will then print the revised membership brochure for distribution to chapters and other interested persons. A mock-up will be sent to all board members for their comments before publications.

Roxane has found between 30-35 pieces from the *Register* for inclusion in the book to be published by the Society for sale to members, libraries, and others. Carole will send Roxane a copy of the print-out of some of the pages of *Under the Hog* for correction. We will try to find several members with compatible computers for the project, and Carole will put a notice to that effect with the *Register*.

Joe Ann Ricca has asked permission to put an ad in the *Register* for the Middleham Appeal, which was approved by the board, and permission for the English Heritage to buy a set of address labels to mail to Appeal literature. The board decided that we need to see their literature before permission is granted, and that there must be an understanding that this does not constitute an endorsement by the Society. Joe Ann also asked permission to set up a Middleham Appeal booth at the AGM in Boston to give out information and sell merchandise. The board agreed to allow the handing out of information brochures about the Appeal, but refused permission to sell any merchandise. A great deal of revenue comes from the sale of Ricardian material at the AGM, and the board feels that competition from outside sources could significantly lower our receipts.

The meeting was adjourned at 4 p.m. CDT. The next meeting is set for July 1, 1990.

Respectfully submitted,
Roxane C. Murph

July 1, 1990

The meeting was called to order at 3:00 P.M. CDT by Chairman Gene McManus with Carole Rike, Alan Dexler, Bob Doolittle, and Roxane Murph in attendance. Jacqueline Bloomquist was unable to attend.

Alan reported that we have \$5300 in the scholarship endowment, \$900 in the scholarship fund, and \$20,800 in the general fund before payment of \$2,500 for the Ricardians.

The board decided, on Alan's recommendation, that we defer awarding a scholarship until the fund has enough money to give a meaningful grant.

Joyce Hollins, Chairman of the Nominating Committee has reported that the committee has nominated Mallory Paxton for recording secretary, Joe Ann Ricca for treasurer, and Judie Gall for membership secretary. Judie has indicated that she does not want to be responsible for mailing the Registers and Ricardians, and Carole has agreed to continue to perform this service.

Carole reported that we have 524 members, which is up from the last meeting.

Carole reported that the summer Register copy will be ready for proofing later in the week. Compton Reeves' keynote address booklets have been delivered to Compton and to Linda McLatchie for sale. Carole recommended that the deadlines for Register copy be changed to ensure its timeliness in informing members of board activities.

Anne Vinyard has agreed to serve as school coordinator for chapters. There will be a notice in the Register asking for volunteer for the position of library coordinator.

The University of Washington will be allowed to purchase mailing labels at three cents per piece to send the brochures for the Ricardian trip, and to purchase an ad in the Register if they desire. A notice will be inserted in the Register asking for volunteers for the position of tour coordinator

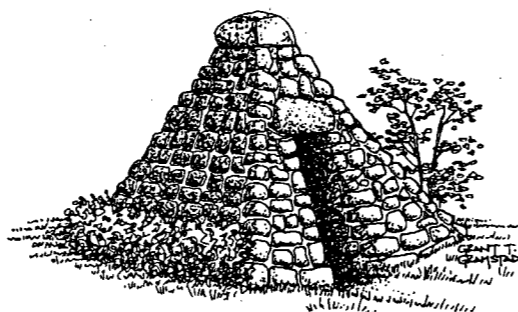
for future tours.

The board has been asked to reconsider its decision forbidding the sale of any items at the AGM except by the sales officer, and has agreed to allow chapters to have card-sized tables for a flat fee, to be determined later.

Several members who are upset about the Middleham Visitor's Center plans have written to the board. The letters will be published in the summer Register, but since the Society has no official interest in the Center, other than the agreement to allow a raffle of the glassware donated by Ted Seaton, we have decided to stay out of the controversy. Joe Ann Ricca will have a booth for the distribution of information about the Appeal at the AGM, but this will not denote official sponsorship.

The next meeting is scheduled for August 26.

Respectfully submitted,
Roxane C. Murph



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Report from the Sales Officer

Linda McLatchie

Ricardians further the cause of Richard, each in his/her own way—some with administrative work, some with scholarly and literary talents. We would like to thank a Ricardian who has generously donated the fruits of her labors to benefit the Society's coffers.

"Oh, Tey, Can You See?"

Anne Vineyard, a Ricardian from Garland, Texas, is a Dallas high school teacher. She has created a unit plan called "Oh, Tey, Can You See?" to help high school teachers present the Wars of the Roses, the life and reign of Richard III, and the mystery of the princes in a stimulating (and occasionally humorous!) way. For those of you fortunate enough to hear Anne give the keynote address at the 1988 AGM, you know that she has made late 15th-century history come alive for her students. Even if you're not a high school history teacher, you may want to donate a copy of the curriculum to your local high school history department.

The unit plan introduces the subject in the Tey fashion — students are asked to analyze side-by-side portraits of Richard III and Henry VII (with no identifying tags); they are asked for their unbiased comments based on the two men's facial expressions. (Additional copies of the portrait page can be purchased separately, since they do not photocopy too well.) Also included in the unit plan are a genealogy, a synopsis of the Wars of the Roses, a bibliography, and several worksheets. Students are asked to look at the evidence and come to their independent conclusions as to who might have had the best motive for eliminating the princes.

The unit plan, which contains 19 pages that are Wire-O bound (for ease of photocopying), is \$10.00 per copy. Additional photo pages (Richard III and Henry VII portraits) are \$.20 each. Please add \$1.50 postage and handling per order. Send to: Linda B. McLatchie, 330 Cedar Street, Ashland, MA 01721.

Anne has graciously donated the proceeds from the sale of the unit plan to the Society's Schallek Memorial/Graduate Fellowship Program. Heartfelt thanks, Anne!

Some New Items for Sale

In *Richard III: A Study of Service* Dr. Rosemary Horrox highlights a crucial feature of royal government in the fifteenth century: the role of servants. The book explores the practicalities of obedience, the reciprocal nature of service relationships, and the whole structure of late medieval "affinities" or client systems, and examines royal patronage immediately before and during Richard's reign. The book is \$49.50.

Ricardian notecards

Also available are "Ricardus rex" notecards. These foldover notes, in textured mauve with matching envelopes, features Richard's signature. 5 notecards and 5 envelopes are \$4.50.

1989 AGM Address Reprinted

Delights of Life In Fifteenth-Century England, the address given by A. Compton Reeves of Ohio University at the 1989 AGM is now available from the Sales Officer. Cost is \$3.50 each.

Please add \$1.50 postage and handling per order
Mail orders to: Linda B. McLatchie,
330 Cedar Street, Ashland, MA 01721



FROM THE MEMBERSHIP CHAIRMAN

Many members may not be aware that the Board has approved memberships on a regular calendar basis, due to the continuing confusion of new members over the traditional October 2 - October 2 membership period. Invariably, members joining near the end of the membership year are disgruntled to be confronted with an additional dues billing.

We have continued to keep those members who so desire on the traditional membership, but as new memberships are received most of these are being accepted for the calendar quarter in which they are received. If your membership expiration date is April 1, you will receive the June mailings; if your membership date is January 1, you will receive mailings beginning with the Spring issues.

It has long been an overhead factor that some members did not renew until well into the new year, thus requiring that back-issues of the publications be mailed individually, rather than as part of our quarterly bulk mailings. Some time ago the Board approved a surcharge to those members who wished to pay after January for a traditional membership year (after the first mailing of the year, Winter, is complete). I have not strictly enforced this rule, but in the future late-renewing members who wish to remain on the traditional membership year which commemorates Richard's birthdate will be required to obtain their back issues from Nancy Weitendorf, who stocks back issues of the publications.

Those who skip a full year without paying dues and then rejoin will have their original membership date altered to the current year. Thus, the date of membership represents *continuous* membership. These measures have been undertaken to stream-line Society business and to service new and old memberships alike.

Carole Rike

Welcome to New Members

Jean Appleman	OR
Robert L. Apted	CT
Jean Edson Atallah	MD
Andrea Babyak	KS
Vera M. Ballif	CA
Nancy Bikson	MO
Lolene Blake	MA
Colette T. Bolech	CA
Henry Brennan	NY
Elizabeth R. Brown	MA
Nancy R. & Philip Burstein	MA
Robin Carter	VA
Clifford & Patricia Castle	CA
Patricia Chamberlin Clark	AK
Kevin Collins	MI
Toni & Jeffrey Collins	PA
Lawrence D. Comen	NY
Dianne M. & Stuart Cook	MI
Tom Coveney	CA
Robert G. Crabtree	CA
Donna Heydt Crosland	CA
Melissa Cundiff	OH
Crystal DiAnno	CA
Kimberly G. Dziurman	NY
Jan Fellger	MN
Kelly Ferjutz	OH
Ellen Ekstrom Fernandez	CA
Wendy Gitt	NY
Diane Grobman	NJ
Lisa J. Hager	WA
William D. & Dorothy S. Harris	CA
Barbara Hirsch	CA
Robert W. Hooper, Jr.	FL
Robert Ward Innes	OH
Anita B. Jobson	VA
Bonnie K. Johnson	CA
Rosemary Kracke	NY
Eleanor E. Langlois	AZ
John H. Lavelly	MA
Linda Anne Leedy	MI
James I. McAuley	NY
Lorilee B. McDowell	LA
Jean Merbach	AK
Betty Merkes	WI
Patricia E. Merry	NY

more ☞

OF INTEREST TO RICARDIANS

Ricardian Tours

University of Washington
Travel-Study Program
August 9-27, 1991
The Richard III Enigma

Join with members of the Richard III Society in a Ricardian Research Tour in England to study the controversy surrounding King Richard III. Led by Randall Hensley, user education librarian, UW Libraries, and head, reference services, Odegaard Undergraduate Library.

Contact Mallory Paxton for details

American Friends of English Heritage York and North

Castles, Abbeys and the Medieval North
September 13 - 26, 1990

York Minster Cathedral • Hadrian's wall • Holy Island • Lindisfarne Castle • Rievaulx Abbey • theatre, galleries, and shopping

For more information, contact:
The American Friends
1307 New Hampshire Avenue N.W.
Washington, D. C. 20036
(202) 452-0928

Cambridge Studies in History:
The Modern Trial of Richard III
July 29-4 August (6 Nights/7 Days)
Evil Incarnate or Noble Statesman?

UNIHOSTEL At
Corpus Christi College Cambridge

UNIHOSTEL programmes are carefully designed to appeal to participants who require more academic structure and free time with less emphasis on field trips, accommodations and cuisine.

Contact: University Vacations
North American Headquarters
9602 N.W. 13th Street
Miami, FL 33172
800-792-0100

The Sunne In Spendour

by Sharon Kay Penman

Available from Barnes & Noble
\$12.95 softcover
Order no. 1653807.

Contact: Barnes & Noble
126 Fifth Avenue
New York, NY 10011
(201)-767-7079

NEW MEMBERS (continued)

Pam Milavec	CO
Richard Mishaga, Ph.D.	OR
Elaine K. Murray	MI
Jeffrey F. & Michael Nicoll	MD
Linda Virginia Otway	NY
Ellen L. Perlman	VA
Claudia A. Peterman	CA
Ann Rabinowitz	NJ
Joanna Ramos	GA
Marilyn A. & Gilbert L. Roth	MD
Paula M. Salo	CA
Leonard Schlesinger	MA
Patrick M. & Peter A. Scully	RI
Mary C. Shafer	PA
Marcy C. Shefer	PA
Allana Stark	MI
Judy L. Steele	CA
Paul Stewart	CT
Edward Stypa	NJ
Janet M. Sweet	OH
Mary Anne Taylor	PA
Joseph D. Travallini	MA
Joyce Tumea	IL
Sharon Tyler	CA
Joseph Valinski	MI
Laura P. Waack	SD
Sallie K. Weaver	PA
Richard White	NV
Nora & David H. Williams	TX