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# Ricardian Register

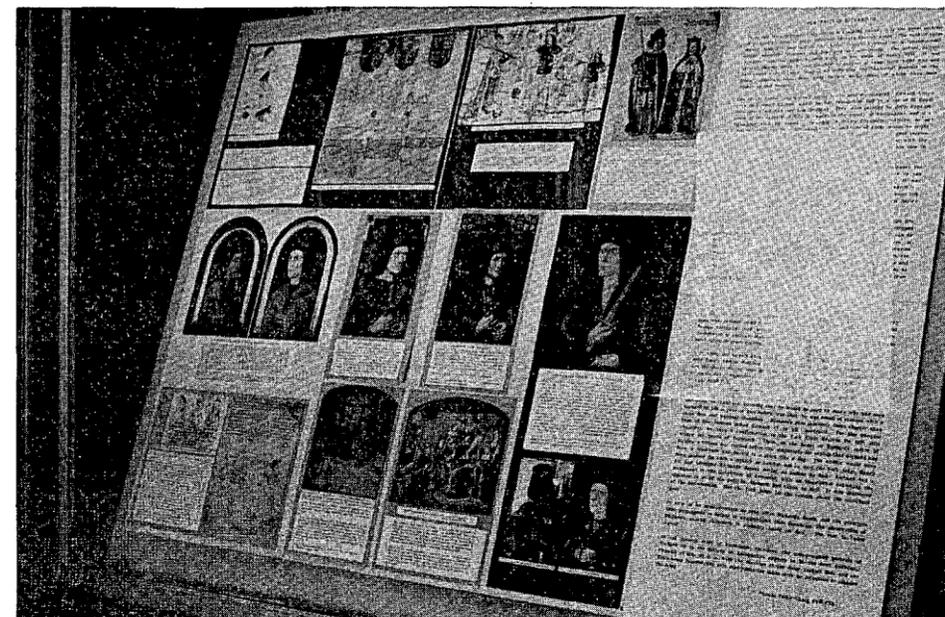


Richard III Society, Inc.

Volume XV No. 3

Fall, 1991

*"I looked on Richard's face"  
Manuscript illustrations and portraits, with  
commentary by Pamela Tudor-Craig, PhD., F.S.A.*



*"Looking on his images ..."  
A comprehensive collection of memorabilia,  
loaned by Society members for this exhibit*

## PUTTING RICHARD ON DISPLAY: Exhibits On Three Continents

*Photos by Geoffrey Wheeler*

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# Ricardian Register

THE RICHARD III SOCIETY, INC.  
Official Publication of the American Branch

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The Ricardian Register is published quarterly as a service to members.

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Dues are \$30.00 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.

## Exhibits on Three Continents:

# PUTTING RICHARD'S STORY ON DISPLAY

Laura V. Blanchard

Exhibitions have been a mainstay of Ricardian outreach for more than two decades. Writing in the May 1968 *Ricardian*, Isolde Wigram commented, "[This exhibit] has proved . . . that to put the case for Richard III *visually* gets it over as nothing else can do."

Wigram's comments referred to a display screen conceived and executed by Geoffrey Wheeler, used to good effect in English libraries. Since that time, Ricardians have used exhibits in libraries large and small, in England and in other countries around the globe. These exhibits educate the public on the facts of Richard's life and times, and stimulate interest in the Richard III Society.

In this article, we'll look at exhibits in three countries: England, Australia, and the United States. Individual members and chapters may find some ideas and inspiration in the work of other Ricardians to help them build exhibits of their own.

## England: "To Prove a Villain"

Richard III Society's comprehensive, professionally produced exhibit, on display at the National Theatre in March/April 1991, deserves the heartfelt thanks of Ricardians around the world.

It also deserves a permanent home. Thanks to the efforts of Society chairman Robert Hamblin, the exhibit is now on permanent display at Warwick Castle, where it will educate the 680,000 visitors who tour the castle annually.

The exhibit was organized and largely executed by Geoffrey Wheeler, draw-

ing on the expertise of the Society's most prominent scholars and the collections and talents of individual Ricardians on three continents.

The exhibit turned the foyer of the Olivier Theatre into a mini-museum. Six freestanding double-sided display cases were teamed with extensive wall panels to present a detailed analysis of Richard's life, his family, his physical appearance, the history of the period, the controversy over his character, the 400-year "great debate," the fate of The Princes and the case of Those Bones, as well as Ricardian Britain, London, and Leicester. One entire showcase was devoted to Ricardian memorabilia — three dimensional objects such as statues, mugs, busts, and other souvenirs. And one wall panel outlined the history of the Richard III Society, illustrating its substantial memorials and achievements.

In keeping with the exhibition's connection with a production of Shakespeare's *Richard III*, the cases and panels were introduced with quotations from the play [see photos and exhibit listing].

Perhaps this landmark exhibit will set the precedent for other Ricardian exhibitions as complements to other Shakespearean productions, allowing the historical Richard — if not equal time — at least a fair shake.

### Tips from Geoffrey Wheeler.

For the National Theatre exhibit, Wheeler chose a "modular" approach, with each exhibit case or panel forming an almost self-contained display. This approach was dictated by the fact that the viewers might begin with almost any case in

the exhibit. It had the additional advantage of making it possible for Wheeler to assign separate "modules" to individual members for text preparation.

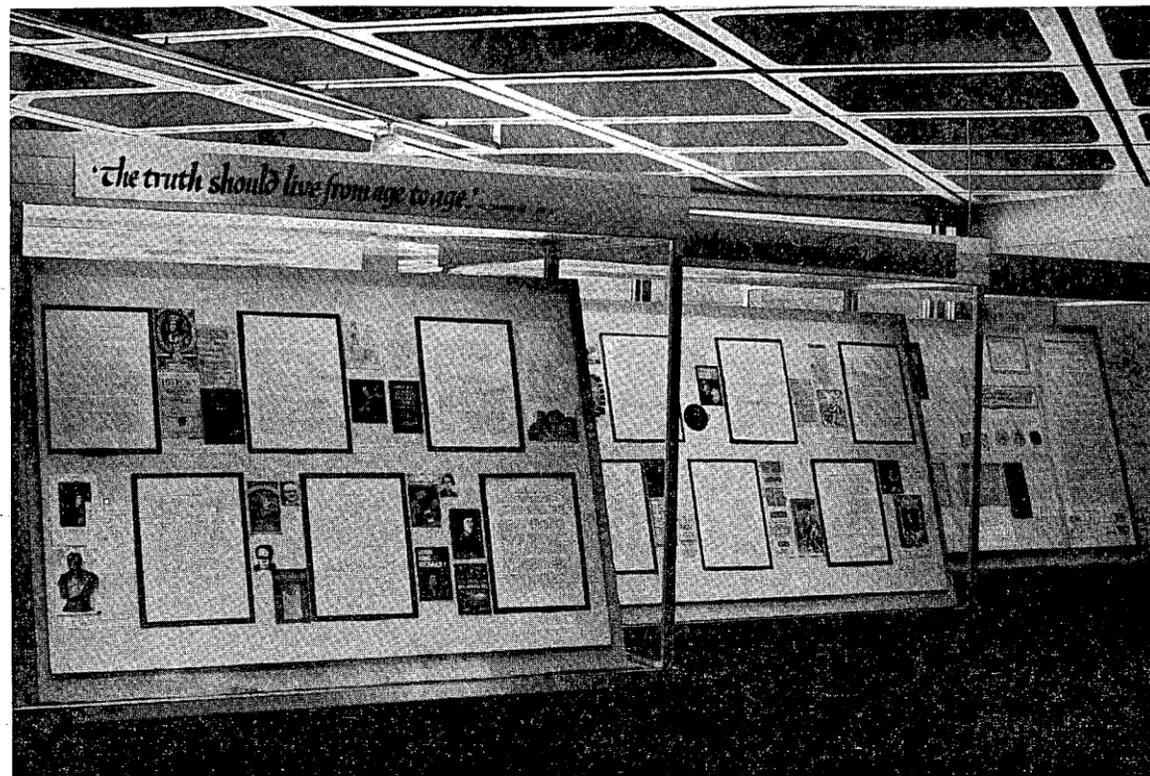
Despite the modular approach, the exhibit shows a logical progression, moving from a starting point on the wall next to the room's entrance. "People start off with the biographies, background to the Wars, etc.," explains Wheeler, "then move along to Richard's life, the 'crimes,' which end up opposite the first three showcases, which, again in order, go from royal portraits, Richard's portraits, to his books, letters, the 'traditional' view, Richard's 'defenders,' etc."

Reminiscing about the 1968 exhibit referred to at the beginning of the article, he observes, "the range of subjects to illustrate hasn't changed all that much in thirty years or so, just that there are more of them, as discoveries are made and my photographs collection increased [ed. note: Geoffrey Wheeler has perhaps the most comprehensive collection of Ricardian photographs in existence, copies of which are available for sale]. Another tip, which I suppose is stating the obvious, and that is to try to avoid any lettering below waist level . . . people don't like bending down to read things!"

One final tip, from a man whose exhibitions have been on display in warm rooms and cool rooms, dry rooms and damp rooms: "Unless you can dry mount your exhibits, try to check on any changes of temperature in venues, as with other adhesives prints may peel away due to excessive heat or damp!"

continued, page 4

## Putting Ricard's Story On Display *(continued)*



Three freestanding displays chronicle the "Great Debate" over Ricard's reputation and illustrate his surviving letters.

Photo by Geoffrey Wheeler

### Australia: The Quadriptych

Permanent and portable: the Brisbane Group of the Richard III Society has come up with an indoor/outdoor exhibit that is permanently ready-to-go.

Constructed from one 4' x 8' sheet of plywood, the exhibit's four panels cover the topics of the Richard III Society; Richard the King; Richard and family; and Bosworth Field. The rear panels hold press clippings from Australia and abroad and a poster of the wax figure of Richard III at Madame Tussaud's in London.

It didn't start as a permanent exhibit. After spending hours on a windy day tacking up "newspaper cutouts,

postcards, and other similar bits and pieces," for the Mowbray Park Medieval Fayre Day, the Brisbane Group had had enough. "Never again, we promised ourselves," says member Celia Anthony. "With approval from the Branch and a nod from the Treasurer, a committee was formed to create a permanent presentation."

Once they'd decided on the materials for the exhibit, they made color photocopies for some items, and had all materials heat-sealed (laminated). Laser-printed captions provided the final touch.

Anthony explains the process of final exhibit assembly. "Now we get down, literally, to the physical work. The Quadriptych lies on the floor and we stoop, kneel, and crawl

around it, arranging the laminated pieces to what we feel is pleasing to the eye . . . feeling very pleased with ourselves, we adjourn . . . for refreshments."

The panels themselves are the work of member Gordon McRobbie, who offers the following construction advice:

*The Quadriptych is made from one sheet of 1/8" plywood, eight feet by four, cut into four equal panels. It is primed and painted with chalkboard paint, black one side and green the other. Do not paint the edge, which will be glued.*

*Border is made from 48' of 2" x 1" Meranti (South Pacific maple) slotted on the inner edge, and plywood is glued into the slot.*

*Construction could be heavier; 3/8" plywood and heavier border, but would be difficult for one member (usually a lady) to lift into a car.*

*Display material is laminated and secured with solid brass drawing pins (thumbtacks, pushpins). Cork washers 1/2" diameter by 1/8" thick are used to prevent points going right through the plywood. Border is varnished.*

*Brass screw eyes are screwed into the top rail as required to take light guy ropes in windy weather and are decorated with white roses.*

*Folded flat, size is approximately 4' x 2' x 4". It stows easily in a car and a soft slip cover prevents damage in transit.*

*Nine brass hinges are used, three to a joint, recessed into border. Hinges are 2-1/2" x 5/8". Must be carefully fitted.*

This exhibit, a tribute to Ricardian enthusiasm and Aussie ingenuity, is currently "doing the rounds" of Brisbane area libraries and medieval faires.

### United States: Exhibits from Coast to Coast

From suburban Virginia to the Pacific Northwest, chapters of the American Branch have been using library exhibits as a project that builds chapter unity at the same time it attracts new members.

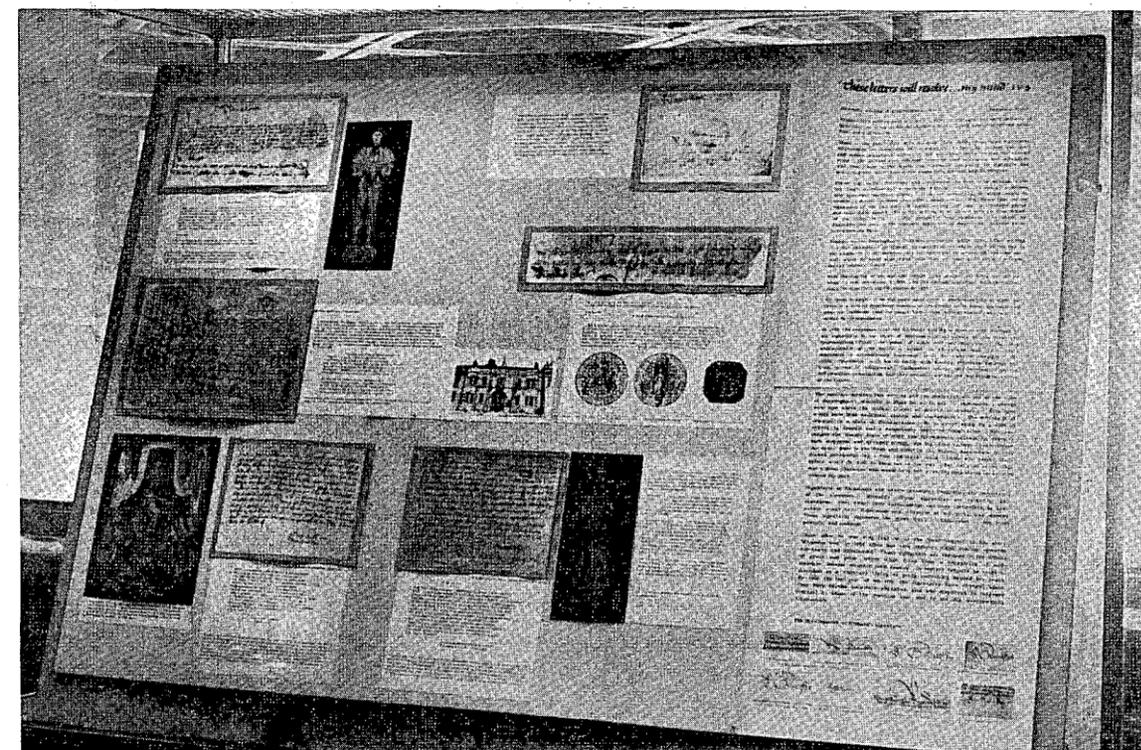
"We were in six libraries for a month each in 1990," explains Mary Schaller of the Middle Atlantic chapter, whose traveling library exhibit has had a long run in Fairfax County, Virginia. "The exhibit has generated both new memberships

and some local publicity for our chapter."

The exhibit features an eye-catching white boar banner, the work of chapter member Libby Haynes, as well as a miniature model of the Tower with cards pointing out the various Ricardian sites. "I like to put something eye-catching at child's eye level," explains Mary, who often uses Dickon the Stuffed Boar for just that purpose. "The children stop, point and ask questions, and that gets the parents involved."

Mary says that, next to Dickon, the Tower model, purchased at the Tower of London Gift Shop, is the exhibit's most popular item. "I get a lot of questions and interest about the Tower model when I'm setting up and taking down the exhibit."

*continued, page 6*



"Get me some ink and paper . . ." Ribard's letters with graphological analysis

Photo by Geoffrey Wheeler

## Putting Ricard's Story On Display (Continued)

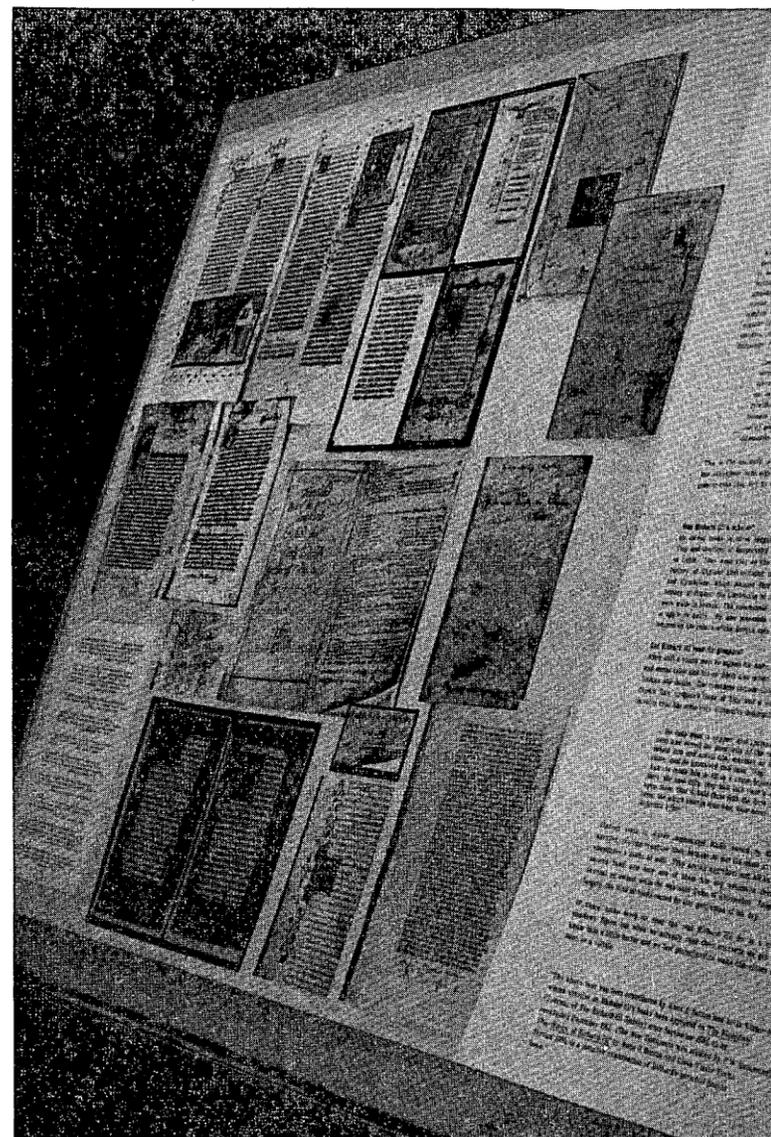
[Commenting on the Brisbane "Quadriptych," Mary Schaller observed that an exhibit of this type would not be safe in many U.S. libraries where random pilferage and vandalism are more of a problem.]

The New Jersey chapter's ambitious library exhibit program, which sometimes finds two or three libraries in the state hosting an exhibit in a given month, has spun off a series of speaking engagements at local schools, Rotary meetings, and meetings of other private clubs, including Princeton's prestigious Nassau Club. New Jersey library exhibits have ranged in size from a single case the size of a kitchen table to elaborate multi-case presentations.

Although most Ricardian library exhibits we've heard of have been chapter projects, a small exhibit is within the reach of an individual member's talents and resources. You can do one, even if your own personal Ricardian library is limited and you've never done it before.

Outgoing chapter coordinator Mary Miller, who has launched many successful exhibits both in Texas and in Michigan, sent chapter chairmen a mailing last spring with an excellent four-point checklist for starting an exhibit program. Here's a summary:

- **Ask.** This may be difficult in the anticipation, but it's actually easy in the doing. Walk up to the library desk and ask who schedules exhibits. Or call the library. It may be one particular librarian, or it may be a Friends of the Library group. Library exhibit cases are usually booked a few months in advance, and are usually booked for a month at a time. However, most libraries are happy to be contacted by potential exhibitors. Mary suggests that you try to schedule the exhibit to coincide with a Ricardian activity (October and August come to mind), a chapter activity, a medieval



*"A book of prayer . . ."  
A look at Richard's library, with illustrations from the Chroniques de St. Denis, his Book of Hours, his English-language New Testament, together with other devotional and secular works.*

*Photo by Geoffrey Wheeler*

- **Observe.** Inspect the display area; measure the case or cases. How big are they? Horizontal or vertical? Do the shelves move? Do the exhibit cases lock? Are book-holders available or should you bring your own? You can use this information to plan your own exhibit.

- **Publicity.** You can use a library exhibit as a springboard to publicity in your local papers, usually of the "local resident with unusual interest" variety. You can send the papers a press release about the exhibit. The library may also publicize the upcoming exhibit to its members.

(The Southeastern Pennsylvania chapter, as a matter of course, schedules a library talk

to coincide with their own library exhibits.)

- **Content.** Mary observes that this is a function of two things: how much space you have, and how secure the exhibit area is. It doesn't hurt to start collecting materials well in advance: you'd be surprised how often, and in what unlikely places, exhibit materials turn up. Mary stresses that you should group your items according to topic and that you should include at least a phone number for a local contact.

*More information available: Janet Sweet can provide copies of Mary Miller's library exhibit information kit, which includes lists of potential exhibit items, as well as PR tips and sample releases. For a copy, please send a stamped, self-addressed envelope (#10 envelope, 75 cents postage) to Janet M. Sweet, 240 Fairdale Avenue, Westerville, OH 43081.*

**Exhibition at the Royal National Theatre, London, March 27-April 27, 1991**

### PARTICIPANTS

#### Concept and organization:

Geoffrey Wheeler.

#### Exhibition texts:

Peter W. Hammond, Josephine Nicholl, Jeremy Potter, John Saunders, Anne F. Sutton, Dr. Pamela Tudor-Craig, Livia Visser-Fuchs, Geoffrey Wheeler, William J. White.

#### Calligraphy:

Margaret Collings (Australia), William Hogarth (U.S.A.).

#### Word processing and typed graphics:

Peter W. Hammond, Jeremy Potter, Marian Mitchell.

#### Memorabilia showcase display construction:

Jim Hughes.

#### Special assistance:

Pauline Stevenson, Robert Hamblin.

#### Loans of memorabilia:

Pete Armstrong, Jim Hughes, Viktoria Jacobs, Shirley and Roy Linsell, Joyce Melhuish, Elizabeth Nokes, John Saunders, Anne Smith, Irene Soulsby, Dr. Philip T. Stone, Catherine Vickers, Geoffrey Wheeler.

## "TO PROVE A VILLAIN — "The Real Richard III

**Exhibition at the Royal National Theatre, London,  
March 27-April 27, 1991**

### WALL PANEL TOPICS:

**"My sovereign King, Queen, and princely peers,"**—Biographies of characters in Shakespeare's *Richard III*. Illustrated with portraits, seals, signatures, etc.

**"Divided York and Lancaster"**—Background to the Wars of the Roses: synopsis of events, popular misconceptions. Text by Peter Hammond.

**"My life upon a cast"**—Chronology of the life and reign of Richard III (4 panels), illustrated with places, personalities, battlefields, etc. Text by Peter Hammond.

**"These supposed crimes"**—Four major accusations (the murders of Edward of Lancaster, Henry VI, Clarence and Queen Anne) discussed and illustrated. Text by Peter Hammond.

**"The Royal Tree"**—Family tree illustrated with portraits from effigies and manuscripts, heraldic badges of Lancaster and York. "Pro" and "anti" quotes on Richard's appearance and character.

**"This famous isle"**—Map of Ricardian Britain with illustrations of famous sites.

**"Richard yet lives . . . England's worthy King"**—The Richard III Society. History, memorials, achievements. Text by John Saunders.

**"Welcome, sweet prince, to London"**—Medieval London, with map showing principal Ricardian sites, side panels featuring Baynard's Castle and Crosby Hall.

**"Even here in Bosworth Field"**—Bosworth Field. Brief account of the battle and map. Principal features of the area today. Richard III at Bosworth paintings, etc. Memorials to those who fought in the battle, Yorkist and Tudor.

### DISPLAY CASE TOPICS:

**"Poor painted Queen"**—Royal portraits: Henry VI, Edward IV, Queen Elizabeth, etc. With commentary by Pamela Tudor-Craig, PhD., FSA.

**"I looked on Richard's face"**—Portraits of Richard III. With commentary by Pamela Tudor-Craig, PhD., FSA.

**"A book of prayer . . . true ornament to know a holy man"**—Richard III's books. With commentary by Anne F. Sutton and Livia Visser-Fuchs.

**"Give me some ink and paper"**—Richard III's letters, from his earliest in 1469 to that of the Buckingham rebellion in 1483 with its long postscript in his own hand.

**"These letters will resolve my mind"**—Graphological report by Josephine Nicholl.

**"Every tale condemns me for a villain"**—Croyland Chronicle, Mancini, Polydore Vergil, Thomas More, Shakespeare, etc. Text by Jeremy Potter.

**"The truth should live from age to age"**—Richard's defenders: Buck, Walpole, Halsted, Tey, other twentieth-century defenders, illustrated with pages from their works. Text by Jeremy Potter.

**"The sons of Edward..."**—The Princes in the Tower. With commentary by John Saunders.

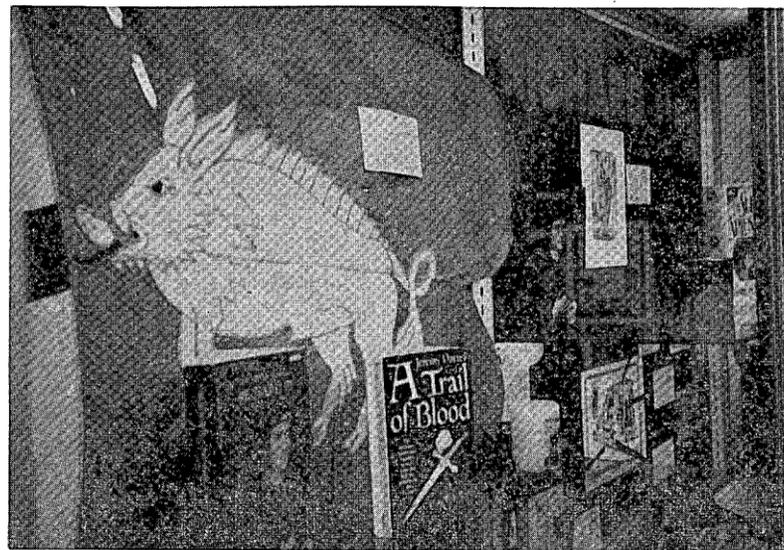
**"The dead bones that lay scattered by"**—Those bones. With commentary by W. J. White.

**"The most deadly boar"**—Richard's boar badge. Contemporary examples in glass and stone, manuscripts, seals, etc. With commentary on its origin and significance by Geoffrey Wheeler.

**"Near to the town of Leicester"**—Medieval Leicester, modern memorials. Blue Boar Inn, Richard's Bed, Bow Bridge, other traditional connections; battlefield relics.

**"Looking on his images"**—Memorabilia; three-dimensional objects [these items, on loan for the RNT exhibition, will not be on display at Warwick Castle as they have been returned to their owners.]

## Putting Ricard's Story On Display (Continued)



White Boar banner by Libby Haynes dominates this colorful library display by the Middle Atlantic Chapter. Model of the Tower of London (lower right) and Dickon the Stuffed Boar (not shown) catch the attention of children.

Photo courtesy Mary Schaller

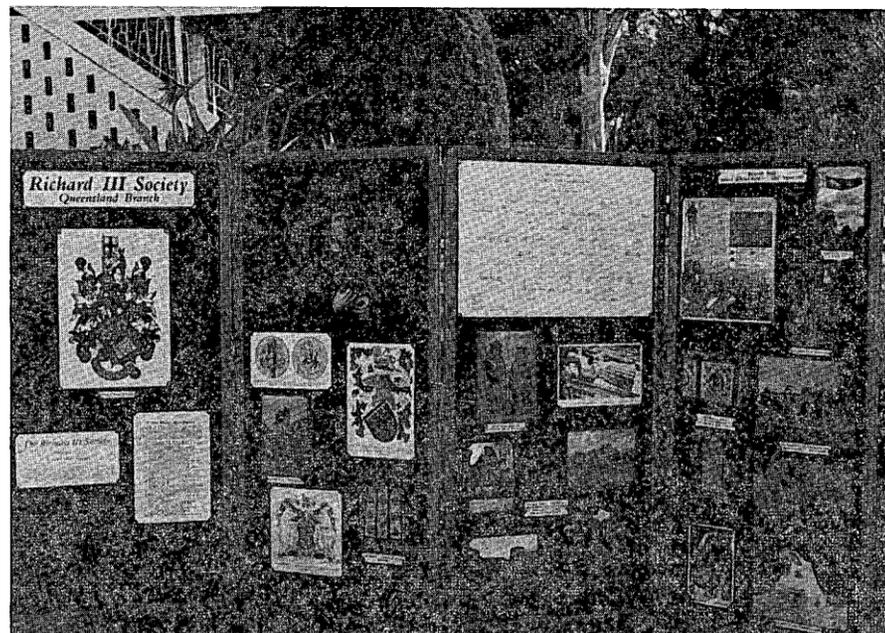


"Poor painted Queen"  
Royal portraits — Henry VI, Edward IV, Elizabeth Woodville, Henry VII, Elizabeth of York — with a history of royal portraiture by Pamela Tudor-Craig, PhD, FSA.

Photo by Geoffrey Wheeler



"The Wheel of Fortune"  
Illustration from wall panel on the War of the Roses.



Aussie Ingenuity — four 2' by 4' plywood panels, painted with chalkboard paint, and laminated display materials make this colorful exhibit both permanent and portable. Materials are grouped according to four Ricardian themes: the Society, Richard the King, Richard and Family, and Bosworth Field.

Many thanks to Lynne Crawford, Brisbane Group, for providing photos and background information.

## TO ALL SUBSCRIBERS OF THE CALIFORNIA SUNNE:

Please take note: the Spring-Summer 1991 issue (Vol. VI, No. 3-4) is the *last* one that will be distributed to you unless you become a paid-up member of the Southern California Chapter for the 1991-92 Ricardian year (or unless the Board or the Editor, at their discretion, decide that your subscription shall be continued).

The Chapter Board decided at its June meeting that the *Sunne* is simply too expensive to continue publishing on a nationwide basis. Most of you know that the *Sunne* began six years ago as a "temporary" replace-

ment for the *Ricardian Register*, which had gone into abeyance owing to difficulties on the national level. But the *Register* has long since been restored to us; there is simply no need for two national publications, particularly when duplicating and mailing costs keep going up. The money we use for the *Sunne* is quite substantial and could be going to the Schallek Fund or the Middleham Endowment, or any number of other worthy Ricardian causes.

The *Sunne* is *not* being discontinued. It remains the Chapter's newsletter and will be sent to all current mem-

bers of the Chapter starting with the Fall, 1991 issue. We have not accepted subscription renewals for at least two years, so if anyone feels that their subscription is being unfairly cut short by this decision of the board, feel free to write with information about your last renewal date, and we will make appropriate arrangements.

(Editor's note: looks like your Editor goofed again! Moral: Please don't tell me things on the telephone.)

## Cambridge Study Program

The University of Cambridge Summer Study Program offers two week courses in several subjects of interest to Ricardians. Tentative topics for the 1992 session include *Life in the Middle Ages: An Archaeological Approach*, and *The History and Literature of the Tudors*. The courses are taught by distinguished Cambridge faculty in small group seminars at Emmanuel College, giving the participants the opportunity to experience the environment of medieval Cambridge. Both undergraduate and graduate credit is available for the courses, thus making the program of particular interest to teachers.

For further information, contact:

Joann Painter, PhD  
University of Cambridge  
Summer Study Program  
Office of Cooperating Colleges  
Erie, PA 16501  
(814) 456-0757

(Carol Bessette of the Middle Atlantic Chapter was an enthusiastic participant of the 1991 program; she will be happy to talk to Society members about the program. Call her at 703-569-1875).

## Richardian Finds

Two Society members (Liz Bowman of Palo Alto, California and Carol Bessette of Springfield, Virginia) recently discovered that they planned to be visiting Cambridge, England at the same time, but they didn't plan on finding a stained glass window dedicated to Richard III. Both Liz and Carol had visited Cambridge in 1985 with the Society tour, but neither the Society's Ricardian walking tour of the city nor the 1983 publication on *Ricardian Britain* mentioned that Great St. Mary's, the University Church of Cambridge, honors Richard as one of its principal benefactors. The arms of Richard (along with Lady Margaret Beaufort and Henry VII) are on the northwest windows below the gallery. It took a bit of sleuthing (and a pair of binoculars) to locate the window (which was mentioned in the church guide), but it was fun to conduct a Ricardian search. They wonder what other Ricardian mementos have been unexpectedly "found" by other Society members.

(Editor's note: let the new Travel Editor, Marti Vogel, hear from you. Photos or slides are welcome.)

## Update on the Middleham Jewel Appeal

In an August 8th phone call from Ms. Elizabeth Hartley, Keeper of Archaeology at the Yorkshire Museum in York, Joe Ann Ricca was advised that the Middleham Jewel Appeal has been a resounding success.

The Jewel will remain in England and will be housed at the Yorkshire Museum in York, particularly fitting for an artifact with links to Richard III.

On behalf of the museum, Ms. Hartley asked that we extend their gratitude to the generosity demonstrated by American Ricardians.

A list of donors to the Appeal has been submitted to the Museum, in order to provide them with the means to thank each individual.

We did good, didn't we?

# THE USE OF COSMETICS IN THE MIDDLE AGES

Joyce Hiller

(Notes from a talk presented before the Southern California Chapter general membership meeting, August, 1990.)

*Preface: Cosmetics have been used, for various reasons, since the beginning of humankind. Before men invented gods, they were aware of a force of evil against which they must assume a disguise. Just as in nature porcupines raise their quills and cats fluff out their fur, primitive man braved the dangers of the outside world with painted faces. (Women, who sat home and ground corn, could be left in their natural state — they had no enemies to frighten.)*

*Cosmetics continued to have religious significance after the establishment of systems of government. As tribes, villages and nations were formed and territories defined, identification became extremely important. As terror receded, the power of early religions now lay in mystery. The witch doctor was replaced by the Priest, who not only had strong political power but also surrounded himself with an aura, which—though less crude than the mask and feathers of tribal men—nevertheless established his domination, and the dominion of his gods, in the minds of the people. Whether preaching rebirth, predestination, or fortitude in suffering, nearly all concentrated on that great inexplicable happening... death. The Egyptians in particular enclosed death in its own mummy case of ritualistic significance. In these rites, cosmetics added indispensable magic.*

*In the mesolithic period (10,000 to 5,000 B.C.), hunters and shepherds living in the Nile valley smeared their bodies with grease and oil from the castor plant, and tattooed their faces and bodies. When the early Egyptians settled to an agricultural way of life, in about 5000 to 3500 B.C., they developed cosmetics as protection against the desert sun; particularly colorful eye-*

*paste. Its use was not restricted by sex, age, or class; caring parents took the precaution of painting the eyes of even very young children. Face painting soon became stylized and decorative, and Egyptian hairdressers were incredibly skilled.*

*Even in this primitive period there are indications that ointments and perfumes were bartered from one area to another, and soon became a black market commodity and a trading weapon with adjacent nations.*

*The most influenced society was that of the Romans, who relied upon the subjugated Egyptians to manufacture cosmetics and scents which they could not produce themselves. Roman legends immortalized Cleopatra, whose mystery was enhanced by a use of makeup which must have seemed outrageous to the Romans of her time.*

*Upper-class Roman ladies used a complete array of cosmetics, which they carried in intricate cases. One of these (c. 1300 B.C.) exists in the British museum. Among its contents: pumice to remove hair and smooth rough skin, eye pencils of wood and ivory, shadow powder and a colored ointment to shield eyes from sun glare. There is also a bronze dish for mixing colors, and three empty cosmetic pots which once held scented ointments and face creams. At Ur a lipstick was found which is estimated to be nearly five thousand years old! While they used face masks of egg white to ward off wrinkles, Roman women made little attempt to alter their skin color, except for certain ceremonial occasions when they painted their faces with ceruse. (This seems to be the first appearance of the cosmetic which was to remain unaltered until*

*the end of the nineteenth century.) In later years (c. 129 B.C.), as Roman civilization became more decadent, it was common for men as well as women to use perfumes, wigs, hair dyes, rouge, face whiteners, and even the occasional beauty patch!*

*In Greece, the respectable housewife didn't use color on her face, although it was quite acceptable and commonplace to dye the hair. Blonde, brown, and red were all popular colors, and black hair was considered necessary when in mourning. It was the men who used oils and perfumes on their skins after bathing, and experimented with rouge and lip salve. It has been suggested that the young boys who flourished in the homosexual community might have been painted. However, the Greek male also turned to courtesans, and it was through these women that the craft of elaborate makeup was preserved in Greece. [J.D. Hiller]*

*A*fter the fall of Rome came a new age of barbarism, and the ornamentation that survived was that of the primitives. The Norsemen, Saxons and Teutons not only colored themselves with blue dye to alarm their enemies and to act as an amulet against unseen devils, they also tattooed themselves lavishly and crudely. They pierced their ears and wore heavy gold jewelry. Their clothes were simple and uninviting, exposing lengths of bare legs and arms. The men were vain-glorious, loud in their own praises; the women subjugated, animals intended for sex and other heavy duties, and were expected to present unattractive faces. As Christianity spread, its teaching on personal adornment accorded with the ideas

of barbarian rulers. The early Christians were stern about self-indulgence and hardly likely to countenance any suggestion evocative of the wickedness of Rome, particularly a reminder of the corrupt, decorative period. The new elite displayed one alteration during the Dark Ages. The men who had been bearded became clean-shaven as they acquired lands, respect and power. The Normans had been subdued by their comparative affluence to discard those signs of the Vikings, the horned helmet, golden beard and tattooed arms. When they came to England they regarded the wild Saxons as anachronisms, for the Norman courtier was smooth-chinned with carefully cut hair. The body of Harold had been recognized after the battle of Hasting by its distinctive tattoos, including, it was said, 'Edith' over his heart, like any later sailor. This story may have determined the Normans in their aversion to the barbaric habits of the English, they had not tattooed since they reached Normandy. Lack of personal adornment became a power symbol, reinforced by the increasingly rigid religious attitudes to cosmetics and even to cleanliness. It had been ironic that sanitation, baths and perfumes had been included in the general condemnation of the corrupt Romans and it was even more ironic that the reaffirmation of cosmetics came through the church that condemned them.

The first crusade was a revelation to the knights who went on it; not only for its religious significance, but because it carried them out of a life confined to their manor, with an occasional ride to town. It enabled members of a parochial society to break out and visit other countries, and exposed them to a form of life that had been forgotten during the Dark Ages.

With the more lasting treasures which they conveyed from the eastern lands, the crusaders brought perfumes, unguents and cosmetics, along with recipes and notions

which their wives seized on with pleasure. Ointments had been medicinal, concocted by witches, who were often accepted members of a small country community. They may have dealt in poisons and love philters too, but cosmetics had not generally occurred to them. Once the idea of cosmetics had returned to northern Europe, it was only a matter of time before these same old women could produce a passable imitation of something seen in the east.

Hair dyes were immediately popular with the aristocratic ladies. They changed to blonde or black, but auburn hair had connotations associated with harlotry or witchcraft, part of the folk lore which surrounds a red-haired woman today. The herbal lotions which had been concocted to soothe rashes or skin diseases were now considered face creams which could be used even if there were no disease present, although in the early medieval period there must have been few women who did not need ointments all the time. The crusaders also brought back the idea of removing hair from the body — of women, not themselves. This was done with pumice, a sharp stone, or with a depilatory cream. In memory of those legendary eastern women, the knights also reintroduced toothpaste as a cosmetic.

These revolutionary ideas were mainly for women; but the public baths had appealed to the men. By the thirteenth century these baths were being used fairly regularly by townspeople, and in some areas a recollection of Rome returned, for 'sweating rooms' were added in which eminent citizens would meet to discuss business and local affairs. Some baths admitted women, too, separated from the men by a plank table covered with sweetmeats. The public baths were restricted to respectable people: women with evil reputations and beggars were excluded. These bathing innovations were not encouraged by the church. In France, the Fools' Feasts had

been annual excuses for the common people to dress up, paint their faces, play transvestite, and lose their inhibitions in mass orgies. And they had been banned in 1212. The French churchmen were largely successful in closing the baths, too; but the lewder English retained them until 1546. The same restraints could not be levied against the aristocracy, who continued to have hot baths and steam rooms in the privacy of their castles; some even installed primitive sauna baths.

In the wake of the crusaders came the Jews, following the beguiled customers with their offers of spices, dyes, unusual ointments and perfumes.

In the twelfth century, John of Salisbury, foreseeing the way in which women might go, advised men on marriage, exhorting them not to be deceived. A contemporary preacher warned men against women who wore saffron-dyed dresses, a sure sign of whoredom, and furthermore painted their faces with "blanchet" or wheaten flour to make themselves more alluring.

In his tirade he referred to cosmetics as the "devil's soap." The next two hundred years brought a period when herbal cures, creams and transformation lotions were closely identified with witchcraft, for there was more of magic than of common sense — some included such ingredients as wolves' blood and boars' brains. Most of the creams were concocted by awesome old women, and had to be applied with incantations.

By the fourteenth century, religious writers were shaking their heads over the licentious younger generations of women. The real problem was probably less that women painted their faces than that the class systems were breaking down. As the solid goodwife was becoming flighty and given to artifice, one can

*continued, page 12*

only suppose that she followed where her superiors had led; for the notion of cosmetics must have come from those social classes which considered themselves above the condemnation of preachers.

Unlike the Egyptians and Romans, even in the grandest medieval ladies there is little evidence of real color, for everything was diminuendo. The hair was made pale, and the skin was more pale, by hiding behind the dark wall of the castle the aristocratic lady retained that waxy look which was partly the result of poor diet and partly lack of sunshine. If she did happen to tan behind her outdoor veil, she covered her face with a flour powder. The hair was scraped back under a headdress, and the pallor of the fashionable lady was accentuated by plucking out the eyebrows and the hairline, so that all was smooth, white, and without delineation — a white egg shape. To be agreeable, a woman's face and body had to be as hairless as possible. (Medical treatises of the day explained that hair was the condensation of crude vapors, and that excess feminine moisture which did not flow naturally was transformed into moss that should be trimmed.) To remove hair, women used strips of fabric dipped in pitch, similar to today's 'waxing' process. Sometimes hair follicles were destroyed with hot needles, a forerunner of modern electrolysis. The eyes appeared to pop like sour gooseberries out of the white face. Those pathetic Gothic portraits which we ascribe to the style of painting were often faithful reproductions of the insipid ladies of the period. Their chief fear was freckles, which would mar the white flatness of the face. Aristocratic women had long hidden their faces behind veils or masks— theoretically intended for modesty, these were retained in an immodest age as barriers against the sun, or as weapons in flirtation. It may be supposed that many also concealed the scars of disease that were so common on the face. What was lost in the complexion was gained in the dress, with wimples,

bodices and increasingly ornamented gowns and jewels considered attractive but suitable to a pious woman.

Toward the end of the Middle Ages, the use of cosmetics had only been sponsored by notorious women. It is an interesting contradiction which recurs throughout history that while harlots in high positions were reviled, they were also imitated. Kings' mistresses had no need to hide their shame for they were profiting from it very nicely, and so leaders of fashion were usually those women who would have been outcasts in a more humble or provincial society. The medieval English court grew more colorful with harlots like Jane Shore, who certainly painted; homosexuals, who may have; and increasingly complicated fashions in dress, which announced a termination of wars between barons; with the advent of internal peace the individual could go abroad in a velvet coat rather than armor. There was a growing preoccupation with peaceful interests such as printing, writing, music and painting. In spite of the Wars of the Roses, power struggles, and religious unrest, fashionable people at the end of the Middle Ages displayed remarkable lack of interest in methods of arming their bodies, and much more enthusiasm for decorating them.

Some of the interest in personal beauty may have been owing to the increased production of looking glasses, for previously the ladies had seen themselves only in murky metallic surfaces. Some excitement may have been generated by the growth of portraiture of beauty expressed by religious paintings.

The increasing dissensions in religious belief were also important in the changing attitudes to makeup; a discreet woman could now follow her inclinations instead of the teachings of the church. The changing structure of classes had resulted in a growing merchant class which had no fixed position in feudal society,

but which had money with which to buy new ideas and new commodities. Women were becoming individuals, and emerging from their slave state with firm attitudes to their own adornment. The aristocracy still had the power, opportunity and means to display cosmetics, but the new middle-class women watched and would soon imitate them.

During the reign of Henry VIII, the nobles became more highly visible as they moved about the countryside. As more women had opportunities to see and mimic the court beauties, men began to choose their wives by appearance as well as by wealth and property. Even Henry VIII sent careful instructions to his ambassadors when they viewed the newly widowed Queen of Naples on his behalf: "Item, specially to mark the favour of her visage, whether she be painted or no . . ." Henry, having accused one wife of tricking him by witchcraft into marriage, ostensibly was afraid of being caught by a woman who used deceptive means to appear more attractive — his envoys assured him they did not perceive the Queen to be painted.

The European courts of the fifteenth century had many famous male beauties; kings of both France and England had effeminate traits which were set off by plentiful use of cosmetics. While the majority of women even in high social positions were still hesitant in the use of makeup, Henry III of France had his ear pierced and went to bed wearing a special mask of flour and whites of eggs. Not only was his face painted red and white, but he also plucked his eyebrows, and tied his hair up in a false chignon. His attendant young men wore beauty patches in the shape of flowers and animals, and in his court even wholly masculine men adopted skin lotions, rouge and perfumes.

The Middle Ages set the color for makeup. It seemed logical to later ages that the face should be

# Richard III Society, Inc.

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**Richard III: Player-King** by Dr. Peter Saccio. From Dr. Saccio's witty and powerful talk at the 1984 Annual General Meeting. Re-edited by Dr. Saccio for publication. 1985. 16 pp. Softcover.  
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**Item 5-503 (satinsteel pen in silver gift box):** ..... \$3.25  
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whitened and the cheeks rouged, emphasizing the natural color beneath. Yet, studying the colors employed by primitive men, there is no reason why yellow, blue or black should not have been daubed on the face. The red and white design was determined during the Middle Ages as part of the fantasy of the times: the rose and the lily were the flowers of romantic chivalry, which should be emulated in ladies' faces. From this time until the late nineteenth century constant evocations of those flowers occur in poems on female beauty.

The sixteenth-century beauty looked to Venice to decide her mode of appearance, as a later generation would look to Paris. This position as fashion arbiter was created not by Venetian taste, but by Venice's ability to supply the goods. Merchants soon realized that, if they wrote that city's name on the attached tag, they could sell anything in the pot. The Venetian ceruse was to be considered the best for two hundred years. This cosmetic, made of white lead, was to devastate Europe until the nineteenth century.

French women were far in front of the English in adaptation to new cosmetics. They had their pomanders and cerise distillations while the English were still plucking their front hair and eyebrow, and sponging saffron dye into their poorly shaved scalps. However, as continental fashions trickled into London, the English churchmen continued to inveigh against feminine vanity, which they saw as a downright danger. An edict was issued in the reign of Elizabeth I declaring, "Any woman who through the use of false hair, Spanish hair pads, makeup, false hips, steel busks, panniers, high-heeled shoes or other devices, leads a subject of her majesty into marriage, shall be punished with the penalties of witchcraft."

The men who sold the lotions were equally suspect. Common peddlers were beginning to sell cosmetics at

provincial fairs. Since they relied largely on superstitions to sell their wares, they could be classed with witches. The habit of producing a universal lotion started in the sixteenth century as fairground hucksters realized that no woman would part with her money for a simple face cream that she could manufacture herself — she wanted a magic formula which would also rejuvenate her, eliminate all scars, and banish age at the same time. Sometimes the peddler went too far and ended up in the local jail, denounced as a male witch; but unless his product did actual harm, he probably managed to wheedle his way about the country. After all, nobody wanted to halt a man who could provide such a precious benefit.

During the sixteenth century the ideal of the modest woman vanished; perhaps because the contact with France had revealed that a rowdy, colorful woman could be more pleasurable. Lady Jane Grey, would would have won praise from medieval clerics, was reckoned too pale, wan, and gentle in her appearance. Her freckles were said to be a great defect, although this term may have referred to moles, spots or other blemishes. She was small and graceful, but alas, the passing of that pale demure girl marked the end of a romantic view of woman.

Her famous relative, who fostered cosmetic arts as a tabby fosters her glossy coat, was as different as fire from water. Cosmetics came into general use during the reign of Elizabeth I, and the acceptance of them was owing to her. Her qualities were far removed from the romantic medieval conception of beauty. As she grew older, she amazed the most sophisticated ambassadors by the exaggeration of her artifice. Elizabeth was a prototype of the twentieth century woman; she led the fashion of her time ... The history of cosmetics during the Elizabethan era is another story, fascinating, indeed, but too long to be included here.

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Joyce Hiller (formerly Hollins) has been a Richard III Society member since 1978, and is a past president of the Southern California chapter, as well as former editor of the California Sunne newsletter.

She is also a licensed cosmetician, makeup artist and facial therapist with a background of 30 years in the field of cosmetics and skin care. A former west coast beauty editor and columnist for *Redbook* (1976-1983), her columns and articles have appeared in several magazines and newspapers, and she has been interviewed on nationally broadcast radio talk shows. Joyce has trained several well-known theatrical makeup artists for motion picture and television work, and has conducted seminars all over the U.S. She currently owns and operates a studio of skin care and makeup artistry in the Los Angeles area.

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Winter	November 25

### Michigan

Sixteen members and friends of the Michigan Chapter met for our second annual Coronation Banquet on June 30, 1991. The banquet site this year was Steak and Ale, Plymouth. A toast was made in honor of King Richard on this convivial occasion.

*Mary Miller*

### Northwest

The July Highland Games booth was a resounding success with more than 100 people signing up to get the sample newsletter, plus applications. Within three weeks, four checks had been received so our two days in the hot sun paid off.

Our Chapter is now receiving several exchange newsletters to our great pleasure. We issue a blanket Thank You to the Chapters so generous as to share with us.

The August meeting was highlighted by a revealing talk on King Arthur by hostess Nona Lee Winiarski, who found many new sources to keep Good King Arthur's name alive and well.

*Beverlee Weston*

### Ohio

In May members of the Ohio Chapter again participated in the annual Renaissance Fair held on the campus of the Ohio State University. Ten members in period costume talked with passers by about Richard and handed out literature on the Society. Paper crown and scrolls, filled in as customers watched, created those purchasing such items lord or lady of the royal court, knight, press, or fool.

After the festivities at the fair, we all retired to a more normal eatery

where our costumes caused several comments.

In July, several of the Chapter members (Janet Sweet, Tom Coles, Spencer Northup) produced a 10-minute video intended to inform others about some of the issues surrounding Richard. While Janet acted as moderator, Tom became Sir Thomas More and Spencer became Richard. The script for the production was written by Ted Trimbath. This video became a part of the local TV cable program on the Society, with Bobbie and John Moosmiller answering questions.

The July meeting was held at the home of Susan Dexter in New Castle, Pa. The program, delivered by Susan, was on the development and trappings of the medieval horse. Afterward, we adjourned to a local farm where we were treated to a look at Belgian draft horses. They weigh over a ton and are slightly larger than those Richard would have ridden, but give you a feel for what such horses must have been like. We then went to a local coaching house called The Tavern for dinner.

Upcoming events include participation in Baycrafters Fair held in Bay Village near Cleveland over Labor Day weekend. We will again provide information on Richard and attempt to recruit new members.

*Spencer Northup*

### Rocky Mountain

The Rocky Mountain Chapter is now a reality. The initial meeting was held, Sunday 5 May 1991 at the Headmaster's House on the campus of Colorado Academy with seven very enthusiastic people in attendance. They were as follows: Jane Harper of Aurora, CO; Sally Leeper of Littleton, CO; Lyn Dailey of Casper, WY; Robert Niemeyer of

Littleton, CO; Jon Walkwitz of Denver, CO; and Jim and Pam Milavec of Littleton, CO.

There was plenty of energetic discussion before the meeting began at 3:05 p.m.—this being the first time the majority of members had ever been in a group with other Ricardians. Pam Milavec, as organizer of the chapter, opened the meeting. The chapter by-laws were unanimously agreed upon and plans were made for a coronation dinner and attendance at the opening night performance of the Colorado Shakespeare Festival's production of Richard III, 6 July. Plans were also made to invite the director of the production, Robert Robinson, who claims to show Richard as a "fairly honourable king" rather than the "vile ruler" usually portrayed (the verdict is not yet in on this one!). Mr. Robinson has since accepted. Election of officers was set for our October meeting.

The Rocky Mountain Chapter was featured recently in a full page article of a local Denver paper, and will be featured in the Shakespeare Festival's newsletter; as well as, a mention in their souvenir program. We will be sponsoring a library exhibit at the University of Colorado at Boulder in connection with the summer long Shakespeare Festival, and an exhibit at the Denver Public Library in October. There have been several inquiries into the Society as a result of the newspaper article and we will have several prospective members in attendance at the coronation dinner.

*Pam Milavec*

### Southeastern Pennsylvania

June was a good Ricardian month in Southeastern Pennsylvania. On the 15th, we had a Chapter meeting at  
*continued, page 14*

## Scattered Standards (continued)

Miriam Biddle's home in Feasterville, where we viewed Kenneth Branagh's *Henry V*. On the 19th, Jeff Collins and Rose Ann Messersmith presented their "Genealogy/Shake-speare" talk at the Upper Darby Sellers Memorial Library.

Our library exhibit was on display at Sellers for the month of June. It will spend July and August at the Haverford Township Library;

thanks to Dick and Kathleen Grant for arranging this.

We did have some bad news this summer: Jeff and Toni Collins will be leaving the Chapter, due to Jeff's job promotion. They are two of our most talented, creative and enthusiastic members; they are also a lot of fun, and we will miss them and their invaluable contributions.

Regina Jones

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## RICARDIAN READING

Myrna Smith



### Scottish Society In The Fifteenth Century

Jennifer M. Brown, ed., *Edward Arnold Ltd, London 1977*

Scottish society, according to the authors of this book, paralleled that of England in undergoing quite similar events in the same time-period. Scotland had its own Clarence, in the person of James III's brother, the Duke of Albany. There is much the same air of deliberately created mystery about James' reign as there is about Richard III's. For example, although it is certain that some of James' servants were executed at Lauder Bridge, trying to indentify them by name and status is about as difficult as tracking down Black Will Slaughter or John Greene.

The English don't show up too well in this. Their practice of *realpolitik* and dirty tricks did not endear them to their neighbors north of the border. It was hardly virtue that kept the Scots from returning the favor, however, as they were prepared to use similar tactics on the Gaelic-speaking highlanders and islemen.

One can better understand the people of any time and place if one understands their non-compatriots as well as compatriots, and the controversy surrounding the Scottish throne in this era casts an interesting sidelight on that surrounding the English throne.

"Eels and eel broth, Mothe . . ."

**Take A Thousand Eggs Or More**  
*A translation of Medieval recipes from Harleian MS. 279, Harleian MS. 4016, and extracts of Ashmole MS. 1439, Laud MS. 553, and Douce MS. 55, with nearly 100 recipes adapted for modern cookery by Cindy Renfrow (Two volumes)*

Pointy Flawn? Lost Bread? Sops Chamberlain? Maumenye Bastard? Pears in Compost? Garbage? They actually ate this stuff in the Fifteenth Century? Yes, they did, but it's not what it sounds like. "Garbage" turns out to be what we would call giblets, and "compost" is simply a compote. And they ate some very ordinary things, as well: steak, poached eggs, French toast (under another name). Exotic things too, like a pitcher made out of pastry, which actually holds liquids. (I didn't test it myself.)

If you have any desire to imitate them, this is a very useful cookbook. It has a spiral binding, which makes it lie flat on the kitchen table. It contains the original recipes transliterated from the original sources, transpositions into modern type and spelling, (all this of more use to the scholar than the cook), and in Volume I, adaptations to 20th-century kitchens. This is necessary, because the originals — when they don't call for 1000 eggs — are rather casual about amounts and cooking times. "Take some wine, cinnamon, and sugar . . . seethe until done." This full treatment has not been given to all recipes, because some are not well adapted to modern conditions, call for ingredients not readily available, or are simply repetitious. Ms. Renfrow relegates these to Volume II, and prefaces them with hints on how to adapt, if you wish to accept

the challenge. There are the usual glossaries and appendices, and lots of illustrations from contemporary sources.

Want a sample recipe? You'll have to buy the book, but I will include, free gratis, Ms. Renfrow's dedication (this is one of the things I collect): "To my husband...for keeping me going by telling me to quit...my children, Byrthwold (!) and Constance, for napping and letting me type...my dog...for eating the leftovers without complaining." I wouldn't complain either. That is one dog who lives high on the hogge.

(See author's classified ad in this issue.)

**Proud Cis**  
*Cherry Calvert Jones, London, Robert Hale, 1980. 174 pp.*

Proud Cis is the soubriquet usually applied to Cecily Neville, Duchess of York, but she is not the eponymous heroine of this novel. This Proud Cis is the oldest and only legitimate daughter of Edward IV and Eleanor Butler, who were married by the priest Stillington in an old chapel on her father's estate. Eleanor, who is ignorant of the king's true identity, knows him as Edward de Rowan, and through the machinations of Warwick, each is convinced that the other is dead. Eleanor gives birth to twins, Cecily and Richard, and then retires to a convent, and Edward, thinking he has lost his true love, marries Elizabeth Woodville. When the twins are adolescents, they discover that they are related in some way to the royal family, and they travel to London, where they are acknowledged as the true heirs to the throne. Everyone seems to be in on the secret except the Woodvilles, and the king

continued, page 15

sends the pair to Middleham for their own protection. Young Cis is married to Amyas, the heir of Sir John Waldegrave, and her brother receives knightly training.

After the death of Edward IV Hastings attempts to put Cis's brother Richard on the throne, but he is executed before the plan succeeds. When Richard III is killed at Bosworth, Cis helps Francis Lovell rescue the princes from certain death at the hands of Henry Tudor. Edward, the elder, is killed in an accident, but the younger prince is saved, and Cis returns to her husband to live the life of the gentry.

All writers of fiction ask their readers to suspend their disbelief, but this author goes too far; she asks her readers to suspend their intelligence as well. Her premises could be plausible in the hands of a writer more skillful in creating believable characters and situations, but Proud Cis is peopled with the one-dimensional fictional and historic figures and incredible storyline all too common in novels about the Wars of the Roses.

Roxane Murph.

**Crown Of Roses**

Valerie Anand, London: Headline Book Publishing, PLC, 1989. 405pp.

*Crown of Roses* is, according to the blurb on the dust jacket, a "rich and compelling saga in the tradition of Sharon Penman and Dorothy Dunnett." It certainly is a long book, but I don't remember racing through a novel by Penman, wishing it would end and wondering why I was reading it.

The book has several story lines, each of which involves Warwick, Edward IV, or Richard III, and their relations to each other. Part of the tale is related by Petronel Faldene, a 14-year-old who is taken from the convent where she is nearly ready to take her vows, and married off to

Lionel Eynesby, a 50-year-old adherent of Warwick, in order to mend a quarrel between their families. Petronel falls in love with Lionel's nephew Geoffrey, an illegitimate son of Richard Duke of York. Lionel's failure to father a child, and his hostility to Petronel for her failure to conceive, drives her into the arms of Geoffrey. Their son, Perky Dick, whom Petronel passes off as Lionel's, is used by the Yorkists after Bosworth to impersonate Richard, Edward IV's younger son. Lionel may be petty, mean, and frequently impotent, but he's not stupid, and when he realizes that Perky Dick is not his son, he sends Petronel back to the convent and goes off to fight and die for Richard III at Bosworth.

Petronel's story is the only one told in the first person, and although it covers many years, and includes meeting and consorting with the mighty, and going to France as Edward's undercover agent to Clarence, her voice remains that of a naive 14-year-old novice. Experience seems to have taught her almost nothing.

The author, in a note on detail, explains that she has taken liberties with the facts, and hopes that Ricardians will forgive her. Most authors of historical fiction do the same, and are forgiven, but Ricardians' forgiveness may not extend to Armand's portrayal of Richard III as a rude, sullen young man, who matches Edward IV's legendary lechery. Her generally sympathetic portrayal of the Woodvilles, including Elizabeth, won't make her many friends either. The author has obviously done research into the period, but she shows little understanding of it. Cardboard characters and a style that depends heavily on chiches make this tedious novel one only for those who want to read everything ever written on the period.

Roxane Murph.

Tony Collins, writing in the Mid-Atlantic Newsletter, recommends

*The Fate of Princes* "to all Ricardians who are sure they already know what happened to Edward's sons. You just might be surprised . . ." I might add a recommendation even to those Ricardians (are there any?) who aren't sure. Soon, I promise, we will have a completely original review. In the meantime, and while we are on the subject of medieval mysteries, a few words on . . .

**The Incredulity Of Brother Cadfael**

It is an open secret that conversations before and after chapter meetings of the Richard III Society do not always stick to strictly Ricardian subjects. Sport, local politics and personalities, travel, and books, among other subjects, get a look-in, and in relation to the last two mentioned, the name of Brother Cadfael often comes up. Like the rare Benedictine himself, who came late to the contemplative life, I came late to an appreciation of Ellis Peters/Edith Pargeter's 12th-century detective/cleric. I wish to atone for this dereliction by recommending his chronicles to any out there who have not already been converted to the Cadfeline order, and expressing a pious hope that both the good man and his creator may go on for many years and books yet. Ms. Pargeter must be a kind and amiable person, for not only is this reflected in the character of Cadfael himself, but also in her disinclination to make even her murderers truly villainous. They can usually be understood, if not forgiven. And there is usually a true love, between two young folks, which Brother C. has to make run smooth. If there is any fault to the series, it is the author's tendency to repeat patterns (but not solutions). This is only a venial fault, which might even be called a virtue, for it gives the reader a comfortable feeling of knowing what to expect, in general terms, when visiting an old friend.

As for the timing of these visits, I was told that I should read the first three chronicles in order, to get an overview of the situation — after that it doesn't matter in what order one reads them. I did not follow this advice, and can't see that it matters. I would not, however, read the short story which gives its title to *A Rare Benedictine* first, for it tells how Cadfael came to join the order. That, I think, is something one would only learn after one has become well acquainted with a friend.

The shrewd but kindly brother — who has a past, who is not above napping during services, who can still hold his own in a fight — has become so real to many that Shrewsbury may be missing a good thing by not making more of their equivalent

Correction:

**EDWARD IV BIRTHDAY CELEBRATION**  
**March 28, 1992**  
**Warwick Castle**

Not March 18, but March 28: One-day event at Warwick Castle includes lunch; talks by Dr. Tony Pollard, Dr. David Starkey, Dr. Ralph Griffiths; private viewing of the castle, tea, champagne reception, and banquet. £150 per person, limited to 70 people. Black tie only. Bookings can be made by FAX.



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Judith Loades is a member of the Richard III Society

of Sherlock Holmes. This would no doubt attract many visitors who are not at all interested in architecture or religion. Query: Is there, or if not, should there be, a society for Brother Cadfael aficionados, along the lines of the Baker Street Irregulars? With chapters, perhaps, named after the titles of the books: *The Heretic's Apprentices*, *the Forgate Ravens*, *the Iced Virgins*. Oh dear! Forgive me!

Myrna Smith

**The Fate Of Princes**  
 P. C. Doherty, St. Martin's Press, N.Y., 1990

This short, easily read medieval mystery is narrated by an uncertain and vacillating Francis Lovell. The mood is heavy with insecurity and distrust. Richard is presented in a very ominous light, with a fiery temper, red hair and "hard green eyes." Though supposedly his closest friend, Lovell clearly believes that the King is capable of murdering his own nephews. But did he?

As the rumors that the boys are dead flourish in England and France, Richard commissions Francis to uncover the fate of the boys. He has some bizarre experiences but finds no facts until after the Battle of Stoke. At that point, Doherty weaves in the legend of Eastwell, Kent, absolving Richard of all guilt. Unfortunately for Richard's reputation, Lovell takes his secret to his grave.

Dale Summers

(*The Fate Of Princes* seems to be aimed at those who enjoy suspense/espionage stories. As such, it's very good, in the opinion of your editor. But let's hear your opinions!)

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# RICARDIAN TRAVEL

Marti Vogel

*Editor's note: The following is the first, and hopefully not the last, in a series of articles on travels around the British Isles. The emphasis will be on Ricardian sights, but stories on interesting trips anywhere will be welcome.*

Oh, the places you'll go . . . Two fellow Ricardians and myself set out on our little trip through Ricardian England with one thing firmly in mind — we were going to see Middleham if we didn't get to see anything else.

We did, plus a whole lot more.

We loved Middleham, as we knew we would. We arrived just as the caretaker was going to lunch, so we took a leaf from the same book and retired to the village to enjoy Wensleydale hot pot and leek soup at a lovely little tea shop.

The caretaker's first clue as to how serious our intentions were was the Society T-shirt I was wearing. His last came a little later.

We must have looked at every rock at the ruin. We climbed to the top of the tower for a view of the dales, clambered up barely there steps in the great hall for a peek into the solar (Jill, you really gonna try to do that in heels?), went around back and across a farmer's field (carefully watching our step) for a better overall look.

When we finally got back to the ticket office, the caretaker got his second clue.

"You're still here?" he asked incredulously. "I thought you'd left hours ago."

Before Middleham, we'd stopped by spectacular Fountains Abbey, a site which couldn't have been any more impressive when it was complete in Richard's time than the ruins are now. It provided a wonderful glimpse into medieval life.

Of course before we left the North, we did some wandering in York. We went through and into Micklegate Bar for a look at the little Ricardian museum, had a beer in the King's Arms pub (our king's arms, naturally), and found the tiny scrap of stained glass showing Richard's boar in the church of St. Martin-cum-Gregory. (Ann, I'm still waiting on the picture.)

In London, we found a fellow believer who told us about St. Ethelreda's church in The City. In Richard's day it served as the chapel for the Bishop of Ely. (OK, so the man wasn't exactly a friend of Richard's.) It's the oldest Catholic church in London and there are some exhibits in the undercroft, one of which mentions Richard.

Also in London, we checked out the Tower and Westminster Abbey. And we took a side trip to Windsor where a guide in St. George's Chapel pointed out Richard's Garter stall plate to us. (All right, so he made some disparaging remarks about Richard. But he was nice enough to show us the enamel.)

We still have a long list, which keeps growing, of things to see and places to go. But that's part of the fun, getting to dream about the future.

*Send stories to Marti Vogel, 3709-B Simone Gardens, Metairie, LA 70002. Pictures are welcome and every effort, but no guarantee, will be made to return them.*

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## Ricardian FYI

An interview with Kenneth Brannagh, of *Henry V* fame, was published recently in the *Detroit News*. Brannagh announced that he intends to produce and star in *Richard III* in London during the summer of 1992.

He said that he likes to work on a character on the stage before filming it, so this might indicate a new film version of *Richard III* is in the works.

Mary Miller

# IN THE PUBLIC EYE

## The End of an Era

Laura Blanchard

I write this column in late August, in the immediate aftermath of the failed Soviet coup. Last week, on the anniversary of Bosworth Field, I read in the *Wall Street Journal* that August 22 marked the end of an era. Three days earlier I had done telephone interviews about the Society to three different newspapers. Each reporter totally independent of each other came up with a third standard question to add to the ones about how I got interested and why should anybody care. The new one: "Do you see any parallels between events in our era and the treatment that Richard's reputation received after his death?"

Now, on August 22, here was something almost more compelling than a parallel: an eerie symmetry that placed the end of an era on the anniversary of an event that, in a sense, heralded its beginning. Bosworth Field marked the inauguration of an era of official "disinformation" that started with Henry's campaign to discredit Richard. These days, with Boris Yeltsin inviting CNN to be part of his defense team, the era of disinformation seems to be drawing to a close.

The kinship between the Tudors and the Soviet establishment was not lost on a Russian journalist acquaintance of former Richard III Society Chairman Jeremy Potter some years ago. As Potter explained the Tudor campaign to demonize Richard, his Soviet acquaintance observed that there was an uncanny resemblance to Soviet campaigns to blacken the names of out-of-favor Party officials.

With the Russian flag replacing the Soviet banner over Moscow, and eras dying and being reborn, it

makes me wonder. What if Yeltsin's bold August gamble had failed? Or Richard's had succeeded?

### PR "Hits"

Congratulations to these Ricardians, who took the Bosworth release or the *Wall Street Journal* feature and ran with them to secure feature coverage for the Society:

- Jan Martin, Los Angeles Times, July 15.
- Mary Miller, Detroit Observer, July 15.
- Wanda Payne, *Atlanta Constitution*, August 22.
- Regina Jones, *Philadelphia Inquirer*, August 22.
- Congratulations to Joe Ann Ricca of the New Jersey chapter, who secured a major feature for her chapter in the June 16 *Newark Star Ledger*, and to Marti Vogel, whose full-page article on Ricardian Britain appeared in the July 7 *New Orleans Times-Picayune*.

All in all, our summer PR push has reached a total audience of more than 2,500,000 readers—not bad for an all-volunteer society!

We were also successful in placing an in memoriam notice in the *New York Times* this year, for the first time in many years. Apparently it was subdued enough to escape reproach, giving his dates, our address, and the simple words "Affectionately remembered by . . ."

Thanks, too, to individual Ricardians and chapters in Massachusetts, New Jersey, Pennsylvania, Michigan

and elsewhere, who placed in memoriam notices.

### PR "Miss"

A hearty Bronx cheer to the Dutch endocrinologist whose theory that Richard was an idiopathic pituitary dwarf was printed in a recent issue of the British medical journal, *Lancet*, and picked up by newspapers across the country on August 24. The endocrinologist based his theory on Tudor sources and odd snippets of Shakespeare.

We saw the story in all three of our major northern and central New Jersey papers; and we heard that Cindy Northrup (Ohio) saw it on CNN. Mercifully, the story also quoted Society librarian Carolyn Hammond (London), who expressed outrage at the endocrinologist's allegations of weakness and impotency. This latter would surely come as a surprise to Anne Neville and some others!

Let me know if you saw or heard the story; let me know if you've been able to contact an editor or a reporter to get equal time for Richard.

### Our Friend, Bill Shakespeare

Writing from York, Ontario, Canadian Branch chairman Sheila O'Connor observes, "Some theatre companies do special write-ups, study sheets, etc. for schools. Here in Toronto, the theatre actually invited teachers to a pre-production evening at which a director spoke, handouts were distributed and I was invited to give a talk on "the other side." This in turn led to speaking engagements in the schools. Because we worked with the theatre, they were willing to help us whenever possible. Of course, when they

instead ignore the Society, as happened during one production, it also makes for good 'copy.'" Members may want to try Sheila O'Connor's approach for local productions.

Have a PR question? A Guerrilla Ricardian Tip? Or a PR triumph? Pick up the phonedrop me a notesend me a FAX. Laura Blanchard, 12 Bolfmar Avenue, Cranbury, NJ 08512, 609-799-1824, FAX 609-275-9096.

## SPEAKERS COORDINATOR

I have learned a lot about my fellow Ricardians in the past few months. I have learned that all in all "we're" pretty good folks. "We" tend to be an informed group of well-read people who are willing to defend our position and for the most part, "we're" not afraid of pitching in and applying a little elbow grease whenever necessary. What I have noticed most, however, is the fact that "we" all love to talk!

In my first quarter as Speakers Coordinator, I contacted all of the chapters requesting the names of members who are interested in acting as Society spokespersons. To date, I have received only seven replies—given what I have learned lately about the Ricardian "personality," I just know that there MUST be more of you out there!

If any of you are interested in speaking on issues of Ricardian interest, please contact me and give me some idea of your particular area(s) of specialty. I would also be interested in any comments or suggestions you might have.

Pam Milavec

## BOARD CHRONICLES

July 14, 1991

The meeting was called to order at 3:00 P.M. CDT, by chairman Gene McManus, with Bob Doolittle, Joe Ann Ricca, Judie Gall, and Roxane Murph in attendance. Toni Collins was unable to attend.

Judie reported that as of 7/14/91 the Society has 631 members, including 11 renewals, 30 new members, and 159 names she received from Carole for whom she had no previous listings. She has had 6 inquiries in response to the article in *The New Orleans Times-Picayune*. Gene reported that *The Los Angeles Times* is preparing an article on the Society.

### Old Business:

#### A. Nomination of new Vice-chairman:

Several names were suggested, and after discussion the board asked Gene to contact two of those suggested to see if either would be willing to serve.

#### B. Publishing:

Roxane reported that she has heard from Alan Anderson, and he is still interested in having the Society publish *Richard and Anne*. He will get in touch with her as soon as he has made the revisions.

#### C. Scholarships:

Joe Ann reported that of all the applications mailed out, there has been only one response. She has asked the committee to make its decision by August 22. Applications for the 1992 scholarship are to be mailed by August 22. The Southeast Pennsylvania chapter has offered to do the mailing.

After a discussion regarding the amount of the grant, the board voted

to keep it at \$500.00 for the present, since we have only \$1,000.00 in the fund, it would be unwise to spend the entire amount and then have to start from scratch next year.

#### D. Discount sales to chapters:

The board voted to table this for the foreseeable future.

#### E. Dues:

Joe Ann reported that our costs are rising for everything from printing to postage. After a discussion of options the board voted to increase the dues by \$5.00, to \$30.00 for an individual membership and \$35.00 for a family membership, to take effect on October 2, 1991.

### New Business:

#### A. Ricardian Tours:

In response to a question regarding the report in the *Ricardian*, Judie reported that the 1991 tour had not been cancelled, and in fact had left on June 25th, with about 10 participants. This should bring \$500.00 into the treasury.

#### B. New Chapters:

Judie reported that 2 new chapters are in the process of being organized: one in Georgia, and one in South Florida. Twenty-eight members and potential members attended the first meeting of the Rocky Mountain chapter.

The meeting adjourned at 3:45 CDT. The next board meeting is scheduled for September 8, 1991.

Respectfully submitted,  
Roxane C. Murph

## BACK ISSUES

### The Ricardian:

<input type="checkbox"/>	December 1988	\$3.00
<input type="checkbox"/>	March 1989	3.00
<input type="checkbox"/>	June 1989	3.00
<input type="checkbox"/>	September 1989	3.00
<input type="checkbox"/>	June 1991	3.00
<input type="checkbox"/>	September 1990	3.00
<input type="checkbox"/>	December 1990	3.00
<input type="checkbox"/>	March 1991	3.00
<input type="checkbox"/>	June 1991	3.00

### Ricardian Register

<input type="checkbox"/>	Summer, 1989	\$2.00
<input type="checkbox"/>	Fall, 1989	2.00
<input type="checkbox"/>	Fall, 1990	2.00
<input type="checkbox"/>	Winter 1990	2.00
<input type="checkbox"/>	Spring 1991	2.00
<input type="checkbox"/>	Summer 1991	2.00

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## Membership Application

Individual Membership \$30.00 \$ \_\_\_\_\_  
Family Membership\* \$ \_\_\_\_\_

Contributions:\*  
Schallek Fellowship Awards \$ \_\_\_\_\_  
General Fund (publicity, mailings, library, etc) \$ \_\_\_\_\_  
Memorials (Publications & events in England) \$ \_\_\_\_\_

Total Enclosed: \$ \_\_\_\_\_

### Contributing & Sponsoring Membership:

(50% to the William Schallek Memorial Graduate Fellowship)

Honorary Fotheringay Member: \$ 75 \$ \_\_\_\_\_  
Honorary Middleham Member: \$ 180 \$ \_\_\_\_\_  
Honorary Bosworth Member: \$ 300 \$ \_\_\_\_\_  
Plantagenet Angel: \$ 500 \$ \_\_\_\_\_  
Plantagenet Family Member: \$ 500+ \$ \_\_\_\_\_

\*Family Membership \$30 for yourself, plus \$5 for each additional family member residing at same address  
Please list family members other than yourself:

Mr.  Mrs.  Miss

Address: \_\_\_\_\_

City, State, Zip: \_\_\_\_\_