

Ricardian Register



Richard III Society, III

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FRIENDS AT HEART:

Alexander Clark (left), founder of the Friends of Richard III, and Sir Laurence Olivier (right) join forces to vindicate Richard III in an NBC Radio Interview.

Related article, Page 4.

REGISTER STAFF

EDITOR: Carole M. Rike

4702 Dryades St. • New Orleans, LA 70115 • (504) 897-9673
FAX (504) 897-0125

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ARTIST: Susan Dexter

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CHAIR'S MESSAGE

Joe Ann Ricca

The 1993 AGM was a great success! The members of the Whyte Rose Chapter, workshop leaders, keynote speakers, and special guests from Lord Addison Travel, Ltd. and the Shakespeare Commonwealth are to be commended for a job "well done." We now look forward to the '94 and '95 meetings hosted by the Michigan and Northwest Chapter. We still have '96 open. I would be interested in hearing from any chapter who wishes to host '96.

One of the most enlightening meetings that took place at the AGM was a meeting for our chapter chairs. They were able to inform us what makes their respective chapter succeed. The common concern that all share is lack of involvement and leadership. I was asked to appeal to the members in attendance to be more supportive. Now that I have this larger forum, I am again appealing to our membership to support your local chapter. How? Be there when your chapter chair asks for ideas for future meeting agendas, a host for a meeting, arranging a library exhibit, help with a project, write an article for the newsletter — and for a real scary challenge, why not volunteer to chair the chapter? When you provide support for your chapter, you are also supporting the Society. In the long run, you will be reaping the benefits — look at all you will receive in return for giving a few hours of your time.

Next year in addition to presenting our traditional Dickon award, we would also like to offer two other awards. One award will be given for the chapter who produces a newsletter, based on format and content. The other award will be for recognition for a chapter who has been the most productive. These two awards should not be misconstrued as competition but rather the Society's way of acknowledging the efforts of our chapters. Please forward your respective newsletters to my attention.

In listening to our committees give their reports, it became very obvious that their creativity, management talent and simple hard work was behind the most successful Ricardian year yet. Some of the areas that are not so obvious are these:

Our Schallek Advisory Board has some of the top medieval scholars in the country. They

graciously contribute their time to review our candidates, make recommendations on who should get the award, discuss their evaluation until consensus is achieved. We have a chapter that one year agreed to act as our mass mailing center; now they provide this service annually. Our fund-raising volunteers and generous donors have helped us gain a firm financial footing. The results? Our blue-chip selection panel makes our award more prestigious and our chapter volunteers get the work out without spending money on publicity. We receive more and better applicants. Recently, Laura informed me that last year at this time we received 6 requests for applications; this year we have 14. We are definitely doing something right!

We owe a great deal to the contributors for the contents in the *Ricardian Register*. But, let's stop for a moment and think about what we get from our editor, Carole Rike. Four times a year she takes our variegated assortment of submissions and transforms them into elegant type on glossy paper; she even searches her archives to throw in photos that suit the contents for good measure. She donates her manpower and material for each issue. I wish I could tell you the compliments I hear from our fellow Ricardians, but better still, let Carole know by complimenting one of the hardest working volunteers in our branch.

These are just a few examples of what we get from the society and our volunteers. I can go on about the many committees and members who make the Society the vibrant organization that it is. But I want us to think about how we are all volunteers giving generously. Anything that is done by someone who is giving up time that could be otherwise spent with friends and family is kindly donating time to Richard's Society. Aren't we lucky? You bet we are!

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RICHARD'S FIRST AMERICAN FRIENDS

Laura Blanchard

One night about forty years ago, three props of the New York stage got to talking about Richard III. Actor Alexander Clark, together with producer Richard Aldrich (widower of the late Gertrude Lawrence) and Don Seawell, Tallulah Bankhead's lawyer, glumly contemplated Richard's posthumous fate over after-dinner drinks at The Players in New York City.

As it was reported some months later by *The World-Telegram*: "Something ought to be done for poor old Richard," said Mr. Aldrich. "Righto," said Mr. Seawell and Mr. Clark, virtually in unison. And thus was launched the first American organization devoted to the vindication of Richard III.

Alexander Clark, who was the guiding light of the organization, was an actor by right of birth. As one of the New York papers reported, as an aside to his appearance in *The Dark Tower* in 1934, "A notable monument now graces the place where Alexander Clark... first saw the light of day. It is the Paramount Theatre, at Forty-third Street and Broadway, in New York City." At the time of his birth in 1901, though, the building on the site was Mrs. Green's Boarding Home for Actors. His father, Alexander Clark, Sr., was a popular stage comedian while his mother, Amy Ashmore Clark, was a composer and writer of note.

Ask Alexander Clark when he first realized that the historical Richard was nothing like the Shakespearean character, and he will tell you that he's known that all his life. His interest in Richard comes partly from his ancestry: descended from George Duke of Clarence, Clark sees Richard as a kind of distant relative. And, as he recently reminisced, all the actors who came and went at Mrs. Green's during his early years were very much aware of the discrepancy between history and Shakespeare, perhaps as a result of the scholarly clash of the historian Gairdner and the explorer Markham over Richard's reputation in England at about that time. Since Richard's innocence was a frequent topic around the house, Clark simply grew up with the knowledge.

Finally, a press release promoting a 1937 tour appearance suggests another of the prerequisites for a Ricardian obsession: Clark, it seems, was an avid murder mystery fan. His pedigree, his profession, and his predilection for literary mayhem combined to make his position at the epicenter of American Ricardianism almost inevitable. Clark made his New York acting debut, in 1921, as Charlie Mason in *The Golden Days* with Helen Hayes; and his prolific career on stage and screen spanned half a century. Photographs, playbills, and other memorabilia covering the walls of the New York apartment he shares with his wife Frances (who has had an extensive theatrical career in her own right, including an appearance on Broadway with Paul Rob-

son in *Othello* among other accomplishments) are testimony to their wide range of co-stars and acquaintances within the New York theatrical and literary community. His career included a long run on tour as Prince Ernst in *Victoria Regina* with Helen Hayes... and the title role in an ELN production of *Richard III* in 1948. His list of acting credits fills two columns in *Who's Who in American Theatre*.

Launching the Friends

Following the Players epiphany, the founding triumvirate moved with dispatch. Seawell the lawyer immediately set about drawing up articles of incorporation. Official society headquarters were set up in the New York and London homes of Natalie Hays Hammond, whose father represented President Taft at the coronation of George V. Notice of the intent of the new group was served on the English-speaking world with the publication of the following personals ad in *The London Times* some time in 1954:

Born October 2, 1452, King Richard III at Fotheringhay. His American friends honour the memory of this fine, ruthlessly maligned man, killed solely by treachery. Strange, no plaque in the Abbey to counterbalance the Henry VII chapel, gilded monument to an upstart regicide. We mourn him.—Friends of Richard III Inc. New York City. Cable: Dicktri.

Given their broad network of contacts within the New York acting community, it's not at all surprising that the three Founding Friends were able to recruit a star-studded cast of fellow members including Alfred Lunt, Lynn Fontaine, Cornelia Otis Skinner, Dorothy Kilgallen, Salvador Dali, John Gielgud, Leo Carroll, Elliot Nugent, Helen Hayes, Sylvester Weaver (president of NBC), Tallulah Bankhead, Robert Montgomery, James Thurber and Charles MacArthur. In an article in *The Tatler*, Clark described the aims of the organization: "... to petition encyclopedias and other educational books to revise their Tudor slant, if slant is the right word for an autocratic sledge-hammer. To put up memorials in appropriate places, as for instance the chapel at Fotheringhay and York Cathedral. To find out whether the guides in 'The Tower' refer to the room where Henry VI was 'murdered by Richard III' and any other such fancies, and ask in the name of British Fair Play to have the talk changed. To try to have a play, or film, or television play produced telling the truth. To petition the Abbey to erect some commemoration to Richard III, a small enough compensation for all the years the Henry VII chapel has been attesting to the self-styled virtues of the man who erected it to himself..."

Many of Clark's stated aims foreshadow the later accomplishments of the Richard III Society: the plaques, the re-education of the Tower guides, the pressure to revise the accounts in reference works. Another of the proposed projects (which ultimately came to fruition two decades later under the auspices of Jeremy Potter) was described in the February 26, 1955 *World-Telegram*: "Present plans are to have dramatizations which will put Richard on trial for the murder of the princes. All available evidence will be offered — pro and con — and the public will be permitted to serve as the jury . . . Something like 'The Night of January 16' but in 1485." It is possible that Clark was influenced by his six-month U.S.O. tour in Ayn Rand's *The Night of January 16*, a play in trial format with the audience as jury, when this approach to Richard's vindication was proposed.

The Friends' first slate of officers included Mr. Clark as president; Mr. Seawell as chairman of the board; and Natalie Hammond, Frances Tannehill (Mrs. Alexander Clark) and Elizabeth H. Taylor as officers. They immediately set to work raising funds to help restore the damaged and deteriorating College of Arms, an organization founded by Richard III himself in 1484.

Perhaps most importantly of all, they mounted a media counterattack, a sort of pre-emptive strike in advance of the release of Laurence Olivier's film ver-

sion of Shakespeare's *Richard III*. As an actor who once served as drama critic at *Vanity Fair* (where his desk was next to Claire Booth Luce's), Clark knew the power of the journalist's pen and the importance of cultivating a media network. Norton Mockridge, who authored a full-page feature in the *World-Telegram*, was recruited as a member, as was Hugh Ross-Williamson, BBC journalist, and Sylvester "Pat" Weaver, president of NBC. Ricardian revisionism, then as now, makes good copy, especially when teamed with the prospect of a box-office blockbuster like Olivier's *Richard III*. The Friends' first official meeting (March 1, 1955) was followed by an article in the next day's *The New York Times* entitled "Soft You Now, Richard III, Friends Gather to Battle 'Lies' Long Fouling Your Name." Reporter Lewis Funke combined the serious with the frivolous, quoting Clark ("We are assembled here to do a fine, ruthlessly maligned man a good turn") as well as Tallulah Bankhead ("Libeled by history, fouled by legend, Richard III must be white-washed and his bones find their deserved crypt in the Abbey. Let's have no shillyshallying. Men, press on. Strike while the iron is hot."). Clark recognized that the combination of serious intent and quixotic purpose appealed to the press, and he and his band of defenders were regular Sunday supplement fare in papers around the country in 1955 and 1956.

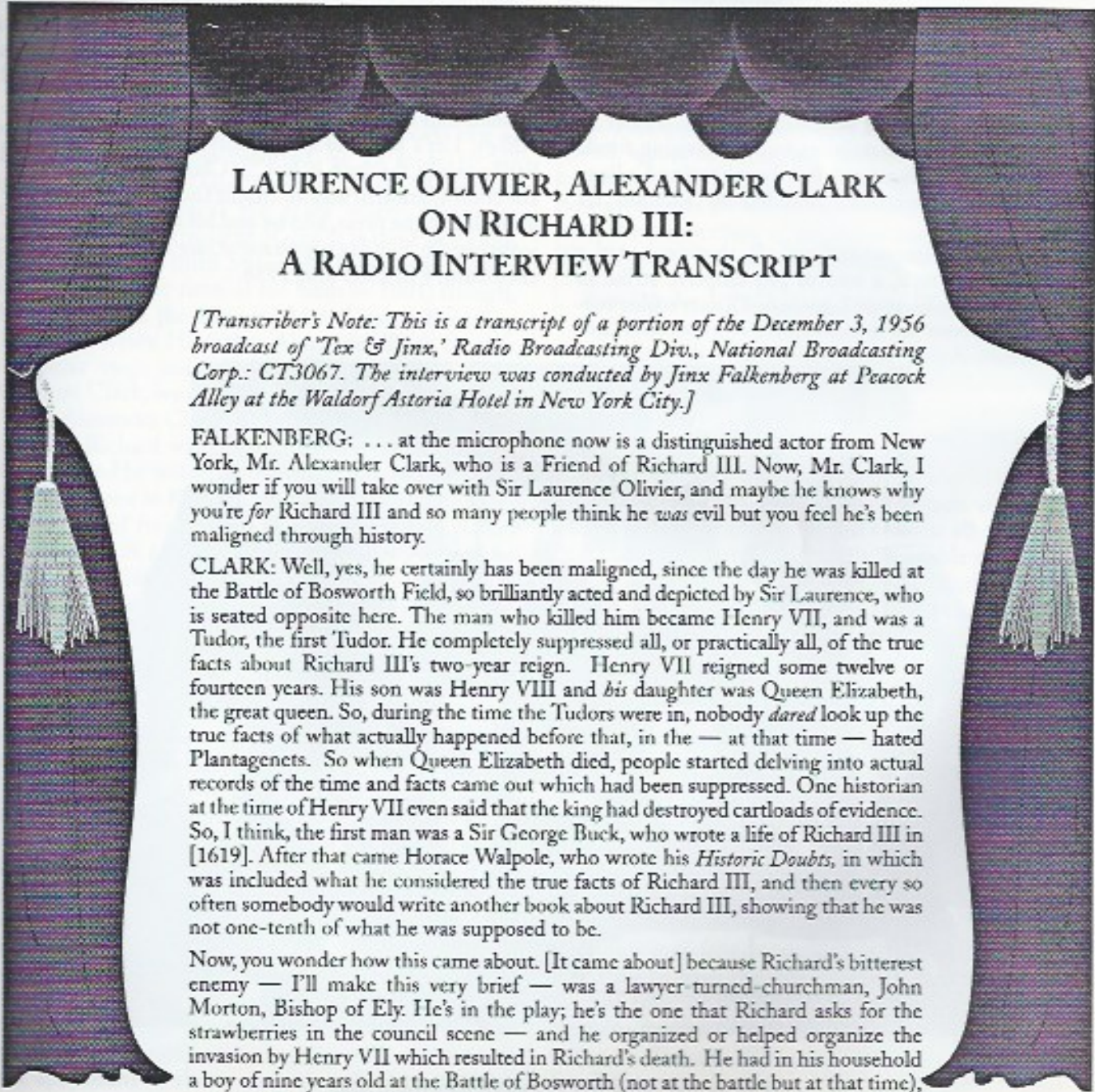


Officers of the Friends of Richard III are pictured above.
 Left to right: seated, Richard Aldrich, Natalie Hammond, Alexander Clark, and Frances Tannehill; standing, Allen Haskel, Elizabeth H. Taylor, and Donald Seawell. Photo from February 26, 1955 issue of the *New York World-Telegram*.

The Friends' real media coup, however, was a nationally-broadcast radio interview by Jinx Falkenberg, on December 3, 1956, featuring both Alexander Clark and Laurence Olivier. Prior to the broadcast, which took place in Peacock Alley of New York's famed Waldorf-Astoria Hotel, Olivier dined with Alexander and Frances Clark. Asked about Olivier's views on Richard, Frances Clark is adamant that Olivier was at heart a revisionist. "He told us so at dinner," she maintains. "In fact, he talked about that scene in the end, when they're bringing Richard's body back from Bosworth and the camera focuses on the Garter with its *Honi soit qui mal y pense* [evil to him who evil thinks] motto. 'Did you see that?' he told me; 'I put that in

especially for you people.'" And later, in the broadcast, Olivier made the flat statement, "There's no reason to suppose that he killed those babies in the Tower."

After the excitement of the Olivier film passed, the Friends became less active, until in 1966 the group merged with American branch of the Richard III Society. The Friends were a uniquely American phenomenon, with an intimate connection to the golden age of Broadway and a relatively short life as an organization. Nevertheless, Alexander Clark and his Founding Friends set in motion a series of projects and activities — especially in the field of press relations — that set a high standard for us all.



LAURENCE OLIVIER, ALEXANDER CLARK ON RICHARD III: A RADIO INTERVIEW TRANSCRIPT

[Transcriber's Note: This is a transcript of a portion of the December 3, 1956 broadcast of "Tex & Jinx," Radio Broadcasting Div., National Broadcasting Corp.: CT3067. The interview was conducted by Jinx Falkenberg at Peacock Alley at the Waldorf Astoria Hotel in New York City.]

FALKENBERG: . . . at the microphone now is a distinguished actor from New York, Mr. Alexander Clark, who is a Friend of Richard III. Now, Mr. Clark, I wonder if you will take over with Sir Laurence Olivier, and maybe he knows why you're for Richard III and so many people think he *was* evil but you feel he's been maligned through history.

CLARK: Well, yes, he certainly has been maligned, since the day he was killed at the Battle of Bosworth Field, so brilliantly acted and depicted by Sir Laurence, who is seated opposite here. The man who killed him became Henry VII, and was a Tudor, the first Tudor. He completely suppressed all, or practically all, of the true facts about Richard III's two-year reign. Henry VII reigned some twelve or fourteen years. His son was Henry VIII and his daughter was Queen Elizabeth, the great queen. So, during the time the Tudors were in, nobody *dared* look up the true facts of what actually happened before that, in the — at that time — hated Plantagenets. So when Queen Elizabeth died, people started delving into actual records of the time and facts came out which had been suppressed. One historian at the time of Henry VII even said that the king had destroyed cartloads of evidence. So, I think, the first man was a Sir George Buck, who wrote a life of Richard III in [1619]. After that came Horace Walpole, who wrote his *Historic Doubts*, in which was included what he considered the true facts of Richard III, and then every so often somebody would write another book about Richard III, showing that he was not one-tenth of what he was supposed to be.

Now, you wonder how this came about. [It came about] because Richard's bitterest enemy — I'll make this very brief — was a lawyer-turned-churchman, John Morton, Bishop of Ely. He's in the play; he's the one that Richard asks for the strawberries in the council scene — and he organized or helped organize the invasion by Henry VII which resulted in Richard's death. He had in his household a boy of nine years old at the Battle of Bosworth (not at the battle but at that time), who was Thomas More, the great Sir Thomas More, who wrote the life of Richard III — which facts he got [from Morton] or else copied a version written by this

John Morton, which of course depicted Richard in this terrible guise. His account was followed by Hall and Holinshed. From those three Shakespeare drew the facts of the play *Richard III*, which of course, with his genius, perpetuated this legend up to now.

FALKENBERG: And, Mr. Clark, you're for a better Richard III, better than Sir Laurence Olivier played him.

CLARK: Oh, that has nothing to do whatsoever. Sir Laurence has brilliantly played the part of Richard III as written. You of course have to play what is written. Naturally, nobody could do it better than Sir Laurence. But, what we would like to see — and actually Maxwell Anderson has written a full Richard play, which is not quite finished, called *Richard and Anne*, which I imagine will be eventually produced — [is a play] showing the other Richard as the actual, as we claim, "true" Richard.

FALKENBERG: Sir Laurence, do you think Mr. Clark has a valid point? Do you think there is another Richard other than the one you've brought to the screen?

OLIVIER: Yes — I've been convinced of it for years. I think the book from which he got the idea was written by a girl who called herself Josephine Tey, a book called *The Daughter of Time*. When I first played Richard in 1944, this lady's name that she used a la nom de plume was Gordon Daviot, who wrote *Richard of Bordeaux*, a play of which you may have heard, and she sent me this play whitewashing Richard, which was called *Dickon*. A very good play it was, too — and she wanted me to do it right after having played the Shakespeare play. But actually — I don't know why not, it was a very good play — just my time didn't allow me to do it. There's a great deal of truth and a great deal of untruth about the original story started by Morton, Bishop of Ely.

There's no reason to suppose that he killed the babies in the Tower. To begin with, their mother — the babies' mother — remained a firm friend of Richard up to the time of his death, and lived perfectly free. A significant fact is that almost as soon as Henry VII came to the throne she was, not locked up, but quietly confined to a nunnery.

FALKENBERG: Mr. Clark, who are some of your supporters in the Good Richard Club?

CLARK: It's called the Friends of Richard III, Inc. We are incorporated in the laws of the State of New York. We have certificates, which we issue at \$5.00 apiece. We have now about, I would say, 160 members, including Miss Helen Hayes, Miss Tallulah Bankhead, Mr. Salvador Dali, Mr. Pat Weaver of NBC and Richard Watts, John MacLain, James Thurber and . . . well, it's hard to do, out of my head, but it gives you a sample. What has interested me most in this organization is that as soon as it was publicized, a little over a year ago, letters started pouring in from all over the English-speaking world from England, from America, from Australia. I found a fascinating fact: that there had been a Richard III Society in Australia for nine years, and I had a letter from the president. This was even before the Josephine Tey book came out. For instance, Henry Cabot Lodge the elder in 1897, I think, in *Scribner's* magazine had

a 15-page article about the true Richard III. And, as I say, there have been so many others.

FALKENBERG: You're going to get a retraction in the *Encyclopaedia Britannica*, aren't you? Or a change in the description of Richard III?

CLARK: Yes, that's true. Ex-senator William Benton, who's a friend of my wife's and mine, told his editor in Chicago about it, and I had a lovely letter from [the editor], saying that he'd suggested to his men in London to look into this and see what he can do about getting the true Richard in the next edition of the *Encyclopaedia Britannica*, which I think is quite a coup.

FALKENBERG: In 1957 that will be published. And tell Sir Laurence Olivier about a great English actor who's joined your club, too.

CLARK: Oh, Sir John Gielgud, I've been told, is a member of our organization.

OLIVIER: Ingrate.

[laughter]

FALKENBERG: Maybe you could sign up Sir Laurence now?

CLARK: What about that, Sir Laurence? Think it over carefully.

OLIVIER: Not yet. But I suppose the most significant thing in favor of Richard is that when Henry VII came to the throne, in his bill of attainder, in his impeachment of Richard, he never, although charging him with all kinds of heinous deeds, mentions the murder of the children, which would be his king-pin, wouldn't it? His best story.

CLARK: Not only after Bosworth, but when he arrived and landed at [Millford Haven], in his notice that he put up about "we must get rid of this foul fiend" and other words like it, he then — which would have been a great rallying point, even before the battle — said nothing about murdering the Princes.

OLIVIER: No, and there's no real reason to suppose that he had a hump on his shoulder, that he had a withered arm or anything. One of his shoulders is supposed to be a little lower than the other, and there's a gallant little story that when he was a little boy he would wield lances that were too heavy for him.

However, I think it would be a great pity — don't you? — if Shakespeare's play was to be denied existence on the stage or on the screen, because it's a very beautiful bit of work. As I've tried to say in the preface to *Richard III*, it's a legend, and what a pity all legends should die, merely because they're disproven.

CLARK: That's quite true.

[Ed. Note: Cassette recordings of the broadcast are available from Geoffrey Wheeler, 195 Gloucester Place, London NW1 6BU. Write to Wheeler for price, postage, and delivery information.]

STRUTTING & FRETTEING HIS HOUR UPON THE STAGE¹: An Analysis of the Characterization of Richard in Shakespeare's *Richard III* and Daviot's *Dickon*

Judy R. Weinsoft

An unanticipated benefit of membership in the Richard III Society and the singular distinction of being virtually the only Oregon member is the incredulous reaction I get from people. When I called a publisher to order a few modern plays about Richard, the clerk blurted, "Can you believe that there really is a Richard III Society? Can you believe that people would really join?" I politely commented that I was a member, and that we were not all just a bunch of crazies. Incidentally, I understand that a typical member may be described as a young, intelligent, left-handed, female librarian.² Well, I happen to be right handed, but other than that . . .

Most Ricardians apparently share my moderate, balanced approach to Richard, unlike the Society member who criticized Antony Sher's portrayal of the title role in the Royal Shakespeare Company's 1984 production of *Richard III*:

*I read in the papers that you are yet another actor to ignore truth and integrity in order to launch yourself on an ego-trip by the monstrous lie perpetrated by Shakespeare about a most valiant knight and honourable man and most excellent king.*³

This statement serves as an appropriate springboard for today's lecture, in that it prompts the following questions:

What is the Richard III Society?

Who was the historical Richard?

What is historical truth, and what lie did Shakespeare allegedly perpetrate?

I should point out that this speech is not a commercial for the Richard III Society; the commercial is located at the Society display. Founded in England in 1924 as the Fellowship of the White Boar, for the symbol on Richard's badge, the organization was renamed the Richard III Society in 1959. Its aims are to promote research into the life and times of Richard, to reassess the historical materials of the period, and to circulate relevant information to members and to educational organizations.⁴ While some members believe that the primary goal is to erect statues and plaques to Richard's memory, others concentrate on research into Yorkist history and the 15th century. This has resulted in the publication of significant original documents and contemporary scholarly papers.⁵

When I began researching this lecture, I expressed my concerns about doing justice to Richard to the Society's public relations officer. She responded, "Don't worry: you can't possibly say anything to further damage his reputation." Indeed, take a moment to think about the image you have of Richard III. Then consider the following passage from my college introduction to western civilization text:

*In 1455 full-scale civil war broke out between the House of York . . . and Lancaster . . . The Yorkists managed to have their leader, Edward IV, crowned king, but this did not end the conflict. After a troubled reign, Edward IV died, leaving two young sons as his heirs. Their uncle, Richard, with a cruelty appalling even for that stern age, ordered his nephews murdered and took the throne. The double murder was too much for the nation, and opposition to Richard III mounted. Support was thrown to the cause of Henry Tudor, who, in his lineage, united the Houses of Lancaster and York. The armies of Richard and Henry met at Bosworth Field in 1485. Just as the battle began, some of the king's lieutenants deserted his unworthy cause, and Richard died as he had lived, violently. His crown was found in a bush on the battlefield and placed on the head of Henry VII, the first of the Tudor line, which was to rule England from 1485 to 1603. Trade was at a standstill, the nobility had been decimated, and the nation, tired of the blood bath of civil war, stood ready for the masterful rule which the Tudors gave England.*⁶

Once again, the authors of historical surveys lag behind the scholars in the field, who correct the various errors, including the impression that after Bosworth a revolutionary change occurred.⁷ Doubts about this "Tudor Myth" view of history, and Richard's reign in particular, surfaced as early as the 17th century. Since then there have been sporadic defenses of Richard; however, the most significant reassessments have been written after 1950.⁸

The oft cited phrase, the "Tudor Myth," originated in the 1940s with Shakespearean scholar, E.M.W. Tillyard.⁹ The term describes the Tudor interpretation of the 15th century as a sequence of events connected by a divine cycle of retributive justice. It postulates that the process began in 1399 when Richard II was deposed by Henry IV. The successive usurpations of Henry VI by Edward IV and Edward V by Richard III eventually culminated when God pronounced his judgment by punishing "hell's black intelligencer" (IV,

iv, 71)¹⁰ at Bosworth.¹¹ The Tudors fostered two additional historical notions that became great national themes: 1) the providential and happy union of the houses of York and Lancaster through Henry VII's marriage to Edward IV's daughter, Elizabeth; and 2) Henry's claim to the British throne through his Welsh ancestry and King Arthur.¹²

Had the Yorkists prevailed at Bosworth, not only would Henry Tudor have become a historical irrelevance, but Richard would not have come down to us as a monster and tyrant. In order to survive, Henry VII had to justify his kingship and destroy lingering nostalgia for his predecessor.¹³ Unfortunately for Richard, history is written by the victors. Fearing reprisals, virtually no one dared to write on his behalf.¹⁴ A notable exception appears in the City of York Council Minutes, which proclaimed that "King Richard late mercifully reigning upon us was through grete treason...piteously slane and murdered to the grete hevynesse of this cite . . ."¹⁵

In assessing any historical figure, it is difficult to sift through disputable interpretations to establish uncontestedly true facts. As one historian observed:

*Facts cannot lie, but they can be interpreted differently. [In charting Richard's course to the throne], our facts do not come to us unvarnished, but are loaded, slanted, and embedded in narratives . . . Almost every so-called fact comes with its accompanying bias.*¹⁶

This process is more complicated for Richard because his center of popularity was in the north. At that time, in southern England, people from the north were still considered barbarians and were regarded with fear

and mistrust, almost amounting to hatred.¹⁷ There are no extant northern chronicles to balance the bias, contradictions, and inadequacies of the southern or London chronicles.¹⁸

The problem is also compounded by sycophantism. During the Wars of the Roses, men rallied to the Yorkists or Lancastrians according to their local feudal allegiances. Attachments were familial and regional, not ideological or national.¹⁹ Some were willing enough to support any existing government so long as conditions were reasonably tolerable.²⁰ Thus, certain writers who had praised Richard's reign during his lifetime had no difficulty in denouncing him after his death.²¹

Richard also suffers when viewed from a modern, democratic perspective. We need to consider him in the context of his times, for the later 15th century in England was a "ruthless and violent age as concerns the upper ranks of society . . . Consideration of Richard's life and career against this background has tended to remove him from the lonely pinnacle of Villainy."²² Henry VII was also a product of that age. Although he did not shirk from killing his enemies, he preferred to take their money and let them live.²³

What are the uncontested facts about the man who has been variously described as the most "persistently vilified of all English kings,"²⁴ the most "controversial ruler England has ever had who suffered the widest fluctuations of reputation,"²⁵ and the most "polemical figure in the reaches of English history?"²⁶ Richard Plantagenet was born without apparent physical defect in 1452, the same year as Christopher Columbus and Leonardo Da Vinci.²⁷ He grew up as a young son of the nobility and was raised in the house-



Judy Weinsoft proudly displays one of the T-shirts she produced for sale at the Festival and our AGM. Proceeds from the sale of her T-shirts were donated to the Society's research library. Photo by Robert Bach, The Oregonian

hold of his cousin, the Earl of Warwick, in Middleham Castle in northern England. It was here he met Warwick's younger daughter Anne, whom he later married.

For brevity's sake, I shall omit all the vicissitudes of the power struggles for the throne, depicted in Shakespeare's Henry VI trilogy, except to say that unlike his "false, fleeting" brother (I, iv, 55), George of Clarence, Richard remained steadfastly loyal to his oldest brother, Edward IV. After Richard's marriage to Anne in 1472, he returned to Middleham, where he was appointed to govern for his brother for the next eleven years as the Lord of the North.²⁸ Edward's untimely death in April 1483 set the stage for Richard's eventual usurpation. He was crowned on July 6, 1483 and died at Bosworth Field on August 22, 1485.

While these facts are uncontested, the accomplishments of Richard's two-year reign are open to interpretation. But even Tudor historian, Polydore Vergil, whom we shall encounter later, acknowledged that in spite of Richard's infamy and evil deeds, the king began "to give the show and countenance of a good man, whereby he might be accounted. . . more liberal especially toward the poor. . . He began many works as well public as private. . . He founded a college at York. . ." ²⁹ Modern historians also note Richard's primary concern for legal remedies for all subjects, as well as his financing and patronage of charities and collegiate churches.³⁰ But some temper the praise by adding that Richard used his only parliament as a "forum for reforming legislation which would give fullest publicity to his beneficent intentions as king."³¹ As a librarian, I am particularly interested in the exemption Richard created for "writers, binders, and printers of books" to an act which stringently regulated imports and exports.³²

While we do not know how much Shakespeare believed the Tudor line, we can conclude that he had no objective knowledge of the historical Richard.³³ Shakespeare's indelible portrayal was affected by these powerful constraints and influences:

1) Political Repression

Shakespeare was acutely sensitive to the political climate of his own time.³⁴ He was a charter member of the Lord Chamberlain's men, whose ultimate patron was Queen Elizabeth, the granddaughter of Henry VII. As U.S. Supreme Court Justice Anthony Kennedy reminds us in a recent opinion, Shakespeare was writing during censorious times. In 1579, one Hugh Singleton so enraged Elizabeth I by printing a certain tract, that he was condemned to lose his right hand as a punishment and impediment to all further printing.³⁵

One scholar suggests that, because Shakespeare generally drew his characters from life, his portrait of Richard as tyrant may have been based on two of Elizabeth's principal ministers who were known for their political ruthlessness.³⁶ If true, he was treading dangerously upon seditious grounds.

2) Historical and Biographical Truth

The 16th century's view of the historian's task differs from ours. Queen Elizabeth's tutor (not Tudor) instructed that history writing should describe in vivid, affective, dramatic, and lively terms the "nature of persons, not only for the outward shape of the body, but also for the inward disposition of the mind."³⁷ The historian/biographer, then, notes and imagines what occurs in other people's minds.³⁸ Consequently, what is purported to be biographical truth may, in fact, be fictitious. This leads directly into:

3) The Tudor Myth and the Chroniclers

Sir Thomas More is primarily known to us for his *Utopia*, his martyrdom during Henry VIII's reign, and his subsequent canonization. It may, therefore, come as a shock that this "man for all seasons" is principally responsible for the following portrait of Richard that Shakespeare immortalized on the stage:

*Richard . . . was in wit and courage equal with either of [his brothers], in body and prowess far under them both; little of stature, ill-featured of limbs, crook backed, his left shoulder much higher than his right, hard-favoured of visage. . . He was malicious, wrathful, envious, and from afore his birth ever forward. It is for truth reported . . . that he came into the world with the feet forward . . . and, as the fame runs, also not untoothed . . . He was close and secret, a deep dissembler, lowly of countenance, arrogant of heart, outwardly companionable where he inwardly hated, not hesitating to kiss whom he thought to kill, pitiless and cruel. . . Friend and foe were to him indifferent; where his advantage grew, he spared no man's death whose life withstood his purpose.*³⁹

(More, by the way, was only seven when Richard died at Bosworth.) Given his dramatic talents and contacts with playwrights, More could have written his *History of King Richard III* as a play.⁴⁰ Incidentally, some of his most striking dramatic scenes, such as the arrest of Hastings, later appear in Shakespeare.⁴¹ Winston Churchill thought that More's object was "less to compose a factual narrative than a moralistic drama."⁴² And Horace Walpole scoffingly called More "a historian who is capable of employing truth only as cement in a fabric of fiction."⁴³ In keeping with the Tudor theory of history writing, More's *King Richard* has the distinction of being the first such piece in English that may be called literature.⁴⁴

A number of puzzles surround More's *History*.⁴⁵ We do not know why he failed to complete the work and refused to publish it during his lifetime, though there is speculation that he realized his work could be taken (which it later was) as an apology for the Tudor reign.⁴⁶ Perhaps More was not an unqualified proponent of the Tudor Myth. As a member of Parliament, More incurred Henry VII's indignation. His father was imprisoned and fined, and More himself was saved from exile only by Henry's death in 1509.⁴⁷ More later saw undesirable parallels between Edward IV and his grandson,

Henry VIII, and wrote about the recent past to indirectly admonish Henry.⁴⁸

More was a contemporary and friend of Polydore Vergil, the Italian humanist who was "commissioned" by Henry VII to write a history of England.⁴⁹ It has been suggested that Vergil might have unwittingly destroyed evidence favorable to Richard.⁵⁰ Like More, he made an attempt at characterization, probed for motives, and established relationships of cause and effect.⁵¹ Vergil's version differs from More's in atmosphere and tone and is regarded as more serious and sober history.⁵² His description of Richard's physique and character is quite similar to More's, but it lacks the sardonic twist.⁵³

If Tillyard coined the phrase "Tudor Myth," Polydore Vergil created the concept. He saw a specific pattern in the succession of 15th-century kings and superimposed a moralistic interpretation of divine retribution.⁵⁴ Because Vergil's history covers Richard's entire reign, his work is the major source for events subsequent to Buckingham's rebellion in 1483, where More's writing abruptly terminates.⁵⁵

Enter Edward Halle and Raphael Holinshed, Shakespeare's primary sources for the history plays. This is how one scholar recounts how the Richard III myth came to reach Shakespeare:

The Bishop of Ely, John Morton, duly became one of Henry Tudor's ministers and Thomas More grew up in his household . . . It would only be human if Morton recounted all the worst that was ever said of the master he had betrayed [i.e., Richard]. It is not surprising that Edward Halle should accept More's account in writing his vast book . . . and still more human that Raphael Holinshed (whom no one could call a historian) should copy extensively from Halle.⁵⁶

The Tudor/Elizabethan chronicles are uniform in temper and outlook because the chroniclers either draw on common sources or plagiarize one another.⁵⁷ This is Halle's description of Richard:

As he was small and little of stature, so was he of body greatly deformed, the one shoulder higher than the other, his face small, but his countenance was cruel, and such that a man at the first aspect would judge it to savour and smell of malice, fraud and deceit; when he stood musing he would bite and chew busily his nether lip, suggesting that his fierce nature in his cruel body always chafed, stirred and was ever unquiet . . . His wit was pregnant, quick and ready, wily to feign and apt to dissimulate; he had a proud mind and an arrogant stomach.⁵⁸

In this instance, Halle at least paraphrased More and Vergil, and added his own nuggets. Holinshed merely quoted More verbatim.⁵⁹

If the Tudor chroniclers rather than Shakespeare led subsequent historians to make up their minds about Richard, Shakespeare shaped the popular imagination

about him,⁶⁰ though he was not the first dramatist to put Richard on the stage.

4) Pre-Shakespearean Drama

Shakespeare drew upon other literary works, as well as certain dramatic conventions which were prevalent on the Elizabethan stage. Richard's life was the subject of poems, various ballads, a Latin university play, and English plays for popular audiences. All of these treatments cumulatively contributed to the "Richard saga."⁶¹

Shakespeare probably read the *Mirror for Magistrates*, which was printed in 1559.⁶² Set in verse, the book consists of moralistic examples, for if the "magistrates be good, the people cannot be ill."⁶³ Approximately one-fourth of the 96 poems are connected with Richard III. Generally following the chronicle sources, the *Mirror* embellishes the Richard myth in the poem about Clarence. Here is what More had craftily written:

Some wise men believe that [Richard] . . . lacked not in helping forth his brother of Clarence to his death, which he resisted openly, howbeit somewhat, as men deemed, more faintly than he that were heartily minded to his welfare.⁶⁴

But the *Mirror* makes Richard the actual murderer who attempts with his own hands to strangle Clarence and failing, drowns him with assistance in a butt of malmsey. From that point forward, it was the accepted view that Richard murdered Clarence.⁶⁵

The first play based on people and events from English history was probably Thomas Legge's Latin text of *Richardus Tertius*, which may have been composed in 1573. Prior to Legge, English playwrights used the Greek and Latin classics for inspiration. Legge recognized the dramatic potential of the chronicles and, with a few exceptions (notably an absence of deformity), followed them faithfully.⁶⁶ Since Shakespeare used the same sources, his play contains scenes similar to Legge's. However, scholars believe that Legge only indirectly influenced Shakespeare. *Richardus Tertius* was more closely imitated by the *True Tragedie of Richard the Third*. This play, in turn, is the more likely source for Shakespeare's Richard.⁶⁷

The True Tragedie was probably written around 1589. Its authorship has never been established. The play is a jumble of verse and prose, sometimes incomprehensible. *The True Tragedie* combines selected scenes from the history chronicles with some of the conventions of a Senecan revenge play. The many similarities between the *True Tragedie* and Shakespeare's *Richard III* which do not appear in the chronicles led scholars to conclude that Shakespeare appropriated some material from this play in creating his superior work.⁶⁸

5) Dramatic Types

Various dramatic types are embodied in Shakespeare's Richard. He is an amalgam of the Senecan tyrant, the morality play Vice character, and the Machiavellian Prince.⁶⁹

The first century Latin tragedies of the philosopher Seneca exerted a great influence on Renaissance playwrights. The plays generally featured the following structural, rhetorical, thematic, and character conventions,⁷⁰ all of which are employed in *Richard III*:

- Five-act division
- Highly stylized speech and line-for-line verbal fencing matches
- Use of soliloquy
- Narrative reports, especially of horrors, recited by messengers in lieu of stage action
- Sensational themes involving "blood and lust" or unnatural crimes, such as infanticide
- Cycles of revenge and retribution
- A chorus for comment on the action
- Stock characters such as a ghost and a cruel tyrant

Unlike the one-dimensional Senecan tyrant, the character of Richard is also influenced by the medieval morality plays. In those plays, virtues, vices and other abstract ideas were personified as characters. The function of the vice figures was to illustrate how easily human nature could be tempted into sin. Although the morality plays as such had lost their popularity by the 16th century, morality roles were still incorporated in the dramas, usually as comic parts.⁷¹

As Richard tells us in an aside, "Thus, like the formal Vice, Iniquity/I moralize two meanings in one word." (III, i, 82-3) In many Elizabethan dramas, Vice is portrayed as the Devil's accomplice who is a master at mischief-making and wordplay. He uses asides to take the audience into his confidence and to invite applause for his skill at deceiving others — at least until the play's end when he gets his comeuppance and is dispatched back to hell.⁷² Richard, like Vice, is a show off whose language, at times, is colloquial — in direct contrast with the Senecan stylized speech of others. But, as I will show later, Shakespeare modified the conventional ending for the Vice character in Richard's demise.

After Machiavelli published *The Prince*, his name became a popular synonym for diabolical cunning. His cynical but realistic advice on statecraft was considered a handbook for tyrants.⁷³ Machiavelli's politically amoral prince becomes a monstrously immoral caricature on the Elizabethan stage. In *Henry VI, Part III*, Richard announces how he will metaphorically hew his way to the throne by changing shapes and setting the "murderous Machiavel" to school. (III, iii, 193)⁷⁴ Note that Richard's mention of Machiavelli is anachronistic since *The Prince* was published in 1513. Anyone who is upset by anachronism will have a miserable time with Shakespeare, and *Richard III* in particular!⁷⁵ Since much has been written about the chronological errors and historical inaccuracies,⁷⁶ I will not belabor the issue other than to mention a few points.

- Telescoping time: Shakespeare condenses 14 years from 1471-1485 into less than a month, of which 11 days are portrayed on the stage.⁷⁷
- Most of the time compression and temporal rearrangement occurs in Act I. The order and interval between the actual events was as follows: Henry VI died in 1471, Richard and Anne were married in 1472, Clarence died in 1478, and Edward IV died in 1483. In the dream sequence, Clarence mentions the crossing to Burgundy, which happened when he was only 9 and Richard was 7. (I, iv, 10)
- Queen Margaret, who died in exile in France before Edward's death, is resurrected to serve as the Senecan chorus. Her primary function is to remind the characters and audience of the historical process of crime and punishment. She is also a foil for Richard. One of the funniest moments in the play, when Richard interrupts Margaret's cursing, is purely fictitious. (I, iii, 232-5)
- In Act II, Shakespeare does not adhere to the geographical scattering at the time of Edward's death. Buckingham was in Wales, Prince Edward and Rivers were at Ludlow, Richard was in the North, and Hastings was in London. It was only through Hastings that Richard learned of Edward's death and his appointment as Protector.
- Act IV, scene ii implies that Richard reneged on his promise to give Buckingham the earldom of Hereford when he actually signed papers granting Buckingham the crown's portion.
- In Act IV, scene iii, Richard imprisons Clarence's son and meanly matches Clarence's daughter in marriage. Henry VII was responsible and later executed the boy on a trumped-up treason charge. Henry VIII executed Clarence's daughter when she was in her 60s to destroy the last of the Plantagenets.
- In Act V, Richmond generously proclaims a "pardon to the soldiers fled/that in submission will return to us." (V, v, 16-17) In fact, Catesby was captured and executed; others were imprisoned. Henry dated his reign from the day before the battle in order to issue a bill of attainder against all the men who had fought for Richard and thereby confiscate their properties.

These inaccuracies, whether intentional or based on the chronicles, shouldn't diminish our appreciation for the complexities of this play, portions of which could be variously described as:

comical	fantastical	allegorical
political	farcical	prophetic
metaphorical	hypocritical	hysterical
providential	rhetorical	ironical
theatrical	moral	oratorical
tragic		

But it is not historical.⁷⁸ As Antony Sher observed in describing his preparation for the role: "Shake-

spare's play departs so drastically from history that [biographies of all the characters for the cast are] of curiosity value rather than of any real use."⁷⁹

We are briefly introduced to Richard in *Henry VI, Part II*. In spite of the fact that he is called a "foul indigested lump, as crooked in [his] manners as [his] shape" (V, i, 157-8), he has the prowess to slay Somerset at the Battle of St. Albans. Incidentally, this is another anachronism; the combat occurred when Richard was only 2-1/2. His character is more fully realized in Part III. In Act III, his long soliloquy touches on all the negative attributes previously cited in the chronicles — his ambition, hatred, destructiveness, and deceptiveness. Here his deformity and unnatural birth are graphically described.⁸⁰ But in the opening soliloquy of *Richard III*, he merely alludes to it:

*I, that am curtailed of this fair proportion,
Cheated of feature by dissembling Nature,
Deformed, unfinished, sent before my time
Into this breathing world scarce half made up . . .
(I, i, 19-21)*

This disparagement of physical disability not only offends our modern sensibilities, it simply was not true of the historical Richard. It was only after his death that his birth was declared unnatural by enemies who tried to denigrate him.⁸¹ In the period which concerns us, people associated an evil disposition with a deformed body.⁸²

While the deformity may connect the Richard of the Henry plays with this one, Shakespeare did not develop the character consistently. Richard's motivation has shifted noticeably from pure ambition to boredom; from lusting after the crown to causing trouble. One critic suggests that Shakespeare invented most of Act I to give Richard, as bored, unemployed actor, a chance to introduce himself and to show off.⁸³

And show off he does. This is an extraordinarily theatrical character who is the "dramatist, producer, prologue, and star performer of his own . . . comedy."⁸⁴ Richard constantly reminds us of his virtuosity in performing, in order of appearance, such diverse roles as:

the devoted brother
stalwart friend
witty wooer
loyal subject
plain blunt chap
pious convert
benevolent uncle
good protector
reluctant prince
political manipulator
cornered, sweating rat
bluff soldier

And last but not least, his award winning role as the innocent.⁸⁵

For a person with a severe disability, Richard is tremendously energetic, not only in his extravagant performances, but in his perpetual motion. He cannot afford to be stationary if he is to retain the element of surprise.⁸⁶ Shakespeare doesn't give Richard much of a rest, for in an unabridged performance, he appears in 15 of 25 scenes. All this movement in a crippled position puts a terrible physical strain on the actor. Rumor has it that after the original production, Burbage, who played Richard, said to Shakespeare: "If you ever do that to me again, mate, I'll kill you."⁸⁷

In the first part of the play Richard does, indeed, strut his hour upon the stage.⁸⁸ His actions are described in terms of haste, perhaps a legacy from More.⁸⁹ Richard gloats that he will have the world to bustle in once Clarence and Edward are out of his way. (I, i, 152) But after his coronation, he frets, confusedly giving and retracting orders. His unstaged anger is at the surface, as Catesby informs us à la Edward Halle: "The King is angry. See, he gnaws his lip." (IV, ii, 27) By Act V at Bosworth, Richard confesses that "I have not that alacrity of spirit / nor cheer of mind that I was wont to have." (V, iii, 73-4) What accounts for this progression from strutting to fretting? Opinions vary as to the cause of this abrupt shift in behavior. Perhaps it is in keeping with the degeneration of the Vice character. Or perhaps it is attributable to the anxieties and responsibilities which accompany the role of king, reminiscent of the lament of Shakespeare's Henry IV, another usurper: "Uneasy lies the head that wears a crown."⁹⁰

I suggest, however, that the tonal shift is due to how the chronicle sources conceptualized Richard. You will recall that since More terminated his history after Richard's accession, Halle and Holinshed had to rely on Vergil for the remainder of the reign. While More's Richard is "demonically vibrant and behaviorally restless," this characterization is completely lacking in Vergil and subsequently in Halle.⁹¹ It is interesting to note that Richard experiences this same change of character in the *True Tragedie*, which relied on the same sources.⁹²

Notwithstanding Shakespeare's reliance on the chronicles for the historical background, I do not agree with those who claim that *Richard III* is the "culmination of the so-called Tudor tradition"⁹³ or that "Tudor propaganda was most memorably codified by Shakespeare."⁹⁴ He superimposed the framework of the Tudor Myth as a providential view of history on this play. But did he actually believe in the myth of Tudor deliverance from Richard III's tyranny? While we cannot know for certain, I propose that Shakespeare's affinity was with Richard for these reasons:⁹⁵

- By Act V, Richard no longer operates as a Vice character, and he is not simply dispatched to hell. He fights bravely, but he is doomed to die after fulfilling his part in the grand cosmic scheme by punishing those whom Margaret cursed.

is remarkable soliloquy in Act V, "O coward conscience, how dost thou afflict me," (V, iii, 180-207) is designed to reveal, however briefly, his basic humanity. The admiration we feel for Richard here is evidence of Shakespeare's expert manipulation of our sympathies.⁹⁶ Remove this speech, and Richard reverts to a cardboard Senecan tyrant.

- Richard isn't real; he is larger than life. The way his role is written and portrayed with such gusto, Richard emerges more as an example of the power wielded by a consummate actor than as a figure of treachery and evil.⁹⁷
- Finally, I contend that the key to Shakespeare's view of Richard is unobtrusively inserted in Act IV, scene iv, when Queen Margaret instructs Queen Elizabeth on how to curse:

*Think that thy babes were sweeter than they were
And He that slew them fouler than he is.
Bett'ring thy loss makes the bad causer worse;
Revolving this will teach thee how to curse. (IV, iv,
120-2)*

Apparently, I'm not the only one to view Shakespeare in this light. Josephine Tey's mystery, *The Daughter of Time*, is perhaps the most popular defense of Richard. In the book, Tey pillories the murderers of Richard's reputation: Sir Thomas More, Bishop Morton, the Tudor chroniclers, and Henry VII. But she does not also indict Shakespeare.⁹⁸ Instead she comments on two occasions that it was from More's accounts that "Holinshed fashioned his history, and on that story that Shakespeare fashioned his character." In other instances, she notes that like historical transactions, Shakespeare's plays are "capable of almost endless interpretations"; that his version of Richard is "just a caricature. Not a man at all"; and that Olivier's performance as Richard III is the "most dazzling exhibition of sheer evil."⁹⁹

If Shakespeare has been accused of creating some monstrous lies about Richard, Tey has been severely reprimanded for suppressing or camouflaging unfavorable "facts" about him. *The Daughter of Time* has been the subject of much debate about the role and responsibility of the novelist as well as the historian in presenting historical information, for each accuses the other of manipulating evidence to substantiate preselected conclusions.¹⁰⁰ All this discussion centered on Tey's novel; however, she also wrote a play about Richard under another pseudonym.

It is unclear which work Elizabeth MacKintosh wrote first, the book under the name Josephine Tey or the play *Dickon* under the name Gordon Daviot, since the latter was published posthumously.¹⁰¹ [Ed. Note: In a 1956 radio interview, cited in "Richard's First American Friends" elsewhere in this issue, Laurence Olivier remarks that Gordon Daviot had brought him the play for consideration in 1944, which would suggest but not prove that the play preceded the novel. As the interview was unpub-

lished, Weinsoft did not have access to it.] *Dickon*, for Richard's nickname, was originally produced in 1955. With the exception of one theatre review and a few brief references in critical studies of Tey, very little has been written about the play.¹⁰² Her vindication of Richard seems to work better through the medium of the mystery novel.

So why discuss *Dickon* at all? I thought it would be interesting to contrast the opposite conceptions of Richard as a comic demon and saintly monarch and to examine how they work as theater. Furthermore, I believe it is important to examine a revisionist play about Richard to illustrate the relationship between history and drama.

The play is divided into two acts of five scenes each and covers the period from January 1483 when Edward IV convened a parliament to the dawn of Bosworth. *Dickon* has three scenes in common with *Richard III*: the arrest of Hastings, the execution of Buckingham, and the morrow of Bosworth, one of which I'll discuss later.

In *Dickon* and her other history plays, Daviot's aim is to reinterpret and demythologize historical characters.¹⁰³ Richard thus is characterized as fair, honorable, and capable. Critics contend, and I concur, that this depiction on stage of a good and much maligned king does not provide enough dramatic contrast.¹⁰⁴ Given the inevitable comparison to Shakespeare's play, *Dickon* does not fare as well for the same reasons that Vice figures from the morality plays were so popular — because excessive, energetic evil is more theatrically compelling than vapid virtue.

Daviot's Richard is dramatically weaker not only because of how he is conceived, but also how he is presented to us. Shakespeare's Richard is defined by what he says about himself in his soliloquies, by what others say about him, and by his actions. Shakespeare also employed dialogue to indicate facial expressions, gesture, and demeanor.¹⁰⁵ You will recall Catesby informs us that the King is chewing his lip. By contrast, Daviot leaves much to detailed stage directions. Consider her description of Richard's initial entrance:

He is quite young, only thirty. Smallish, slight but wiry. He has a short face with hollow cheeks, long grey eyes set close under the brows, a bold nose, a thin mobile mouth. His eyes are lively, his expression gentle, his manner controlled and quiet . . . His only obvious charm is in his voice, which is very attractive. The ill-health from which he suffered as a child has left its mark on his face and body (in repose his face still looks as if he were in pain) . . . He has won renown both on the battlefield and at the council table . . . (Act I, i, page 6)¹⁰⁶

Because the audience is not privy to this information through dialogue or action, there is much less dramatic punch. Moreover, the script abounds with so many explicit stage directions that there is less opportunity for the actor to interpret and develop the role. Some stage directions give the impression that *Dickon*

was composed to be read rather than performed. For example, when Lovell and Richard are anticipating Richmond's invasion, the direction for Richard's acknowledgement of "The spring" reads as follows: "He says it slowly, thinking of Anne, who has died in March after a long illness, and of the little promise this spring holds for him." (Act II, iv, p. 88)

Daviot's Richard does not strut; his movement is restrained because he is not in charge of the action. Instead, events happen to him which force a reasoned, rational response. He also doesn't fret; that role is given to Hastings, as Bishop Morton scolds: "You fret, Hastings, you fret." (I, v, p. 48). Despite a few short bursts of temper, this Richard is calm, contemplative, sometimes too preoccupied, and candid. We don't witness behavioral shifts due to changing circumstances, and there is no complex characterization to analyze.

With a few exceptions, *Dickon* is more chronologically accurate than *Richard III*,¹⁰⁷ which gives it the appearance of being more historically accurate. I must confess that I hoped to catch Daviot in an anachronism to balance those errors in Shakespeare. I thought I caught her in this exchange between Edward and Richard regarding the military campaign in Scotland. Richard says that Stanley "sat in front of Berwick looking so fierce that not a Scot had the courage to lift a golf club." (I, i, p. 12) A golf club?! Yep. The first written mention of golf was in 1457.¹⁰⁸ That taught me a lesson. Never argue with a Scotswoman about golf.

But where Shakespeare rearranges the chronology of events to suit a dramatic purpose, Daviot simply eliminates events she deems unsuitable to her favorable portrayal of Richard. For example, Act I closes with the arrest of Hastings; Act II opens with King Richard on royal progress two months later, so some controversial events surrounding the usurpation and coronation are omitted.

The historical inaccuracies are unimportant in Shakespeare because he uses history loosely as a backdrop for a study in character.¹⁰⁹ His overt manipulation of history and outrageous situations (the wooing of Anne) allow us to see Richard as a work of fiction rather than as a historical figure. We readily invoke the willing suspension of disbelief. Because Daviot's play has the pretext of historical accuracy in that people are generally at the right place at the right time, she is better able covertly to manipulate our perspective. The incidents presented are plausible; therefore, we are inclined to believe they are also true. To take an example, in both plays Richard refuses to grant Buckingham an audience prior to his execution — ostensibly because he is so outraged at Buckingham's betrayal. But in *Dickon*, Buckingham is apprehended with a concealed weapon. His intent is not to plead for forgiveness, but to assassinate Richard. Thus far, I can find no supporting evidence for this motive.¹¹⁰

I suspect that Daviot's creation of speculative justifications for Richard's actions results from the fact that

she looks at him from a 20th-century viewpoint. Her Richard is not portrayed as a man of his age who was presented with a tempting opportunity to seize power and took it. The political mores of 500 years ago do not meet the standards to which we aspire (but often fall short). So it is not good enough for Daviot that Richard behaved in a manner comparable to his contemporaries — perhaps a little better, surely no worse. Consequently, in trying to restore an unjustly tarnished image, Daviot invents the Richard she wishes, as do I, had actually existed.

About the Author: Judy R. Weinsoft, a librarian for the Tri-Met transit agency in Portland, Oregon, joined the Society after reading the article in the *Wall Street Journal* in 1991. This lecture, by all accounts well-attended, was delivered in conjunction with a production of *Richard III* at the Ashland, Oregon Shakespeare Festival. In addition to researching and presenting the lecture, Weinsoft also produced T-shirts for the occasion ("I was framed," "I was upstaged"), with additional supplies of the T-shirts on sale at the 1993 AGM. A librarian's librarian, Weinsoft has generously donated the considerable proceeds of her T-shirt sales to benefit the American branch research library. Weinsoft lives with husband Phil Goldsmith in "a non-medieval house" in southwest Portland.

NOTES

1. *Macbeth*, (V, v, 27). Several scholars comment on the similarities between *Richard III* and *Macbeth*. For example, see Grant L. Voth, *King Richard III: a guide for the Shakespeare plays* (1983), p. 34, 37, who considers Richard as a "kind of first draft of Macbeth." See generally Margaret Hotine, "Richard III and Macbeth — studies in Tudor tyranny?" *Notes and Queries*, vol. 38, no. 4 (1991). For other references, see index under "Macbeth" in James A. Moore, comp., *Richard III: an annotated bibliography* (1986), p. 832 [hereafter Moore, *Bibliography*].
2. Jeremy Potter, *Good King Richard? an account of Richard III and his reputation* (1983), p. 258.
3. Antony Sher, *Year of the king: an actor's diary and sketchbook* (1985), p. 248.
4. Lorraine C. Attreed and William Hogarth, "To Richard and Mary, twin plaques..."; the history of the Richard III Society, *The Imprint of the Stanford Libraries Associates*, vol. 10, no. 2 (October 1984), pp. 14-15.
5. *Ibid.*, p. 16.
6. T. Walter Wallbank, Alastair M. Taylor, and Nels M. Bailkey, *Civilization: past and present*. 1 (5th ed.; 1965); p. 405.
7. For example, see Roger Lockyear, *Tudor and Stuart Britain 1471-1714* (1964), p. ix: "Traditionally speaking, modern English history starts with the accession of Henry VII in 1485. Yet no revolutionary change took place in that year. The forces at work in English life were much the same after Bosworth as before.... There was, indeed, no sudden break between medieval and

- modern England....The main reason for choosing 1485 was that it seemed to mark the re-emergence of strong monarchy after a hundred years of weakness and disorder culminating in civil war. In fact, the restoration began under Edward IV, and the methods used by the first Tudor were little more than a development of those of his Yorkist predecessor." See also Michael Hicks, *Richard III: the man behind the myth*, (1991), p. 151.
8. Charles Ross, *Richard III* (1981), pp. xlviii-li. See also Roxane C. Murph, *Richard III: the making of a legend* (1977), pp. 55-72.
 9. E.M.W. Tillyard, *Shakespeare's history plays* (1944) pp. 29-32. I was able to identify Tillyard as the source from the following references: Robert Ornstein, *A kingdom for a stage: the achievement of Shakespeare's history plays* (1972) pp. 15-16, 18; Paul M. Kendall, *Richard the Third* (1955), p. 505; Larry S. Champion, "Myth and counter-myth; the many faces of Richard III," *A fair day in the affections* (1980), p. 50; Moore, *Bibliography*, pp. xii-xiii.
 10. Unless otherwise indicated, all act, scene, and line references in the body of the text are noted in parentheses and refer to William Shakespeare, *The Tragedy of Richard III*.
 11. Hicks, p. 21. For a slightly different explanation of the Tudor Myth, see Ornstein, p. 19: "The early Tudor apologists, aware that the Tudor claim was not 'indubitate,' had to avoid the issue of legitimacy by proclaiming again and again the sanctity of de facto royal authority. Rather than condemn the guilt of Henry IV, they dwelled on the villainy of Richard III; and rather than describe Henry VI as the scapegoat for his grandfather's sin, they canonized him as a saintly martyr to Richard's murderous ambition, when they foresaw the redemption of England under Richmond." Some early scholars used "Richard Saga" or "Richard Myth" to describe only the negative propaganda without reference to a divine cycle of retributive justice. See George B. Churchill, *Richard III up to Shakespeare* (1900, 1976), p. iii.
 12. Tillyard, pp. 29-30.
 13. Hicks, p. 151: "Not all Yorkists accepted the dynastic claims of Henry VII, and nostalgia for Richard's good government in Yorkshire, for his resident lordship in Richmondshire and his beneficial legislation persisted well into Henry VIII's reign..."
 14. *Ibid.*
 15. *York Records: extracts from the municipal records of the City of York*, ed. by R. Davies (1843), p. 218; cited in Kendall, p. 444. See also Ross, p. 58: Richard was "exceptionally generous to the city of York....It is not surprising that York mourned his demise."
 16. Hicks, pp. 69-70.
 17. Ross, p. 59.
 18. *Ibid.*, pp. 94. For example, with regard to the disappearance of the princes in the Tower, outside of the south and west, the "rest of the country seems to have been untroubled....The loyalty of Richard's northerners was in no way shaken." *Ibid.*, p. 104.
 19. Ornstein, p. 23.
 20. *Ibid.*, p. 26.
 21. Ross, p. xxxiii. He mentions such writers as John Rous and Pietro Carmeliano.
 22. *Ibid.*, p. liii.
 23. Luckey, p. 25.
 24. Ross, p. 227.
 25. Keith Dockray, *Richard III: a reader in history* (1988), p. 1.
 26. Kendall, p. 11.
 27. *Ibid.*, p. 28.
 28. Ross, pp. 44. For more detail regarding Richard as Lord of the North, see *Ibid.*, pp. 44-59, especially p. 48: "Richard was unique among medieval English kings in the extent of his connections with the North.... The shires north of Trent were neither populous nor wealthy, and loyalties were not lightly given to an outsider, as Henry VII and Henry VIII were to discover."
 29. Polydore Vergil, *Three books of Polydore Vergil's English History*, ed. by H. Ellis (1844), pp. 191-2; cited in Dockray, p. 112.
 30. Ross, pp. 173-175 and 128-136.
 31. *Ibid.*, pp. 184; for Richard's good intentions as king, see also *Ibid.*, 128, 173, 189; Hicks, pp. 105-7, 124-5.
 32. For the text of the act, see Kendall, p. 343.
 33. G.B. Churchill, p. 2: "It was the Richard of a hundred year old saga whom alone Shakespeare knew and made the subject of his play." See also Hicks, p. 161: "[Shakespeare] could not have found sources favourable to Richard on which to draw but only the tradition transmitted by Vergil and More."
 34. Ross, p. xxxi.
 35. *Alexander v. United States*, *United States Law Week*, vol. 61, no. 49 (June 29, 1993), p. 4802. See also G.B. Churchill, p. 1: "All had the strongest material inducements to favor the reigning house, and none at all to excite royal disfavor by even describing impartially such acts of the House of York as really deserved approbation. These inducements...were greatly increased in the reign of Elizabeth, whose nature imperiously demanded homage and rebuked favor shown to her historical as well as actual foes." This is also corroborated by E. K. Chambers, *The Elizabethan Stage* (1923, Repr. 1974), iv, p. 264; cited in Hotine, p. 481; "All openly printed material had to be censored to ensure that it contained nothing critical of matters of religion or state."
 36. Hotine, p. 480. At the time *Richard III* was written, one minister was dead and the other was over 60. The latter promoted his son, Robert Cecil, to succeed him. Like Shakespeare's Richard, Cecil (later the Earl of Salisbury) had a hunchback. Incidentally, Sir Francis Bacon's and Salisbury's mothers were sisters. The relevant extract from Bacon's essay, "Of Deformity," reads like a description of Shakespeare's Richard (see *infra*, note 80).
 37. Judith H. Anderson, *Biographical truth: the representation of historical persons in Tudor-Stuart writing* (1984), pp. 2. She adds that the "phenomenon of biographical fiction is common in the Tudor-Stuart period, virtually a way of life." *Ibid.*, p. 76.
 38. This practice has not been limited to the 16th century. Witness Joe McGinniss's recent Teddy Kennedy biography, *The Last Brother*, wonderfully parodied by John

- Leo in "Ruminating with Joe," *U.S. News & World Report*, August 2, 1993, p. 16, as demonstrated by the following excerpt: "In the back [of the book] was the author's note, right where nonruminating biographers usually put the sources, index and footnotes. It said plainly that *The Last Brother* is 'at least as much a rumination as a biography.' [The rules for writing ruminatively are] to 'immerse yourself in the life and thought patterns of your subject. Then you get to infer thoughts at key moments.' Author's note: the author is not entirely sure whether the above interview actually took place. No matter. He thinks it's true, and that's the important thing."
39. Sir Thomas More, *The History of King Richard III*, ed. by R. S. Sylvester (1963), pp. 7-8; cited in Dockray, p. 24.
 40. Anderson, p. 7. According to Anderson, More could have selected a fictional format, but his choice of a less dramatic form enables him to use the veneer of history to lend veracity to his writings. *Ibid.*, p. 76. See also Joseph Candido, "Thomas More, the Tudor chroniclers, and Shakespeare's altered Richard," *English Studies*, vol. 68, no. 2 (1987) p. 138, which refers to More's well known penchant for theatrics.
 41. Anderson, p. 93; Candido, p. 138.
 42. Winston Churchill, *History of the English-Speaking Peoples*, I (1956), p. 483; cited in James A. Moore, "Historicity in Shakespeare's *Richard III*," *Ricardian Register*, vol. 20, no. 4, Winter 1986, p. 20 [hereafter Moore, "Historicity"]. Nevertheless, Churchill opted for the traditional version of Richard as propounded by More.
 43. Horace Walpole, *Historic doubts on the life and reign of Richard III*, p. 116; cited in Ross, p. xxvi. Also see Anderson, p. 80, who observes that the opening sentence of More's history has the "tone of certainty, dignity, significance, [and] authoritativeness]....It also exhibits a notorious lack of factual accuracy."
 44. Peter L. Rudnytsky, "More's History of King Richard III as an uncanny text," *Contending kingdoms: historical, psychological, and feminist approaches to the literature of 16th-century England and France* (1991), p. 149.
 45. A. F. Pollard, "The making of Sir Thomas More's *Richard III*," reprinted in *Essential Articles for the Study of Thomas More*, ed. by Richard S. Sylvester and Germain Marc'hadour (1977), p. 421; cited in Rudnytsky, p. 149. According to Pollard, the puzzles include "its authority, its sources, the circumstances of its publication, the relation of the English to the Latin versions, the absence of any original autograph, the variations in the printed texts, the motive of its conception, and the reasons for its unfinished state and abrupt termination."
 46. Rudnytsky, p. 161; Anderson, p. 105. There are two major ways of explaining why More's text ends suddenly when Bishop Morton, while in the custody of Buckingham, hints that the latter ought to advance his own claims to the throne: 1) In More's own time, there was another duke of Buckingham with the same claims to the throne, and More was concerned that his work might be interpreted as inciting him to treason; and 2) More gradually realized his work could be taken (as Halle evidently took it) as an apology for the Tudor dynasty, which he himself didn't entirely trust and, therefore, halted his work. Anderson also suggests that More stopped because he had seen enough of the current political reality and lost faith in the ability of his writing to influence events. Anderson, p. 108.
 47. Anderson, p. 105.
 48. Rudnytsky, pp. 165-7. More recognized these similarities between Edward IV and Henry VIII: obesity from overindulgence, amorous propensities, and equivocal circumstances surrounding their marriages.
 49. Ross, p. xxiii. Although Vergil himself says that he was encouraged to write his history of England by a formal request from Henry VII, the various preferments he received during the last seven years of the reign were owed more to an Italian cardinal's influence with the king. After his work was published in 1534, Vergil received no royal patronage and incurred the spiteful hostility of Cardinal Wolsey.
 50. Kendall, p. 502; see also *Ibid.*, p. 578, note 5.
 51. *Ibid.*, p. 502.
 52. Candido, p. 138. More provides a far more lively and dramatic account of Richard than does Vergil. See also Ross, p. xxiii.
 53. Vergil, pp. 226-7; cited in Dockray, p. 23.
 54. Kendall, p. 502; Ross, p. xxiv; Tillyard, p. 36.
 55. Candido, pp. 139-40.
 56. A.P. Rossiter, "Angel with horns: the unity of *Richard III*," *Angel with Horns and other Shakespeare lectures* (1961); repr. in William Shakespeare, *The tragedy of Richard III*, ed. by Mark Eccles (1988), p. 216.
 57. Ornstein, p. 21. Each chronicler, however, selects and edits his materials in his own way.
 58. Edward Halle, *The Union of the Two Noble Families of Lancaster and York, "King Richard III,"* f. 35; cited in Dockray, p. 24.
 59. Raphael Holinshed, *Holinshed's Chronicle*, p. 175-6; cited in Dockray, p. 25.
 60. Kendall, p. 505. See also Dockray, p. 13; Hicks, p. 160; and Champion, p. 50.
 61. G.B. Churchill, p. 2.
 62. Geoffrey Bullough, ed. *Narrative and dramatic sources of Shakespeare*, Vol. III: *Earlier English history plays - Henry VI, Richard III, Richard II* (1960), pp. 232-3; G.B. Churchill, p. 245.
 63. G.B. Churchill, p. 236.
 64. More, pp. 8-9, cited in Dockray, p. 47.
 65. G.B. Churchill, p. 242.
 66. *Ibid.*, pp. 265, 269-70, 272.
 67. *Ibid.*, p. 393; Bullough, pp. 235, 237.
 68. G.B. Churchill, pp. 398-404, 497-524; Bullough, pp. 239-40.
 69. Moore, "Historicity," p. 23.
 70. C. Hugh Holman, *A handbook to literature*, 3rd ed. (1972), p. 484.
 71. *Ibid.*, pp. 328-9; Voth, pp. 19-20.
 72. Bernard Spivack, *Shakespeare and the Allegory of Evil* (1958), p. 306; cited in Wolfgang Clemen, *A commentary on Shakespeare's Richard III* (1968), pp. 37, 105, 125; see also Voth, p. 19.
 73. *Benet's Reader's Encyclopedia*, 3rd ed. (1987), p. 597; G.B. Harrison, ed., *Shakespeare: the complete works* (1968), p.

- 139 (footnote to *Henry VI, Part III*, Act III, scene iii, line 193).
74. At least a touch of humanity in Richard's character goes beyond the standard convention of the unfeeling stage Machiavel. See Moore, *Bibliography*, pp. xxx-xxxi.
 75. Peter Saccio, *Richard III: Player-King* (1985), p. 12 [hereafter Saccio, *Player-King*].
 76. For a further discussion of the issue of Shakespeare's historical soundness in *Richard III*, see Moore, "Historicity." See also *infra*, note 105. Scholars observe that Shakespeare's chronological inaccuracies serve a dramatic purpose. See Rossiter, p. 216; Ornstein, p. 22.
 77. Clemen, pp. 107-8; Voth, p. 13. See Clemen generally for the historicity discussion, as well as Peter Saccio, *Shakespeare's English Kings* (1977), pp. 115-186.
 78. Moore argues that we should "certify the play for what it is, a drama whose magnitude is beyond historical debate." Moore, "Historicity," p. 21.
 79. Sher, p. 177.
 80. *Henry VI, Part III*, (III, iii, 155-160) and (V, vi, 71-79).
 81. Hicks, p. 49.
 82. Clemen, p. 6, which also cites Francis Bacon's Essay #44, "Of Deformity." See also *supra*, note 34.
 83. M.M. Reese, *The cease of majesty: a study of Shakespeare's history plays* (1961), [no page reference]; cited in Voth, p. 13; See also John W. Blanpied, "The dead-end comedy of Richard III," *William Shakespeare's Richard III*, ed. by Harold Bloom (1988), p. 62. Shakespeare constantly underscores the notion of Richard as actor by the use of stage metaphors: e.g., "plots have I laid" (I, i, 32); "I will perform it." (I, i, 110); "And seem a saint when I most play the devil." (I, iii, 337); and especially the discourse on the art of acting: "I can counterfeit the deep tragedian..." (III, v, 4-11). See also Rossiter, p. 233.
 84. Michael Neill, "Shakespeare's I-Ialle of mirrors: play, politics and psychology in Richard III," *William Shakespeare's Richard III*, ed. by Harold Bloom (1988), p. 19.
 85. Neill, p. 27; Saccio, *Player-King*, p. 3; and R. Chris Hassel, Jr., "Context and charisma: the Sher-Alexander Richard III and its reviewers," *Shakespeare Quarterly*, vol. 36, no. 5 (1985) p. 632.
 86. S.P. Cerasano, "Churls just wanna have fun: reviewing Richard III," *Shakespeare Quarterly*, vol. 36, no. 5 (1985), pp. 621-623, in describing Antony Sher's performance.
 87. Sher, p. 42.
 88. Even though Richard says he is "rudely stamped" and "want[s] love's majesty to strut before a wanton ambling nymph." (I, i, 16-17)
 89. As Candido posits, More "embroiders his subject with a restless urgency and impatience completely lacking in Polydore's account....Repeated evocations of Richard's haste are joined with his abrupt fluctuations of mood or his eagerness to force an historical moment to its crisis...." Candido, pp. 138-40.
 90. *Henry IV, Part II*, (III, i, 31).
 91. Candido, pp. 139-41.
 92. *Ibid.*, p. 141.
 93. Dockray, pp. 1, 13.
 94. Hicks, p. 15. See also Kendall, p. 514: "The forceful moral pattern of Vergil, the vividness of More, the fervor of Hall, and the dramatic exuberance of Shakespeare have endowed the Tudor myth with a vitality that is one of the wonders of the world. What a tribute this is to art, what a misfortune this is for history."
 95. After independently developing this hypothesis, I found portions of it validated by Ornstein, p. 31 and Rossiter, pp. 236-8. See also opinion of Geoff Pickstone in letter to editor of *Ricardian Bulletin*, Sept. 1991, p. 27-8: "By loading our hero with responsibility for every conceivable wrong of the time and portraying him as so sinister, or even diabolic, that the whole plot surrounding the character descends to the level of a ludicrous black comedy, could not Shakespeare have been mocking the long held, official Tudor history?...Could not *Richard III* be the supreme dramatic irony?"
 96. Clemen, p. 232.
 97. Neill, p. 16; Rossiter, p. 231. For the opposite view of Richard as embodying moral and political evil within a theatrical framework, see Ornstein, p. 246; Bill Overton, "Play of the King? *King Richard III* and Richard," *Critical Survey*, vol. 1, no. 1 (1989), p. 6.
 98. Saccio, *Player-King*, p. 1. I am indebted to him for this observation.
 99. Josephine Tey, *The Daughter of Time* (New York: Berkley-Medallion, 1975), pp. 79 & 95, 177, 92, 26. (Actually, Shakespeare is mentioned a total of eight times, though not all the references are relevant.) With regard to Richard as caricature, see also Moore, "Historicity," p. 22: "This paradoxical villain (evil/comical; hypocritical/candid; demonic/human) was intended as a complex literary character and not as a representation of the actual Richard."
 100. Tey was criticized for her lack of attribution of sources, for attacks on professional historians, for purposely withholding information, and for not agreeing with the received view of Richard. See David Allen, "Richard III: trial by jury; a new novel brings the controversy back to life and launches a new sub-genre," *Armchair Detective*, vol. 20, no. 4 (Fall 1987), pp. 403-411; Champion, pp. 37-54; Carl E. Rollyson, Jr., "The detective as historian: Josephine Tey's *The Daughter of Time*," *Iowa State Journal of Research*, vol. 53, no. 1 (August 1978), pp. 21-30; M.J. Smith, "Controversy: Townsend, Tey, and Richard III: A Rebuttal," *Armchair Detective*, vol. 10, no. 4 (Fall 1977), pp. 317-319; Ralph Stewart, "Richard III, Josephine Tey, and some uses of rhetoric," *Clues: A Journal of Detection*, vol. 12, no. 1 (Spring-Summer 1991), pp. 91-99; and Guy M. Townsend, "Richard III and Josephine Tey: partners in crime," *Armchair Detective*, vol. 10, no. 3 (Summer 1977), pp. 211-224. For Tey's criticism of historians, see Tey, pp. 79, 104-107, 122, 142, 155, 157-9, 181-183, 192, 195-196, 207-208, 213, 217.
 101. Since Daviot died before Kendall's substantial biography was published in 1955, her source for both the novel and play was Sir Clements Markham. (It seems to me that Daviot gives indirect credit to Markham in *Dickon*: the two pages are named Clement and Mark.) His impassioned defense, *Richard III: his life and character*, was published in 1906 and exonerated Richard of all crimes attributed to him by the Tudors. Critics sug-

- gest that Daviot had access to a contemporary account of the usurpation which came to the attention of English historians in the 1930s but which she purposely ignored because it refuted Markham's thesis of the totally innocent Richard. Specifically, see Townsend, pp. 213-214, 218.
102. "Dickon," *London Times*, May 10, 1955, p. 3E (theatre review); Audrey Williamson, "Gordon Daviot," *Modern British Dramatists 1900-45*, Vol. 10 of *Dictionary of Literary Biography*, p. 141; "Josephine Tey," *Twentieth-century literary criticism*, vol. 14, pp. 448, 451, 459-460; Nancy E. Talburt, "Josephine Tey," *Ten women of mystery*, ed. by Earl F. Bargainnier (1981), p. 46.
 103. Talburt, p. 46. See also Sandra Roy, *Josephine Tey* (1980), p. 27; cited in *Twentieth-century literary criticism*, vol. 14, p. 459: "Her central characters are leaders saddened by the loss of friends, defeated by unthinking opposition, and misunderstood by history."
 104. *London Times*, p. 3E; Williamson, p. 141; Talburt, p. 46. See also Sir John Gielgud in a foreword to *Plays*, Vol. I by Gordon Daviot (1953), pp. ix-xii; cited in "Josephine Tey," *Twentieth-century literary criticism*, vol. 14, p. 451: "In *Dickon*...Gordon does not succeed, to my mind, in making the character of Richard III sufficiently convincing as a hero, and her good Richard does not begin to be an adequate substitute for the thrilling monster of Shakespeare's play."
 105. Clemen, p. 68.
 106. Gordon Daviot, *Dickon*, ed. with an introduction, historical commentary and notes by Elizabeth Haddon (London: Heinemann, 1966). All further references are to this edition.
 107. The major temporal error I noticed occurs in Act II, scene i. In August 1483, Richard is on his royal progress throughout the realm and stops in Gloucester to meet with a deputation of tradesmen. They comment on the things Richard has done since he became King: "No more common lands snatched to make hunting forests for the court.... No more buying of jurymen's votes at a shilling a time. No more sitting in prison while your business goes to ruin because you can't get bail." It is my understanding from Kendall, pp. 338-343, that these were acts passed in Richard's only parliament of January 1484. Daviot apparently makes a few errors in the geographical placement of individuals. I can find no evidence in Kendall or Ross that Buckingham was at Middleham in April 1483; that the arrest of Rivers occurred at Stony Stratford when Prince Edward was sent out of the room; or that Stanley was in charge of Buckingham's execution.
 108. In March 1457, King James II banned golf in Scotland in the interest of military discipline. *Golf Digest Almanac* (New York: Golf Digest/Tennis, 1989), p. 486.
 109. William Snyder, "Halstead's *Richard III*," *The Ricardian*, no. 38 (September 1974), pp. 6-11; cited in Moore, "Historicity," p. 21: "Shakespeare's chronological errors must be attributed to the dramatic spirit in which he wrote. He thought as a dramatist and made mere matter of fact subservient to the powerful delineation of character." See *infra*, note 74.
 110. I consulted Kendall, Ross, and Rosemary Horrox, *Richard III: a study in service* (Cambridge: Cambridge University Press, 1989).

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RICARDIAN POST

November 10, 1993
Ansonia, CT

Dear Carole:

The Fall 1993 issue of the *Ricardian Register* had an article "Where In The World Do You Find Other Ricardians?" that asked readers to drop a line to the Editor if they have met other Ricardians in unusual places. I have.

In 1981 while on a Caravan Tours escorted tour to Scandinavia, I met Ian Ainsley, a member of the parent Society in England.

While packing for my trip I decided to include a t-shirt that had the NGP portrait of Richard III on it that I had purchased from a Massachusetts company that sold t-shirts with pictures of famous people on them. I had read in a previous issue of the *Ricardian Register* that there were members of the Society in Sweden and I thought maybe if I wore the t-shirt there — who knows, maybe I'll meet one of them.

When I arrived in Norway, I found that our tour guide for the trip would be an Englishman by the name of Ian Ainsley. The second day of the trip just so happened to be the wedding day of Prince Charles and Lady Diana, so I thought I would join in the spirit of the day and wear my Richard III t-shirt (royalty and all). When I came back to the hotel from some sight-seeing, I found Ian in the lobby watching the royal wedding on the television, so I sat down with him to watch and he noticed my t-shirt. Ian questioned me about why I was wearing the t-shirt and I told him I was a member of the Richard III Society in the U.S. That was when he told me he was a member in England. We had many good conversations and discussions during the two-week tour. We corresponded for quite a few years after that but unfortunately as time went on we lost touch.

For me it was a wonderful experience to have met Ian in the way that I did.

Patty Karhut

October 21, 1993
St. Paul, MN

Dear Carole:

I thought I might write to let other Society members know of another resource for them to consider in connection with their research on medieval topics.

This is an organization called the Selden Society, headquartered in London, but with an American branch as well. The Selden Society's purpose is to study and advance the knowledge of the history of English law. It publishes annual volumes of original source materials such as law reports and court records. Included in the annual membership fee of \$50 is the Society's annual publication. There are many institutional members in the United States, including many university law libraries, so finding the volumes should not prove too difficult for Ricardians.

Further information can be obtained from David Warrington, Seldon Society, Harvard Law School, Cambridge, MA 02138.

Roderick Hale

June 21, 1993
Vero Beach, FL

Dear Ms. Rike:

Thanks to a brief announcement you put in the *Winter Register*, I learned about the Congress on Medieval Studies in Kalamazoo and was able to attend. I proclaimed my affiliation with the Richard III Society on my name tag and wore the enamel badge of the White Boar.

I encountered many of the usual questions and presumptions about Richard and the Society. Within a few hours I had formulated an answer that satisfied me: *When history has been written by your enemies, it is good to have a few curious friends.*

Perhaps this would not work with less scholarly questioners, but it was well received by those I talked with.

The session sponsored by the Society was well done. I thoroughly enjoyed the entire experience and hope to go again.

Margaret Drake

SCATTERED STANDARDS

(Chapter News & Updates)



Illinois Chapter

The meeting of November 7, 1993 was held at the home of Mary Miller in Naperville. Six members of were present at the meeting called by Mary for the purpose of forming a chapter. A meeting had been held on August 29, and at that time those present had resolved to form a chapter and had collected money for the registration fee. The November meeting was called to elect officers and approve bylaws for our chapter.

Officers elected for a one-year term are Chairman: Mary Miller, Secretary: Joan Marshall, Treasurer: Lynne McLean. Joyce Turnea very kindly volunteered to be our Publicity Chairman.

Mary Miller gave a report on the highlights of the AGM in Newark, New Jersey.

Since all of us present were new members (with the exception of Mary), we had a discussion on how to keep up interest within our chapter by means of banquets, speakers, workshops, library displays, etc. These activities will also help in attracting new members.

As we are all avid readers, we had a lively conversation about various books written on England in the time of Richard III and the meeting was adjourned so that we could have refreshments and listen to the program which Mary had prepared on the top ten Ricardian books in both fiction and non-fiction.

The next meeting will be March 13, 1994.

Joan Marshall

Middle Atlantic

After a restful Summer, the Mid-Atlantic Chapter began its Fall activities with several "In memoriams" for Bosworth Day (special Thank you to Sam Freeland, who has faithfully posted this notice in his local paper for over ten years now) and then with an annual pro-Richard presentation at a local high school (third year), and thirdly with a delightful visit to Winchester, VA. There, Ellen and Al Perlman hosted Chapter members for a wonderful day in Virginia's beautiful countryside, beginning with lunch and a visit to the town's magnificent Belle Epoch Library in the historic center. Then we adjourned to the Perlman home for dessert and viewing a wonderful video interview with actor Marco Barricelli, who played Richard III at the Ashland Shakespeare Festival in Oregon this past season.

Our chapter was well-represented at the AGM in Newark. All attendees agreed that a good time was had by all. Chapter president, Mary Schaller, made a Fool out of herself, as per usual, in her Tarleton Workshop. John Bessette, spouse of Carol, delivered his Fractured Ricardian History for guests at the banquet. He was so well-received that he has been tapped for a repeat performance next year.

On December 5, the chapter members will meet for brunch, then attend the Christmas Revels, an annual holiday presentation which is performed in several large cities throughout the country. This is our second year for the Revels and the chapter all agrees it is a great way to begin the holiday season. Richard would have approved!

Mary Schaller

Ohio Chapter

The Ohio Chapter held their Fall meeting on Saturday, October 23, 1993 in Athens, Ohio at the home of fellow member Compton Reeves and his wife Mary Anne. There were 12 members and guests in attendance. Upon arrival everyone was served delicious refreshments.

Re-elected for another term was Tom Coles, Chairman; Gillie Lehman, Vice Chairman, Gary Bailey, Treasurer and Bobby Moosmiller, Member-at-Large. Kathie Raleigh was newly elected as Secretary.

Tom Coles reported that the raffle of the medieval dagger at this year's Baycrafter's Renaissance Festival, held in Bay Village, Ohio, was very successful. It's a great enticement in drawing people to our display. The Chapter was well represented by our members and guests in resplendent costumes. Gillie Lehman won the runner-up prize in the costume contest for the "Best Royalty Lady" category. Afterwards, everyone met at a local restaurant, still dressed in medieval finery.

Gillie Lehman and Kathie Raleigh went to Indianapolis, Indiana where they picked up 70 new books for the Chapter Library. These were graciously donated by the family of member Doris Redfield, who recently passed away. This collection of books is quite varied, containing Ricardian, Tudor and general medieval period books. Gillie reported that the collection is being inventoried and the Chapter's library list will be updated. The Chapter thanks Gillie and Kathie for their assistance in receiving this generous gift.

The Ohio Chapter's new Pattern Library is off to a good start with the purchase of patterns to make assorted headdresses. These will be available for members to borrow.

The lucky winner in the drawing for the Bosworth Coffee Mug which the Coles brought back from their recent trip to England was Tedd Trimbath. As an added surprise, Tedd and Janet Trimbath donated a window stick-on replica of a Wells Cathedral stained glass window. The drawing for this was won by Pat Coles. Thanks to both the Coles and the Trimbaths for these added incentives to come to the meetings.

Gillie Lehman announced that the January meeting will be located in Cleveland, with the possibility of touring the Art Museum.

After the business meeting, Compton Reeves began his program "Checking The Facts", in which he presented to the members present the many research aids available. As a good starting point he recommends the *Handbook of British Chronology*, which contains information on all the British rulers. Other examples included *English Noble Household and Private Life in the 15th Century* by Roger Verlgol. These and many others were passed around for further examination.

Included as part of his presentation, Compton escorted the group to the library at Ohio University where everyone was given the opportunity to browse among their collection of medieval books and documents.

Upon returning to the Reeves' lovely home, we were graciously treated to a delicious meal prepared by Compton's charming wife Mary Anne before hitting the road for home.

Kathie Raleigh

Southern Pennsylvania Chapter

On October 23, twenty members and guests gathered at the Upper Darby home of Dave and JoAnn Macool for a fabulous meeting. The special guest was Bob Kriner, Dave's armorer (yes, Dave has one!) As we watched, Bob outfitted Dave, piece by piece, into full harness — simultaneously explaining the complexities of his craft and taking questions from the audience. He explained, for example, how knights in full armour could sit on their horses (they couldn't: they stood in the stirrups) and answered questions of a more personal nature as well. At the end of the presentation, we had the pleasure of watching Dave in full battle array saunter, stroll, crouch, and lean on mantles to demonstrate how light and flexible armor actually was. In armor you can do almost you normally would do, claims Dave, "except sneak up on somebody." Bob and his wife, Barbara, were both in period costume and Barbara spoke to us briefly about the Society for Creative Anachronism.

There was a sumptuous refreshment table and across from the food Dave's collection of helmets and medieval weapons was on display, offering guests even more opportunity for a hands-on experience.

We are planning a tour of the newly renovated medieval galleries at the Philadelphia Museum of Art for our next meeting; this is tentatively scheduled for Saturday, January 29.

Regina Jones

The Whyte Rose Chapter

The August 7th meeting was held in the home of Joe Ann and Michael T. Ricca. Congratulations to our new Chairman, Margaret Gurowitz. Continuing in her role as Vice-Chairman is Susan Mahoney. And

welcome to our newly elected Treasurer is Michael Ressetar.

The rest of the meeting was turned into a brainstorming session as members were asked to come up with ideas to help stir activity within the chapter, stimulate membership growth and keep an eye towards future leadership. The consensus of the members was that we should concentrate on the following areas: research topics, library exhibits, schools outreach, participation in Medieval or Renaissance festivals, and a specific sales item for fund raising. Each member has promised a follow up at the November meeting.

We concluded the meeting with a High Tea.

Prior to our November 20th meeting, a number of chapter members had attended a talk given at a gifted students program conducted by Montclair State in Montclair, N.J. The talk was given by American Branch Chairman Joe Ann Ricca and concentrated on the mystery of the Princes. Joe Ann also gave two more talks on November 21st to which members were also invited to attend.

Our usual meeting was then held at the home of Maryloo Schallek with new chapter member Judith Dickson in attendance. Our first topic of discussion was to ask members to distribute Society brochures in their local bookstores and libraries.

Joshua Cherniss is hoping to be the first library exhibit into the newly renovated Highland Park library. He also plans to arrange for us to hold a meeting there during the time of his exhibit. Cary Cherniss has been in contact with local schools to see if they can incorporate Ricardian material into their curriculum. Michael and Joe Ann Ricca have booked three library exhibits for the upcoming year. Haynie Hensel and Judith Dickson will be scouting out their local libraries soon. Maryloo Schallek brought home the point about the importance of these exhibits by reminding us that is how she found out about our chapter! Susan Mahoney is currently communicating with three metropolitan area historical societies with hopes of beneficial results for all concerned.

Joe Ann Ricca gave a very thought provoking talk on Perkin Warbeck. Was he or wasn't he the younger son of Edward IV? Joe Ann's research uncovered questions concerning the role of Sir Edward Brampton, the support Warbeck received from foreign monarchs, and of course Henry Tudor's own ferret-like maneuvers. I know of at least one member who came away with a totally different view point of this mysterious subject!

The meeting ended on a social note with an ice cream cake decorated specially for Ricardians and thoughtfully provided by Maryloo Schallek.

Our next meeting is scheduled for February.

Susan Mahoney



RICARDIAN READING

Myrna Smith

Ladies and gentlemen, for your evening's entertainment we have —

The Main Feature

The Wizard's Shadow, Susan Dexter, Ballentine-Del Ray, 1993 \$4.99 (pb)

The cover informs us, not quite accurately, that the hero of this fantasy, Croken the peddler, has "lost his shadow." He has, rather, realized a net gain in umbrage. What he does lose is his pack horse, his goods, his peace of mind, and at times consciousness. The extra shadow, which he acquires accidentally, is all that remains of a murdered and vengeful wizard. (It is, however, a shadow and not a ghost.) For reasons of its own, it contrives for the peddler to be accepted at the fortress of Axe-Edge as a Merchant Adventurer. (The shadow contrives all sorts of things, including a way for Croken to collect the money it owes him. After all, a shadow has no pockets.) Once they have arrived there, the astute reader will notice several parallels with 15th century England. The parallels are not perfect, of course. There is only one prince, who is somewhat older than either of the historical princes. It's doubtful that Richard III was quite as good as the fictional Rhisiart, and Edward V was certainly not as poisonously evil as the fictional prince. In fact (if one may use the word in connection with a fantasy) the setting is "once upon a time in a galaxy far away", so don't be bothered by seeming anachronisms. With the aid of the shadow (who communicates with Croken but cannot be heard by anyone else) our hero rescues maidens — and the occasional non-maiden — in distress, uncovers a terrible secret, and solves the mystery of why the shadow feels "betrayed" by Rhisiart, but does not hate him. There's plenty of action, plenty of wit, and surprises even on the last two or three pages. Susan Dexter got interested in the fantasy genre through her illustrations, and has to date written several. I plan to look up her *Ring of Allaire* trilogy, even though I am not a fantasy fan. I can't say fairer than that, can I? — *m.s.*

Let's have some feedback from those of you who are fantasy/science-fiction buffs. I think it's good to get both an insider's and outsider's point of view; goodness knows, I probably missed some important nuances.

Advertising

Like myself a mystery addict, Eileen Prinsen sends

a brief excerpt from a novel by Elizabeth George which features a police detective who 'has made at least five pilgrimages to Bosworth Field on the twenty-second of August' and who speaks up for 'The Cause'. He is also a closet belted earl. With Martha Grimes' detective, that makes a brace of belted earls with suspended titles. I must say I prefer George's Det. Lynley, and not just because he is one of us. Look for *Missing Joseph*, and others in the series.

Serial

The Holy Thief, Ellis Peters, Mysterious Press, 1993 \$17.95

This, the 19th chronicle in the series of Brother Cadfael mysteries, takes place during the summer of 1144. Brother Cadfael has been sleuthing at the Benedictine Abbey of St. Peter and St. Paul since 1120, after returning from the crusades, and he is getting a little long in the tooth. In this tale he stays pretty close to his herb garden. His mental powers have not diminished, however, and his miraculous solutions still occur within the space of 250 pages. All the familiar characters are here: Abbot Radulfus, Prior Robert, Brother Jerome, Sheriff Hugh Beringar. New characters are introduced, populating the medieval world of Shrewsbury and its environs with an assortment of saints and sinners. The Severn River overflows its banks, forcing the Abbey's inhabitants to pack up their belongings and transport them to higher ground. After the waters subside, the silver reliquary containing the remains of St. Winifred is missing. The search for the robber results in the murder of a witness. Brother Cadfael must rely upon his excellent judgment, knowledge of human nature, and a bit of heavenly intervention to uncover the culprits. Ricardians will identify with the description of Sir Robert of Beaumont and recognize more than just a physical resemblance to Richard III. — *Janet Sweet, Ohio*

Another Advertisement

Alan Sutton Publishing now has a branch in the U.S. For quality books on Ricardian and non-Ricardian history, English geography and travel, and some novels, write for their catalogue. Send them \$1.00 at Suite 301, Dover Place, 83 Washington St., Dover, NH 03820-3781. You'll find it money well spent!

Second Feature

To Prove a Villain, Guy M. Townsend, Perseverance Press, Menlo Park, CA 1985

Could a serial killer become so obsessed with avenging the murder of the Princes in the Tower that he hunts down people with the same last names as the men traditionally blamed for the crime? That is the premise upon which author Guy M. Townsend builds this murder mystery. Townsend makes his chief protagonist, History Prof. John Forest, a probable victim. This affords him the opportunity to work a history lecture into his plot. Unfortunately, the book is a better who-did-it than it is a historical source. Townsend isolates the discussion in a section of the book he flatly labels "interruption" and provides little more than the standard Josephine-Tey-was-wrong arguments. Issues like the date of Hastings' execution and the reliability of Stillington's marriage revelation are rehashed in detail. The author suggests we should not reject More's version outright since he sought to be morally edifying and made no conscious attempt to deceive his readers. This seems hardly grounds for general acceptance, however. Other slants are less subtle. Portraying the one defender of Richard in Forest's classroom as a brash young jerk, for example, is an obvious effort to stack the deck against the revisionists. Nevertheless, the clever twists in the murder mystery rescue the plot. If for no other reason than the originality of its approach, *To Prove a Villain* deserves a reading.—Richard Oberdorfer, VA

Newsreel (Nonfiction)

Richard of England, D.M. Kleyn, The Kensal Press, Oxford, 1990

With remarkable and diligent research, Ms. Kleyn seeks to prove that Perkin Warbeck was indeed Richard, Duke of York, younger son of Edward IV. The documentation appears to be very convincing (though this reviewer must confess to being easily convinced, having believed it for years). She recounts contemporary rumors that the children were conveyed abroad, and that Richard's silence was his means of protecting himself from rebellion on their behalf, and of protecting them from Henry Tudor's friends. As corroboration, she cites manuscript evidence of Richard's continuing interest in Flanders. The rise of Sir Edward Brampton is traced: his Portuguese Jewish heritage, his conversion, his knighting by Richard in 1484 for unspecified services, his connection to the de Werbecque family. (The wife of Jehan Warbecque was Nécaise de Faro of Portugal.) The author presents all the conflicting and contradictory facts about "those bones", which could indicate that they might well not be the bones of Richard's nephews, and could conceivably be the skeletons of females. European monarchs, except those of Spain and France, recognized the pretender as Prince Richard, and secret Spanish documents reveal that Ferdinand and Isabella also believed.

But each of the nations had its own agenda with Henry VII. The young man himself was very convincing. His good looks, strongly similar to Edward IV, his excellent use of courtly English and manners, proved his identity to many. But Ms. Kleyn maintains that the best evidence of his validity was Henry's own reaction. He pressured through economic and diplomatic means the Pretender's royal backers. When 'Perkin' surrendered, he was tortured into a confession in which the inconsistencies arouse strong doubts. Ultimately the Pretender fell into a trap laid by Henry and was executed, along with the only other contender, the Earl of Warwick. Had the Pretender been a fake, Henry would have followed his successful treatment of Lambert Simnel. Failure carries its own odium, and the Pretender's failure, together with his supposed confession and that of Sir James Tyrell (which Ms. Kleyn suggests were either nonexistent or fabricated by Henry's agents) convinced many historians that he was a sham. But he had no training as a warrior, and no wise counselor on whom he could rely for advice. His cowardice, which was partly lack of training and partly squeamishness (the same thing, maybe), may have convinced his contemporaries that he was unworthy to be a Plantagenet. For justification for her book, D.M. Kleyn quotes a friend: "If certain things are evidently — or even just possibly — not true, then it is time we stopped recording them as history," a sentiment Ricardians can heartily echo. — Dale Summers, TX

Short Subjects

Dale also sends some feedback on *The White Rose Murders* (St. Martin's Press, NY, 1991). Claiming that she would not have chosen it except for the tenuous Ricardian link (Dale is obviously not a mystery addict), she gives us more details of the story:

Civil unrest threatens the Tudor dynasty, fomented by Les Blancs Sangliers, a secret society whose symbol is the White Rose and whose aim is to put a Yorkist back on the throne... Shallot... accompanies his master on a mission to discover the secret of Andrew Selkirk, former physician to James IV of Scotland until that monarch was killed at Flodden Field. Or was he? Selkirk and others are murdered in locked rooms with no poisons near. A white rose is found near the victims' bodies.

The question of why the Yorkists would be interested in Scotland's throne is never raised. Selkirk's secret lies in a poem whose gist is easily deciphered by the reader but not by the sleuths. The waters are muddied by the presence of Sir Robert Catesby, whose lineage is never explained. The reader waits in vain for the explanation that he is the descendant of Richard's advisor... I think the writing is better than (the author's) usual standard, being lively, fast-paced, and evocative... The sights, sounds and smells of great medieval cities are hauntingly de-

scribed. Shallot inspires an amused tolerance . . . because, as bad as he is, he never whitewashes any of his many sins. And anyone who describes Henry VIII as . . . "a fat, piggy-eyed, murdering tub of lard" is at least able to discern character.

Dale thinks that Clynes (P. C. Doherty in another guise) may be planning to retire on the proceeds of a possible series of Shallot novels. No fear. Anyone as workaholic as Doherty appears to be will never retire! To prove it, we have another possible series prototype by C. L. Grace (another Doherty avatar) in *A Shrine of Murders*. (St. Martins, NY, 1993). It appears that a killer has been stalking pilgrims to Canterbury, doing no good at all to the 15th century tourist trade. What evidence is at hand indicates the killer is a man who has some medical knowledge, so the desperate aldermen turn to the one local doctor who cannot be guilty: Kathryn Swinbrooke. With the aid of her faithful and comic retainer (every detective should have one) and a charming Irishman (every female detective should be so lucky as to have one), she does. Since Kathryn is of the laity, there is the opportunity for romance to develop in future volumes. The backgrounds and Kathryn's patients are well etched, and there's a secret in her past, too, though she is entirely innocent in that regard. Also on the shelves is the second in Margaret Frazer's Sister Frevisse series, *The Servant's Tale* (Jove Publications, NY, 1993, pb \$4.50). The back-cover blurb sums up the plot:

It was Christmastime, and the sisters of St. Frideswide cannot turn away travelers . . . even the players knocking at the nunnery door. But along with the motley troupe comes the grievously wounded husband of the cloister's scullery maid . . . They swear they found the drunken wastrel in a ditch . . . but the tale sounds like another song and dance. Especially when two dead bodies are waiting in the wings . . . Now Sister Frevisse must find out if one of the actors is a murderer in masquerade — or face a very unmerry Yulside season . . .

Of course she does, but not soon enough to prevent further bloodshed. In this coziest possible setting, there's a strikingly uncozy murder. We do learn a little more about Sister Frevisse's upbringing, and how it affects her, and may learn still more in the next book of the series.

Still Shorter Subjects

A new feature, which we might call Capsule Comments: One- or two-liners about various Ricardian (and maybe other) books. This will not rule out future full-scale reviews of the same books.

Richard III: England's Black Legend, Desmond Seward (Franklin Watts, NY 1983)—Seward is a popular historian who has written on everything from the Middle Ages to Hitler — without really being an expert on any of them. It doesn't stop him from having

TRONG opinions, however — *Richard Oberdorfer*.

The Year of Three Kings: 1483, Giles St Aubyn (Atheneum, NY, 1983) — A thorough, readable, plausible analysis, which almost obscures the not-quite-proven assumptions set forth as fact. — *r.o.*

Stonehenge to Star Wars — Discovering the Present by Exploring the Past, Mark R. Horowitz — Brief essays on e.g. Richard III, the early Tudors, Charles I, and many more, relating them to modern times. Makes the point that history is relevant. — *m.s.*

(See how easy it is? You too can write a Capsule Comment if you don't have time to do a review.)

Previews of Coming Attractions

Next time: More fantasy/science-fiction; follow-ups, perhaps, to some of the Capsule Comments; Award nominations (Hall of Shame awards, that is); important and not-so-important books. Send in your contributions and star in our upcoming productions!

MEDIEVAL DICTIONARY BEING COMPILED

Do you like to read medieval literature but have trouble understanding certain words or phrases? Have you tried to do research, but can't seem to find a proper dictionary to help you?

Judith Dickson is in the process of compiling a medieval dictionary to be published at a later date. She plans to create the dictionary with a separate section on heraldry. Judith asks that, if you have words, terms, phrases, or suggestions, to please contact her:

Judith M. Dickson
610 Queen Street • Bridgeport, CT 06606

SPEAKING & TEACHING RICHARD III

Wouldn't it be wonderful if we had at our fingertips a collection of approaches that our teaching members use? Have you ever been faced with the prospect of speaking to a school, library, or public meeting on Richard from a literary or historical perspective?

Richard Oberdorfer has offered to compile the various methods that are currently being implemented. If you have a method that you have used, please send it along to Richard at 1908 White Rock Bend, Chesapeake, VA 23320.

With your input and innovative ideas, and Richard's willingness to take on this worthy project, we will all be able to illuminate Richard III's story.

THE 1993 ANNUAL GENERAL MEETING — OR FUN TIMES IN NEWARK!

Susan Mahoney

Friday, October 1, 1993

The day had finally arrived! After three years of planning and re-planning our efforts were coming to fruition. The Whyte Rose Chapter had been asked in 1990 about doing the 1993 A.G.M. and we had voted unanimously to comply. Never ones to waste time, we set about organizing committees and devising a program. Three years seemed like forever to wait but the long range planning proved to be invaluable.

Friday morning began with me driving to Joe Ann and Michael Ricca's house for breakfast. While eating we talked about the little errands we still had to run and moaned about how the morning was going to drag by! Joe Ann and I set off to the supermarket to pick up snacks and beverages for the Chapter Chairs' meeting that was scheduled for that evening. On the way there we reminded each other that we needed to buy film for our cameras, which of course we promptly forgot.

Back at Joe Ann and Michael's house we packed the cars with all the sales items, registration paraphernalia and our luggage. Observing that we hadn't left room for the Ricardian cake that Joe Ann had ordered, we then proceeded to re-arrange everything! We started off down the road stopping to pick up the cake, a beautiful and rather large sheet cake with a standing white boar. On the way to the bakery we again reminded each other that we needed film, which, of course, we then forgot again. With the cake settled in the back seat of Joe Ann's car we headed on down the New Jersey turnpike towards the Newark Airport Marriott Hotel, our site for the A.G.M. As we got on the highway we were amazed to discover that we were now late for getting to the hotel! All the free time we thought we had that morning had somehow disappeared. Joe Ann picked up speed to make up for lost time, but the thought crossed both our minds that if we had to stop short for any reason there was going to be white boar cake all over the windshield!

Finally arriving at the hotel we were met by Margaret Gurowitz, our keynote speaker. With her help we began the daunting task of unloading the two cars. Bellhops took all our luggage and boxes for delivery to our rooms and the white boar cake was safely led away until it would make its debut at dinner Saturday night. We checked in, looked over our rooms, and then Joe Ann, Michael, Margaret and myself went to have a quiet lunch before all the excitement began. While at lunch, Laura Blanchard came over to say hello and that's when I felt the A.G.M. had really begun! Soon after that we were spotting arriving Ricardians throughout the hotel.

While Joe Ann in her role as Society Chairman went off to hold several meetings. I took the opportunity to relax for a few minutes and organize myself for tonight's Welcome Reception. As the Registration Chairman for A.G.M. I had received all the return responses from the members indicating that they were coming. I was really looking forward to putting names to faces. At about 5:30 p.m. I went down to the wing of the hotel where most of our A.G.M. events were to be held. With the help of fellow Whyte Rose Chapter members, Suzanne Present and her son, Ian, we set up the registration table where members would pick up their information packages containing name tags, workshop assignments, a Ricardian quiz and a program of events. Also included in each package was a special gift for each member of a miniature Ricardian banner.

Promptly at 6:00 the membership started arriving. This was for me one of the highlights (of which there were to be many) of the entire weekend. I was pleased to help welcome each member as they came in. Ranging from Diana Waggoner (California), to The Nevills (England), and from Helen Petrik (Montana) to Roxane Murph (Texas) our members had come from every direction to share in the excitement of the 1993 A.G.M. The fun seem to start immediately as old friends greeted, new ones met for the first time and cameras flashed to record the moment (Joe Ann and I still didn't have our film!) With the addition of great hors d'oeuvres and a variety of beverages we seemed to be off to a very successful start! Attracting much attention at the registration table was a small oil painting of Henry Tudor. The contest was to come up with the best solution to "*Whatever Shall We Do With Henry*". Judging from the comments I heard members make we were going to get some doozies for answers!

At 7:00 p.m. members divided up to go have dinner and Chairman Joe Ann hosted an informal dinner/meeting in her suite for all the Chapter Chairs. As I was the acting chairman for the Whyte Rose Chapter I attended this meeting and found it to be very informative. Chapter Chairs were asked to give their opinions as to the good and bad points of their chapters. We discovered that all chapters seem to share the same problems. We discussed ways to motivate members, gain new leadership and encourage chapter growth. Joe Ann promised to mention at tomorrow's business meeting that each chapter was looking for more support from its membership.

To top off the evening, Dr. Dana Huntley from Lord Addison Travel, Ltd. took us on a tour of England via a slide show. Dr. Huntley's witty talk accom-

panied the picturesque slides that had been taken during this year's Ricardian tour. The tour had been widely acclaimed by members who had been on it (many of whom were in the audience) and it was nice to be able to share in the experience. Dr. Huntley then gave us a hint of the 1994 tours to whet our appetites.

After what had been for many a long day of travel or preparation, members went off to either socialize or sleep! I myself joined fellow chapter members in the English style pub for a relaxing drink before going off to bed, for tomorrow was going to be a busy day.

Saturday, October 2, 1993

My wake up call came at 5:00 a.m.! With the sales and registration tables open at 8:00 we needed to be down in the workshop area by 7:00. My room mate for the weekend, Margaret Gurowitz and I quickly showered and dressed. We joined Joe Ann and Michael Ricca in their suite for breakfast and watched the sun come up over Newark Airport. With the help of another bellhop we once again loaded up all the sales and registration boxes and trucked them downstairs for set up outside the workshop area. We had been lucky enough to secure a wing of the hotel for our workshop purposes and we proceeded to take it over. Joining us at that early morning hour were Laura Blanchard, setting up the Wm. B. Schallek Memorial Graduate Fellowship raffle prize table; Ann Rabinowitz, with a sales table for her book, *Knight on Horseback*; Linda McLatchie, Sales Officer for the Society; and Suzanne Present, representing the Middleham Restoration Endowment, Inc.'s sales table. There would be much for the members to look at and purchase! Also on display was a colorful library exhibit produced by four New Jersey members. I took the remaining time before 8:00 to grab a quick cup of tea and to shamelessly abuse my position by taking an advance shop through the sales tables before the other members arrived. I bought something at every table! The raffle prizes were even more spectacular than I had imagined so of course I also purchased more raffle tickets (I don't think I was alone in this; many members did the same after viewing the prizes.)

Members started coming in at 8:00 and I was kept busy at the registration table with newly arrived attendees. This flurry of activity lasted until 9:00 when the first workshop session began. I stayed at my registration table to take care of any last minute arrivals. This also offered me the unique position of being able to walk around to each workshop room and hear of little of each, which I quite enjoyed doing. After each one of the three workshop sessions completed the members would come pouring out of the meeting rooms and I found their comments on the workshops to be very complimentary to both the workshop leaders and our A.G.M. workshop coordinator, Joe Ann Ricca.

Soon it was time for lunch, followed by our business meeting. I think I can speak for everyone when I say how much I enjoyed the food. It was delicious! It was also delightful to talk with the other members at my

table, for up to now I hadn't had much chance! As a nice conclusion to our luncheon we heard a wonderful speech on the Court of Richard III given by our keynote speaker, Margaret Gurowitz. Margaret made us laugh at some of the so-called manners of the fifteenth century.

With the completion of the speech Joe Ann Ricca called the 30th Annual Business Meeting to order. While I can't claim to remember all that was discussed at this meeting there are certain highlights that stay clear in my memory.

Nominating Committee Chairman, Roxane Murph announced the election of Laura Blanchard as Vice-Chairman.

Committee reports were read and I am personally very excited about all the positive activity going on in the Society at this time. Especially encouraging is the introduction of our audio-visual department and the successes of our Schallek Fellowship and Monograph Committee. Also came the announcement that Margaret Gurowitz had been named Public Relations Chairman—best wishes to Margaret!

Charters for each chapter were distributed and emphasis was given to the importance of supporting our local chapters.

The awarding of the annual Dickon Award is always exciting. Roxane Murph was pleased to announce that this year we had two winners! I have never seen Joe Ann Ricca at a loss for words and I hope that someone has a picture of the surprised look on her face when Roxane announced her name! Equally deserving was Laura Blanchard, who was the second recipient. Congratulations to both winners on their much deserved awards.

The Whyte Rose Chapter, in recognition of the hard work and dedication of its founding member, Joe Ann Ricca, awarded her with a plaque in thanks for her inspiration during her tenure as chapter chairman.

I was privileged to help with the distribution of the Schallek raffle prizes. I had a great time handing out the wonderful items to winning members. I even won one myself!

With free time until dinner, Margaret and I returned to our room to relax with other Whyte Rose Chapter members who dropped by. Everyone was having a wonderful time and was looking forward to dinner. I was also looking forward to it. Having been privy to the menu beforehand my mouth was already watering in anticipation. I was going back and forth about whether or not I would wear my medieval dress. I'm sorry to say that I chickened out! I regret it now, as many of the members came to dinner in their costumes and were a dazzling sight.

We were dining in the same room where we had had our luncheon and business meeting, but the room had now been transformed into a wonderland of soft lights and flowers. Most stunning however, were the centerpiece heraldic beasts—two to a table. These amazing decorations were designed and created by

Whyte Rose Chapter members Haynie Hensel and Margaret Gurowitz and were a spectacular addition to our dinner. White Boars, a Griffen, a Hart and a Bear are just some of the beasts that were represented. I heard many a member ooh and aah over these decorations.

Members started coming in to have their pictures taken in their medieval costumes. By now I had gotten some film for my camera but it was jamming. I seemed fated not to have any pictures of this A.G.M.! Once everyone was seated I nervously got up to the microphone to give a birthday toast to King Richard III and the festivities began. I can't say enough about the food. I thought it was delicious, from the soup to the cornish game hen. Liberal helpings of the wine also served to make this meal delightful!

During dinner we were treated to entertainments. I had tears in my eyes from laughing at John Bessette's story about Richard and I continued to have tears in my eyes listening to Will Fletcher (alias Morris McGee) relate his moving story about serving in Richard's army. Also during dinner the three winners of the Ricardian quiz were announced along with the winner of the "Whatever Shall We Do With Henry?" contest. As a prize for this last contest, winner Michael Ressetar got to keep the oil painting! In the interest of "political correctness" I won't repeat his winning answer here. Just a hint—if you were a Republican you laughed, if you were a Democrat you booed!

Just when you thought it couldn't get any better, in came the birthday cake for Richard III. This was the very same cake I mentioned at the beginning of my story. It truly was a wonderful cake decorated with white roses and of course the white boar standing atop it. Members applauded as it was brought in and a few were even heard singing "Happy Birthday". And it was good to eat too!

I couldn't believe that the day was almost over. So much had occurred and I had enjoyed it all so far. Most

gratifying was hearing the membership comment on how much fun they were having as well. Party animal Ricardians retired to the pub to continue the fun. There was still more to come tomorrow!

Sunday, October 3, 1993

Members were treated to a good hearty breakfast on Sunday morning, but we were not only there to eat! The breakfast was a fundraiser for the Win. B. Schallek Memorial Graduate Fellowship and was very successful. Guest Speaker Prof. Charles T. Wood, a member of the Schallek Advisory Board, was delightful with his talk about how the differences between the calendar Richard III used and ours today could wreak havoc among historians and Ricardians alike! A neat tie in to this was that Society Chairman Joe Ann Ricca's birthday is October 3rd so Prof. Wood speculated on the possibility of Richard and her actually sharing the same birthdate. Schallek Memorial/Grad. Fellowship Chairman, Laura Blanchard presented a special sweat-shirt to Joe Ann that was a gift from her friends in Middleham. I enjoyed this breakfast very much and I hope similar events are held at future A.G.M.s.

Last, but certainly not least, we were entertained by Professors R. Rex Stephenson and Jody D. Brown from the Commonwealth Shakespeare Company of Ferrum College, Va. They presented *Glorious Son of York*, a technique they use in teaching students about the difference between Shakespeare's Richard III and real history. This was a lot of fun, with much audience participation.

It hardly seemed possible that the A.G.M. was over. A lot of time and hard work had gone into it, but hearing members praise our efforts and seeing what a good time everyone had made it all worthwhile. For me the best part was in meeting people whose names I had heard for years and who I was meeting for the first time. I also enjoyed working closely with Joe Ann, Michael, Margaret and Haynie. If I was asked to do another A.G.M. my answer would be "You bet!"

DOOR PRIZES NEEDED FOR 1994 AGM

It is not too early to begin thinking about what you might like to contribute as a door prize or raffle item for the 1994 AGM. If you are planning a trip to England, you have a stellar opportunity to obtain some small treasure any Ricardian would love to have. Gift certificates from our Sales Officer are also wonderful donations. You might even find something serendipitous in your attic or basement. We are planning to have a used book sale at the AGM, so any contributions of used books of Ricardian interest would also be greatly appreciated.

Donations of door prizes, raffle items, or used books may be sent to Sara Ficgenshuh, 12236 Canton Center Road, Plymouth, MI 48170.

REMINDER:

**Deadline for 1994-95
Schallek Award applications:
February 28, 1994**

For an application form and instructions, contact
Laura Blanchard

As new Public Relations manager, I would like to introduce myself. Laura Blanchard pioneered this office and left some very big shoes to fill. She did a phenomenal job in publicizing the Society, its aims and goals, and we owe her a debt of gratitude for all of her dedicated and energetic PR work.

I've been working in public relations for Johnson & Johnson for over five years, and I look forward to putting my PR skills to work for the Society. This is a challenging assignment, since we aren't (by reporters' definition — not ours!) "hard news" like a new product or a political event. As a result, we're forced to rely on anniversaries such as Coronation Day or Bosworth Day, or productions of Shakespeare's Richard III to generate publicity. However, on the local level, there is much more we can do. Library exhibits are excellent occasions for reporters to do a feature story on the Society, so when your chapter does a library exhibit or a lecture, send a press release to the local papers — you will definitely get a mention, and probably a feature story! It is best to send releases out about three weeks before your event, so that reporters have time to conduct interviews and write a story. Follow-up calls are a must. At the least, the paper will run a paragraph notifying its readership about your chapter's event or exhibit. If you need sample press releases, PR tips, advice on how to compile a mailing lists, talk to reporters or anything else, I will be more than happy to provide them. I can also send you a Society press kit, which contains press releases, background on Richard III, background on the Society and a Society brochure. It's an excellent resource to use when dealing with the media. My address is 27 Horizon Drive, Edison, NJ 08817, and my phone is (908) 248-0228. If you generate local publicity, please send me a copy!

I will be working with Society members throughout the country, who will be local press contacts for events and publicity in their geographical areas. (Most newspapers want a "local angle" when running a story on the Society; this is where all of you come in!) If anyone is interested in participating, please let me know. It is not necessary for you to have PR experience, just enthusiasm, interest, and a willingness to help.

My first assignment was the AGM in New Jersey. A press release was sent out to daily and weekly Central and Northern New Jersey papers, and generated media interest which resulted in a full-page feature story in the *Home News*, a major New Jersey daily paper. The reporter interviewed Society Chairman Joe Ann Ricca, Acting White Rose Chapter Chairman and Newsletter Editor Susan Mahoney, and me. The interview took about two and one-half hours, during which we covered a wide range of topics about Richard, his achievements and reputation, and the Ameri-

can Branch of the Society. The release established contacts at a few other papers, who are interested in keeping up with Society events for future stories.

Along with upcoming PR events for the Society, it is equally important that we concentrate on generating day-to-day interest as well. If you are having a chapter meeting in a public place, send a notice out to your local paper. Other historical societies do it all the time. You'll get printed, and may pick up some new members! Again, if you need PR advice, copies of press information, or have any ideas or PR opportunities, get in touch with me. I look forward to hearing from you!

LIBRARY COORDINATOR APPOINTED

Carolyn Campbell

I have recently been appointed as the Society's Library Coordinator. One of the first projects I will be undertaking is the development of tabletop exhibits for those libraries offering small exhibit areas. I will be looking into the duplication of the extensive library exhibit that was recently displayed at the '93 AGM for the Society's use. I welcome your ideas and input on how we can help the Society gain further recognition through the library community.

I reside in Fairport, NY with my husband James and two sons, David and Ian. Like many Society members, I owe my fondness to Richard to Josephine Tey. I spent a month at the British Museum Library doing extensive research on Tey's conclusions and have prior experience in every aspect of a library. I am also a writer and editor.

FOR SALE: COLLECTION OF RICARDIAN JOURNALS

- ☐ *Ricardian*: September 1984-September 1993 (37 issues)
- ☐ *Ricardian Register*: Spring 1986 - Fall 1993 (31 issues)
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HELP RICHARD'S MIDDLEHAM

Middleham Castle was home to Richard III, more than any other place in England, in his youth and for most of his adult life. In Middleham, as nowhere else in England, Richard is still remembered, respected — and loved.

Because Middleham was Richard's castle, Middleham shared his fate. Shunned by the Tudors, ravaged by Cromwell, the castle stands today as reminder of the splendour that it once was, and represents a part of history that is a bitter legacy of betrayal.

Today, Middleham is under the protection of English Heritage. To help English Heritage with their work, the Middleham Restoration Endowment Inc. is working in conjunction with English Heritage for the sole purpose of raising funds for the fabric of the castle so they may continue their ongoing restoration and preservation of this important Ricardian history. You can help us support our work with a donation or the purchase of the following items:

Middleham T-Shirt or Sweat Shirt
Medium blue w/dk. blue castle design, S, M, L, XL
T-Shirt - \$15.00 Sweat-Shirt - \$25.00

New Design

Richard III T-Shirt or Sweat Shirt
Royal Blue w/ drawing of Richard, S, M, L, XL
T-Shirt - \$15.00 Sweat Shirt \$25.00

New Item

Pendant (Replica of Laten Badge) \$8.95

New Item

History of Middleham \$6.95
(Booklet on Caste)

Notecards (set of 12) \$4.75

Note Pads \$2.00

From the Castle of Ricardius Rex

Silver Stickers/Loyaulte Me Lie \$1.10 dz.

Pennants (Standard of Richard III) \$2.00

(Shipping/Handling \$3.00.) Please allow 4-6 weeks for delivery. Make checks payable to *Middleham Restoration Endowment, Inc.*

Middleham Restoration Endowment, Inc.
106 Longview Avenue
Hackensack, NJ 07601

FROM THE RESEARCH OFFICER

Margaret Gurowitz

From a research standpoint, the New Jersey AGM was a huge success! There is a high level of research interest and activity in our Society. From talking to all of you at the AGM, I was thrilled to discover the high degree of interest in learning about Richard III and his times. The workshops I attended were uniformly excellent, well-researched, informative and entertaining. Members' questions displayed a high level of knowledge. Even the medieval costumes at Saturday night's dinner reflected the research that went into preparing them! And congratulations to our AGM trivia contest winners, who correctly answered the following questions:

- Directly after Richard III's death, who showed the City Council of York that Richard, "late mercifully reigning upon us" had been "piteously slain and murdered," to the great sadness of the city? (*John Sponor*)
- In 1483, who was the living male *legitimate* Lancastrian heir to the English throne? (*John II, King of Portugal. He was descended from John of Gaunt's legitimate daughter Philippa, the eldest child of Gaunt and his first wife, Blanche of Lancaster.*)
- Who held Anne Neville's train at her coronation? (*Margaret Beaufort held the train — lucky Anne.*)

Research guides are now available from the research office — if anyone wants a copy, please drop me a line. The guide outlines the basic steps used in conducting a historical investigation, offers hints on locating sources, and tips on doing footnotes and bibliographies.

I would also like to set up some research groups — if anyone is interested, or has a favorite topic, please write to me or give me a call. One topic I'd like to start people working on is Anne Neville; and another is Henry Stafford, Duke of Buckingham. Members who are interested should get in touch with me and we'll get started.

Congratulations to Society Chairman Joe Ann Ricca for her answer to last issue's trivia question: how many illegitimate children did George of Clarence have? The correct answer is none. Whatever George's faults were, he seems to have been faithful to his wife, and does not seem to have had any documented mistresses. Perhaps this and Richard's faithfulness to Anne — Richard's two documented illegitimate children seem to have been born before his marriage — were reactions on both brothers' parts to Edward IV's numerous and flagrant infidelities. (See Michael Hicks; biography of George, or Christine Weightman's biography of Margaret of Burgundy.)

Trivia Questions: Where was Anne Neville born, and what was her birthdate?

THE PUBLICATIONS COMMITTEE

Roxane C. Murph

Last year, at the AGM in New Orleans, I told you that the Society was planning to reprint Patrick Carleton's *Under The Hog* if we could pre-sell 500 copies, the minimum number we needed to recover our costs. Unfortunately, we have orders for only around 300 copies, including 100 which were ordered by the English Branch sales office.

The Board has not given up on this project, although we are somewhat discouraged. We are now in the process of printing additional brochures which will be sent to college, university, and public libraries nationwide, in the hope and expectation that we will sell the additional 200 copies necessary to allow us to go ahead with publication. You and other members can help if you will order one or more copies. Linda McLatchie will be happy to take your orders, no money will be required at this time, so it will be a painless procedure, at least initially. If you have already ordered one copy, order one or two more. Your local library, which is no doubt short of funds for book purchases, will be happy to accept this gift.

Enough sales pitch. Now I am very happy to announce that Maxwell Anderson's play *Richard and Anne* will be published in the coming year. It has been a long time coming, but I feel sure you will agree it has been worth the wait. The royalties from the book will be shared equally between the Society and the Anderson heirs, and the proceeds from our share will be used to establish a Maxwell Anderson Scholarship, to be awarded each year to one or more graduate students who are working towards degrees in medieval or Renaissance literature. The scholarship will be administered, and the recipients chosen, by the Schallek Scholarship committee. It will, of course, be several years before the Anderson endowment reaches a level which will make a significant award possible, but because of the generosity of the Anderson family we will have this wonderful play in print, and will be able to increase the number and broaden the scope of our scholarships.

1994-95 Nominations

If you wish to nominate yourself or another for the 1994-95 Elections, contact Susan Mahoney, Nominating Committee Chairman, 36-22 East Grand Avenue, Rahway, NJ 07065.

Deadline for nominations is February 15, 1994.

A Roundup of RICARDIAN AUTHORS

The American Branch of the Society is privileged to count several authors among its ranks. Some of the authors are former or current officers; some have donated the proceeds of the sale of their books to the Society. All have shared their knowledge and insight with us by means of the printed word.

The Crown and the Tower: The Legend of Richard III. Former Chairman William H. Snyder researched and edited this book, a condensation of Halstead's important biography of 1844, *Richard III as Duke of Gloucester and King of England*. It contains the views of other authors, additional commentary, as well as the rarely printed text of *Titulus Regius*. (Bill has generously donated all proceeds to the Society.) 1981. 295 pp. Softcover. \$18.50

King Richard: On Stage & Off. Former Chairman William Hogarth addressed the 1977 AGM on the theatrical and historical figure of Richard III. This booklet is based on his lecture and includes several illustrations. 1977. 37 pp. Softcover. Illustrated. \$3.50

Richard III: The Making of a Legend. In this comprehensive historiographical study, former Chairman Roxane C. Murph traces the development and growth of the Tudor legend, and challenges to it, during the past five centuries. 1988 (reprint). 154 pp. Hardcover. \$15.00

Oh, Tey, Can You See? Drawing from her own teaching experience, Ruth Anne Vineyard created this curriculum for advanced level high school history teachers. The unit plan encourages students to analyze the evidence and formulate a hypothesis as to whether or not Richard had his nephews murdered. Included are student worksheets, genealogy, brief history, bibliography, and photo page. (Anne has generously donated all proceeds to the Scholarship Fund.) Wire-O bound. 19 pp. suitable for photocopying. \$10.00

Joan of Arc & Richard III: Sex, Saints, and Government in the Middle Ages. In this book, Dr. Charles T. Wood, who has addressed two AGMs, compares Richard's influence on England's trend toward limited monarchy with Joan's influence on France's trend toward absolute monarchy. 1988. 269 pp. Hardcover. \$31.00

Qty.	Description	Price	Total
	The Crown & the Tower	\$18.50	
	Richard: On Stage & Off	\$ 3.50	
	Richard III: Making of a Legend	\$15.00	
	Oh, Tey, Can You See?	\$10.00	
	Joan of Arc & Richard III	\$31.00	
		Shipping	\$2.50
		TOTAL	

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Make check payable to: Richard III Society, Inc.

Mail to: Linda B. McLatchie, Sales Officer,

330 Cedar Street, Ashland, MA 01721

SCHALLEK AWARDS : 1992-93

Laura Blanchard

By any measure, this year has been a remarkably successful one for the Schallek Awards program.

This year we received 49 requests for scholarship applications, with another dozen or so members of the academic community requesting membership information. We received nine completed applications of remarkable breadth and diversity and awarded to \$500 grants: to Claire Valente, Harvard University, whose doctoral dissertation traces the changing popular conceptions of rebellion in England from 1258 to 1485; and to James Landman, University of Minnesota, who is exploring the intersection of law and literature in fourteenth- and fifteenth-century England. Both of these fine scholars will be doing original research at the Public Record Office in London during the coming academic year.

The year has been equally successful in fund-raising terms. The Executive Board authorized a challenge grant of up to \$5,000 to match new and increased contributions during this Ricardian year. A \$7,000 bequest from the estate of Edna Kean, memorial contributions for Margaret Spaulding Wingfield Uthe and Toby Friedenber, and generous contributions from more than 70 individual Ricardians and chapters have brought us to a total of \$12,720.73 in contributions and \$3,383.23 in matching funds, for a grand total of \$16,103.96 in contributions in just one year. We have surpassed our goal of building a \$25,000 endowment more than a year ahead of our campaign deadline. This is a truly remarkable achievement and a testimony to the Ricardian community's commitment to this worthwhile project.

But efforts on behalf of any project, no matter how intrinsically worthwhile, would be counterproductive if they do not reflect the priorities of Society members. In August I mailed a survey to contributors, committee chairs and chapter chairs/contacts. Virtually all respondents want us to continue our current emphasis on the Schallek program. Approximately two thirds favor a fund-raising program that provides some support for current scholars and some support to build the endowment, with the remainder favoring an approach that emphasizes building the endowment.

The annual Schallek announcement mailing to medieval scholars in the U.S. and the U.K. is an excellent vehicle for publicizing our overall scholarly accomplishments. In consultation with the Kalamazoo and monograph committee chairs, I prepared a small brochure on our three academic programs. This was mailed along with our Schallek announcement in August to approximately 140 U.S. and 20 U.K. medievalists and about a dozen academic publications.

The Schallek Awards allow us to help young scholars to increase our understanding of Richard's life and times.

They showcase the value of our society. Thanks are due to the members of our Academic Review Board — Lorraine C. Attreed, Mary Donermeyer, Morris G. McGee, Shelley A. Sinclair, and Charles T. Wood — for volunteering their time to review applicant files and make recommendations. Thanks are also due to the Executive Board for authorizing the Challenge Match and especially to Joe Ann Ricca for championing this project . . . to Susan Dexter and Linda McLatchie for creating the "Il Porcellino" holiday greeting cards . . . to the Southern California Chapter for donating a portion of the proceeds of its annual calendar sales . . . to the Southeastern Pennsylvania chapter for providing volunteers to stuff and stamp numerous Schallek mailings. Special thanks are due to Joe Ann Ricca and the Whyte Rose Chapter, who cheerfully took on the extra work of organizing a fund-raising breakfast at this AGM. This project alone has raised almost \$400 and I hope that this will become an AGM tradition.

Finally, thanks are due again to Maryloo Schallek, whose commitment to the awards program over the years has gone so far to build the endowment, and to the individual Ricardians and chapters who've helped us reach our endowment campaign goal with more than a year to spare. Together, we've all worked wonders.

Schallek Roll of Honor

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- A Banquet and Masked Ball, featuring medieval entertainment and dancing
- A tour of the Henry Ford Museum and/or Greenfield Village on Sunday

For information, contact:

Diane Batch, Chairman, 1994 AGM
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MONOGRAPH COORDINATOR APPOINTED

Sharon Deborah Michalove, a native of Chicago, lives in Champaign, IL. She received her Bachelor of Arts in the Teaching of Social Studies in 1972, her Master of Arts in Library Science in 1975, and her Master of Arts in History in 1992 from the University of Illinois at Urbana-Champaign (UIUC). Presently assistant to the chair in the Department of History at UIUC, she is in charge of the undergraduate program. In addition, Sharon is a Ph.D. candidate in the Department of Educational Policy Studies, where she is working on how the gentry and aristocracy were educated in fifteenth-century England.

Sharon is a long-time member of the Society, having become interested in Richard III through reading Thomas B. Costain's series on the Plantagenets. She is also a voracious reader of mystery novels and makes jewelry in her spare time. She is married, and her husband Peter, who also works at the university, is a specialist on Russian postal history. They have two cats, Claudio Monteverdi and Agatha Christie.

THANKS TO THESE AGM RAFFLE DONORS

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Middle Atlantic
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