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# RICHARD III IN GYBERSPAGE

## WORLD WIDE WEB SITE, DISCUSSION GROUP, MORE!

*Laura Blanchard*

According to the April issue of *Internet World* there are now over 25,000,000 people in the United States with access to the Internet.

Perhaps more importantly, today's college students are accustomed to tapping a global network of information sources through their on-campus electronic resources. Soon an entire generation will be accessing information in this way as a matter of routine. If we want to engage the interest of these bright young potential Ricardians, we can't afford to ignore the new electronic media.

### Richard III Society WWW Site

**Now**, the Richard III Society is making some of its resources available to this world-wide audience through a site on the World Wide Web. This site contains basic information on the parent society and more detailed information on the American Branch, including a membership application, starter bibliographies, information on our programs, and academic accomplishments, and links to on-line resources likely to be of interest to members.

The site has been installed on an experimental basis for the summer. You can view it at:

*<http://www.webcom.com/~blanchrd/gateway.html>*

Because I've spent the last three months creating an experimental World Wide Web site for the University of Pennsylvania Library, I am serving as temporary site administrator for this project. This is far too big a project to belong to just one person, though. I would encourage any members of the Ricardian community with an interest in contributing to the further development of the site to contact me (303 Vine St., #106, Philadelphia, PA 19106, 215-574-1570, /b/blanchard@aol.com). This is only the beginning: together we can provide a significant resource for our fellow Ricardians as well as for the scholarly community. You don't have to be wired into cyberspace to participate, either. If you can help assemble content, we have other volunteers to prepare it for the Web site.

### Richard III Folder on America Online

The Reluctant Ricardian discovered and told me about this folder, which was established by some enterprising freelance Ricardians in April. You must be an AOL subscriber to access this site, which is a sort of a bulletin board. Choose the keyword *exchange*, then click the icon "hobbies and interests," and choose the selection "general special interest groups." There is a Richard III folder among those groups.

### H-Albion:

#### The Discussion Group for British Isles History

**H-ALBION** is an academic discussion list, part of the H-NET group of lists supported by a grant from the National Endowment for the Humanities. Although it is intended for an audience of faculty and graduate students, the moderators of the list have allowed Ricardians to subscribe. A message sent to this list is automatically distributed to all members of the list. One of the co-moderators of the list is Sharon D. Michalove.

You must have Internet access to subscribe to **H-ALBION**. To subscribe, send an e-mail to the following address:

**LISTSERV@ms.U.EDU**

Leave the subject line blank if your Internet provider will permit it. The message itself should read:

**SUBSCRIBE H-ALBION YOURFIRSTNAME  
YOURLASTNAME**

The advances in electronic communication are breaking down some of the traditional distinctions between faculty, student, independent scholar, and general reader. This revolution allows us as Ricardians to participate more fully in the academic community than was possible even a few years ago. It also offers new ways for us to enjoy Ricardian fellowship across the miles. I hope that many of you will join in seeing to it that Richard III gets the reputation he deserves in the digital world.

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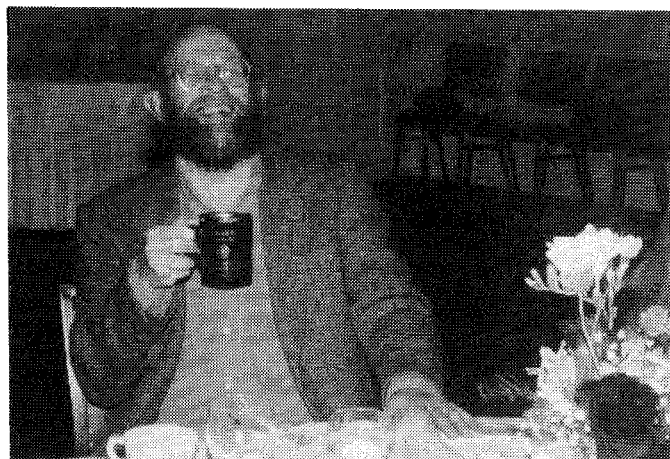
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# RICARDIANS AT KALAMAZOO

This year there were at least a dozen members of the Richard III Society in attendance at the Thirtieth International Congress on Medieval Studies at Kalamazoo, May 4-7, 1995.

American Branch chairman A. Compton Reeves organized a Richard III Society sponsored session on fifteenth-century history, at which three fascinating papers were given. Member **Steven H. Silver**, Indiana University, showed slides of a baptismal font he encountered in **Harlaxton** which includes the perplexing iconographic combination of a crowned boar and the **Beaufort** portcullis. He passed **along** some observations on the font made to him by Pamela **Tudor-Craig**, the art historian who consulted on the 1973 National Portrait **Gallery** exhibition on Richard III, and offered a hypothesis on **why** this font should have shown this combination of symbols. Ohio University student **Michael D. Zempter** set the work of Lancastrian propagandist John Lydgate into its artistic and literary context. Member **Margaret Drake** analyzed the life and accomplishments of Margaret, daughter of George Duke of Clarence in her paper, A Plantagenet Princess in Tudor England."

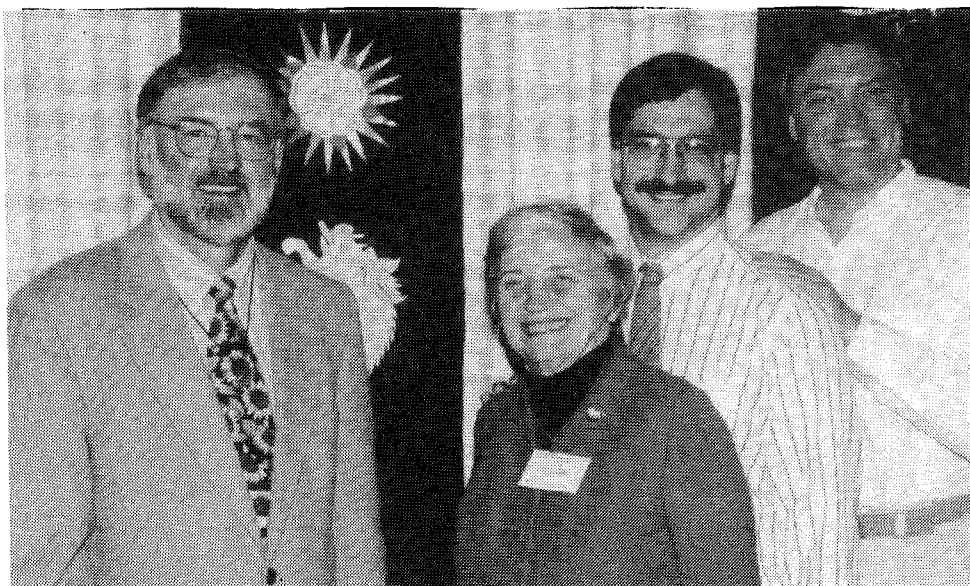
In other sessions at Kalamazoo, **Compton Reeves** read a paper, "The Foppish Eleven of 1483," which more or less settled the question of why eleven splendid courtiers were exempted from Edward IV's last piece of sumptuary legislation; and **Charles T. Wood** tackled the vexing question of Joan of Arc's missing interrogation of Poitiers. **Philip Morgan**, University of Keele, looked at the process by which families attained gentry status in late medieval England; **Colin Richmond**, University of Keele, offered the Battle of Agincourt as the start of the Wars of the Roses in a quasi-impromptu public meditation; **Alison McHardy**, University of Nottingham, outlined the history, uses, and abuses



*Colin Richmond enjoying a Ricardian cup of coffee from his new Richard III Society mug*

of clerical taxation; **Ralph Griffiths**, University College **Swansea**, suggested that the English royal habit of taking English wives resulted in inbreeding and loss of vigor that virtually extinguished a dynasty; and **Carol Rawcliffe**, University of East Anglia, looked at the madness of **Henry VI** from both a modern medical perspective and that of his contemporaries.

Kalamazoo continues to be a conference where **Ricardians** can be assured a warm welcome. With more than 400 sessions and dozens of exhibit rooms full of books on medieval studies, there's always more to do than one person can take in. At less than \$100 for registration, and very modest **charges** for dormitory, **space** and meals, it's a real bargain. **Ricardians** who **want to** be added to the mailing list for the 1996 meeting (scheduled for May 8-12) should write: **Medieval Institute, Western Michigan University, Kalamazoo, MI 49008.**



*Dramatis personae at the Richard III Society-sponsored session at the Thirtieth International Congress on Medieval Studies, Kalamazoo, MI, May 6, 1995. Left to right: A. Compton Reeves, Margaret Drake, Steven H. Silver, Michael D. Zempter. Boar banner by Gillie Lehmann.*



*Ralph A. Griffiths, University College Swansea, delivers the keynote address: "The Provinces and the Dominions in the Age of the Wars of the Roses"*

Sarah A. Kelen

In the eleven months since I received the William B. Schallek Memorial Graduate Fellowship Award, my status as a graduate student has advanced considerably. When I was awarded the fellowship last year, I was finishing up work on my dissertation prospectus. I completed and filed my prospectus in June, 1994 and immediately began doing focused research on *Piers Plowman* so that I could start my first chapter before the summer was over, as I teach during the academic year. I began the writing itself in September 1994, and turned in a chapter draft at the end of September. This chapter argues that *Piers* is, both structurally and thematically, related to chronicle texts, and that it is therefore more narrowly "historical" than has thus far been recognized. I offer a "historiographic" reading of *Piers*, that is a reading of *Piers* in the context of the historical literature it resembles. *Piers* is usually read by literature scholars, not historians; I therefore believe that my focus on the poem in terms of late medieval historiography will open up new insights into the poem.

Although I did (and still do) have a way to go before I am satisfied that my *Piers* chapter is complete, I decided to begin research on another chapter, rather than spend too much time refining the one I had been working on. Since the dissertation will inevitably evolve quite a bit as I work on it, I would rather have many different sections in draft simultaneously than try to perfect each piece before I move on to the next one. I had further inspiration to move on to the next chapter as well: in December I presented a section of it as a paper at the annual Modern Language Association conference in San Diego.

That conference paper, "Caxton's Chaucer and Caxton's England: History in the Making," constitutes the middle section of a chapter on fifteenth- and sixteenth-century reception of Chaucer. I argue that the editors of the printed editions of Chaucer (beginning with Caxton) have a different relationship with the text than do Chaucer's early fifteenth-century imitators in that the printed editions stress Chaucer's status as a part of both literary and national history. Printing offered a wider dissemination of literary texts than had previously been available; the way these texts were presented to the reading public reveals late medieval and early renaissance uses of vernacular literature in the construction of the nation.

I am currently about halfway through the writing of this chapter. This summer I will spend about two weeks at the Folger Shakespeare Library in Washington, D.C. doing research on sixteenth-century printings of medieval vernacular literature. I plan to finish researching and writing this chapter by the middle of June.

Over the rest of the summer I will be doing two things simultaneously: beginning the research on my third chapter, which deals with the importance of epic history in Chaucer's *Troilus and Criseyde* as compared to his primary source, Boccaccio's *II Filostrato*; and preparing some of my work on *Piers Plowman* and Caxton for publication as journal articles. I will have about half of my dissertation in draft by the end of this summer and I will go on the job market in November, 1995. During the 1995-96 academic year I will finish the Chaucer chapter, write an introductory chapter

on the genre of literary history in the late middle ages, and revise the remaining chapters. I hope to complete my dissertation and receive my Ph.D. in May, 1995.

## IN MEMORIAM GILLIE LEHMANN

Judie C. Gall

The Ohio Chapter sadly reports the loss of one of our charter members and the founding editor of our newsletter, the *Crown & Helm*. After a long and valiant struggle with cancer, **Gillie** Lehmann passed away at her home in Cleveland on Thursday, May 18, 1995. At her request, she was buried in Ricardian costume, on Saturday, May 20.

Many national members may remember **Gillie** from one of the **AGMs**, she was able to attend, ours here in Ohio in '89 and the Michigan AGM last fall. **If** ever seen in costume, **Gillie** was certainly unforgettable, for in healthier, happier days, with her long blonde hair, she looked amazingly like Elizabeth of York is so often described. However, she was far more than just an enthusiastic **Ricardian** who wore costumes with notable elegance. From our initial Chapter meeting in July, 1986, when she volunteered to help develop a newsletter, until her death she was a vital part of the Chapter leadership. She leaves vacant the **office** of **Vice-chairman**, which she held for many years, in conjunction with her editorial duties for the *Crown & Helm*. She never missed a Chapter event and was responsible for the development of some of our successful fund raising projects, such as the Chapter bookplates and t-shirts.

The word **ho** was not in her vocabulary, when it came to her commitment to the Ricardian cause and to the Ohio Chapter. For that alone, she will be sorely missed, but even more so because she was a friend, one who signed her letters and notes with a *Loyaulte me lie*, the true spirit of which there could never be a single doubt.

**Gillie** is survived by her son, Paul, her parents, Herman and Christine Brown, all of Cleveland, and her brother, Larry, who lives in Michigan. Also surviving in the memories of all who knew her is her exemplary courage in the face of devastating illness and an unswerving dedication to a cause in which she believed, and which we all hold so dear. Now, perhaps, she knows the answer to the enigma.

## FOUR STUDENTS GRANTED SCHALLEK AWARDS

With a total of \$2,500 in award money for the 1995-96 academic year, the Executive Committee has made Schallek Awards to four graduate students, based upon the recommendations of the Selection Committee.

In approving the awards, American Branch chairman A. Compton Reeves commented, "Once again, we have had a remarkably talented pool of applications for the Selection Committee to consider. This is a reflection of the rich resources the fifteenth-century still has to offer a new generation of scholars."

The four Schallek Scholars and their topics are listed below.

Susan M. Burns *Steuer*,  
University of Minnesota, Medieval Yorkshire  
*Widows and a Second Career in Religion.*

"A widow in medieval England could make many choices about how to conduct her life, but her freedom was tenuous. Widows controlled at least a third of their late husbands' property. This meant that they were often sought after as marriage partners' because they could take wealth, land or business into another marriage. But a widow might prefer not to remarry because she wished to pursue her own life, because she did not want more children, because she had promised not to remarry, or because she wished to devote her time to religion. For such women there were several options including becoming vowesses, retiring to a hospital (through a *corrody*) or nunnery, or becoming actively religious in a nunnery or as a mystic. All these options involved acceptance of chastity as a way of life. Vowesses, for instance, took a vow of chastity but did not enter a nunnery so that they could continue to supervise their, children's upbringing and property while pursuing salvation.

"I propose to study the 'second careers' of these women in the See of York in particular, an area with which Richard III had strong ties, during the later Middle Ages. York's geographic distance from London, the position of its archbishop as secondary to that of Canterbury, and its long tradition as a monastic center seems to have resulted in particular attention to the quality of religious life, including the production of a rich series of ecclesiastical records.

"My approach will be two-fold. One element will be prosopographical, tracing individual widows who chose a 'second career' in religion. This approach will permit an analysis of the social class of these women, their wealth, and the stage of their life cycle at which they made their decisions. The second goal of the study is an assessment of the position these widowed 'careerists' played in religious life of the late Middle Ages. Here I will be looking at the degree to which they were accepted or censured; the active roles they engaged in during the course of charity work, pilgrimages, endowment of religious buildings, and participation in religious life; and the extent to which they formed communities of piety among themselves. The chaste widows offer insights into church history (lay education -both artistic and literary — and women's position in church structure), social history (women's literacy, marriage, motherhood, and household structure) and intellectual history (the depiction of women's roles in devotional and liturgical materials, theology, and contemporary literature)."

Amy Elizabeth Fahey, Washington University in St. Louis, *Heralds and Heraldry in English Literature from the Fourteenth & through Sixteenth-centuries.*

"During the fourteenth- through sixteenth-centuries, the science of heraldry operated as a complex system of social organization and visual commemoration which many authors viewed as oppositional or in some ways analogous to literary production. In Chaucer's *House of Fame*, for example, the narrator confronts the implicit accusation that the poet's endeavors bear a striking resemblance to those very activities — crying "riche folkes laudes", fabricating genealogies, developing elaborate systems of display and ornamentation for either patronage or self-promotion — which increasingly fell within the purview of the herald. With the predominance of heraldic imagery in the cultural aesthetics of the period, and the herald's increasing jurisdiction over armorial matters, the late medieval Mercury stood to gain much in the way of pecuniary advantage, social and political influence, and even literary authority, often eclipsing the popular status of poets in his ability to perpetuate fame and reputation.

"As the symbols and practice of chivalry grew accessible to a wider audience through increased literacy and social mobility, the variety and scope of the herald's activities rapidly expanded. By the late middle ages, heralds were considered extremely useful in matters of diplomacy. . . [a]nd heralds, unlike poets, were issued letters of 'safe conduct,' designed to protect their person regardless of the offensiveness of their message. This assured safety extended to the battlefield, making them crucial participants in the negotiations between order and upheaval at both the social and military levels. By the fifteenth-century, heralds were increasingly relied upon as court journalists, and throughout the heyday of their careers, they were expected to possess a keen memory when delivering messages and to observe a documentary accuracy when composing their written accounts of feasts, battles, and similar public events.

"Yet the literary representations of heralds throughout this period is frequently at variance with the impressive record of their professional advancement. In earlier satiric accounts, heralds were associated with minstrels; similarly unattached to households and not yet possessing authority in armorial matters, they existed on the margins of image-making. But an equivocal or disparaging literary treatment of heralds continues long after they have acquired a significant degree of influence. The central focus of my study, then, will reside more in the various responses of authors to the challenges which heralds and heraldry present than in the vagaries of individual heraldic careers, colorful though they are. The heraldic concerns expressed in works such as Chaucer's *House of Fame*, Skelton's *Garland of Laurel*, Malory's *Morte D'Arthur*, and Spenser's *Faerie Queene* amount to a dialectic involving not only occupational discriminations, but also aesthetic, stylistic, narrative, and ethical choices. "The historical scope of my dissertation spans almost equidistantly before and beyond the brief reign of Richard III. But the centrality of the late fifteenth-century to my project is not merely chronological; rather, the latter decades of this century witnessed literary and social events

which illustrate the complex status of heraldry within English culture."

**R. M. Jennens, Northwestern University,  
*The Role of Lawyers in Late Fifteenth-Century  
English Government.***

"This dissertation project grew out of my master's thesis on the development of royal prerogative in the fifteenth-century. As my research progressed, I became increasingly interested in how the personalities and backgrounds of the people who served the king affected royal policy and the long term development of royal government. Particularly, during Edward IV's reign it became apparent that the professionally trained men, predominantly men having training in the common law, whom Edward IV chose for his government marked that government with their peculiar *mentalité* and training. My current research for my dissertation has strongly reinforced this original impression. It is, perhaps, also particularly noteworthy that a very large proportion of the lawyers and legally trained men who entered positions in the central portion of Edward IV's government came from Richard of Gloucester's affinity; at this point, it seems to be a larger group than any of those that came from Hastings', Rivers', or the March affinities. Certainly, the working core and many others of Richard III's government were common lawyers and the few records of council meetings and memoranda that exist markedly demonstrate these men's influence and their legal training. The growing effectiveness of this type of professional and legal approach to government over Edward IV's reign, its continuation and planned expansion under Richard III, and Henry VII's acceptance of an expansion of it, after unsuccessful experiments of his own, ensured the lasting effects of Yorkist government.

"The choices that Edward IV made to adapt himself to the existing demands of the political nation, financial, administrative and judicial, while at the same time furthering his ideas of royal government resulted in a shifting away from some feudal/medieval ideas of government and a transformation of others. In the process of doing this, Edward IV affected the crown's position with respect to parliament, which was undergoing connected, parallel changes, and with respect to the larger political nation outside of Parliament. These changing relations had direct ramifications for the next 200 years. Obviously, none of this occurred in a vacuum nor was it the product solely of Edward IV. It is in order to examine how the government and the political nation developed and how their perceptions of each other changed during the late fifteenth-century that this project is directed."

**Sharon D. Michalove, University of Illinois at  
Urbana-Champaign, *The Education of the  
English Aristocracy, 1399-1530.***

"The fifteenth-century was a period of great political and social change and I would like to see whether those changes are reflected in education or whether education was a conservative process. Sections [of the dissertation] will deal with the following groups: upper-class men who inherited estates or established a position at court, upper-class men who went into the church, and upper-class women. Each section in the body of the dissertation will have two parts. In the first part, I will synthesize the research that has been done on that particular group. In the second part I will describe a group of people and how they do or do not fit into the premises derived from the synthesis. Finally, I hope to draw conclusions about how the upper classes were educated and whether their education was based on gender, position in the family or something else.

"Sociologist Christopher Hurn defines education as the more or less deliberate process of transmitting the culture of the adult world to the young. In this sense, all societies educate the young, whether or not the societies possess those institutions we call schools." This seems an apt description of medieval English education. Education has always been a powerful tool for molding society. The English upper classes understood this and used their knowledge to create and cement their own power base by creating a type of education that defined the possessor as a 'gentleman' or 'gentlewoman.' In this dissertation, using a combination of synthesis and prosopography, I will define what that education was, what the subtle gradations in the hierarchy were, the results of that education, and how that education **change**d over the period 1399-1530.

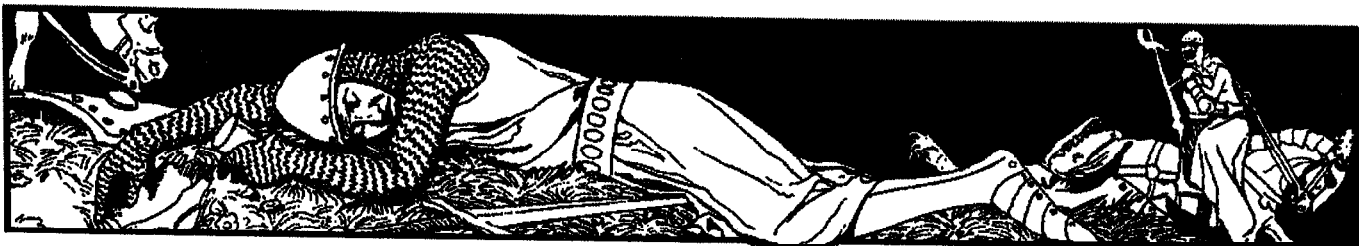
"The education of women will receive particular attention. Some women in the gentry and nobility of later medieval England were educated to read and write in English, speak French, and receive instruction in how to run a household. By studying women such as Eleanor Townshend, Margery Kempe, Margaret Paston, Margaret Beaufort, and Cecily Neville and her daughter Margaret of Burgundy, some generalizations can be made about fifteenth-century medieval women and education, drawing on the work of Joan Simon and Linda Pollock for early modern England for some theoretical **constructs**."

Our thanks are once again extended to the members of our Selection Committee for the time and effort they expend in reading and evaluating the applications: **Lorraine C. Attreed, Barbara A. Hanawalt, Morris G. McGee, Shelly A. Sinclair, and Charles T. Wood.**



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## UNIVERSITY OF ILLINOIS, URBANA-CHAMPAIGN AND RICHARD III SOCIETY GO-SPONSOR CONFERENCE

*Mary Miller*

April 29 through May 1 witnessed the first scholarly conference co-sponsored by the Richard III Society. Set on the campus of the University of Illinois, Urbana-Champaign, it brought together experts in fifteenth-century history, **Ricardians**, and others interested in Richard III and the late medieval ages.

I have been a member of the Society for a long time and believe myself to be fairly knowledgeable about many aspects of the **Yorkist** Age, but it has been twenty years since I was a history major in college. I was very nervous about the conference. Would I be out of my depth? Would I understand what the presenters were talking about? Some of the listed titles for the conference sounded at best esoteric and complicated.

We met on Saturday night at the home of Sharon Michalove for a reception. Sharon, who works in the History Department of UI-UC, was the guiding spirit behind the conference. She had made the arrangements and coordinated the efforts of the Richard III Society, UI-UC, and Ohio University to bring it all together. The reception provided the **first** opportunity to find out with whom we would be spending the next few days. I was glad to see a few familiar faces, Laura Blanchard and Compton Reeves. It was interesting to chat with people and try to figure out their reasons for being there. A lot of the conversations revolved around E-mail, bulletin boards, and other marvels of the computer age.

The conference opened at 9:00 a.m. Sunday morning. The keynote speaker was Ralph **Griffiths**, noted fifteenth-century scholar from the University of **Swansea**, Wales. His topic was *The Role Of The Dominions and Provinces In The Wars Of The Roses*. That had a rather forbidding ring to it. I was very pleasantly surprised that I could easily follow his thesis that it was the outlying territories, rather than London and the home counties, that played vital roles in several crucial actions of the period. The **Duke** of York's foothold in Ireland and Warwick's role as Captain of Calais are but two examples of the importance of the farther reaches of the English-held territories. A question-and-answer period followed the lecture. After a brief break, the rest of the morning was filled with a work in progress about the "diary" of a circuit lawyer in the 1490's and a study of the career of Reynold Bray, and his rise from Margaret Beaufort's household to Henry VII's right hand man. Although many of the legal terms were confusing, the main ideas of these papers were clear.

After a break for lunch, we were treated to two very different looks at the late middle ages. John Friedman, a member of the English faculty at UI-UC, used slides to demonstrate the different kinds of lettering used by scribes

to advertise their services. Sharon Michalove presented a paper about education and literacy of upper-class women of the fifteenth-century. The role of women in households as managers of estates made it increasingly likely that women could read and write.

It had been a long, intensive day of listening to rather specialized topics. Although I was enjoying the various speakers, my head was spinning from all the information, and my hand was cramped from note-taking. After a brief rest, we met again for a banquet at the Illinois Union. It was fun to chat with conference speakers and participants. After such an intense immersion in the fifteenth-century, we all had something in common, and we stayed to visit long after the dinner was over.

When we gathered the next morning, it was like meeting old friends. The two morning speakers gave very interesting presentations. Compton Reeves' topic was the career of Lawrence Booth, Bishop of Durham and York during the Yorkist years. This did not sound like promising material, but Dr. Reeves soon made it clear that Booth had a most extraordinary career, overcoming the stigma of bastardy to achieve the highest levels of church and state. Philip Morgan of the University of Keele presented the conference with some references to Edward V's death taken from rather obscure sources. Whether these shed light on the subject or reflect the spread of rumors in 1483 should be a subject for further study.

After a break for lunch, we met for our last session. **Colin** Richmond of the University of Keele led a provocative discussion using the analogy of Richard III and Richard Nixon as a focal point. Dr. Richmond's concern with the decline of moral standards that permitted an increasing brutality in the fifteenth-century raised many questions without answers. I am uncomfortable with comparisons between the Yorkist Age and the present. Although a few similarities can be found, to stress the parallels leads to distortion of both. Dr. Richmond reminded us that we must not be too comfortable in what we believe about the fifteenth-century.

After the conference was over, we said good-bye to new friends and expressed hopes to see each other again. E-mail addresses were exchanged by some, and it was clear that Richard III will soon be a presence on the Internet.

Although the conference was not attended by a large group, it was a worthy first effort for the Society's academic reputation. I hope that this becomes a regular event. I found that I was able to understand the proceedings, ask a few **intelligent** questions, and meet some very interesting people.



# PURSUING THE WHITE BOAR: APPROACHES TO TEACHING RICHARD III

*Richard Oberdorfer, Norfolk Academy*

## **"Everybody Loves a Mystery"**

Virtually every instructor who decides to devote more than passing notice to Richard III starts from the same **position**: the mystery surrounding not only his actions but also his personality. Many respectable, seemingly authoritative sources portray him as villainous to the core: an amoral Machiavellian whose political ambitions led him to murder friends and relatives without compunction. Yet there is an impressive array of primary and secondary sources that praise Richard's character and accomplishments, deny the allegations of his guilt, and portray him as a victim rather than a schemer. The inconclusive nature of this continuing dispute seems to be a ready-made "hook" for inspiring curiosity and attracting students to the study of History and the way History is "made".

Perhaps because they know they aren't merely memorizing a predetermined set of unchallenged "facts", students enjoy taking on the role of "detective" and determining the outcome themselves. Ruth Anne Vineyard's meticulously constructed seminar-style unit plan, *Oh, Tey, Can You See?*, is built upon this premise. (She even suggests the possible inclusion of a genuine police detective as a guest speaker during the project.)<sup>[1]</sup> Kay Janis and Nina Fleming affirm the "obvious interest and enthusiasm" which this kind of project instills in students and suggest that this is noticeable even outside the immediate classroom.<sup>[2]</sup>

The circumstances surrounding Richard's life make students certainly *want* to reach their own conclusions as to his guilt or innocence. But this would be of little practical value if the *means* were lacking to satisfy this curiosity. For example, the fate of the last Russian tsar and his family inspired controversy for decades because of the lack of available evidence, until the recent discovery of the burial site finally laid much of those speculations to rest.

Richard III does not represent a similar problem. Professor Charles T. Wood of Dartmouth College asserts that the controversy is uniquely suited to effective classroom use. For one thing, no language barrier inhibits the examination of the surviving primary sources. Where there are no English originals, translations do exist. Furthermore, asserts Prof. Wood, the volume of the available material "is small enough that students can be expected to read all of it. In effect, then, they can have the same level of knowledge as the experts."<sup>[3]</sup>

Not all the evidence is literary. The most popular investigation of Richard, Josephine Tey's novel *The Daughter of Time*, starts with an invalid police inspector's examining an unidentified portrait of the English king and concluding that no one who looks like that could be a murderer.<sup>[4]</sup> While portrait examination may not be as infallible for everyone as it is for Tey's hero, it is nevertheless the most popular first step used by teachers.

The problem with considering a painting to be evidence on the order of a photograph is that both of the two most **popular portraits of Richard date from well** after his death. If drawing conclusions based on their assumed accuracy can be risky, it does not preclude their usefulness as part of the detective's puzzle. These paintings seem clearly influenced

by the Italian Renaissance practice of representing an individual's appearance rather than merely presenting a symbolic image. The complex personality represented in both cases tends to stimulate curiosity, just as it does for Tey's Inspector Grant. It thus becomes an effective initial step in launching an investigation. Ruth Anne Vineyard and Joe Ann Ricca, for example, advocate asking students to examine the National Portrait Gallery pictures of Richard and Henry Tudor and draw conclusions about the character of the two men.<sup>[5]</sup>

Once interest is aroused, a teacher becomes less of a traditional source of "facts" and more of a guide and facilitator. If the true goal of education is to motivate students to want to learn and to maintain that habit throughout their lives, introducing them to the controversy surrounding Richard III is a step in the right direction.

## **Revealing Fifteenth-Century Lifestyles and Values**

### **One of the biggest problems facing anyone teaching history**

is how to deal with ethnocentrism and what may best be called "chronocentrism". The only values with which students are familiar are those of the culture in which they live, and it is natural they will assume that those values apply when they are dealing with different societies and different times. This affects the way they perceive the motives of individuals as well as their assessment of causes and effects.

For example, it is often difficult for Western students to understand the conduct of African or East Asian cultures which do not reflect the values of Judeo-Christian morality or Greek philosophy. Likewise, people raised in our skeptical age automatically assume that any ruler who openly espouses religion is thinking "politically" and presenting a front to cover his or her insincerity. Yet this may not have been the case in medieval times, when the Church was so integrally a part of everyone's daily life.

If a history course consists solely of names and events for memorization and repetition, there will be no recognition of this variety. The natural assumption will be that things are the same everywhere — and they always have been.

The controversy surrounding Richard III is attractive because of its inherently dramatic nature, but that is not all. It allows the teacher to describe a society whose values and institutions are in some ways very different from our own. Joe Ann Ricca suggests **introducing** the subject matter to younger students by emphasizing the familiar things they would not find in the fifteenth-century. By stressing at the outset the **differences between** the periods, she finds it easier to address unfamiliar issues like the pre-nuptial agreement involving Edward IV.<sup>[6]</sup>

Ricca also believes that "tangible materials" are important to give a class a feel for the unique aspects of the period. Showing them weapons, such as contemporary swords and battle axes, as well as examples of the popular costumes of the day should excite their interest as well as underscore the lifestyles of the age.<sup>[7]</sup>

Mary Schaller employs her talents as a drama instructor and improvisational actress to immerse her audience in the life of the Yorkist court. She has scripted a monologue

## Pursuing The White Boar (continued)

delivered by "Tarleton, the jester", and in it she makes allusions to nobles as well as commoners. Her portrayal of Richard himself, for example, subtly sheds light on her conclusions about his personality. She underscores his serious nature and his concern over his wife's ill health: "Let us say that it pleases him mightily that I do please his lady wife. . . she has not been well and anything that brings her a bit of color to her cheek and light in her eyes pleases my lord." Of the attitudes of common folk, her jester states, ". . . if I return to my village, it must be under cover of night and I must doff my motley coat before I am a mile from home. . . We jongleurs do not enjoy good reputations among simple Christian folk." [8]

Recognizing that dramatic presentations can be more involving than lectures, Schaller has also written and published a play about Richard: *The Final Trial of Richard III*. She describes her purpose as "to educate the audience about Richard's life and times through a courtroom drama." Her format demands more than passive viewing, for she requires the audience to become contemporary participants and serve as the jury. The play has two alternate endings, depending on the conclusions of the viewers. [9]

Any classroom presentation involving the War of the Roses must touch to some extent on the battles themselves, and this opens other opportunities. There are political aspects of fifteenth-century England that are very different from ours today and which can be shown clearly through that struggle as well as the intrigues surrounding Richard. It may surprise students when they discover that a civil war such as the one between the Yorks and the Lancasters did not directly involve the ordinary citizen. He simply waited for the outcome of one bloody skirmish or another to determine who would claim the crown and lead the government.

The makeup of the forces who fought the wars is also unusual by modern standards and requires some explanation beyond a simple narrative of events. National loyalties and armies as we know them did not exist, so troops were enlisted for other than patriotic reasons. As the ethics of pragmatism emerged, noble families chose which side to support based on what privileges they might accrue. Because that support involved supplying — and often leading — armed forces, the outcomes were actual matters of life and death. This explains why the banners displayed by combatants often revealed personal emblems, like Richard's white boar, Warwick's bear, or Henry Tudor's dragon. It also explains why they often fought as separate units with separate agendas.

It is clearly the teacher's responsibility to expand student horizons. The multi-cultural nature of our society means that we do not all share a common historical or ethical heritage, so education must lead us to understand and tolerate diversity. Studying fifteenth-century England may not be the only solution to this dilemma, but it is something that can contribute to that solution.

### The Impact of Richard's Age on Events and Values Today

If one method of engaging student interest in the late fifteenth-century is to demonstrate the unfamiliar aspects of life at that time, another way relies on the opposite approach. Since that century represents the transition between the medieval and modern worlds, it is possible to

discover attitudes that would not be out of place today.

Such revelations can convince students that England at that time was not a distant fairy-tale realm, but a region populated by recognizable human beings with understandable motivations.

Mary Schaller uses her dramatic presentation focusing on Tarleton, the jester, to do more than reflect the uniqueness of the York/Tudor age. Just as she seeks to demonstrate the human motives and actions of court personalities, she attempts also to reveal subtler influences. Her introductory comments, for example, show how modern terms like "slapstick" and "Plain Jane" are derived from performance practices associated with jesters. [10]

Richard I? McArthur addresses Richard III's one Parliament, that of 1484, and the statutes that emerged from it. He stresses the "laws which we consider the more important in shaping the world as we know it and want it to be." In that regard he cites the variety of the subjects covered: bail reform, commercial suits and juries, land ownership, and benevolence reform. McArthur also emphasizes that the legislation did not restrict "the importing and selling of books", certainly evidence of the spread of Renaissance values to England. [11] Breakthroughs in printing, encouraged by the King, further demonstrate the gradual rise in the humanism associated with modern times.

Modern political philosophies, with their emphasis on immediate material gain, provide additional evidence of the persistent infiltration of Renaissance secularism. Breaking oaths and shifting individual loyalties would certainly have been viewed at that time as treachery by the abandoned parties, but such actions would not have been rare or shocking. What happened to Richard at Bosworth Field clearly illustrates these new values.

Each area of modern life in which such antecedents exist is a valid subject for classroom emphasis as well as student research. These efforts help us to identify recognizable threads and balance the intriguing, unfamiliar elements of Richard III's world. By using both approaches in the classroom, a teacher offers a more rounded portrait of fifteenth-century England and employs a variety of methods to excite student curiosity.

### Dealing with the Historical Images of Shakespeare's Richard III

As already noted, dramatic presentations concerning historical events can have far greater impact than direct narratives, whether they be in the form of lectures or text. No matter how much a playwright embellishes historical research with fictional elements, an audience will find their opinions permanently molded by the images set before them.

Generations of Americans learned about the character of Abraham Lincoln, Davy Crockett, and Wyatt Earp not from classroom texts but from movies and television — because they saw vivid, living figures with understandable motivations.

When the dramatic presentation at the same time has genuine literary merit, it will earn repeated performances and leave a lasting and widespread impression. In fact, it may become almost impossible to separate the character in the play from the genuine historical personality. William Shakespeare's *The Tragedy of King Richard III* is an outstanding example of this effect. Laura Blanchard states that "most

of us remember Richard for his hump, his anguished cry for a horse, and his propensity for bumping off his friends and family."<sup>[12]</sup> Could these popular assumptions be accurate?

That question offers the teacher a useful way to separate what is dramatically effective from what is historically probable. Students can research aspects of the play, such as Richard's alleged deformities and the role they played in warping his perceptions. This is what Josephine Tey's protagonist does in *The Daughter of Time*, and he concludes that Shakespeare's version cannot be trusted.<sup>[13]</sup>

Once students are convinced that dramatic "biographies" can be moving but inaccurate, there are other plays that can be surveyed and assessed. Robert Bolt's *A Man for All Seasons* portrays the last years of Sir Thomas More, someone whose personality and career directly affect the perceptions of Richard III. Will student research underscore his reputation for open-minded honesty? Jean Anouilh's *Becket* and James Goldman's *The Lion in Winter* provide two contrasting versions of England's King Henry II and can therefore be similarly analyzed and compared.

Familiarity with something as potent as Shakespeare's portrait of Richard III usually precludes approaching the subject with an open mind. As Laura Blanchard puts it, "Shakespeare's Richard was the nastiest man in an exceptionally brutal century."<sup>[14]</sup> While few serious historians claim that Shakespeare's morality play dealing with villainy and retribution is of much use in portraying the man's real personality, it carries the weight of traditionally accepted truth. Any revision of Richard's reputation must start by directly addressing that familiar picture.

In his British literature course, Dr. Larry C. Thompson focuses on this disparity. He finds it effective to require his students to view Sir Laurence Olivier's performance of the play, so that it will instill in them "the typical notion" of the King's character, just as it did with him the first time he saw it. "I set my students up to be misled the same way," he explains, knowing that he will counter the effect by having them read Tey's novel.<sup>[15]</sup>

Dr. Charles T. Wood seeks to remind students that there is an innate flexibility within the dramatic art form that makes it impossible to generalize about a playwright's single intent. Interpretations vary, from reading to reading and performance to performance. Dr. Wood suggests that Shakespeare employed Sir Thomas More's account as his principal source but does not duplicate every aspect of that account. Furthermore, "Shakespeare on stage turns out to be very different from Shakespeare just read as text; and film versions such as Olivier's similarly transform the stage versions." Through this kind of analysis, the play "becomes a vehicle for helping students more fully to understand what the relative strengths and weaknesses of a variety of art forms are — and why."<sup>[16]</sup>

Biases and presuppositions provide a virtual brick wall which teachers struggle to remove. What Shakespeare devised as effective theater has created an image stronger than anything that could have come from a purely scholarly source.

Establishing an open mind on this subject matter can have a healthy effect on a student's general perspective and contribute positively to the entire process of education. Joe Ann Ricca provides the best summary: "While I want the students to walk away believing Richard is not as Shakespeare has depicted, more importantly, I want them to leave thinking so they are hungry enough mentally to come back with more questions."<sup>[17]</sup>

## Political Propaganda and Public Morality

A popular debate surrounding education today concerns whether morality should be taught in the classroom. Citing the acknowledged disparity of cultural backgrounds from which students come, it is sometimes argued that the teacher should remain ethically neutral, fulfilling the role of source and guide with regard to basic data but never venturing beyond that. Since functioning within our society, however, involves more than being armed with facts, such a position is inadequate for a genuine education.

One of the basic beliefs of Western Civilization is the value of the individual; it is fundamental to the entire education curriculum and should not be intentionally ignored or quietly assumed in instruction. A teacher must expose students to ethical dilemmas and lead them to realize the implications of available choices so that they have a compass by which to guide the application of their factual knowledge.

The events surrounding the career of Richard III provide ample opportunity for this kind of moral education. Coming as they do at the end of an age dominated by spiritual authority and at the beginning of one in which pragmatism rules, they allow history classes to focus on ethical issues with very little break in the chronological flow of the narrative.

The name most associated with the value system coming gradually to dominate Europe is Niccolo Machiavelli, although his landmark book, *The Prince*, did not appear until more than two decades after Richard's death. Machiavelli claimed that he did not invent the new political morality but rather described what was at that time already in effective use. The basic assumption was that the securing and maintaining of power justified any action taken toward that end.

Dr. Terrance L. Lewis feels that a useful area on which to focus would be the way political authorities manipulate history "to validate their claims to power." He suggests beginning with a broad factual outline of the events surrounding the disappearance of the Princes in the Tower, as well as an overview of the variety of different explanations for their disappearance. He would then concentrate on the way Tudor writers manipulated accounts, so that "shading and omission created the powerful myth that Shakespeare presented, leaving the Tudor propaganda triumphant and unchallengeable" for a very long time.<sup>[18]</sup>

Kay Janis and Nina Fleming support this approach, requiring their students "to trace the allegations of Richard's physical deformities, heinous acts, and enjoyment of his villainy from More to Holinshed to Shakespeare and document all references."<sup>[19]</sup>

Dr. Lewis further suggests that similar patterns of image shaping can be found in modern history, such as "the Nazi use of Germanic myth and history."<sup>[20]</sup> Given the sophisticated techniques for controlling the mass media in the twentieth century, one could argue that there are equally relevant examples among totalitarian Communist or Fascist regimes — or even among the activities of "spin doctors" in democratic politics.

Ann Rabinowitz addresses the events surrounding Richard & from less of an institutional angle and more from the standpoint of individual ethical issues. Whereas Dr. Lewis admits to a "pro-Ricardian bias" Ms. Rabinowitz says that she makes "no attempt to solve the historical puzzle" concerning Richard's guilt or innocence.<sup>[21]</sup> Although she acknowledges the variety of opinions, she is perfectly willing

## Pursuing The White Boar (continued)

to assume that the King committed the crimes so that she may use them as starting points from which to address issues like: "How do we assess someone who is good to us yet cruel to others? ... What imperatives; i.e. the precariousness of the regency, danger to his own family, or the instability of minority rule, might have driven Richard to an act repugnant to his personal standards?" [22]

The essential question, then, becomes not the strictly historical one of "who-did-what-to-whom?," but rather a comparison of private and public morality and the standards by which the populace judges officials. As Ms. Rabinowitz states, "The point is neither to condemn nor to acquit Richard, but rather to explore the complexities and ambiguities of adult behavior that youngsters so often find puzzling and painful." [23]

A narrative description of events is clearly not enough to satisfy today's classroom needs. Recognition of the practices of Machiavellianism ought not be construed by students to mean the same as acceptance and approval. They must recognize that there are ethical issues at the heart of the Ricardian controversy that go far beyond merely determining a murderer's guilt. On the one hand, there is the cold, political manipulation of facts to create an impression of unspeakable villainy; this is an issue of continuing relevance. On the other, there is the clash of a variety of conflicting morally attractive goals without an obviously preferable choice; this is also a common dilemma today.

If each individual is defined by the values used to direct his or her life, these issues belong in the classroom.

### Turning Students into Effective Research Historians

In recent years what constitutes effective history teaching has undergone close scrutiny. It was assumed for a long time — and still is by many people — that a proper classroom consists of a well-informed instructor repeating for student memorization all the knowledge he or she has accumulated over the years. At the end of the course, carefully programmed clones emerge fully "educated").

Such a definition seems woefully inadequate, if one views education in terms of its lasting impact. Although a teacher may take pride in successfully traversing a chronological syllabus, the specific factual content of the course may have all the sticking power of a list of random numbers committed to memory. Unless a student genuinely assimilates the information — that is, makes it part of the general store of knowledge employed in future decision-making — there will be little retention.

The circumstances surrounding the career of Richard III provide an opportunity for a teacher to reverse this detachment. The controversy surrounding the King's motives and actions not only excites curiosity; it also provides enough clues to lead a student-investigator to draw his or her own conclusions. The teacher's role becomes that of facilitator: helping the student analyze issues, ask questions, draw hypotheses, locate sources, and check out specifics.

Ruth Anne Vineyard directly addresses this strategy in her *Oh, Tey, Can You See?* Recognizing that this skill is mandatory in higher education, she states, "This unit plan was designed for a 12-member supervised research seminar concentrating on the learning of sound, investigative research techniques for college-bound high school juniors and seniors." She methodically leads them through stages of inquiry and research which culminate in the preparation

of a thesis concerning the deaths of the Princes in the Tower. [24]

Kay Janis and Nina Fleming stress the same elements, channeling students' natural enthusiasm toward discovering their own answers. By working in groups, "doing rather intensive research on specific related topics", they prepare reports to be shared in seminars. [25]

The process of reaching conclusions involves more than stringing together indisputable bits of evidence that point irresistibly in one direction. It requires the ability to evaluate a variety of often conflicting accounts. Dr. Charles T. Wood cites a number of what he calls "evidentiary problems", but asserts that they are solvable. Dealing with these puzzles, he says, "should teach students an enormous amount about evidence, its strengths and weaknesses, not to mention the need for clear and logical thinking." [26] There are a variety of implicit influences that may color the accounts of primary sources; an interested researcher should consider personal loyalties, financial concerns, political goals, and the desire to be morally edifying, as well as more obvious concerns like chronology and location. The process requires complex analysis.

Having students participate in historical research need not stop with the sources directly involved with Richard's alleged crimes. An equally interesting area concerns what happened to Richard's reputation after his death. How writers of the Tudor period describe him provides one approach, but Richard's portraits represent evidence of a different kind. As the King's reputation degenerated, at least one of his more familiar pictures was altered to reflect his "de-formed" image. How the public conception and the painted one came to overlap is in itself worthy of investigation.

Janis and Fleming also suggest a survey of the literature endeavoring to rehabilitate Richard. They feel that this reinforces interest by speaking directly to the "keen sense of fairness" innate in their students. [26] Investigating the efforts of revisionists, and the response which those efforts elicited, does even more. It introduces students to historiography and the variety of conclusions that can be reached by disinterested, impartial, professional historians.

Involving students in research, something heretofore considered the unique domain of the instructor, removes them from their passive role. It instills enthusiasm and encourages the development of lasting analytical skills. Furthermore, it has positive effects on all involved: the teacher, who must stay up to date on all available sources and options, and the student, who must investigate and evaluate, will both benefit. Dr. Wood asserts that "if success in the classroom depends on a mutual give-and-take in which all parties must give their individual assent to a proposition before they can be said truly to have learned it, then it follows that teaching is itself a form of research, one in which teachers learn even as their students do." [27]

### Using the Debate Surrounding Richard III to Counter Passivity in the Classroom

The majority of students seem to believe that the material they study in History is, as someone once said, "just one damn thing after another" which they are required to commit to memory for some arcane reason.

Their perceived task is to impersonate computers and be programmed with the "facts", which at the push of the "test"

button, they can repeat exactly as originally stated. They perform this function with the enthusiasm of a circus animal jumping through a flaming hoop. The material contains neither relevance to their lives, nor — aside from an occasional anecdote — anything that would fire their curiosity.

There is a way to break the pattern of tedium and non-involvement. Let a class discover that some event is not as simple as it appears, but is instead a subject of intense controversy. Then show them that both sides seem to have convincing arguments. Finally, reveal that the situation deals with issues of justice and injustice, as well as innocence and treachery. The result will be curiosity where little has existed before.

In United States History, the intense debates over John Kennedy's assassination demonstrate this effect. In European History, an equivalent would be the controversy surrounding the career and personality of England's Richard III.

Yet more can be derived from studying Richard than simply waking up a sleepy class. Many teachers have discovered that Josephine Tey's *The Daughter of Time* provides a wonderful teaching tool, whether one is a traditionalist, a Ricardian, or neither. Reading the novel serves as an excellent introduction to a course in European History in a way students may not expect. They usually anticipate a quiz on "specifics" from the story, and certainly it is wise to confirm that they have completed the assignment. The question posed to them, however, should deal not with recalled details but with whether they are convinced by Tey that Richard has been wrongly accused of the murder of the Princes. Assure them that the historians and historical figures mentioned in the book are real — and that only Grant and his friends are fictional — then turn them loose with only the admonition that they must cite evidence to support their conclusions.

Read each paper, checking only for accurate references to the novel and appropriate use of supporting evidence from it. In all likelihood, most will be convinced of Tey's position.

The next day, present arguments contradicting Tey; for example, there is the questionable dating of Hastings' execution. These contradictions can be pressed with apparent conviction, so as to leave the impression that Tey is a complete idiot. One or two students may challenge those points; but the majority will probably squirm, assume that their conclusions were wrong, and become convinced that their grade has been dealt a disastrous blow.

After watching the perplexed faces and knowing that many are wondering if it is too late to drop the course, ask for a show of hands from those who are now convinced that Richard "did it". Some, sensing that the prevailing wind has changed, will raise their hands. Ask a second question and it will probably be revealed that some hardy souls remain convinced of Henry Tudor's guilt.

At this stage begin to present plausible arguments blaming the Duke of Buckingham. Finally, ask why it isn't feasible that the Princes died of natural causes. By now, a class is generally so confused they don't know whom to believe. They will probably ask the instructor to tell them who really did it. The shock comes when the answer they get is, "I DON'T KNOW!" Certainly, the teacher may

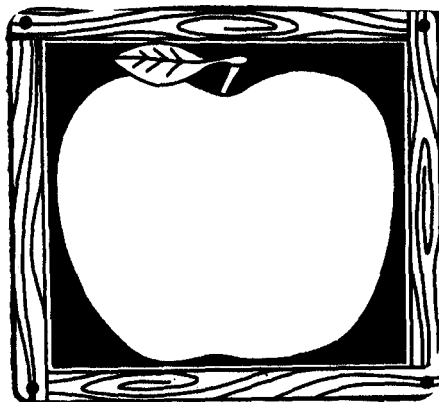
present suspicions, but it should be clearly stated that these do not guarantee accuracy.

The first lesson to learn in any History classroom is that the subject matter may be in the words of Voltaire, "no more than accepted fiction."<sup>[28]</sup> What Tey calls "Tonypandy"<sup>[29]</sup> can reveal itself in our most cherished assumptions, so it is crucial that students not let their guards down. They must challenge, not blindly accept, what they read — as well as what they hear from an instructor — because all sources are biased, seeing in history what they want or expect to see. In short, historians are the most dangerous people in their lives, because they tell the "amnesia victims" who read and listen to them what yesterday was like and who the "good guys" and the "bad guys" are.

To illustrate this point even more emphatically, any

teacher may try this experiment. One day in the school year, simply make up something outlandish and watch as the kids obediently write it all down. Convince them, for example, that the pointed German helmets from World War I were lightning rods. Reveal the trick at the end of class; because if you do not do so, your creative fiction may become fact. The implications are scary.

Too many students seem conditioned to accept emphatic statements from anyone claiming to be an "authority". When authors disguise as fact sweeping assumptions about



Richard's treacherous, self-serving motives or saintly innocence, who will question them?

A History course teaches more than data; it teaches critical evaluation. While a teacher or student must first look for recorded "facts", he or she must go beyond these to see if they are open to a variety of plausible interpretations. Then the probable ones must be separated from the merely plausible by a close examination of contexts. What is left may not be Tey's TRUTH, but it may well be a closer approximation of it than the alternatives.

A teacher's main chore is to get classes out of the "acceptance" mode and into a willingness to become at least as critical as the authors of the books they read. The controversy surrounding Richard supplies a perfect vehicle because of the volume of available research and the variety of contrasting conclusions. After they have been exposed to the Tey/Markham school of thought, students should read Alison Weir or Desmond Seward. Ask them to identify specific points of conflict and work out their own conclusions through additional research and logical evaluation. Remind them to be equally critical of the sources they research. Do personal biases or slanted sources color those accounts, whether they be primary or secondary?

Another effective strategy involves the use of fiction. History books have a reputation — all too often richly deserved — for being grimly dull. Historical fiction, when carefully chosen, can be more approachable and can involve students in a consideration of the past in spite of themselves.

In the case of Richard III, there are more titles to choose from than *The Daughter of Time*. Sharon Kay Penman's *The Sunne in Splendour* is long but beautifully written and definitely pro-Richard in its approach. John M. Ford's *The Dragon Waiting* is a complex mixture of alternate history and fantasy, portraying a different fifteenth-century Europe populated by real historical figures. It culminates in Yorkist

populated by real historical figures. It culminates in Yorkist England, with an heroic Richard as a key figure. Susan Dexter's *The Wizard's Shadow* freely and sympathetically adapts Richard's career in her setting of a fantasy world.

Of course, the traditional viewpoint has its advocates among novelists. One of the most original is Guy M. Townsend, whose *To Prove a Villain* lets a contemporary serial-murder mystery provide the storyline.

Students may read any of these novels, or others equally accessible. After completing one of them, they should try to determine, through research, how reliable it is as an historical source.

Richard III provides one more useful way to combine a variety of skills employed by historians. After a class has studied the events, interpretations, and implications of the period, alter the history. Ask students to develop plausible scenarios for what might have happened had Richard defeated Henry Tudor near Bosworth. Suppose Edward V — and the Woodville clan — had controlled the monarchy for the next twenty years? There are also a variety of possibilities involving the Duke of Clarence (most of which George apparently envisioned at one time or another!).

Through studying the world in which Richard III lived, students can learn to become active evaluators. The result will be not only enthusiastic participation but also a critical mind that will have positive effects on citizenship. In today's world, in which the manipulation of opinion has been raised to the level of an art form, that is a survival skill.

## ENDNOTES

1. Ruth Anne Vineyard, Oh, Tey, *Can You See?* (Dallas, Texas: By the Author, Highland Park High School, 4220 Emerson, 1987), p. 1.
2. Kay Janis and Nina Fleming, "Let's Do a Project on Richard," *The Ricardian Register*, Summer, 1993, p. 7.
3. Letter, Charles T. Wood to the author, Feb. 11, 1994.
4. Josephine Tey, *The Daughter of Time* (New York: Macmillan Publishing Company, 1951), p. 29.
5. Vineyard; Letter, Joe Ann Ricca to the author, March 5, 1994.
6. Ricca letter, March 5, 1994.
7. Letter, Joe Ann Ricca to the author, Nov. 3, 1993.
8. Mary W. Schaller, "Below Castle Stairs by Tarlton, the Fool on the Hill" (unpublished working script, n.d.), p. 9.
9. Letter, Mary W. Schaller to the author, March 16, 1994; Mary W. Schaller, *The Final Trial of Richard III* (Woodstock, Illinois, The Dramatic Publishing Company, 1986), pp. 60-61.
10. Mary W. Schaller, "Tarlton The Fool On The Hill" (unpublished handout, n.d.), n.p.
11. Richard P. McArthur, "Richard III, His Legislation in Parliament" (paper presented at the Annual General Meeting of the Richard III Society, Inc., American Branch, Newark, N. J., Oct., 1993), p. 15.
12. Laura V. Blanchard, "Hump? What Hump? Rehabilitating Richard III in America" (paper presented at the Fourth Annual Conference of the Mid-Atlantic Popular/American Culture Association, Philadel-

phia, PA, Nov. 6, 1993), p. 1.

13. Tey, p. 78.
14. Blanchard.
15. Letter, Dr. Larry C. Thompson to the author, Feb. 27, 1994.
16. Wood letter.
17. Ricca letter, Nov. 3, 1993.
18. Letter, Terrance L. Lewis to the author, Feb. 15, 1994.
19. Janis and Fleming.
20. Lewis letter.
21. Letter, Ann Rabinowitz to the author, April 3, 1994.
22. Rabinowitz letter.
23. Rabinowitz letter.
24. Vineyard.
25. Janis and Fleming.
26. Wood letter.
27. Charles T. Wood, "In Medieval Studies, Is 'To Teach A Transitive Verb?'," *Studies in Medieval and Renaissance Teaching*, III (Fall, 1992), 8.
28. Anthony Summers and Tom Mangold, *The File on the Tsar* (New York: Harper and Row, 1976), p. 307.
29. Tey, 101 ff.

## A Sample of Printed Material on Richard III Useful as Classroom Resources For Primary Sources, Historiographic Background, and Basic Reference:

- Littleton, Taylor, and Rea, Robert R. *To Prove a Villain: The Case of King Richard III*. New York: The Macmillan Company, 1964.

This indispensable volume, now available only through the Richard III Society, includes excerpts from the Croyland (or Crowland) Chronicles, Polydore Vergil's "official" *English History*, and Sir Thomas More's influential and controversial *The History of King Richard III*. It also contains selections from other equally significant and controversial Ricardian historians over the years, such as Horace Walpole and Clements Markham, as well Shakespeare's *Richard III* and Tey's *The Daughter of Time* in their entirety.

## Popular Recent Biographical and Historiographical Studies:

- Kendall, Paul Murray. *Richard III*. New York: W.W. Norton and Company, 1975.  
The most popular scholarly revisionist biography, this book portrays Richard in heroic rather than villainous terms. It originally appeared in 1955.
- Pollard, A.J. *Richard III and the Princes in the Tower*. New York: St. Martin's Press, 1991.  
This is a gorgeously illustrated and meticulously structured volume. Although the author holds to the traditional beliefs that maintain Richard was the murderer, he explains how myths and exaggerations could creep into the story. On a topic that too often is marked by strident emotionalism, Pollard's restraint is commendable.

- ❑ Potter, Jeremy. *Good King Richard? An Account of Richard III and His Reputation*. London: Constable and Company Ltd., 1983.

This volume provides an overview of Richard's life as well as a detailed analysis of the centuries-old **dispute between** those who condemn the King as a villain and those who defend him. Because the author is identified as Chairman of the Richard III Society, one might expect a partisan slant; but the book is thorough, balanced, and scholarly.

- ❑ Ross, Charles. *Richard III*. Berkeley, California: University of California Press, 1982.

Ross's volume is the standard traditionalist biography of Richard, scholarly and balanced in tone. It avoids the extremes taken by writers seeking more popular audiences.

- ❑ St. Aubyn, Giles. *The Year of Three Kings: 1483*. New York: Atheneum, 1983

St. Aubyn provides a brief, readable account of Richard's rise and fall, attempting to supply a narrative of events as well as a critique of eyewitness accounts. The book reaches the traditional conclusions, accepting the King's guilt. While some of his assumptions can be challenged, the author at least raises the crucial questions and makes the reader consider them.

- ❑ Seward, Desmond. *Richard III: England's Black Legend*. New York: Franklin Watts, 1984.

The title says it all. Seward writes popular, readable histories on a variety of subjects. Here he claims to be proving Richard's guilt, but his assumptions — and excessive use of value-laden adjectives and adverbs — weaken his argument. Still, its popularity alone should earn it consideration and analysis.

- ❑ Weir, Alison. *The Princes in the Tower*. London: The Bodley Head, 1992.

This book, which has achieved notoriety in Ricardian circles, is an opinion-driven justification of the traditionalist side based on uncritical use of sources and prior assumptions accepted as fact. Because of its recent selection by a national book club, it may be easily obtainable. Its contents should be scrutinized mainly because of the questionable methods employed by the author.

#### *Plays Dealing with Richard III:*

- ❑ Schaller, Mary W. *The Final Trial of Richard III*. Woodstock, Illinois: The Dramatic Publishing Company, 1986.

This one-act play was written specifically for school use and seeks to involve the audience by making them the jury at the conclusion. The play has two different final speeches, depending on the jury's decision.

- ❑ Shakespeare, William. *The Tragedy of King Richard III*. 1597.

When it comes to Richard III's enduring reputation, no more influential source exists than Shakespeare. Principally through this play (although with foreshadowings in *Henry VI, Part II* and *Part III*), the playwright develops a character of unsurpassed malevolence. Sir Laurence Olivier's film interpretation is readily available on videotape.

#### *Novels Dealing with Richard III:*

- ❑ Dexter, Susan. *The Wizard's Shadow*. New York: Ballantine Books, 1993.

Dexter tells a standard fantasy yarn based on the revisionist version of Richard III's story. The **ingredients of the story are** recognizable in both genres. There is a Young Prince about to inherit the throne but somehow dominated by his evil mother; opposing the evil is the respected, hard-working, and selfless uncle. Dexter makes no attempt to mirror reality the way John M. Ford does in *The Dragon Waiting*, but her entertaining version will appeal to fantasy lovers, thus giving the teacher another way to ignite student interest.

- ❑ Ford, John M. *The Dragon Waiting*. New York: Simon and Schuster, 1983.

Although Richard III is at the center of the conflict in this award-winning alternate history/fantasy novel, Ford displays a prodigious command of a variety of periods and locales. The majority of the characters are historical figures who are placed in a world of wizards and magic. The instructional utility of this kind of story comes from comparing the real motives and actions with those in the fantasy world. Characterizations — in particular that of the villain, a wizard named Morton — should be **recognizable** to revisionists.

- ❑ Penman, Sharon Kay. *The Sunne in Splendour*. New York: Ballantine Books, 1982.

This long but beautifully written biographical novel tells Richard's story while doing the impossible; it makes sense out of the Wars of the Roses and makes each character memorable. Penman makes a solid case for the revisionist side. Students who enjoy reading will be fascinated by this book; having them verify the author's descriptions and assessments can lead to interesting research.

- ❑ Tey, Josephine. *The Daughter of Time*. New York: Macmillan Publishing Company, 1951.

Certainly the most influential of all Ricardian novels, this "mystery" describes a convalescing detective's curiosity over a portrait of Richard. Convinced that it does not show the face of a murderer, he and a young associate embark on a research-driven investigation to discover the truth. Although their revisionist findings are nothing new — they reflect Clements Markham in particular — their revelations about the nature of "accepted history" make this little novel a required introduction to the controversy surrounding Richard.

- ❑ Townsend, Guy M. *To Prove a Villain*. Menlo Park, California: Perseverance Press, 1985.

This is a contemporary murder mystery set in a small college town. The crimes suggest the existence of a serial killer who is seeking to "avenge" the deaths of the Princes in the Tower by going after people with the same last names as the men reputed to have done that deed. It supplies a clever "hook" for introducing the controversy to mystery fans. The middle portion of the story takes place in a History classroom and gives the author a chance to present the traditionalist position through the voice of his main character, a professor.



## Pursuing The White Boar (continued)

### Published Lesson Plans:

- **Vineyard, Ruth Anne. Oh, Tey, Can You See?** Dallas, Texas: By the Author, Highland Park High, 4220 Emerson, 1987.

This is a detailed, step-by-step seminar unit, designed to teach research skills to college-bound students. Available from the Richard III Society, it comes with teacher instructions as well as the individual tasks which are carefully staged.

- **Janis, Kay, and Fleming, Nina.** "Let's Do a Project on Richard." *The Ricardian Register*. XVIII, No. 2 (Summer, 1993), 6-8

The authors describe the development, implementation, and very positive outcome of their seminar class.

### Sample Essays for Adapting Novels to Classroom Use:

The following essays, related to the list of suggested novels, show a variety of classroom approaches. The questions are divided into lettered sub-sections which may be considered separate individual assignments or parts of one extended essay.

#### For Dexter's *The Wizard's Shadow*:

*The* plot of *The Wizard's Shadow* is based on the conflict between Richard and the Woodvilles for control of the throne.

- A) It can be said that Susan Dexter is a "revisionist" when it comes to assessing the character of King Richard III. What elements in the novel can you cite as evidence to substantiate that conclusion?
- B) Since many of the leading characters in the novel are based on historical figures, how do their appearances, personalities, and actions in the novel reflect their portraits in history books? Cite examples as evidence.

#### For Ford's *The Dragon Waiting*:

- A) Read a narrative description of the Battle of Bosworth Field, such as that found in Alison Plowden's *The Howe of Tudor* (New York: Stein and Day, 1976, pp. 22-23). What are the *differences* and *similarities*, in terms of historical description, between the account provided in your *non-fiction source* and the one provided in the *novel*, *The Dragon Waiting*? Note characters and their personalities, specific events, and relevant descriptive details; choose several examples to compare.
- B) **Aside** from the obvious fantasy elements and the final battle's outcome, to what degree can the novel *The Dragon Waiting* be considered a reliable "historical source"? Does it have any advantages over conventional history texts? Any disadvantages?

#### For Penman's *The Sunne in Splendour*:

*The Sunne in Splendour* covers the career of Richard III from the age of seven until his death at the Battle of Bosworth Field.

- A) Since it is largely biographical, the novel focuses on

the York family and the life of the English nobility. How does the book portray the role played by the common people in the Wars of the Roses? How are *their* attitudes, values, and interests different from those of the nobles? Cite examples from the novel to substantiate your conclusions.

- B) If Richard had won at Bosworth Field, what kind of ruler does Penman's description suggest he would have been? Does she suggest that the kingship **CHANGED** him in any way? What evidence can you cite from the novel to justify your opinion?

#### For Tey's *The Daughter of Time*:

Historian Alison Plowden [*The House of Tudor* (New York: Stein and Day, 1976, pp. 15-16)] writes: "Controversy about the fate of 'the little Princes in the Tower' is still very much alive and, in the absence of any startling new evidence, it will probably remain so." With regard to that statement, address the following. Remember that: an effective argument = opinion + supporting evidence.

- A) Does Tey's novel constitute "startling new evidence"? Why or why not?
- B) Does the investigation convince you that Richard has been wronged by historians? Why or why not?
- C) Given what you have learned from the novel, why do discrepancies, such as those described, exist in history books?

#### For Townsend's *To Prove a villain*:

Amid the murder mystery, Townsend seeks to "set the record straight" regarding the murder of the Princes in the Tower.

- A) Does Dr. Forest's presentation convince you that those who question Richard's guilt have very little on which to base their arguments? Explain why you reach your conclusion and cite examples from the novel as supporting evidence.
- B) It has been said that people on either side of the argument concerning Richard's alleged crimes are totally intolerant of the views held by people on the other. They tend to react emotionally and believe only what they want to believe. Does *To Prove a Villain* provide evidence to support such a generalization? Support your argument with examples from the novel.



# THE NORTHWEST CHRONICLE

*Sandra Giesbrecht*

The 1995 AGM in Seattle promises to be a unique weekend in a beautiful setting.

The Stouffer Madison Hotel is a recipient of the Mobil Four Star Award and is known both for its excellent service and superb meeting space.

We have combined the motif of the Raven and the Chronicle to allude to both the European historical tradition and Pacific Northwest Native folklore.

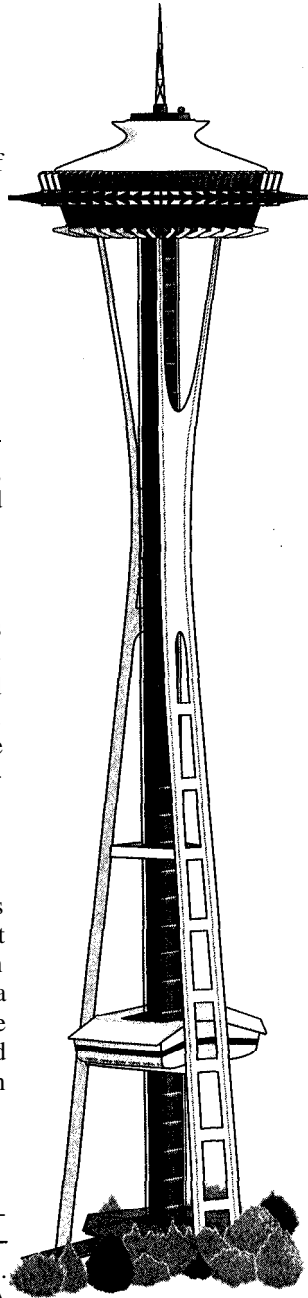
The Raven is the Storyteller of the totem animals, but he is also the Trickster and as he cannot always be trusted, neither can we always believe the medieval chroniclers.

We have some interesting workshops planned as well as mini-narratives with storyboards, musical entertainment, and many surprises.

Our selection of booths this year will feature a seller of medieval artifacts, a tarot card reader and a silent auction. The participation of the Northwest Shakespeare Ensemble is an added bonus.

We hope to see all Ricardians in Seattle. We have many great side trip ideas should you wish to combine the AGM with a vacation: Oregon Shakespeare Festival, Victoria, B.C. and Roslyn (home of Northern Exposure), to name a few.

For further information, contact Kathy Davidson, Hospitality Chairman, 538 N.E. 81st Street, Seattle, WA 98115.



## *The Well-Traveled AGM Door Prize*

This 3-D replica of Castle Neuschwanstein in Bavaria was given to New Yorker John Duffer by a Canadian fiend. John sent it to Glenda Moody (Baskerville, VA), who sent it to Laura Blanchard (Philadelphia). Hoping to divest herself of it, Laura donated it as a doorprize for the Dearborn, MI AGM (1994), where it was won by Charles T. Wood (Hanover, NH). Laura schlepped it back to Philly and delivered it at the Worcester, MA conference on Joan of Arc in November. Charles T. Wood and granhon Luke Arnold proudly display the completed puzzle.

— Photo by Susan D. Wood

## **RICHARD III SOCIETY** 1995 ANNUAL **GENERAL MEETING** SEATTLE, **WASHINGTON**

*September 29–October 1, 1995*

*Join the Northwest Chapter and  
your fellow Ricardians at the  
Stouffer Madison Hotel  
for  
Medieval Market,  
The Shambles!*



# RICARDIAN POST

Dear Ms. Rike:

Ms. Dayton's letter reminded me of my own trip to Bosworth some years ago. We were planning to walk from Nuneaton (we actually do enjoy hiking) but were lucky enough to find at the train station a garrulous old gentleman, driving a taxi. He was extremely reasonably priced and his running commentary added a good deal to our appreciation of the area.

On another topic, if any readers could help me track down a copy of David MacGibbon's biography of Elizabeth Woodville, I would be very grateful.

Catherine E. Co eland  
Route 1, Box 349-H  
Lexington, VA 24450

Dear Carole:

Al and I just returned from an Elderhostel in Nashville, Tennessee — lots of fun — and one afternoon spent several hours at a Renaissance Festival which we can never resist. We were told by the ticket takers that in Castell Gwynn live, actually live, full time, the owners of the property who rent it out to the Moore Entertainment Company. Lots and lots of young people were wandering around in costume, most of whom seemed to be just enjoying wearing the garb and attending the events.

En route home we passed through Montgomery, Alabama, where a Shakespeare Festival was in full swing at an air-conditioned pseudo-Globe replica, and we were lucky enough to get tickets to a grand production of *Henry VI, Part I*, which we'd never seen. One of the Alabamans at the Elderhostel had told us about it; otherwise we would have missed a glorious event.

When we got home, our mail included a letter from Dr. Normand Berlin, a friend who has just retired as a Professor of English at the University of Massachusetts. We had sent him a copy of *Richard and Anne* and I thought his comments about the play might be of interest to you:

*Thanks for the Maxwell Anderson play. I had no knowledge of it. I found it interesting and enjoyable — not as good as his Winterset but certainly making the very good point — especially for Richard III admirers — that history is written by survivors, and the even better point that we must beware of great poets who can make ART more powerful than HISTORY*

All best,  
Ellen Perlman  
Del Ray Beach, Florida

Dear Sirs:

As a former member of the Richard III Society, I believe that you may have many members who would be interested in adding to their libraries. I have an extensive collection of books about Richard — fiction and some non-fiction, as well as many books about British monarchs.

All books are in excellent, like new condition. I want a good home for the books I collected over a period of years.

Gloria Kanter  
1717 E. 18 Street  
Brooklyn, NY 11229

Medieval history buffs should welcome this well done, new magazine. [*Medieval Life: A New Magazine of the Middle Ages*] An attractive, slick-page publication of some forty pages, the debut issue might not have attracted much Ricardian attention, due to the lack of coverage of any 15th-century topic, but the magazine is well worth another look.

When reading the initial issue, I wondered just how much would hold my interest out of an assortment of titles offering what seemed to be almost exclusive coverage of pre-Norman topics. To my surprise, each and every one of them held my attention and I picked up a lot of background information on ancient English traditions which have survived everything from the Conquest onward that I would not otherwise have learned. With the possible exception of one entitled *Medieval Versions of Aesop's Fables*, every article proved to be easy to read, nicely illustrated and very informative. Again, with the exception of the above mentioned article, technical terminology is kept to a minimum. All of the articles are fairly short, but all are footnoted and most provide further reading suggestions.

In addition to the eight articles, which are run together end-to-end in this issue, there are several reviews and announcements of coming events likely to interest the medievalist in the UK. They do not seem to have an overabundance of advertisers, which is not necessarily a negative for the reader, but probably accounts [for] the sometimes disconcerting way in which the articles have been run together on a page.

Although thoroughly intrigued by this promising new publication, I was unable to find subscription information, per se. I understand, however, from the friend who lent me this issue, that they do accept American checks. For information on subscriptions, the mailing address is Medieval Life, Rectory End, Gilling East, York YO6 4JQ.

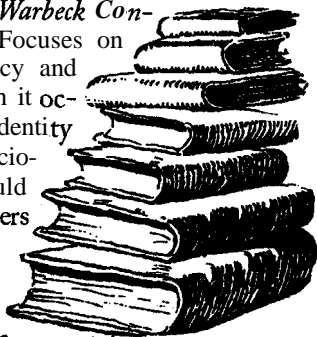
Judie C. Gall  
Cincinnati, OH

## NEW ADDITIONS TO THE RESEARCH LIBRARY

Helen Maurer

The following new books have been added to the Research Library:

- ❑ Ian Arthurson, *The Perkin Warbeck Conspiracy*, 1491-1499, 1994. Focuses on the course of the conspiracy and the political milieu in which it occurred, rather than on the identity of its leading character. Aficionados of that matter should immediately turn to chapters four and five.
- ❑ A.W. Boardman, *The Battle of Towton*, 1994. A nuts and bolts account of a crucial confrontation; primarily interested in troop disposition, tactics, etc.
- ❑ Lawrence Butler, *Sandal Castle Wakefield*, 1991. The history and development of the site from ca 1100 to its destruction in 1645, based on extensive excavations. Of interest to Ricardians is the new construction and repair ordered by Richard III with an eye to making Sandal his northern headquarters.
- ❑ John Cherry, *The Middleham Jewel and Ring*, 1994. The definitive booklet on the subject, published by the Yorkshire Museum. Beautifully and lavishly illustrated.
- ❑ Anne Crawford, ed., *Letters of the Queens of England, 1100-1547*, 1994. Representative samples of extant letters from Matilda of Scotland, wife of Henry I, through Katherine Parr, accompanied by synopses of their lives. Of special interest are letters of Margaret of Anjou, Elizabeth Woodville, Elizabeth of York, and the two queen mothers, Cecily Neville and Margaret Beaufort. No letters of Anne Neville are known to survive.
- ❑ Michael Hicks, *Who's Who in Late Medieval England*, 1991. Brief biographies of 200 famous and not-so-famous individuals from the later 13th-century to 1485.
- ❑ Geoffrey Parenll, *The Tower of London*, 1993. A genealogical summary of the architectural history of the Tower, replete with photos, drawings and diagrams.
- ❑ John Stow, *A Survey of London*, 1994. Originally published in 1598 (revised 1603) this is the granddaddy of all London guidebooks. Meticulously detailed descriptions, ward by ward, of the streets and buildings of later 16th-century London and their history.



**WE GOOFED** ❧ ❧ ❧

Marilyn and Jerome Stein of Morristown,  
New Jersey were not listed among the new  
members in our last issue. Our apologies for the  
oversight and a late welcome to you!

## NEW! FROM THE SALES OFFICER

### *Pleasures and Pastimes in Medieval England — A. Compton Reeves*

Despite presumptions to the contrary, the daily life of men and women in late medieval England was not entirely one of toil. This enlightening book looks at how people from all classes of medieval society enjoyed themselves when not about their daily chores.

What was it that gave delight in medieval England? Professor Reeves presents a fascinating and highly readable survey of the entertainments and pursuits with which people of the time filled their leisure hours. From the rough and tumble of wrestling and fousting to the more sedate pastimes of chess and cards, from gardening to prostitution and from cockfighting to religious festivals the book describes with entertaining detail activities of which many remain popular today, though often in different guises. Nor does the author neglect the aesthetic pleasures to be had from painting, literature, jewelry, music and the arts.

It is a source of pride to us that our American Branch chairman has written a book as an outgrowth of his 1989 AGM address. This book is sure to get a wide audience, too: it has been chosen as a History Book Club selection, and their reviewer writes: "Reeves serves to remind us, however, that not all of medieval life consisted of pain, illness, and suffering. The joys of literature, of art and architecture, were always present, and he provides admirable surveys of their changing dimensions in his opening chapters. After that, however, the work turns into a medieval *Wonderbook of Knowledge*, a remarkable treasure-trove in which readers will increasingly wonder what on earth is coming next. Hunting and fishing give way to dancing, chess and tic-tac-toe to gardening and dog breeding, and the frequent illustrations prove that it's not all just a figment of the historical imagination."

With its many beautiful illustrations, several in color, this book offers a sumptuous overview of the delights of medieval life, providing both an eye-opener for scholars and an extremely attractive introduction for the general reader to the pleasures of life in England over five hundred years ago.

Compton Reeves, ER. Hist.S., is Professor of History at Ohio University. He is the author of *Newport Lordship 1317-1536*, *Lancastrian Englishmen*, *The Marcher Lords* and *Purveyors and Purveyance for the Lancastrian Kings*, and editor of *The Wychyf Tradition*. He is a member of several historical societies, including the Medieval Academy of America, the Canterbury and York Society, the Ecclesiastical History Society and the American Historical Association.

List price \$36.00. Special to American Branch members: \$32.00 ppd. Send orders to:

Wendy Logan, Sales Officer  
371 West Lancaster Avenue  
Haverford, PA 19041

# MURDER IN HISTORY 151

Jeffrey Wheeler, Rampant Boar,  
Northern California Chapter, Spring, 1995

*"After his brother's death, Richard bodily seized his nephews, marched into London and after mockingly declaring them illegitimate, he seized the throne. After usurping the crown, Richard III then murdered his nephews while they were imprisoned in the Tower of London. Whether he was a wretched king or not, it is hard to tell — Henry Tudor invaded England and killed Richard III in the Battle of Bosworth Field in 1485. We're lucky tonight to have a member of the Richard III Society in our class. We'll see if Jeff can refute the traditionalist view that I have taken. Jeff — the class is yours."*

I swallowed and stood, still reeling from the shock of it. Professor Van Beek didn't warn me that I would receive an introduction like that. I was expecting her to be politely neutral, as she had been for all the other English kings we had studied. But as I saw her sit in the front row, her green eyes twinkling with mischief, I knew she had done it intentionally. I approached the front of the class and faced them. More than half the students were older and retired, taking History 151A for the pleasure of studying English history. Some were grad students. We even had an Englishman. All eyes turned on me — some hostile, some curious, some intrigued.

"I confess I wasn't expecting such an introduction," I coughed and paused, trying to cool my thoughts. I didn't know whether they would listen after hearing Professor Van Beek. "But that's okay. I came here to talk about Richard III. Here we are, in 1994, looking back over 500 years to an English King who had a very short reign."

I shrugged. "I can't remember any long-lasting policy he created — anything that revolutionized England or helped bring about modern thought. No Magna Carta. No conquest of Wales. No Reformation. He was an able administrator — that much can be said by friends and enemies."

I lowered my voice. "What you are all wondering right now is whether he deserved to die at Bosworth Field. You want to know if he murdered his two nephews."

I saw a few heads nod.

"I have an analogy for you," I continued. "Here in 1994, we have the start of a complicated murder trial — the trial of O.J. Simpson. How many of you think O.J. is innocent?" A scattered few raised their hands.

"How many believe he is guilty?" Even more hands — but not all of them.

"And how many do not know?" I raised my hand, and the last of the hands went up. "People have very strong feelings about this case. We hear about it every day in the news, and most of us have already formed our opinions of whether he killed or not. Have the police or lawyers proven conclusively and absolutely that he is guilty?"

I raised my eyebrows. "No, they haven't. They probably can't. Has the defense proven his innocence conclusively?" A few heads shook the answer. "You're right, the answer is no. What will end this trial is not conclusive proof, but how the jurors and individual people *feel* about O.J. Simpson. They will have to decide, in their own minds, whether they believe he was the type of person who would kill his ex-wife and her friend — or whether he wouldn't. Because they can't prove it conclusively. There isn't enough evidence." A black-haired lady in the back nodded in agreement.

"I did not come here to prove that Richard III is innocent. I can't prove it. But neither can historians prove his guilt. We have a few facts.

"The princes were residing in the Tower of London. Richard was responsible for their safety. We do know that they were seen in the Tower, but that after a certain period of time they were never seen again — except under the guise of rebellion. We have rumors of murder. Neither Richard nor his successors could produce their bodies. The bodies that were found during Charles I's reign have been examined, but without modern DNA testing we cannot prove conclusively that the bodies belong to the Princes."

Professor Van Beek interrupted. "Jeff, why can't the bodies be tested? Wouldn't that solve the mystery?"

I shook my head. "It would, but DNA testing remains an impossible option as long as the Royal Family of England forbids it. So we're left with a mystery."

I shrugged. "I'm a member of the Richard III Society because I do not believe he murdered his nephews. I'm not a world-class historian — I have an opinion like everyone else does. After studying the Wars of the Roses and the reign of Edward IV — especially Edward's relationship with his brother Richard — I cannot believe Richard was the kind of man who would have murdered his nephews."

The Englishman scowled, but I ignored him. "Not after fighting for Edward his whole life. Not with all the trust he had been given. George Plantagenet betrayed Edward IV — Richard never did. They were exiled together in Bruges, but Richard never left him. He was rewarded all his life for his faithfulness. I just cannot see him as the hunchbacked conspirator that William Shakespeare paints him." Some looked skeptical, but a few were starting to nod in agreement.

I continued. "The purpose of the Richard III Society is to promote the study of 15th-century English history — and to re-evaluate the reign of the last Plantagenet monarch. If we were to write in the newspapers today that O.J. Simpson killed his wife and defame him for the rest of his life and beyond, that would be wrong. Regardless of the sentence and the verdict, people will cling to their opinions as to his guilt or innocence. That's the nature of emotionally charged subjects."

I sighed. "But can't we, in the 20th century, be more objective about a man who lived in the 15th? We like to believe the worst in people. That makes it easy to assume that Richard III had his nephews killed." I looked over at Professor Van Beek. "But before we label him a murderer in class, can we prove that he was?"

As I sat down, Professor Van Beek returned to the podium. "Well?" she asked, looking around the classroom. "Did he convince anyone?" The black-haired lady in the back of the class timidly raised her hand. I smiled. One man against a crowd — I knew Richard would have understood.

After the class, Professor Van Beek complimented me on keeping a cool head. She was impressed with the Society. She offered to be my advisor for an independent study of Richard III for SJSU credit. I gladly accepted. This semester (Spring '95) I will study various historians' points of view and might even help her prepare a simulated discussion of Richard III to be used in future History 151 classes.

Carole Rike

I am especially pleased to feature the excellent article by Richard Oberdorfer, which has been long in the making, on teaching Richard in this issue. Richard has done an excellent job on this project, and I anticipate this will become a regular handout for the Society to those teachers who often inquire about the Society for their class.

We did not feature Bosworth in this Summer issue (see Summer '94) but for those of you who are relatively new to the Society, it is worth mentioning that we have a tradition of placing In Memoriam notices in our local or weekly newspapers on (or near) August 22nd. The late Rex Stout was a fervent Ricardian (see the anti-More references in several Nero Wolfe novels) and in 1970 wrote our In Memoriam notice for the New York Times:

**PLANTAGENET - Richard, great king and true friend of the rights of man, died at Bosworth Field on August 22, 1485. Murdered by traitors and, dead, maligned by knaves and ignored by Laodiceans, he merits our devoted remembrance. "**

It is typical to include the Society address and this practice gains us a number of new members (and sometimes some publicity by an enterprising reporter who picks up the notice) each year. Additionally, many of you recall how difficult it was to ever find the Society! The annual notices are directed to this end. Plus, it's a nice thing to do for Richard.

Laura Blanchard and Roxane Murph have a running joke which Laura let me in on about the *crisis du jour* in New Orleans. It is certainly true that since I returned from the New York AGM in the fall of 1984, newly elected as Treasurer with a whopping three votes, my personal and professional life has been one crisis after another: strokes and deaths and floods and other assorted Acts of God. The most recent was a whopper flood on May 8th in New Orleans. My home had four feet of water, as well as my husband's business. We lost three automobiles (including our 1976 Rolls, which won't be replaced!) and I lost about 1500 books, as well as any booklet I ever brought back from my travels to England. Some of these books were of course irreplaceable. The insurance adjuster looks unbelieving when I tell him how very important they were!

All of this is leading up to a plea — should you know of any Ricardian fiction (such as *Sunne in Splendour* or *The White Boar* or *Good King Richard* by Jeremy Potter) I would much appreciate your pointing me in that direction. Fortunately, I kept my non-fiction Ricardian literature upstairs, which was well out of reach of New Orleans waters.

Also lost were back issues of the *Register* and *Ricardian* stored in my home. Most of these were recent issues. I regret that I cannot supply any to those of you who write and suggest you contact Wendy Logan, our new Sales Officer. In particular short supply is the Spring '95 issue.

If I have not responded to a letter or complaint from any of you, my current excuse is that I am still compiling a list of contents for insurance (over 2000 in my home!) and trying to get my business caught up from the time lost. So please bear with me. I did manage to get out another issue!

# OF CORPSES AND KINGS

*The Rampant Boar, Northern California Chapter,  
Spring 1995*

The February, 1995 issue of *In Britain* actually contained an item of interest. It was an article on the burial places of British royalty, and offered the following:

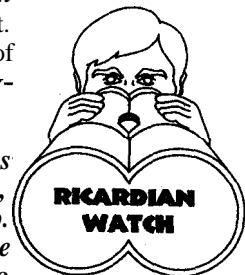
... [S]ome 70 reigning sovereigns ... not only left behind sad stories, but some very strange ones, too. One king's coffin became a horse trough. Another's body is said to have been tipped into a river'

... An urn inside Elizabeth I's tomb is said to contain the bones of the boy king, Edward V, who on a journey to London was taken, along with his younger brother; by his royal uncle — the Duke of Gloucester — Richard III. Edward and his brother were held by their wicked uncle — the man they loved to hate — and both disappeared. Did he have the Princes murdered in the Tower? Nobody knows for sure.

Richard III died at the battle of Bosworth in 1485, although how he died is not clear. One possibility is that during a charge he fell from his horse into a bog.<sup>2</sup> Richard was the only king besides Harold to die in battle. He is [sic] buried in Leicester Abbey, but later his bones were reportedly tipped into the River Soar. His coffin spent 200 years as a horse trough in the stable yard of the nearby White Horse pub, which has long since vanished.

- 1 This is a reference to Henry V, whose body, on its journey by water from Westminster Abbey to Canterbury, may have been tossed overboard by superstitious sailors during a violent storm. It's news to me. It would appear that having one's earthly remains dumped into a river is a just eternal fate for all usurpers. Please! Don't hit me! Or not where it will show!
- 2 Or he may have been beheaded in error by his cousin Edmund Blackadder.

Your assignment, should you decide to accept it, is to enumerate all the inaccuracies or outright lies you can find in that brief excerpt. Please call or write with your answers.



# SCATTERED STANDARDS

## (CHAPTER NEWS & UPDATES)



### Illinois Chapter

The Illinois Chapter now has a newsletter. Editor Janice Weiner is preparing the third issue of **Loyaulte Me Lie**.

At the May meeting the members discussed the possibility of hosting the 1997 AGM. A decision is expected at the August meeting. The group is tending toward a downtown Chicago location for the AGM if they agree to be the hosts.

Plans for **Bosworth Day** were discussed. In addition to the possibility of placing memorials in local papers, consideration was given to having a memorial mass at one of the cathedrals in Chicago as a way to draw attention to the Society Tentative plans call for the mass to be followed by a tour of the **Newberry Library**.

The Illinois Chapter is also looking into sponsoring an exhibit at a suburban library,

*Joan Marshall*

### Northwest Chapter

The Northwest Chapter continues to prepare for the 1995 AGM. We are accepting donation items for the raffle or the silent auction. If you have something to donate please let Yvonne Saddler know now. She can be reached at 2603 E. Madison Street, Seattle, WA 98112 or (206) 328-2407. You may send items to her ahead of time if you wish.

Bring your costumes for the Saturday evening banquet.

If you'd like information about things to do in Seattle before or after the AGM, please call Kathy Davidson at (206) 523-1548. I'm not a travel agent, but I've lived here most of my life and will be happy to give suggestions or find out information for you. For example, those of you who are driving might be interested in the Ashland Shakespeare Festival in **Ashland, Oregon** (about a day's drive from here).

If you would like to advertise in the AGM program, please send a business card, or business card-sized ad to Beverlee Weston, 2518 Cascade Place West, Tacoma, WA. 98466: The cost for an ad is \$20.

Fall in Seattle is a beautiful time of the year and we look forward to seeing you then!

*Kathy Davidson*

### Southeastern Pennsylvania Chapter

On May 13, 1995, we held a meeting at the home of Regina Jones, in Upper Darby. The highlight of the meeting **was a** slide presentation by Nancy Griggs on the **Wilton Diptych**, a fascinating work of art **dating** from the reign of Richard II. Nancy's narration was very knowledgeable and the slides were dazzling; the presentation was an absolute treat for all of us.

During the business portion of the meeting, we were reminded that the Society Sales Office is now our Chapter. Any member who wishes to buy any of the wide variety of Society materials available should contact Wendy Logan. You should have received a list of available items in your membership materials.

We will be hosting the 1996 AGM. Possible themes were discussed and we tentatively settled on "Ricardian Philadelphia." We officially authorized a Chapter fundraiser and will soon be offering a variety of rubber stamps for sale. Jeff Collins was given the go ahead to make the first set,

Plans were made for our annual medieval feast, which will take place on November 4 at the home of Nancy Griggs. We discussed the menu in some detail and decided that all guests should be encouraged to bring **ANYTHING** that would add to the ambience such as their own glasses, tableware, or "feast gear."

Connie **Katein** suggested that we focus a future meeting on medieval dancing and that is now in the planning stages.

The Chapter had a library exhibit on display at the Upper Darby and Sellers Memorial Library during the month of May.

*Regina Jones*

## ATTENTION CHAPTER SECRETARIES

All Chapters are encouraged to send reports of their activities and plans to our Chapter Coordinator, Cheryl **Rothwell**. Cheryl is responsible for relaying the reports to the newsletter editor.

In addition to informing your fellow members on what is **taking** place in your Chapter, this provides an excellent source for newly formed chapters to look at what others are **doing and** perhaps gather some fresh ideas.

Contact Cheryl at 6033 Sam Smith Road, Birchwood, TN 37308, (615) 961-2515 or see the various E-mail addresses on page 2.

## ATTENTION CHAPTER EDITORS

Not all Chapters are large enough or active enough to support a newsletter, but for those who do we urge **you** to place the editor of the *Register* on your regular mailing list.

We will reprint in this newsletter any articles we find of special merit or interest to the rest of our membership.

We don't always have time to contact a chapter member to obtain permission to rerun the article, so please be advised that we are operating on the principle that, if an article is published in the Chapter newsletter, the author has no problem with their work being distributed on a wider **basis to** our entire membership.

We would like to see an annual award for the best newsletter in a chapter, and for the best article.

- C R





# RICARDIAN READING

Myrna Smith

## THE GAME AND PLAYE....

Finally, the long-awaited review of a **long-awaited** Ricardian work! We'll plunge right in ....

*Richard and Anne, A Play In Two Acts* — Maxwell

Anderson, Intro. by Roxane Murph. McFarland & Company, Jefferson, NC, 1955

One approaches a major playwright's previously unpublished work with a combination of enthusiasm and curiosity. When the play's theme is the contemporary reputation of Richard III, these emotions intensify. Maxwell Anderson's *Richard and Anne* is a fairly small-scale work that does not shed new light on the subject matter. Its verse format displays more grace than profundity. Yet the overall conception is clever, its message is grim but realistic, and the characterizations should delight as well as move all committed Ricardians.

Anderson employs the "play-within-a-play" device, having the spirit of Richard's loyal jester Dag indignantly disrupt a performance of Shakespeare's *Richard III* in search of justice for his master's reputation. The members of the acting company, as well as the local police, are powerless to regain control of the situation; and the audience is "made" to watch an "accurate" treatment of key events in Richard's life. Singled out in particular is his relationship with Anne,

As Roxane Murph suggests in her beautifully written introduction, Anderson seeks to translate Josephine Tey's long-suffering portrait to the stage. He does not attempt to draw complete characters. The Richard portrayed here is a saint surrounded by treachery. Henry Tudor is — almost literally — a rat; Archbishop Morton is equally malevolent. There are no redeeming qualities ascribed to Rivers, Hastings, the Stanleys, Clarence, or even Polydor Vergil. Readers who believe Richard indeed was victimized by this crowd may still find the single-minded perversity of these characters a bit hard to accept.

Given the Simplicity of the characterization, there should be more to the play than a straight historical narrative. Unlike Tey, Anderson is clearly not convinced that Truth will eventually triumph. The "audience" in *Richard and Anne* expresses a preference for the familiar deformed tyrant of Shakespeare's version; there are no outspoken converts at play's end.

This Richard III accepts his fate, caring only to overcome his wife's inaccurate belief that she died unloved. Unlike Dag, he never seems to regard himself as a victim on the broader stage of History. He is not even upset when Dag admits to harboring his own affection for Anne. Richard is outraged only by the Jester's reluctance to allow him to speak directly with Anne's spirit; and when this is permitted, all else seems minor. In this may rest Anderson's chief message: There are some broad injustices beyond one's ability to address; but there are closer, more intimate wounds that cannot be ignored.

As a work of history, *Richard and Anne* upholds the faith of the most committed Ricardian. As a work of literature

it suggests a reorientation of personal priorities in a world that justifies pessimism. Taken on either level, it can stand on its own. Supplemented by the introduction, notes, and index included with the publication, it is even more valuable. The efforts of Roxane Murph and those who helped to bring this work to print deserve our thanks and commendation.

— Richard Oberdorfer, VA

## FOOL'S MATE

Ellen Perlman writes of renewing acquaintance with "...a book, long forgotten, from my younger days. Purporting to be a history, it begins with the Roman invasion of England and ends with World War I, more or less ..." Herewith, excerpts, including test questions.

*1066 and All That* — Walter Carruthers Sellar, Aegrot

(Oxon) and Robert Julian Yeatman, failed M.A. etc (Oxon). Illus. by John Reynolds, Gent. Originally published in 1931. Barnes & Noble, 1993.

## CHAPTER XXIX: Cause of the Tudors

During the Wars of the Roses the Kings became less and less memorable (sometimes even getting in the wrong order) until at last one of them was nothing but some little princes smothered in the Tower, and another, finding that his name was Clarence, had himself drowned in a spot of malmsey wine; while the last of all even attempted to give his kingdom to a horse. It was therefore decided, since the Stuarts were not ready yet, to have some Welsh kings called Tudors ... who, it was hoped, would be more memorable.

The first of these Welsh kings was Henry VII, who defeated all other kings at the Battle of Boswell Field and took away their roses ... Henry VII was a miser and very good at statecraft; he invented some extremely clever policies such as the one called Morton's Fork. This was an enormous prong with which his minister Morton visited the rich citizens (or burghers as they were called). If the citizen said he was poor, Morton drove his Fork in a certain distance and promised not to take it out until the citizen paid a large sum of money to the King. As soon as this was forthcoming Morton dismissed him, at the same time shouting "Fork Out" so that Henry would know the statecraft had been successful. If the burgher said he was quite rich Morton did the same thing; it ... always succeeded, except when Morton put the Fork in too far.

## Test Papers:

How would you confuse

- (1) the Wars of the Roses?
- (2) Lamnel Simkin and Percy Warmneck?
- (3) The Royal issue?

Why do you picture John of Gaunt as a rather emaciated grandee? Describe in excessive detail:

- a) the advantages of the Black Death.
- (b) the fate of the Duke of Clarence.
- (c) a Surfeit.

N.B. — Candidates should write on at least one side of the paper.

### CASTLING

*The Heaven Tree* — Edith Pargeter (Ellis Peters),  
Warner Books, 1993.

First published in 1960, this work has been reissued in its entirety, probably to meet a demand created by fans of Brother Cadfael. The author describes this trilogy as her best work, which is high praise. Her skill in evoking atmosphere and delineating character with clarity and economy is unsurpassed.

The theme is the creation of a great work of art and, in the end, its destruction. The scope is epic and its nature is almost allegorical. There are three major characters. The artist is from the lower ranks of the nobility, dedicated to his art, feeling deeply for those individuals whom his peers see as resources to be used in acquiring wealth; with a vision of his own creation that blinds him to reality; with the courage to act on his own integrity. The courtesan is beautiful and whole of spirit; making a contract based on honor as an equal to the aristocrat in a society which holds women and more especially courtesans as inferior. The aristocrat is proud, severe and austere, regarding all those who come into his orbit as his servants; with such rigidity of character that he can accept no visions other than his own, so that he destroys those whom he loves.

These characters are personae of Greek tragedy with good and evil so blended that they cannot be separated, and carrying within them seeds of their own destruction. These larger-than-life characters are beautiful, but they are too consistent to be real. They lack the fickleness and flexibility of humanity and so they die.

Pargeter did her homework. The technical descriptions of building in the thirteenth century are detailed and accurate. The hero of the second and third books in the trilogy is the artist's son. He is an independent character from the father, and he grows and develops before the reader's eyes. The end of the book speaks eloquently of the worth of human endeavor, and of universal truths.

*The Heaven Tree* is a massive, beautiful work. Perhaps due to a bias in favor of historical rather than fictional characters, I prefer her *The Brothers of Gwynned*. Many, however, besides the author, rate this as her best. Both trilogies are available through catalogues such as The Common Reader and Mysteries by Mail.

— Dale Summers, TX

### BISHOP'S GAMBIT

Also available from Mysteries by Mail and the Rue Morgue is Michael Clynes' *The Poisoned Chalice*, the second of Roger Shallot's adventures in Tudor England. Ricardians have not been too pleased by Clynes/Harding/Grace/Doherty's depiction of Richard III in his various series, but he balances that by giving the Tudors an even worse press. Though in the employ of Henry VIII's chief minister, Roger seldom mentions that king without calling him "the Great Killer", and he says that "Henry VII was a miser and a liar who wouldn't recognize the truth if it jumped up and bit him on the nose." Writing under his real name and 3 or 4 pseudonyms — and with a day job besides! — the author hardly has time to check for accuracy, it's true. But if you are

nostalgic for the "impossible" puzzle mysteries of John Dixon Carr, Clynes mixes his ingenious plotting with more than a bit of Mickey Spillane. What a combination!

(Doherty also writes as Paul Harding, C.L. Grace, and Ann Dukthas, or is it Harding writing as Grace, etc., or, .. whoever, has a new series going about murder on the Pilgrim Way to Canterbury, with the publication of *An Ancient Evil*.)

### KING'S BISHOP'S GAMBIT

*William Waynflete, Bishop and Educationalist* —  
Virginia Davis, The Boydell Press, 1993. \$60

Virginia Davis has presented a new portrait of a major figure in fifteenth-century educational history. William Waynflete was a member of the gentry class who managed to come close to the pinnacle of his profession. While he never became archbishop of Canterbury or York, he did become the prelate of one of the richest sees in England — Winchester. This book charts his career and comments on his importance.

Waynflete managed to use patronage to his advantage throughout his long career, first forging links with the then bishop of Winchester, Cardinal Beaufort, an uncle of Henry VI. It was through Beaufort that Waynflete began teaching at Wiliam Wykeham's famous institution at Winchester, and his links with Beaufort brought him to the attention of Henry VI, who made him provost of his new school at Eton. Waynflete had only been at Eton for a few years before he replaced Beaufort as bishop of Winchester. The appointment, Davis points out, was carried out much more quickly than those of his predecessors and successors. She speculates that this may have been because Henry VI had difficulty in imposing his will on his council. This was his first chance to really assert his authority since establishing his personal rule.

Waynflete was known as a grammarian and his interest in the teaching of grammar continued throughout his career. He established a large free grammar school in his home community of Wainfleet in Lincolnshire and also established Magdalen Hall, latter College, at Oxford. He took a personal interest in his establishments; in the case of Magdalen, controlling its finances until the end of his life.

Waynflete was not particularly interested in politics but he was personally loyal to Henry VI and pursued Henry's interests throughout the 1450s. When the king was deposed by Edward, earl of March, in 1461, Waynflete played a cautious and retiring role, especially in his relations with Eton. Edward IV was not very interested in Eton, Henry VI's foundation, diverting funds to the collegiate establishment of the Chapel of St. George at Windsor. However, as the Nevilles lost influence and the Woodvilles (who had strong Lancastrian ties) gained it in the late 1460s, Waynflete's relationship with the king improved and his commitment to Eton improved with it. Davis posits that Waynflete invested his money primarily in the completion of the construction and decoration of the Eton chapel out of loyalty to Henry VI. Waynflete was also involved in the building of Tattershall College in Lincolnshire as one of the executors of Ralph, Lord Cromwell. For all of these institutions, he was involved in the creation of the statutes of governance, modeling that of Magdalen on those of William Wykeham for New College.

Davis points out that Waynflete's statutes for Magdalen were innovative in their provisions for education in college. The scholar's day was meticulously laid out. Two disputations were to take place each week, as was a weekly discussion of theological controversies. He provided three lecturers (one on natural philosophy, one on moral philosophy, and one on theology) whose lectures were open to all members of the university, not just the college. He also required that the junior scholars (demys) must have a thorough grounding in Latin grammar, sophistry and logic before proceeding to further study, and that some of the demys were to be trained as teachers. This reflects Waynflete's concern about the lack of well-trained teachers.

As receiving patronage was important in establishing Waynflete's career, he returned the favor by giving patronage as a bishop. In addition to a good appointment for his brother, Waynflete was a patron who commissioned manuscripts and buildings, and was also known for his patronage of music and bookbinding, although Davis enters the realm of speculation here.

Both Edward IV and Richard III visited Magdalen College, Edward in 1481 and Richard in 1483. Edward was not particularly interested in educational foundations and presumably visited out of respect for Waynflete. Richard, however, was interested in patronizing education and was treated to disputations on moral philosophy and theology. The king rewarded the disputants and provided wine for the company.

The book is a useful study of how patronage could be used to further educational goals. The main weakness is the obvious lack of careful proofreading.

— Sharon D. Michalove, IL

## SCHOLAR'S MATE

*John Ford's Political Theatre* — Lisa Hopkins, The Revels Plays Companion Library, Manchester University Press, Manchester & NY, 1994

In this critical and biographical study of the author of the play *Perkin Warbeck*, Ms. Hopkins takes the explicit viewpoint that Ford was probably a secret Catholic and the implicit one that he may have been a secret Yorkist. The evidence for the first contention is (a) his circle of friends and patrons, many of whom were open Catholics or sympathizers, and (b) his apparent distaste for food and hearty eating. (a) seems reasonable enough, but I've never noticed that Catholics are less interested in the pleasure of the table than any one else. The author quotes an anonymous couplet about Ford:

*Deep in a dump Jack Ford alone was gat,  
With folded arms and melancholy hat.*

Which may well indicate that John Ford's outlook on life owed as much to dyspepsia as to theology.

However, what will interest Ricardians most is her chapter entitled "Perkin Warbeck; a Stuart succession play?" She points out that "The figure of Richard III had... been undergoing something of a reassessment... and there had even been claims made for his innocence — claims which

were, interestingly, supported by writers closely connected with Ford's dedicates... whether Perkin Warbeck might not have been telling the truth after all is a possibility which Ford's play leaves pointedly open, suppressing the confession of imposture which the historical Perkin is reported to have made, and in so doing... calling into question the legitimacy of the entire Stuart dynasty." If the play was also intended as an object lesson to Charles I, he obviously did not learn the lesson intended. Ms. Hopkins may be a secret Yorkist herself, for she writes: "If the story were to undergo a genre shift and be presented as one of the high romances told by Sir Philip Sidney or... Lady Mary Wroth, nothing would be more likely than that this improbable adventurer should be a prince in disguise."

She also reports on the possibility of Perkin having had descendants, and tracks down a connection — sort of — between the playwright and his hero. Ford was related to the Stradlings, who in turn were related to the Mansel family, to which family the first wife of Mathew Cradock, who was Katherine Gordon Warbeck's third husband, belonged. That's what we Southerners call "shirt-tail kin."

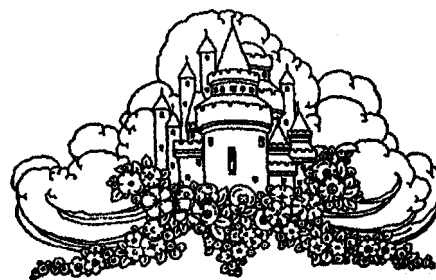
Ford wrote more than just this chronicle play, of course, and Ms. Hopkins expertly examines such plays as *The Spanish Gypsy*, *'tis Pity She's A Whore*, and something called *Keep The Widow Waking*, and many more. You may not agree with all of her theses, but you'll find them interesting.

— m.s.

There are a number of books out now which sound interesting, but of which I cannot speak with personal knowledge. Though country living has its advantages, one disadvantage is that I no longer have access to a big city library. Houston was especially strong on the latest mysteries, having them soon after publication, while Texarkana doesn't usually get them till they are about a year old. And as I can read a mystery a day, and cannot possibly afford to buy anywhere near that, I will have to depend on you good people to patronize your local libraries and bookstores and write reviews for me. Unless some of you would be interested in setting up a swap or loan arrangement?

Anyway, here are some to look into: M. Clynes: *The Grail Murders* (Roger Shallot again); Eleanor Cooney & Daniel Altieri: *Deception* (for Judge Dee fans — it's not too much of a stretch to fit him into our time period); Edward Marston: *The Ravens of Blackwater: Volume II of The Domesday Book* (set in 1086 — sample his Elizabethan mysteries too); Ian Marson: *Falconer's Crusade* (13th century Oxford); Ann Dukthas (see Doherty, above): *A Time For The Death of A King*; Leonard Tournay: *Frobisher's Savage* (Matthew & Joan Stock); Kate Sedley: *The Holy Innocents* (our own Roger Chapman); George Herman: *A Corned Of Murders* (Leonardo, et. al.); Charles Nicholl: *The Reckoning* (the mystery of Christopher Marlowe).

Please let me know if you have read any of these, and what you think of them. Or what you think of any other book — all are welcome!





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**M E M B E R S H I P M I S C E L L A N Y**

Please note the date on the label of your envelope for the correct date of your membership expiration. At one time, the Society's membership was on an October 2 - October 1 basis to honor Richard's birthday, but we have been accepting memberships on a quarterly basis for several years, Membership cards are sent only on request, to conserve on postage for the Society.

# RICHARD III SOCIETY, INC.

## TREASURER'S REPORT FOR 1/1/94-12/31/94

Balance Sheet As Of 12/31/94 As of 01/01/94

-ALL EXCEPT SCHALLEK FUND-		
Paine-Weber RMA Account #1		
Unrestricted	\$29,432.77	33,175.29
A/V Library	109.80	58.31
Fiction Library	110.56	58.33
Weinsoft Research Lib	2,119.30	315.86
Monograph Fund	1,562.75	1,200.00
M. Anderson Schol. Fund (NOTE 1)	-4,930.09	0.00
TOTAL	<u>28,405.09</u>	<u>34,807.79</u>

Calvert SI MM Fund		
Weinsoft Research Lib.	3,571.11	0.00

Due to Schallek Fund	0.00	-304.00
Other General Fund Liabilities	0.00	0.00

Fund Balances		
General Fund	29,432.77	32,871.29
AN Library	109.80	58.31
Fiction Library	110.56	58.33
Weinsoft Research Lib.	5,690.41	315.86
Monograph Fund	1,562.75	1,200.00
M. Anderson Schol. Fund	-4,930.09	0.00
NET BALANCE	<u>31,976.20</u>	<u>34,503.79</u>

SCHALLEK FUND-		
Paine-Webber RMA Account, Schallek Fund		
Unrestricted	\$1,700.0	31,614.11
Endowment	9,141.55	5540.55
TOTAL	<u>10,841.58</u>	<u>7,154.66</u>

Due from General Fund	0.00	304.00
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Mutual Fund Investments, at Cost	27,030.50	25,922.81
Schallek Fund Liabilities	0.00	0.00

Fund Balance	37,872.08	33,381.47
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Revenues		
Advertising	37.50	
Dues	15,963.75	
P-W RMA A/C Interest	858.97	
Miscellaneous (NOTE 2)	4,143.33	
Donations-AN Library	50.00	
Donations-Fiction Library	50.00	
Donations-Weinsoft Fund (NOTE 3)	5,346.26	
Donations-Monograph Fund	30.00	
Donations-Schallek Fd., Unrestricted	2,774.50	
Donations-Schallek Fd. Endowment	3,297.00	
Schallek Fd. Interest	311.42	
Schallek Fd. Investment Income	1,107.69	
TOTAL REVENUE	<u>33,970.42***</u>	

Expenditures		
Gen. & Adm. - Postage	2,417.14	
Gen. & Adm. - Printing	1,478.09	
Publications, U.K.	7,966.76	
Publications, U.S.	5,730.78	
Gen. & Adm. - Telephone	1,749.02	
Gen. & Adm. - Other	1,757.97	
Purchases (NOTE 4)	6,793.42	
AN Library	47.28	
Fiction Library	91.40	
Research Library	249.86	
Libraries Coordinator	7.50	
Public Relations	143.14	
Schallek Fund Administration	258.75	
Recording Secretary	81.58	
Travel Coordinator	69.30	
Treasurer	165.41	
Schallek Scholarship Awards 3,000.00		
TOTAL EXPENDITURE	<u>32,007.40***</u>	
Net Income (Loss)	\$1,963.02 . ***	

### NOTES

1. Maxwell Anderson Scholarship Fund balance includes expenditure to publish *Under the Hog* and purchase copies of *Richard and Anne*, less net revenues from the sales of those books during 1994.
2. About 75% of this is revenue from the Sales Office, and the remainder is tour revenue and miscellaneous contributions to the General Fund.
3. About 70% of this amount is from Judy Weinsoft's bequest to found the Weinsoft Memorial Research Library Fund, and the remainder is from memorial contributions, sales of merchandise dedicated to the Weinsoft Library Fund, and from miscellaneous donations to the non-fiction library.
4. This is the amount expended to publish *Under the Hog* and to purchase author's copies of *Richard and Anne*.

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## WELCOME TO NEW

### MEMBERS:

**Jean Appleman, Eugene, OR**

**Maryanne E. Bagby, Woodbury, NJ**

**Nancy H. Crouch, Lexington, KY**

**Aggie Greer, Aurora, CA**

**Yvonne Herron, Chelsea, MI**

**James Houston, Kenner, LA**

**Kathleen Huber, New York, NY**

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**Nan Mahaney, Seattle, WA**

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**Kristiane Pritchard, Columbus, OH**

**Florence Radok, Riverhead, NY**

**James M. Roseberry, Fayette, NC**

**Marjorie Stober, Ashland, OR**

## MEMBERSHIP APPLICATION/RENEWAL

☐ Mr. ☐ Mrs. ☐ Miss

Address:

City, State, Zip:

Country:

Phone:

### New/Renewal

Individual Membership	\$30.00
Individual Membership Non-US	\$35.00
Family Membership	\$_____

### Contributing & Sponsoring Memberships:

Honorary Fotheringay Member	\$75.00
Honorary Middleham Member	\$180.00
Honorary Bosworth Member	\$300.00
Plantagenet Angel	\$500.00
Plantagenet Family Member	\$_____

### Contributions:

Schallek Fellowship Awards:	\$_____
General Fund (publicity, mailings, etc)	\$_____

### Total Enclosed:

\$\_\_\_\_\_

*Family Membership \$30 for yourself, plus \$5 for each additional family member residing at same address.*