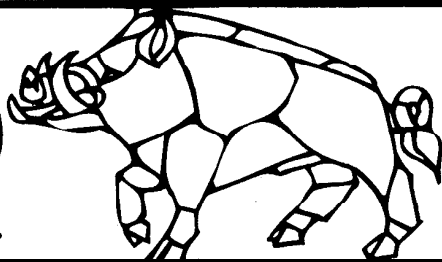


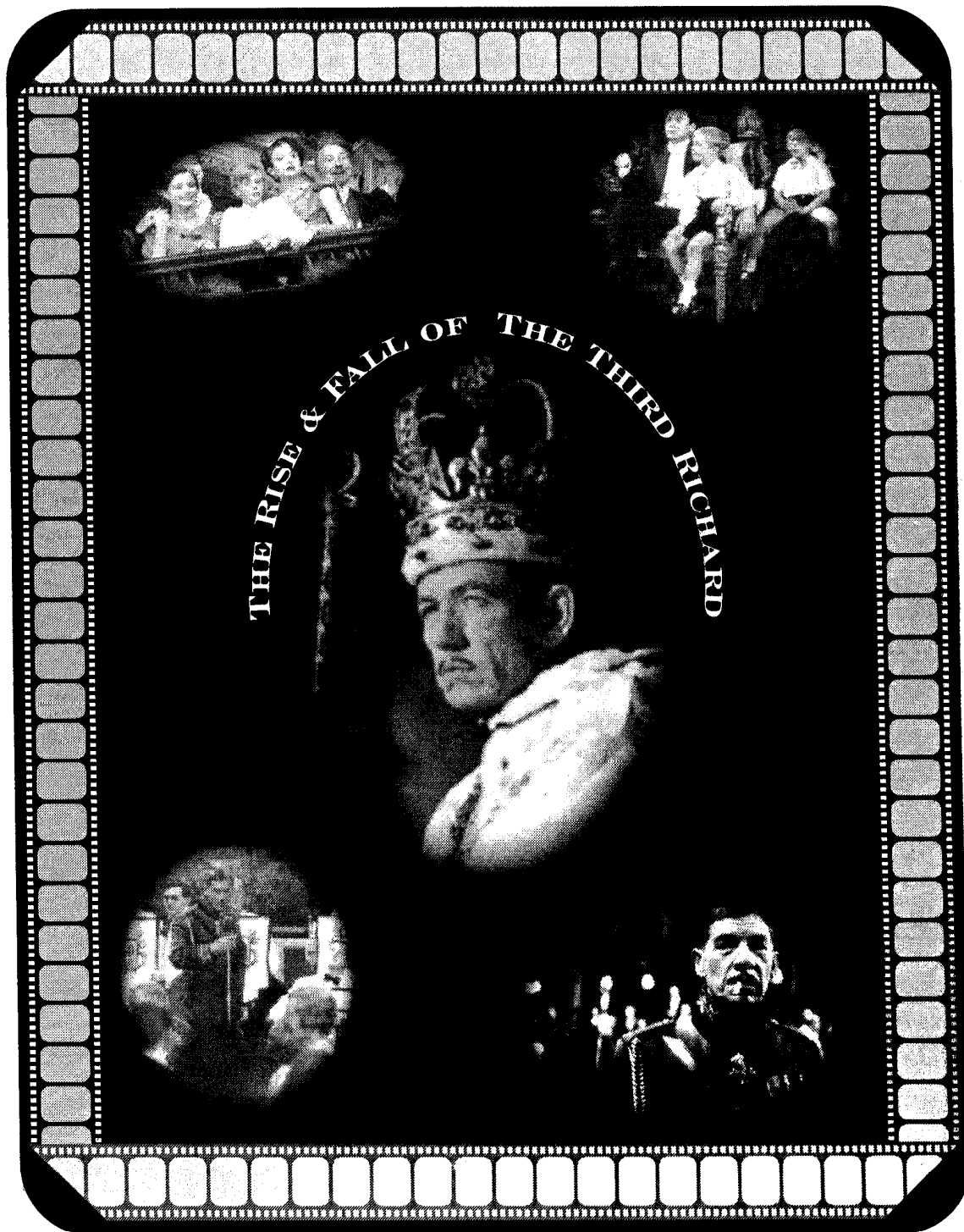
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## GREETINGS FROM THE PARENT SOCIETY

As usual the year has gone fast and been busy, and we hardly seem to be over with Bosworth before the AGM is upon us. This year, it was delightful to have the American Branch Chairman, Professor Compton Reeves, with us for Bosworth, and we pressed him into service to lay the overseas wreath. We understand he wants to book for himself and his wife for next year.

While he was in Sutton Cheney church, he had the opportunity to see some of the problems they are having with the restoration work, to which the Society, jointly with the Ricardian Churches Restoration Fund, proposes to grant £2,000. The total of the restoration work needed on the windows is likely to cost c.£15,000, and Sutton Cheney hopes to obtain contributions of perhaps £5,000 apiece from English Heritage and Leicestershire County Council. Thereafter, further work will be needed, on the belfry, perhaps at a cost of a further 410,000. RCRF has already this year made a grant to Fotheringhay Church for improvements of the heating system (a very practical and selfinterested contribution, that will benefit members attending future Christmas services of Twelve Lessons and Carols!).

Any contribution that American members, Chapters, or the Branch, could make toward Sutton Cheney would we are sure be warmly appreciated by the Parish, which faces a not uncommon problem for Ricardian churches in having a small population.

Now to matters nearer home — in a way! We were most impressed to see the material that the American Branch has put onto the Internet, and I report a 'live' access by Eric Thompson, who had not seen the 'snail mail' **paperwork** supplied to us in the UK. We haven't yet got a connection to the Internet for the Society over here, but I am sure it will come.

I conclude with greetings from the Society in the UK to the American Branch AGM.

All the best,  
Yours sincerely,  
Elizabeth M. *Nokes*, Secretary

[Ed Note: The abovegreeting was sent to the 1995 American Branch AGM and read by the American Chairman to those present. We thought we would share Ms. Nokes' greetings with all members. And we thought it perhaps of interest to all of you that the Ricardian Churches are in need of our support!]

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# A PLANTAGENET PRINCESS IN THE TUDOR COURT

© Margaret B. Drake

This is the story of Margaret, daughter of George, Duke of Clarence, Lady Pole, Countess of Salisbury, 1473 —1541.

When Isabel Neville gave birth to a baby girl at Farley Castle near Bath in August 1473, George Plantagenet, Duke of Clarence, named his daughter Margaret.<sup>1</sup> Edward, her brother, was born eighteen months later, and her mother died in late December 1476. When her father was condemned as a traitor, she became an orphan at the age of five. King Edward IV returned the title of Warwick to his young nephew,<sup>2</sup> and undertook the care of his brother's children. In turn, King Richard III, also their uncle, treated the children well, naming Warwick his heir when his own son died. It is clear Margaret's nurture was not left entirely to servants, and we have one tantalizing hint. She named her daughter Ursula. Ursula was the name of the last child, one that died young, of Cicely Neville. Did Cicely Neville shape this child who was both her granddaughter and great-grandniece? Did Margaret learn what it meant to be a Neville and a Plantagenet from "Proud Cis, The Rose of Raby?"

We do know that on August 22, 1485, Edward Plantagenet, Earl of Warwick, and other noble children were at the Neville castle of Sheriff Hutton. After his victory at Bosworth, even before he left Liecester for London, Henry Tudor sent Sir Robert Willoughby to get the ten-year-old Edward.<sup>3</sup> The boy was brought to London and imprisoned in The Tower. His sister Margaret was taken into courteous custody. She was twelve years old.

At seventeen, Margaret was married to Sir Richard Pole, the King's cousin. Richard Pole was Esquire of the Body to Henry Tudor before Bosworth, and knighted during the coronation.<sup>4</sup> Sir Richard governed for the King in the Welsh Marches. Henry also trusted him with the well-being of the young Prince of Wales, for he made Sir Richard a Gentleman of the Chamber to Prince Arthur.<sup>5</sup> Whether by Margaret's choice or at the King's command, a man of unques-

tioned loyalty to Henry Tudor became the husband of the Plantagenet princess.

In 1496, Perkin Warbeck, claiming to be Richard, Duke of York, invaded Scotland. Warbeck was captured, briefly imprisoned, and paroled. By now, Margaret had had fourteen years to learn how a child of the Plantagenets could live honorably in Tudor England. All this time, her brother Edward had been kept, closely-guarded, in the Tower of London. Early in 1499, Warbeck was re-arrested and confined to the Tower. In highly unusual circumstances, he and Edward Warwick were able to talk together. The conversations between Warbeck, a known conspirator, and the inexperienced Edward were reported by the jailors.

Charged with treason, on November 28, 1499, Edward Plantagenet, Earl of Warwick went to the block.

As she mourned her brother, Margaret was preparing for the birth of another child. In March of 1500 at Stourton Castle, Staffordshiie, Reginald, her third son, was born.<sup>6</sup> About this same time, Sir Richard Pole was made Chief Gentleman to 'Prince Arthur as the Court prepared for the marriage of the Prince of Wales to Katherine of Aragon.<sup>7</sup> After the wedding, Sir Richard attended the fourteen-year-old Arthur and his

bride at the royal castle of Ludlow where Prince Arthur became ill and died.

We don't know if Lady Pole accompanied her husband to Ludlow, but then, or soon after, she became a trusted friend of Katherine of Aragon. The daughter of a royal Duke, Margaret was one of the few Englishwomen whom the Spanish princess could consider a social equal.

Sir Richard died in 1504, leaving Margaret with five children.<sup>8</sup> Henry, the eldest, was thirteen. Then came Arthur and Ursula. Reginald was five and Geoffrey a baby. The King confirmed Henry Pole in his inheritance.<sup>9</sup> In 1509, King Henry VII died.

Attending King Henry VIII's coronation with his mother, the seventeen-year-old Henry Pole wore a



gown given him by the Royal Wardrobe.” When the King married Katherine of Aragon in June, Lady Pole was made Lady-of-the-Chamber to the **Queen** with an annuity of one hundred pounds.” The ardent and devout eighteen-year-old King called her “the most saintly woman in England.”<sup>12</sup>

Henry and his **Queen** were troubled by the judicial murder of **Margaret’s** brother **Edward**.<sup>13</sup> (The Spanish had found Warwick’s life, considering his parentage, to be an obstacle to the marriage of Katherine to Arthur. ) King Henry VIII asked Lady Pole to pardon his father. In return, he promised to reverse Warwick’s attainder and to restore to her lands and titles of the **Nevilles**.<sup>14</sup> Margaret was in a position in 1513 to petition Parliament as “sister and heir of Edward, late Earl of Salisbury and Warwick, and daughter of Isabel, daughter and heir to Alice, daughter and heir to Thomas de Montacute, Earl of **Salisbury**”<sup>15</sup> for full restitution of the rights of the family. Also granted to “her and her heirs forever ... possessions of Richard, late Earl of Salisbury, her grandfather, son and heir of Alice, Countess of Salisbury, and husband of Anne, Countess of Warwick, which came into Henry VII’s hands by the attainder of said **Edward**”.<sup>16</sup>

Countess of Salisbury, Margaret continued [as] Lady to the Queen and her family prospered. **Sponsored** by the King, the thirteen-year-old Reginald matriculated as a Nobleman at Magdalen **College**, Oxford, where he took a Bachelor of **Arts**.<sup>17</sup> His brother Henry came of age in 1513. His father’s livery and the Buckinghamshire manors of Ellesborough and Medmenham were returned to him, and he became Lord Montague by his mother’s **inheritance**.<sup>18</sup>

Henry Pole and his brother Arthur went to France with the King in 1514. Henry was knighted at **Tournay** in September.<sup>19</sup> Arthur remained in France for a time at the court of Louis **XII**.<sup>20</sup> In February 1516, the Countess of Salisbury became one of Princess Mary’s **godmothers**.<sup>21</sup>

Henry Pole, Lord Montague, was at a ‘oust and revel at Greenwich early in February 1520,<sup>21</sup> and one of the Barons attending King Henry on the Field of Cloth of **Gold**.<sup>23</sup> When Princess Mary was four, the Countess of Salisbury was made her governess “according to the singular confidence the King’s Highness hath in **her**”.<sup>24</sup>

Now the actions of a proud man cast a shadow over the Pole family. In an effort to intimidate Chancellor **Wolsey**, Edward Stafford, 3rd Duke of Buckingham, claimed by his descent from Edward III to have the right to the English throne. Wolsey did not intimidate, and Buckingham was executed. In his boast, **Buckingham** had forgotten that the Poles were Plantagenet. But King Henry remembered. Montague was briefly imprisoned in the Tower.<sup>25</sup> Arthur was sent away from **Court**.<sup>26</sup> Margaret was relieved for a few weeks of her

duties as Princess Mary’s governess. However, King Henry wrote in a letter that the Countess was not under suspicion “on account of her noble birth and virtues.”<sup>27</sup> and Montague was soon back in the King’s favor.<sup>28</sup>

He was called, as Baron, to Parliament in 1529 along with his cousin Henry Courtenay, Marquess of **Exeter**.<sup>29</sup> Reginald was allowed to go to the University of Paris. While there, at the King’s order, he secured from the University a pronouncement in favor of the King’s divorce.<sup>30</sup> About this time the King ordered the sixteen-year-old Princess Mary separated from **Queen** Katherine and banished both of them from court. Margaret went with the Princess as her **governess**.<sup>31</sup>

Henry offered Reginald the See of York if he would publicly “declare himself” in support of the King’s position. The conversation between them at York Place ended in serious disagreement and it was nearly a year before Reginald was allowed to return to the **Continent**.<sup>32</sup> However, in October 1532, Montague, with a following of twenty men, went with the King to **Calais**.<sup>33</sup> He was Carver at Queen Anne’s **Coronation** Banquet in the spring of 1533.<sup>34</sup>

Princess Mary was still separated from Queen Katherine, and Margaret was often mentioned in the letters that passed between them. In one Katherine asks Mary to “recommend me to my good Lady of Salisbury and pray her to have a good heart, for we never come to the Kingdom of Heaven but by **troubles**.”<sup>35</sup> Margaret would remember the **Queen’s** words. Thomas Cromwell ordered Lord Hussey, who was in charge at Beaulieu, the royal manor in Essex where Mary was living, to get Mary’s jewels and silver from the Countess of Salisbury. Margaret replied, as only a high-born woman could; that she would obey only the King. She refused to deliver anything “unless he [**Cromwell**] obtain the King’s letters to her on this behalf”.<sup>36</sup> A week later, the “King’s letters” arrived and the jewels were surrendered, but Lord Hussey was unable to find the plate. The Countess said that she did have it, but “it is occupied at all such seasons as the Princess is diseased and cannot conveniently be **spared**.”<sup>37</sup> Soon after that, Margaret was dismissed. Her place was given to a kinswoman of the Boleyns. Chapuys, the Imperial ambassador, wrote in a letter to Spain, “Mary’s governess, daughter of the late Duke of Clarence and the King’s near relative — a very **honorable** and virtuous lady, if there be one in England — offered, I hear, to serve the Princess at her own cost, with a good and honorable train of servants, but her offers were not **accepted**.”<sup>38</sup>

Like many other Englishmen, Reginald Pole, by February 1535, was required to take the Oath of **Supremacy**. Reginald, who was at the University of Padua, worked for more than a year on a letter “meant for the King’s eye alone,” hoping perhaps, even then,

to change the King's mind. In the letter he used vigorous — to modern eyes, extravagant — language condemning Henry's marriage to Anne Boleyn and defending the Pope's spiritual supremacy.<sup>39</sup> The letter appeared on the Continent in a treatise titled "Pro Ecclesiasticae Unitatis Defensione." It is possible that it was published without Reginald's consent,<sup>40</sup> but the damage was done.

His brother, Lord Montague, was summoned by the Council. He was ordered to write a letter which the Council would send to Reginald. He wrote in part "But **you**, to show yourself so unnatural to so noble a Prince of whom you cannot deny, next [to] God, you have received all things; our family. .. he set up nobly, which showeth his charity, his clemency, and his mercy ..."<sup>41</sup>

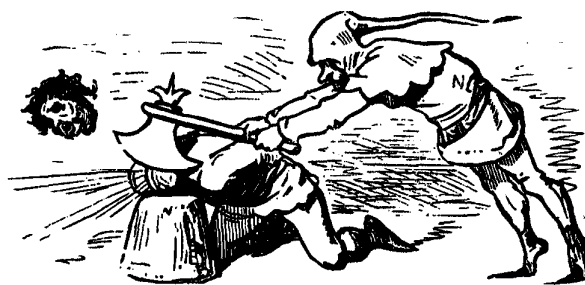
Margaret's letter written for the Council was equally discreet. "Son Reginald, I send you God's blessing and mine, though my trust to have comfort in you is turned to sorrow. Alas, that I, for your folly, should receive from my sovereign lord such message as I have late done by your brother. To me, as a woman, His Highness has shown such mercy and pity as I could never deserve but that I trusted my children's service would express my duty. And not to see you in his Grace's indignation. Trust me, Reginald, that there went never the death of thy father or of any child so nigh my heart. Upon my blessing, I charge thee to take another way and serve our master, as thy duty is, unless thou will be the confusion of thy mother."<sup>42</sup> Margaret, loyal to Princess Mary and to her sons, chose her words carefully. It was a dangerous time.

But, now, King Henry had other things on his mind. In May 1536, Montague was on the Jury of Peers that condemned Anne Boleyn.<sup>43</sup> Then the King married Lady Jane Seymour and the Princess Mary returned to Court. The Countess of Salisbury came with her. She was granted more lands in Yorkshire.

Reginald Pole was called to Rome by Pope Paul III. His mother and brother warned him that any service to the Church at Rome would endanger his family. In December 1536, he made the difficult choice of loyalties and **allowed** himself to be made a Cardinal-Deacon.<sup>44</sup>

In November of the next year, Jane Seymour gave birth to a Prince. Lord Montague assisted at the baby's baptism.<sup>45</sup> Within two weeks Queen Jane was dead, and Henry Pole, Lord Montague, attended Princess Mary during the funeral.<sup>46</sup>

**Henry Tudor** now had a son. At his Court were two men, Henry Courtenay, Marquess of Exeter, and Henry Pole, Lord Montague. They were good company, **had gone** on diplomatic errands, and led troops **against** rebels in the North, but they were sons of Plantagenet mothers — adult male Plantagenets. As



Henry understood history; his father had become king when he killed the adult, male Plantagenet, who had usurped the throne of a royal child. And Henry had a son.

The King moved deftly. Sir Geoffrey Pole, the youngest of the Pole brothers, was arrested on October 26, 1538. Confined to the Tower, he was interrogated for eighteen days.<sup>47</sup> There, though he was a devout Catholic, he tried to commit suicide. "His keeper being absent, he taketh the knife and with full intent to die, gave himself a stab upon the **breast**."<sup>48</sup> When his suicide attempt failed "in a frenzy he remembered too many idle **remarks**."<sup>49</sup> His testimony, not used at the trial, was sufficient for the arrest of his brother Henry, Lord Montague; his cousin Henry Courtenay, Marquess of Exeter; and Sir Edward Neville, Montague's brother-in-law. The men were accused of conspiracy to place Reginald, Cardinal Pole, on the English throne. This charge neatly avoided calling attention to the two men Henry really feared, Exeter and Montague. Sir Geoffrey Pole and Sir Edward Neville were sentenced to die at Tyburn; Exeter and Montague were condemned to the block." Margaret's eldest son and his cousin were beheaded December 9, 1538, just six weeks after Geoffrey's arrest. Sir Geoffrey was **pardoned**.<sup>51</sup>

While her sons were in the Tower, Margaret was questioned by William Fitzwilliam, Earl of Southampton, and Thomas Goodrich, Bishop of Ely.<sup>52</sup> "Nothing could be extracted from her, though examined from morning to night," Southampton wrote to Cromwell. "We entreated her sometimes with dour and mild words, now roughly and asperly by traitoring her and her sons to the ninth degree, but she would nothing utter but maketh herself clear — denying everything and saying that if anything she has denied can be proved she is content to blame in all the rest of all the articles laid against her. We have dealt with such a one as men have not dealt withal before us: we may call her rather a strong and constant man than a woman. Surely if it like your lordship, we suppose that there hath not [been] seen nor heard of a woman so earnest — and so precise as well in gesture as in words . . . We must needs deem that either her

sons have not made her privy nor participant of the bottom and pit of their stomachs or else [she] is the most arrant traitoress that ever lived.”<sup>53</sup>

Asked if Geoffrey had told her that the King had ordered Reginald’s death she said he had and she “prayed God heartily to change the King’s mind.”<sup>54</sup>

After questioning, she was moved from Warblington to Cowdray, a house of the Earl of Southampton, so that her home could be searched. Cromwell’s men found a tunic in an old trunk. Embroidered on it were the arms of England circled with a wreath of marigolds for Princess Mary and pansies for Pole. On the other side was an old embroidery of the “five wounds Our Lord did bear;” a common design in the later Middle Ages. However, the Catholic lords of the North had, just recently, used that symbol as their badge during the Pilgrimage of Grace. This embroidery, a few books, and the testimony that she, and others, had corresponded with Reginald were presented to the House of Lords in May 1539 as evidence of treason.<sup>55</sup> An Act of Attainder was brought against Henry Courtenay, Marquess of Exeter, his wife Gertrude and his son Edward; Henry Pole, Lord Montague and his son Henry; Reginald, Cardinal Pole; and Margaret, Countess of Salisbury.<sup>56</sup> Montague and Exeter had been dead for six months. The Cardinal was out of reach on the Continent. The two women and the two teenage boys were confined in the Tower.<sup>57</sup>

Within a few months, Gertrude Courtney, Exeter’s widow, was released. She had written some careless letters, but she was not Plantagenet. Her son Edward, the young Henry Pole, and the Countess remained in the Tower. In April of 1540, Marillac, the French ambassador, wrote to Montmorency, “the little nephew of Cardinal Pole and the son of the Marquis are still in the Tower and shall remain there lest some day they should trouble the crown.”<sup>58</sup> The Frenchman’s cool evaluation was correct.

Margaret, was held in the Tower for two years. Her jailor, Thomas Philips, at one time reported to the Council “she wanteth raiment to keep her warm” and the Council sent her “a nightgown furred, a kirtle of worsted and petticoat furred, a bonnet with a frontlet, four pair of hose, four pair of shoes, and a pair of slippers.”<sup>59</sup> But they refused to release funds to pay her ladies.

In April 1541, there was another rebellion in Yorkshire. It failed. May 26th, an order for the execution of the Countess of Salisbury arrived at the Tower. It surprised everyone. Margaret had not been charged with treason nor tried by a jury. Cromwell had suggested to Henry that the Attainder, an act of Parliament which did not require the presence of the accused, was equivalent to a trial.

Chapuis, The Imperial Ambassador, wrote to Queen Margaret of Hungary early in June, 1541, “About the same time (as that of the conspirators

in the North) took place the lamentable execution of the Countess of Salisbury at the Tower in the presence of the Lord Mayor and about 150 persons. When informed of her sentence she found it very strong, not knowing her crime, but she walked to the space in front of the Tower where there was no scaffold but only a small block. She there commended her soul to God, and desired those present to pray for the King, Queen, Prince, and Princess. The ordinary executioner being absent (in the North) a blundering young fool was chosen, who hacked her head and shoulders to pieces.”<sup>60</sup>

There is another version of this event. It reports that when ordered to lay her head upon the block the sixty-seven year old Countess replied, “No, my head never committed treason; if you will have it, you must take it as you can.” She was pursued about the scaffold by the guards who struck her with their weapons until, bleeding from many wounds, she was forced to her knees. Her last words were “Blessed are they who suffer persecution for righteousness’ sake.” Delightful as this might be for a martyrology, which I suspect is its source, it doesn’t sound authentic. In sixteenth century England, after a hundred years of civil war, accused traitors on the scaffold did not claim innocence.<sup>61</sup> Having been condemned by a law to which they were subject, in obedience to law they were prepared to die. The Countess of Salisbury was quite capable of deliberate defiance when it served her purpose, but defiance on the scaffold had no purpose in a society where injustice made for order and peace.

Margaret was an unreformed Catholic, and King Henry undoubtedly executed her as proxy for her son, the Cardinal. But the treason for which she died began many years earlier in a nursery at Farley Castle. 🍁

How *this paper* came to be written: I wanted to know more about Margaret of Clarence after reading the vivid and charming paragraphs about her in Margaret Abbey’s novel, Son of York.

The Richard III Society’s *Non-fiction Library* was a rich source of materials. Among them was *Bunnett’s* biographical sketch of Margaret. Ms. Maurer encouraged me to join in the project of editing these sketches.

I soon realized that I had to write my own version of the available information before I could be fair to Bunnett, because I was seeing a very different story.

This paper is a refinement of that first version, and I am still finding new details.

- M B D

[Editor’s Note: This paper was prepared by Margaret Drake for presentation at the Richard III Society session of the 30th International Congress of Medieval Studies at Western Michigan University, Kalamazoo, May 4-7, 1995.]

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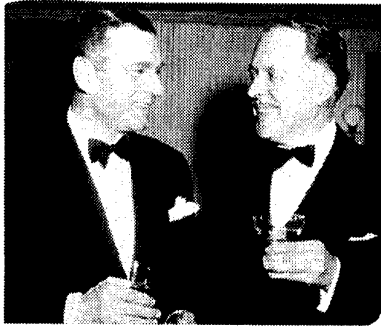
## IN MEMORIAM

Alexander Clark, 1901 - 1995

### *Founder of the Friends of Richard III*

Actor Alexander Clark, founder of the Friends of Richard III in the 1950s, died at home on September 30, 1995. He was 94.

Described as "an actor who worked almost constantly on Broadway for more than 50 years only to upstage himself with a single appearance as 'Andre the decorator' in a 1958 episode of the television show 'The



Honeymooners' " in his obituary in the *New York Times*, Clark was born in an actors' boardinghouse at Forty-Third and Broadway in New York in 1901. Descended from Richard III's hapless brother George, Clark claimed to have been aware since earliest childhood of Richard's innocence. In the 1950s he formed the Friends of Richard III in cooperation with many other Broadway luminaries, including Alfred Lunt, Lynn Fontaine, Cornelia Otis Skinner, Dorothy Kilgallen, Salvador Dali, John Gielgud, Leo Carroll, Elliott Nugent, Helen Hayes, Tallulah Bankhead, Robert Montgomery, James Thurber and Charles MacArthur. The group enjoyed considerable media coverage as a counterweight to the introduction of the Olivier film version of Shakespeare's *Richard III*, including as its most spectacular coup a nationally-broadcast radio interview including Alexander Clark and Laurence Olivier in December 1955.

"Alec's timing was impeccable to the last," comments Frances Tannehill Clark; "he died on a day that no one else did, so he got three columns in the *New York Times*." An affectionate tribute by Robert McG. Thomas, Jr., notes that "Mr. Clark, a close friend of Dorothy Parker and other Algonquin Round Table regulars ... was considered such a boon companion that he made a cherished subsidiary career simply by having lunch."

Clark made his stage debut with Helen Hayes in 1921 in "The Golden Days" and continued well after he joined her in her last stage appearance (as Queen Victoria in a benefit performance of "Victoria Regina" in 1967). He played Old Crookback himself, in an ELT production in 1948. Because most of his work was on stage it is, sadly, lost to us — but one memorable performance as Andre the Decorator in the "Pardon My Glove" episode of "The Honeymooners" remains.

In addition to his wife Frances, he is survived by a daughter, Nicole, of Manhattan. He will live long in the memories of Ricardians who are grateful to him for pleading Richard's case to a nationwide audience forty years ago.

John O. Jewett

### *Founder, New England Chapter*

John O. "Jack" Jewett, 64, founder and president of the New England chapter of the Richard III Society, died November 9 at home after a long illness.

He worked at Boxmaker-Rexham Corp. in Westfield for 25 years, and retired as a manager of purchasing and estimating in 1990.

Jewett founded the New England Chapter in 1987. Long-time members will remember him as a regular contributor of poetry to the *Ricardian Register*. He leaves his wife, the former Louise D. Page; a son, Martin J. of Granby; a daughter, Sheila A. Jewett of Cambridge; and four grandchildren.

Joyce Melhuish

### *Visits and Fund Raising, Parent Society*

As we were about to go to press, word reached us that Joyce Melhuish passed away this fall after a brief illness. For many Ricardians, particularly those with close ties to the parent society, the name of Joyce Melhuish is synonymous with "outings." For years she organized the annual trip to the memorial service at Sutton Cheney Church, the annual carol service at Fotheringhay Church, and countless Ricardian trips and outings in England and on the continent.

Melhuish was instrumental in the creation of one of the first memorial undertakings of the reconstituted Fellowship, the creation of the magnificent altar frontal in the Collegiate Church of St. Mary's and St. Alkelda's in Middleham. She was particularly sensitive to the financial plight of churches with Ricardian connections, churches whose congregations were no longer able to sustain the upkeep of the edifice and were not necessarily eligible for government funding. She was instrumental in the creation of the Ricardian Churches Restoration Fund, whose efforts have been instrumental in maintaining a Ricardian presence at many important sites.

We expect a more comprehensive celebration of Melhuish's life and work to appear in the *Ricardian Bulletin*. Although we in the American Branch cannot do her Ricardian career justice in the pages of our journal, we recognize that her passing is a sad blow to Ricardians all over the world.

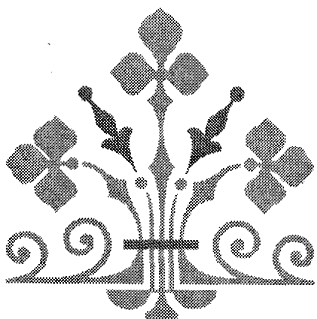
Eirene Varley

Eirene Varley died in Austin on July 17, 1995 at age 24. She was born in Park Forest, Illinois and later moved to Austin, Texas with her family. She had a life-long interest in the theater, was a published author, and had been taking classes towards a real estate license.

She wrote, produced and acted in "The Divine Sarah" in 1993 and designed and made costumes for "Orpheus Descending" and Riverbend Church.

Eirene was a past president of the Central Texas Parapsychology Association. She was also active in the Society for Creative Anachronism.

Ricardians attending the AGM in New Orleans, La will **recall** her vivacious presentation of a workshop on medieval costumes.



1995 AGM SHIRTS  
AVAILABLE

At the AGM, the Northwest Chapter offered for sale some great sweatshirts and t-shirts featuring the totem Raven, who is the storyteller of native folklore. He is black and royal blue on a high quality shirt of heather stone grey. A headline in Old English text proclaims: RICHARD III SOCIETY, THE NORTHWEST CRONICLE. A definite attention getter at a great price! The cozy Sweatshirt is only \$25 while the comfy T-Shirt is \$15. Both are Hanes 50/50 Cotton/Polyester and are available in sizes S-XL. The price includes postage too!

Send your order to:  
Yvonne Saddler  
2603 E. Madison  
Seattle, Wa 98112

*The Last Medieval King*

RICARDIAN TOUR SET FOR  
AUGUST 15, 1996

*Dale Summers*

Hail Ricardians! The dates and itinerary for the 1996 tour have been released. The "Last Medieval King" tour will leave the United States on August 15, 1996 and will return on August 24.

This will be a special tour because of sites included by fellow Ricardian Mike Induni of Lord Addison Travel. We will visit Kirby Muxloe, the brick home under construction by William, Lord Hastings in 1483 and doomed by his execution.

There will be stops at Wakefield and Pontefract, names that ring to the Ricardian ear but now, alas, so obscure that reaching them on one's own is almost impossible.

This year we will spend more time in the North, Richard's own familiar country, than ever. The medieval past of York lies just under the veneer of modernity unlike Leicester or Gloucester where Luftwaffe bombs destroyed so much. We will visit Aysgarth Falls just a few miles from Middleham and the imposing keep of Richmond Castle as well as Barnard Castle where Richard's image gazes benignly down on all church services.

A night at the theatre is planned with two free afternoons in London. I'm thinking of visiting the London Museum reconstruction of Bayards Castle on one and of taking the tube to Barnet for photographs of the monument to the battle there in 1471. Why don't you join me?



Ellen & Al Perlman, Seattle 1995AGM

Laura Blanchard

In recent months we've seen steady increase in the traffic on our American Branch web site, and we continue to add more information. The December 199.5 issue of *PC Computing* listed us as one of the top 1,001 sites on the World Wide Web, and our traffic peaked at about 700 visits a day for two or three days.

Meanwhile, we've added some online reference to make the site more useful to researchers, students, and the general reader with an interest in the topic. Roxane Murph's excellent introductory chapters in *Richard III: The Making of a Legend* serve as a solid starter biography of Richard III, backed up with Anne Vineyard's "You Can't Tell the Players without a Scorecard" (from her high school curriculum, *Oh, Tey, Can You See?*), which gallops us through the Wars of the Roses in three action-packed pages. James A. Moore, author of the Garland annotated bibliography on Richard III, allowed us to reprint *Historicity in Shakespeare? Richard II.* and we have an article from Roxane Murph on Maxwell Anderson's *Richard and Anne*. A growing cadre of volunteers is preparing materials for publishing on the World Wide Web, including Bob Cox, Judie Gall, Elizabeth Linstrom, Heather Porton, Cheryl Rothwell, David Treybig. Audrey Schadt has been our "roving proof-reader," crawling over our Web page by page and reporting back on the typos she finds. Nancy Laney and Maria Elena Torres are collaborating on a hypertext edition of the Shakespeare play, with links to biographical information on the characters and additional information on the real vs the dramatic history.

Also up on the Web site is a new section on Richard III in Shakespeare, to coincide with the release of the new film version. It offers information on the production itself, some of which may be printed here in this issue if space permits, as well as the text of our American Branch press release, a performance history of the play, links to online editions of the play, the full text of the Colley Cibber version, information on Alexander Clark and Laurence Olivier at the time of the release of that film version, and much more.

Cyberspace continues to be a big place, and there's plenty of room for volunteers in this project. You don't have to know anything about publishing on the Web—strong research skills, keyboarding skills, a can-do attitude and a taste for scutwork are all that's required. You can view the site at <http://www.webcom.com/blanchrd/index.html> or e-mail me at [lblanchard@aol.com](mailto:lblanchard@aol.com) if you'd like to join in the virtual fun.

Judie C. Gall

Recently a friend lent me this software to review and I must admit I was both intrigued and skeptical. However, the skepticism evaporated the minute I had *RoyalList* installed and up on the screen. The wealth of information to be gathered from this software package is astounding indeed; everything from a list of over 1,000 names from Ethelstan, who died in 939 to the present Queen, with a biography for each, to statistics such as average ages of the royals at marriage, or at death, over that thousand-year period. Degrees of consanguinity can easily be traced, via the Kinship windows. Ancestors and descendants can be traced through multiple generations, the default number being ten, but that can be increased or decreased. New reports the viewer compiles can also be added with ease. By selecting Groups, you can investigate such things as the length of a particular royal's marriage or the number of marriages and children. All the information in this software package is easily accessed, cross-referenced and can be reassembled to suit the user's purposes.

Of particular Ricardian interest are the entries on Richard himself, his family and the members of the blood royal who were his contemporaries, which are all quite w&done. For instance, his biography gives definite credence to the revisionist point of view. There are also very brief biographies of both his illegitimate children. Under both Richard Duke of York and Cecily Neville are the names of all 12 children of that marriage, even those who did not survive infancy. The contemporary figures in the Wars of the Roses are quite well-researched and this software makes keeping all the Henrys, Margarets, Elizabeths, Edwards, Edmunds and so forth straight for those just starting their investigation of the era.

The primary focus of *RoyalList* is on the royal families of England and Scotland, but because of their intertwining through marriage, there are also many representatives of the royal houses of Europe included. All the known children of the English monarchs are included.

Required: IBM PC or compatible with at least a 386 processor, 4Mb of RAM (8 recommended) and 10Mb of disk space and Microsoft Windows 3.1 up.

The program is from Bede Technology, Treasure Island, FL.

Here we go again ...

## THE RISE AND FALL OF THE THIRD RICHARD (??)

[Editor? Note:

*Most of you will have received the Society's separate mailing on the release of the film version of Richard III starring Sir Ian McKellen and set in a facist 1930s England, which is due for a general release January 26. This mailing also included the press release prepared by Public Relations Officer Margaret Gurowitz, along with a Shakespeare background. If you did not receive a copy for some reason, it is also posted on our web site or can be obtained from most any Society officer.*

*We include for you here the text of the press kit, which we thought might be of interest to members, who are sure to have varied and heated reaction to the film, but will turn out in record numbers to view it. The Register is of course most anxious to hear from all of you on your thoughts about Richard portrayed as a facist and Shakespeare with a 1930s face. — CMR]*

### **Richard III** Production Notes

Provided by Mayfair Entertainment International Ltd.  
Distributed by MGM/UA in the U.S.; New York and  
LA Release: December 22, 1995; General U.S. Release:  
January 26, 1996

### CAST

RICHARD III - Ian McKellen  
QUEEN ELIZABETH - Annette Bening  
LADY ANNE - Kristin Scott-Thomas  
BUCKINGHAM - Jim Broadbent  
EARL RIVERS - Robert Downey, Jr.  
DUCHESS OF YORK - Maggie Smith  
CLARENCE - Nigel Hawthorne  
LORD HASTINGS - Jim Carter  
HENRY RICHMOND - Dominic West  
KING Edward IV - John Wood  
RICHARD RATCLIFFE - Bii Paterson  
CORP. JAMES TYRELL - Adrian Dunbar  
SIR ROBERT BRACKENBURY - Donald Sumpter  
SIR WILLIAM CATESBY - Tim McInnerny  
PRINCESS ELIZABETH - Kate Steavenson-Payne  
PRINCE JAMES [sic] - Matthew Groom  
PRINCE OF WALES - Marc Wiamson  
LORD STANLEY - Edward Hardwicke  
ARCHBISHOP OF CANTERBURY - Roger Hammond  
NCO - Michael Elphic  
GEORGE STANLEY - Ryan Gilmore  
MISS PAN-AM - Tres Hanley

Mayfair Entertainment International with the participation of British Screen present a Bayly/Pare Production; Developed in association with First Look Pictures; Screenplay by IAN McKELLEN and RICHARD LONCRINE, Based on a stage adaptation by RICHARD EYRE; Directed by RICHARD LONCRINE

### SYNOPSIS

England during the 1930s rages with a bloody Civil War that ends with the assassination of the King. His successor, Edward, and his American-born wife, Queen Elizabeth, have three children, and the throne finally seems secure for generations to come. But Edward's charismatic and power-hungry youngest brother, Richard, Duke of Gloucester, has other ideas ...

Richard, whilst cutting a dashing figure, was far from blessed with classic good looks. Deformed from birth, bearing a hunchback and withered left arm, he nonetheless overcame his physical difficulties by compensating with devastating charm, wit, courage and guile. In other words, all the tools of the trade to be the perfect seducer of women and charmer and leader of men. Armed with such formidable talent, he sets about realising his ultimate dream: the Throne of England!

The plan begins with his seduction of and eventual marriage to Lady Anne, whose husband he killed during the Civil War. The wheels are now being set in motion and Richard's dark and destructive plans are taking shape, aided by the greedy Duke of Buckingham and Richard's loyal servant and assassin, James Tyrell.

Richard's path to the throne is hampered by various obstacles who must be removed: firstly, his elder brother, Clarence, a gentle and trusting man who is murdered in the Tower of London. Mortified by the belief that at his word Clarence has died, King Edward, who is already gravely ill, dies within a few days. This leaves the Queen's brother Earl Rivers in a position of power. Within days, he too falls victim to Richard's murderous scheme, and is killed in bed, whilst making love to his mistress.

By rights, King Edward's heir, the under-age Prince of Wales, should now inherit the throne. Richard is pronounced Lord Protector of the Prince, who he then has locked up in the Tower with his baby brother James [sic].

Following Richard's elimination of the Prime Minister, Lord Hastings, a reign of terror commences, during which the country's elite flock to Richard's side and allow him to achieve his ultimate aim: he is crowned King Richard III of England.

But the bloodbath continues: the young Princes in the Tower are murdered, as is Richard's own wife, Lady Anne. An opposition party forms against the new King, headed by young Henry Richmond, who is raising an army to invade.

A fighting man once more, Richard prepares to meet his enemy. But his luck is running out: his friends, including a disenchanted Buckingham, decide to support Richmond, as

does his mother the Duchess of York; a woman who has never felt anything less than repulsion for her deformed youngest son. He also fails in his persuasion of Queen Elizabeth for the hand in marriage of her daughter, and she is instead wed to Richmond.

Overwhelmed by superior forces and by a bad conscience, King Richard III makes one last defiant act on the battlefield, ensuring that neither side is the victor, that good, ultimately, has not conquered evil.

#### Production Notes

"Shakespeare wrote a rollercoaster of imagery and if he lived today, he'd be writing screenplays," says director Richard Loncraine.

In their adaptation of *Richard III* Loncraine and Sir Ian McKellen are aiming at a truly cinematic version of Shakespeare's work, which will be accessible to the general film-going audience.

The combustion between the literate McKellen, an actor with a profound knowledge of Shakespeare and the visually dynamic Loncraine, once a self-confessed avoider of the playwright, has produced a version of *Richard III* in which the text is entirely Shakespeare's, albeit abridged, but the context is modern and recognizable.

Their film of Shakespeare's most famous villain — the conquering hero turned ruthless powermonger, who creates hell in peacetime when he sets his sights on the throne — is set in an imaginary England of the 1930s, embracing all the richness of style and music of the period, as well as the political overtones of rising tyranny in Europe.

The original of this behind-the-scenes expose of the ruling elite has attracted an exceptional cast. In addition to McKellen, long considered Britain's finest classical actor, it includes Annette Bening (*The Grifters*, *Bugsy*) as Queen Elizabeth, the woman who bravely takes a stand against Richard, Jim Broadbent (*Bullets Over Broadway*) as Buckingham, Robert Downy, Jr. (*Chaplin*) as her brother, Rivers, Nigel Hawthorne (*The Madness Of King George*) as Richard's hapless brother, Clarence, Kristin Scott Thomas (*Four Weddings and A Funeral* and *Mission Impossible*) as Richard's wife, Anne, Oscar and Tony Award winner, Maggie Smith, as Richard's mother, the Duchess of York, John Wood as King Edward IV, locally renowned actors Edward Hardwicke as Stanley, Adrian Dunbar as Tyrell, Bill Paterson as Ratcliffe and introducing Dominic West and Kate Steavenson-Payne.

Richard Loncraine (*Brimstone & Treacle* and *The Missionary*) won a British Academy Award as Best Director for *Blade On The Feather* and his most recent film, *Wide-eyed & Legless*, starring Julie Walters and Jim Broadbent, was nominated for a BAFTA Award for Best Drama and released by Miramax in the United States as *The Wedding Gift*. Peter Biziou who won an Oscar for *Mississippi Burning* is Director of Photography.

*Richard III* is produced by Stephen Bayly and Lisa Katselas. Pare. David Lascelles, whose credits include several seasons of the successful British television series *Inspector Morse*, is Line Producer. Ellen Dinerman Little, Ian McKellen, Joe Simon,

Richard Eyre (Director of the Royal National Theatre) and Maria Apodiasos are Executive Producers.

McKellen became interested in creating a film of *Richard III* when he was producing and starring in the play at Britain's Royal National Theatre, first influenced by the Director, Richard Eyre — also a motion picture director — who during rehearsals would say, "If this were a film, here would be a close-up" and by the lighting style of the production which people described as film noir.

McKellen sat down to write a screenplay — his first — which he completed while performing *Richard III* in Los Angeles. Ellen Little of First Look Pictures was initially involved in the development of the project, until it became clear it would benefit from the involvement of a British company. McKellen then met Stephen Bayly and Lisa Katselas Pare, the Producers who brought the film to fruition.

The choice of Richard Loncraine as Director was pivotal. Many directors come to film adaptations of Shakespeare after staging the play in the theatre. Loncraine, however, has no connection to, or even interest in the theatre and while he had great respect for Shakespeare, did not have a self-limiting reverence. As a result he brought to the project an abounding energy and sense of innovation as a filmmaker.

"Richard Loncraine is constantly bringing you back to a very natural and truthful and modern way of acting and speaking verse that's four hundred years old," says Dominic West, who plays Richmond, "and so it sounds like dialogue in a nineties action movie, so that you savour the richness and the colour and the descriptiveness of the words, but it doesn't sound old fashioned."

Loncraine wanted a unique look for the film and he and his team made every effort to seek out authentic buildings of the period, filming at more than forty locations.

We've created a completely fictitious world," says Loncraine. We're saying it's some time, some place, immediately before the last war. We didn't go to a stately home and say, 'All right. This will do.' Our palace is St. Pancras Station, a London railway station which, with the help of computer technology, we will set on the banks of the Thames. Our royal country retreat, the Brighton Pavilion, in reality located in the heart of town, becomes a beach front property. Our battle takes place in the burnt out shell of a 1920s power station. We cover an enormous canvas, from the decadent to the austere, so there is a feast for the eye.

We've completely relocated scenes. Shakespeare might have set them in the gardens of a palace, or standing on a balcony looking out over the ramparts, whereas we might have set it on an escalator going down to the subway. Actually we haven't, but we've moved around to keep it modern and interesting."

"This is a very cinematic adaptation," says Annette Bening. "There are some shots that are purely cinematic. For example we're starting the movie out with a huge party which isn't present in the text, but which ultimately really serves the story."

"I've stylized the film," says Loncraine, "in order to mesh the twentieth century imagery and sixteenth century dialogue and make people suspend their disbelief. I want the acting to be very real and the imagery to be very unreal. I want to give

it a certain heightened reality, not an unreality. To add to that the film is being shot on anamorphic, wide angle, 235 format and we're using Dolby stereo surround sound."

"For an actor at the height of his career, Ian McKellen was very open to ideas," says Loncraine. "I wanted to make an accessible version of Shakespeare, a version that people who are frightened of Shakespeare could go and see without any preconceptions. Shakespeare was not an elitist writer. He wrote for the people and I wanted the film to be understandable for everybody."

*Richard III* is a fast moving play that revolves around its central character. **However** it also has some forty-five subsidiary characters and a four hour running time. To pare the text down to a hundred minutes, simplification and clarification were in order. Some characters were merged, or dropped, while the presence of others was developed.

The 1930s context, first used in the stage production, provided useful practical and creative solutions.

"It's the story of the people who control the nation," says McKellen, "therefore it's very important to know, who's in the church, who's in politics, who's an aristocrat, who's royal, who's in the army, what rank they are in the army. It's very helpful to put people in clothes which tell something about their personalities, their professions and their social standing. Almost all the Shakespeare I've done in the theatre, with one exception, has been in 'modern' dress.

"The '30s was Europe's decade of tyranny. It's possible to imagine the United Kingdom falling for a plausible dictator. Edward VIII went off to see Hitler soon after his abdication. Oswald Mosley, a member of the upper classes, aped Hitler's fascism in the streets near where I live in the East End of London.

"Shakespeare purists should remember that Shakespeare is always adapted," says McKellen. "Nobody ever does the full text. We don't know what the full text was. It might be an amalgamation of two or three versions that Shakespeare's actors performed. Their touring versions, for example, were always cut to ribbons.

"The first man ever to have a huge success as Richard III, Colley Cibber in the seventeenth century, never spoke the words: 'Now is the winter of our discontent ...' He cut that speech. He invented many lines which were even put into Laurence Olivier's movie. **Olivier** also practically cut out Richard's mother and Queen Elizabeth, the part that Annette Bening is playing — which in our version and in Shakespeare's version is the leading woman's part. So adaptations happen all the time. This time it's for an international cinema audience."

"I think setting *Richard III* in the 1930s," says Robert Downey, Jr., "makes it so tangible for a modern audience." **McKellen** has direct experience of that. He took the Royal National Theatre production to the United States, Japan, Egypt, Rumania and Western Europe and wherever he went audiences and critics interpreted the play in the light of the politics of their own country.

"We all like a back stage story," says McKellen. We long to know what happens when the Prime Minister goes into Number 10 Downing Street and shuts the door. What does the President do when the cameras are turned off? Those tiny little glimpses we see of them in their private moments are thrilling,

because we think we're getting to the truth. In this screenplay you see it all."

"It's not unlike *Dynasty* or *Dallas*," says Robert Downey, Jr., a fan of McKellen's since working with him in *Restoration*. "I really think it might be the first film that bridges the gap between entertainment and Shakespeare."

"I think that any time Shakespeare's done out of its own period, the task is the same. How to make the story vibrant, alive and emotionally interesting," says Annette Bening. "It's so exciting to be among this group of actors because they know how to make the text personal and even though it's Shakespeare, it's really about brothers and wives and sons and others and all of those relationships and how they work"

Downey and Annette Bening play Americans. Their casting was not, as may appear, a shrewd commercial move to reach the U.S. market. It grew out of the fact that in the play Queen Elizabeth and her brother, Earl Rivers, are outsiders. They are not members of the aristocracy and Loncraine and McKellen wanted to find a twentieth-century equivalent. The fact that an American, Wallace Simpson, very nearly became queen of England in the '30s lent credibility.

Loncraine wants to reach beyond the core audience for Shakespeare. "When my wife, who is better read than I am, suggests we go and see a Shakespeare play or film, my response is, 'What else is on?' I want to get over the 'what else is on' factor with this film. We should be able to reach the likes of me. I'm an educated film director, yet I've been nervous and shy about going to see Shakespeare. To me this film is a wonderful story with great actors and it should just be an exciting evening out."

"I'm always very excited by the idea that people, young or old, may be discovering Shakespeare for the first time," says McKellen, "but it's my duty to make sure that what they are excited by is not just another action movie, not just another political intrigue thriller, or a story about sex and family betrayals and a cruel tyrant. After all these were inventions, not of the cinema, but of Shakespeare, the master storyteller. It was the cinema that adopted so much of the drama, the excitement and the thrills which Shakespeare invented. This project took off because film people got excited about the script. Whether they realised it or not, the person who excited United Artists was Shakespeare. I'm happy to be his agent."

Loncraine and production designer, Tony Burrough at first looked at various stately homes. "We decided they were too safe," says Burrough. "We wanted to be brave. We were creating our own world. We were reinventing our own history of the 1930s, our own idea about what might have happened if Britain had been involved in a civil war and then Richard of York had come to power. We made a conscious decision to find what I would describe as eccentric spaces and turned them into elements of our story."

The list of eccentric spaces is long. Filming took place at over forty locations. St. Cuthbert's Church in London, needing its roof repaired, became the palace ballroom, where King Edward and Queen Elizabeth danced to "Come live with me and be my love," a Shakespearean verse given a thirties big band treatment. Most of Richard's "Now is the winter of our discontent. . ." speech is played in the royal bathroom, actually the Holbein room at historic Strawberry Hill House. **Queen**

Elizabeth and her family are served breakfast in a vaulted area of Lincoln's Inn Fields, which is actually a pedestrian walkway underneath the chapel.

"We decided Victorian gothic was a nice way of placing Richard's older brother, King Edward, in a traditional context," says Burrough. The exterior of Edward's Palace is St. Pancras Chambers — the Midland Grand Hotel until 1935, when its facilities ceased to be considered modern enough. "The Victorian gothic created a nice counterpoint. When Richard takes over the throne he moves his power base away from the palace. His headquarters are derivative of Albert Speer's Reichstag or Mussolini's Rome."

The scenes at Richard's headquarters were filmed at the Senate House, the chancellery of London University with its large expanses of marble. Although designed and built for the University in the thirties, Senate House was occupied by the Ministry of Information throughout the second world war and information about **Dunkirk** and the 'D' Day landings was broadcast from Beveridge Hall.

The warm and opulent **colours** and textures **of the** old guard **give** way to a more bleak and austere world. County Hall, an empty colossus on the Thames, once the seat of local government in London provided the interior of the Tower of London. A deep circular crater which originally contained a huge gasometer, became the Tower exercise yard.

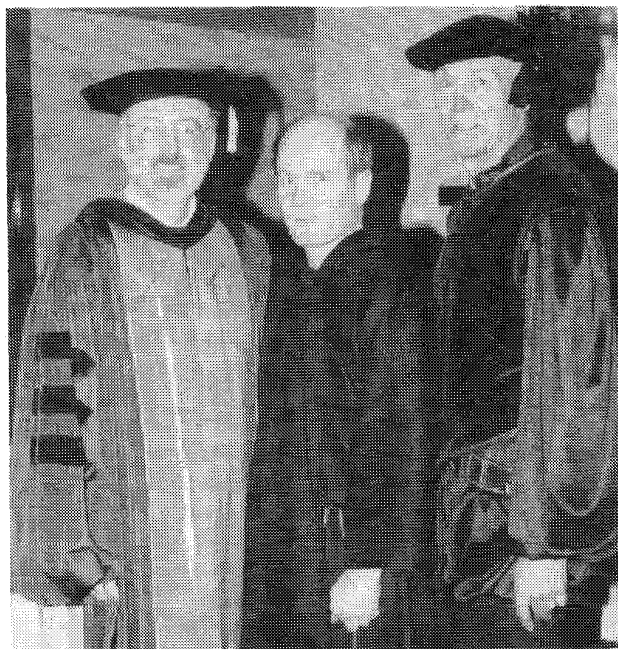
Earls Court Exhibition Center is frequently used for rock concerts and operas but no-one has ever shown interest in the bowels of the building. The barren, concrete lower levels produced the behind the scenes area of the arena where Richard held a Nuremberg style rally. Soviet and Italian inspired murals proclaiming a new order of prosperity,

productivity and full employment decorated the walls of the green room.

Richard and Richmond do battle-the **Battle of Bosworth** in Shakespeare's text — in the dusty wastelands around Battersea Power Station, a gutted, abandoned monolith, though a listed building in the centre of London.

We drew on elements we liked about the look of the thirties as they really were and used them as keys. The costumes, for example, were very specific to 1936. Costume designer, **Shuna Harwood**, first scoured the vintage clothing stores of London and Paris for 1930s originals. We're using thirties furniture, thirties architecture — the **Shellmax** Building, the art deco terminal at **Shoreham** Airport. Richard of Gloucester's car is a 1936 Bentley. The style of the picture, however, is heightened reality. By that I mean we haven't been slavish to period detail. We haven't been frightened to use something which might not be accurate, but looks perfect in the context. That's the great thing about movies. You can cheat. We didn't compromise, however. Richard **Loncraine** is very uncompromising."

Richard III's military headquarters, for example, was filmed at Steam Town, a train museum at **Carnforth** in Lancashire. We used a German engine — it was originally designed to **pull** Hitler's train, though never used. **for** the purpose — with French and English period carriages. We invented our own **armoured** carriages, by painting them to give them an **armour** plated look. It's **full** of anachronisms. Trainspotters and military buffs will be confused; but the important thing is that we created the right atmosphere to tell the story."



*Left to right: Compton Reeves, Jim Mitchell & Jack Gobel at 1995 AGM*



*1995 AGM: Sandra Giesbrecht at the drawbridge*





# RICARDIAN POST

13 November, 1995  
San Isidro, Lima, Peru

Dear Mrs. Rike:

The enclosed clipping from Peru's prestigious and leading newspaper, *El Comercio*, may be of interest to you. In case your Spanish is a little rusty, I also enclose a rough translation of the article.

With best regards,  
John Ottiker

## A Defender of Richard III

Foreword - **Elvira Galvez**, editor of the Cultural Section of the prestigious newspaper *El Comercio*:

*In his theatre of Pueblo Libre, Edgar Guillen continues with his unipersonal presentation "Richard The Third." And at a distance in San Isidro, Jack Ottiker studies the life and actions of the same king, with different perspectives. Edgar represents him as a fiendish man, following the Shakespearean version. Jack defends him and says that the play by the immortal playwright is a grotesque farce. Here's his letter:*

I read in your column "Something Personal" about the presentation by Edgar Guillen based on William Shakespeare's *Richard III*. Among the things you do not know about me is that I am a fanatical defender of Richard the Third; So much so that I belong to an international association, The Richard III Society, which during more than 70 years has been dedicated to investigating and bringing to light the truth regarding this much-maligned monarch.

There is no doubt that the historic tragedy written by Shakespeare is one of his most dramatic and popular. But as true history it is a grotesque farce.

The youthful Richard, younger brother of the Duke of Clarence and of the King Edward IV, grew up dedicated to the martial arts of his time. It is known that he always used an enormous sword in these exercises, to the extent that he eventually had one shoulder higher than the other. But hunchbacked he was not.

Neither does any proof exist of his responsibility in the death of his brother Clarence. What is known is that Richard did his utmost to have Edward IV forgive Clarence for his sundry intrigues, treasons and scheming to obtain the crown for himself.

As regards the young princes, it is not known for certain if they were assassinated or not. Their disappearance remains a mystery despite various theories which never could be proven. And finally, the quotation, "My kingdom for a horse" is almost always interpreted as "I will give my kingdom to whomever gives me a horse." In reality, the most probable true

interpretation is that Richard III cried in desperation, "How is it possible that I should lose my kingdom for want of a horse to escape and fight another day?"

Why then was Shakespeare so merciless in denigrating Richard Plantagenet, Duke of Gloucester, brother of Edward IV of the House of York? Queen Elizabeth I, granddaughter of the usurper Henry VII (who had no right at all to the throne) reigned over England with an iron hand during Shakespeare's lifetime. Who having an attachment for his own head was going to have anything good to say about Richard III?

Describing him as astute, cunning and a treacherous villain, the author ingratiated himself with Elizabeth and her followers. Shakespeare is directly responsible for the bad reputation of a man who was a good king of England, within the standards of his age, and who died prematurely and courageously in the Battle of Bosworth in 1485 defending his crown.

In the edition of *El Comercio* of November 6, 1984 mention was made of a posthumous trial of Richard III. This mock process was performed under the supervision of a respected retired British judge and a jury of twelve people. The defense presented as testimony chronicles of the period, legal documents and pertinent medieval laws. Richard III was declared unanimously by the jury innocent of the charge of murdering the princes.

Menlo Park, Ca

Dear Carole:

I am enclosing an article from the November 12, 1995 edition of the West Magazine section of the *San Jose Mercury News* with a description of what sounds like a most bizarre variation on the Richard III movie options. This was a new one to me, but may be old news.

Also, I am enclosing some photos I took last spring at Bitford church near Salisbury, allegedly the burial site of the Duke of Buckingham. It's a lovely little church, founded in 1086 with a number of Ricardian references — positive and negative — in the guest book. I did a little research on the Buckingham tomb business while I was there, but did not get too far before I had to leave. Can you recommend any further information?

Linda Jack

[Editor's Note: The article refers to Al Pacino's new production of *Richard III*. Pacino's is a part-documentary version called "Looking for Richard?"]



# SCATTERED STANDARDS

## ( CHAPTER NEWS & UPDATES )



### ILLINOIS

Annual Elections were held at the November 4th meeting. Janice Weiner was elected president. Janice is also editor of the newsletter. Dawn Benedetto is the Secretary and Evelyn Perrine is the Treasurer. They replace president Mary Miller, secretary Joan Marshall and treasurer Lynn McLean, each of whom had served the maximum two years.

There was a report on the Seattle AGM by Dawn Benedetto, who attended, and plans were discussed for the 1997 AGM which the Illinois Chapter will host. One place discussed was the University Club which has a banquet hall on the top floor which is a replica of Crosby Hall in London. They agreed there is a lot of work to be done and scheduled a meeting of the AGM Committee for December.

Members were advised of the various items on Richard currently or soon to be published including Pleasures and Pastimes in Medieval England by Society Chairman Compton Reeves and Bibliography of the Wars of the Roses by Past Chairman Roxanne Murph.

A library exhibit at the Downers Grove Library is tentative scheduled for January.

The Chicago Shakespeare Repertory is doing Richard III from April 10 to May 26, 1996, at the Ruth Paige Theater. The chapter is planning to attend as a group, probably in May.

*Joan Marshall*

### OHIO

The Ohio Chapter elected new officers at its October meeting at the Valley Vineyards. Laura Bailey is the new chairman; Pat Coles, vice chairman; Janet Harris, secretary; Gary Bailey, treasurer; Bobbie Moosmiller, member at large. Outgoing president Tom Coles was presented with a three bottles of mead produced at the winery for his four years of service.

The recent membership survey was discussed. The responses will be used to plan future programs and events. Ohio's section on the Society's Web site was also discussed. The Ohio chapter has made major contributions to the site and has it's own chapter information section.

A program on brass rubbings is planned for the January meeting.

*Janet Harris*

### BRITISH & EUROPEAN TOURS.

## The Ricardian Rover

### JUNE 24-JULY 3, 1996

A delightfully specialized tour on an intimate scale for Ricardians and friends, our tour will visit many sites associated with Richard III and his times, including Gloucester and Lincoln cathedrals; Tewkesbury Abbey, Skipton, Middleham and Bolton castles; the churches at Fotheringhay, Sheriff Hutton, Sutton Cheney and Middleham; Gainsborough Old Hall; Richmond (town and castle); the Welsh Marches; a day in the medieval city of York; and Bosworth Battlefield, where we will enjoy an intelligent, personalized tour of the battle site. Also included will be the walled city of Chester; Chirk, Raglan and Pemroke castles, historic St. David's cathedral; Rievaulx Abbey; Little Moreton Hall and Rufford Old Hall (both built in the 15th C.); and a fascinating mostly 15th century village.

If you want to experience the real England at a leisurely pace, traveling along beautiful backroads and visiting charming old-world villages with a small, friendly group of persons who share your interest, this is your chance for a trip of a lifetime! We want to share with you the pleasure of

visiting many premier Ricardian sites, as well as other "must see" attractions for any visitor to this lovely country.

Our tour includes all breakfasts and dinners, all admissions, fees, gratuities, baggage handling, service charges and Value-Added Tax. There will be a full 10 days of touring in a comfortable mid-size or mini-coach with a friendly, helpful driver. Your tour escort will be Linda Treybig, member of the Richard III Society since 1979, president of British & European Tours and experienced Ricardian escort.

For further information, please contact:

British & European Tours  
1-800-548-5339 (RMT)

or Linda Treybig at 216-243-3325 (EST)  
917 Nelson Street  
Lakewood, Colorado 80215



# RICARDIAN READING

## A Voide of Wines And Spirtis ...

(A voide was the Medieval equivalent of the Happy Hour)

📖 *A Sip Through Time - A Collection of Old Brewing Recipes* — Cindy Renfrow

Ms **Renfrow**, the author of *Take A Thousand Eggs Or More*, a Medieval cookbook, has now produced a similar work on potables, from 1800 BC to modern times, or at least to the time of the Hangoverians — er, Hanoverians. These recipes usually start with a requirement of, not 1000 eggs, but a certain quantity of water: "...take 13 gallons of water, boil and scum it, put two pounds of brown sugar and two pounds of treacle to it ..." — but from there it can go anywhere, from near beer to near death. In fact, some of these concoctions are poison to humans, and some to horsies, and they are posted with warning signs. Some are alcoholic and some are toetotal. We have **William Paston's Meathe**, Hydromel made weekly for the Queen Mother (oops, I meant weak), Koumiss (made of mare and cow milk — "a pleasant mix of sweet and **shour**"), *ekcetra*, *egspurta*.

Seriously, and soberly — and if there is anything that should sober you up, it's the prospect of Turnip Wine: "Pound your turnips and press them through a Hair-bag; then let it stand a Day or two in the open tun ... till the more gross parts subside ..." As I was saying, soberly, this is a most interesting compilation of recipes, with a useful herbal and glossary appended, and many illustrations from old woodcuts. The author, incidentally, dedicates this book to George, Duke of Clarence: "What a way to go!"

(The book may be obtained from Cindy Renfrow, 7 El's Way, Sussex, NJ 07461, at \$20 ppd. (plus 6% sales tax for NJ residents).)

📖 *A Messe of Potlage*

*Pleyn Delight; Medieval Cooke y For Modern Cooks* — Constance B. Hieatt and Sharon Butler, University of Toronto Press, 1976, reprinted several times)

📖 *Food And Feast In Medieval England* — P. W. Hammond, Alan Sutton Publishing, Gloucester, 1993

'We intended to produce a large and representative collection for practical use in the kitchen, not — or not just — in the study or living room ...' remark Hieatt and Butler in their introduction to *Pleyn Delight*. Their

collection of 127 recipes was ferreted out of medieval manuscripts in England and on the Continent, transcribed, adapted to modern usage, tested and served by this formidable pair of scholar/cooks.

A thought-provoking introduction gives insights into the kinds of cuisine one could expect in various times and on various occasions. Hieatt and Butler suggest that, contrary to received wisdom, very little "bad" meat was served; and that heavily-spiced exotic dishes were more the exception than the rule. The introduction also includes practical information on where to find (or what to substitute for) those exotic medieval ingredients. For the ambitious, the authors present menus drawn from the recipe selections, ranging from a simple dinner for four to a feast for 30. For the truly compulsive, there's a final section (complete with how-to's) on construction of the elaborate architectural confections called subtleties.

There's a remarkable display of impeccable scholarship behind each recipe in Hieatt and Butler's book. On the other hand, **P.W.** Hammond makes no bones about being "not ... a cook in any sense", and *Food and Feast In Medieval England* provides another kind of overview. **P.W.** Hammond is, of course, the parent Society's research officer, author of *The Battles Of Barnet and Tewkesbury*, co-editor of *Harleian MS. 433, Richard III: The Road To Bosworth Field*, and *The Coronation Of Richard III: the Extant Documents*. Peter Hammond is by profession an analytical chemist, and his scholar's inquisitiveness is beautifully reflected in this handsome volume. He begins with the cultivation of grain for bread and ale, and moves through the food of the countryman, the town-dweller, the gentry, nutrition, table manners, and feasts. In addition to outlining who grew and ate what, Hammond provides a window into the ways medieval societies grappled with food-related issues similar to those of our own times. We see the **assizes** as a precursor to the FDA, assuring that honest measures were used and that flour, wine, meat and ale were not adulterated or spoiled. The cookshops of the towns provided take-out service to harried medieval housekeepers; the almoner provided for the charitable disposition of food to the poor ... and so on.

Hammond draws on a variety of sources for this work, from James Grieg's rather unappetizing-sounding "The Investigation of a Medieval Barrel-Latrine from Worcester" to the coronation documents for a


variety of fifteenth-century kings. Another virtue of *Food and Feast In Medieval England* is the lavish use of illustrations we have come to expect from Alan Sutton's books on the fifteenth-century. In this case, the depiction of food, feasting, cooking and farming activities comes from reproduction medieval manuscripts. Equally fascinating are the photographs of dishes and pots from various English museums.

(This review previously appeared in *The Market Cross*, the Pennsylvania branch newsletter.)

— Laura Blanchard, PA

Along similar lines, our own Compton Reeves is author of a recent History Book Club selection, *Pleasures and Pastimes In Medieval England*. I am awaiting a review of it for inclusion in the next column, along with its companion, *Medicine and Society In Later Medieval England* —Carole Rawcliffe, Alan Sutton, 1995.

### Sole Bonne Femme ...

 *Women and Gender In Early Modern Europe* -Merry E. Wiesner, Cambridge University Press, 1993, \$14.95

Merry E. Wiesner's *Women and Gender In Early Modern Europe* is part of the series "New Approaches to European History." It is intended as a short, useful classroom survey of the main themes pertaining to women in early modern Europe — the body, the mind, and the spirit. While Wiesner looks for both change and continuity, she does not allow the desire for generalization to lead her to conflate women from different centuries and areas. Wiesner is dealing with large chronological and geographical areas and she handles the challenge with aplomb. Her goal is to be both descriptive and analytical and **generally** she succeeds. She reminds the reader that gender distinctions varied over time, social classes and cultures, making generalizations difficult. In addition, she makes ground as gender history rather than women's history, stating "the kind of questions that are being asked about the female experience must also be asked about the male. The lives of men were also shaped by their gender, for gender roles were just as prescribed for them." While this study concentrates on women's history, Wiesner begins to essay the questions in the broader themes of gender history in the last chapter of the book.

Wiesner begins with a discussions of men's ideas about women and of the legal restrictions that affected early modern women. The misogyny that was exhibited by many of the male writers of the Middle Ages, fed by Aristotelian views (that women were **imperfect** men), led to the debate about women that characterized one strand of Renaissance discourse. In this

context Wiesner discusses male writers like Boccaccio as well as one of the most famous participants in the *Querelle des Femmes*, Christine de Pizan. She then illustrates how these ideas influenced the laws to which women were subject.

Discussions of women's life cycle, economic position, and participation in culture and religion make up the body of the text. Generally, like other historians of early modern European women, Wiesner finds growing restrictions on women after what is perceived as relative freedom during the Middle Ages.

Wiesner's bibliographic essays at the end of each chapter are extremely useful summaries of the current research and will guide the interested reader into more detailed studies of the various questions that she, because of the breadth of her book, is unable to explore in any depth.

— Sharon D. Michalove, IL

### A Salade of Mixed Greens...

Among current mysteries with a medieval slant are two by Candace M. Robb: *The Apothecary Rose* (St Martin's Press, NY, 1993 pb) and *The Lady Chapel* (SMP, 1994, pb), both featuring Owen Archer, former captain of archers. Forced to retire after losing an eye to treachery in the French wars he is "making a new career as an honest spy" for Archbishop Thorsby, and ultimately for Edward III.

In the earlier book, Owen masquerades as an apprentice to the apothecary Nicholas Wilton, suspected of a double poisoning. In the second, two years later, he is legitimately an apprentice — to his wife, Wilton's widow, unraveling a mystery which involves the wool trade, the Corpus Christi plays, and plenty of the ever-popular "greed, treachery, and passion." The stories are notable for their richness of detail and the presence of three very strong female characters: Lucie Wilton, the midwife/abortionist Magda, and the innkeeper Bess Merchet. Ms. Robb has obviously done copious research. She must have spent some time wearing an eyepatch, for example, to understand the plight of someone who has lost an eye — how it interferes with depth perception and balance. It is puzzling, then, that her Yorkshiremen seem to go in fear of the Highlanders. Didn't they have trouble enough with the Borderers and Lowlanders? Perhaps it is meant as a generic term for all Scots, although it was my impression that the usual term was 'false Scot,' pronounced as one word, like damyankee.

The latest in the series, *The Nun's Tale*, is just out, and not yet available to this reviewer. Another series story on the stands is Roger Shallot's suspenseful spy-caper *The Grail Murders, Being The Journal of Sir Roger Shallot Concerning Wicked Conspiracies and Horrible*

*Murders Perpetuated In The Reign of King Henry VIII.* (Michael Clynes, Otto Penzler Books, NY, 1993). The **elderly** but still roguish Roger recounts the riotous events of 1522 surrounding the execution of the Duke of Buckingham, son of the one executed by Richard III. The Grail of the title is the Holy Grail which, along with the sword Excalibur, may have fallen into the wrong (i.e. Yorkist) hands. Shallot and his master, Benjamin Daubney, are off to uncover the mystery. Oh yes, the Templars are there to thicken the plot, and the MO. of one of the murders would earn a nod of approval from Dame Agatha. Murder by horse is still a novel plot-twist, so be careful how you use the recipes in the first book reviewed above. Clynes always refers to Henry VIII as the Monster and calls his father, the Miser, "a Welsh farmer." Not quite true, but it shows where his sympathies lie.

Sad to say, there **will** be no more Brother Cadfael mysteries, unless there is one or more to be published posthumously, for Ellis Peters died last year at the age of 82. Besides her medieval and modern mysteries and her historical novels, which make an impressive body of work, there is *The Cadfael Companion*, just what the title suggests, a very handsome volume. Pricey, but a good place to invest your **gift** certificates. It's available at many bookstores and mail-order booksellers.

For our final series in this series, here's Dale Summers with a few words on **Sister** Frevisse.

📖 *The Boy's Tale* — Margaret Frazier, NY, Berkley Prime Crime, 1995

Frazier is particularly adept at creating atmosphere and her characters grow in consistent patterns and are believable. Frevisse, a practical, brisk, efficient woman with hardheaded common sense, is **gradually** developing patience, tact and compassion.

The boys (Edmund and Jasper Tudor) have just been discovered to exist. Henry VI is about to enter his majority and the powerful lords around him want to maintain their positions.

The ... boys are technically illegitimate .. (but) carry French royal blood and are halfbrothers of Henry VI. Whoever controls Edmund and Jasper has an edge over Henry. The prime contestants are the **Beaufort** Bishop of Winchester and Humphrey, Duke of Gloucester, who is heir to the throne until Henry marries and produces a son. Attempts are made on the lives **of the** boys. The boys are well-drawn with definite personalities for such young children. They are both handsome, charming and intelligent. Edmund, the elder, is impulsive, proud and self-assured. Jasper is more sensitive, thoughtful and sensible. The book, short and quickly read, interested me because of Jasper, for whom I have some gentle feelings. I see some parallels between him and Richard. Each was born to **his** side in the dynastic struggle. Neither ever gave

allegiance to the other side. Both gave up titles and estates to go into exile. I wonder if **Jasper**, who appears to have had a sense of honor, ever had misgivings about his role in assisting his nephew to the throne?

— Dale Summers, TX

## Side Dishes

📖 *The Perkin Warbeck Conspiracy 1491-1499* — Ian Arthurson, Alan Sutton, Publishing, Gloucester&e, 1994 (Available from the Society Non-Fiction Library)

**This** is, as the title indicates, a history of the conspiracy, not of **Perkin Warbeck**, who seems almost incidental in the company of such as Pero (Sharpface) Vez, the many **orphans** supported by Margaret of York, the more than 150 gentlefolk who turned against Henry VII during the **rebellion** — Stanley was not an isolated example. Arthurson takes the opposite view from Diana Kleyn (*Richard of England*). He believes so much in **Perkin's** imposture that he hardly bothers to refute his case. Arthurson implicates Stephen **Fryon** as the one who instructed **Perkin** in his pretense. But what are we to make of Sir Charles Somerset, who told Margaret that "if she would send one of her men to England he would take him to the chapel where the **real** Richard was buried"?

For its ample detail, much not easily found elsewhere, this would make a useful counterweight to Kleyn's work, with their opposite biases clearly understood. But it is not the comprehensive study of the Pretender.

Speaking of pretenders, while looking through a History Book Club selection called *Past Imperfect*, a history of history as it is treated in the cinema, I found, in the section on Christopher Columbus, a portrait purported to be the "only authentic portrait of Columbus" — but it is none other than our own Henry Tudor! Which goes to show that movie-makers are not the only ones who can Get It Wrong.

On the fiction side (not that there isn't a great deal of fiction in **Perkin's** story, no matter which way you look at it), Richard Oberdorfer sends feedback on Sharon Kay Penman's *When Christ and His Saints Slept*. He makes the observation that many reviewers have made on Ms. Penman's works: "This book might easily have been divided into two novels," and goes on:

Eleanor of Aquitaine and Thomas **Becket** are almost household names, and there is little startlingly new in Penman's characterizations. The account of the civil war, however, is brilliant story-telling, with sympathetic figures on both sides. Most notable of all is Stephen, a king who is generous and heroic on one hand and inept and short-sighted on the other.

Penman avoids portraying clear-cut heroes and villains among the major characters in the first half of the novel, but the second half is virtually all Henry's show. For example, Stephen's son Eustace, who figures prominently in this section, might have been a more sympathetic and complex character; but he suffers from being portrayed negatively from his very first appearance.

(T)his is (an) effective and readable traversal of a complex period of English history ... Ms Penman states that she intends to address Henry II's later career in a future novel. This would bring the story chronologically almost to the time of her trilogy that begins with *Here Be Dragons*. That is welcome news for readers who have devoured her vivid novels.

— Richard Orberdorfer, VA.

### The Main Disshe; A Surloine Of Beefe...

 **EARLY TUDOR GOVERNMENT, 1485-1558**  
— S.J. Gunn, St Martin's Press, NY, 1995, 254 pp.

The nature and scope of early Tudor government has been the subject of debate among historians for more than a century, with most 19th century writers viewing Henry VII's reign as a radical new beginning of an era of stronger and more effective monarchy. More recent scholarship has pretty well abandoned the notion, however, that the Battle of Bosworth marked the end of the feudal period and the start of the modern age, arguing that many of the so-called Tudor innovations were built on both Lancastrian and Yorkist ideas and institutions. Two leading historians of the period, K.. B. McFarlane and G.R. Elton, who both published important works on the subject in 1953, rejected the 19th century views, but disagreed with each other on the exact nature of early Tudor government. McFarlane was more concerned with the realities of political power than in a detailed analysis of the developments of government institutions. He believed that feudal barons always favored a strong monarchy over a weak one, and that it was a mistake to view later medieval government as fatally defective, and in need of drastic overhaul. Elton agreed that the term 'new monarchy' was misleading, but his aim was to identify and explain the changes made by the Tudors, and he concentrated on the institutions of the central government, which he too viewed as a continuation of traditional English monarchy. Taking the works of these two historians and others as a point of departure, S.J. Gunn seeks in this short but detailed study to explain how the early Tudors expanded and consolidated the crown's power and influence to unify and control the country.

When Henry VII ascended the throne he brought with him a new philosophy and new methods of gov-

ernment. It was necessary to secure his dynasty, and to achieve this he needed money and the ability to control a population, both noble and common, that had become accustomed to rebellion and ineffective royal control. The systematic increase of the royal demesne through confiscation and other means was a source not only of income, but power, since men loyal to the king were rewarded, and kept loyal, by appointments to manage his estates. Henry VII, noted for his avarice, and his son, equally well-known for his extravagance, used the power to tax both for income and control. Several of the non-parliamentary taxes were occasionally abolished because the commons rioted and the gentry and nobility refused to pay, but the Tudors frequently pushed through parliament acts to excuse repayment of forced loans. Before 1485 taxes had been levied only in emergency situations, and the rest of the time the king had been expected to 'live of his own,' using his income from the demesne lands, **tunnage** and poundage, etc. However, **inflation**, **frequent wars** and rebellions, extravagant **building programs** and the maintenance of a lavish court, designed to impress both subjects and foreign princes, made revenue raising a constant concern. The early Tudors greatly expanded and institutionalized the bureaucracy necessary for the collection and disbursement of revenue. The use of trusted insiders accountable only to the king increased dramatically. **Powerful** ministers like Wolsey, Cromwell, **Gresham**, and others, enriched both the crown and themselves. The system was haphazard, and led to much corruption and abuse of power, but it worked much better than one would expect.

Violent disputes over land, a common problem for many hundreds of years before 1485, received Henry VII's attention from the beginning of his reign. Land ownership brought with it great power, prestige, and income, and most of the nobility and gentry believed it worth a fight. Henry used the courts and the power to fine and confiscate to control **powerful** and disputatious magnates and gentry, but he needed their goodwill in order to control the country. By appointing many of them as royal officers he secured their loyalty. The increasing popularity of the royal courts, especially equity courts, to settle disputes, increased the king's power and income at the expense of the manor courts, since the commons became convinced that they would receive more equal justice there.

Because of the insecurity of Henry Tudor's position, he took many drastic steps to **minimize** the dangers to his government. **Loyalty oaths** became more generally used and strongly enforced, and the laws against treason were enlarged to cover more crimes such as slanderous words against the monarch, which generated fear and resentment among the people. Although both

1 Henry VII and Henry VIII were forced to deal with riots and rebellion, both from Yorkist claimants, and in the case of the latter from northerners and others who objected to the dissolution of the monasteries, by the middle of the 16th century the Tudor dynasty was secure.

S.J. Gunn is a Fellow and Tutor in Modern History at Merton College, Oxford, and the author of *Charles Brandon, Duke of Suffolk*. His discussion of all facets of early Tudor government is **masterful**, and although he relied almost entirely on printed works, he uses them to **great** effect. Anyone interested in the period would benefit from his clear explication of the many economic, legal, and religious problems faced by the monarchs, and their methods of dealing with them.

— Roxane C. Murph, TX

### A Platter of Sweetmeats And Comfits...

📖 *The Wars Of The Roses In Fiction: An Annotated Bibliography 1440-1994* — Compiled by Roxane C. Murph, Greenwood Press, P. O. Box 5007, Westport, Ct 06881-5007 & London, 1995, 193 pps and index. Available from the publisher at 569.50 ppd.)

Roxane Murph opens her Introduction with this bit of schoolboy doggerel: "The Wars of the Roses, so I have heard/ Was caused by too many children of Edward the Third." A pretty good one-sentence summary, but Roxane gives the reader, who may not be all that well acquainted with the period and personalities, a good general overview before getting down to business. She has been extremely thorough, finding and describing books, plays, and poems that even most scholars and librarians will not have heard of, much less the average reader. The only criticism I have is that she has not included enough personal comment. (As regular readers will **realize**, I have no hesitation in including my personal opinions, right, wrong, or ridiculous — and I'm sure Roxane's are not ridiculous.) Nor has she gone into detail about how she found some of them — for example, by going through the card catalog of plays at TCU and selecting any that looked at all possible. Many were false trails, but she did find several plays that way. Not only would the reader appreciate her efforts more, but **they** would have some idea of the difficulty or ease of finding the work for themselves. And, of course, even after **the** most strenuous search, she was unable to find some which are duly noted. All in all, a useful and **interesting** reference work to help you guide your reading and **update** your want list.

Though by no means in the same category with **Roxane** Murph's book, Ellen Perlman, on a suggestion from Beverlee Watson, compiled a list of books reviewed in

this column over the past few years, with the idea that it would be useful "for people trying to remember the titles." It merely contains the names of the books, when reviewed, and the last name of the reviewer. If you would like one, write to Ellen at 6096 Huntington Pointe, Apt. 301, Delray Beach, FL 33484, or to me.

### A Sotietie In The Forme of A Towre

📖 *The English Heritage Book of The Tower of London* — Geoffrey **Parnell**, B.T. Batsford Ltd, London, 1993

📖 *Sandal Castle, Wakefield* -Lawrence Butler, Wakefield Historical Publications, 1991

What would you think of a book about the Tower of London which mentions Richard III not at all, and the Little Princes, Anne **Boylen** and other **famous** prisoners only in passing? Geoffrey **Parnell** indicates in his introduction that he intends this as a history of the building itself rather than the personalities and events associated with it. It may be that he has gone too far in that direction. With many pictures and plans, he covers a great span of times, from pre-Roman skeletons found in the area (illustrated), through the many buildings which have endured for centuries, and those that were so shoddily built that they had to be torn down in a relatively short time (not just in modern times, either), down to the 20th century bunkers, now destroyed, sadly — for they certainly had historic, if not artistic importance.

*Sandal Castle, Wakefield* is a similar study of the castle which Richard remodeled and expanded. Butler humanizes his scholarship by letting us in on the trials of the archeologist, who curses the memory of the neat housekeeper. A useful rationalization — I'm accumulating data for future archeologists! Even the most thrifty household throws away bones, and from them the future historian can make educated guesses as to the diet of the discarders. Even the most careful cook occasionally breaks a dish, and pottery, being plentiful, fairly cheap, and both frangible and slow to degrade, is a godsend to the archeologist. The science can be amazingly precise: when the castle was a garrison in Stuart times, chamber pots were assigned at the rate of one to every two officers, one to eight other ranks. But it has limitations. History and common sense tell us that there were women resident in the castle at times, but except for a few ribbons and the like, there is almost no tangible indication of them.

The author makes going on a dig sound like something you might want to do some summer, if you don't mind getting your fingernails dirty.

Now for the **after** dinner siesta. See you next time!

# IMPORTANT NEWS ABOUT THE SALES OFFICE

## NEW VOLUNTEER NEEDED

Dear Fellow Ricardians:

As you will read in our AGM report, the sales office is experiencing some difficulties, and we would welcome a new volunteer. When our chapter took on the sales office last winter, one of our members agreed to do the shipping. Health problems have made that impossible and we don't have a replacement volunteer. Both of us live in apartments and have only limited storage space. Right now, much of the sales inventory is stored in Laura Blanchard's storage unit half a mile from her apartment. Because Laura made the commitment to **automobile-free** city life by selling her car about an hour before she found out she was the new shipping clerk, filling orders has become a real adventure. The nearest post **office** is a mile away and orders must be transported via bicycle or (no kidding!) little red wagon.

We hope you will be patient, particularly in the difficult winter months, if your order takes some time to reach you. We are doing the best we can, but can only ship when schedules and weather permit. If you'd like to bail us out, we'd be happy to have someone else take on the shipping, or even the whole job. For someone with the necessary space (about 125 cubic feet for storage, plus room to assemble and pack orders) and a car to take packages to the Post Office, it's a job that takes less than three or four hours a week. Write to either of us (our addresses **are on** the inside front cover) if you're interested in the job.

Laura Blanchard  
Wendy Logan

Meanwhile, we have some fabulous new books **and some** old favorites at new prices:

**NEW! *The Wars of the Roses***, ed. A.J. Pollard. (St. Martin's Press, 1995.) While **Alison** Weir and Desmond Seward are raking in the dough with their books on the subject, Tony Pollard has given us a fresh and provocative look at issues we may take for granted. Nine meaty essays by A.J. Pollard, Michael Hicks, R.H. Britnell, Keith **Dockray**, Rosemary **Horrox**, John L. Watts, Richard G. Davies, C.S.L. Davies, and Colin Richmond. In differing ways, each of these historians attempts to define the balance between principle and patronage, idealism and self-interest, in this turbulent period. Wendy wants you to read this one, so she's priced it at a mouth-watering \$14.00 for members! (Paperback)

**NEW! *Richard III and the Princes in the Tower***, A.J. Pollard (St. Martin's Press, 1991). Now out in paperback, this promises to become the new "standard" biography **of Richard**

III. Lots of illustrations, lots of bibliography, oversize quality paperback, available to members at \$13.50.

**NEW! *The Making of the Tudor Dynasty***, Ralph Griffiths and Roger S. Thomas. Traces the "peculiar origins of the Tudor family and the improbable saga of their rise and fall and rise again in the centuries before the battle of Bosworth." (St. Martin's Press, 1985.) Quality paperback; price to members, \$15.00.

**NEW! *The Pastons: A Family in the Wars of the Roses***, Richard Barber (**Boydell** Press, 1986). Within three generations (1426 to **1485**), the Pastons established themselves as a family of consequence, both in their native Norfolk and within court circles. Selected and presented here with Richard **Barber's** invaluable linking narrative, the Pastons' letters bring the middle ages triumphantly to **life**. Paperback, price to members \$18.00.

**NEW? *Fifteenth Century Attitudes: Perceptions of Society in Late Medieval England***, ed. Rosemary **Horrox** (Cambridge University Press, 1994). Pricy but worth every penny: this collection of essays takes a **fresh** and invigorating look at late medieval English society by **focusing** not on how people lived but on how they saw their world and **their place** in it. Alongside contributions on how **different** social groups saw themselves and were seen by others **are** more general discussions of key aspects of **fifteenth-century** life: attitudes to the rule of law, to the power of the ruler, to education, to honour and service and finally to death. Contributors include Rosemary Horrox, G. L. **Harriss**, Edward Powell, Kate Mertes, Michael J. Bennett, Peter Murray Jones, **P.J.P.** Goldberg, D.M. Palliser, Mark Bailey, Miri **Rubin**, Colin Richmond, Margaret **Aston**. Hardback, price to members, \$47.00.

### PRICEROLLBACK!

Wendy is lowering the price on the following items:

***King Richard's Gloucester: Life in a Mediaeval Town***. Was \$7.00, now \$6.00.

***The Itinerary of King Richard III 1483-1485*** by Rhoda Edwards. Was \$7.50, now \$6.00.

***Margaret of York, Duchess of Burgundy 1446-1503***, Christine Weightmann. Was \$35.00 hardback; now \$23.50 hardback (**while** they last), \$15.00 paperback.

***The Battles of Barnet and Tewkesbury***, P.W. Hammond. Was \$37.50 hardback; now 323.50 hardback, **\$15.00** paperback

***The Battle of Bosworth***, Michael Bennett. 1993 revised edition. Was 519.95 (hardback), now 515.00.

# RICHARD III SOCIETY, INC. SALES OFFICE

Send orders to Wendy Logan, Sales Officer,  
371 West Lancaster Avenue, Haverford, PA 19041.  
(Please allow 6-8 weeks for delivery.)

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DO N'T FORGET — THE SOCIETY **NEEDS** A VOLUNTEER

PLEASE LET US KNOW IF YOU  
FEEL YOU CAN HELP  
OUT WITH THE SALES OFFICE

# Volunteers!





## THE 1995 RICARDIAN TOUR

Dale Summers

The flight to England has always been an appetizer for me, the exhilarating moment when the wheels actually leave the ground and we are airborne, watching the ground features become so small that they are like a child's toys, and seeing the fluffy clouds turn rosy in the setting sun. At one point there was darkness outside my window but across the plane, I could see fading sunlight. It was if the plane was flying along that fine line between day and night.

A pleasant driver collected my luggage at Gatwick, put it and me into a sleek black car and drove me to the now familiar Green Park Hotel just off Picadilly, where I greeted two friends, my roomy Sandra Worth, who is a member of the Southwest Chapter and our courier, Chris Hoodith, who is very knowledgeable and friendly. The afternoon was free time while everyone arrived.

I wanted to exchange some dollars and buy some stamps. Chris knew which post office was open and walked me to it. I found some pub postcards for my husband, a book for my daughter and two books for me, *The Penance of Brother Cadfael* and a new Owen Archer mystery.

London was hot so I tried to stay in the shade as I shopped.

Before leaving Texas, I had contacted the Chairman, Compton Reeves, who was to be in London at the same time. That afternoon I called him and invited him to join us for dinner that evening. That dinner was the introduction for the tour group. There were nine of us and the West was more heavily represented. There were three from Texas (but we were nice and did not take over), one from Arizona, one from California, two from Salt Lake City and two from New Hampshire. Three of the nine were not actually Ricardians but all were interested in the period and contributed greatly to the conversation. Compton Reeves was a well-informed and interesting addition to our group. He was bound to Bosworth with the English society for a medieval tournament and for Sutton Cheney, where he hung the Canadian wreath as the only North American present.

After dinner Chris took several of the group to the V-J Day fireworks on the Thames. The next morning we took the usual London coach ride. Crosby Hall is still surrounded by construction fencing but one side is visible from the street. All Hallows By The Tower, the London church Richard favored, was rebuilt after being damaged in World War II, but the back wall is clearly medieval construction.

The day before I had casually mentioned Eltham Palace to Chris and as the group broke up for free time, she gave me the station name, the departure and arrival times of the train for Eltham. Three of us made the short journey to the palace. Thanks to Oliver Cromwell, all that is left of the palace is the Great Hall built by Edward IV. The hall is very large, with a hammer and beam ceiling and has stained glass windows with Yorkist symbols.

In the evening the final celebrations for V-J Day were scheduled ending with an appearance by the Queen and other members of the Royal Family including Prince Richard, Duke of Gloucester. The newspapers gave conflicting times and Chris said in an off-hand manner, "I called the palace and. . ." For the rest of the trip, we teased her about just calling the palace for any obscure information we wanted. Several of us went to the ceremony. Outside the palace, stands had been erected and there were huge television screens displaying the events at Horse Guards parade ground. The program was very well planned, employing the dignity and precision of military red coats and bearskin hats as well as a large choir of children of a span of ages. England, as an island nation, enjoys great unity and that feeling was palpable in the crowd. The patriotic songs were sung with feeling and the Queen was enthusiastically cheered. Richard's namesake stayed well in the background.

The next morning we set off for the English countryside, not its usual glorious green self after another record hot summer without any rain for several weeks. We made an impromptu stop at Sulgrave manor, the ancestral home of George Washington, and continued on to Warwick Castle, Anne Neville's birthplace. The exhibits "To Prove A Villain" and "1471" are very popular in this magnificent castle. And a mystery was solved: Richard's coat of arms, which once hung over the fireplace at Crosby Hall, are in The Stables restaurant on permanent loan by the society.

We drove to Leicester and checked into our hotel, the Grand, an old Victorian railroad hotel with a very imposing exterior. My roommate and I had a very large room with sofa, coffee table and armoire besides the usual hotel furnishings. And our pleas for fans were answered, making the room somewhat more comfortable. (The English are as unprepared for this unrelenting heat as Texans are for sleet.)

The next morning we drove to the Battlefield. The wreath I had ordered earlier arrived and was beautiful, a large circle of white roses and greenery. Since this was the actual date of the battle, there was a memorial

service at noon at the well. Two clergymen in robes officiated, leading some hymns and reading Richard's prayer. During the service I laid our wreath. The event was covered by the Leicester *Mercury* and our wreath graced its pages the following day. The attendance was somewhat surprising, not the huge crowd that attends the re-enactment but many more than I expected. I saw a young girl with an armful of white roses placing one at each major site on the field. There were many children in attendance, which bodes well for Richard's cause. One little boy of about five was jumping up and down, chanting, "King Richard! King Richard!"

We moved on to Sutton Cheney church where the wreaths from the preceding service still hung. We had it all to ourselves and enjoyed looking over the details, the plaque honoring Richard, the arrangement of white roses with blue and murrey ribbons and especially the variety of needlepoint kneelers honoring Richard, Anne and his most devoted friends.

We made another impromptu stop at the monastery ruins of St. Mary in the Meadow where Cardinal Wolsey was buried. A magnificent gatehouse and foundation stones are all that remains.

After supper we took two walks, one taking us to three local churches and the other dealing specifically with Ricardian sites. We were given white roses to wear and among the sites we saw were the black memorial stone in the cathedral, the statue, Bow Bridge, Castle Hill and the **facaded** Great Hall. About 50 people attended the Walk, including several enthusiastic children. White roses lay at many of the sites. Many local people insist that Richard's remains were not thrown into the Soar but lie where they were originally buried in the garden of Greyfriars monastery. Nothing is left of the monastery but our guide pointed to a spot near an ancient wall and a tree in a **carpark** as the gravesite. He took a vote at the end of the tour asking for a show of hands of those who believed Richard had been a good king. One man voted no and clarified his stand by saying he did not know of any good kings. We then took our aching feet back to the hotel bar for refreshment and conversation.

Our next stop was the village of Fotheringay where Richard was born. Generally it is accepted that all that remains of the castle is a block of masonry surrounded by a fence. However, information in the beautiful lantern-towered parish church led us to a gate (now attached to a house) which was built by Edward IV as an addition to the castle. The morning was cooler and misty. We roamed at will, going into a fenced field where sheep grazed to get pictures of the castle remains. I was the last to leave the field and struggled **for** a moment with the gate; the farmer thanked me for my efforts, I thanked him for allowing us in his field.

We moved from Fotheringay to Crowland, the modern pronunciation of Croyland. As we pulled into the parking lot of the monastic ruins, the heat had broken, the rain had begun and we pulled our **luggage** out to get out coats and umbrellas. The church is only half in ruins because the monastery church served as the parish church. The ruins have saints statues in niches across the front that are almost life-sized and one dramatic graceful arch rivals the more famous Lindisfarne arch in beauty.

In rain, we examined the famous Trinity Bridge which has three spans but the streams under it have long since been diverted. Richard and Edward rode over this bridge in 1469 while raising troops to combat the Northern rebellions.

Richard was one of several monarchs to stay at the ancient coaching inn, the Angel and Royal at **Gran**-tham. We were shown the royal bedroom, now the hotel dining room, where Richard wrote the request for the royal seal to sign the death warrant for **Buck**-ingham. We had tea in the Richard Lounge of the hotel.

Lincolnshire is mainly drained fens so it was very flat with some notable exceptions. Lincoln Cathedral and Castle set on a high hill and can be seen for miles, a beautiful tableau of English history. Lincoln was one of the favorite stops of the tour. The hotel, the White Hart, is an elegant, historic coaching inn. Lincoln Cathedral is exceptionally beautiful and a docent showed us a door associated by tradition with Richard. John Russell, Richard's chancellor, lived in the now ruined Bishops Palace. A copy of the Magna **Carta** is on display in Lincoln Castle. There is a Roman gate, an ancient bridge with shops on its sides and many medieval buildings.

Reluctantly, we left Lincoln for York with a stop at Gainsborough Old Hall where Richard visited his friend Thomas **deBurgh**. However, the Ricardian display was stored and the emphasis was on our Pilgrim forefathers. Americans were thus welcomed to partake of the feast and some of us were interviewed for a television documentary.

On we went to dear York, staying in another elegant and historic hotel, the Royal York, another Victorian railroad hotel. The rooms were spacious and very comfortable. The food was especially delicious.

The evening of our arrival Chris took us on a quick walking tour, taking a shortcut on the wall to Clifford's Tower, the Merchant Adventurers Hall and the **Min**-ster. Later my roommate and I went to the Minster Chapter House where Richard held court and the Old Palace where young Edward was invested as Prince of Wales. We stopped by the Richard III Museum in Monk Bar, where I picked up a satiric newspaper.

From York, we drove to Richard's home, Middleham Castle. Members of the Yorkshire chapter met us there and John Audley gave us a fascinating tour of the castle. He accompanied us to Sheriff Hutton. The castle is so sad, in ruins as are all of Richard's castles, but most of them are in the care of the English Heritage. Sheriff Hutton is private property and no one is allowed in. We walked around the outside and went on to the church. The effigy is the subject of controversy. It may or may not represent the little Prince of Wales, but it represent a child and is very poignant.

We returned to York, ate a delicious dinner and changed to our warmest clothes for a boat ride on the Ouse with the White Rose Line. The captain kept us amused with his dry English humor.

The next morning the group boarded a train and rode in first class comfort to London. After a pub supper of traditional English fare, we attended a production of Tom Stoppard's play, *India Ink*, starring Felicity Kendal and Art Malek. The evening and the tour ended with a jolly conversation over a "brew" at the hotel bar.



1995 AGM: Madame Grisalka reads Dianne Batch's cards



Yvonne Saddler at her Friday evening poster board presentation, "*Acting* Richard"

## FROM THE 1995 DICKON AWARD REGEPIENT

*[The following, Helen Maurer's appreciation for the Dickon award, was read in absentia at the Seattle AGM.]*

Though I am deeply honored to receive the **Dickon**, I remain convinced that, whatever I may have done for the Society to earn this award, the Society has given me far more.

Consider:

The Society provided an environment in which I could pursue an interest that elsewhere might have been dismissed as harmlessly eccentric. It encouraged me to turn what might have been a passing fancy into a serious pursuit.

It encouraged me to question and to learn to question effectively.

When the time came that I was ready to suggest my own answers to some of the questions that had been pestering me, or at least to grapple with them in a more public way, the Society encouraged these fledgling efforts at scholarship.

It encouraged me again when I went back to school to turn what had started out as one among many interests into a professional career. I am particularly grateful to all the individual members who have told me to "go for it" or to "hang in there." They've helped me to do just that.

The Society has also helped me along in very concrete ways. Last week, thanks in large part to a **Schallek** scholarship, I was able to spend 2 months in London doing research for my dissertation on Margaret of **Anjou**. This was like waking **from** a good dream, only to find that the dream had become reality.

And then there is the library. Having been research librarian for the past 9 years, I can say that it's wonderful — and currently very helpful — to have **all** these books and articles under my roof. Beyond that, however, it has enabled me to become acquainted with a lot of interesting people, many of whom are pursuing special projects of their own. I hope that the resources and **the** support of the Society and its members will help them to pursue their dreams and goals, as it has encouraged me to discover and pursue mine.

These things have literally changed my life. What else can I say but thank you?

Helen *Maurer*

## American Branch Greetings At Annual General Meeting, London, September 30, 1995

Greetings to the Society from its American Branch on the occasion of our Annual General Meeting. Today we meet in Seattle, Washington, which is almost **halfway** around the globe from London and separated in time by ten hours, but we are with you in spirit.

It has been a long time since a chairman of our Branch represented us at the annual ceremonies at the Bosworth site and at Sutton Cheney church, and we are pleased that this year our chair was able to join in this Ricardian fellowship. We look forward to hearing more from him on that subject at the meeting.

This has been another successful year for us as a Branch, with several significant activities to forward the cause of fifteenth-century scholarship and to educate the general public on the Ricardian issues. We mounted our first-ever scholarly conference in April at the University of Illinois at Urbana-Champaign. It was superbly organized by Sharon Michalove, and consisted of presentations by several talented and well-known scholars — John Friedman, DeLloyd Guth, Sharon Michalove, Charles Moreton, Phillip Morgan, Colin Richmond, and Compton Reeves, with Ralph Griffiths delivering the keynote address. Many of us felt it worth the price of admission to hear Colin Richmond wonder, publicly, in the context of the career administrators who served Richard III as king: “have I been wrong about Richard III all these years? Could he have been so bad if so many people supported him?” We have also made Schallek scholarship awards to four talented graduate students.

Our past chairman, Roxane Murph, has been **successful** in bringing out an edition of *Richard and Anne*, the blank verse revisionist play about Richard III by the well-known American playwright Maxwell Anderson, as well as an annotated bibliography on fiction set in the Wars of the Roses. I am hopeful that copies of *Richard and Anne* reached your sales officer in time for sale at your meeting and that some of you will be as captivated by the lyrical power of Anderson’s blank verse as we are. Proceeds from the sale of this play will benefit a new scholarship program in medieval and renaissance drama.

On a more somber note, time brings change and not always change we like, and it is with considerable sadness that we remember our former Branch chair and Society vice president Bill Snyder, who passed away after a long illness in November. He was both a gentleman and a scholar, and his abridged and annotated version of Caroline Halsted’s biography of Richard III is a continuing testament to the spirit of this committed Ricardian. He is sadly missed by us all.

Since the World Wide Web has received a great deal of attention in the press in both the United States and the United Kingdom, we also wanted to embrace this new medium to plead Richard III’s case in cyberspace, and so we have a World Wide Web site with basic information on the society, reading lists, and so forth. For the August 22 anniversary we established a section on the Battle of Bosworth, to which the Bosworth Battlefield visitor center and scholar Michael Bennett contributed with generous reprint permissions, and which remembered the late George Awdry with an explanation of the Society’s wording of its official in-memoriam notice. We hope to continue to work on this project so that it can become an online resource for teachers and students as well as to current and potential Ricardians. We have heard from representatives of other Branches that they are considering similar activities, and we hope to link all Ricardian Web sites into one worldwide electronic fellowship.

As we look forward to the next Ricardian year, we are bracing ourselves for the release of the new film version of Shakespeare’s *Richard III*. It is sure to receive considerable media attention here, and we only hope that we can use this as an opportunity to educate the public that Shakespeare’s Richard III and the real Richard III are two very different people.

Please accept our very best wishes for a successful meeting and another successful Ricardian year.

Compton Reeves,  
Chairman

## Archives

Having just received the archives, on August 24th, we can do nothing more than report that they appear to have been well maintained. We will be moving to a new home (but keeping the same address) within several weeks so we have secured the archival material for the time being and will set them into some order at our new place later in the year. Though our names have appeared in the Register as the archivists, we have yet to receive material from any members and welcome **suggestions** on how to elicit material for the archives.

-\*e would like to request a budget of \$60.00 for 1996 for supplies and postage. We may need to request additional funding for archival storage material after examining the archives later in the year.

Toni and Jeffrey Collins

## Audio-Visual Library

The audio-visual library in 1995 was inactive compared to the two previous years; however, that may

have had something to do with the fact that my address in the Ricardian was incorrect for a year. I have been living in Canada since June of 1994. I have not purchased any new tapes for the library; however, we did have donations from several members last year. If I remain as librarian, I do have several projects I am interested in, including a video of medieval mystery plays.

There was some question at the beginning of the year if it is feasible to have the library located in another country, due to the logistics involved and the exchange of funds from US to Canadian, etc. This is one reason why I did not make any purchases since I moved. I am more than willing to continue in my capacity as AV Chairperson and will be glad to take care of contacting the interested members as to the current exchange rate, etc. It will just mean that they will need to send money orders rather than cheques, and the service is slower than the US.

If, in fact, the Board decides to appoint another party in my stead, so be it. I **will** be happy to forward the materials to them via registered mail. *[Ed. Note: The Board has no plans to appoint another audiovisual librarian.]*

The first year I was the AV Librarian, my budget was \$500.00. Last year it was \$250.00. Due to my modest outlay, I have now been reduced to **funds** of \$200.00 for 1996. I feel that if I remain in my post, I will definitely go over budget next year, just to see what it feels like.

*Sandra Giesbrecht*

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### Fiction Library Report

The fiction, library has seen steady use this year. Sixty-eight items circulated between September 1, 1994 and August 31, 1995. However, only a handful of members account for most of the circulations, with one member borrowing 29 books. Four books were purchased and two were donated. *Richard and Anne* by Maxwell Anderson is available from the library.

I plan to revise the library list to reflect additions to the collection. The new list should be ready by December, 1995. It can be obtained by writing to me at my address in the *Register* masthead.

I held a silent auction last winter to raise money for the library. \$136.70 was netted from this sale. Proceeds are being used to purchase new and used books and to repair older books.

*May Miller*

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### Library Coordinator's Report

Not much has been done thus far in the Library. Coordinator position this year. Carolyn Campbell did her best to serve as a clearing house of information,

but understandably fell prey to the hectic life of having an infant (VERY belated congratulations!) and I sort of fell into the position, which is now being yet **again** redefined.

Hopeful projects for this year and early next year include developing an easily portable and mailable library exhibit and the development of an **internet** database of the library's holdings. The database is dependent upon finding a stable home and my learning the necessary language to make it searchable. Offer of help and advice are appreciated!

At the request of the Chairman, a column dealing with research questions and answering sources available in the Society's libraries' holdings was begun in January. This column in no way attempts to compete with existing research or review columns, merely complement them and highlight some of our library holdings, thereby letting people know what is available. **While** temporarily sidelined by illness and a change of address, it should resume in the next issue. Feedback on the column, or any other concerns, is encouraged.

*Melinda M. Knowlton*

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### Monograph Coordinator Report

We are still in negotiations with Alan Sutton. We hope that everything will be settled by the end of October. The first monograph will be *Giles Daubeney: Patronage and Service at the Court of Henry VII*, which is a study of local and national politics during the reigns of Edward IV, Richard III, and Henry VII. Discussions are underway about 3 other possible projects for the series. The manuscripts will be distributed to the committee for evaluation as soon as they are available. We hope to advertise for more manuscripts once the series is well established.

### 1995 Conference Report:

The first Richard III Society conference, held on the campus of the University of Illinois at **Urbana-Champaign** Apr. 29-May 2, was a great success intellectually at an investment of less than \$500. The speakers were **Ralph A. Griffiths**, University College **Swansea**, "The Provinces and the Dominions in the Age of the Wars of the Roses"; Charles **Moreton**, the History of Parliament Project, "The Diary of a Late Fifteenth-Century Lawyer;" **DeLloyd J. Guth**, College of Law, University of Manitoba, "Climbing the Civil Service Pole during Civil War: Reynold Bray (d. 1503);" John Friedman, Department of History, University of Illinois at Urbana-Champaign, "Late Medieval Sample Alphabets;" Sharon D. Michalove, Department of History, University of Illinois at Urbana-Champaign, "The Education of Upper-Class Women in Late Medieval England;" **Philip Morgan**, Department of History, University of Keele, "The Death of Edward V and the Rebellion of 1483;" A.

Compton Reeves, Ohio University, "Bishop Lawrence Booth of Durham (1457-1476) and York (1476-1480);" and Colin F. Richmond, Department of History, University of Keele, "Richard III and the Brutality of Fifteenth-Century Politics." The next conference is planned for spring 1997. We hope to publish the papers as part of the 15th Century Conference series that Ralph Griffiths edits for Alan Sutton.

*Sharon Michalove*

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#### Research Librarian

Since the first of the year, the Research Library has acquired ten new books and a bunch of new articles. A list of the articles we've added will appear in the next *Register*. I expect to acquire several more books by the end of the year.

Our Silent Auction last spring was a great success, netting us \$344.75. Bill Snyder's bequest to us made the auction possible; I believe he would be pleased to know his books have found a welcome in new homes and that the proceeds from the auction will help the Research Library continue to grow.

Despite the increase in postage rates, library use has been steady this year. Last year's updated list is still available, and I've added a page to reflect this year's additions. The list is free, and all members are invited to avail themselves of this valuable resource.

*Helen Maurer*

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#### Schools Coordinator

Compilation of lists of reading and teaching materials to be made available to schools and the creation of other educational items for distribution has been slower than originally proposed. It is hoped that availability of these items will be finalized by the end of the school year.

All members are encouraged to purchase one or more of the "Oh, Tey ...." available through the Society [Ed note: \$10.00 ppd from the Sales Officer] and donate them to high schools in their localities. All proceeds benefit the Schallek scholarship and the unit plans should help spark interest in the Society.

Distribution packets of the "Games Ricardians Play" are presently exhausted. If there is a demand for more, more will be printed.

*Anne Vineyard*

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#### Sales Officer

This has been a troubled transition year for the Society's Sales Office. In late January, members of the Southeastern Pennsylvania Chapter volunteered to distribute the work of the sales officer among two or three people. When the weather was settled enough to

permit the transfer of inventory, it was trucked from Massachusetts to the Philadelphia area.

Since then, the volunteer responsible for storing our inventory and filling orders, David Macool, performed heroically in the face of painful and not entirely successful back surgery. For this dedicated Ricardian service we are all grateful. However, David is no longer able to carry out this task, although he still stores much of our inventory. Since early September, Wendy Logan and I have been improvising our way with me serving as interim shipping clerk and Wendy handling the paperwork.

It is unclear to us what the sales picture for the year had been prior to Wendy assuming the Sales Officer role in April. However, we can report that in the period April 15-September 30 we enjoyed sales of **\$1,210.41**. How this compares to sales during that same period of other years is not at all clear to us; we have not yet located any records which would provide us a basis for comparison. Wendy reports a cash balance of \$1,472 on hand, funds which we hope to use to replenish our sorely depleted inventory when we get a sense of what items are most popular.

Linda had been allowing her stock to diminish to minimize the amount to be shipped from one location to another. The merchandise you saw on the sales table today represents, in large measure, our total inventory for many Ricardian sales items. We have written to the parent society for their current sales list and terms; and Wendy is exploring publishers' offerings of new titles of potential interest to Ricardians. We would welcome suggestions from members on items they would like to see carried by the sales officer.

The situation with regard to shipping orders is problematic. I cannot continue to hold this position on a long-term basis. If no new volunteer emerges from the southeastern Pennsylvania chapter to carry out these duties, it may be necessary to reopen the Sales Officer search, to explore some other solution, or to discontinue the sales office altogether.

This is not a particularly upbeat ending for a report, and so let me observe that I have never seen a case where Ricardians failed to rise to meet a need. Although the burden of the sales office weighs heavily upon me right now in a very literal sense, I am confident that this case will be no exception.

*Laura Blanchard for Wendy Logan*

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#### Schallek Report

This has been another successful year for the **Schallek Awards Program**. We received applications from fourteen talented graduate students and made four awards totalling **\$2,500** to the following Schallek Scholars: Susan M. Burns Steuer, University of Minnesota, for research on late medieval Yorkshire

vowesses; Amy Elizabeth Fahey, Washington University of St. Louis, for research into the role of heralds in literature; R. M. Jennens, for research into the nature of civil service in the reign of Edward IV, and Sharon D. Michalove, for research into the education of the late medieval English nobility.

The performance of the Schallek Endowment Fund is outlined in the Treasurer's report. As in previous years, Ricardians have given generously to supplement the endowment fund and to make it possible for us to continue to make more than one award. Our thanks go to all of you, along with the hope that you will find it possible to continue your generosity as you renew your dues. Special thanks go to Maryloo Schallek for her continued support of the program.

We gratefully acknowledge the work of five volunteers on the Selection Committee: Lorraine Attred, Barbara Hanawalt, Morris McGee, Shelly Sinclair and Charles T. Wood, without whose careful consideration of the applicants our program would not be possible.

*Laura V. Blanchard*

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#### Chapter Coordinator

My first task when I became Chapter Coordinator early in 1995 was to write all the chapters to introduce myself and to inform them that, in addition to the regular duties, I would be collecting Scattered Standards for the *Ricardian Register* and working with the Society's online projects. I made several mailings after that to remind them of deadlines for the *Ricardian Register* and the need for Scattered Standards reports, to inform them of progress with the online projects, to request online chapter contacts and to ask for the required annual Reports.

Of the eleven chapters I have never had a response to anything from the Michigan, New England, Rocky Mountain or Southern California chapters. Mail to the Southern California contact is returned by the post office. I have had some contact with a member of the Southern California chapter. The Middle Atlantic chapter advised of an address change early in the year but has not responded to other requests.

I received annual reports from the Illinois, Northern California, Northwest, Ohio, Southeast Pennsylvania and Southwest chapters. Membership has been fairly stable in these chapters with the notable exception of the Ohio chapter. Ohio mounted an active and ongoing campaign to expand their membership during the past year. The incredibly successful effort nearly doubled their membership. Judie Gall has written an item detailing the chapter's efforts which I hope to mail to the chapters in my next mailing.

The Ohio chapter contacted every known Ricardian in their area using old membership lists as well as the current membership lists to recruit members.

They are visibly present at suitable activities in their area such as medieval fairs and recruited members there. Their quarterly meetings are planned to be educational and interesting rather than just business meetings. Their informative newsletter is used to stay in contact with all members. They have their own page on the Society's World Wide Web site on the Internet. They have brochures and tee shirts and other promotional items. While not every chapter may be able to do all of these things any one of them would be a useful tool.

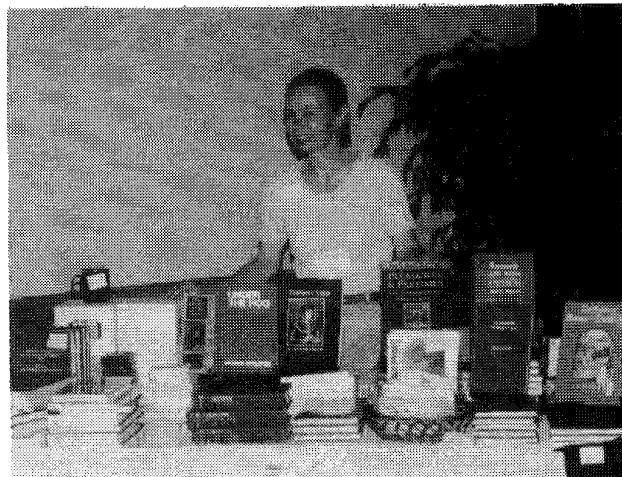
An innovative effort by the newest chapter, Illinois, was the Memorial Service for Bosworth conducted in a Chicago church. Press releases were sent to local media informing them of the event which resulted in at least one follow up story on the Society. The chapter also started a newsletter.

Use of a newsletter as a communication tool as well as an educational tool seems to be a valuable tool for the chapters. The Society should promote a newsletter exchange among the chapters as well as offer assistance to the chapters who request it to start their own newsletters. Presumably editors of the successful newsletters would be willing to share their expertise. Unfortunately, the chapters which could use the help have not been responding to communications.

I did not receive any request for membership kits. Two old requests were forwarded to me from the previous Chapter Coordinator. I understand several requests for information have been received through the WWW site. This further emphasizes the need for each chapter to have their own page on the site. Currently Southeast Pennsylvania and Ohio have done this.

I have also requested online contacts from each chapter for faster communication between the Society and the chapters. Local chapters may also wish to communicate with each other using this tool. There has been a request for the Society to relax its policy requiring membership in the national organization for chapter. I understand the Board will address this issue.

*Cheryl Rothwell*



*Peggy Allen <wo>mans the Saks Table at the AGM*

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- ☐ New  
☐ Renewal

### MEMBERSHIP APPLICATION/RENEWAL

☐ Mr. ☐ Mrs. ☐ Miss

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

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<b>Individual Membership</b>	\$30.00
Individual Membership Non-US	\$35.00
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Schallek Fellowship Awards:	\$ _____
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Honorary Middleham Member	\$180.00
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Plantagenet Family Member	\$500+ \$ _____

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

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

*Make all checks payable to Richard III Society, Inc.  
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