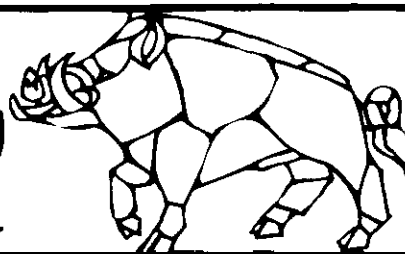


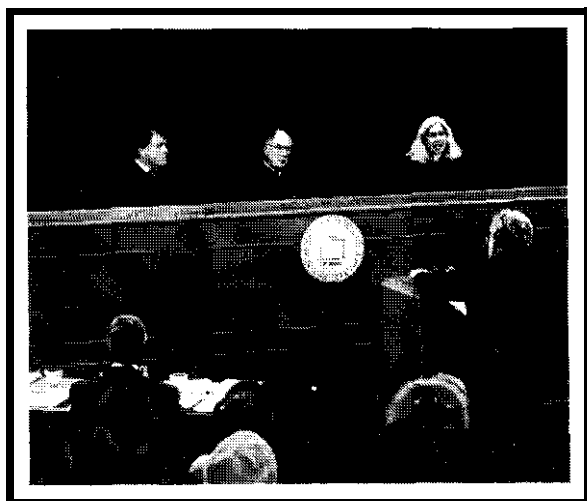
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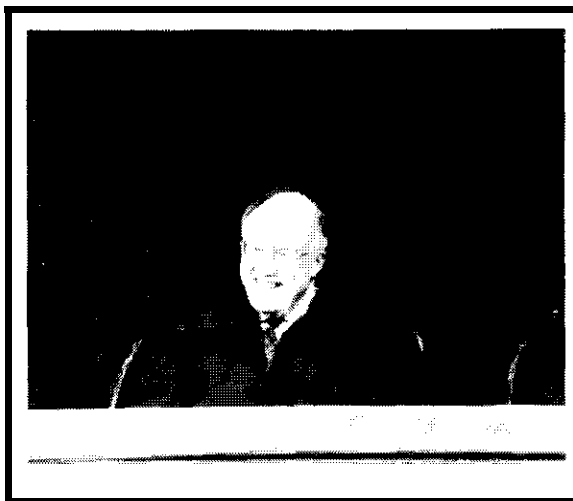
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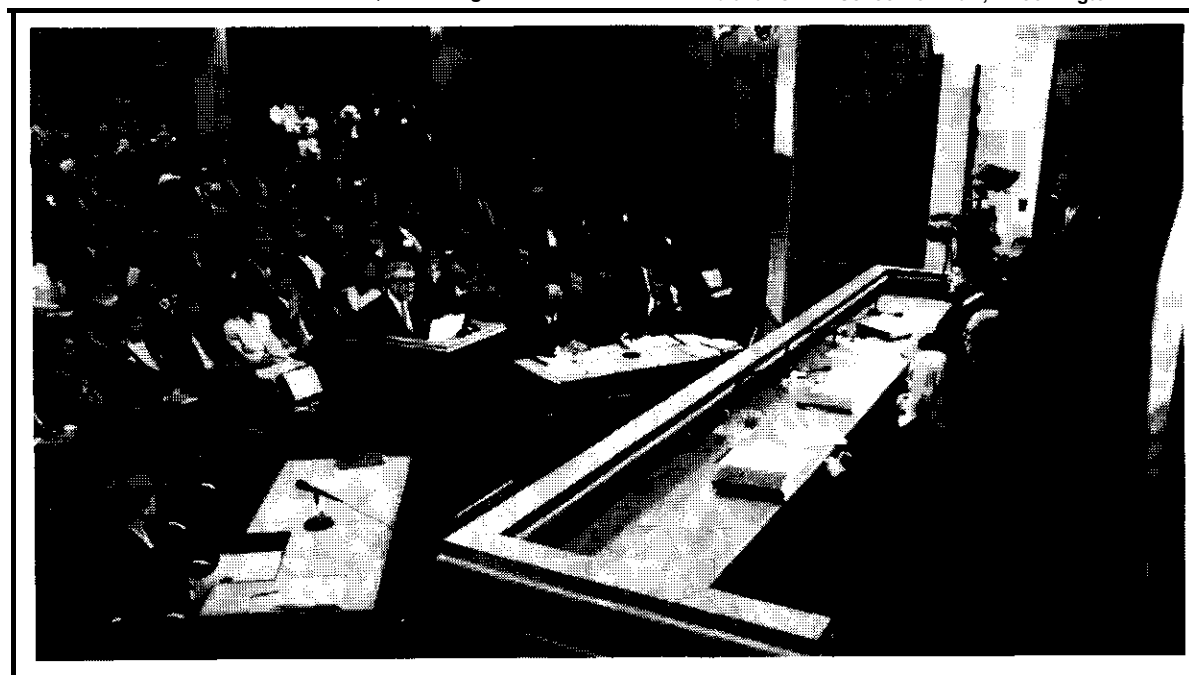
Winter, 1996



Honorable Randall L. Shepard, Chief Justice of the State of Indiana; Chief Justice Rehnquist; and Professor Susan Hoffman Williams, Indiana Univ. School of Law, Bloomington



Honorable William H. Rehnquist, Chief Justice of the United States, October 27, 1996, Mock Trial of Richard III, Indiana Univ. School of Law, Bloomington



—Photos by Kandy Johnson

RICHARD III: NOT GUILTY!

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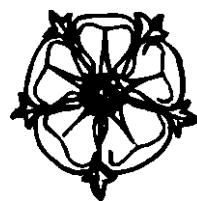
D. Schechter of Springfield, IL e-mailed that she and her husband travelled in November to London and the Cotswolds ... "had a great time but was tremendously disappointed when we found that Crosby Place had been sold to a wealthy London financier who is adding on! He is building a 15th-century style residence which will incorporate Crosby Hall." The workmen quizzed by the Scheeters relayed that the owner intends to maintain the Hall as a museum, which will be open to the public. They further confided that the new owner, unnamed, paid through the nose for the place and is spending a lot of money to make sure the house he is building is as authentic as possible. Fellow Ricardians travelling in London may wish to check out what is going on at their next opportunity. If so, please keep the rest of us homebodies updated.

Joan **Marshall** wrote from Sun City, Arizona, to advise: "On October 2, the local oldies but goodies radio station here announced at the beginning of the birthday list that this was the natal day of Richard III of England, now not generally held to be the monster Shakespeare had painted, but thought (perhaps) to be a good king!"

Word from England is that **Patrick Bacon**, Chairman of the English Society for many years, has died; we hope to have more information on this for the next issue. Patrick was a very special person.

Continuing thanks to all those who contribute and keep the Register in print: Myrna Smith, Laura Blanchard, and feature contributors such as Jeanne Faubell in the current issue. We need all of your help and input!

— Carole



DAPHNE HAMILTON

Daphne was a college student of Paul Murray Kendall, who was a contributor to her **lifelong** interest in Richard III.

A member of the New England Society, she was artistic in many different areas, drawing, sewing and refinishing furniture. After she was taken ill, according to Mary Donermeyer, she attended a few meetings and was coping bravely with the effects.

Your editor spoke to her when we were preparing the issue of the **Register** which featured Paul Murray Kendall. Daphne agreed to share her experiences of her college professor, but asked that we wait until she was in better health, as she has just experienced a relapse of the cancer which resulted in her death.

Our sympathies to her family and the New England Chapter.

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Excerpt from October 27, 1996 Press Release

CHIEF JUSTICE WILLIAM H. REHNQUIST: RICHARD III "NOT GUILTY"

A three-judge panel chaired by the Honorable William H. Rehnquist, Chief Justice of the United States, today found King Richard III not guilty of the murder of his nephews, the famous "Princes in the Tower."

The Trial of Richard III took place before an overflow crowd as part of the Chief Justice of the United States' four-day visit to the Indiana University School of Law, Bloomington. The trial featured appellate-style briefs and arguments by students and graduates of the Law School.

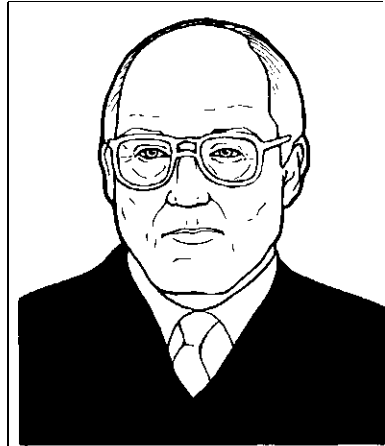
The case for the prosecution was argued by prominent Washington attorney James F. Fitzpatrick. Fitzpatrick, a partner at Arnold & Porter and a graduate of the IU Law School, has represented many noteworthy clients including the chairs of the House Judiciary and Energy and Commerce Committees, the Commissioner of Baseball, former Senator Robert Packwood and former White House Counsel Bernard Nussbaum. Fitzpatrick was joined by Paige Porter, a third-year law student and a member of last year's winning student moot court team.

The prosecution argued that the evidence of contemporary writers, the accounts of Thomas More and William Shakespeare, the known facts concerning the character of Richard III and forensic evidence concerning the two sets of bones found in the Tower in the 20th-century constituted, in the words of Fitzpatrick's opening statement to the Court, the "pieces of a mosaic" which show that Richard III took the lives of his nephews in order to secure his hold on the crown.

Richard III was represented by John Walda, also a graduate of the Law School, a partner in the Fort Wayne, Indiana law firm of Barrett & McNagny, and President of the Indiana University Board of Trustees. He was joined by Dennis Long, a third-year law student and a retired Colonel in the United States Army.

The defense sought to cast doubt on the prosecution's evidence and to show that others, such as Henry VII who killed Richard III on Bosworth field, had a better motive and opportunity to commit the crime. Walda noted that the case took place in the eyes of "500 years of pretrial publicity" and he argued that "relying on William Shakespeare's plays as to any element of the state's case is a little like relying on Olive&one's movie to prove the Kennedy assassination. At least Stone was there," Walda said.

Delivering his opinion at the conclusion of the mock trial, Chief Justice William Rehnquist found



***Honorable William H.
Rehnquist, Chief Justice of the
United States.***

that there was too much "ambiguity as to when the murders took place" to convict Richard III. "There is a sufficient lapse of time even considering the evidence most favorable to the State as to put it beyond the time when Richard III was in control of things and into the time when Henry VII was in control of things," the Chief Justice said.

The Chief Justice also found that the "contemporary accounts," which tend to incriminate Richard III, "are not worth much in a trial of this sort because . . . they are not made with first-hand knowledge; they are kind of rumor on rumor . . ."

The Chief Justice of the United States was joined in his opinion by Professor Susan Hoffman Williams, a member of the Law School's faculty.

The Chief Justice and Professor Williams noted the high burden of proof the prosecution faced, under contemporary criminal law, of having to prove their case "beyond a reasonable doubt." Even modify that standard to "beyond a reasonable historical doubt," however, the majority found that the prosecution had not proved its case.

"If you had to choose between Richard and the Duke of Buckingham and Henry VII as potential culprits in the case, we would pick Richard," the Chief Justice said, "but," he continued, "it is just not enough in a case like this to say that the person is more likely to have done it than two others . . . That does not meet the beyond a reasonable doubt test. And so for that reason the Court by a majority vote finds for the respondent, Richard III."

The Court's decision was not unanimous. The third member of the three-judge panel, the Honorable Randall T. Shepard, Chief Justice of the State of Indiana, found that "as a matter of historical judgment," many of the contemporary writers had "access to actual participants in the drama of the time." Chief Justice Shepard also noted that "the defense has had 500 years to find evidence, actual evidence, as opposed to speculation, that somebody other than Richard III was responsible for these deaths and by and large there isn't any."

As a result, Chief Justice Shepard said, this "leads me to the conclusion that he is guilty, guilty, guilty."

Introducing the trial, Dean Alfred C. Aman, Jr. said that "The Law School is sponsoring this moot not only because of its historical significance, but also because of the lawyering skills that it demonstrates."

Speaking at the conclusion of the trial, the Chief Justice of the United States said, "I speak for all of us when I say that we thought not only the briefs were outstanding, but that the arguments are also outstanding."

The close verdict suggests that "The Trial of Richard III" will not be the final chapter in the debate concerning the fates of the Princes in the Tower, as Justice Williams noted in her concurrence with the Chief Justice's opinion. "For me," Justice Williams said, "the most salient fact is not Richard's guilt or innocence, but the sense that history is always in the making, that it is in fact a constant work in progress."

The continuing interest in this enduring mystery was reflected in the considerable press attention given the moot court. "The Trial of Richard III" was carried live on public television station WTIU and is being broadcast on C-SPAN.

Editor's Note:

The University plans to **publish the thee briefs, the thee Justices' opinions, and perhaps some additional material as a University press or even popular press book.**

The Law School has posted RealAudio versions of the arguments on the Internet. You can find it at <http://www.law.indiana.edu/law/realaudio/richard3.html>. Included is a downloadable version of the audio files needed to play the recording on your own computer.

And don't forget to watch CSPAN for re-runs of the broadcast.

THE "AMERICAN" WHO BOUGHT THE MIDDLEHAM JEWEL IS A CANADIAN

As many Ricardians may already know, it took a massive fund-raising effort to keep The Middleham Jewel, the late fifteenth-century amulet found near Middleham Castle, in England after it was purchased by a private collector reputed to be an American. American Ricardians dug into their pockets in **1991** and contributed more than \$1,000 to help keep the Jewel in England.

It may give comfort to know that "the American" is Canadian millionaire David Thomson, son of Lord Thomson of Fleet. His latest purchase is Thomas Becket's casket. So far, he has been unable to obtain an export license.

To keep the Middleham Jewel in England, it was purchased from Thomson, who paid **£1.4** million at auction for the object, for the sum of **£2.5** million. It is speculated that he hopes to make a similar profit from Becket's casket. It's nice, though, to know that this medieval greedhead is not from the U.S.



**Look who
came to the
Philadelphia
AGM!**

NEW COMMITTEE CHAIRS

Safes Officer. John McMillan, Gainesville FL, has volunteered to fill this important position. He has some of the inventory now, and the rest will be shipped to him once he has moved to pursue a second career as a grad student in medieval studies.

Fiction Librarian. Mary Miller is moving (again) and will not have space to house the library. Happily, Jeanne Faubell (Falls Church, VA) will assume this position in early **1997**. As a trained librarian, Faubell is sure to catalog that library within an inch of its life.

Audio- Visual Library. Sandra Giesbrecht found it difficult to ship effectively from Canada to the U.S.; Yvonne Saddler (Seattle, Washington) has offered to be her replacement. Like Faubell, Saddler is also a trained librarian.

Form and Substance of the Legal Arguments in Support of, or In Opposition to, the "Indictment" of Richard III for the Murder of the "Princes in the Tower"

THE MOCK TRIAL OF RICHARD III

Jeanne Trahan Faubell

The "mock trial" of Richard III held on October 27, 1996 at the Indiana School of Law before Chief Justice of the United States William H. Rehnquist constituted an engaging mixture of historical controversy and legal analysis demonstrating, in the words of "Justice" Susan Hoffman Williams, that "history is always in the making, that it is in fact a constant work in progress."¹ The purpose of this article is to elucidate the form in which the "mock trial" appears to have taken place, the relevant "law", and the application of the historical facts (such as they are understood to be) to the law as defined²—in hopes of putting some of the language of the briefs into layperson's terminology. My discussion is based only on the three documents made available to me by Professor Fred H. Cate of the Indiana School of Law: Post-Trial Brief for Petitioners, Post-Trial Brief for the Defendant, and the Bench Memorandum.³ The Justices' opinions, the trial record, and any other ancillary documents have not yet been made available. Therefore, my knowledge of the mock trial is limited to these three documents and the Law School press release.

The "Mock Trial" Was Not A Trial In The Normal Sense

The term "mock trial" is something of a misnomer. The legal exercise in fact took the form of arguments to a higher court, in this case the Supreme Court of the State of Historia, in support of or in opposition to an indictment by a Grand Jury of the State of Historia to which the grand jury was "impanelled" (i.e. answerable). The indictment accused the defendant Richard III of "knowingly and intentionally [killing], or [causing] to be killed, Prince Edward (King Edward V), Prince of Wales, and Prince Richard, Duke of York, human beings."⁴ A grand jury does not decide the guilt or innocence of the accused (as, for example, in the O.J. Simpson trial) but instead decides whether a crime has occurred, committed by this person, and whether there is sufficient evidence under the law to bring the accused to trial before a jury of his peers, or petit jury. The grand jury accusation is the "indictment."⁵ The indictment does not require proof of the offense beyond a reasonable doubt; the subsequent criminal trial does.

The Indiana Law School event does not resemble the BBC-TV trial which occurred in the 1980's, the

transcript of which is set forth in Drewett's and Redhead's 1984 book, *The Trial of Richard III*,⁶ although both legal proceedings used a number of the same factual arguments. In the earlier proceeding the decision as to guilt or innocence was made by a jury of British citizens following a British form of trial. In the Indiana proceeding, arguments were made to a judicial panel asking it to give a "decision on the trial record"⁷ (Petitioner's Brief at 3) as to the validity of the indictment. Thus, the proceeding was not truly a trial nor solely an appellate hearing but was, in the words of a phrase attorneys love, *sui generis*, or standing by itself in a peculiar category of its own.

The *sui generis* proceeding designed by the IU Law School apparently had to meet two goals: first, an appellate type moot court procedure had to occur to permit law students and alumni to practice their oral advocacy and brief writing skills in a non-jury-trial venue.⁸ Since an appellate court hears argument based upon a certified lower court record, it is therefore limited in its independent fact-finding ability and confined to deciding questions of law. Conversely, to achieve a certain interest level, the facts arising out of (or causing) this 500-year historical controversy had to be brought into play, and therefore the faculty invented a way to achieve both goals. The Supreme Court was given "original jurisdiction" in the case by acting as "High Stewards" on behalf of "Parliament" which was stated to have the power to try peers accused by an indictment (Petitioner's Brief at 1). So, in effect, the Supreme (appellate) Court was acting as a trial court in applying the standard of proof to the independently examined facts used to secure the original indictment.

Who Are The Parties and What Are The Documents?

The parties to the case are identified in the briefs as Petitioners and Defendant. The term "Petitioner" seems odd at first. Petitioners are the prosecutors who represent the people of the "State of Historia." I believe they are called Petitioners because we are to assume they had earlier petitioned the Supreme Court for a "writ of certiorari" to bring the indictment before it in order to try the Defendant pursuant to the indictment. A writ of certiorari is a discretionary order from the higher court to the lower body to send up the record for a determination as to any irregularities. The

Defendant is obviously Richard III, who through counsel must defend himself from the charges contained in the indictment.

The briefs for Petitioners and Defendant substantially followed the rules for brief form and organization used by the United States Supreme Court (Rules 33 and 34).¹⁰ In part, briefs set forth the applicable statutes and other governing law, identify the questions of law or fact which the court must examine, and then argue convincingly why the law and the facts support that party's position. In our case, the parties' different Statements of the Case (i.e. facts considered material for argument and decision) are **quite** different in shading, emphasis, and inclusion. How persuasive one party's "established factual basis" (Defendant's Brief at 2) is can really affect the Court's approach to the case. The Bench Memorandum, prepared before argument, "digests the facts and arguments of both sides, highlighting the matters about which [the judges] may want to question counsel ..."¹¹

Definition of **The** Alleged Crime

The indictment charges that King Richard "did knowingly and intentionally kill, or cause to be killed, Prince Edward ... and Prince Richard ... human beings." King Richard would be guilty of the offense of murder on two different levels as defined by the criminal code of the State of Historia (the "Historian Code"): actually murdering the Princes himself (first degree murder) or by complicity — that is, by being an accomplice. There are two ways in which Richard could have been an accomplice: first, by the kind of conduct which would cause an innocent or irresponsible person to commit the crime; and second, if Richard were the accomplice of the actual murderer by soliciting the action, by aiding the person in the crime's commission; or by having a legal duty to prevent the commission of the offense and failing to make the effort to do so. In addition, as ably pointed out by defense counsel, *every* element of the offense must be proved beyond a reasonable doubt — Defendant argued that there was not sufficient proof that a murder in fact had occurred.

The Court relaxed the burden of proof the prosecution faced, due to the passage of 500 years, from "beyond a reasonable doubt" to "beyond a historical doubt." To be honest, I doubt that after 500 years, any burden of proof could be met, since all we have are second-hand accounts of rumors and even disagreement as to "the facts" related to Richard's assumption of the throne. To find him guilty according to a modern standard, one would be forced to borrow the tort law theory of *res ipsa loquitur* ("the thing speaks for itself"). Paul Murray Kendall does this when he states in Appendix I of his biography:

*The most powerful indictment of Richard is the plain and massive fact that the Princes disappeared from view after he assumed the throne and were never again reported to have been seen alive. This fact is far more telling than any indications of his guilt that have been assembled and it weighs heavily against the indications of his innocence which have just been surveyed.*¹²

Summary of Arguments

Readers of the **Register** would be familiar with many of the factual assertions, both for and against Richard's guilt with respect to the deaths of his nephews. Both briefs chronicle the events of Richard's life leading up to events of **1483**, with not too much difference in characterizations of Richard's life theretofore (although there are some historical inaccuracies, such as the statement in the prosecution brief at 5 that Richard received his knightly training at Westminster, where he was surrounded by Woodvilles; "the time Richard spent with [them] kindled hate-filled feelings towards the family that grew ever stronger ...". In fact, Richard was raised in the household of his cousin, the Earl of Warwick.). As with the historical controversy to date, the parties very differently characterize the events of April-August 1483, as well as Richard's motives and actions.

Prosecution Arguments. The prosecution uses the complicity theory in arguing that Richard is guilty under the Historian Code (and some additional common law incorrectly cited because outside of the moot court constraints) of ordering and conspiring in planning his nephews' deaths, for three reasons: 1) he solicited Sir James Tyrell to commit the murders; 2) he aided in the planning of the murders; and 3) as King of England and Protector of the young King he had a legal duty to prevent the commission of the crime. Proof is adduced through three categories of circumstantial evidence: 1) Richard's actions from **April-August, 1483**; 2) "contemporaneous chroniclers" accounts; and 3) Professor Wright's 1933 conclusion that the 1674 bones were those of the Princes and of an appropriate age to indicate death in 1483. However, the prosecution does not state that forensic evidence proves death by murder, but only that "the bones represent the third and final tier of evidence compiled against Richard III" (Petitioner's Brief at 36).

What was the alleged conduct which "made clear [Richard's] intent to murder the Princes to preserve his power and authority"? His seizure of the Prince at Stony Stratford and arrest of Rivers and Grey; his execution of Lord Hastings who "was beginning to question the defendant's ambition;"¹³ imprisonment of both Princes in the Tower of London to "allow for simultaneous destruction of the children," and the spreading of rumors that both the Princes and Edward IV were illegitimate (obviously, the prosecution

assumes that the story of the precontract was false¹⁴ though no effort was made to rebut it and that Richard indeed alleged the bastardy of his brother). As with Mancini, the *Croyland Chronicle* author, and More, the prosecution reads backward from the final result (Richard's coronation) to impute evil and ambitious motives to Richard from the moment he heard of Edward IV's death (in fact, the prosecution purports to have been able to read Richard's mind"). The Prosecution claims:

As the evidence indicates, Richard responded to any attempts to bar his progress to the throne with lies, threats, intimidation, and repeated murders. This trail of blood shows Richard's character, his lust for power, and is directly relevant to this Court's decision.

The contemporaneous writers and historians the prosecution relied on are Dominic Mancini, the *Croyland Chronicle* author (assumed to be John Russell¹⁵), Polydore Vergil, and Thomas More. In addition, reference is made to accusations contained in the Great Chronicle of London, the Divisie chronicle, Guillaume de Rochefort's accusation in the States-General, the Fabyan Chronicle and Commines. The prosecution asserts (p. 21) that "[t]he value of this documentation is substantial because it effectively conveys what English society perceived in 1483 and thereafter." They further assert (p. 10) that "they provide confirmation and descriptions of the defendant's knowledge, intent, and involvement ..." Enough has been written on the various inaccuracies or weaknesses of the various texts to preclude repetition here of the criticisms — covered in part in both the defense brief and bench memorandum. Suffice it to say that the writers (several *not* contemporaneous) repeat only what people believed may have happened. The Justices found that the contemporary accounts "are not worth much in a trial of this sort ... because they are not made with first hand knowledge; they are kind of rumor on rumor."

To prove the element of complicity, the prosecution relied almost exclusively on Thomas More's famous (or infamous, depending on one's viewpoint) account of the murders of the Princes by Tyrell, Dighton, and Forest, with which the reader should be familiar. Richard ordered or enticed Tyrell to do the deed, who then recruited his accomplices to aid and abet him. Two indications of the account's accuracy are offered: first, the discovery of a set of bones beneath the stairwell in 1674, and second, that More accurately reported the custom of a knight of the body (i.e. Tyrell) lying on a pallet outside the king's door (a custom which should have been known to anyone reasonably conversant with court custom — such as More). Fur-

ther, the argument relies heavily on Tyrell's purported confession while awaiting execution in 1502 and the seeming corroboration by Vergil in his less specific account.

In sum, the prosecution relied on the cumulative weight of circumstantial evidence to prove the elements of intent and complicity. Unfortunately, the arguments did not tie the evidence offered as specifically to the statutory elements of the offense of murder by complicity as they could have done. In addition, other elements such as sole opportunity in terms of access to the Tower by Richard and his officers was not covered, although the bench memorandum picked up on that point.

Defense Arguments. The defense brief on the other hand focused on each element required for proving the multiple stages of murder by complicity. Thus, Defendant argued that the prosecution must prove three different charges: first, that a murder occurred, that is, that Dighton in fact killed the Princes; second, that Tyrell was Dighton's accomplice; and third, that Richard was Tyrell's accomplice. Defense further argued that where circumstantial evidence is offered, the prosecution must show that the evidence is not consistent with any other reasonably probable innocent explanation. The Defense more clearly differentiates between the Prosecution's "direct" and "indirect" evidence: the 1674 Tower bones and Tyrell's purported confession are the direct evidence. Since the direct evidence fails of proof, then the prosecution case rests solely on discrete circumstantial evidence. In short,

The People present an array of evidence which is beset with ambiguity, suggests a wide range of possible events, and, in the end proves absolutely nothing beyond a reasonable doubt. The skeletons found in the Tower of London have been scientifically discredited in modern times. The purported confession of Sir James Tyrell is riddled with the badges of inconsistency and unreliability. The writings of contemporaneous chroniclers report no facts but merely rumor and public opinion.

The People are left with no support save the known facts and circumstances of the times... [which] fail to support conviction, because they are more consistent with the Defendant's innocence than with his guilt. In the end the People have only the evidence of rumors and works of fiction... [which] cannot overcome the presumption of the Defendant's innocence. (p. 14)

The order of the concise arguments is as follows.

Later scientific examination of Professor Tanner's forensic examination of the bones render the meaning

of the bones totally ambiguous, not probative, and consistent with other explanations of their origin — including consistency with the possible murder of the Princes in the reign of Henry VII. There is considerable doubt that Tyrell made his confession at all, and if made, to doubt that it was reported accurately: “we can only speculate about whose memories, whose prejudices, whose motives, and whose honesty stood between the actual event (if it even happened) and More’s reporting” (p. 20). More’s History is analyzed and heavily criticized for its factual implausibility. Thus, Defendant asserts that there is no proof that a murder occurred with Tyrell, Dighton and Richard as accomplices.¹⁷ And with no confession, there is no evidence that Richard knew in advance of a murder, had the requisite intent, and then solicited, aided or failed to prevent it.

Further indications of Richard’s innocence are the lack of motive due to their disinheritance on the basis of illegitimacy; Elizabeth Woodville’s emergence from sanctuary and placement of her daughters in Richard’s care; and the lack of any direct accusations of Richard by Henry VII.

Even assuming *arguendo* that a murder did in fact occur (the Princes could have died a natural death after having been concealed during Richard’s reign), the evidence could point to other guilty parties. In particular, the defense examines the possibility of Henry Tudor’s guilt. Indications would be motive with the repeal of Titulus Regius, Henry VII’s inexplicable treatment of Tyrell during his reign (wealth, honors, and pardons) until Tyrell’s arrest; and Tudor control of the Tower following 1485. I was very surprised that more attention was not given to the possibility that the Duke of Buckingham was responsible for the Prince’s alleged murders; I personally think him the strongest candidate. It was the bench memorandum instead which argued the case for Buckingham’s guilt. I was also surprised by the Defendant’s reliance on Alison Weir’s book *The Princes in the Tower* which takes a strong “traditionalist” stance on the entire issue.

The Defendant strenuously pleads:

There is little doubt that the majority of the millions of people in the world who know of the history of the young Princes believe the Defendant had them killed. More and Shakespeare have made the story famous, and with their successors have convinced public opinion of the Defendant’s guilt. That this is so should in no way influence the outcome of this case. Public opinion can be wrong. . .

The Defendant, like any other accused, deserves to have what people believe about him and what people

say about him set aside. He deserves to have his innocence presumed until the People bring forward such a weight of supportable fact applied to each element of the offense that the rational mind can accept no other reasonable explanation but that he is guilty. The People have simply failed in this endeavor.

Ruling of The Supreme Court of Historia

Two of the three Justices (Rehnquist and Hoffman) found King Richard not guilty in the murder of the Princes. Delivering his opinion at the conclusion of the mock trial, Chief Justice Rehnquist found that there was too much ambiguity as to when the murders took place to convict Richard III, saying there is a sufficient lapse of time even considering the evidence most favorable to the State as to put it beyond the time when Richard III was in control of things and into the time when Henry VII was in control of things. Contemporary accounts simply reported rumor and are not probative. Even under the relaxed standard of beyond a reasonable historical doubt, the prosecution failed to meet its case.

The two judges ***did not*** entirely clear Richard III, however. The verdict was akin to the Scottish verdict of “not proven.” The Chief Justice stated that “if you had to choose between Richard and the Duke of Buckingham and Henry VII as potential culprits in the case we would pick Richard. It is just not enough in a case like this to say that the person is more likely to have done it than two others ... That does not meet the beyond a reasonable doubt test.” (Quotations are taken from the press release.)

The third Justice, Chief Justice (Indiana) Shepard declared Richard “guilty, guilty, guilty.” He concluded that the historical writers had access to participants in the events of the time whose beliefs should be given weight. In addition, in 500 years nothing other than speculation points to other possibly guilty parties (although, really, nothing more than speculation points to Richard’s guilt either).

Conclusion

The briefs and memorandum, despite some minor historical inaccuracies, were impressive in their grasp of the complexities of the historical debate. The application of legal theory to historical context truly demonstrated fine lawyering skills. The continuation of historical debate in a new context reveals the fascination the events of the Protectorate, the mystery of Richard’s character and motives, and the lacunae in the known or guessed-at facts have had for many people, including Ricardians, over the years. Certainly in my case, depending upon which events I emphasize, or the interpretations I place upon them, or the historians whose judgments I rely on at any

Mock Trial of Richard III (continued)

given time, my opinion as to Richard's innocence or guilt veers back and forth. Ricardians can only hope that events such as these will serve to encourage the general public to reject the popular Shakespearean characterization of Richard in favor of a more accurate historical conception.

Jeanne Trahan Faubell, a member of the Society, is a 1977 graduate of Duke University Law School where she was a moot court participant. A former practicing attorney, Ms. Faubell is now a reference librarian at the Fairfax City Regional Library, Fairfax, Virginia.

Footnotes:

1. Press Release, "Chief justice William H. Rehnquist Finds King Richard III Not Guilty in the Murder of the Princes in the Tower," October 27, 1996. Susan Hoffman Williams is a Professor of Law at Indiana University Law School. The other Justices were Chief Justice of the United States William H. Rehnquist and Chief Justice of the State of Indiana Randall T. Shepard.
2. In discussing the parties' factual arguments below, I am assuming a certain degree of familiarity with the facts on the part of the reader.
3. Explication of what these documents are and of who the players are will be given below.
4. The case has been brought before the Supreme Court of Historia on a "writ of certiorari." This writ is [an order from the Supreme Court directing that the case and the lower court record be sent up to it for further argument on certain questions of law or fact that the court deems important enough for its examination.]
5. In United States criminal practice, the 5th amendment to the United States Constitution forbids holding a person for a capital or infamous crime without a grand jury indictment. Under the Federal Rules of Criminal Procedure, an infamous crime is one that would impose a sentence of imprisonment longer than one year.
6. This book can be checked out from the Society's Research Library.
7. It is unclear from the briefs and bench memorandum just what the trial record consisted of. There appears to have been some testimony (for example, the defense brief refers to the testimony of a university lecturer Jeffrey Michael Richards); in addition it appears to have included the *Croyland Chronicle*, Sir Thomas More's *History of Richard III*, Polydore Vergil's history, Kendall's biography, Alison Weir's *The Princes in the Tower*, and perhaps Audrey Williamson's *The Mystery of the Princes*. Until the Law School publishes its forthcoming book, which should include the transcript of the arguments as well as the record developed, we will not know the scope of the record relied upon.
8. "Moot Court" is an exercise used in law school education to help students learn oral advocacy and persuasive brief writing skills. At least from my experience, the proceedings use a self-contained lower court record of fact, pre-defined applicable statutory and case law, and some agreement as to the questions of law or fact presented. Briefs must take the form prescribed by the rules of the relevant appellate court, and the participants, following submission of the briefs and other ancillary documents, orally argue the case before the "judges." The attorneys may be peppered by a barrage of questions designed to further refine the legal and factual arguments.
9. Original jurisdiction is the power vested in a court to hear the case the first time and to determine questions of both law and fact. *Black's Law Dictionary*.
10. A good layman's explanation of brief content and organization set out in *The Supreme Court at Work*, Washington, D. C.: Congressional Quarterly, pp. 70-71.
11. Former Justice William Brennan, quoted in *Supreme Court at Work*, *supra* at page 70.
12. Paul Murray Kendall, *Richard the Third* (New York: W. W. Norton 1983), p. 486.
13. The Prosecution incorrectly stated that Hastings' three co-conspirators were also executed, unless they meant to refer to Rivers, Grey and Vaughan.
14. The prosecution brief does refer to the 1484 Titulus Regius as giving official credence to the precontract story, and merely states (p. 18) that "Tudor's parliament reversed Titulus Regius and legitimized the Princes." This is a good example of how understatement can be used to alter the tenor of the facts. Henry VII ordered all copies of Titulus Regius **destroyed unread** in addition to its real — events which could be argued to support the validity of the precontract.
15. For example, the prosecution's brief offers what the defense brief called fictional formulations of what was in Richard's mind five centuries ago (p. 28). The following passage is the most glaring example:

While Richard III traveled the North, he recalled two important lessons he had observed from English history. First be remembered the importance of gaining control of the Princes ... Richard knew of two previous Dukes of Gloucester ... disposed of after the nephews reached maturity. . . Second, Richard realized the importance of liquidating the predecessor whom one deposes. (p. 20)

Mock Trial (continued)

The reading backwards of motive, of course, received its highest form in Shakespeare's *Richard III* and *Henry VI*, part 3.

16. The prosecution follows the earlier assumption (Richard Griffiths first made it) that the author was Richard's Chancellor John Russell — a telling point against Richard if a member of his Council made some of the accusations contained herein. However, it is now believed that the author of the continuation may have been the more lowly placed clerical civil servant Dr. Henry Sharp, Protonotary of Chancery not sitting in Council, whose knowledge of the events of Richard's reign was sketchier and more biased than that of the end of Edward IV's reign. He appears to have had a personal hatred for Richard. In fact there is an

"apparent decline in the quality of political information, which seemed... to come from a more distant vantage point than before, and a corresponding decline in the confidence with which he is writing... it is only during Richard's reign that he makes actual errors..."

Nicholas Pronay & John Cox, editors, *The Croyland Chronicle Continuations 1459-1486* (London: Alan Sutton Pub. 1986), p. 82.

17. In fact, the prosecution brief itself admits an element of reasonable doubt on this issue when they admit "[t]he defendant was an accomplice to these murders in that he solicited another person, probably Sir James Tyrell... to commit the murders." (p. 8)

WHO'S THAT GUY WITH THE BASILISK CRAWLING UP HIS BACK?

Richard III has returned to Middleham Castle, and he's brought a few friends.

A statue of Richard III, jointly funded by The Middleham Key Partnership and English Heritage, has been placed in front of the keep. The work of Linda Thompson from Wath near Ripon, shows the king standing on a white boar.

Visualizing Richard was a problem for the sculptor. "There are no validated contemporary portraits surviving, only later works based on originals and these showing only a three quarter view. The portraits which do exist are hardly helpful, as the features vary from one to another... the existence and extent of his hunchback or the disparity of his shoulders is another debatable point."

Curled around Richard's shoulders is the tail of the basilisk, a mythical beast invoked by Shakespeare's Richard in *Henry VI Part III*, and behind him is also a demon representing both Richard's alleged nightmares the night before Bosworth and the political demons that plagued his accession and reign. "They represent the twin mischiefs of legend and imagination which are a vital component of the history of the now mute and defenceless figure," explains Thompson.

English Heritage's Sue Constantine, says there had been no reminder of Richard for Middleham's 30,000 visitors a year to see. "This wonderful sculpture rectifies that omission. It refuses to take sides in the centuries-old dispute, which has seen the king reviled by Shakespeare and praised by his supporters. Visitors can make up their own minds."

Geoffrey Wheeler, who forwarded this item, promises photos at a later date.



RICHARD III AT THE AMERICAN HISTORICAL ASSOCIATION

Compton Reeves, Sharon Michalove, and Laura Blanchard will be demonstrating the Society's web site at a session at the American Historical Association January 4, 1997.

Titled "Teaching Richard in an Interdisciplinary and Multimedia Context," it will encourage high school teachers, in particular, to consider Richard III as a topic for a combined literature/history session, drawing on audiovisual and on-line resources as a supplement or substitute for some printed texts.

THE LITTLE-KNOWN HISTORY OF SHAKESPEARE IN PHILADELPHIA

Michael Ryan
University of Pennsylvania

Philadelphia is known for many things: historic buildings and sites; Ben Franklin, Betsy Ross, and the Liberty Bell; quaint neighborhoods and narrow, Dickensian streets; the Quakers and the Plain Folks; hoagies and cheesesteaks; Bookbinders Restaurant and the Philadelphia Orchestra; and the one and only Philly Phanatic — to list but a few. But Philadelphia has other trademarks which serve to obscure its interesting but not well known history. Nestled as it is between New York and Washington, Philadelphia has come to be seen as an Amtrak stop or a place to be from rather than a place to go to. It is the quintessentially private city — inward looking, domestic, content to keep its light under a bushel. When Benjamin Franklin left Boston in the early 18th-century to escape his family and the claustrophobia of Puritanism, he made a bee-line for Philadelphia. It was then the great metropolis of the New World, a city of diversity: Quakers, Mennonites, and Catholics; Germans, Scots, Swedes, and even a handful of free Blacks. Philly was where it was at; the city of opportunity for the consummate opportunist. Indeed, the 18th-century was the city's high-water mark. By the mid-19th-century it was still important, but increasingly less so. The canals and the railroads brought things and people to the city but they took more out than they brought. And America slowly forgot about this, the home of its political birth.

There are many forgotten histories of Philadelphia that I would love to share with you, but one in particular bears a special relationship to our gathering today: the story of Philadelphia's role in the history of Shakespeare in America. I appreciate that this is not an obvious connection. In this country, when we associate Shakespeare with places it is with New York and its theatres, the Folger Shakespeare Library in DC, and perhaps Ashland, Oregon and its annual festival. But Philadelphia? The virtuous folks who founded Philadelphia were not ardent theatre-goers. In fact, like many Protestant sects, they were positively hostile to the theatre and its pernicious effects on public morals. For them, the stage tended to be "X-rated." But over time, laxer souls seized the initiative, and the theatre was accepted as a routine part of the rhythms of city life. There were, after all, worse ways to pass time.

So, I ask you to consider the following. Philadelphia is probably the only major American city to offer



Michael T. Ryan, Director of Special Collections, University of Pennsylvania Library, delivered the keynote address at Philadelphia AGM.

a statue of the brooding Hamlet in one of its main civic squares. It was cast by Alexander Sterling Calder, son of the Calder who gave us the giant statue of William Penn perched atop City Hall. Calder has given us a pensive, soulful Hamlet; lost in thought, he is oblivious to the hustle and bustle of the city around him. An inscription at the base of the statue quotes some familiar lines which seem deliberately mocking in their urban context: "All the world's a stage/ And all the men and women merely players." It is, I suppose, at once an odd and an apt choice for a piece of public sculpture in Philadelphia: for me it's an emblem of a city which sees itself as wise and withdrawn, apart from the world and wary of its ways.

Hamlet's presence in our town was the direct result of Philadelphia's spectacular celebration of the tercentenary of the Bard's decease in 1916. Never mind the war in Europe, Philadelphia put on the grandest bash of all, an extraordinary array of exhibits, performances, readings, and lectures not to be found anywhere else. Chaired by the redoubtable Felix Schelling of the University of Pennsylvania, the Philadelphia Shakespeare Committee organized an extravaganza of Bard events, planned by a series of committees which included urban elites, academics, school teachers, club men, and city officials. Anyone who was anything was on one committee or another, as the city mobilized its resources in ways hard to imagine today. Felix Schelling proudly trumpeted the fact that whereas exhibits of Shakespeariana in Boston and New York were narrow and institutionally based, the Philly show

brought together the best in the city and its environs. Here was civic pride manifested in a coming together rare in the city's history. As part of the celebration, the oversight committee announced a fundraising campaign to erect an appropriate piece of sculpture in honor of the Bard. They succeeded and then some.

Or consider that Philadelphia has what must be the oldest extant Shakespeare Society in the country. Founded in 1852 by a small group of lawyers who called themselves the Shakspeare (sic) Apostles, the Shakspeare Society of Philadelphia met regularly after the workday to read through the plays of the Bard. When the readings and discussion were finished, the gentlemen (no women, please) indulged in crackers and ale. It was, fittingly, this group which sponsored the statue of Hamlet in Logan Square. I first learned of the group's ongoing life from a member of Penn's History Department whose specialty is Colonial America but whose real passion is Shakespeare. He revealed to me one day his membership in this small, elite group, still made up of busy professionals — including women — all of whom take the Bard as their avocation.

Philadelphia has a number of Shakespeare "firsts" to its credit. *Hamlet* and *MacBeth* -saw their first American performances in Philadelphia, and the first American edition of the Bard's plays was printed in this city in 1796. Most important for my remarks today, Philadelphia can lay legitimate claim to being the birthplace of modern Shakespeare criticism. And, until the twentieth-century, it was the site of largest collection of Shakespeariana in America. Beginning in 1805, Philadelphian Joseph Dennie brought out the "American Shakespeare," the first critical edition of the Bard in the States. Others built on these foundations. Before Henry Clay Folger and Henry Huntington, before the rise of academic Shakespeare scholarship, there was a remarkable man: Horace Howard Furness, a Philadelphia lawyer who turned a disability into an asset and an avocation into a profession. Educated at Harvard and trained as a lawyer, Furness lost much of his hearing just as he set out to practice law. Thus, he diverted his energies from the bar to the Bard. He single-handedly produced what he baptized the New Variorum Shakespeare. He was referred to by contemporaries as an "American Immortal," and from about 1876 up to the first World War, whenever one mentioned Shakespeare, Furness was often not far behind. Now generally forgotten, except by specialists in universities, Furness is someone worth knowing. In his own day he was a celebrity in a way that contemporary scholars can only regard with envy and nostalgia. He rode the crest of the last great wave of popular enthusiasm for Shakespeare in this country. Had he lived in New York or Boston or even Chicago we might still remember him. But he

was a Philadelphian and so suffered the fate of those who choose to remain here: oblivion. But allow me to introduce you briefly to him and to his importance for Shakespearians everywhere.

Furness was not born in Philadelphia but in Boston. He was the son of William Henry Furness, a noted Unitarian minister who was closely connected with Ralph Waldo Emerson and the New England Transcendentalists. In other words, Furness was raised in the highest cultural traditions of early 19th-century America. Each of his brothers and sisters went on to successful careers in the arts and letters, though today we remember only his youngest brother Frank, the noted architect who trained Louis Sullivan and whose marvelously quirky buildings still awe and inspire us. The Museum of American Art (aka the Pennsylvania Academy of Fine Arts) is probably his best known construction, but the Fine Arts Library at the University of Pennsylvania is also well worth seeing.

The Unitarians tended to be the intellectuals and artists of the early Republic. When Furness's father relocated the family in Philadelphia to accept a position at the main Unitarian Church, he found himself with a small but distinguished congregation, which included the artist Thomas Sully, and the actress Fanny Kemble. It was through Kemble that young Horace developed an early passion for Shakespeare. He avidly attended her public readings as a young man, and the actress even gave private readings in the Furness home. Kemble awakened in Furness not only an abiding appreciation of the Bard but also of the importance of performance in understanding his plays. To study Shakespeare was to do so via the theatre and in the company of the great Shakespearian interpreters of the day: Edwin Booth, Henry Irving, Ellen Terry, Helena Faucit, Theodore Martin, Julia Marlowe, E. H. Sothern, and others — including, of course, Kemble. These were only some of the more important theatrical figures whom Furness watched, listened to, and corresponded with for over a period of forty years.

Furness's beginnings as a scholar were considerably more modest. He was elected to the Shakspeare Society of Philadelphia in 1860, and during the decade of the 60's he began to study Shakespeare in earnest. His auditory impairment ruled out a promising legal career, leaving him a man with time on his hands and a large horn for his left ear. Furness decided not to squander the precious gift of misfortune and so threw himself into his work on Shakespeare. Attendance at the Shakspeare Society meetings left him — and others — increasingly frustrated at the cumbersomeness of laying out dozens of volumes of criticism to determine the text. He then grew the idea for a "new variorum" Shakespeare that would bring together in

Little-Known History of Shakespeare in Philadelphia (continued)

one place the wealth of variant readings and criticism on individual plays. This is one of those massive, quintessentially Victorian projects that stupefy us today. Not very exciting; perhaps not even terribly imaginative. Just important for the establishment of the text — very basic stuff, vital to all editing. Exhaustive and exhausting, especially in the age before the xerox machine and the computer. Furness did his scholarship the old fashioned way: with quill and thousands of bits of paper. It was indeed, “love’s labor.”

To accomplish this formidable task required more than energy and tenacity: Furness needed a library. Thus he began building his own collection of Shakespeare, which over time grew to around 12,000 volumes — the largest such aggregation of its kind to date in America. It included precious rare editions — early quartos, all the folios, odd 18th-century editions — foreign language editions, and the latest in criticism from England, the Continent, and North America. In addition it had all manner of memorabilia from the theatre: playbills, prompt books, costumes, and props (including a human skull, borrowed when needed from an apothecary in Philadelphia near the Forrest Theatre). Drawings and photographs of actors and actresses bedecked the walls of the library. Indeed, in the eyes of contemporaries, the Furness Shakespeare library was a kind of temple to which the learned and the curious went to worship the Bard. The holiest object in the entire collection was a pair of gloves reputed to have belonged to the man himself, descending to David Garrick in the 18th-century and Fanny Kemble in the 19th, who in turn presented them to Furness. While it is unlikely that the gloves belonged to Shakespeare, the awe in which Furness and contemporaries held them is hard to recapture for a more skeptical audience today. There is some irony in the fact that this man of simple Unitarian faith should have amassed such a treasury of holy objects. The irony was not lost on Philadelphia’s Archbishop Ryan (no relation), who once said to Furness: “I don’t see what objection you could have to relics, for your house is full of them.”

Furness began building his collection at his residence on Washington Square West but eventually transferred it and his work to his estate at Linden-shade in Delaware County. Agnes Repplier, a noted author of the time and a close friend of Furness, caught other dimensions of the man’s library. After describing Furness’s long hours of solitary concentration on his variorum project, she continued:

With the inspired sagacity of the scholar, he admitted to his solitude only the scholar’s natural friend and ally, the cat. Generations of cats sat blinking at him with affectionate contempt as volume after volume of

the Variorum drew to its appointed close. Companionable cats accompanied him on his daily walks through sunny garden and shaded avenue, marching before him with tail erect, rubbing themselves condescendingly against his legs, or pausing, with plaintive paw upraised, to intimate that the stroll has lasted long enough. Warrior cats, to whom was granted the boon of an early and honorable death, drank delight of battle with their peers on many a moonlight night, and returned in the morning to show their scars to a master who revered valor. Siamese cats, their pale-blue eyes shadowed by desires that no one understood, brought their lonely, troubled little hearts to his feet for solace. And all these wise beasts knew that silence reigned in the long working hours. They lent the grace of their undisturbing presence to the scholar who loved to lift his head, ponder for a moment over the soul-satisfying nature of their idleness, and return to his books again.

One suspects that Repplier was herself a feline who saw in Furness the perfect post against which to rub herself in idle comfort. In 1871, Furness brought out the first fruits of his extraordinary labors: a variorum *Romeo and Juliet*. He chose this play because it was his favorite and because he did not expect to do a variorum edition of another play. One can well appreciate this sentiment when one considers that Furness’s *Romeo* was compiled from 44 editions of the play, all of which were collated for textual variants. Over 100 critical works were consulted and cited, including those in French and German. Unlike many Shakespeare scholars today, Furness was at home with a variety of foreign and ancient languages. The volume was generally quite well received among Shakespeareans in this country and abroad, though what they did with that enormous body of unsynthesized accumulation of variant readings and critical opinions is beyond me!

Romeo and Juliet was not, after all, his one and only contribution to scholarship. Between 1871 and his death in 1912, Furness produced variorum editions of no fewer than fifteen plays — a monumental achievement for someone working alone. What these volumes did was to bring together in short form the available totality of Shakespeare scholarship, and that was an important and necessary achievement for the growth and maturing of Shakespeare criticism. Furness became, in effect, the scholar’s scholar, and for that reason he has earned a prominent place in the history of Shakespeare criticism.

What was he like as a man? Edmund Burke remarked somewhere that scholarship is not good for one: long hours at the desk tended to produce excess bile and a foul temper. Scholars are not necessarily

pleasant people. Happily, Furness did not fit Burke's generalization. By all accounts he was an uncommonly friendly and welcoming person, with a warm and ironic sense of humor. He was unpretentious and wore his learning lightly. He gave generously of his time and knowledge to actors and other scholars as well as to the merely curious. Agnes Repplier, known for her take-no-hostages approach to human nature, found him "a man of exquisite charity," who spoke evil of no one. Short and stout, he had a sort of grandfatherly aura about him, and he was renowned as a fine conversationalist. Somehow he escaped unscathed from the sheer drudgery of his scholarly labors and retained a genial and welcoming humanity.

It is important to keep in mind that Furness did not simply "happen." Rather, he was part of an infrequently remarked on cultural renaissance that took place in Philadelphia during the last third of the 19th-century. This was the period that saw the birth of the Museum of Art and the Free Library, the haunting art of Thomas Eakins, the popular westerns of Owen Wister, the exuberant verse of Walt Whitman (then living across the Delaware in neighboring Camden), and the controversial treatments for hysteria administered by Dr. S. Weir Mitchell, also known for his historical novels.

This was the world in which Furness moved, these were his colleagues. Philadelphia was a small city in that sense: the mandarinates knew each other well, saw each other frequently at clubs and social events, and took pride in sponsoring civic and cultural projects. In retrospect, it seems not unlike the claustrophobic New York world described so accurately by Edith Wharton. While mutual admiration was the unstated first rule of courtesy among this group, they were not above catty observations. Furness, for example, first met Walt Whitman at a dinner in 1879. Here are some of his impressions:

Last Wednesday our ninefold dinner took place & we had a delightful time. Our guests were Atherton Blight, Col. Forney (who was only a vehicle for the sake of getting our third & last guest) Walt Whitman. I sat between the two latter. Walt, as he likes to be called, awed us all by his grand presence, his large bulk, his snowy hair, and his majestic beard, spreading over his broad chest. . . He is inclined to be shy & reserved, so that he may seem very different upon further acquaintance, but what I should say was his most striking characteristic at first sight is an absence of humor. . . I don't think he once smiled. . . We were not greatly impressed by what he said & after his departure Kirk said that Walt was like little children who should be seen and not heard.

Furness was not fond of Whitman's verse either, but in public tried to put the best face on it and so was careful to say nothing truly critical. He, like the others, was careful to observe the standards of civility and gentility. I think that it is precisely the "genteel" quality of this group that has relegated it to comparative obscurity, but this last blooming of culture in Philadelphia certainly deserves more attention than it has received from scholars.

Furness was a public figure of a type now long extinct: the wealthy man of culture who gives as easily as he got. It was not simply that he served on the boards of many organizations and societies; he was a genuinely public presence. In the last twenty or so years of his life he gave numerous readings of Shakespeare to audiences numbering in excess of 2,000. People clamored to hear this good natured, self-effacing scholar declaim in public. So, in spite of the demands on him made by the variorum editions, he sought to satisfy the demands of the public for appearances, readings, and lectures. This was all a part of the duty of having knowledge and a little bit of money. Would that the tradition had lasted!

His public role as a "man of the book" probably also explains his close relationship to the University of Pennsylvania. Although he was a Harvard man, Furness developed a close relationship with William Pepper, the energetic Provost who transformed Penn from a pleasant academy for young elites into a modern research institution by the end of the 19th-century. Pepper put Furness in charge of the Library Committee, appointed him to recruit Penn's first librarian, and enlisted him into working with his architect brother Frank on the design of the new library for the University. And, as if that were not enough, he was even asked to give courses on Shakespeare at the University.

But while Pepper brought Furness within the orbit of the university, it is important to see in Furness the last of a long tradition of gentlemen scholars whose work was done outside the academy and its traditions. Indeed, the nature of Furness's project points to the changed landscape in which he and his colleagues worked. At a time when academic scholarship and criticism were rapidly displacing the free-lance efforts of the gentlemen, Furness demonstrated how the amateurs themselves could play the academic game. The attempt to "restore" Shakespeare, to get at the ur-text, to purify his works of the myriad accretions and deletions they had endured — these were the essentially professional goals which Furness could share with academic colleagues. Shakespeare retired from public view when he was ushered into the academy, and it is ironic how much Furness and his project contributed to the increasingly academic isolation of the Bard.

The family's relationship with Penn did not end with the death of Horace in 1912. Furness's son Horace Jr.

continued the work of his father on the variorum editions. Indeed, contemporaries found junior remarkably like his father in terms of appearance, temperament, and interests. He inherited the library and the relics and converted them into a sort of shrine in memory of his father at his home on **Delancey Street**. But he had neither his father's acumen or stamina and made only slow, halting progress through the remaining variorums. However, at his death in **1930**, it was learned that the University of Pennsylvania was named beneficiary of the library and of a fund to support its maintenance and continued growth. So came to Penn a large and important body of material, including the books, manuscripts, and artifacts in the library, as well as theatrical memorabilia from the 19th-century, and Furness's extensive scrapbooks, working files, and correspondence. Although by 1930, Messers Folger and Huntington had built larger "big ticket" collections of Shakespeare, they did so outside the context of universities. The Furness Library, on the other hand, was by far and away the most extensive and important such collection in any American university, and it remains so to this day.

Furness senior never tried his hand at editing *Richard III*. He left that task for his son, who published his variorum *Richard* in 1907. It is not hard to understand why. Furness Sr. operated according to the intellectual pleasure principle: he edited those plays he most enjoyed and which had the surest editorial traditions behind them. Now, I cannot find any evidence of his having a view on the historical Richard III one way or the other. In other words, I don't think he shunned the text of the play because of the ignominy surrounding Richard. Rather, of all Shakespeare's plays it must surely be one of the more perplexing to edit. Thus, I think the degree of difficulty factor plus his advanced years counselled him to leave Richard to Junior.

As Ricardians surely know, the problem with the play for an editor is that there are no fewer than eight surviving quarto editions spanning the period 1597 - 1634, each of them different from the other in quite notable ways. Moreover, the gulf between the 1597 quarto and the 1623 first folio of the play is substantial. Controlling and assessing the enormous quantity of variant readings in such a corpus would have been a daunting task — even with a computer. Nonetheless, that is precisely what Junior had to do.

However, rather than editing the text, that is choosing to incorporate one or the other variants in the text he offers as "definitive," Junior reproduced the text from the 1623 first folio, while enumerating variants in long footnotes. This is probably no worse a solution than any other to the vexing textual issues that haunt the history of the play. His instincts here were not bad: the 1597 text "played" better, but the

1623 text was much finer poetry — it "read" better. As I can follow its labyrinthine ways, contemporary criticism thinks well of this intuition: with the two texts arising out of two different contexts for two different purposes. So, Junior's variorum *Richard* remains, after all, a useful contribution to the field.

As part of the 1916 celebration of the tercentenary of Shakespeare's death, Junior gave a talk at Penn about the Bard's history plays. As such things go, it was not bad. In it, Furness noted the tension between history and drama, the demands of truth and the requirements of art. He walked his audience through the ways in which Shakespeare used and abused the chronicles from which he derived his history plays. His argument was simple and quite cogent: Shakespeare was a poet, not a historian; he did not intend to write history or to instruct us in the ways of kings and princes. Rather, he wrote to move us and was not above sacrificing history in the process. His favorite example? Why, *Richard III*, of course. He concluded his remarks: "It cannot be too often repeated that Shakespeare did not write history, but he set its pages before us in living form. Richard III for us is no other than Shakespeare has presented him. We care not that he has had apologists or that he is not as black as painted." Furness grasped well the gulf between art and life, art and history. Life may be short and art long, but history is longer than them all.

I am not sure whether the Furnesses would have enrolled in the Richard III Society, though I kind of think they would. It would be hard to find another family in America whose dedication to the bard was as intense and sincere as it was among the Furnesses. It was an enthusiasm they were able to share with others in Philadelphia in the late 19th/early 20th centuries. They adopted Shakespeare and the city adopted them — but only because the city had also adopted the Bard. The Delaware was not the Avon, nor Philadelphia Stratford. But those distinctions mattered little in this era. Philadelphia had the Furnesses, their library, and their project. It was almost better than having the Bard himself.

Sources on which the paper is based include:

James A. Gibson, *The Philadelphia Shakespeare Story. Horace Howard Furness and the Variorum Shakespeare* (New York: AMS Press, 1990).

Appreciations of Horace Howard Furness (Cleveland: Privately Printed, 1912).

The Shakespeare Tercentenary in Philadelphia (Philadelphia, 1916).

Graham Price, "An Hour at Lindenshade with Dr. Horace Howard Furness." *Sine Nomine* (June 15, 1912).



Ricardians gather in Philadelphia for 1996 Annual General Meeting



Toni Collins toasts her fellow Ricardians while husband and Park Ranger Jeffrey Collins welcomes us to Philadelphia with an informal lecture on sights to see within a five-minute walk of the hotel.



Marion Harris and Bonnie Battaglia, Northern California Chapter and new Treasurer, at the AGM in Philadelphia.

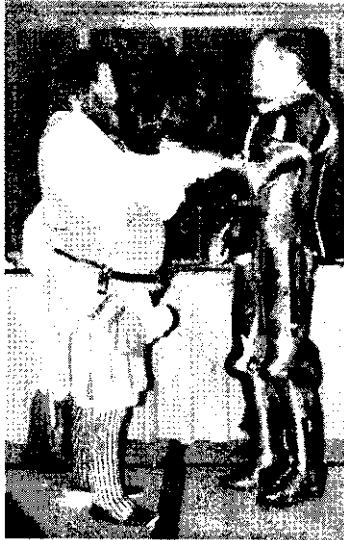


Chairman Compton Reeves, left and V.P. Laura Blanchard, right.



Kristen Moosmiller (Westerville, OH) models the latest in fifteenth-century protective headgear with some help from Joseph Kriner.

Baron Heinrich Kreiner (Barony of the Bright Hills, Kingdom of Atlantia, Society for Creative Anachronism) crafted the set of reproduction plate armor with which he is now arming Southeastern Pennsylvania Chapter member Dave Macool, at the AGM banquet in Philadelphia



Peggy Allen, new Membership Secretary



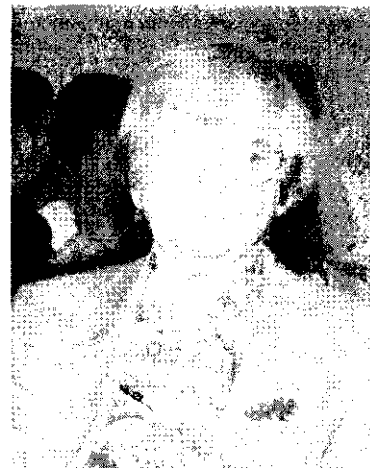
Reluctant Ricardian Roy Blanchard caught enjoying himself.



"This is a poky-sticky..." Joseph Kriner delivers a lecture on fifteenth-century weaponry, while Bob Kriner arms Dave Macool in a set of reproduction fifteenth-century plate armor.



After preparing the AGM flyers and handling all registration paperwork, Southeastern Pennsylvania chapter member Nancy Griggs looks remarkably relaxed.



Janet Snyder, who organized the American Branch's needlepoint project for Sutton Cheney Church.

SITE TRAFFIC TRIPLES IN WAKE OF MCKELLEN, PACINO FILMS

Laura Blanchard

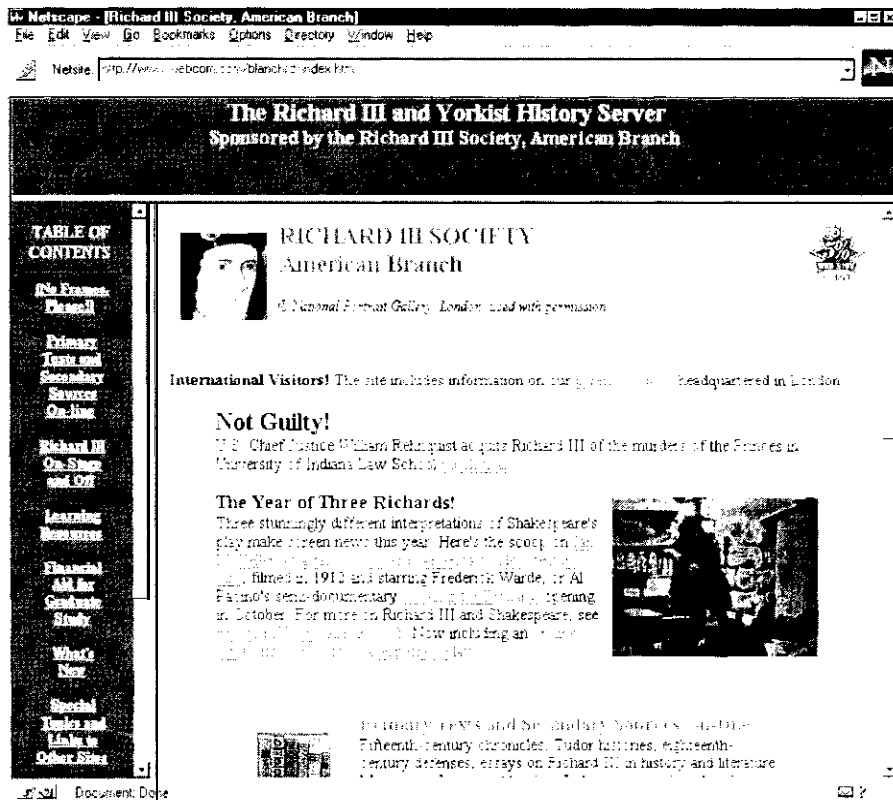
When we launched our Society home page in June 1995, we envisioned it as a sort of "electronic storefront," a place where people could come to find basic information on the Richard III Society.

Since that time, the purpose of the site has undergone a considerable change. We are becoming a significant on-line resource for the study of Richard III in history and literature. In addition, at the request of the parent society, we have now included information on membership and programs for the larger society as well as for our branch. Finally, the development of important new features in web browsers makes it possible to improve the ways in which users could navigate around our site.

The result is this new home page. Since about 80% of our content is now on-line resource rather than Society information, it seems logical to retitling the site "The Richard III and Yorkist History Server," a tribute to our parent society's sister charitable organization, The Richard III and Yorkist History Trust,

which has sponsored the publication of so many important source works and works of twentieth-century scholarship. This home page makes use of the "frames" feature — the title bar at the top and the contents bar on the left remain on the page, while the contents of the larger frame on the right change as the user pursues the hypertext links. We have grouped our pages into six main categories, reflecting our commitment to education:

- Primary Texts and Secondary Sources On-Line
- Richard III Onstage and Off
- Learning Resources (curricula, syllabi, bibliographies)
- What's New
- Special Topics and Links to Other Sites
- About the Society



The new Richard III Society homepage. The frame on the left displays the site's table of contents; clicking on one of the choices causes the frame on the right to change. The homepage itself offers links to current news (such as "Not Guilty!" or "The Year of Three Richards") and gives an explanation of the materials listed on the contents listing.

Our on-line content now includes six important primary source works — the chronicle of The Arrival of Edward IV, the Ballad of Bosworth Field, The Privy Purse Expenses of Elizabeth of York and the Wardrobe Accounts of Edward IV, the relevant portions of Polydore Vergil's *Anglica Historia*, the full text of Horace Walpole's *Historic Doubts*, and the Warkworth Chronicle. Thanks are due to Judie Gall for keyboarding the Arrival, the Ballad of Bosworth Field, the Privy Purse/Wardrobe, and Warkworth. Jeff Wheeler keyboarded Polydore Vergil and also provided an introductory essay. Janet Trimbath keyboarded the Walpole text. Judie Gall is currently working on the Third Continuation of the *Croyland Chronicle*, and Cheryl Rothwell is experimenting with her scanner to see if it will recognize Holinshed (at this writing, it hasn't).

We also now have the full text of Shakespeare's *Richard III*, with links to excerpts from the Ross biography of Richard III to show the difference between the historical and the dramatic figure. Thanks are due to members Nancy Laney and Mark Doublekar for their work on this project. As a companion piece and a bit of a curiosity, we have Colley Cibber's ranting adaptation of Shakespeare's play.

Other new additions include: text on the newly-discovered 1912 film version of Richard III described in the last *Register*; information on the Indiana University Law School mock trial of Richard III, at which Chief Justice William Rehnquist pronounced him not guilty; a complete section on the works of Sharon Kay

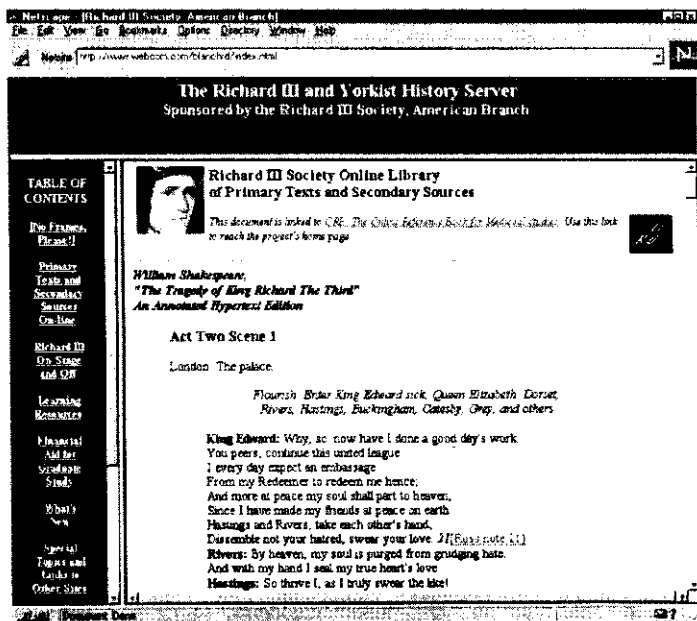
Penman, based on materials provided by the author; and a full section on Al Pacino's new film, *Looking for Richard*. As a matter of fact, we are the unofficial homepage for the Pacino film, and Fox/Searchlight has worked very closely with us to develop the resources in this section, which include a curriculum on the dramatic and historic Richard III.

Visits to the site have increased threefold since last year — we are averaging 2,000 file requests a day from 150-200 individual visitors. Most folks who visit our site take the time to view several pages — occasionally, we find someone who gets lost in Ricardian cyberspace and spends hours at our site!

Some viewers, both from within and outside the Society, have written to me to ask why the site does not take a stand on the murder of the Princes. This is a personal decision on my part, and I hope that Ricardians will agree with my reasoning. It is my hope that as more and more teachers use the World Wide Web in their activities, they will come to the Society's site and send their students there. I think that in the long run it is better for us all if we simply present the resources and allow the reader to draw his or her own conclusions. Certainly it will help teachers to encourage their students to think if we present the tools but don't attempt to do their thinking for them. Besides, we hardly need to — the facts speak for themselves!

If you haven't seen the site yet, we hope you will visit it soon:

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



A page from the online hypertext edition of Shakespeare's *Richard III*. Hypertext links lead to excerpts from the Charles Ross biography, showing that even a traditionalist historian must acknowledge the wide gap between drama and history.



R I C A R D I A N R E A D I N G

Myrna Smith

Pledge Week Pitch

I know I have asked for this before, and my heart-felt gratitude to those who have come through with contributions for this column, but what do I have to do to get the attention of the rest of you? I am doing my best to catch your eye, and while I can't promise you any pecuniary reward, I will send a postcard of thanks. Simply indicate your choice — scenic, comic, or plain.

If you indicate no choice, you will get whatever I have on hand, but in any case, my thanks!

The Mammoth Book of Historical Whodunits 1993 - Carol & Graf, NY

The Mammoth Book of Historical Detectives - 1995 Mike Ashley, ed., Carol & Graf, NY

I understand that these two books are soon to be reprinted in one volume, which will probably be called 'super-mammoth' and should carry a warning label for those who read in bed. Be that as it may, these two books cover a wide time span, from the Australian Dawntime (and the only sealed-cave mystery I have read) to the early 20th century, include many of our favorite sleuths, and introduce some new ones. There's Daniel the prophet and the Three Wise Men. (But how do we know there were three?) There's Brother Cadfael (in *Whodunits*), Sister Frevisse, Father Hugh (another creation of Mary Monica Pulver, who is half of Margaret Frazer), Sister Fidelma (a 6th-century Irish nun-lawyer), Judge Dee, Sam Johnson, a Holmes story by A. Conan Doyle — that's Adrian Conan Doyle, not his father Arthur — and many other series and one-off stories. And if, after reading all of these, you still yearn for more, the author directs you to novels about these periods, many by the same writers anthologized here. Note: a goodly percentage of the stories in these volumes were specially written for them, and do not appear elsewhere. Others are difficult to find elsewhere, e.g. Edith Pargeter's "The Duchess & the Doll" — about our period, not her usual one. On a per-story basis, these are bargain books.

These are just two of more than thirty titles that start with *The Mammoth*...something or other. Here are suggestions for some 'Mammoth' books that do not yet exist, but ought to:

The Mammoth Book of Herbal Medicine

(which should contain stories about two physicians/herbal practitioners of the middle ages):

The Book of Shadows - C. L. Grace, St. Martins Press, NY, 1996, \$20.95

This, the fourth book of the cases of Kathryn Swinbrook, MD of Canterbury, and her Chaucer-quoting right-hand man, Colum, concerns itself with a grimorie (book of spells) but there is nothing supernatural about it. The possessor of the book, a 'magus or warlock', makes his pile by quite earth-bound means. The proof-reading in Mr. Grace's books is a crime. He refers to Elizabeth Woodville's first husband as John Woodville, not John Grey. Though Grace draws her as a less-than-admirable character, I do think she would have drawn the line at incest. Strange, when his atmosphere and background are so well-drawn, and the plot moves right along. Richard III does not appear in the book, though the Eleanor Butler marriage is referred to, and in the afterword he speaks of Richard's 'usurpation' of the throne. The Woodvilles are called 'robber barons of the first order'.

(Grace/Clynes' Roger Shallot belongs in this department, if anywhere, since he claims to have been an apothecary at one point during his chequered career, selling a sure-fire cure for baldness! More about this in the next issue.)

The Nun's Tale - Candace Robb, Mandarin, London, 1995, pb

Although this is referred to on the cover as 'the third Owen Archer Mystery', his wife, Lucie, who is also an apothecary, plays as large a part in the solving of the crime

Ricardian Reading (continued)

as he does. It is she who repeatedly questions the nun of the title, though she rarely gets a straight answer out of her. The story that finally emerges is a chilling one, but the motif for the story comes from a true incident, according to Ms Robb. It took place in the early 14th-century, and Robb moved it to the last half of the century, and built her story around it. It's rather a long story — she has a case of the Penmans — but moves swiftly, though you might get rather tired of Sister Johanna before it's over. Owen and Lucie now have a baby daughter — and a sequel, *The King's Bishop*. Watch for this next time out.

The Mammoth Book of Clerical Detectives

... And they are legion, from Father Brown on, down to Kate Sedley's Roger Chapman, a failed Benedictine.

An intriguing addition to the sub-genre of Medieval clerical sleuths is Catherine Le Vendeur, novice at the convent of the Paraclete, in *Death Comes As Epiphany* (A Tor Book, Tom Doherty Associates, NY, 1991), and a near-contemporary with Brother Cadfael. Eleanor of Aquitaine is still queen consort of France (the setting of the book), Peter Abelard and Abbot Suger are at odds, and Heloise is the abbess of the Paraclete (which may be Englished as Holy Spirit). It is she who sends Catherine home, ostensibly in disgrace, but actually to find out who has been tampering with the Psalter Abelard designed for the convent's use. Catherine eventually does, as well as finding a murderer, and uncovering the secret hidden in her own family. Catherine has a logical, incisive mind, and finds an outlet for her intellect in the convent, but also finds conventual life galling at times. She has not yet attained the state of grace reached by Brother Cadfael and Sister Frevisse (and in one sense never will, since she 'can fall over anything, including her own feet') but she has also not reached the stage of taking her religious profession for granted, as just another job. She has not yet taken her final vows, and there is a strong suggestion at the book's end that she never will, but there are still 3 more books, to date, in the series. The title has a double meaning, 'Epiphany' is defined as 'an illuminating discovery; a usually sudden manifestation or perception of the essential nature or meaning of something', which very well describes what happens to Catherine, but it is also a festival of the Church, celebrated on January 6. Although the story does not take place exactly at that time, it is set during the Christmas season in and around Paris. By the way, Catherine speaks of alphabetization as a 'new innovation of the English', that is, arranging items by alphabetical order. Interesting, if true.

A sleuth better known to us, or at least to me, is Sister Frevisse, who appears in *The Murderer's Tale*. (Margaret Frazer [Mary Monica Pulver & Gail Frazer], Berkeley pb, 1996). Dale Summers takes a special interest in this

one, which is "... an outing for Dame Frevisse and Dame Claire ... walking to Oxford to fulfill a vow. It is also truly the murderer's tale for the point of view alternates between the villain and Frevisse ... Within a few pages the murderer-to-be establishes his identity through his arrogance, bitterness, malice and pleasure in causing pain.

He is irredeemably evil ... The only mystery is how Frevisse solves the crime and uncovers the murderer's true identity despite his cunning care.

Dame Frevisse and Dame Claire meet the household in which the murderer lurks on the road to Minster Lovell, the destination of both ... The nuns have documents regarding a dispute between their priory and Lord Lovell, who is in France because of the war, in 1437. Lady Lovell is in charge of the manor where a new wing is being constructed. Having stood among the ruins of Minster Lovell, I was particularly enchanted with the vivid picture Frazer portrays of the bustling, busy household ... the layout of the house itself and the beautiful gardens. Frazer describes the church as glowing with holiness. It still does in 1996, for the afternoon light seems to come from above, softly filling the tiny sanctuary with an unearthly radiance.

The inner workings of a noble household, the preparations which must be made for the coming season, the justice that must be dispensed ... the duties to be assigned ... the sure knowledge of other properties owned by the lord, are clearly depicted by Frazer. The Lady Lovell, graciously presiding over all these aspects of life in the manor, is probably Francis Lovell's grandmother ... The book is interesting for Ricardians, having this somewhat tenuous connection with Richard ... And anyone who has visited Minster Lovell will enjoy seeing it in its prime."

Frazer also gives us a sidelight on life in the convent: Domina Editha has passed on, and Domina Alys is abbess, a fact that few if any of the sisters are happy with. But since none of them wanted to hurt her feelings and risk her wrath if she got not even one vote for the position, all but two of the sisters voted for her! Naturally, Frevisse was one of the hold-outs.

The Mammoth Book of Canterbury Tales

The Sins of Madam Eglantine and Other Essays on Chaucer -Richard Rex (!?!), U. of Delaware Press, 1995

In this study of Chaucer's impious and hypocritical Prioress, Rex characterizes her Tale as a pastiche, neither tragedy or parody but halfway between genuine pathos and literary satire.

The first four chapters are concerned with rescuing Chaucer from the imputation that he shared the anti-Semitic views expressed by the Prioress. Rex reminds

us that the Monk calls the Jews "Goddess people" in keeping with orthodox eschatology, and quotes contemporary religious as diverse as St Bernard and John Wyclif who commended the Jews for their charitable munificence and their reverence for the Sabbath. Gower and Langland both advise Christians to emulate these praiseworthy qualities, and Chaucer's intrinsic humanity precluded vengeful bigotry.

The author believes that Chaucer's satire of clerical abuses has a deeper purpose than to provoke detached amusement at human lapses and pretensions. He was no reformer, but his mirror of society was intended to instruct as well as entertain. Rex argues that some recent authorities have erred in being charmed by the Prioress, whose vanity and ignorance are contrasted quite deliberately with the learned virtuousness of the impoverished Parson. Rex's denunciation of her unfitness for a vocation is unequivocal: "There is scarcely a word in the portrait that does not detract from her worth as a nun and a Christian." (p. 108)

In order to evaluate her in the context of her own time, Rex has consulted an impressive array of romances, sermons, homilies, plays and glosses. He corrects anticipated misreads by modern readers; thus when Chaucer delineates her "tender herte" it is not a compliment. The chapter on convent ownership of Bankside brothels is convoluted and confusing. The index tends to be incomplete, and long Wyclif quotes on pp. 49, 110, and 127 are not listed. But Rex provides a glimmer of understanding to readers baffled by the ubiquity of "grey and lawhyng eyen" in scores of medieval romances. No esthetic preferences for gray eyes should be inferred. The term was never intended to denote any color and means only 'bright and keen.'

— Cheryl Elliot

An abbess, in fact two of them, feature strongly in P.C. Doherty's *A Tapestry of Murders* (St Martin's Press). Doherty frequently puts Chaucer quotations in the mouths of his characters, e.g. Colum Murtagh and Kathryn Swinbrooke in the mysteries he writes as C.L. Grace. It should come as no surprise that he goes back to the original in this series, using the characters and format of the *Canterbury Tales* themselves. And why not? They have been in the public domain for centuries. The reader is asked to assume that the pilgrims told the tales recorded by Chaucer during the daytime, but when the group stopped for the night they would spin tales of mystery and murder. The first story, the knight's, had a strong element of the supernatural. *Tapestry*, which is the Man of Law's tale, is straightforward mystery, with a strong suggestion of the hard-boiled and of *Murder, Inc.* The young lawyer is on the hunt, somewhat belatedly, for the murderers of Edward II, and any incriminating evidence they may have left behind. There is a prioress involved who makes Chaucer's Prioress look like a saint,

and, in the colloquies between the pilgrims interjected during the telling of the tale, hints as to a mystery or mysteries involving at least some of the pilgrims themselves. Incidentally, both this book and *The Book of Shadows* have a minor character named Bogbean. Not the same one, though. At one point, one of the characters says to another, "I'm not as stupid as you look," which proves to me that Doherty didn't spend all of his youth studying Chaucer: he must have spent a fair amount of time watching Laurel & Hardy movies.

The Mammoth Book of Plays

The Final Trial Of Richard III - Mary Shaller, Dramatic Publishing Co, Woodstock, IL, 1984

This play, written for the 500th anniversary of the Battle of Bosworth, is semi-allegorical; Time is the judge, History and Rumor the prosecutors, Charity the defense counsel. The audience is the jury, literally, and the judge has alternate speeches to cover either verdict. Much is left to the discretion of the director. Costumes, for example, may be modern, stylized, or historical. Richard's lines may be delivered with sincerity or slyness to elicit a desired verdict. The author adds a note that the guilty characterization "is harder to maintain but ... infinitely more interesting." However, to play Richard as guilty is to perpetuate the myth and further to subvert the play's stated object, the establishment of justice.

The play within the play, a device used by Shakespeare, is the great dramatist's *Richard III*. Shakespeare, along with Sir Thomas More, is a witness and a colorful participant in the trial. Shakespeare pleads that he wrote plays to entertain, not to represent truth or history. Both witnesses admit that if they had written truth, there would have been punishment from their monarchs.

Scene by damning scene Shakespeare's "evidence" is dismissed. In his final speech to the jury, Richard points to his accomplishments as king, but leaves the fate of the boys unanswered. Richard's explanation is that the murderer may have been his friend seeking to secure his throne or an enemy seeking to damn him, but he reveals no identity, only pleads his innocence.

There are some nice uses of irony and witty lines, such as the statement that "... charity is seldom seen at court," Sir Thomas modestly comments about *Utopia*, "College professors seem to enjoy it" Shakespeare states, "Weeping mothers make good theater."

Permission to perform the play must be sought from the author and copies may be ordered from her at: The Dramatic Publishing Company, P.O. Box 109, Woodstock, IL, 60098.

-Dale Summers, TX

Of course you Gentle and Erudite Readers know what a 'pastiche' is. That describes *Dark Sovereign, The True*

Ricardian Reading (continued)

Tragedy Of King Richard III, by Robert Fripp, which I have just received and will review in the Spring issue.

The Mammoth Book of The Royal Family

...or rather The Book of A Mammoth Royal Family.

In reading George *III's Children* by John Van der Kiste, I came across the following Defense of Richard (sort of):

It suited the government, and the mentors of the young Queen Victoria and Prince Albert, to portray King George III's large family as something of an aberration. Comparisons may be drawn not unprofitably with Shakespeare's historical plays, produced partly to celebrate the glories of Tudor England and to denigrate the last King of the preceding Yorkist dynasty, Richard III.

Van der Kiste says that it was largely due to the efforts of Whig politicians that Earnest of Hanover (the fifth son) became "one of the most vilified characters in history since Atilla the Hun." (Even including Richard?) Van der Kiste's well-researched, well-written, and well-illustrated study of the Hanoverians puts not only the Plantagenets and Tudors in a different perspective, but also the present royal family. Whatever you may think of the Windsors, remember they are relatively few in number. Imagine 13 of 'em! Older books on the same subject are: *The Wicked Uncles* (Roger Fulford, G.P. Putnam's Sons, NY, 1933), *Love and The Princesses*, (Lucile Iremonger, Thomas Crowell Co, NY, 1958), and many others.

Any of these books would be of interest to read in conjunction with watching "The Madness of King George." Much as I enjoyed "Babe", I think Nigel Hawthorne really deserved the Oscar.

The Mammoth Book of Poetry

Through **The Glass Window Shines The Sun, An Anthology Of Medieval Poetry And Prose.** - Pamela Norris, ed., Little Brown & Company, Boston, 1995

This exquisite slender volume brings touching and inspiring glimpses of medieval life. (I was thoroughly pleased that the editor extended the Middle Ages into the reign of Henry VIII. It annoys me to see the Renaissance dated from 1485 as if Richard single-handedly had been holding it off.)

The works are divided into four categories, "The Queen of Heaven," "My True Love and Lady," "Peace and War" and "Marvelous Tales."

In the first section, an anonymous author philosophizes that had Adam not taken the apple from Eve

there would have been no need for a Queen of Heaven. The poem is accompanied by a painting of a blissful Eden with the serpent peering gleefully from a tree. Margery Kemp reveals her absolute faith, and her contemporary and friend, Julian of Norwich, reassures us of God's love in 'All Manner of Things Shall be Well.'

In the romantic section there is a blatant irony as, across from a portrait of himself, Henry VIII promises that like the ivy he will never change hue and ever to his lady love prove true. One wonders which lady inspired this poem and what was her ultimate fate.

"Peace and War" includes 'Deo Gracias, anglia' giving thanks for Agincourt, and 'In a Glorious Garden Green,' 'A Song for St. George' and 'A Fruitful Garden.' Also in this section is a charming calendar with the months marked out by a farmer's chores.

Among the "Marvelous Tales" are Chaucer's 'Knight's Tale', and several Arthurian tales.

The illustrations, taken from illuminated manuscripts, are well-chosen both in terms of beauty and appropriateness for the pieces they accompany. Most of the pieces are anonymous but the known authors are given a brief biography. The introduction by the editor is appealing, evocative, and intelligent. This is a book to pick up and browse through during those dull periods of life.

— Dale Summers, TX

The Mammoth Book of Names

House Names Around The World - Joyce C. Miles, David & Charles Ltd, Devon, 1972

House names, like detectives, go back to Babylon, at least, and are found around the world, applied to homes large and small, fixed and mobile. Says the author "... everywhere people display a humour, inventiveness and imagination ... there are, inevitably, banalities and disasters, but even these may reveal something of the perpetrator and the society in which he lives." One chapter deals with the history of house nomenclature, with examples drawn from castle and cottage names of the Middle Ages, such as Goodluck's, or Master Stone's Lodgings. Being a Truly Trivial Pursuit kind of person, I found this most interesting. In fact, I am inspired to name my own place, although if you are moved to write a review, I would recommend that you send it to the route and box number given in the masthead. But it makes for something of a flourish, don't you think, to sign off in this fashion:

Myrna Smith
Schloss von Schrounghe
Texas
1996



RICARDIAN POST

A Letter To Ricardian Readers:

Has this happened to you? You search for years for that special Ricardian novel, finally pay a used book dealer a tidy sum for it — and two weeks later you find another copy at a library book sale for 50¢. What to do?

My suggestion is: buy it. Then, put it back in the Ricardian pipeline. Offer it to the Fiction Librarian, either for the Library or for an auction. Offer it to your Chapter, if it maintains a library. Take it to a Chapter meeting, offer it to the other members, and donate whatever they pay you to the Chapter treasury. The main thing is, put it where other Ricardians can find it. I don't know of any book dealers who specialize in Ricardian fiction, and the last time I *did* hear of one, they didn't reply to a letter of inquiry. No matter — this is a project well within the scope of any Ricardian book-lover, an act of random kindness.

And may I also make a plug for your public library? Be involved with it — it's good for the library and it's good for you. Most libraries have Friends groups, to provide manpower for special events and do much-needed fundarising: join one or form one. Most libraries, at least in this area, hold an annual book sale of volumes donated

by the public as well as culls from the libraries' collections. Friends groups often organize and staff these. Stands to reason that if you're helping set up such a sale, you'll get first look at whatever comes in, and there can be some great finds. (33¢ for a hardback *Sunne in Splendour*? With dustjacket. Palmer's *The White Roar* for next to nothing — it was Two Bucks a Bag Day.) Just this past summer, the new Castle Library's Friends group received the *entire* collection of a retiring history professor from Westminster College. Over 500 volumes, all in great shape. The average reader, just looking for a quick mystery or romance, isn't going to get excited about these, but we invite a lot of book dealers, and the books wind up where they can reach the readers who've been searching for them.

So here's an easy chance to do some good. Not just because the Fiction Library suffered from flood damage, but because it benefits all of us. It's an opportunity we should make the most of.

Susan Dexter

Editor's Note: Hear! Hear!



Sharon Kay Penman (l.)
autographing copies of her works
for Sharon Michalove (r.) at 1996
Annual General Meeting in
Philadelphia. Michalove won the
grand prize of this year's Schallek
raffle, a complete set of Penman's
historical novels.

SCHALLEK SCHOLAR REPORT

Sharon Michalove

As a recipient of the 1995 Schallek Fellowships, I would like to express my appreciation for the award. It enabled me to carry out some of the research on my dissertation, "Chyldren! Geue eare your duties to learne': The Education of Upper-Class Englishwomen in Late Medieval and Early Modern England," at the Newberry Library in Chicago. On September 3, 1996, I successfully defended my dissertation and will graduate in October from the University of Illinois at Urbana-Champaign. The following is a precis of the dissertation.

Piecing together the pattern of upper-class women's education in late medieval and early modern England is no easy task. The difficulties in finding source material, in interpreting for the many the stories of the few, and defining what is meant by education are familiar to those who I have followed in this venture. Just defining the class structure is difficult, as gentry and aristocracy blended into each other and many a gentleman was "self-selected" in the sense that in England one could claim gentle status without having to prove an ancient aristocratic lineage¹ as long as money was available to uphold the standards of the position and one could lose that status if the money ran out.

My definition of upper class includes both the aristocracy and the gentry and could even include wealthy members of the mercantile classes. What seems most important was the acceptance of upper-class ideals and the ability and desire to participate in those activities that were the province of upper-class life. These would include patronage, which included providing political advancement, encouraging artistic endeavors, promoting social inferiors by providing education or training, conspicuous consumption, and lavish hospitality. The acquisition of estates and the provision of an upper-class education for the children of family were also essential aspects of elite culture.

That leads to the problem of defining education. I have chosen a broad definition of education as the socialization of both children and adults so that they were able to assume their proper place in society. In the case of upper-class English men and women, the education would have been functional and designed to teach the skills of management and social graces. Music, dancing, archery, riding, and accounting would have been taught to both boys and girls. However, male education would also have had a component dedicated to the military arts, while female education would have stressed household skills, some

medical training, and arts such as embroidery. Reading and writing may have been part of the curriculum although status was established partly by having servants who could provide the services of reading and writing. Literacy, in the modern sense of the term, may have been irrelevant.

In this dissertation I have tried to bring together the threads of much of the recent research on upper-class women in late medieval and early modern England by focusing on how that work illustrates aspects of women's education. Chapter 5 is the heart of my dissertation and in it I have emphasized the centrality of household education and described how upper-class households were essentially schools. The importance of informal methods of education has been stressed, primarily by analyzing parts of the correspondence of Honor Lisle and her man-of-business, John Husee.

To understand the educational process in this period it is essential to understand that academic education was merely a gloss acquired by a few members of the upper-class but was not an essential part of elite education. These were people who lived in a politically uncertain time, who were materially affected by court life and politics and who had to learn how to maneuver in ways that would turn a variety of situations to their own advantage. The upper classes lived a life in which public and private were completely entangled and disentangling these threads is impossible and potentially misleading for the modern historian who wishes to understand the mentality of elites in this period. They were happy to use humanistically trained personnel in their households but, with certain notable exceptions such as Sir John Tiptoft and Sir Thomas More, they were not usually interested in obtaining humanistic education for themselves or their children.

Because this is a project that deals with women, gender would seem to be a major issue. I found that class was much more important than gender. Within upper classes women did tend to exert more indirect influence rather than being active participants, but even this is to oversimplify. Not only were there female rulers at the end of the period, but, as will be evident in Chapter 7, widows especially were able to wield power on their estates, just as men did.

This study covers a wide period of time. In order to gather enough examples to make the project viable, it was necessary to extend the research from the late fourteenth-century well into the sixteenth-century. The quality of available material becomes much

more substantial after 1500, but in an essentially conservative society, the aims of education were not very different in 1580 than they had been in 1380. The statistical paucity of materials has led many researchers to conclude that women who show up in the records were extraordinary. I would argue, on the contrary, that these women are examples of the potential influence of women generally in the upper classes.

The hereditary aristocracy of England used education to maintain its cultural, political and economic superiority of men and women in the hierarchy of society. Aristocratic education was training for leadership of the group and the skills taught were those that the group defined as signifying a leader. Part of aristocratic education was also based around play and conspicuous consumption. The sentiments of the twentieth-century slogans, "If you've got it, flaunt it," and "let the good times roll" would not have seemed foreign to a fifteenth-century English aristocrat. These principles were adopted by those who moved into the upper classes of society.

Aristocratic English education usually did not involve formal schooling. If schooling was pursued at all, it was a finish to an education that took place in a household, either that of the natal family or that of another to whom the child had been sent to be educated. This education included learning to eat properly in company, how to converse, sports and games, as well as reading, possibly writing, music, dancing and so on. Children were frequently educated within the household of a family with a higher social standing.

In the end, what can we conclude about the education of elite women in late medieval and early modern England? First, there can be no doubt that women were educated. While misogynists insisted that women were learning to manage households, teach their children, practice their religion, defend their property, represent themselves in court, and a multitude of other skills essential to maintaining their position in society,

The late medieval and early modern household functioned as a school for elite women and offered them possibilities to learn, to teach, to practice private and semipublic devotion, and to dispense political, artistic and educational patronage. Patronage could be defined as doing and receiving favors, and while in itself a vertical relationship, it created and reinforced both horizontal and vertical interconnections. The patronage nexus started with the family and spread outward in ever-widening circles. The vertical giving of patronage gave prestige to the giver as well as to the recipient. For the client, patronage could mean the garnering of lands, money and titles. Patronage was attractive because the promotion of clients enhanced the standing and reputation of the

patron and because the patron could expect a substantial reward from the client. Writers, of course, could glorify patrons. In other cases, gifts and cash were more likely rewards. Authors hoped for an outright gift of money or more valuable forms of patronage such as offices. These offices might be religious preferments, appointments as tutors or secretaries, university fellowships and masterships in schools. These opportunities allowed some elite women to play a central role, not just in their communities, but in national and international affairs.

The English thought very seriously about the education that their children received. Literature on proper education for the aristocracy was produced from at least the twelfth-century. Romances like Malory's *Le Morte d'Arthur*, *Impomedon* by Hue de Rotelande, and the anonymous Guy *Of Warwick*² discussed curricula and tutors. Drawing on Aristotle and other classical authors, medieval didactic literature from authors such as Peter Alfonsi, Vincent of Beauvais, and Giles of Rome were guides to the education of the laity. *Specula principae*, however, seem to have been more important guides for the English nobility. Books like John of Salisbury's *Policraticus*, Gerald of Wales' *De Principis Instructione*, and the *Secretum Secretorum*, supposedly the advice of Aristotle to Alexander about the art of being a ruler, were some of the most famous. The mirrors discussed religion, ethics, politics, military matters, history, literature and medicine. Books were also written for children, especially from the late fourteenth-century onwards. The most famous example is that of Geoffrey Chaucer's *Astrolabe*, written for his young son, Lewis. Some of these books were filled with advice meant to improve moral and educational standards.

The emphasis on hospitality and good lordship in late medieval and early modern England underscored the importance of certain educational principles. In a society that placed great emphasis on the outward forms of behavior, dress, and manners and taught proper eating habits as part of the curriculum, household-centered education was the logical method of delivery for elites. Political patronage positions centered on service to an overlord and this service was usually very personal in nature. Being able to carve, serve at table, and entertain musically and conversationally, were skills valued by the elite members of society. In the household these skills could be formally taught and informally observed and the students, both male and female, could then use these skills to obtain places in more exalted households or at the increasingly important royal court. The skills were also useful adjunct to property for success on the marriage market.

Education can be a conservative or a revolutionary force. In late medieval and early modern England, the traditional education of elites was conservative.

Schallek Scholar Report (continued)

In a time of political upheaval, the skills that were learned, both formally and informally, provided a firm basis for life as it had been. Humanistic education, which was more revolutionary in its effects, was slow to take hold with elites. While they tried to use humanists to their advantage through patronage, upper-class men and women continued to learn the skills that supported the strength of the household and lineage, and that gave them the dexterity to survive in a court society. Education has always been a powerful tool for molding society. The English aristocracy understood this and used their knowledge to create and cement their own power base by creating a type of education that defined the possessor as a "gentleman" or "gentlewoman."

- 1 Most Englishmen who claimed the status of gentleman did have elaborate genealogical charts to prove their ancient lineage (at least back to the Conqueror). However, many of these genealogies, which were prepared for the College of Arms in order to claim a familial coat of arms, were found to be at least partly fictitious when they were researched by the heralds in the seventeenth-century. See Mervyn James, *Family, Lineage and Civil Society; a Study of Society, Politics and Mentality in the Durham Region, 1500-1640* (Oxford, Clarendon Press, 1974)
- 2 *Guy of Warwick* was, and remained for centuries, a very popular romance. See Velma Bourgeois Richmond, *The Legend of Guy of Warwick* (New York Garland Publishing, Inc., 1996).

HELP WANTED: PUBLICITY CHAIR

Margaret Gurowitz's position has come to involve more and more international travel, and she is no longer in a position to respond to press inquiries in a timely fashion (hard to call Des Moines when you're in Bruges, we suppose).

The Society needs a volunteer to maintain a mailing list, send out annual Bosworth In-Memoriam releases and place our in-memoriam ad, send out releases about our AGM, and handle publicity opportunities such as the recent Shakespeare film or the mock trial as they arise. Access to fax and e-mail is helpful but not mandatory.

Additional volunteers to work with the chair would be helpful.

If interested, contact Laura Blanchard, 2041 Christian Street, Philadelphia PA 19146, 215-985-1445, lblanchard@aol.com.



Everyone loves a Ricardian banquet — even the staff.

Left to right: Peggy Allen, Janet Trimbath, Pat Coles, John the Bartender (in hat), Laura Blanchard, Don the Maitre d' (in houppelande), Compton Reeves (in mortarboard) and Judie Gall.

BUDGET AND COMMITTEE REPORTS

RICHARD III SOCIETY, INC.

Proposed Calendar 1997 Budget

(General Fund)

REVENUE Budget

Dues	5,600
Interest	2,200
Library Contributions	300
Tour Receipts	300
Other Misc.*	3,000

TOTAL \$2 1,400

EXPENSES

Administrative:

UK	7,500
Ric. Register	5,200
Printing, Other	400
Postage, other than Register	900
Insurance	175
Telephone (Board Mtgs.)	600
AGM's,	400
All Other Admin.**	1,800

Expenses Incurred By Area:

Chairman	240
Vice-Chair	240
Rec. Secy.	100
Mbr. Secy.	60
Past Chair	60
Treasurer	180
Archivist,	60
Chapters Coord	60
A-V Library	250
Fiction Library** *	750
Research Lib.	250
Libraries Coord	60
P/R	220
Research	30
Schallek Mailing	300
Schools Coordinator	60
Travel Coord.	60
Monograph Fund	30
TOTAL	\$ 21,255

* Donations, sales, etc.

** Bosworth flowers, Dickon plaque, purchases for sales office

*** Increased fiction library budget to allow for replacement of volumes lost in flood

Treasurer's Report to the 1996 AGM

The Society's finances have continued at a normal pace since the last AGM. Both the William B. Schallek Memorial Graduate Fellowship Fund and the newly-established Maxwell Anderson Scholarship Fund have seen increases in the value of their assets, as has the Weinsoft Memorial Research Library Fund.

I wish to give heartfelt thanks to all those members who have contributed extra donations in addition to the normal dues payments and to encourage anyone who can afford it to make such an extra donation. These contributions enable the Society to maintain and improve all its services — libraries, scholarships and fellowships, and outreach. In particular, extra contributions this year, given to the general fund or the Fiction Library, will provide funds to replace

books lost in the flood at Mary Miller's house. Of course, all donations given for a designated purpose are used only for that purpose.

Today, with this AGM report, I am submitting a proposed 1997 budget for the Society's General Fund. The complete 1995 Treasurer's Report with financial statements will be published in an upcoming issue of the Ricardian Register. I would appreciate your comments on either or both of these.

Being Treasurer since 1993 has been an interesting challenge, often hard work, and a pleasure, too. I hope that the new Treasurer will enjoy it as much as I have, and wish her all the best.

—Peggy G. Allen, Treasurer

1996 Fiction Library Report

On July 18, my basement flooded when northern Illinois received a record rainfall. Water rose to a depth of thirty inches. The bottom shelf of the fiction library was under water by the time we discovered the situation at 6:00 a.m. Thanks to the help of my family and neighbors, the books on the upper shelves were moved to a safe location. By the time the water was pumped out thirty hours later, there was little that could be done for most of the soaked volumes. Forty-seven books, consisting of thirty-five individual titles were either damaged or totally ruined. I picked out seven volumes that I thought could be rescued. The rest were too waterlogged to attempt to rescue and were discarded. After six weeks, it appears that three of the saved books will be usable again.

The library was not insured. All the copies lost were hardcover. Most of them are out of print and many were only published in England in the first place. A report was sent to all officers and to the "Ricardian Register". Members are asked to donate books if they can, but they should contact me first to see if the book(s) they wish to donate are still needed. A case in point is *The Murders of Richard III* by Elizabeth Peters. I have already received two copies from members who heard about the flood loss. I will be searching at used book sales and book stores. I have already located one replacement.

I have written Carolyn Hammond, librarian of the English Branch, to see if she knows of any sources of used Ricardian fiction. The 1997 Chicago AGM committee has agreed to host a breakfast next year to benefit the Fiction Library.

Otherwise it has been a slow year for the Fiction Library. Twenty-one books were circulated between September 1, 1995 and September 7, 1996. Twelve books were purchased for the library, including a screenplay of Ian McKellen's "Richard III" and the four volumes of Thomas Costain's Plantagenet series. Six books were donated. The Board of Directors donated a copy of *The Wars of the Roses in Fiction*, an annotated bibliography compiled by Roxane Murph.

The Fiction Library list was revised and updated. Copies are available for members. Until the list is revised again, a list of books lost in the flood will accompany it.

Mary Miller, Fiction Librarian

Archives

The RIII archives have had numerous additions this year and we wish to thank the many members who sent items for inclusion, particularly the many items concerning the public and media reaction to the movie, Richard III. Members are encouraged to send items for inclusion.

Committee Reports (continued)

These archives are the records of our organization, and we all know the fate of those whose history is lost. The archives are currently stored in a secure facility belonging to the National Park Service (Toni & Jeffrey's house).

Toni & Jeffrey Collins

Sales Office

As reported in the *Ricardian Register*, this has not been an easy year for the sales office. The volunteer handling our shipping department, David Macool, had to give up the job for health reasons. As a stopgap, Laura Blanchard handled the orders but found herself unable to provide timely service for a variety of reasons and the sales office suspended operations in May. A search for a new volunteer was announced in the summer issue of the *Register*; Roxane Murph reports that three volunteers have stepped forward and that she is in discussions with one of them which will result, we can only hope, in a grand reopening of the sales office in the near future. A financial report is shown below. In the meantime, we would encourage you all to buy with enthusiasm at the sales table this year!

Cash Statement, October 1, 1995–August 31, 1996
Balance Forward October 1, 1995 \$1,472.48

Add: Sales proceeds

10/95	\$ 101.90	
11/95	851.95	
12/95	108.70	
1/96		
2/96	223.45	
3/96	177.20	
4/96	66.50	
5/96		
6/96	280.75	
7/96		
8/96	24.95	1,835

Subtotal \$3,307.88

Deduct:

11/96 Boydell & Brewer, inv.	73.00	
Cambridge Univ Press, inv	128.64	
J. McMillan, refund	137.00	
D. Boggs, refund	43.50	
St. Martin's Press, inv.	332.66	
D. Boggs, refund	20.00	
Check charge	15.07	
3/96 E. Wesselink, refund	18.00	
S. Muehlbauer, refund	9.50	
Wendy W. Logan, stamps	7.00	
4/96 Richard III Society, inv.	263.12	
Peters & Son, inv.	82.40	1,129.89

Balance 8/31/96 \$2,177.99

(Balance subject to payment of Alan Sutton Publishing charge for inventory estimated at \$400.00)

Wendy W. Logan
Laura V. Blanchard

William B. Schallek Memorial Graduate Fellowship Awards

For the 1996-97 academic year, we received seven applications from highly-qualified graduate students. With a total of \$2,500 in award

money available, and based upon recommendations by our Selection Committee, the American Branch made three awards:

Anna **Dronzek**, University of Minnesota

Manners, Models, and Morals, Conduct Books for Women in Late Medieval England

John Dwyer, University of Colorado

Local *Control in the Age of Reformation: Hereford 1475-1620*

Matthew B. Goldie, City University of New York

Fifteenth-Century Language and Language Play

The success of our scholarship program depends on two important groups of people: our selection committee and our donors. The fund has received \$1,350 during Calendar 1995 and \$308 to date in contributions for current giving, with another \$1,940 in 1995 and \$870 to date to help build the endowment. As I write this, a week before the AGM, I am hopeful that the proceeds from our raffle and our benefit breakfast will yield another \$500-\$700 to benefit the fund for our 1997-98 applicants. Thanks as usual are due to our many donors, but especially to **Maryloo Schallek**, whose annual gifts continue to build the endowment; and to the five members of our selection committee: Lorraine C. **Attreed**, Barbara A. Hanawalt, Morris G. McGee, **Shelley A. Sinclair**, and Charles T. Wood.

Laura V. Blanchard

Tour Coordinator

The 1995 tour resulted in three new members for the Society. There were eight people on the 1996 tour, four of whom are members of the Society. Thus the Society will gain \$400 for this tour. This tour was particularly successful. Six of the eight (including me) were members of previous tours, one from 1993, two from 1994 and two from 1995. The group was particularly congenial and new sites added to the interest.

Due to circumstances beyond my control, we did not lay a wreath this year. The total expenditure for 1996 will include a nominal amount for copying and postage for the evaluation.

Lord Addison Travel will conduct the 1997 tour to some new Ricardian sites, including Cambridge, Walsingham Abbey and Castle Rising.

Dale Summers

Research Officer

I was appointed to the position of Research Officer both in the middle of the year and in the middle of writing my dissertation on the education of upper-class women in late medieval and early modern England. Therefore I have not been as active on the research front in terms of Society issues as I would have liked. Now that I have defended and deposited my thesis, I hope to have more time for facilitating Ricardian research by members. A bound copy of the thesis will eventually be available in the Society's library.

Margaret Gurowitz has done an excellent job in that position, but trying to facilitate research and serve as Publicity Officer is an overwhelming task.

A great deal of the research effort has been Laura Blanchard's superb management of the society's web site. Several research queries have been forwarded to me and the queries and the responses will appear in a future issue of the *Register*.

On the research front, Compton Reeves again put together an excellent session in Kalamazoo at the International Medieval Congress. In addition, Sharon Michalove has taken over the management of the fifteenth-century sessions sponsored by the

Society of the White Hart, ensuring that Ricardian topics will be well represented.

The major conference on fifteenth-century English history was held in Aberystwyth, Wales this summer. Joel Rosenthal of SUNY Stony Brook attended the conference and report, "A nice conference - smallish (40-50) and inexpensive, in an attractive town and a comfortable campus. The papers by design were political, and the 'end of the middle ages' theme was to explore any possible line of demarcation between say the 1480s and 1520s or so. But mostly they were case studies and very empirical - a lot of extremely good and extremely detailed work." The papers from this conference will be published by Alan Sutton.

On the publications front, Alan Sutton will be publishing the papers from the Ricardian conference held at the University of Illinois in April 1995 in their Fifteenth-Century Studies series, edited by Ralph Griffiths. We are still waiting for word on the publication of the first monograph. Kelly Gritten will coordinate efforts with Roger Thorp of Alan Sutton.

We hope to have the second Ricardian conference at the University of Illinois in late 1997 or just before the 1998 Kalamazoo conference.

Sharon D. Michalove

World Wide Web

The American Branch's World Wide Web site went on-line in the summer of 1995 and was featured in a workshop at the 1995 AGM. At that time it was primarily an "electronic storefront" for the Society, a place for interested people to find information about Society membership, programs, and activities.

Since then, it has taken on a broader purpose: to provide information on Richard III and late fifteenth-century English history, and to serve as an on-line library of primary texts and secondary sources. Thanks to the efforts of volunteers around the country and around the world, we have on-line editions of the Arrival of Edward IV, the Wardrobe Accounts of Edward IV and the Privy Purse Expenditures of Elizabeth of York; the relevant portions of Polydore Vergil's *Anglica Historia* and the sixteenth-century Ballad of Bosworth Field; extracts of the relevant fifteenth- and sixteenth-century texts related to the Battle of Bosworth Field; introductory essays on Richard III; bibliographies on various topics; the beginning of an on-line hypertext edition of Shakespeare's play. The Ohio chapter is sponsoring a section on Fifteenth Century Life. Coming soon: on-line editions of Horace Walpole, the Warkworth Chronicle, and the Croyland Chronicle.

For those with an interest in fiction, we are hosting a section on the works of Sharon Kay Penman.

The site has received a Point Communications Top 5% of the Web award and was a "top ten links of the week" site from America Online in February. Some organizations and institutions linking to our site include *Britannica Online*, *MGM/United Artists*, *the American Film Institute*, *Carnegie-Mellon University*, *The Labyrinth*, and *ORB*, the *On line Resource for Medieval Studies*.

Our site will be the focus of a demonstration at the 1997 meeting of the American Historical Association. Richard Oberdorfer is working with us to create an "open web quiz" or scavenger hunt, which teaches about Ricardian topics and about techniques to use the World Wide Web for research and how to evaluate the sources found there. He has been testing it on his students this fall and we eagerly anticipate the results.

Thanks are due to the many Ricardians who have helped create content or do hypertext markup for this site, including Judie Gall, Peter Hammond, Nancy Laney, Elizabeth Linstrom, Roxane Murph, Richard Oberdorfer, Anne Vineyard, and Jeffrey Wheeler.

Laura Blanchard

Chapter Coordinator

This is a good news/bad news report. The good news is there were two requests for information to form chapters, one in Minnesota and one in Florida. Neither has been formed as yet but there is progress and hope that one or both will be successful.

I have received reports from Southeastern Pennsylvania, Middle Atlantic, Ohio, Illinois, Michigan, Southwest and Northwest Chapters. I did not receive a report from Northern California but I have had contact with them during the last year. I have had no response to requests for reports or other information from New England, Rocky Mountain or Southern California in the last two years and am unable to determine the status of those chapters.

In addition, I have received requests for information via our web site and due to my own activities on-line. I have ongoing discussions about Richard in two forums on CompuServe and intermittent discussions in other forums. I can report that almost all those participating in the discussions are Ricardian supporters although none of them are members of this Society. At least one is a member of the parent body.

Chairman Compton Reeves, Research Officer Sharon Michalove and Vice Chair Laura Blanchard as well as Research Officer Peter Hammond in England have promptly answered questions I have emailed them when I could not answer discussion questions. Promptness is critical in these discussions and I greatly appreciate their assistance. While this activity is not chapter related it does relate to the overall Society and its aims - and, in my opinion, the direction the Society must go if it is to survive.

The NORTHWEST CHAPTER reports an increase in membership to 35 members and attributes it partially to publicity from the AGM in Seattle last fall and its booth at the Seattle Highland Games in July. The chapter held five meetings during the year, the most of any chapter. "We feel that we are in pretty good shape at present," reports Yvonne Saddler, Chair.

The ILLINOIS CHAPTER, host to the 1997 AGM, reports they have begun sending their newsletter to all Society members in the state in an effort to promote chapter members. "The web page has helped direct attention to our chapter," reports Janice Weiner, Chair. Chapter activities have included Ricardian display at a bookstore, an exhibit at a library and their annual memorial service at a church for Bosworth. This memorial service has attracted the attention of the parent body.

The MICHIGAN CHAPTER has approximately 10 active members but maintains a mailing list of 49 for their newsletter. They had four meetings during the year and finished the revision of their bylaws. In addition, they queried libraries regarding an exhibit and churches regarding a memorial service. Moderator Diane Batch says they passed out flyers at the showing of "Richard III" and two members participated in a Shakespeare authorship "trial" with Richard III mentioned prominently.

The SOUTHWEST CHAPTER has maintained their membership level. Roxane Murph, Chair, reports she has written to all Society members in the area who are not members of the chapter and invited them to join. She says the biggest problem, as people's lives grow busier, is attracting and keeping members, a sentiment echoed by other chapters.

The OHIO CHAPTER is enjoying stable membership as the result of the most active promotion and recruitment efforts of any chapter. They participated in two faires and also passed out literature at the showing of the McKellen version of Richard III in Columbus. In addition, they held four meetings at different locations. As with many chapters, they are wrestling with the issue of how to engage individuals who are only interested in participating at a local level.

The SOUTHEASTERN PENNSYLVANIA CHAPTER has been planning this AGM but has done little else. At their only

Committee Reports (continued)

meeting, held in January at the University of Pennsylvania's Department of Special Collections, no one wished to run for office so the chapter is currently without officers. An In Memoriam notice was placed in the Philadelphia Inquirer and Philadelphia Daily News. Former Chair Laura Blanchard reports a core group of interested members but says the chapter is about to go on sabbatical.

The MIDDLE ATLANTIC CHAPTER was on hiatus during 1994-96. Jeanne Faubell is currently attempting to revitalize Chapter participation and activities. She has sent out a newsletter to all Society members in the area to discuss plans and solicit ideas and assistance. The chapter is without officers with Jeanne acting in the chairman's position for now.

The bottom line, as most chapters pointed out, is that people are too busy these days to participate in chapter meetings. They might want to and even try to but it is very difficult just to do the things they must. The Society needs to promote membership contact and activity through the ever growing medium of computers. It seems that most people, at least in the segment from which we draw membership, are on-line either at work or at home and possibly in both places. By providing on-line resources, contacts and discussions people can stay in contact and profit from their membership without having to go anywhere. No doubt they sign on several times a week. They can get their Ricardian information at that time and perhaps participate in a discussion too. They don't have to make time for or drive to a chapter meeting to be an active participant.

This should not eliminate chapter activities where there is a group with members who are willing and able to participate in social activities, faires, presentations and such. It would provide activity for members who do not have a local chapter, which is the vast majority of the membership, or who are unable to be an active participant in one for whatever reason.

Cheryl Rothwell, 76710.2460@compuserve.com

Research Library

We added eight books to the Research Library this year, one replacing a lost book. We also added twenty-five articles, papers and excerpts.

Library use has been steady, although only about a dozen people have been regular borrowers. During the past year there seem to have been more requests for articles than for books, an interesting trend if it is a trend! Do we all find ourselves with less time for reading, or are "hard-to-find" books becoming more readily available? In any case, I urge members to avail themselves of this precious Society resource. Library lists are available on request, and they still are free.

Helen Maurer

Audio Visual Librarian

The audio-visual library has had very little activity this year. I am not sure whether this is due to the emergence of more easily accessible material (via WWW, Internet, History Channel, etc.) or the fact that the library is located in Canada. One of the main reasons I rented a post office box was so that I would be assured of receiving any requests from the members. However, there are several factors indicating that a change of location may be a wise decision as far as the future of the library is concerned.

1. The exchange rate is approaching 40%. Therefore, your U.S. dollar is worth approximately \$1.40 CDN. As the rate fluctuates frequently, a quoted dollar amount is extremely changeable. Additionally, when my expenses are submitted to Peggy, I convert the amount into the

rate that particular day, which can change before I receive the cheque. Also, my bank puts a hold on the cheque for sometimes as long as 30 days. This, I am sure, cannot be convenient for Peggy. I know it certainly is not for myself. The only alternative would be if Peggy were to pay me by money order.

2. I have had problems shipping tapes. There is a \$25.00 limit on insuring videotapes now. Some of the items in the library are worth substantially more than that amount. Also, Canada Customs has occasionally opened my packages, both incoming and outgoing, and on one occasion, a tape went missing. I received the box, which had been sent to me containing two tapes when it left the States, and upon opening same discovered that only one tape was inside. The package had been opened and resealed, but not well enough. I can only blame the border.

3. Any new material I may order for the library would be subject to the same scrutiny by the Customs inspectors at the border, as far as its commercial value is concerned and I would be charged a duty from this end. This is why I have not ordered any new tapes this year.

Some of these restrictions are new since my 1995 report. I feel that in light of the above, the library would be better serviced from within the United States. As I still attend meetings in Seattle, I could take the contents there to our next meeting in October and ship them from within the US if you decide on a new librarian by then.

I hope this does not sound too negative, but once the factors I have described are considered, I think you will agree that moving the library would be the best alternative for the Society.

Sandra Giesbrecht

AGM 1997

Plans for the 1997 AGM in Chicago are gradually beginning to fall into place. It will be held October 3rd through 5th. After protracted negotiations, a contract was signed with The Courtyard by Marriott Chicago Downtown. The hotel is a very convenient location in the River North area of downtown Chicago, just two blocks from Michigan Avenue. Within a few blocks are several restaurants, the shops of Michigan Avenue, and Navy Pier a recently opened festival market place. Also close by are the world-renowned Chicago museums — the Art Institute, the Field Museum, the Adler Planetarium, and the Shedd Aquarium.

We are in the process of planning workshops and selecting a keynote speaker. If any members are interested in putting on a workshop, please let me know. We are planning on three sessions with two workshop choices at each session.

Chicago is the scene of several mystery and detective stories, so we have chosen a mystery theme for our AGM. At the Saturday evening banquet, we plan to hold an entertainment that will explore the mystery of what happened to the Princes in the Tower. With some luck and a bit of fun, we may shed some light on the matter. If any member would be interested in participating in this entertainment as a suspect/character, please let me know.

We also plan to host a Sunday morning breakfast to benefit the Society's Fiction Library.

Chicago is beautiful in the autumn. We hope that many of you will join us next October for a weekend in the Windy City.

Mary Miller

MINUTES OF THE ANNUAL GENERAL MEETING
RICHARD III SOCIETY — AMERICAN BRANCH

Saturday, September 28, 1996
Sheraton Society Hill Hotel, Philadelphia PA

The thirty-sixth annual general meeting of the Richard III Society, American Branch, was called to order by chairman A. Compton Reeves at 2:00 p.m.

Upon motion duly made, seconded and unanimously carried, the reading of the previous year's minutes was waived. In the absence of the membership chairman, Laura Blanchard reported that membership appears to be stable, with 600 individual memberships and an additional 60-70 family members.

Peggy Allen presented the treasurer's report, which is being printed separately. Written committee reports were circulated prior to the meeting in order to conserve meeting time, and are included as an addendum to these minutes.

Chairman Reeves announced that he had been approached by the archivist of Ohio University regarding the Society's archives. The University is willing to handle conservation and storage of the Society's archives, and make them available to members and to researchers as requested. Reeves understands that the University is willing to do so at no cost to the Society. Upon motion duly made, seconded, and unanimously carried, it was

RESOLVED, that the Chairman continue discussions with the Ohio University Archives and report back to the membership.

There was some discussion of the Society's presence on the Internet, especially its World Wide Web site, and the ways in which the Society can continue to use the Internet to further its objectives. A show of hands among the members present indicated that approximately one-third currently had some access to the Internet. The continued development of an on-line library of primary and secondary source materials was generally endorsed, and upon motion duly made, seconded, and unanimously carried, it was

RESOLVED, that the Society should bear the costs of maintaining the web site (currently donated by one of its members).

Laura Blanchard mentioned a Philadelphia-area Internet service provider that offered no-cost Web sites to nonprofit corporations in the area. She will investigate the possibility of migrating to this site, and of registering a domain name for the Society to make its Internet address easier to remember.

Members discussed the feasibility of establishing an electronic discussion list for members. This will require a member volunteer willing to devote the necessary time to maintaining the list. Sharon Michalove suggested that

in the meantime members might want to join H-ALBION, the electronic discussion list for history of the British Isles supported by the National Endowment of the Humanities. Michalove is a co-moderator of this list.

Roxane C. Murph, chair of the nominating committee, presented the results of the balloting for current officers:

- Chairman: A. Compton Reeves
- Membership Chair: Peggy G. Allen
- Secretary: Judith A. Pimental
- Treasurer: Bonnie Battaglia

Through a clerical oversight, the position of Chairman was not included in the ballots mailed to members in August. Since the nominating committee had received no nominations for alternate candidates in response to its published call, and since Compton Reeves had previously agreed to stand for election for a second term, ballots were distributed at the meeting and Reeves was duly re-elected as Chairman.

A summary of the revised mission statement from the parent society was circulated to the members and the floor opened for discussion. Members voiced two concerns: one, that the support of the various causes did not imply that the parent society would assess its branches any contribution over and above the branches' dues; and, two, that this did not suggest that the Society would not continue to work for a re-assessment of Richard III's reputation.

Murph presented this year's Dickon awards for meritorious Ricardian service to Peggy G. Allen, whose work as treasurer spanned a period where the Society's assets grew considerably and the treasurer's position took on a new dimension; and Dr. Sharon D. Michalove, whose career of Ricardian service spans more than two decades, most recently as American Branch research officer and organizer of the very successful 1995 academic conference.

The meeting concluded with the traditional raffle in support of the William B. Schallek Memorial Graduate Fellowship Award. The grand prize, a complete set of the historical novels of Sharon Kay Penman, donated by the author, was won by Sharon D. Michalove.

There being no further business, the meeting was adjourned at 3:45 p.m.

Respectfully submitted,
Laura Blanchard, vice chair
in the absence of the secretary

**NEW MEMBERS
(THROUGH MID-DECEMBER, 1996)**

Dortha L. Lininger
 Harry Blustain
 Henry Brennan
 William J. Brown & Margaret M. Brown
 Darlene Duncan
 Evelyn Fair
 Katherine Gypson
 Michael J. Jablonski
 Julianne Leary
 Laura Lones
 Bety T. Lord
 Amy McCreary
 Shirlee McQuown
 Catherine Morrison
 David E. Ruml
 Jerome B. Victory
 Dawn D. Wood & Laura Wardwell
 Clarke L. Wilhelm
 Suzanne Berends
 Edith Cox
 Louis Everett
 Duncan Stuart
 B. Silverman
 Thomas J. Moore
 Marcia K. Stone
 Marilyn & Alan Lee Summers
 Kathleen Casey
 Kennett Love
 Evelyn P. Bonavita
 Judith-Alison Broeking
 John Broza
 Donna-Marie Carpinelli
 Ivy Livingston
 Janet Yanosko
 Marsha Weaver

**THIRTY- SECOND INTERNATIONAL
CONGRESS ON MEDIEVAL STUDIES**

Thanks to Compton Reeves, the American Branch of the Richard III Society is once again sponsoring a session of papers at this conference, which draws thousand of medievalists from all over the world for four days of workshops, lectures and fellowship. Not to mention shopping (imagine stalls for all the academic presses and all the medieval chachka vendors in the world).

Also of interest to Ricardians: The Society of the White Hart, an informal **association** of scholars of late medieval English history that gathers regularly at the conference, will also be sponsoring four sessions, co-organized by Sharon D. Michalove and Jeffrey Hamilton.

In recent years, as many as a dozen Ricardians have attended and found themselves **warmly welcomed** by the other conference participants. Registration is approximately \$100 and adequate though spartan dormitory rooms are available for about \$17 a night — along with meal service.

To be added to the mailing list, write to The Medieval Institute, Western Michigan University, Kalamazoo, MI 490083801, 616-387-8745, fax 616-387-8750, mdvl_congres@wmich.edu, <http://www.wmich.edu/medieval>.



NEW MAGAZINE CELEBRATES THE BARD

Georgetown University and Cambridge University Press have announced the publication on ***Shakespeare***, a new magazine for Shakespeare enthusiasts, scholars and teachers.

The premier issue includes an interview with Donald Foster about the Funeral Elegy and several articles on ***Hamlet***, including an interview with Kenneth Branagh about his film, four veteran teachers' approaches to teaching ***Ham/et*** and ***Hamlet*** on the Internet. In addition, a kindergarten teacher writes how she uses ***The Tempest***, ***Pericles***, and ***The Winter's Tale*** to assist in the cognitive and moral growth of her students.

Subscriptions are \$12 for one year (3 issues). Send your name and address to: ***Shakespeare***, Georgetown University, P. O. Box 571006, Washington, D.C. 20057-1006.

More information is available at [www/shakespearemag.com](http://www.shakespearemag.com).



LOOKING FOR RICHARD

Dale Summers

*Produced by Al Pacino, Michael Hodge, Fredrick Kimball,
1996*

Al Pacino is looking for Richard but not very deeply. He never goes beyond the surface of the play. Ignorance of the historical facts of the Wars of the Rose is rampant. Questions unanswered by Shakespeare remain unanswered. Questions such as "Why did Richard need a wife?"

The opening credits were interesting. The words KING RICHARD appeared on the screen: then LOO attached itself to KING and "for" appeared between the words to complete the title.

There was far more documentary than Shakespeare in the approximately 120-minute film. There were about thirty people in a theater designed for probably three-hundred. Two couples behind us made approving noises throughout the film. About a dozen newcomers entered during the final credits.

The acting was in the main superb. Alec Baldwin was George, Duke of Clarence; Kevin Spacey, Buckingham; Kevin Conway shone as Hastings; Penelope Allen, Elizabeth Woodville; Estelle Parsons, Margaret of Anjou; and Larry Bryggman, Stanley. There was a gasp of recognition when Bryggman appeared on the screen. He plays Dr. John Dixon on *As The World Turns*.

Two actors' performances were disappointing. Winona Ryder seemed very uncertain as Lady Anne. Her hatred of Richard in the beginning of the courtship scene was not convincing. Perhaps she was overawed at playing opposite Pacino and was grateful to have been chosen.

Pacino himself was the other disappointment. He lacked the smooth humor and charm that makes Shakespeare's Richard palatable. Each time he appeared in costume, he sported a three-day stubble of beard. If he intended to portray Richard as a gangster, he succeeded. But the antihero of the play depends on his charm to achieve his ambition. Pacino's Richard is intense and strong but devoid of charm and humor.

My long-suffering, non-Ricardian spouse took me to the film. "It was more entertaining than I expected." The bull sessions with the actors gave a lot of insight into the play. He described Pacino's Richard as a caricature. So Pacino represented Shakespeare well.

Many of the scenes were shot in a medieval museum in Los Angeles. But there were conversations shot on



American streets, at the reconstruction of the Globe and in London.

Pacino's stated purpose was to explain Shakespeare to American audiences. To prove the need for the film, he interviewed an assortment of Americans on the street. They seemed to prove his premise. To help explain the play, he filmed statements from such luminaries as Kevin Kline, James Earl Jones, Kenneth Branagh, Vanessa Redgrave, Derek Jacobi and John Guilford, as well as some English scholars who were inadequately identified. He and his fellow producers (one of whom was intelligently vocal but not clearly designated) chose *Richard III* because it is performed more often than any other Shakespearean play and therefore perhaps more familiar to playgoers. But they admit that it is a difficult play to comprehend. It has a large cast and the relationships are entangled.

An attempt was made to explain the language. Kevin Conway gave an example. Where we say "Go," Elizabethans would say, "Be Mercury, and on thy winged feet, fly." Vanessa Redgrave described iambic pentameter in philosophical and elegant prose but the meaning got lost in the words.

The battle was filmed through a red filter. Then Pacino, wearing velvet not armor, lost his horse. He was struck by arrows and done in by Tudor himself. That is, Aidan Quinn killed Al Pacino.

I kept hoping someone would say, "Hey, this guy can't have been real." My ears pricked and my heart leapt when Vanessa Redgrave said "... words completely divorced from truth." But she was referring to the speeches Shakespeare put into Richard's mouth. The real Richard was never acknowledged.

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MEMBERSHIP APPLICATION/RENEWAL

☐ New
☐ Renewal
☐ Mr. ☐ Mrs. ☐ Miss

Address:

City, State, Zip:

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Fax:

E-Mail:

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

Contributing & Sponsoring Memberships:

Honorary Fotheringay Member \$75.00
Honorary Middleham Member \$180.00
Honorary Bosworth Member \$300.00
Plantagenet Angel \$500.00
Plantagenet Family Member \$500+ \$_____

Contributions:

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

Total Enclosed: \$_____

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

*Make all checks payable to Richard III Society, Inc.
Mail to Peggy Allen, 1421 Wisteria, Metairie, LA 70005*