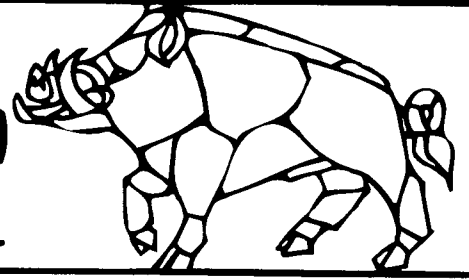


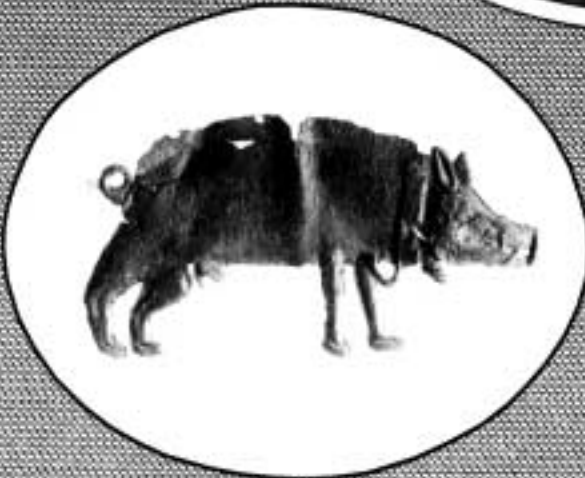
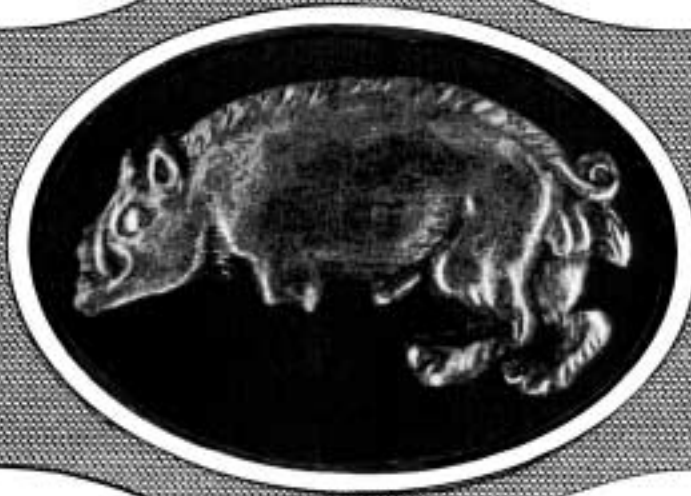
Richardian REGISTER



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A BEVY OF BOARS

— Photos and cover collage by Geoffrey Wheeler

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In the belief that many features of the traditional accounts of the character and career of Richard III are neither supported by sufficient evidence nor reasonably tenable, the Society aims to promote in every possible way research into the life and times of Richard III, and to secure a re-assessment of the material relating to the period, and of the role in English history of this monarch

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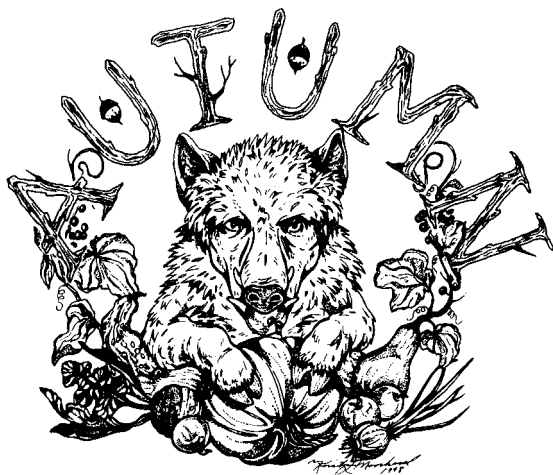
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EDITORIAL LICENCE

Carole Rike

Ask and you shall receive? Several weeks ago, we had a largely empty Fall issue. I asked, and subsequently have more material than we could include in this issue; some of it will appear in the Winter *Register*, including Martin Reboul's article on Barnet and the report on the 2002 Ricardian tour. To facilitate our space restrictions and enhance the information exchange for our members, we have several new links to the Society website. The full itinerary of the 2003 Tour is online (www.r3.org/travel/tours/2003.html), along with Floyd Durham's reading list of medieval mysteries and Pamela Butler's survey of Josephine Tey/Gordon Daviot's works.

Floyd Durham, despite the loss of their family dog and a previously planned vacation, jumped into the breach and delivered his article on medieval detective novels. Pamela Butler went in quest of Josephine Tey, in our recognition of the 50th anniversary of the publication of *Daughter of Time* — a novel which has done much to counteract historical misconceptions. Thanks also to Judy Pimental for her work on various Ricardian biographies.

Nice flood for a change — far superior to those brought by Isolde or perhaps Lili!

As we go to press, many of you are preparing for the AGM in Michigan. Peggy Allen is hoping the planes are still flying out of New Orleans on Thursday morning. I am ambulatory but unable to attend, but my spirit will be with you. The Michigan Chapter has gone all out in their plans for the event and it promises to be a great AGM.

Keep those letters and articles coming! See you in the Winter issue.

The Fall Cover

'A BEVY OF BOARS — OR, MORE CORRECTLY, A 'SOUNDER' OF SWINE!'

The recent announcement (August, 2002) of the discovery of probably the most valuable specimen of Richard's heraldic badge found so far, prompts this review of all the examples discovered to date.

Clockwise (from top left): (1) Latten (copper alloy) boar badge from the north side of the moat, Middleham Castle, excavated 1930. (Yorkshire Museum, York). (2) Pewter seated boar hat badge, from the Thames foreshore. (Cuming Museum, Southwark, London). (3) Pewter pin-badge of a winged boar — attributed to Richard III — (rear legs lost). Excavated, Southwark Bridge, north, London. (4) Pewter boar badge, excavated from the Thames site of the Hanseatic Steelyard, 1994. (London Museum). Centre: (5) Silver livery badge of a boar, with traces of gilt (front legs missing). Found at Chiddingly, East Suffolk (1999).

MEDIEVAL MYSTERY NOVELS¹

Floyd Durham

This year marks the 25th anniversary of the publication of Ellis Peters' *A Morbid Taste for Bones*, an event that most authorities of medieval mystery fiction claim as the birth of the genre.

Agatha Christie's 1944 Egyptian mystery, *Death Comes as the End* was well received, but did not initiate interest in the production of other mysteries placed in historical settings. Neither did Josephine Tey's imaginative and influential 1951 novel, *Daughter of Time*, which was cited the favorite novel of all time by the Crime Writers Association. This novel was not totally a medieval mystery. Four hundred and eighty years after the fact, Scotland Yard Inspector Alan Grant investigated the disappearance and deaths of the two little princes (Edward V and Richard, duke of York) in the Tower of London. In this great novel, we never meet the "bad guys". We hear about them, witness the results of their probable slander and duplicity, but we never meet Sir Thomas More, Henry Tudor or the duke of Buckingham.

Almost 20 years later, Tey's book was followed by Robert Farington's 1971 volume, *The Killing of Richard III*, followed by *Traitors of Bosworth* and *Tudor Agent* — often excluded from some mystery lists as being historical novels rather than historical mystery novels.

Twenty-six years after Tey's *Daughter of Time*, Ellis Peters² *A Morbid Taste For Bones* introduced a middle-aged, Benedictine Welsh monk, Brother Cadfael, (Cadfael ap Meilyr ap Dafydd), who in 1120 at the age of forty was a relative newcomer to religious life. His adventurous past included having been a crusader, sailor and man at arms. At the Abbey of St Peter and St Paul in Shrewsbury, near his native Wales, he found peace and contentment as the herbalist and as the resident solver of crimes in what must have been the murder capital of the twelfth century. Cadfael was a gentle, soft-spoken man concerned with right and justice as opposed to legality. *A Morbid Taste for Bones* was followed two years later by *One Corpse Too Many* and in 1980 by *Monk's Hood*, using the English civil war between the Empress Maude and her cousin Stephen as a backdrop for the series.

Medieval Mysteries as a subsection of historical fiction was solidified in 1980 when Umberto Eco published *The Name of the Rose*, a brooding and dark mystery that described the filth and authoritarianism in Italian monasteries. From this beginning, medieval murder mysteries have not only been set in Britain, but in China, France, Italy, and the Pre-Columbian United States (W. Michael Gear and Kathleen O'Neal Gear *The People of the River*.)

By 2002, more than 50 authors have written in excess of 207 mystery novels set in Britain at various points of time during the Middle Ages. A few, about seven per

cent, are placed in the pre-Conquest period and about two-thirds were set in the time period from the Conquest to the plague (1066-1350). About a sixth of these mysteries are set in the century after the plague and eleven per cent from 1450 until 1492.

Mystery and Detective Novels

The term mystery novel is an umbrella expression for a type of fiction that has several subdivisions such as: the detective story, spy story, suspense story, and adventure story. In a detective novel, the story turns on the commission of a crime (usually murder) and a detective's discovery of the identity and/or motive of the culprit. The traditional detective mystery story is a "Who done it?" It also has its cousins the "How done it?" the "Why done it?" and the "soap opera detective³ mystery." The soap opera develops the characters and the techniques of the detective over several novels. Instead of thinking of Ellis Peters writing twenty Brother Cadfael novels, consider she really wrote only one novel in twenty parts.

Most detective fiction authorities believe that the first true detective mystery stories were Edgar Allan Poe's *Murders in Rue Morgue* (1841) and *The Purloined Letter* (1842), followed by Wilkie Collins' *The Moonstone* (1866) and Arthur Conan Doyle's introduction of Sherlock Holmes in *A Study in Scarlet* (1887). As Sharan Newman pointed out, these stories, like the mysteries of today, dealt with human motivations such as greed, fear, love, hate and revenge⁴. To this list, Medieval mysteries add the elements of superstition, the Inquisition, heresy and religious intolerance. Medieval mysteries are exciting, provocative and imaginative, and usually provide suspense and intrigue while demonstrating cause and effect reasoning. At the same time, they generally show us intelligence can win its competition with brute force, economic power and political subjugation. Mysteries are typically optimistic in that they usually demonstrate the victory of good over evil. Mystery novels and stories emphasize the importance of observation, investigation, and the scientific or deductive approach. Investigators seek alternative solutions to problems and then settle on which one they think fits all of the facts the best.

The element of mystery differentiates the detective story from the crime novel in that a crime novel only tells about the crime committed and how the detective solves the case—if he does. In a mystery novel, the detective usually solves the mystery through intellectual analysis (deductive reasoning for Sherlock Holmes and using the little gray cells for Hercule Poirot). The detective usually has a broad background, an acquaintance with the contemporary world, imagination, energy, and the inclination to do hard work (excluding Nero Wolfe) and close observational skills. The mystery novel usually includes action, travel and movement over space (particularly after

John Buchan's 1915 thriller, *The Thirty-Nine Steps*). Detective mystery stories also contain a sufficient number of "red herrings" or false leads to keep the reader guessing. The medieval mystery novel has all these elements plus its historical setting and describes the broad currents of history as well as the nitty gritty details of medieval life. It also has the advantage of solving the crime in a less developed state of the technological arts

What do we find in historical mysteries that is missing in contemporary mystery stories and novels? Sue Feder believes that the simple answer is history because . . ."historical mysteries and historical fiction in general make history come alive by giving it a human face." The historical fiction writer's audience is inclined to be quite critical and habitually checks historical facts. The writer must therefore not only know his/her period but must create characters, settings and plots that remain consistent with what is known about the period.

The Medieval Detective

Detective fiction requires the detective to be able to define, analyze and solve the conflicts that come his way. The medieval detective, like his contemporary counterpart, uses his personal and intellectual skills to define, analyze and solve the problem at hand. Solving the problem requires knowledge of people, the community and the larger world as well as the ability to communicate, wisdom, experience, and discipline, common sense, luck, physical stamina and mental flexibility. The detectives of the Middle Ages had to be literate in a largely illiterate society. Early Norman England was bi-lingual and the detective must be fluent in Saxon and Norman French as well as have a working knowledge of Latin, the language of the law, university and church. Literacy and the other required skills tended to restrict the pool of potential detectives to the clergy, the law, merchants and educationists and, to a lesser extent, literate landed knights and literate nobles.

Like the nineteenth- and twentieth-century sleuths, the medieval detective needs a flexible mind in an inflexible society. Unlike contemporary times, medieval society did not permit class openness and thus the detective must also have an occupation or avocation that permitted him/her the mobility to rove around and make inquiries without breaking social taboos. Female detectives had a greater challenge as they had to be able to circumvent the restrictive social mores of the time as well as solve the problem. Tremayne's Sister Fidelma, the early medieval Irish lawyer-nun was protected by the veil. Margaret Kerr of Perth, Candace Robb's new detective living in early fourteenth-century Scotland travels with male relatives and gains flexibility by being part of a merchant family. Sharan Newman's Catherine Levendeur is a Jewish merchant's daughter, an ex-novice who studied with Heloise. She married a wood-carving Scottish nobleman, Edgar who was a student of Abelard. The two of them combine travel, the emerging merchant class skills, knowledge of markets, contacts in other cities, education, political

acumen, artisanship and wisdom all in one crime solving unit.

Few if any detectives were serfs or villains as they had almost no flexibility in their lives. If the detective was a monk or a nun, he/she couldn't be so tied to the monastery to carry out investigations. Margaret Frazer's Sister Frevisse went to Canterbury with pilgrims. Both Tremayne's Sister Fidelma and Brother Cadfael had jobs which enabled mobility and required scientific and secular knowledge. The detective could be a cleric in either major or minor orders. Cambridge's Brother Bartholomew was a physician who had studied under a famous Arab doctor in Paris and Ian Morson's Oxford Aristotelian master held to minor orders. Cadfael and Brother Athelstan belonged to major orders but Cadfael worked as the apothecary and Athelstan worked for a lawyer. Ian Morson's William Falconer, an Aristotelian, was a master at Oxford. With the exception of Holman's Father Felix and Highsmith's Father Simion, mystery novel authors prefer their clerics to be monks or nuns rather than priests.

Knights make great detectives. Sharon K. Penman's Justin de Quincy works for Eleanor of Aquitaine, and knights such as Marston's Ralph Delchard or Jeck's Sir Baldwin Fernshill worked with clerks in a relationship much like Watson and Holmes. Delchard worked with Gervace Brit, a half-Saxon, half-Norman lawyer and Fernshill, a former Templar, shared his adventures with Simon Putock, the steward for a great lord. Joan Wolf's Hugh Corbaille was a knight trying to regain his "rightful place" as an earl in the heady times during the conflict between Maud and Stephen.

Candace Robb's Owen Archer is not a knight, but a one-eyed former captain of archers who has returned from the wars in France and works for the Archbishop of York as a spy, thus placing him in John of Gaunt's sphere of intrigue. His marriage to an apothecary provides him a convenient tie-in to both the developing scientific method and herbal remedies.

The Time Period

The term Middle Ages or medieval times refers to the period from the fall of Rome to the Renaissance. This is a period of massive political, social and economic change and not, as Sharan Newman points out "a thousand years without a bath." This change confuses the contemporary mind; it was regressive for about seven or eight hundred years of the Dark Ages and then began to bounce back and regain the knowledge, skills and ideas that had been lost. This period saw the Roman Army pull out of England, the invasions by the Saxons, Angles, Jutes, Vikings and Normans. Feudalism as a system of government filled the vacuum created by the fall of Rome and the invasions by the Saxons, Angles and Jutes and was in return replaced with nationalism at the end of the Middle Ages. Medieval times saw the development and dominance of the Church, the Divine Right of Kings, chivalry, world trade, economic power and the discovery of

America. Technology was being rediscovered not only in the Arab universities in North Africa and Spain, but in Britain and northern Europe as well.

The Bubonic Plague reorganized Britain in the mid 1300's. The response to the plague, which killed from a fifth to a quarter of the population, was to modernize and increase agricultural efficiency so that the same amount of product could be produced by a much smaller workforce. The result of the reduced labor supply increased demand for labor, raising the wages of workers. Higher wages resulted in increased prices and living standards for the aristocracy and emerging business elites but not much improvement for the *hoi polloi*⁷. This social fermentation makes the Middle Ages a ripe era in which to place a murder mystery.

Medieval mystery writers can conveniently be classified into four major time periods: Roman Times to The Battle of Hastings, Hastings to the Plague, The Plague to 1450, and 1450 to about 1500⁸.

The Crusades, Chivalry, The Rebirth of Trade And The Great Plague

Only twenty-nine years after the Battle of Hastings, Pope Urban II responded to a plea from the Byzantines and Eastern Christians living under Islamic rule by proclaiming the first crusade at the Council of Clermont (November 18, 1095). Although the crusades were not as instrumental in recapturing the Holy Land, spreading Christianity and encouraging morality as it was hoped, they did bring about an almost earth-shattering change in the British economy which had been stagnant since the Romans ended their occupation. (A thousand-year depression?) The crusades encouraged the expansion and development of the often-underestimated amount of sea trade. The crusades became a catalyst for economic, social and political change throughout Britain and Europe. The crusades introduced the male aristocracy, knights and soldiers alike to the color, spice and luxuries of the Mediterranean. This exposure, in turn, created a British market for Mediterranean luxuries. The increased demand, combined with the reintroduction of money and the development of double-entry bookkeeping, as well as

navigational improvements such as the astrolabe, compass, and more efficiently designed ships, contributed to the increase of foreign and domestic trade. Returning crusaders such as Peters' Brother Cadfael, Jeck's Sir Baldwin Furnshell, and Simon Beaufort's Sir Geoffrey de Mappstone were all detectives with a military past. Although not a Knight, Owen Archer, Candace Robb's former Captain of Archers who had fought in France with the Black Prince and his brother John of Gaunt, shared the military past of the returning crusaders.

Medieval Mysteries and Social Problems

During the Middle Ages, the prevalent way to treat disease was prayer and pilgrimages to holy sites. Brother Cadfael's first introduction was his order's expedition to Wales to secure the bones of St. Winifred for the Abbey of St Peter and St Paul in order to encourage pilgrimages to their abbey in Shrewsbury. Candace Robb's *Gift of Sanctuary* depends on Owen Archer accompanying his wife's father on a pilgrimage to St. David's in Wales. In this novel, Chaucer, employed by John of Gaunt¹², accompanied Archer on his journey. Margaret Frazer's Sister Frevisse and Paul Doherty's pilgrimage series are based on pilgrimages to Canterbury. Susanna Gregory's Brother Bartholomew is a doctor, and his cases provide an opportunity to use the state of the medical arts as a background.

Susanna Gregory in *A Deadly Brew* describes smuggling in the fens and extends the scope of her novels into international trade by bringing in Bartholomew's brother-in-law, a rich merchant in Cambridge.

The social safety net was funded by charity and the Church urged its congregations to perform the Seven Corporal Acts of Mercy to solve social problems: 1. Feeding the hungry, 2. Burying the dead, 3. Clothing the naked, 4. Harboring the stranger, 5. Visiting the sick, 6. Ministering to prisoners, and 7. Visiting the widows and fatherless. Almshouses and poorhouses were to come about during the Renaissance and during Elizabeth I's rule.

Roman Times - 1066	1066 til 1350	1350 til 1450	1450 through 1500
Rosemary Rowe ¹⁰ Lindsey Davis ¹¹ Peter Tremayne Anthony Clark Edward Franklin	Edward Marston Simon Beaufort Sharon Newman Ellis Peters Bernard Knight Joan Wolf Robert Gellis Allys Clare Domini Highsmith Sharon K. Penman Michael Jecks Candace Robb	Ian Morson E.M.A. Allison Ann Benson Evelyn Bereckman Philip Boast Michael Jecks Paul Doherty Susanna Gregory Judith Riley Candace Robb Margaret Frazer	Tracey Chevalier Paul Doherty Kate Sedley Duane Crowley Daniel Hall Sheri Holman Josepene Tey Elizabeth Peters Guy M Townsend Robert Farrington

Mystery Novel Writers and the Time Period in Which They Placed Their Novels

In 1123, a rich London Churchman established a spittle house and named it St Bartholomew's¹³. Hospitals at that time were not a place for the care of the seriously ill, but more like shelters for well-connected travelers who could afford to stay there. Hospitals sometimes cared for the sick and in some instances for lepers, but they did not care for the seriously ill. Often times they performed the services of an assisted care center of today. Medical care in the Middle Ages was in short supply and the meager medical services that existed were unavailable to the vast majority of the population.

Candace Robb in *The Riddle of St. Leonard's* uses St. Leonard's hospital in York to describe one of the solutions of providing for the wealthy aged — corrodys. Corrodys were quite similar to day's condos in an assisted living center. An individual or a married couple (or corrodian) would buy his corrody or donate his land or property to a religious order or a cathedral and for that donation, they would receive an annuity type pension or allowance, a place to live and board for life. The donation was determined by the age and perceived health of the corrodian. The problem at St Leonard's hospital in York in 1369 was that the corrodians were living too long and placing St. Leonard's in financial straits. The corrodians were outliving their fee and thus causing financial burdens on the hospital. Motive for Murder?

Some Suggested Settings For Future Medieval Mystery Novels

The medieval period is a glorious time in which to stage a detective mystery due to the changing technology, which resulted in political, economic and social change as well as social unrest. These events provided the opportunity for authors to right social wrongs and straighten out wrongful thinking. Character and plot development — in a period when science and witchcraft were not completely separated — and logic and cause and effect reasoning gives the writer untold opportunities to have his characters compete with the forces of tradition and subdue those forces with intelligence, education, and uncommon sense.

The Richard III Museum at Monk Bar in York suggests that there are at least ten great questions not fully investigated which would be great bases for a mystery. The following list includes some of the Monk Bar list, as well as some suggested by others and some of my own.

The Battle of Hastings through the Reign of John

1. William the Conqueror and his son Rufus both died in hunting incidents which may or may not have been accidents.
2. The sinking of the white ship in 1125 within swimming distance of the French shore just after embarkation set the stage for the civil war between Matilda

(Empress Maud) and Stephen. The event is discussed in a short story written by Susanna Gregory¹⁴.

3. Eleanor of Aquitaine (1122-1204) was married to two kings and the mother of two kings. She accompanied her husband Louis on the Second Crusade, and actively participated in the government of England while her son, Richard I, was leading the Third Crusade. She was at the center of British activity and knew most of the important people of Europe in the sixty-two years of her adulthood. Sharon K. Penman's mysteries cover her old age but, perhaps the most interesting part of her life was her middle age.
4. The 1170 murder of Thomas a' Becket by four of King Henry II's knights overshadowed what many historians believe to be the most successful English reign of the Middle Ages. Becket's determination to retain the dual legal codes of ecclesiastical and royal law provided minor penalties for clerics while royal law provided much harsher penalties for similar crimes. Clerics were exempt from royal law. Church law provided the proverbial slap on the wrist for a cleric (even in minor orders) while death would have been imposed under royal law. Henry wanted royal law for all.
5. Two of Henry's sons, Richard and John, became king. When Richard died in 1200, he preferred John to succeed him. His brother, Geoffrey's son, Arthur of Bretagne was the choice of many barons. Arthur disappeared after his capture by John and it was reported at the time that John slew him by his own hand in 1203.
6. Conflict between John and the church led to the Interdict of 1208 and John's subsequent excommunication by Pope Innocent in 1209.
7. John's death from food poisoning in 1216 a year after *Magna Carta* is an unusual end to his rather controversial reign. Was it accidental or not? (Nine hundred years later President Warren G Harding died in 1923 from ptomaine poisoning contracted while sailing from Alaska to San Francisco. He died in San Francisco on August 2, under circumstances that are still not completely clear.)

The Reign of Henry III Through the Reign of Richard II

1. John's young son, Henry III succeeded him and was protected by "his liege lord the Pope" and his regent William Marshal, the duke of Pembroke (1146-1219), who some claim to be the greatest knight of all time. Henry's war with the barons led by his former favorite, Simon de Montfort, and put down by his son, Edward I (Long Shanks), is full of intrigue, betrayal and mystery.
2. Public finance problems led Edward I to the expulsion of the Jews and the confiscation of Jewish prop-

- erty 1190. Were there reasons rather than raising money?
3. In Scotland, Edward had difficulties with the occupation. Who would have been the best leader, John Balliol, William Wallace or Robert the Bruce? Why did a pious man like Robert the Bruce murder Red John Comyn at Greyfriars Kirk in Dumfries in 1306?
 4. Edward II's sexuality raised questions about Edward III's paternity. Surely the movie *Braveheart* should not be the only book or movie to question the whether Edward II was the father of Edward III¹⁵. Piers Gaveston, Edward's favorite, was murdered in 1312, and in 1326 Isabella and her lover, Roger Mortimer, overthrew the King, who was murdered in the following year. Edward III eventually took charge, executed Mortimer and Isabella became a nun (a Poor Clare). There is some disagreement over whether Edward II was bisexual or homosexual. If he was bisexual, then his illegitimate son, Adam, and his three legitimate children, two sons and daughter were probably his. This is a fertile period for speculation and for a mystery.
 5. Edward III's son and heir, Edward the Black Prince, died from battle wounds and bad medical care, thus leaving the ten-year-old Richard II to succeed his grandfather. John of Gaunt, duke of Lancaster was the Black Prince's ambitious younger brother and became the new King's most influential guardian. The Duke's son, Henry IV, deposed his cousin the King and laid the foundations for the War of the Roses.
 6. John Wycliffe (1330-1384) and the Peasant's Revolt (1381) provide a foundation of intrigue, mystery and strife that could possibly support the emergence of a fourteenth-century sleuth such as Sam Spade, a detective without aristocratic or merchant class values.

The Reign of Henry IV through Richard III

1. Young Henry VI's economic problems were caused by the Hundred Years' War, but the trial and execution by fire of the nineteen-year-old Joan of Arc was a political act and provides most of the things a novelist would need to have a great mystery.
2. The conflict between Richard, his uncle, the Earl of Warwick and his brother, Clarence, all could all benefit the mystery genre.
3. The disappearance of the two little princes from the tower was the subject of Josephine Tey's *Daughter of Time* and was also dealt with in Robert Farrington's *Traitors of Bosworth*. Sir Thomas More (1477-1535)¹⁷ was about eight and a half and living in a Lancastrian household when the Battle of Bosworth took place. In about 1413, he wrote *The History of Richard III* and pictured Richard as follows: "He was close and secret, a deep dissembler, lowly of countenance, arrogant of heart, outwardly com-

panionable, where he inwardly hated, not hesitating to kiss, whom he thought to kill." This would be a great "Why done it?" And, what about the rumor that Richard III wanted to marry his brother's daughter who eventually married Henry Tudor. More's biography of Richard III was unfinished, and was probably not footnoted. A mystery titled the *Mystery of the Lost Sources* should be forthcoming.

All of these events are probably less unusual in medieval times than in 2002. The Middle Ages lend credence to the overall proposition that during the Middle Ages a great deal of change taking place and sufficient unsettlement and ferment provide an almost infinite number of unique plots so that a large number of unique detectives could do their own thing.

References

1. Medieval Mysteries is herein defined as contemporary authors writing stories set in (medieval) historical times. The first mystery writer, Edgar Allan Poe, wrote about his own times as did Sir Arthur Conan Doyle and Wilkie Collins. In contrast, Josephine Tey in the late forties or 1950 wrote about events that occurred in 1483.

The table in this article and a related list of more than 200 British Mystery novels were developed with the aid of Miss Karen Weber of the Texas Christian University Library without whose help, many of the Internet locations from which this list was created would have remained a mystery to me.
2. Ellis Peters is the pen name of Edith Pargeter (1913-1995). Not only did she create the twenty chronicles of Brother Cadfael, but the Inspector False mystery series, the *Heaven Tree Trilogy*, *The Gwynnidd Quartet* and other novels. She translated Czech classics into English, received the British Empire Medal for her service in the Women's Royal Naval Service (WRNS) the British Crime Writer's Associations' Silver Dagger Award, the Edgar and Cartier Diamond Dagger awards from the Mystery Writers of America and the OBE (Order of the British Empire) from Queen Elizabeth.
3. Dr Fred Erisman, Emeritus Professor of English at TCU uses this term to describe the reappearance of the detective and various main characters in a string of novels. Brother Cadfael, Sister Fidelma, Owen Archer, William Falconer, Matthew Bartholomew and Hugh Corbet and many others fit this model.
4. Sharan Newman, "Why Write History as a Mystery," Richard III and Yorkist History Server <http://www.r3.org/fiction/roses/newman.html>.
5. Sue Feder, "So Andi, What do People Expect from Historical Fiction?," Sue Feder's Home Page, <http://www.themysterybox.com/hmas/expect.html>.

- 6 Sharan Newman, "Six Things That 'Everyone Knows' about the Middle Ages That Aren't True", Sharan Newman's Web Page, http://www.hevanet.com/sharan/six_crds.html. The high taxes on soap in London during the 1200's suggest that it was in wide use. Bathhouses may or may not have used much soap, but they were in wide use until the plague closed many due to fear of contagion. Soap was not used much in washing clothes however until well after the settlement of the new world. Sharon K. Penman believes that Richard III was quite fond of hot baths.
- 7 *The Statute of Laborers* of 1351 actually was a maximum wage law, and protected the labor-buying aristocracy and employers by setting the maximum pay a worker could receive.
- 8 Thomas Grant of Vancouver prepared a list by time period for BookBrowser (<http://www.bookbrowser.com/TitleTopic/historical.html>) including 17 authors setting their books in 476-1483. In this list he breaks this time period into Medieval Period (476-1200), Reign of Henry III (1216-1272), Reign of Edward I (1272-1307), Reign of Edward III (1327-1377), Reign of Henry VI (1421-1461), and Reign of Edward IV (1461-1483.)
- 9 Paul Doherty writes under several pen names—C.L. Grace, Paul Harding, Michael Clynes, Ann Dukthas, P.C. Doherty, Eduard Beche, and Vanessa Alexander.
- 10 Roman Times in Britain.
- 11 Roman Times in Britain.
- 12 John of Gaunt was named for the city in which he was born, Ghent. He was called John of Gaunt (rather than "Ghent") because of the British suspicion of foreign pronunciation. He was the fourth son of Edward III and Philippa. He was King of Castile and Leon, Duke of Lancaster, Earl of Derby, Lincoln and Leicester, Lord of Beaufort and Nogent, ob Bergerac and Roche-sur-Yon, Seneschal of England and Constable of Chester.
- 13 Simon FitzMary, sheriff of London, established St. Mary's of Bethlehem in 1247 as a priory for the order of The Star of Bethlehem. It was a place for dignitaries to stay while visiting in London. Eventually it became a hospital for the care of the insane and was usually called Bedlam.
- 14 Susanna Gregory, "The White Ship Murders" in Mike Ashley, Editor, *Royal Whodunits*, New York, Carroll & Graf, 1999.
- 15 William Wallace (1272-1305) was 24 when Isabella of France (1296-1358) was born and she was nine when he was executed. She married Edward II in 1308, in Boulogne and landed in England for the first time in that same year. There is some confusion over Isabella's birth year. The Bulletin of the Institute of Historical Research xviii (1975) pp85-87 supports the 1296 birthdate. Edward III was born in 1312 or seven years after Wallace's death. Isabella was 16.
- 16 Canonized in 1920.
- 17 Canonized in 1934.

Editor's Note:

Floyd has been a member of the Society for two years and presented this paper at the 2001 AGM as a workshop.

Dr. Durham is an Emeritus Professor of Economics at TCU and have been interested in historical novels since reading Harvey Allen in the early fifties and in historical mysteries since reading Daughter of Time in the late sixties. He is a former member of Western Writers of America.

The complete reading list Dr. Durham prepared for this workshop can be found at the Society website: www.r3.org/fiction/reading/mystery_list.html

Coming Next Issue:

THE BATTLE OF BARNET

The BBC's *Two Men in a Trench* program on the Battle of Barnet yielded very disappointing results. But was that because no trace of the battle remains — or because the BBC archaeologists were looking in all the wrong places?

In the next issue, engineer and former Barnet-area resident Martin Reboul shares the results of his many-years-long investigation of the battle site and the remaining literature in a lengthy article illustrated with aerial photos he took while hanging on to a helicopter door for dear life. In the article he looks at such issues as the reason for the "grete myste," the identity of the

person who actually killed the Earl of Warwick, and the location of the grave pits.

Reboul describes his article as a work in progress. *Register* readers interested in an early look at it can see a draft on the American Branch website at http://www.r3.org/bookcase/texts/reboul_barnet.html.

"I hope that Society members will read it and e-mail me with their comments," Reboul told us in a recent-email. "I don't get enough chance to discuss it. When I mention Barnet at the local pub, everyone's eyes glaze over and they start edging for the door."

THE MYSTERY OF JOSEPHINE TEY

Pamela Butler

On February 14, 1952, newspapers in England were dominated by stories about the life and death of King George VI, who had died February 6; massive crowds assembled to view the late King lying in state at Westminster Hall. The pomp and pageantry of the royal funeral overshadowed this death notice in London's *The Times* that day

DAVIOT—On Feb. 13, 1952, in London, GORDON DAVIOT, Playwright and Novelist. Cremation at the South London Crematorium, Rowan Road, Streatham Vale, S.W. 16, on Monday, Feb. 18, at 11 a.m. No flowers.

"Gordon Daviot" was the favored penname of the woman who had grown up as "Elizabeth MacKintosh" in Scotland; "Josephine Tey" was used to publish her detective novels. She seemed to slip away into oblivion during the royal funeral proceedings.

Would she have resented being eclipsed? Probably not, according to the late Mairi A. MacDonald in her book *By The Banks of the Ness*. Such a subdued funeral "would have been in accordance with her own wishes, and probably, even, her strict injunctions, for she loathed the panoply of mourning, considered its rites a barbaric survival, and had a strong personal dislike to flowers on graves."

At the crematorium in Streatham (located about 6.5 miles due south of Buckingham Palace), the service was attended by some of her theater friends, who wanted to pay their last respects to one whom they had admired. Among these friends were Sir John Gielgud, actress Dame Edith Evans, and author Elizabeth Kyle, who wrote to Ms. MacDonald, "...I couldn't bear the sight of the 'little box' she had so often spoken of, sliding quietly into a hole in the wall without one flower on it." Gielgud wrote, in the following year, "Her sudden death...was a great surprise and shock to all her friends in London. I learned afterwards that she had known herself to be mortally ill for nearly a year, and had resolutely avoided seeing anyone she knew. This gallant behaviour was typical of her and curiously touching, if a little inhuman too."

The next day, a more complete obituary was published on page 8 of *The Times* :

*MISS E. MACKINTOSH
AUTHOR OF "RICHARD OF BORDEAUX"
Miss Elizabeth Mackintosh, who under the pen-name "Gordon Daviot," wrote a number of plays, the most successful of which was Richard of Bordeaux, died as already briefly reported, on Wednesday in London.*

She was born and brought up at Inverness and was trained as a physical training instructress at the Anstey

Physical Training College, Birmingham. She taught physical training at various schools in England and Scotland, but had not got very far in her chosen calling when she had to return home to look after her father. In the midst of her household duties she began to write and had some short stories accepted the English Review and other periodicals. Meanwhile she began seriously to study the theatre and, after writing a number of plays which she did not feel were up to the high standard she had set herself, she wrote Richard of Bordeaux, which was performed at the Arts Theatre in 1932.

The play was so favourably received by the critics that it was produced in the course of the ensuing year at the New Theatre, where it was played to enthusiastic audiences for a whole year and established her reputation as a playwright. Though she was always serious in purpose and displayed an uncommon insight into character, it cannot be said that even Richard of Bordeaux attained that depth of penetration that is the hall-mark of the best dramatic writing, yet it merited criticism on a higher plane than most of the plays of its period.

Miss Mackintosh never attained quite the same success with her later ventures in the theatre, though she came near it in Queen of Scots, which was produced in 1934 and re-established her title to serious consideration after the not undeserved failure of The Laughing Woman, a romanticized dramatization of the relations of the sculptor Henri Gaudier and Sophia Brzeska, though even this contained a more intelligent and persuasive study of an artist than is at all common on the modern stage. The Stars Bow Down, the story of Joseph and his brethren, was published in 1939, and had to wait some 10 years before it was produced at the Malvern Festival. Meanwhile another play on a Biblical subject, The Little Dry Thorn and a somewhat bloodless drama, having for its subject conditions in Roman Britain towards the end of the second century, was produced and received respectful attention from the critics but little public support.

Though she was best known as a playwright, she continued at intervals to publish novels and short stories, and under the pen-name "Josephine Tey," wrote a number of detective stories in which a distinctive quality, usually historical, enhanced the ingenuity which is the main attraction of this kind of fiction. Her last work was a study of Morgan, the pirate, under the title of The Privateer.

Next to this obituary was a large aerial photo of Windsor Castle with a caption describing the funeral procession from Westminster Hall towards Paddington Station, where the coffin of King George VI would be placed on board and taken to its final resting place in St. George's Chapel.

The New York Times published this obituary on February 14, 1952:

GORDON DAVIOT

LONDON, Feb. 13 (AP)—Miss Elizabeth Mackintosh, playwright and author, died today. She was 55 years old. Under the pen name Gordon Daviot, Miss Mackintosh wrote a number of plays produced successfully in London during the last twenty years. She also wrote detective stories under the name Josephine Tey.

Among the plays by Gordon Daviot are "Richard of Bordeaux," which ran for a year in London and a month in New York; "The Laughing Woman," "Queen of Scots," and "The Stars Bow Down." The same author wrote the novels "Kif," "The Expensive Halo," and "The Man in the Queue." She was born in Inverness, Scotland, a daughter of Colin Mackintosh and the former Josephine Horne.

The detective stories of Josephine Tey include "Miss Pym Disposes," "The Daughter of Time," "The Franchise Affair," and "Brat Farrar."

Elizabeth was born in 1896 and attended the Royal Academy in Inverness, where, as a schoolgirl, she was remembered to be happy, active, and fond of gymnastics. Mairi MacDonald describes her as "trim in her sailor suit with its braided collar; her light brown hair always smoothly brushed—and ever ready to break into a most attractive, lively smile. Lessons for her proved more or less unattractive—her one delight being to escape from the rigours and dullness of the schoolroom, and scamper off to the cloakroom, where, upon an old set of parallel bars—housed there for no apparent reason—she delighted herself and others by turning somersaults, and performing various other acrobatics in a highly expert manner."

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Ms. MacDonald reveals that her school chums referred to her as "Bessie MacK," a girl who liked to play "noughts and crosses" and draw spectacles and moustaches on the pictures of the Kings and Queens of Scotland. On her flyleaf of each of her books, she wrote:

Elizabeth MacKintosh

Class II

Inverness Royal Academy

Inverness

Inverness-shire

Scotland

Europe

The World

The Universe

Tey reveals this bit of information about herself indirectly through nurse Ella Darroll in *The Daughter of Time*, who writes something similar about herself and her home in Gloucester. Fans seek insight into Tey's character by inferring such information from her books. Gielgud related, "I know that all the work she published under the name of Gordon Daviot was particularly dear to her, while her novels and other books, some of them published with great success under the name Josephine Tey, she would refer to as her 'yearly knitting', as if they were of little account to her." In *The Daughter of Time*, she makes a sly reference to a playwright working on "one of her awful detective stories."

Hereafter, she will be referred to as "Gordon Daviot" or as "Josephine Tey" according to which name was used for publication. The name "Daviot" was chosen from the district of Daviot, near Inverness, a scenic locale where she had spent many happy holidays with her family. It is unknown how she chose the first name of Gordon. "Josephine Tey" is derived from her mother's first name and the Tey surname of a distant grandmother in England. Gordon had two sisters who married, but she never did.

Gordon Daviot attended Anstey Physical Training College in Birmingham, England during the World War I years of 1915-1918. The curriculum included classes in medicine, gymnastics, dance, biology, and physical therapy. After graduation, she spent eight years as a physical training instructor in schools near Liverpool and Tunbridge Wells. When her mother died in 1926, she returned home to Inverness to care for her invalid father. Although she had a full array of household duties, she scheduled time to write, an activity which had always diverted her. She viewed this as an opportunity to develop a second career. Her first short fiction was published in the *English Review*, the *Westminster Gazette*, and the *Glasgow Herald* in the late 1920's.

One of her pastimes was studying psychology and trying to discern personality traits from facial characteristics, which she revealed indirectly through such characters as Alan Grant and Lucy Pym, who also analyzed faces. "Lucy had long prided herself on the analysis of facial characteristics," wrote Tey in *Miss Pym Disposes*. One anecdotal observation was that long-nosed people tended to stay and listen to park orators, while short-nosed people walked away. Gordon Daviot could be described as an amateur psychologist who was fascinated by the destructiveness of vanity, the hazards of judging by appearance, and the misguided prejudices that drove people to make errors in judgment. She had an obsession with the disguises people used to conceal their identities, true personalities and motives, and the deceptions that such people employed to achieve their objectives. She felt graphology revealed important clues about the writer's personality. "If I had seen Bothwell's

handwriting before writing *Queen of Scots*, by the way, I would have made him a very different man. The handwriting is a shock. Educated, clear-minded, constructive, controlled. The complete opposite of the man that we have been led to believe in." If Daviot were living today, she would probably relish debating modern psychological theories and diagnoses.

Although Gordon Daviot used every possible means to discover the psychological makeup of others, she was reluctant to reciprocate by sharing her deeper thoughts. She suffered from a certain shyness—an unwillingness to meet strangers which was described as almost pathological in its intensity. She termed herself "a lone wolf" and generally discouraged attempts at fraternization. She was seldom seen in London, shunned photographers and publicity of all kinds, and gave no interviews to the press. The sudden fame she achieved after *Richard of Bordeaux* didn't appear to make her any more sociable than she had been before, and she disappointed many of her fans by not appearing at many of the social functions to which she was invited.

The friends she did make were generally people who worked in the theater, "especially among the lesser members of the companies who acted in her plays, and I would often hear how she had kept in touch with them in after years," said Gielgud. When the cast members of *Richard of Bordeaux* made her a cushion from squares of cloth taken from their original costumes, she was very excited to receive it and treasured it all her life. Gielgud thought that she had some slight distrust of the leading players, fearing that they might become too autocratic and possessive in their friendships.

Perhaps for her, the issue wasn't a lack of sociability as much as it was a desire to avoid wasting time. She was obsessed by the lack of time because she feared that there would be too little of it to produce her intended plays and novels; in retrospect, this proved prescient. One of her favorite pieces of advice to others was, "If there's anything you want to do, do it now. We shall all be in little boxes soon enough." She could write a "Josephine Tey" novel in about six weeks, plus the time required for research.

Gielgud, over the course of a 20-year friendship, probably knew Gordon Daviot as well as anyone could: "I first met Gordon Daviot in 1932, when I played the title role in *Richard of Bordeaux*. We were friends until her death last year—1952—and yet I cannot claim ever to have known her very intimately . . . She never spoke to me of her youth or her ambitions. It was hard to draw her out . . . It was difficult to tell what she really felt, since she did not readily give her confidence, even to her few intimate friends . . . She would rarely show her manuscripts to managers or actors, and she never read her plays to people...I think she became resolved to trust her own instincts for the future, and not to allow too much interference with her manuscripts from those who sought to bring them to the stage."

She enjoyed the good things in life, including clothes, good food and wine, horse-racing, fishing, and the cinema. "She went to the cinema twice a week in Inverness, and preferred to discuss films—their acting and direction—rather than plays, which she very seldom had an opportunity of seeing," Gielgud explained. Generally a recluse, Gordon Daviot rarely went to church; however she was a diligent student of the Bible and could expound on it at length.

Miss Pym Disposes reveals Daviot's fascination with the fragile nature of justice, and how the official application of justice can result in injustice. "What could never be remedied was the injustice of it. It was Lucy's private opinion that injustice was harder to bear than almost any other inflicted ill. She could remember yet the surprised hurt, the helpless rage, the despair that used to consume her when she was young and the victim of an injustice. It was the helpless rage that was the worst; it consumed one like a slow fire." Lucy considers that once the machinery of man-made law was set into motion, it "would catch up in its gears and meshes, and maim and destroy, the innocent with the guilty."

Gordon Daviot had a sparkling, biting wit, which she used ruthlessly on occasion. Once, when asked by the Rector of The Academy whether she could mention anything acquired during her schooldays which had proved helpful in her career, she replied, ". . . the four-leaved clovers I so often found, at interval-time, in the playground, were responsible for my great, good luck." She had a great interest in history and strove to distinguish fact from legend by painstaking and detailed research. As Brent Carradine says in *The Daughter of Time*, "Give me research. After all, the truth of anything at all doesn't lie in someone's account of it. It lies in all the small facts of the time. An advertisement in a paper. The sale of a house. The price of a ring."

Self-pity was an attribute to be scorned. She appeared to place a high value on women's independence and autonomy. It may never be known for certain whether she lost someone dear to her in World War I. In *Miss Pym Disposes*, Miss Lucy Pym refers vaguely to "her Alan years." Gielgud wrote of Daviot, "She spoke very bitterly of the first World War, in which I fancy she must have suffered some bereavement, and she was depressed and unhappy when I met her while I was touring in Edinburgh during 1942, though a few days spent with me and Gwen Ffrangcon Davies, to whom she was devoted, seemed to cheer her up, and when we left she appeared to be almost her old self again."

Gielgud summed up her personality thus, "Gordon Daviot was a strange character, proud without being arrogant, and obstinate, though not conceited. She was distressed by her inability to write original plots, especially when, on two occasions, she was unfairly accused of plagiarism. On the first occasion she was sued by the author of an historical novel about Richard the Second, but the case was settled out of court. These episodes distressed her greatly and made her over-sensitive."

Despite her struggles with plots, Tey (Daviot) had a very literate, stylish way of writing. It is often said that Tey is a mystery writer read by people who don't read mysteries. Two recurring themes in her work are the fallibility of evidence and persecution of the innocent. Her first two books were published in 1929 under the name Gordon Daviot. Later, she reserved the name Gordon Daviot for her stage plays and more serious works, while Josephine Tey was used for the mystery novels. Ironically, while she was more attached to the "Daviot" works, the public admired the novels and mysteries more.

"Gordon's plays are comparatively light and delicate [compared to George Bernard Shaw's]. They have great charm, humour, and delightful acting parts" observed Gielgud. "She is thoroughly at home with her simple people, peasants, servants, plain soldiers, and the like. Her 'little scenes,' in which such characters give background and colour to the main action, are admirably neat and act delightfully on the stage."

He added, "The women in the Daviot plays are strongest in their mother-instincts . . . the characters are wives, mistresses and mothers more than they are lovers . . . I do not think Gordon understood either the intriguer or the harlot in Mary Stuart . . . Her heroes, too, are men who need to be protected, touching, romantic, boyish. These are the heroes she likes and understands. The villains and her older men are effective by contrast, but they are often sketchily drawn, and sometimes a little overdrawn. They are types rather than characters."

However, in the printed medium, portraying characterization and motivation was her strength. She was insightful in her observations of different personality types. In contrast, her stage plays were far less effective, primarily because conflict, through action or dialogue, is necessary to maintain interest, and Daviot had a tendency to either avoid scenes of conflict, or to mute or subdue them where they could not be avoided. A comparison of her book, *The Daughter of Time*, and her play, *Dickon* (Richard's nickname) illustrates this

The Daughter of Time (1951) brought the controversy surrounding Richard III and the Princes in the Tower to a wide public audience and is perhaps the most popular defense of Richard. This mystery novel addresses the issue of historical truth. Inspector Alan Grant, trapped in a hospital with a broken leg, is bored senseless. Because he fancies himself to be an expert on faces, his friend, Marta Hallard, a famous actress, gives him some portraits to study. In the portrait of Richard III, he sees power and suffering in the face of a man of conscience and integrity. Is it "a judge, a soldier, a prince? Someone used to great responsibility, and responsible in his authority. Someone too conscientious. A worrier, perhaps a perfectionist. A man at ease in large design but anxious over details. A candidate for a gastric ulcer." Grant is dismayed to discover that it is the portrait of one of the most infamous villains in history, the "monster" said to have murdered his nephews to obtain the crown of England. How could he have misjudged? Grant decides that

he will read everything he can find to discern the truth of the matter. With his detective skills and reasoning ability, he hopes to solve the mystery the missing princes.

Tey keeps the pace lively by the constant activities of contemporary characters, while Grant's "flashbacks" to the past through the reading of historical sources guides the reader stepwise through the collection of evidence, such as it is, and the reasoning process. Grant's research is very similar to a modern day criminal investigation, except that the witnesses are long dead and left behind little tangible evidence. Grant cross-compares facts from the various sources to try to forge a logical scenario. He discovers that once an erroneous account is published, it is often unquestioningly accepted as true. Historians subsequent to Sir Thomas More (in particular, Hall and Holinshed) appear to have accepted More's account as indisputable, when in fact he could have only obtained his information secondhand (most likely from the highly-prejudiced Bishop Morton.) In today's courtroom, such "evidence" would be inadmissible as "hearsay." Josephine Tey/Gordon Daviot addresses the question, in this book and others: "How much of history is solidly grounded in fact, and how much is it malleable for the sake of political expediency?" In *The Daughter of Time*, Inspector Grant eventually tries to dig up sources contemporaneous with Richard III to eliminate the Tudor bias. In writing *Richard III*, Shakespeare's goal was to write a compelling drama, and historical accuracy was sacrificed for the sake of plot. Because it was widely believed in those days that Richard III had had his nephews murdered, he was a logical villain; Shakespeare only needed to superimpose exaggerated physical deformities and a Machiavellian-inspired personality to create an unforgettable character.

In *The Daughter of Time*, Grant bounces ideas off of the other people in his life—nurses, doctors, and acquaintances to illustrate the reactions of varying personalities to the information he discovers; this gives him opportunities to expound on his findings and theories. The characters include the previously-mentioned Marta Hallard, the busy, efficient, no-nonsense Nurse Ingham ("The Midget"), the sympathetic and helpful Nurse Ella Darroll ("The Amazon"), and Brent Carradine, an American student who obtains research materials for Grant and discusses the issues with him at length. This mystery demonstrates that once an idea, right or wrong, becomes "fixed" in a culture, people resist changing their opinions on the matter, even in the face of overwhelming contrary evidence.

It is unknown precisely when Daviot wrote the play *Dickon*, which was published posthumously in 1953. The play covers the life of Richard III from January, 1483 until the morning of August 22, 1485, just prior to the Battle of Bosworth Field. Judy Weinsont, in *Strutting and Fretting His Hour upon the Stage*, says it may have been as early as 1944. She extensively compares Daviot's *Dickon* to Shakespeare's Richard III in a

speech she wrote for the 1993 Oregon Shakespeare Festival. Weinsoft observed that “Some stage directions give the impression that *Dickon* was composed to be read rather than performed.” Since the audience was not privy to the information in the stage directions through action or dialogue, there was much less dramatic punch.

Weinsoft explained, “In *Dickon* and her other history plays, Daviot’s aim is to reinterpret and demythologize historical characters. Richard is thus characterized as fair, honorable, and capable. Critics contend, and I concur, that this depiction on stage of a good and much maligned king, does not provide enough dramatic contrast. Given the inevitable comparison to Shakespeare’s play, *Dickon* does not fare well . . . because excessive, energetic evil is more theatrically compelling than vapid virtue.”

Gielgud made a similar assessment: “In *Dickon* . . . Gordon does not succeed, to my mind, in making the character of Richard III sufficiently convincing as a hero, and her good Richard does not begin to be an adequate substitute for the thrilling monster of Shakespeare’s play. She was evidently obsessed by this idea, for she develops it at considerable length in her novel *A Daughter of Time*.” [sic]

Daviot never hesitated to write about controversial topics, but often she avoided controversial details about those topics. Weinsoft said, “But where Shakespeare rearranges the chronology of events to suit a dramatic purpose, Daviot simply eliminates events she deems unsuitable to her favorable portrayal of Richard. For example . . . some controversial events surrounding the usurpation and coronation are omitted.” Similarly, she omitted the Casket Letters with regard to Mary, Queen of Scots, and implemented a too-easy solution in *The Expensive Halo*. In *Miss Pym Disposes*, Miss Pym decides to disappear for the day when she anticipates an unpleasant confrontation between two other parties. Is this another example of self-revelation? In the author’s opinion, while Daviot’s realistic characters appear to be drawn from actual individuals and are given clever dialogue, the conflict within the stories often seems muted or subdued, as if she had a “maternal instinct” to protect her characters. Perhaps she decided to write the story of Richard III as a mystery, *The Daughter of Time*, because she knew the message would reach a wider audience than *Dickon*. The “daughter of time” is truth, and this book is a relatively painless way to be introduced to late medieval English history; most readers are inspired to learn more.

Although she was born and bred in the Scottish Highlands, Gordon Daviot loved England with all her soul. “To England . . . apart from a few personal bequests, she bequeathed practically all of her considerable fortune. In her last will and testament, she instructed that everything she possessed, whether money, goods, property, personal possessions, investments, play, book and film rights and royalties, and any other belongings, be devoted to furthering the work of the National Trust for England.” (MacDonald) To the Inverness Museum,

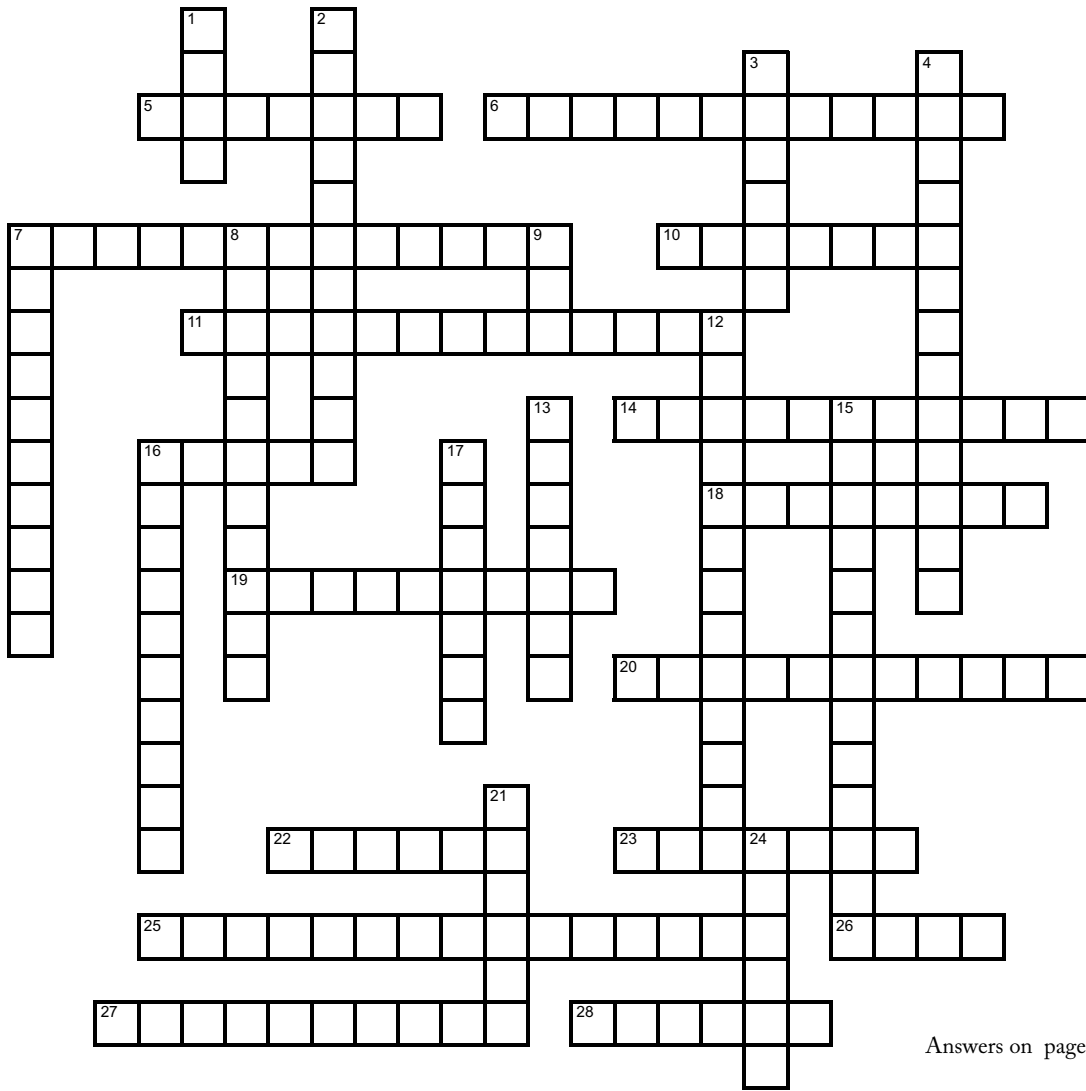
she left the original script of *Richard of Bordeaux*, a collection of tartans and silver spoons, and an early Victorian gold ring set with emeralds and diamonds, which she had worn for the greater part of her life.

Her legacy to the world was a body of minutely-researched, cleverly-written works, although the books have long outlasted the plays for popularity. Gielgud gave her this tribute: “It is sad to think Gordon will write no more. We are not so rich in dramatic authors in this country that, when they are as talented and original as Gordon Daviot, we can afford to lose them. The theatre is poorer for a unique talent, and I for a dearly valued friend.”

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[Editor’s Note: Pamela Butler joined the Richard III Society in August, 2001 when genealogical research turned up a few medieval English ancestors. Her interest in English history dates back to 1970, when she saw the movie *Becket* and followed through by reading the entire *Thomas B. Costain* series on the Plantagenets. She graduated from Idaho State University in 1978 with a B.S. degree in pharmacy and from the University of New Mexico with an M.B.A. in 2001. She lives in Albuquerque, NM with her husband and three children and does volunteer work in her community. She is a member of SouthWest Writers. Pam’s summary of all Tey/Daviot works was not included here due to space limitations. You can view it at <http://www.r3.org/fiction/mysteries/>.]



Answers on page 29

MYTHS ABOUT RICHARD III

ACROSS

5. Clarence hid Anne Neville in London disguised as a servant in a ____.
6. Fruit associated with Hastings' execution.
7. A "trusted member of Clarence's household," ____ was hanged for allegedly practicing necromancy to kill Edward IV.
10. Thomas More wrote that Richard "slew him with his own hands."
11. Francis Lovell may have been the owner of the bones seated at a table and found in a secret room here.
14. Generally indicted as the actual killer of the princes.
16. Edward IV died of illness supposedly resulting from a ____ obtained while carousing on the Thames
18. Home of Richard, allegedly one of Richard III's illegitimate children.
19. Stanley allegedly found Richard's crown in a ____.
20. Name of horse Richard rode on his last charge.
22. Polydore Vergil alleged that Richard pulled it in and out in nervous anxiety.
23. Shakespeare has Richard "determined to prove a ____."
25. Richard supposedly coerced this dowager-countess of Oxford into turning over her lands to him.
26. River where Richard's bones may lie.
27. "The Princes' Bones" were allegedly found at foot of the ____.
28. Anne Neville's rumored cause of death.

DOWN

1. Desmond's young son reputedly asked his executioner to watch out for a ____ on his neck.
2. Thought to have authored the continuations of the Crowland Chronicle.
3. Crowland Chronicler reports that these appeared to Richard in a dream before Bosworth.
4. Many believed him to be Richard of York; executed by Henry Tudor.
7. Only saint to portray Richard as evil.
8. This Bishop is said to have told Richard about his brother's supposed betrothal to Eleanor Butler.
9. Number of years Richard was allegedly in mother's womb.
12. Rumored to be the young prince Edward, ____ was sent to Henry's kitchens after the battle of Stoke.
13. A Madeira; George, d. of Clarence allegedly drowned in it
15. Elizabeth Woodville and her mother, Jacquetta, were accused of witchcraft in which Parliamentary bill?
16. One of Richard's nicknames, based on a supposed abnormality.
17. Leslau thinks ____ showed the princes disguised in two of his portraits.
21. Some, including Charles of Burgundy, rumored that Edward IV was a bastard and actually the son of an ____.

REPORT TO THE RICHARD III SOCIETY, AMERICAN BRANCH

Lisa H. Cooper

Department of English and Comparative Literature, Columbia University

The William B. Schallek Memorial Award which I received in 2001 from the Richard III Society has been of great assistance in furthering my progress on my dissertation on several fronts. By mid-June of last year, I was able to complete a draft of what will be my second chapter. Currently titled “Private Spaces and Peering Eyes: Artisans at Home,” this section of my project begins with a detailed study of the way in which the English masons’ statutes preserved in only two manuscripts (B.L. Regius 17 A.1, dating from c. 1390, and B.L. Add. MS. 23198, c. 1400-1410) claim a history for the craft that creates a “home” for the artisans who practice it, substituting legend and instruction for a standing guildhall. Since most masons did not belong to guilds at all, the texts work to bring these itinerant figures under one textual roof, as it were. I look closely here at the way the *Statutes* draw an insistent connection between the masons’ art and family economics, private property, and bodily regulation; I discuss the way the *Statutes* align the craft production of buildings that is their putative focus with the self-fashioning of artisans, thus blurring the lines between the artisanal work of masonry and the social work of being a mason.

In the second part of the chapter, I turn to texts of entertainment and look at the way in which — in contrast to the masons’ statutes — Chaucer’s *Miller’s Tale* and the poems *The Debate of the Carpenter’s Tools* and *The Wright’s Chaste Wife* remove the artisan from the security of craft association and place him instead in a position of threatening domestic isolation and instability, over which he triumphs only in the last example, and only through the quick maneuvering of his wife.

In the final section of the chapter, I turn to a poem that is at once both a legendary craft narrative like those presented in the masons’ Statutes and a domestic fiction meant for entertainment. Unlike *The Wright’s Chaste Wife*, however, this poem celebrates the craft of the blacksmith at the expense of female alliance and female labor in the household.

In July, I traveled to London and Paris for manuscript research. At the British Library, where I spent 3 days, I re-examined the *Statutes* manuscripts mentioned above and also revisited the manuscripts of Lydgate’s translation of Deguileville’s *Pèlerinage de la vie humaine*, the work I examine in my third chapter (discussed further below). Most importantly, however, I was able to examine a printed copy of the preacher John Bromyard’s *Summa Praedicatorum* (BL Royal 7.E.iv), a highly influential manual, not readily accessible to me at home,

whose statements on labor, work, and artisans are important for my project as a whole. I also was able to take notes on a revision of Deguileville’s *Pèlerinage*, printed in Paris in 1511. Finally, I began to look at the British Library’s manuscripts of a text I am writing about in my fourth chapter (see below), Jacobus de Cessolis’ *De ludo schaccorum*, a hybrid exempla collection and mirror for a prince that adapts the game of chess as an allegory of social structure. This was just the first step — but an important one — in what I think will be an extended relationship with this text well beyond the writing of my dissertation. While in London, I also visited the P.R.O. in order to examine the 1388-89 returns from some 500 guilds in response to Richard II’s demand for an accounting. In the process, I was able to determine that while the simple fact of the bulk existence of these texts is important for my project, their content currently is not as useful to me; for the purposes of completing my dissertation, at least, I made the important time-saving decision to rely on the edition of the English returns produced by Toulmin-Smith for the English Text Society.

The most crucial manuscript work towards my dissertation took place in Paris, where I spent a full week at the Bibliothèque Nationale examining 29 manuscripts of Deguileville’s *Pèlerinage*. Here I was able to take extensive notes on the profuse illumination of this extremely popular late medieval work of vernacular spiritual literature. In my third chapter, “Wrought by me ful crafftly”: Shaping the Soul in Deguileville’s *The Pilgrimage of the Life of Man*,” I argue that artisanry, as both real practice and as metaphorical system, is the poem’s epistemology: craftsmanship is the way the pilgrim-narrator is instructed about heaven, hell, and all that lies between, including and most importantly his very self. Despite the poem’s insistent focus on the transitory nature of human life, it is in fact deeply concerned with the processes and the practitioners of worldly occupations, and it relies on multivalent images of craft-work, performed by figures of virtue and vice, for both its dramatic potential and its moral lessons.

My perusal of the 29 manuscripts gave me a new insight into the variety of ways medieval illuminators interpreted the craft imagery used throughout the text. For example, I learned that many illuminators chose to show the female figures of vice (Pride, Avarice, etc.) actually displaying their “instruments” to the pilgrim in a kind of artisanal show-and-tell, something I could never have known without such first-hand examination. Just as important as this survey of imagery for my argument

was my comparison of the text on which my chapter is based — John Lydgate’s 1426 English translation of the second French version of 1355 — with the French original (I used B.N. 377, the earliest surviving exemplar), of which there is no modern edition. I was thus able to verify that for the most part, the moments upon which my argument is based are fairly exact translations by Lydgate of his original — except in a few key places where a change in language actually indicates a concern with the social place of craft which is absent in the original. Overall, my in-depth work in Paris has allowed me both to be secure about my arguments regarding this text and to introduce new subtleties to my reading.

Since my return from Europe, I have been working on my fourth and last chapter. Originally planned as a broad look at artisans “on the public stage” — in historiography, in the play cycles, and in court poetry — my research and writing have become much more sharply focused. The chapter is now a close look at the way craftsmen are juxtaposed with kings in the genre known as the *speculum principis* (mirror for the prince) that flourished, particularly in England, from the twelfth to the fifteenth centuries. Through readings of treatises such as John of Salisbury’s *Policraticus* (1159) and Giles of Rome’s *De regimine principum* (c. 1277), poems like John Lydgate’s versified *Fall of Princes* (1438) and finally William Caxton’s hybrid exempla collection/princely mirror *The Game and Pleye of the Chesse* (1474) (translated from Jacobus de Cessolis’ 14th-century *De ludo schacchorum*), I consider the way such texts bring artisans forward for princely purview as a subject whose labor the king must regulate, depend upon, and — most intriguingly — use as a model for his own arts of rule.

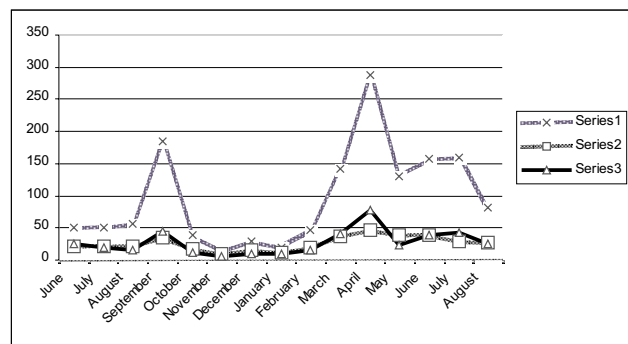
I am halfway through the writing of this chapter draft, which I expect to finish by the end of April. At that point, I shall over the summer (when I will, unlike this academic year, not hold a teaching position) begin the revisions needed to shape my four chapters into one coherent whole; by October, when I enter the job market, I plan to be ready to compose my introduction and conclusion. It is my plan to distribute my finished dissertation at the beginning of March 2003, and to defend at the beginning of April.

Muriel Williamson

Paul Trevor Bale made the first posting of the third quarter, starting a thread about *Rose Rage*, an adaptation of the play, *Henry VI*. There were 385 postings in the third quarter of 2002.

45 members posted messages over this period. The Most Frequent Posters were Laura Blanchard, followed by Carole Rike. There were about 98 different message threads. The Most Popular Thread was started by Charlie Jordan and was a discussion of elections, polling and representation within the Society which spawned at least three related threads. One of the related threads was the second most popular and was a discussion of the Society’s By-laws and Constitution. Two other popular threads were a discussion of putting up displays (at libraries, performances of Shakespeare’s *Richard III*, etc.) of Ricardian materials in local communities to help raise awareness in those communities and a discussion of why *Richard III* holds our interest.

Having over a years worth of data at this point, it was possible to display listserv usage in graph form. The graph shows the peaks and valleys of listserv traffic.



During the past quarter the listserv membership fell slightly to 93 listserv subscribers and 13 digest subscribers. The listserv is a free service open to all Society members worldwide. To join, send an email to Richard3-subscribe@plantagenet.com. Or, to subscribe to the digest only, send an email to . If you have any difficulty, email questions to: richard3-owner@plantagenet.com.

**BREAKING NEWS:
FIELDS' NOTES AT LAST!**

Many Ricardians have wished for the references Bert Fields did for his book, *Royal Blood*. Member Judy Pimental has a set and has re-keyboarded them for member Ellen Harrington to proofread during (or shortly after) the AGM. The document is about 20 pages long and is available in Adobe Acrobat format. See the article on Bert Fields on the American Branch website to download the notes:

<http://www.r3.org/basics/fields/index.html>

The Last of the Plantagenets

King Richard III of England

July 5 – July 16, 2003

You are invited to join us for a truly delightful touring experience as we explore the England of Richard III. This year's Ricardian tour is perfect for those with a keen interest in Richard III and in England's medieval period in general. We are especially pleased that we will have the opportunity to attend both the Middleham Festival and the Tewkesbury Medieval Fair; and our itinerary also includes a veritable feast of Ricardian sites — more than twenty! Included (among others) are: the ancient city of York; Barnard Castle, Middleham, Bolton, Richmond, Raby, Warwick and Ludlow castles; the parish churches at Middleham, Sheriff Hutton, Sutton Cheyney and Fotheringhay; Lincoln Cathedral, the abbeys at Crowland and Tewkesbury, Great Malvern Priory; Minster Lovell Hall and Gainsborough Old Hall.. We will enjoy both a re-enactment of the Battle of Tewkesbury and our always-excellent guided tour of Bosworth Battlefield, where Richard III lost his crown and his life. At several sites, we will be warmly received and accompanied on our sightseeing by Ricardian friends from various English branches and groups — always special occasions for all of us!

You will enjoy two nights in London and ten days of leisurely touring in a comfortable mid-size coach. Our accommodation, located in attractive market towns or villages, will be in charming smaller hotels and coaching inns, where you'll be met with a cordial welcome, a comfortable bed and delicious meals. Most of our lunches will be at village pubs of character, which are recommended for their food. Your enthusiastic tour coordinator/escort will be Linda Treybig, member of the Richard III Society since 1979, specialist on travel in Great Britain, and tour coordinator of 13 previous Ricardian tours. Note: Tour registration deadline is February 20th, and group size is limited to a maximum of 12. As a number of Ricardians have already expressed a strong interest, you are urged to request your brochure and further details right away!

A Final Word: Our unique, intimately-scaled tour for 2003 is just jam-packed with Ricardian sites you won't want to miss! Traveling through England's beautiful countryside and villages with a small group of friendly people who share your interest in the man called Richard III, exploring places off the beaten track, enriching your knowledge of Richard and his times, discovering the best of both medieval and contemporary England — it all adds up to a truly serendipitous experience! Won't you join us?

Please contact:

LINDA TREYBIG

340 Sprague Rd., # 303, Berea, OH 44017

Phone: (440) 239-0645; E-mail: treybig@worldnetoh.com



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RICARDIAN POST

August 23, 2002

Dear Carole:

I have been a member of the Richard III Society in England for over ten years now and am also active in my local Mid-Anglia Branch (only just led a party around Stoke-by-Nayland Church last Saturday, pointing out its connections with Sir John Howard, first Duke of Norfolk, who built much of it.) I am a history graduate and also an avid postcard collector. Currently trying to increase my knowledge of the history of the United States of America, I wondered whether someone in your Branch would feel like trading history-related postcards with me, maybe?? I could send cards of medieval and/or Ricardian subjects in exchange for views of historically interesting places in the USA. I'd be most grateful if you would forward my address to somebody who might be interested

*Yours loyally,
Kerstin Fletcher*

(Write Mrs. Fletcher at 1 Argyle Street, Ipswich, Suffolk, IPA 2NA, England)

July 3, 2002

Dear Carole:

In my almost thirty years as a Ricardian, I have met members of the Society in some strange ways and in some strange circumstances. But one of the most unexpected occurred last week on one of the lesser-visited parts of the Gettysburg battlefield.

My husband, John, and I were attending a week long Civil War Institute at Gettysburg College; we were aware that, among the 300 participants, there was a man from England, but we had not had a chance to meet him. On the last afternoon, John and I drove out to the East Cavalry Field (far removed from the highly visited areas of Pickett's Charge and Little Round Top). Right next to the memorial to George Armstrong Custer (yes, he was there in July 1863), we encountered this Englishman. After a few moments of chatting, we were starting to go our separate ways when I remarked that there was "something from your country" on my car (my Ricardian emblem). The next thing I heard was a comment to the effect of "I came all this way to Gettysburg to find another Ricardian!!"

Yes, Charles Rees of Bournemouth is a Ricardian as well as a Civil War enthusiast. He has helped "entertain" visiting Americans who came to his area (Bournemouth? elsewhere?) with the annual Society trip. In fact, he has fond memories of an American woman who talked to him, over ten years ago, on one of these trips. He told her

of his interest in the American Civil War, and she wrote out for him a list of the battlefields on the East Coast that were in relatively close proximity. When he made his first trip to the US a few years later, he carried with him the frayed piece of paper on which the woman had made her list, and that was his "guide" to his trip planning.

So, someplace in the US, there is a female Ricardian who helped this man in ways that she has never known, and who is still remembered by him, years later.

*Carol Bessette
Springfield, Virginia*

August 12, 2002

Dear Carole,

I always enjoy "Mediawatching" in the *Ricardian Bulletin*, and the Geoffrey Wheeler item in the June *Bulletin* about the assertion that Richard collected frying pans piqued my interest. While the many legends I've heard about Richard never cease to amaze—and amuse!—me, including my favorite (told to me by a fellow Ricardian about an old lady who believed Richard's ghost was doing her laundry), this frying pan theory is plausible when you put all joking aside and consider practicality.

Richard may have collected cast iron pans to melt down for weapons such as maces or clubs (and also for cannon if they were in use yet.) As Richard may have come up short of weaponry occasionally, cast iron had great potential from this military defense standpoint. Of course he might have kept one or two pans intact to whip up omelettes for his soldiers at camp on battle mornings!

*LML,
Diana Rubino*

July 21, 2002

My dear Carole,

Whoops!

Liz has passed on to me a copy of the spring *Register* wherein is printed my message about the Fotheringhay exhibition, etc.. There is a reference to 'James I and IV', which is a typing error, of course. Unfortunately, looking through past mailings, the error was mine! I know that editors are meant to pick up on these things, but it is a fairly obscure point and easily missed. Is there a way that the Fall edition can contain a correction, pointing out that it should read 'James I and VI', please?

*Yours as ever,
Phil Stone*

[Ed. Note: Sorry, Phil, this is the editor who can't keep contemporary names straight!]

August 20, 2002

If anyone in the Southeast Pennsylvania or Delaware Valley area (that includes the usual suspect counties in New Jersey and Delaware) would like to get together with other Riccardians please drop me a line. Perhaps we can all get together over a beverage or two at a mutually convenient place. How does a Sunday afternoon sound? An Eagles Game in the background? Let me know if there is any interest Please contact me at work below or home @ 215 637 8538 or E Mail at joseph.wawrzyniak@ selective.com or home Jwawrzyniak@worldnet.att.net. Sometime in mid to late October? Earlier? an outdoor place? RSVP.

Joseph Wawrzyniak
Hamilton NJ
Litigation 609 890 2200 x 290

March 10, 2002

Dear Carole:

I thought the obituary for William Hogarth was excellent. It prompted me to look through my set of back issues, 1976-1985, when Mr. Hogarth resigned. I don't find any art work at all with the exception of the boar on the masthead. Hope this save you some search time.

Colette Crosby

February 25, 2002

Dear Carole:

I well remember the late Bill Hogarth and his wife Martha. Bill was the one I wrote to when I first joined the Society in 1974 or 1975. He was very nice to me, welcomed me to the Society and said even though I lived on the West Coast he hoped that I would take an active part in the Society and sent me a list of books on which he had starred the ones that I had to read NOW! I think of Bill and Martha as dedicated to the furthering of the Society.

Jacqueline Bloomquist

PS: I've been a member for a long time and also served as Secretary on the national level so perhaps some of us 'old time' members could write about ourselves.

[Editor's Note: and she's doing it again!]

August 22, 2002

Dear Carole,

I just read about your leg/ankle injury and I wish you a speedy recovery. I broke my foot several years ago, and know what it's like to hobble on crutches. An Aussie Ricardian, Gordon McRobbie, sent me this humorous poem, and I thought you might want to publish it in a future *Register*.

*In nineteen hundred and twenty two,
A doctor in England had nothing to do.
"I'll start a Society," he cried with glee,
"To prove there are others as silly as me.*

*Flat Earth is old hat, and so are the Stars,
And Wells has well covered the Men from Mars.
I want a Fellowship completely absurd -
Why not call it Richard the Third?
He was guilty as hell, but I'll say it's not so -
It will give lots of lunatics somewhere to go.
They can argue forever over whether he limped;
No detail of Richard's will ever be skimped.
I'll go into history as the first one who spoke,
And no one will know it was only a joke."*

If there are any questions I will try to answer them... Come along! I insist there must be a question, because I've already got the answer written down here . . . Yes, David. You are quite right. The Fellowship of the White Boar was founded in nineteen twenty FOUR. The reason for the two year delay was that the good doctor had to form a group first, keeping accurate accounts and minutes for two years before he could form the first Branch. (This is a rule inflicted by London.)

L. M.L. Thanks,
Diana Rubino

August 8, 2002

In "Twisted Tales from Shakespeare" by Richard Armour, I discovered that "Between 1585 and 1592 little is known of Shakespeare. These are the Lost Years. . . . Some credence is given to the theory that Shakespeare during this period was holding horses outside a theater. After eight years, he became one of the most experienced holders in London. It was at this time that he began to write, holding the reins in one hand and a pen in the other. His earliest history plays were on the reigns of Henry VI and Richard III, internal evidence being the famous line in the latter play, "A horse! A horse! My kingdom for a horse!" a cry which Shakespeare must often have heard from departing theatergoers on rainy nights." Pretty bad, but there you have it.

All best,
Ellen L. Perlman

August 22, 2002

... We were in England on a Richard III tour ...

There were many extras not on the itinerary as Gavin Miller our courier was most accommodating. By mutual consent we skipped Warwick Castle and this provided for other stops...

At my request Sheriff Hutton was added to our adventure. Nothing much to see there but I managed to get into the grounds after our courier visited with the owner. I then talked to the engineer that is supervising the reconstruction of the corner towers basically for safety purposes. He plans to spend one year on each corner so the total effort will probably take at least five years...

We also visited Middleham Castle and Richard's statue. Enclosed is [the English Heritage] explanation of meaning for the symbols on the statue. Very interesting but probably not as we would like to have it. What we particularly noticed was the very poor location. We

think it could have been placed in a much more prominent location and raised. We did like the new platform in the first section of the castle. It provided an excellent view of where the old moat and bailey ... once existed...

*Sincerely,
Jim and Nancy Boyd*

The following was written on a "From a First Class Boar" note and attached to the membership renewal of Charlotte Dillon of Eureka, CA:

Been a member since Easter Saturday, 1966. Read in AM* paper that a professor from Idaho (can't recall the name at the moment) was in San Fran(cisco) to promote Richard III Society, & there was be a lecture in the city at 2 p.m. My friend, Valerie Lambertson, & I decided that Rich(ard) was much maligned but had never heard of the Society. We dropped all our Easter cooking, etc. & went to the meeting & joined. Have especially enjoyed much fellowship & friendship with English members."

* Morning paper?

And a followup from Eileen Prinsen:

Charlotte Dillon of San Francisco just called me regarding the professor she heard back in 1966. She says his name was Arthur Noel Kincaid---at which point I don't think I need to tell you any more.'

His name was NOT familiar to me even tho' I have a copy of the Sir George Buck, so I simply searched his name on the net and, of course, came up with our server!

So the only new information I can give is that the lecture was held on Easter Saturday, April 9, 1966, at "some motel" on Fisherman's Wharf. Charlotte did say she thought that Bonnie was there.....

And from Peggy Allen:

Last night, C-SPAN2 showed Marilyn French interviewing Margaret Atwood. At one point Ms. French asked Ms. Atwood if she "believed in evil". After allowing that she did not believe in a "person with horns and a tail", Atwood said that she did believe in "Richard III". She hastily acknowledged that the real Richard III was not the character in the Shakespeare play, and that when she was talking about evil personified, she meant the Shakespearean creation.

<http://www.booktv.org/General/index.asp?segID=2405&schedID=130&category=General+Assignment>

A tape of this show is available from C-SPAN. The part about Richard III is only a small part of the show, but Atwood's fans would be interested in the whole show.

From Virginia Poch:

The Performing Arts Community of Lake and Sumter Counties, in Central Florida, northwest of Orlando, is holding a Renaissance Faire February 14th-16th. We hope to introduce the Society, its great educational resources, and the authentic Richard to fair goers and organizers, alike. And, have some fun doing it.

If anyone from the area or who may be visiting the area in mid February, with time on their hands (and bored with crowded and overpriced theme parks), and who wishes to participate in any way, please contact me at CastleMoraine@aol.com.

Initial plans call for an information/sales booth, and help in any way is needed. And, if you have any great doable ideas, are willing to head that committee and make it happen, we're open. If anyone who is in the area at the time and would like to attend the fair, stop in and say hi, you are most welcome, too.

There will be further information as the project progresses.

ELIZABETH I AT CAMBRIDGE

Long time Society member Carol Besette of Virginia remains enthusiastic about the summer educational programs she has attended at Cambridge, England for the past dozen years.

In July 2003, there will be a program of interest to Ricardians since it is a special course on "The Life and Times of Elizabeth Tudor" to mark the four hundredth anniversary of the death of Elizabeth I. The course is designed to re-evaluate the queen and her place in English history. For example, it is argued that, although a consummate actress and a born survivor, Elizabeth was a procrastinator who never attempted to solve fundamental problems, but always strenuously to avoid them. The course will attempt to put Elizabeth in context and to highlight both her achievements and her failures. Planned field trips will include a visit to Hatfield House and to the Maritime Museum in Greenwich for the special exhibit commemorating her death.

Carol adds that the course instructor announced that he is "prepared" for the presence of a Ricardian contingent. She has never taken a course from him, but has talked with him at length, and consistently found him to be both witty, knowledgeable, and extraordinarily personable. Despite his Tudor "bent," she is anticipating being in his class in 2004. (She plans ahead!)

For information on the Cambridge program, contact Dr. Joann Painter, University of Cambridge Summer Study Program, Office of Cooperating Colleges, 714 Sassafras Street, Eire, PA 16501 or call (814) 456-0757. Carol will be happy to answer questions about her experiences with the program; contact her at jcbesette@aol.com or (703) 569-1875.

TWO-YEAR MEMBER PROFILES

Compiled by Eileen Prinsen

Richard III reigned for only a little over two years. In commemoration of that fact, this regular feature in the Ricardian Register profiles people who have renewed their membership for the second year (which does not, of course, mean that they may not stay longer than two years!). We thank the members below who shared their information with us — it's a pleasure to get to know you better.

Roy Carlton Alexander's "lifelong fascination with history [combined with] S. K. Penman's books" are two of the factors which brought him to the Richard III Society. Adding considerably to the level of Roy's interest is the fact that, through genealogy courses, he has found "a tentative connection with the Neville and Percy families!" A retired Police Officer, Roy makes his home in Jacksonville, FL and, not surprisingly, his leisure interests include history and genealogy. Tel: 904-221-8736. E-mail: Carlton01@aol.com.

Craig C. Bradburn of Lapeer, Maryland, became interested in, and found the Richard III Society, through two simple steps: "By reading the book *The Sunne in Splendour* by Sharon Kay Penman and going to her website." An automotive engineer, Craig's leisure interests range from Trap, Skeet shooting, and woodworking, to table tennis and reading in history. Tel: 248-379-9386. E-mail: ccbradburn@aol.com

Wendy Burch, uniquely, says she "became interested in Richard III after reading *The Black Arrow* by Robert Louis Stevenson as a child." Although aware of the Society, she says "I didn't decide to join until after I found the website while surfing the net." A resident of Albany, New York, Wendy is a U.S. Army Officer whose leisure interests include golf and reading. Tel: 518-272-6043. E-mail: Ward0501@cs.com.

James J. Dyer, whose leisure interests include history and travel, says: "In my enjoyment of reading I've developed a dislike for the cruel and vicious Henry VII and a greater awareness of the honorable Richard III." A Pathologist by profession, James' makes his home in Plymouth, Indiana. Tel: 574-935-0531. E-mail: JDYER@SBMFLAB.ORG.

Janis M. Eltz, is a semi-retired educator who currently works as a consultant with New York State Education Department and, on occasions, with book companies. In response to the question of how she became interested and/or found RIII she states: "While a college undergraduate I was fortunate to have a dynamic professor for British history. She had the wonderful ability, based on extensive research, to make historical figures come alive. While in high school I had read my first biography of

Eleanor of Aquitaine and became fascinated with her and the Plantagenets. College course work built on that interest so naturally I became interested in RIII as the last of the Plantagenets. Eventually, I obtained an advanced degree in history (but not in British history). However, over the years continued readings, travels in the UK and France and even recently auditing another college course have kept my interest alive."

Janis continues: "Years ago (I don't recall where) I had read about the Richard III Society and stashed a clipping about it in my desk. I recall learning via the article that people in the theatre such as Helen Hayes were interested in how history about RIII has been distorted. This delighted me because previously I had found some people to be very close-minded because of their belief that Shakespeare was historically accurate. Fortunately in 2001 I unearthed the clipping and finally joined the Richard III Society!" Tel: 212-737-6763.

Sharon E. Everett says she read *The Sunne in Splendour* and *The Daughter of Time* and began doing her own research about Richard, and "became absolutely convinced that history has treated him quite poorly. I found the Society in the course of my research." At the time of completing this profile Sharon went on to say: "I am planning a medieval Scottish wedding with my fiancé, Jeff. We have two Dalmations, a German Shepherd and four cats. We are both historians by nature and are redecorating our home with a medieval theme." Sharon is an education coordinator in San Jose, California, and, as one would guess, enjoys travel and attending historical reenactments. E-mail: MiladySCA@aol.com.

Mary Glover, Pharmacist/Computer Consultant from Moraga, CA, says that her grandmother's reading of the story of The Princes in the Tower, from a book of art masterpieces, sparked her original interest in English history. But it was after reading Alison Weir's *The War of the Roses* 42 years later that she "got on the computer and searched Richard III—Voila!" Incidentally, she still has the art masterpieces book. Email: PHMMFG@ATTBI.COM.

Gregory M. Moshnin, in responding to the question of how he became interested in the Society, states: "When I was in High School (over 35 years ago) I saw a television production of Richard III. I became interested in his life and found a copy of Kendall in the local library and devoured it. Since then it has been in the back of my mind. The dichotomy of generally perceived history and truth is fascinating. Years later I read Josephine Tey and was much comforted by her revelation of "Tonypandy." I will be retiring in the next several years and look forward to having more leisure to read and travel and to do some first hand exploring of English historical puzzles, and especially those

**AMERICAN BRANCH
MEMBERS WHO JOINED
JUNE 1 – AUGUST 31, 2002**

Peggy-Lynn Backlund
Susan F. Baker
Elaine Blaser
Mark and Nina Boenish
Matthew J. Catania
Frances Crohn
Mollyanne Bose Dershem
Rael Elk, M.D.
Anna Ellis
Steven Ellis
John C. Farrell
Robert Fitzgerald
Christopher Howarth
Sally Keil
Stacy Mitchell
Ginney Pumphrey
Jennifer Randles
Kathryn Anne Ruiz
Anne Sokol
Deborah Wilson

DONATIONS

04/01/2002 - 06/30/2002

Honorary Middleham Members

Gregory & Christine Huber
Marianne G. Pittorino

Honorary Fotheringhay Members

Janis M. Eltz
Robin Mailey

**OTHER GENEROUS
RICARDIANS**

James J. Dyer
Peter A. Hancock
James F. Johnston
Judith C. Lichtenstein
Lawrence J. McCarthy
Mary Patrice Montag
Elizabeth A. Rose
Julia R. Scalise
Ruth Silberstein
Joseph Wawrzyniak

of Ricardian interest. Gregory lives in Boston, MA. Tel: 617-327-9892. E-mail: moshning@earthlink.net.

Rebecca Richardson, high school history teacher in Boscawen, NH, first became interested in Richard III in college after writing a research paper comparing Richard III historically with Shakespeare's RIII. As a result she has been defending him ever since! She found the Society on line while searching for information. She adds: "Some day I'd like to travel to England and see the places where Richard lived, walked, etc. I have always been fascinated by Medieval History, kings and queens, and, in the last 10 years, all things Richard III." Tel: 603-796-2788; 978-857-1455. E-mail: osprey112897@msn.com

Penelope Warren says she has been interested in Richard III and "a confirmed Yorkist since junior high." A College English Instructor/Writer living in Laredo, TX, Penelope's leisure interests include birding, needlework, gardening, and environmental activism. As with many of our new members, she found the Society while surfing the Internet. Tel: 856-729-1654. E-mail: okashayeha@msn.com

Desire the Kingdom
A Story of the Last Plantagenets



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RICARDIAN READING

Myrna Smith


Most books reviewed here can be purchased at www.r3.org/sales.

 *The Devil's Details* – Chuck Zerby, Invisible Cities Press, Montpelier, VT, 2002

This is subtitled “A History of Footnotes,”⁽¹⁾ and is just that. Why review it here, since footnotes originated in the head of one Richard Jugge in the late 16th century? Quite right; handwritten manuscripts and incunabula didn't have footnotes; they had marginal notes instead. (Bibles still do, although they usually run down the middle of the page. Some have footnotes as well.) A problem could arise, however, when a large decorated initial took up a good part of the margin, leaving the notes to run over onto the next page and possibly get completely out of whack with the text — until Jugge got his bright idea. But if you think the history of footnotes can be compressed into a footnote, you don't know Mr. Zerby. In his very first chapter, he discursively discusses print shops, (much the same in the late fifteenth century as they were a century later) printer's devils (who were occasionally young girls), Elizabethan London, labor relations, religion, and several other subjects, in both footnotes and in the text. He introduces us to some of the most noted footnoters of literature. (Macaulay was one.)

Zerby employs footnotes freely himself, both for citing sources and for comment. He does so in his own idiosyncratic fashion, choosing to use *ibid* but not other Latinisms “A cluster of *ibids* is decorative and alerts the reader to a cluster of references to the same title . . . *op cit* and *loc cit* often entail a frustrating retreat back through pages already read.”⁽²⁾ Though the author writes in a whimsical fashion, he deplores the current tendency to push the necessary notes into the back of the book, or onto a web page, or eliminate them altogether, and serious scholars, as well as those who read non-fiction for simple enjoyment, can only agree with him.

— *m.s.*

 Looking at Al Pacino's “Looking for Richard” – a movie review by Elizabeth York Enstam⁽³⁾

I was 14; he was 353. For me, it was love at first sight; he didn't even know I was alive. It happened during a play, *The Merchant of Venice*, performed in my high school auditorium by the Barter Theater of Abingdon, Virginia. I have never gotten over it. Nor have I ever wanted to forget him, although I discovered long ago the source of his hold over me — the power of his words. Or more precisely, the power of his use of words: iambic pentameter sends me. My adoration of William Shakespeare went unchallenged for many years. In all that time, I never thought to question his

accounts of the past, including *The Tragedy of King Richard III*.

But a time came when I learned that historians were finding a Richard far different from the protagonist of Will's play, a real man who, whatever his faults, possessed many virtues, too. The real Richard was a capable administrator concerned about justice for common people; a dependable if not brilliant military commander who repeatedly displayed personal courage on the battlefield; a quiet man of serious nature, with little patience for nonsense and perhaps a quick temper; a man who loved music and books; a faithful husband and loving father. For a few years I felt estranged from Will, resenting his influence and disappointed by his pandering to the Tudors.

It's a catchy title *Looking for Richard*, a title bound to pique the interest of Ricardians. Certainly this is not merely another production of that bane of us all, *The Tragedy of King Richard III*. In my normally optimistic way, I wondered at first sight whether this could be, at last, a reconsideration of the king in view of the research that questions the official 16th century government ‘line.’ Was someone finally giving Richard III the benefit of the doubt?

Fat chance. Early in the film, Pacino remarks that he has always wanted to do something to show his love for Shakespeare. That love shows. His portrayal of the Bard's Richard is riveting and his mastery of the play's language compelling. Still, even if he knew the history and felt sympathy for the real king, no actor who honors the Bard could present a Richard other than the one Will created. As far as history is concerned, the film — like the drama — is a mess.

But Pacino's performance got me past my resentment of the play. It is, after all, a play. For Ricardians who must love Shakespeare, I realize, there have to be two Richards, the real man who ruled for such a short time and the fictional Richard whom Will created, perhaps from the best information available to him. On the other hand, for the general non-Ricardian public “The Tragedy of King Richard III” should come with a label similar to the one on cigarette packages. “Warning: this play is solely a work of fiction. Watching it may be a hazard to your understanding of the past.”⁽⁴⁾

Aside from the pesky little matter of facts, the strongest parts of the film are the complete scenes from the play. Despite the 40-plus years' difference in their ages, Pacino and Winona Ryder create a genuine electricity

between Richard and Anne. Ryder does a good job with a scene that requires her to shift quickly from loathing to acceptance of Richard's suit. Still, despite her ability to spit in his face, this Anne is wimpy and not a well-realized character. More effective is the pathos of Clarence's last moments. The prison scene is somehow more dramatic than the murder of the little princes, perhaps because of Clarence's shock and dismay when he learns who sent his killers. Similarly, the fateful council meeting is ominous and full of tension as Hastings finds himself betrayed by Gloucester and abandoned by his peers. These and other scenes make the viewer wish that Pacino had made another film as well, of the entire play.

A more traditional production would, of course, have to omit one of the film's most interesting features, the one which makes it unique — the scenes where Pacino shows us how filmmakers combine and balance images and words. About half of *Looking for Richard* examines the issues facing those who would tackle Shakespeare. In addition to letting us see the cast as they work out their roles, Pacino has used excerpts from his conversations with experienced Shakespearean actors. John Gielgud, Vanessa Redgrave, Derek Jacobi, and Kenneth Branagh share their understanding of the Bard, as do Kevin Kline, James Earl Jones, and Rosemary Harris.

There are also some great sight gags. As he and (the often irritating) Frederick Kemball discuss whom they might find to play Lady Anne, Pacino turns toward the sound of a horse clapping along the street off-camera. In the next scene, Winona Ryder is seated at the table. Twice, Will 'himself' turns up to sit in judgment on the production.

The cast is, for the most part, superb. Penelope Allen creates a forceful, passionate Queen Elizabeth Woodville who realizes more clearly than her sons Gloucester's threat to them all. Alec Baldwin is a baffled, sympathetic Clarence who seems as innocent as the princes. Kevin Conway makes a solid Hastings, dependable and straightforward; Larry Bryggman is a calculating Stanley, cold and self-serving. (Even Will got that right!) Estelle Parsons turns the ghost of Margaret of Anjou into a force like MacBeth's witches, with an angry hysteria in her bitter prophecies. One of the film's strongest assets is Howard Shore's music. This is a soundtrack worthy of more than one hearing.


The film has its failures, too. Kevin Spacey fully comprehended the nuances of his role, yet never projected this understanding. His is a bland, even stilted Buckingham who barely seems emotionally affected by Richard's refusal to reward his services. Worse, Aiden Quinn should drop Richmond entirely from his resume. Perhaps Quinn meant to 'modernize' his lines and make them 'more accessible' to the audience. He succeeded only in losing all the poetry and with it Tudor's dramatic stature as the 'saviour' at Bosworth. (He put the crown on crooked too, but that was entirely appropriate.) While mavericks often have their virtues, Pacino could

have exercised his authority as director to achieve more consistency of acting styles.

Finally, *Looking for Richard* tells us nothing about the Richard we care about, the real historical person. So why can a committed Ricardian watch *Looking for Richard* not only once but a number of times? My answer came midway through the film, from the lips of a black homeless man panhandling on the streets of New York. "If we think words are things, and we have no feelings in our words, then we say things to each other that don't mean anything. If we felt what we said, we'd say less and mean more." Or as Vanessa Redgrave put it, "The music [of the language] and the thoughts and the concepts and the feelings have not been divorced from the words."

This has been said about Will's work many times before. It's the words.

— e.y.e.

 *Time and Chance* – Sharon Kay Penman, G.P. Putman's Sons, NY, 2002


Penman has a penchant for picking my favorite characters in history for her novels, including Richard III and Llewellyn the Last Welsh Prince of Wales. Henry II and Eleanor of Aquitaine are among the few whose names are not followed by "The Last..."

The reign, temperament and competence of Henry Plantagenet are captured vividly, as is the subtle complexity of his queen. The book begins early in Henry's kingship and in their marriage, and ends shortly after the death of Thomas Becket. Eleanor, complacent about Henry's infidelities, refers to them as "scratching an itch" until Rosamund Clifford comes along. She recognizes the Fair Rosamund as more serious, and her feelings for Henry undergo an erosion.

The book is well-written, with an authenticity that brings these early Middle Ages to life. The characters are consistent and believable. I found it easy reading, even though all those lineages were difficult to keep straight. I had known what a small part of the Angevin Empire England was, but the book brought that fact into sharper focus.

Only half the story is told. If Peter O'Toole were really Henry II, this book would be *Beckett*. Dare we hope for *The Lion In Winter*? There is plenty of drama left in the lives of Henry and Eleanor and their quarrelsome sons.

— Dale Summers, TX

 *Desire The Kingdom* – Paula Simonds Zabka – Bosworth Publishing Co, San Diego, Ca 2002

This book is a re-edition and completion of the author's 1981 publication, *Daughter of Violence*. Both books stress Richard's love for England and for Anne Neville. Both speak of spirit surgeries. Though the second half of the book was unpublished in the author's lifetime, it was edited and published by her husband and daughter. So there is double love in the publication.

However, love cannot cover the flaws. Anachronisms abound. Anne wears a lace dress. Lace was introduced in the latter 15th Century, but it was made of wire and attached to the sturdier fabrics reserved for undergarments. Anne is offered hot chocolate — not yet discovered by Spanish conquistadors. Miserere is sung at Ned's requiem — not composed till the 17th century. Cut glass adorns Anne's chamber — not introduced as etching for two more centuries.

The dialogue between Anne and Richard is sentimental and some scenes verge into melodrama. For instance, after Tewkesbury, a maddened Margaret of Anjou tries to hack Anne to pieces with a knife. She is rescued, of course, by Richard.

A very unpretty picture is presented of Cicely, Duchess of York. She is bony but gluttonous, prickly, proud and demanding. But Cecily should not appear in this book. Actually, she was making her religious devotions in Berkhamsted Castle and did not even come to London for Edward IV's funeral.⁽⁵⁾

The author calls Clarence's son Richard, not Edward, and dresses Richard of Gloucester in Tudor green. The Great Seal was delivered to Richard at Grantham, not Leicester, and a copy in his handwriting calling Buckingham "the most untrue creature living" is framed on the wall of his bedroom, not the dining room, at the famous Angel and Royal.

But perhaps I nitpick. The book is a pleasant enough read, if one did not teach English history and if one enjoys a sentimental love story.

— Dale Summers, TX

Another POV: It's probably not fair to judge this book by anachronisms the author might have corrected if she had seen the ms through to publication, but that her family might feel reluctant to change. And while it is rather melodramatic, let's face it, these people lived lives of melodrama, which my dictionary defines as marked by "the predominance of plot and physical action over characterization." Maybe — probably — Margaret of Anjou never attacked her daughter-in-law with a knife, but as she is depicted here, it is quite plausible. Even in real life, I wouldn't have put it past her. If some of the minor characters are stereotypical, I found Anne to be well-drawn; neither wimpy or 'spunky' like most romance heroines, but intelligent. She can discuss politics, and she knows when and when not to fight. I agree with Dale that it best succeeds as a love story — combined with a good deal of adventure.

— m.s.⁽⁶⁾

 *The Blood Doctor* – Barbara Vine,⁽⁹⁾ Shaye Areheart Books, NY, NY, 2002


Not Ricardian, but with an historical and royal bent, this is an exception to the rule that a novel shouldn't have footnotes. Not that it isn't a top-flight mystery, although it is perhaps a crossover book, as much a psychological novel. The narrator is a member of the House of Lords who is losing, almost simultaneously, his hereditary seat in the

House and his hope of heredity. He takes up the task of researching and writing the biography of his ancestor who was one of Queen Victoria's physicians, a specialist in hemophilia, and discovers a secret darker than he could have imagined. But was there a murder?

There are a few things which could have been cleared up for the reader with the addition of an afterward and perhaps a bibliography. I was not aware that women can suffer from the disease, though in a milder form, nor that men can pass it along under some circumstances. I will take Ms. Vine's word for it, but it would have been helpful if she had shared the sources for her research with us. And, while Baroness Thatcher and the Duke of Norfolk are, of course, real people, what of the stuffy Lord Ferrars, Lord Duncan, and others, modern and Victorian? While genealogical tables are, thankfully, provided, they should have been expanded and added to, to cover the illegitimate branch of the family, and the Royal family as well.

Vine would probably scoff at the idea that she is a sentimentalist, but she does provide a guardedly happy ending for the protagonist, and the book, in spite of its gruesome (literally) subject — and dust jacket — is generally upbeat.

—m.s.

 *Saintly Murders* - C.L. Grace,⁽¹⁰⁾ St. Martin's Press, NY, 1998


Richard III meets the Pied Piper. Actually, their connection is the apothecary/physician of Canterbury, Kathryn Swinebrooke. The city is overrun with rats, and while the 15th century aldermen and churchmen could not understand the part these rodents (or rather their fleas) played in the spread of the plague, they knew they weren't a good thing to have around. The city fathers put Kathryn, for whom they have a great deal of respect, on the task. Leaving no stone unturned and no avenue unexplored, they also hire a professional ratcatcher.

In the meantime, a priest named Atworth is found dead in the cathedral, with the marks of the Stigmata⁽¹¹⁾ apparently on his body. This is an avenue Kathryn explores only warily, for Atworth is the confessor of the Duchess Cecily of York (who doesn't show up too well here either). Our sleuth becomes involved with the royal family, and she has no qualms about standing up to them. Richard, as the youngest in the family, plays a relatively small part. Their depiction, for a diehard Yorkist, might leave something to be desired, but the main character, Dr. Swinebrooke herself, is a compelling character. Her private life also reaches a turning point in this book.

 *Act of Mercy* – Peter Tremayne, St Martin's Press, NY 1999

Another female sleuth: the redoubtable Sister Fidelma, lawyer and nun. Since her friendship with the Saxon monk, Eadulf, seems to be stuck in neutral, she goes on a pilgrimage to sort things out. During her voyage, she meets

an old lover,⁽¹²⁾ and murder, on the way. (Worse than Jessica Fletcher, she is!) This challenge type of mystery, within a closed circuit, is one I usually enjoy, and this is no exception. Fidelma solves it, and at the end . . . well, Tremayne provides a cliffhanger.

 *A Treasury of Royal Scandals* – Michael Farquhar, Penguin Books, 2001

Michael Farquhar is a writer and editor at the *Washington Post*, specializing in history. On its flap, *A Treasury* lays claim to being “a gleefully gossipy guide to the most unseemly deeds done by and to history’s royal highnesses. It lives up to that promise. With chapters entitled “How to Make a Bloody Mary,” “Hun, I Shrunk the Kid,” and “Drool Britannia,” it covers all history from the Romans to Catherine the Great, and the Popes to Edward VIII. Factually correct, written with biting humor in an easy tabloid style, the book is entertaining and informative, though highly prejudiced, since the author minces no words playing favorites.


Unfortunately, Richard is not one of them. Despite Farquhar’s clear distaste for Henry VII, he supports the Tudor myth. He acknowledges that Richard was not deformed, but finds the evidence of his treachery compelling. He is even aware of the Society and has read our *Register*. In a long footnote, he writes that instead of the Bard’s demonic “bottled spider” many Ricardians see Richard as a cuddly teddy bear. “I just know that if I were alive in the fifteenth century, I could borrow a cup of sugar from Richard,” he quotes one Ricardian “gushing” in the *Ricardian*, which he calls a “newsletter.” Richard is dispensed with in little over a page and with biting sarcasm is referred to as Edward V’s “dear” uncle, who made sure he was never crowned. To prove his point, he quotes Winston Churchill’s condemnation of Richard III in the *History of the English-Speaking People*.⁽¹³⁾ The author dismisses Perkin Warbeck as a boatman’s son, but he does leave Ricardians some comfort by not white-washing Henry Tudor. That king takes his place with Emperor Tiberius, Queen Victoria and Frederick I as rulers offered up with all their warts. Tiberius is “slimy” and “reptilian.” “Never particularly handsome as a young man,” writes Farquhar, “he grew grotesque as he aged, covered with pus-filled eruptions that emitted a revolting stench as they festered. His personality came to mirror his appearance and aroma.” Victoria was a dreadful mother, gloomy, morose and controlling, especially in regards to her son and heir, who became Edward VII and one of the few historical figures Farquhar admires. “He was a good king, his mother be damned.”⁽¹⁴⁾

But although the author can be scathing, he is also tender at times, and quite funny. It may be impossible to read about Frederick I of Prussia’s abuse of his son without agreeing with the author’s assessment of him as “crude, obese and bigoted,” and to find ourselves applauding when we learn that the child grew up to be Frederick the Great. As for humor, it is rampant, as for instance when he writes about Henry VIII’s letter to

Anne Boleyn: “At the conclusion of another letter the king’s mounting lust was plain, ‘wishing myself in my sweetheart’s arms, whose pretty ducks (breasts) I trust shortly to kiss.’ Before he could get his ducks in line, however, Henry had to confront an unexpected obstacle. Queen Katherine absolutely refused to step aside.”

For all the author’s opinions and prejudices, I found *A Treasury* a pleasurable romp through history. I would recommend it as light reading, so long as it’s taken with a dash of salt.

— Sandra Worth, TX

 *The Pawprints of History* – Stanley Coren, Free Press, 2002

Also a lighthearted look at the captains and the kings, and others of reknown, through the eyes of their faithful dogs. Gelert, the great exemplar, is here, of course, but there are many others, from Roman times onward, some from as far away as Japan. Did you know that Florence Nightingale’s first patient was a dog? And that Cardinal Wolsey’s dog may have played an important part in not allowing Henry VIII to get his ducks in line? Have you heard of the much-feared Devil Dog of the English Civil War, a white Standard Poodle?⁽¹⁵⁾ Royal dogs are there, and also presidential dogs, from George Washington’s Venus and Sweet Lips⁽¹⁶⁾ to George W. Bush’s Spot.⁽¹⁷⁾ The author turns serious, however, in his discussion of the well-meant but misguided efforts of the RSPCA to ‘protect’ working dogs. There are some sidelights on the grammar of ‘doggerel.’ Did you know that Alexander Graham Bell tried to teach a dog to speak?⁽¹⁸⁾

Now, could we have equal time for cats?

— m.s.

MISCELLANY

In William Safire’s latest disquisition on language, *Let a Simile be Your Umbrella* (Random House, NY, 2001), one of his erudite correspondents is our own Eileen Prinsen, quoting from her British background.⁽¹⁹⁾ I would never willingly miss one of Safire’s compilations in any case, but it’s pure serendipity to find the name of a fellow Ricardian in that context.⁽²⁰⁾

In the comic strip *For Better or For Worse*, the grandfather of the family and his second wife are on their honeymoon trip to England. One of their stops is a pub named “The Boar and Briar.” Can anyone who has traveled there recently tell me if such a pub actually exists? The artwork, by the way, shows a boar smoking a briar pipe!

It will be noted (though not footnoted) that all contributors to this particular column are from Texas. No conspiracy theory here — they are the only ones who did contribute this time. Unless possibly some came in while I was off-line. Which brings me to the

AFTERNOTE (NOT FOOTNOTE)

For a period of a few weeks I was unable to receive e-mail, then was unable to send it out. If you tried to reach me during that time, please try again. I do have an alternate

e-mail address — same name, but yahoo.com — which I check from time to time, but it shouldn't be necessary, as all should be well now. We also have a fax, but as it does not have a dedicated line, it would be wise to call (in the evenings, please) in advance. When all else fails, spring 37 cents for snail mail.

- (1) There is a footnote in the title also, but as it is printed in very pale yellow on a very dark green dust jacket, and in very small print, I'm not going to ruin my eyesight transcribing it here.
- (2) op cit . I'll play by my own rules.
- (3) Movies do not, of course, have footnotes. They have subtitles, which perform the same purpose for which footnotes are sometimes used, translation from one language into another. Although in some cases, one wonders about the accuracy.
- (4) To which 'the public' would pay about the same kind of attention.
- (5) Being a 'religious,' however, would not have prevented her from going to the funeral or taking part in political life if she wished to.
- (6) Another use for footnotes is a personal apologia from the author, or in this case the reviewer. I received a copy of this book to review, and was saving it to read in the car when we went out of town for the Labor Day Weekend. (7) As it turned out, we didn't go out of town for the weekend, and by the time I had finished it, Dale had beaten me to the punch.

- (7) Fortunately, I never get carsick. (8)
- (8) A footnote in a footnote! Is this a record?
- (9) AKA Ruth Rendell.
- (10) AKA P.C. Doherty.
- (11) The Wounds of Christ.
- (12) This is not so scandalous as one might think, as celibacy was not required in the Celtic Church and only in the higher ranks of the Roman, at this date.
- (13) Proof positive, of course.
- (14) In some ways, though by no means all, Edward reminds one of Bill Clinton.
- (15) !
- (16) Makes you wonder about our first president.
- (17) Makes you wonder about our forty-third president.
- (18) After a fashion and with mixed success.
- (19) English is her native tongue, which even Safire can't say.
- (20) Safire uses footnotes mostly to note the passing of some of his long-time correspondents. Eileen is still alive and well, at this writing.

This month's puzzle focuses on "myths" — rumors, tales, and allegations that have surfaced about Richard and those around him. Some of the myths contain elements of fact — or what we think to be fact — while others are simply oft-repeated lies. Thanks go to Helen Maurer and Lorraine Pickering for shedding light on what may well be a myth associated with Lovell's house and not just the tale of the skeleton — was there a secret room?

The Ricardian Puzzlers are Charlie Jordan, Jeanne White, Lorraine Pickering, and Nancy Northcott.

Suggestions for themes and feedback about the puzzles are welcome; send comments to Charlie at cjordansprint1@earthlink.net.

THREE GRADUATE STUDENTS RECEIVE SCHALLEK AWARDS FOR 2002-2003 ACADEMIC YEAR

Laura Blanchard

This year, the American Branch received eight applications for the William B. and Maryloo Schallek Memorial Graduate Fellowship Awards. One was from an English citizen; her very worthy project was referred to the Richard III and Yorkist History Trust's program for consideration.

The remaining seven applications were reviewed by the selection committee, and three students received a total of \$3,500 in funding for this year:

Lisa Marie Cooper, Columbia University. "Unto our craft apertening: Representing the artisan in late medieval England." (Grant renewal)

"In an era of sometimes arcane cultural and literary theory," wrote one of her advisers in his letter of recommendation, "Lisa Cooper's scholarship is admirably grounded in the stuff of medieval life and art: pots and pans, fabric, and needles, clay and wood and metal, and the women who worked with all these things. What is more, this is a grounding informed by her personal history and everyday life. Lisa spent a decade of her youth in the northern edges of the Indian subcontinent, surrounded by a craft world remarkably similar to the one she now studies in medieval Europe; and Lisa herself, when not in the library, can often be found in a pottery studio producing impressively skilled work of her own..."

"This is not exclusively a 'nuts and bolts' study of the craft world of the high and later Middle Ages, though. Rather, Lisa Cooper is interested not only in the making of craft objects, but how these objects and their makers themselves are deployed as powerful images in medieval literature, and the visual arts that are a part of so many medieval books. This is a keenly ambitious project....Ms. Cooper studies word lists — school texts in Latin, French and English that themselves become explorations of the teacher's home place and the city as his home. She works on guild texts and ordinances occupying an unstable position between statute, pedagogy, and literature (at least one exists both in prose and verse); these too imply a kind of domestic space for the guild and its members. Cooper's dissertation goes on to consider the carpenter's home and its invaders in Chaucer's Miller's Tale; and then the role of the home and the female body in several more popular tales about craftspeople. A final, and ambitious chapter, thinks about the craft-making of literary spectacle like the York cycle plays, and the emergence of the poet as a public maker of craft-work, the literary book. This edgy interplay of high and low, private space and public, is crucial as we try to understand how urban culture came into being at the close of the Middle Ages."

Cooper's report on her first year's research is printed elsewhere in this issue.

John Thomas Sebastian, Cornell University. Lay religious practices in fifteenth century English Anglia as evidenced through early English drama and vernacular mystical and visionary writings.

"For my thesis, I propose to explore the process of finding a religion of their own for the English laity of the late fourteenth through early sixteenth centuries. More specifically, I will examine how this process evolved in East Anglia by examining two genres of late Middle English writing, drama and visionary/mystical literature. Both forms are the products of an intermingling of laity and learned clergy..."

"Furthermore, my preliminary analysis of representative works of both genres and the work of scholars such as Gail McMurray Gibson suggest a more than casual connection between the two genres. Text like the so called N-Town Play, the Croxton *Play of the Sacrament*, *The Shewings* of Julian of Norwich, and *The Book of Margery Kempe*, share several common denominators... But the most significant commonality among these writings is their place of origin, east Anglia broadly speaking, and my research lies in discovering what about Norfolk, Suffolk, and Cambridgeshire communities resulted in a new program of lay religious practice...."

"While my work is admittedly not overtly Ricardian, it nevertheless attempts to reclaim for scholarship important segments of fifteenth century literature, religion, and culture, including the voices of neglected population, such as middle class laywomen...."

"Ultimately I hope to teach medieval literature in an American college or university English department. The work I do in the next two years will undoubtedly influence the direction of my career. I have already given some serious thought to the kinds of courses I will be able to teach undergraduate and graduate students in the future, and among those offerings I see room for courses on medieval drama, English visionary and mystical literature, lay religion in the Late Middle Ages, and a general survey of fifteenth century genres for medievalists and early modernists. In short, I want to reinvigorate interest in a body of fascinating writings which reveal many of the shifts in intellectual, social, and cultural developments that resulted in ... the birth of modernity."

Tara N. Williams, Rutgers University, "Womanhood in the Chaucerian Tradition."

Williams' dissertation uncovers the idea of "womanhood," which is invented by Chaucer at the end of the

fourteenth century. She examines how the word accumulates meanings throughout the fifteenth century in the works of Lydgate, Henryson, and Margery Kempe, and how the literary representations of womanhood are interacting with changing ideas about women in late medieval society.

“My dissertation considers the use of the word ‘womanhood’ in literary texts as a register of changing concepts about what it means to be a woman in late medieval culture. From a linguistic point of view, the fifteenth century was a period of general stabilization: Middle English was becoming Modern English, regional dialects were disappearing, and spelling was becoming regularized. The vernacular was established as the language of the law, the court, and the literature of England. But in the case of one word, the fifteenth century was a time when meanings were opening up rather than settling down.

“Womanhood’ was invented by Chaucer at the end of the fourteenth century. It has no equivalent in other languages at the time; womanhood seems to be not only a new English word but also to some extent a new concept... Images of women were based on contradictory religious models and irreconcilable social categories. According to the medieval church, there were the chaste, imitating the Virgin Mary, and the sinful, following Eve. In both the religious and royal courts,

women’s opportunities and constraints differed according to their status as maidens, wives, or widows...

“I trace the concept of womanhood from its point of linguistic origin as it takes shape through usage in fifteenth-century medieval texts. As womanhood is accommodated to language, assumptions about what it means to be a woman and how representations of women can be reconciled with real women are examined. My work explores the interaction between literary representations and historical ideas: how does each help to form (and reform) the other?”

For the spring semester 2002, Williams was a visiting fellow at the Centre for Medieval Studies, auditing an interdisciplinary course on medieval women and religion, meeting with the faculty, and working on her dissertation project. The Centre’s provost, Felicity Riddey, has agreed to be the outside member of Williams’ dissertation committee.

Initial funding for the William B. and Maryloo Schallek Memorial Graduate Fellowship Awards was provided by Bill and Maryloo Schallek, with additional contributions to endowment from members of the American Branch. Thanks as always are due to the members of the selection committee: Lorraine Attreed, Barbara Hanawalt, Compton Reeves, Shelley Sinclair, and Charles Wood. The deadline for applications for the 2003-2004 academic year is February 28, 2003.

WEB REPORT

Laura Blanchard

There have been two important additions to our website since my last report:

Our **Battle of Bosworth** section has been updated to include the two splendid articles from the Summer, 2002 issue of the *Ricardian Register* and some additional material on legends, etc. The design has also been upgraded to make it more like that of the rest of the site. The section can be found at <http://www.r3.org/bosworth/>

Our **member section** now has important documents related to the Society’s governance: our own American Branch by-laws, our parent society’s Constitution, and an announcement by Society chair Phil Stone of a new strategic planning initiative leading up to the Society’s fiftieth anniversary celebration.

These materials can be found on our members’ section — <http://www.r3.org/members/>. This section is passworded — the userid is r3member and the password is tudor666 — and includes other resources of interest to members.

In process now and expected to be online by the time this issue is printed: an article on the battle of Barnet wherein the author proposes some new theories about the nature of the battle and the possible location of grave pits.

Our website continues to be our most effective outreach tool. After a summer slowdown, when daily file requests were in the 5,000-6,000 range, use is returning to its usual 10,000-12,000 range.

RICARDIANS IN THE SPOTLIGHT: BONNIE BATTAGLIA

Judy Pimental

Bonnie Battaglia has been nominated to serve as Chairman of the Richard III Society American Branch for the years 2002-2004. Bonnie has served the Society in the past, as Treasurer from 1996 to 2000, and several times as member of the Nominating Committee. She has attended every AGM since 1986, and even attended a London AGM in 1989. She received the Dickon Award in 1999.

Bonnie grew up in various locations in California, and has lived outside of Placerville since 1964. Her mother, Mary Jane Dean Battaglia, has also served the Society in the capacity of Secretary. Bonnie and Mary Jane were the mainstays of the currently inactive Northern California chapter. Bonnie's sister Beverly and her family live on the island of Tinian, in the Northern Mariana Islands chain, where Beverly is a teacher. Mary Jane is a rabid genealogist, and wrote an article entitled "Theories of Relativity" for the Register (Summer 1999). She explained the complicated pecking order of cousinship. Bonnie helped do the research for the article. Mary Jane's family had ties to Yorkshire. Bonnie's interest in Richard is enhanced by that connection.

The Battaglias have been members of the Richard III Society since 1976. They live in Placerville, deep in California's historical gold rush country. They own a small ranch (or farm, depending upon how you look at it) in what, until fairly recently, was a ranching/agricultural area but is rapidly becoming a bedroom suburb of Sacramento, the state capital. The Battaglias make good use of their property in Placerville: they have five head of cattle and a cat, as well as various wild animals, to enjoy – deer, squirrels, turkeys raccoons, foxes and more (all to

be viewed from the windows of the house). They have a garden in which they grow various fruits and vegetables: black-, boysen-, goose- and raspberries, as well as grapes, plums, cherries, peaches, figs; persimmons, squash, tomatoes and beans, as well as the odd flower or two. Add to that enough herbs to entice Simon and Garfunkel to join forces again: rosemary, oregano, savory, thyme, lavender. Bonnie spends her "spare" time in the summers canning or freezing the produce to enter in contests at the County Fair in hopes of winning prizes (which she does! – she received "Best of Show" in the "Fiery Faire" category this year!). Winters are spent doing needlework: crocheting, cross-stitching, embroidery, etc. And she still manages to find time to read!

In her "real" life (and for walkaround funds), Bonnie has been an El Dorado County librarian for 27 years. She is currently in charge of the Reference, Cataloguing and Technical Processing Departments, processing incoming books and answering questions for the general public.

In the few odd moments remaining of her "spare" time, Bonnie is active in the El Dorado Folk Dancers, Daughters of the American Revolution, Colonial Dames of the 17th Century, Heritage Association of El Dorado County, Society for Creative Anachronism, Richard III Society and member of the El Dorado County Historical Society, the American and California Library Associations, the Official Star Wars and Official Star Trek Clubs, and, last but not least, the International Wizard of Oz Club – "Glinda, who was that masked woman on the atomic-powered broomstick?"

HAVE BOOKS

NEED TRAVEL COMPANION

Pam Benstead has collected 81 copies of *Richard III* (the play) to give to Janet Trimboth of the American Branch for their schools programme, but sending them is out of the question!

If anyone is coming over from America, or if anyone from Britain is going to visit, and would take some copies back and post on to Janet, please get in touch.

You can contact Pam at pam.benstead@tesco.net.

WHAT YOU CAN DO . . .

The Society has a program to provide Ricardian teaching materials to teachers and students whose budgets were tiny. Janet Trimboth agreed to be the keeper and distributor of the books — namely *The Daughter of Time* by Josephine Tey and *Richard III* by Shakespeare.

If members would like to help replenish the supply, please send paperback copies of either of the two aforementioned books to:

Mrs. Janet M. Trimboth
1095 Sugar Creek Drive
Rochester Hills, MI 48307

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SOUTHERN CALIFORNIA

*Anyone looking to reactivate the Southern California Chapter,
please contact Pam Mills at Shakespeare.@prodigy.net for guidelines
on chapter formation and related assistance.*

SOUTHWEST

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