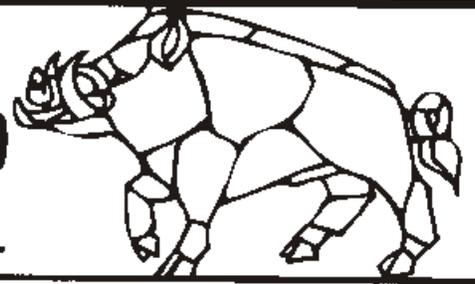


# Ricardian REGISTER



Richard III Society, Inc.

Volume XXXVII No. 2

Summer 2007



**Curtailed Coronations At The Tower**



**2008**  
**Ricardian Tour**  
(see page 4)



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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

The Richard III Society is a nonprofit, educational corporation. Dues, grants and contributions are tax-deductible to the extent allowed by law.

Dues are \$35 annually for U.S. Addresses; \$40 for international. Each additional family member is \$5. Members of the American Society are also members of the English Society. Members also receive the English publications. All Society publications and items for sale may be purchased either direct at the U.K. Member's price, or via the American Branch when available. Papers may be borrowed from the English Librarian, but books are not sent overseas. When a U.S. Member visits the U.K., all meetings, expeditions and other activities are open, including the AGM, where U.S. Members are welcome to cast a vote.

### Advertise in *The Ricardian Register*

Your ad in the Register will reach an audience of demonstrated mail buyers and prime prospects for books on the late medieval era, as well as for gift items and other merchandise relating to this period. They are also prospects for lodging, tours and other services related to travel in England or on the continent. Classified advertising rates for one-time insertions: Full Page: \$150; Half Page: \$75; Quarter Page: \$50.

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## EDITORIAL LICENSE

*Carole Rike*

My credibility is surely on its last legs — in our last issue, I boasted that I was almost caught up on the *Register*. And then I fell behind again.

For those of you who are new to the Society, this is the first time in over 20 years that we have had difficulty getting our publications out to members on a timely basis. 2005 was a difficult year for the American Branch. Two of our board members were flooded out of New Orleans, forced to evacuate to other cities; another had serious family health issues, and we ran short-handed for a period of time. We are operating again with a full board, making plans, and looking for new projects for the Society. (But we could use your help . . .)

Due to the tardiness of this newsletter, time is short to register in the 2008 Ricardian Tour. Please see the ad on page 4 and make your plans as soon as possible so that Linda Treybig may finalize her arrangements.

Many thanks to Geoffrey Wheeler for his article on the Coronation re-inactment. Thanks also to Judith Machen, who shares with us her experiences in a history class with Rosemary Horrox.

Charlie Jordan and his crew — Lorraine Pickering, Marion Davis, and Nancy Northcott — continue to bring us Ricardian theme crosswords and Myrna Smith continues to edit our Ricardian Reading column, a job she has had for many years and does so well.

I am still looking forward to being current.

## DNA RESEARCH UPDATE

In March, 2007 John Ashdown-Hill took a sample of five strands of hair of Edward IV to Belgium, where he delivered them to Professor Cassiman of the Catholic University of Leuven's Genetic and Forensic Department. An attempt will be made to sequence the hair for mtDNA. The hair was taken from Edward's tomb at St George's Chapel, Windsor, when the tomb was opened in 1789. The lock of hair was subsequently presented to the Ashmolean Museum by the Dean of Windsor, and has been in the Ashmolean collection since the early nineteenth century.

Meanwhile the locket from Bury St. Edmunds, which contains a lock of the hair of Mary Tudor, Queen of France, has been brought from Bury St. Edmunds to Colchester, where it will be studied by experts from the Colchester Museum.

# The Ricardian Rover

## In the Footsteps of Richard III

June 15 – June 27, 2008

**Ready for a delightfully different travel experience?** Then, come join our friendly little band of Ricardians as we explore the England of Richard III! This marvelous tour fits the bill perfectly if you are a sociable person with a keen interest in Richard and in medieval England! Sites we will visit having associations with Richard III include, among others, the castles at Middleham, Carlisle, Warkworth, Framlingham, Barnard Castle and Castle Rising, as well as the parish churches of Middleham, Sutton Cheyney, Fotheringhay, Wingfield and Thaxted. This year, our travels will also include magnificent Lincoln Cathedral and the lovely city of Norwich, as well as visits to Walsingham Abbey (still very much a shrine) and marvelous Old Gainsborough Hall (where Richard was once a guest.). You'll have an entire day at leisure in the marvelous city of York to explore its glorious Minster and some of its many other treasures. And, of course, we will make our annual pilgrimage to Bosworth Battlefield where Richard lost his crown and his life. After hanging our annual memorial wreath at little Sutton Cheyney church, we will discover what progress has been made towards determining the proper site of the battle. Included will be a stop at the memorial stone near the spot where Richard met his death, King Richard's Well, and the fascinating medieval village of Ambion Parva being constructed next to the Battlefield Centre, using genuine medieval tools, materials, and building methods. (No 21<sup>st</sup> C. technology here!)

Also featured in the tour will be wonderful selection of Britain's other gems – ancient Hadrian's Wall, the mystical island of Lindisfarne (the birthplace of Christianity in the north of England), mighty Durham Cathedral (one of the finest Norman buildings in Britain) – plus much more! Then to top it all off, we plan a visit to the venerable Society of Antiquaries, where we will be treated to a close look at the first known portrait of Richard III, the Bosworth processional cross, and other interesting relics associated with Richard III and his era.

Our journey will take us through some of Britain's most beautiful scenery, from the rugged north of England to the gentle, pastoral countryside of East Anglia. During the course of our travels, we will often be warmly welcomed and accompanied on our sightseeing by Ricardian friends from various English branches and groups — always special occasions for all of us!

A truly unique tour, *The Ricardian Rover* is a superb alternative to the large, impersonal "package" tour or the hassle of self-drive. Just sit back and enjoy 11 days of leisurely touring and real camaraderie in our comfortable mid-size coach. Most of our lodgings will be located in smaller market towns or villages and will be attractive smaller hotels and coaching inns where you'll be met with a cordial welcome, a comfortable room with full amenities, and delicious meals. Many of our lunches will be at picturesque country pubs that are recommended for their tasty food. Your enthusiastic tour coordinator/escort will be long-time member Linda Treybig, who has planned and led 16 previous Ricardian tours. **Note: Tour registration deadline is February 25<sup>th</sup>, and group size is limited to a maximum of 12.** Our annual tour has become quite popular and draws many repeat members. Since several persons have already registered and quite a few more are committed to the 2008 tour, you are urged to request your brochure and further details right away!

**A Final Word:** Don't miss this grand opportunity for a serendipitous trek into England's past! Traveling through England's lovely countryside and villages with a small group of friendly fellow Ricardians who share your interest in the enigmatic man called Richard III, enriching your knowledge of him and his times, exploring fascinating places off the beaten track, discovering the best of both medieval and contemporary England = **ONE UNFORGETTABLE EXPERIENCE!** Won't you join us?

For brochure and full details, please visit the American Branch web site at [www.r3.org](http://www.r3.org) or contact:

LINDA TREYBIG  
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# CURTAILED CORONATIONS AT THE TOWER

Geoffrey Wheeler

*The advance publicity leaflets promised much: “The Coronation of Richard III – the monstrous monarch. Gather at the Tower to witness a re-enactment of the tragic events that took place in 1485 (sic), when the two young princes, their uncle, and court descended on the Tower. Enjoy the lively entertainments to amuse our royal guests, but beware, there are members of the court forming a plan that will mean the princes may never leave the Tower again – listen carefully as the story unfolds”, ending with the usual proviso: “Please note that in wet weather this event will be cancelled”! Something that would have been unthinkable in the fifteenth century, and of course, within living memory, the procession returning from the Abbey in 1953, had to brave an early June downpour!*

*So, for ten days, over Easter in 2007, visitors to the Tower gathered in eager anticipation around the South Lawn, where a throne, food-laden tables and tents had been erected, in close proximity to the sites which witnessed the actual events that were to be recreated.*

*The following is a slightly abbreviated version of the descriptive scenario provided, correlated with the visual highlights, (though reluctant to leave the prime ‘front seat’ viewpoint I had secured early on, two of the scenes which took the audience to other locations were, unfortunately, unrecorded).*

## **The Coronation of Richard III**

**1483**

The date is May 1483. Edward IV is dead. He was a king who finally brought peace to England after a period of civil war called “The Wars of the Roses”. He leaves the throne to his twelve year old son, Edward V. There are many powerful figures attempting to gain power over the king: his uncle, Richard Duke of Gloucester, his mother’s family the Woodvilles and the former friends of his father like Lord Hastings. Who will win and what will be the consequences?

### **Act one: The Coronation of Edward V.**

#### **South Lawn**

*Proceedings begin with the Constable of the Tower, Thomas Grey, Marquess of Dorset, introducing himself in the role of narrator, and announcing the death of Edward IV.*

*With an early start to the ‘audience participation’ that will be in evidence throughout the day, he distributes a number of Yorkist standards to children among the crowd, to be used to greet the new king.*



*A procession arrives, Lord Hastings bearing a sword before the young king and in the rear, Richard, Anne and Buckingham.*



*Edward V welcomes his subjects to the Tower and is greeted by the Constable. All kneel.*

## Curtailed Coronations



Richard, Duke of Gloucester, the boy's uncle and protector describes how he was nearly attacked by some members of the Woodville family - the family of the new king's mother.



He discovered their plot and had them arrested. The Constable is related to the Woodvilles. Richard will provide evidence of their crimes.

The king is at the Tower as it is a tradition that a new king processes from the Tower of London to Westminster Abbey for his coronation. The king is shown to his lodgings.

*Unfortunately, as the Bloody Tower was undergoing roof repairs at the time, and shrouded in scaffolding, the nearest alternative location chosen was the Salt Tower to where the action moves.*

The king is frightened of the Tower and lonely without his younger brother, Richard Duke of York. Their mother Elizabeth Woodville has taken him to the safety of Westminster Abbey. His uncle tells him not to be fearful and to go and fetch his toy sword.

Richard, Duke of Gloucester discusses the danger of the political situation with his friend, the Duke of Buckingham. It is dangerous when there is a child on the throne. Two groups are fighting for control of the King -

the Woodvilles and the friends of the dead king, Edward IV, led by Lord Hastings. There could be civil war again. Richard is in a difficult position and may need to act to hold on to the power that he has.

A soldier interrupts to tell Richard that evidence of the wickedness of the Woodvilles has arrived.

*On their return to the South Lawn area, surprisingly it is Lord Hastings who enters one of the tents and emerges waving a sword and bearing a shield displaying the scallop shell arms of Lord Scales (only one of the components that make up the complicated, full, Woodville coat of arms.)*



Hastings reveals armour and weapons that he claims the Woodvilles were going to use to kill Richard, Duke of Gloucester. The Constable is a Woodville and the two start to argue until Richard arrives and breaks them apart.



Richard and Buckingham continue to talk of their worries for the future. Richard promises to act but is interrupted by Edward V who has been playing with his sword, behind the action on the lawn. Richard promises Edward that his brother, Richard Duke of York will be taken out of Westminster Abbey where he has been sheltering with his mother, to play with the king.



The crowd are encouraged to return at 14.30 for the coronation of Edward V.

*At the end of this first act, the company relaxed with a 'refreshment break'.*



*Lord Hastings chats with Lady Anne whilst Dorset (right) still holds the wooden toy sword belonging to the young king (seated). Taking time out to talk to the crowd, a pensive Richard (bearing a distinct resemblance to UK comedy and 'improvisation' actor, Tony Slattery), fields awkward questions as to his real character, and, with hindsight, (if not the gift of prophecy), reveals that he will be a 'good king', though only reign for a short while, being killed at the Battle of Bosworth.*



*Any 'unevenness' of the shoulders, or suggestion of a 'hump', must be in the 'eye of the beholder'.]*



*Meanwhile, Lady Anne maintains her elegant pose [ 11 ] whilst the musicians, behind, entertain the audience.*

## Act two: The Execution of Lord Hastings

The young king Edward V is staying at the Tower as it is tradition that a new king processes through the streets of London to Westminster Abbey for his coronation. Richard has had members of the Woodville family arrested for allegedly trying to have him killed. There is a sense of danger in the air and no one knows what will happen next...



### South Lawn

The Constable of the Tower gathers a crowd and explains what has taken place since Edward V became king. He is a Woodville and expresses suspicion about what Richard, Duke of Gloucester's intentions are. He introduces them to King Edward V.

There is a meeting of the royal council at the Tower which will discuss the coronation and will be attended by Richard, with Lord Hastings - a friend of the dead king Edward IV, and Richard's ally the Duke of Buckingham. The constable takes the crowd to the base of the White Tower to find out what is happening.

## Curtailed Coronations

Richard, Buckingham and Hastings are outside the White Tower where the meeting will be held. Richard says he feels ill. He tells Hastings and the Constable to follow him into the meeting. Buckingham is left behind and one of Richard's soldiers is told to wait close by the meeting room.

Buckingham speaks to the crowd and makes some shocking revelations. He discloses that Edward V and his younger brother Richard, Duke of York are illegitimate as their parents were not properly married. Also he believes Edward IV himself was illegitimate. The reign of Edward IV was corrupt and broke many laws. For all these reasons Richard, Duke of Gloucester should be the King of England.

Richard appears behind the crowd crying that Hastings is a traitor.

Hastings is marched behind the crowd by the soldier in armour.

The crowd are urged to follow.

*Back on the South Lawn, Hastings is beheaded on what looks like a 'tea-chest', instead of the customary log of wood.*



*Out of necessity, of course, due to the difficulties in removing the body in full view of the crowd), and, rather predictably, his head is paraded around in a bloody sack.*



Buckingham calls for the body to be cleared away and claims that Hastings has been executed for plotting to ambush Richard and to kill him. He had apparently been conspiring with the Woodvilles and attempted to harm Richard through sorcery.

Buckingham calls Richard forward to take the throne.

Richard steps forward with his wife, Anne Neville. Initially he refuses to take the throne



*Richard in thoughtful mode* but eventually he is persuaded that it is the best course of action for England.

Richard and Anne explain how well they will rule as king and queen.



The crowd are invited back at 15.30 to watch the coronation of Richard III.

### Act three: The Coronation of Richard III

The date is 5 July 1483. It is the eve of the coronation of King Richard III.

Across London speeches were made claiming that Edward V was illegitimate because his parents had not been properly married before he was born. These speeches also criticised Edward IV as a corrupt king. They insisted that for the good of England Richard, the dead king's brother, should take the crown. Richard was

offered the crown by the lords of the realm and accepted it. He came to the Tower to begin his reign. At the Tower he enjoyed the traditional festivities prior to a coronation procession. Richard, Duke of York, Edward V's brother was also brought to the Tower and the two remained inside the fortress, never to be seen again.

### South Lawn

*Richard emerges from the tent, as king, in the royal ermine robes.*



Richard III and his Queen, Anne are introduced to the crowd, *processing around the perimeter of the lawn, before taking their seats.*



Richard explains how he came to the throne.



*The king asks his steward (secretary John Kendall, unexpectedly promoted, and wearing peer's robes!) how preparations are progressing for the coronation procession.*

The festivities before the coronation procession begin:

*Having gathered a suitable number of reluctant and inevitably shy young schoolgirls to participate, a rather energetic Queen Anne leads them in a 'farandole' dance, weaving around the lawn area.*

King Richard releases prisoners from the crowd, to show his mercy and mark a fresh start. *An excuse for yet more 'interaction' with the audience by Dorset, who reveals his ignorance of such places as 'America' and 'Canada' from where they originate!*

King Richard creates two new Knights of the Bath, a traditional act before the coronation procession. *On this occasion (doubtless more by accident than design) it is the pair of Asian boys, previously chosen to be the royal standard bearers, (on the extreme right of the picture), thereby highlighting the fact that the king really did ennoble at least one foreigner (de Sasiola) at a similar ceremony in York.*



Kendall announces that it is time for the procession to leave and explains what will happen along the route. *His description of the 'conduits running with wine' rang true, but the inclusion of 'golden gravel' strewn along the roads was surely an unwarranted invention?*



## Curtailed Coronations

The procession forms up and leaves the South Lawn.



*Buckingham, King Richard and Queen Anne, with John Kendall bearing the sword before them.*

**The crowd stays** where they are with the Constable.

The former king, the twelve year old Edward enters. He states that he thought he was going to be king, not his uncle.

The Constable tells him that he and his brother, Richard Duke of York will be confined to the inner apartments of the Tower for their own safety. The boy is taken away.

The Constable says farewell to the crowd, *encouraging them that, if they want to 'know what happened next' then a visit to the 'interactive display' installed in the Bloody Tower is recommended, where they can consider the facts and make up their own minds on the controversy surrounding the disappearance of the 'Princes in the Tower', at the same time recording their verdict on the electronic indicator!*

*So, in all, rather a sense of 'anti-climax' prevailed at the end of the day. Certainly anyone coming to see the advertised 'Coronation of Richard III' would have been bitterly disappointed, with not so much as a crown in sight, (except those embroidered on the commendably authentic boar banners)! Obvious care had been taken with the staging and costumes – for once Richard was not seen in the 'customary suit of sable black' (though perhaps he ought to have been, at least, in the earlier scenes following his brother's death). His appearance was possibly based on the figure once believed to represent Richard in the Jean de Waurin 'Court of Edward IV' miniature, which resulted in the unhappy choice of headgear, memorably described by an American critic singling out Dorset's similar one in the Olivier film as 'a ridiculous THIMBLE of a hat!'*

*Despite a number of anachronisms and the company's own particular 'slant' on what the chronicles and commentators reported of the actual events, it was doubtless a painless and light-hearted introduction to anyone unfamiliar with the story and confusing chain of events, hopefully persuading them that it was worth studying in more detail.*

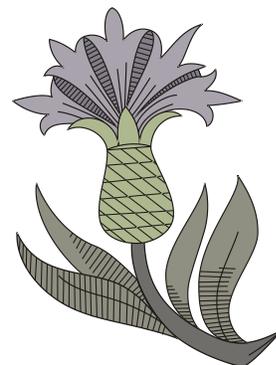
## A MEMORIAL TRIBUTE TO NANCY DETRICK

It is with great sadness that I report the unexpected death of Nancy Detrick of Cincinnati, Ohio, in Devon, England, on July 19, 2007. An active member of the American Branch of the Richard III Society since 1994, Nancy, who was a member of our 2007 Ricardian tour group this summer, had arrived in England nursing a respiratory infection from which no one doubted she would recover over the next few days. Contrary to our expectations, her condition worsened over the next week; and she had to be admitted to the hospital. Despite frantic efforts to save her life, we received the stunning news that Nancy had died several weeks later due to a number of serious complications, her loving husband and daughter at her side.

Nancy, who received her degree in history from Miami University in Ohio, was both a schoolteacher and an ardent patriot who was actively involved with many historical and genealogical societies. She will be fondly remembered as a genial person with a common-sense approach to life based on sound Christian values, a sociable group member, a keen and knowledgeable supporter of Richard III, and a lady of genuine integrity.

Members of our tour group are able to find some consolation in the fact that, in spite of her illness, Nancy had been a full participant in our travels together, enjoying her sightseeing and forming new friendships as she went. We all mourn her death and extend our sincere condolences to her husband, Bob, her daughter, Sarah, and all others who grieve her loss.

*Linda Treybig, 2007 Tour Coordinator*



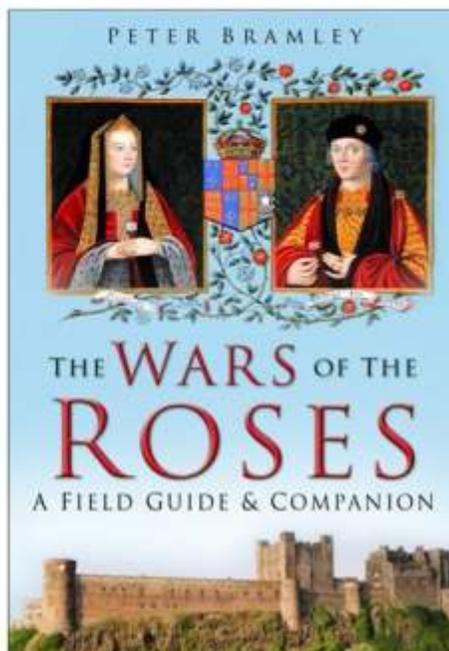
Published February '07

# The Wars of the Roses

## A Field Guide and Companion

Peter Bramley

ISBN - 9780 7509 4101 3  
£25.00



Peter Bramley's book provides a **guide to the rich legacy of physical remains associated with the Wars of the Roses** which have survived in England and Wales for over 500 years in the form of castles, battlefields, manor houses, church brasses and tombs.

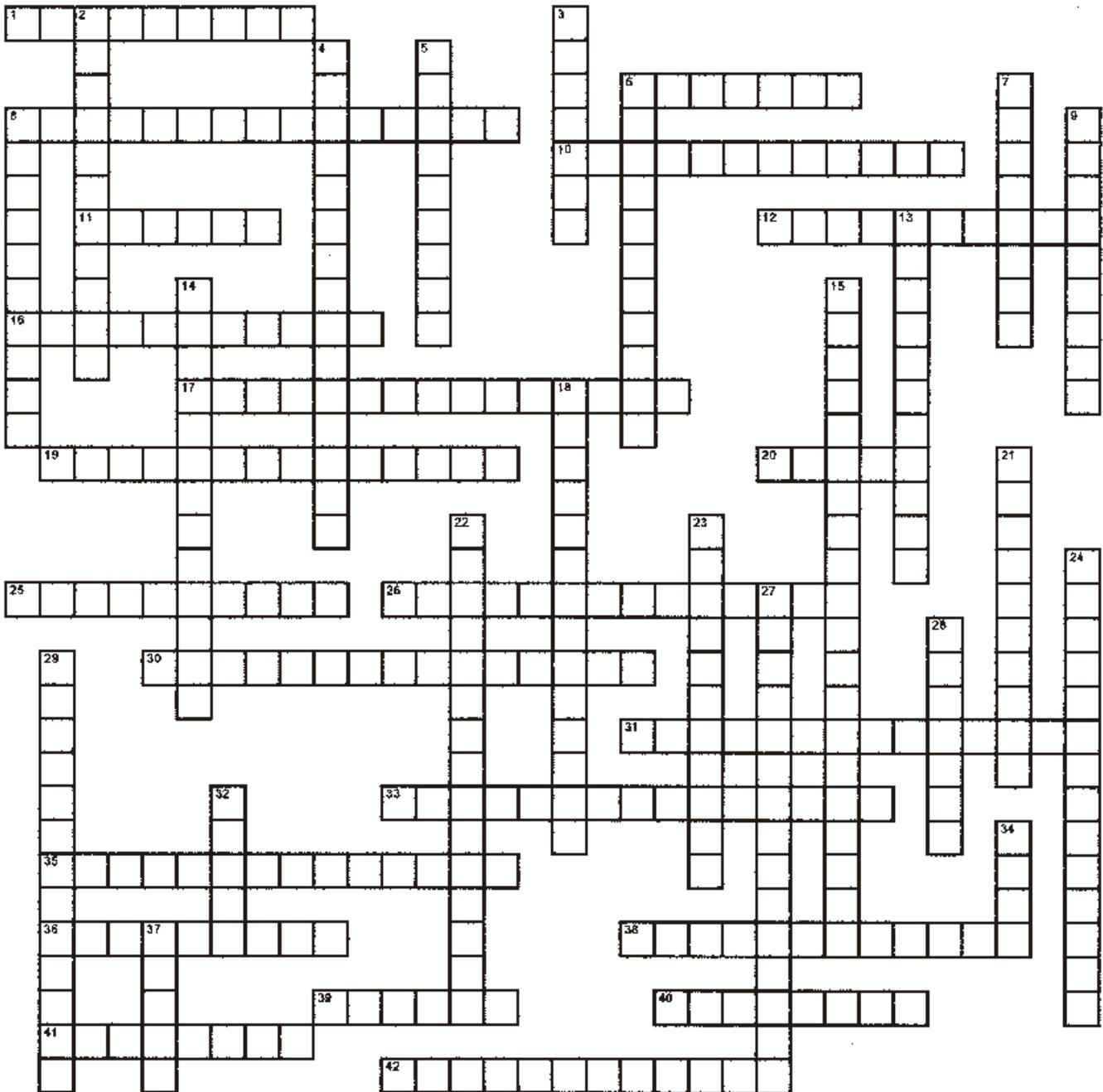
- It will appeal to anyone who enjoys visiting such historical sites as an adjunct to appreciating history from the written word.
- The Wars of the Roses refer to the turbulent period in the second half of the fifteenth century during which the crown of England was contested by the rival Plantagenet houses of Lancaster and York. Spanning the reigns of five Kings, only two of whom died at home, these wars were packed with political and military drama.
- This guide provides a helpful summary of the main causes, events and consequences of the wars together with biographies of the main participants for use when visiting any of the 260 sites contained in the guide. Directions to each site are included together with the occasional pub recommendation!
- Contrary to popular belief this was not a geographic contest between Lancashire and Yorkshire. Most of the action took place south of the River Trent, with two-thirds of the battles occurring in the Midlands and around London. This guide for example, contains 14 historic sites within a 25 mile radius of Petersfield.



**The Wars of the Roses are on your doorstep!**

# EXECUTIONS

The Ricardian Puzzlers are Charlie Jordan, Lorraine Pickering, Marion Davis, and Nancy Northcott. The Ricardian crossword puzzles are intended as a fun method of learning about Richard and his life and times. Each puzzle will have a theme and clues are drawn from widely available sources. Suggestions are welcomed; please send comments to Charlie at [charlie.jordan@earthlink.net](mailto:charlie.jordan@earthlink.net).



Solution on page 23

### Across

- 1 Richard III's paternal grandfather, the earl of \_\_\_\_\_, was executed for plotting to kill Henry V.
- 6 In 1439, Robert Goodgroom, professional molecatcher, accused four men of plotting to poison \_\_\_\_\_. But a jury acquitted the four men and Goodgroom was executed instead.
- 8 In April 1477, the duke of Clarence kidnapped and hung a servant, \_\_\_\_\_, who he suspected of poisoning his wife, Isabel.
- 10 Groom of the stole; supported Anne Boleyn and was executed May 17, 1536.
- 11 His brother, John, was earl of Lincoln; the de la Pole was executed in 1513.
- 12 He and John Fisher are recognized as saints by the Catholic Church; executed 1535.
- 16 Grandson of Elizabeth Woodville; executed at Tower Hill June 28, 1541.
- 17 England's most notorious 15th century murder was committed by the earl of Devon's men who killed \_\_\_\_\_, a respected lawyer employed by Devon's rival, Lord Bonville.
- 19 Executed on August 25, 1485 by Henry VII for treason.
- 20 Anne Askew was executed for heresy by burning at the \_\_\_\_\_; unusual for women, she was racked before being burnt.
- 25 Notoriously, after the battle of \_\_\_\_\_, Edward IV dragged some of the vanquished leaders from sanctuary and executed them.
- 26 Engineered Henry's marriage to Anne of Cleves; executed July 28, 1540.
- 30 One of the 15th century's most notorious murders occurred at the bridge at Montereau, on Sept. 10, 1419. \_\_\_\_\_, duke of Burgundy, was murdered as he was meeting the Dauphin of France.
- 31 Welsh; Henry VIII's administrator for Wales.
- 33 Groom of the privy chamber; executed in the Boleyn affair May 17, 1536.
- 35 One of the brothers; executed at Tyburn February 5, 1495.
- 36 John Fisher was bishop of \_\_\_\_\_ and was executed 1535 for refusing the Oath of Supremacy.
- 38 Mother of Reginald and Henry, this Pole was executed on the green at the Tower of London on May 28, 1541.
- 39 In February 1462, John Tiptoft, constable of England, sentenced the twelfth earl of \_\_\_\_\_ and his eldest son to death for treason against Edward IV.
- 40 The first to inform Richard, duke of Gloucester, that Edward IV had died, Lord \_\_\_\_\_ met an unexpected death on Friday, June 13, 1483.
- 41 In 1478, Edward IV — instead of the lords or commons — presented a bill of attainder against the duke of \_\_\_\_\_. This unusual procedure led to the duke's execution.

- 42 Anne's brother; executed May 17, 1536.

### Down

- 2 Musician; executed with 4 other men for alleged involvement with Anne Boleyn.
- 3 Known as the \_\_\_\_\_ of England. During the Readeption, he was condemned to die but his execution was delayed because thick crowds blocked his way to Tower Hill.
- 4 Last wife Henry executed.
- 5 Reginald's brother; executed, perhaps, because Henry couldn't get Reginald.
- 6 The last prominent person to be executed by Henry VIII; his father, Duke of Norfolk, survived his own scheduled execution when fat Henry died.
- 7 On June 29, 1450, Bishop \_\_\_\_\_, Henry VI's confessor — rumored to be responsible for Henry's failure to beget an heir — was murdered by a mob of 600 men.
- 8 Her bones lie in St. Peter ad Vincula; executed May 19, 1536.
- 9 Edward Plantagenet was executed at \_\_\_\_\_ in 1499.
- 13 On Jan. 9, 1450, mutinous soldiers murdered \_\_\_\_\_, bishop of Chichester and former keeper of the privy seal.
- 14 One of 5 men executed for alleged involvement with Anne Boleyn; ex. May 17, 1536.
- 15 His message to Henry Tudor — not his doggerel about a cat, rat, dog, and hog — convicted \_\_\_\_\_ of treason against Richard III.
- 18 One of several executed in the Katherine Howard affair; he probably had relations with Howard prior to her marriage to Henry.
- 21 Anne's sister in law. Executed for her involvement in Katherine Howard's liaisons.
- 22 His affair with Katherine Howard resulted in his execution on December 10, 1541.
- 23 Executed by Henry VII May 6, 1502.
- 24 Son of Richard III's friend and later betrayer; executed by Henry VIII.
- 27 The Holy Maid of Kent; executed April 20, 1534.
- 28 On May 2, 1450, "The Nicholas of the Tower" intercepted the ship carrying the duke of \_\_\_\_\_ into exile. Its crew tried, condemned, and beheaded Henry VI's disgraced favorite.
- 29 The pretender? Executed on November 23, 1499.
- 32 After Cade's Rebellion, Henry VI executed 41 rebels from Kent. His uncharacteristic severity was described as a harvest of \_\_\_\_\_.
- 34 On July 4, 1450, Jack Cade and his supporters executed England's former treasurer, Lord \_\_\_\_\_, one of the government's most unpopular officials.
- 37 This Courtenay was Earl of Devon and later Marquess of Exeter; executed January 9, 1539.



# RICARDIAN READING

Myrna Smith

Most books reviewed here can be purchased at [www.r3.org/sales](http://www.r3.org/sales).

## Written in Haste.....

I am not for a moment admitting that I have *ever* put off the writing of this column till the last minute and had to write it in haste. Would I do such a thing? But the author of the first book reviewed here might have been guilty of doing that, judging by results.

### *Lady In Waiting* - Eunice Wormald

In this short fiction, the author portrays Anne Neville as a strong, competent wife and consort for Richard III, based on Ms. Wormald's knowledge of fifteenth century England and Richard III. Because of the dearth of information on Anne Neville, Ms. Wormald had to blend her knowledge of what was expected of a lady of the manor (or castle) with the little that is known about Anne. So, with this promise of a unique focus on Richard III's wife, I eagerly began the book.

My initial reaction was confusion. The book was written completely in the first person. Although there is no time frame or setting established, it seems the introduction starts with Anne Neville sometime around April of 1483, when Richard knew his brother had died and he'd been named protector. Then the opening paragraph of the first chapter starts with questions that seem to have no relation to the introduction, and suddenly there's a mention of Bosworth and then a car. The "I" is now the author. This reviewer found herself going back to the introduction and then forward, in an attempt to make sense of it.

While I applaud the author's intention to show us Anne as she discovered her, and blend the present in the form of her investigation of Anne's life in the fifteenth century, she failed to show the 'real' Anne. The historical parts are disorganized where the narrative takes bewildering leaps back and forth through past events. It is probably because of my own shortcomings, but I found the story impossible to follow because of the time switches, not only between today and the past, but in the past as well.

The part of the novel that took place in the present was from Ms. Wormald's point of view. Then when the scenes switched to the fifteenth century the POV remained in first person for the character *du jour*, such as Anne Neville, Anne Beauchamp (her mother) and

Edward (her son). I had to continually flip back and skip ahead in order to figure out who the "I" was.

Although I want the history of any historical fiction to be as accurate as possible, I read this genre more to get a sense of who the people were and what their motivations were, based on the author's interpretation of the research. Ms. Wormald failed to do this for me. The settings were confusing. I never quite knew where I was in the story, which made it hard to follow. I gave up around page 90. Another annoyance was that the book hadn't been properly edited. I spotted many typos as well as grammatical and punctuation errors.

—Joan Szechtman

Joan also sends a *post scriptum* to a previous review of an important Ricardian novel. Some excerpts from her review of *Fall From Grace* by Sandra Worth:

The third book in *The Rose of York* trilogy culminates with this moving and insightful look into the last two years of Richard III's life. Through her knowledge of the history and skill as a writer, Ms. Worth created living, fully realized people. I felt as though I was with them through their joys and tragedies.

Practically nothing of Anne Neville survives to this day—no letters, no portraits, no monuments. Even her final resting place in Westminster Abbey is obscured by time so that the only reminder is a plaque on the south ambulatory wall donated by the Richard III Society. But Sandra Worth was able to create a whole person that absolutely fit with how she might have been given the little we do know. Ms. Worth not only shows Anne as an emotionally strong although physically frail woman, but also eloquently shows their relationship as a loving couple, partners, and parents. An exceptionally poignant passage covered their son Edward's sudden death and the devastating effects to both and how they turned towards each other for support in their grief. And if that sad passage wasn't enough to drive the reader to tears, we also see how Anne's deterioration from her disease, probably tuberculosis, affected Richard.

Ms. Worth's portrayal of that final battle was so vivid that she put me there, in the thick of the battle to experience it in all its horror. Even more compelling for me was her depiction of Richard's state of mind. He had suffered

terrible personal traumas, losing his brother, son, and wife all in the space of two years. Richard went into battle bereft of those so dear to him. Perhaps he thought death would be his reward?

If I have one complaint about the book it would be I wanted the opening chapters to have been a little longer. For me, the first couple of chapters felt a bit rushed. Given the fullness of the rest, I can only think the editor may have been a bit over zealous doing her job at first.

Bottom line—read this book, but not until you’ve read the first two. This trilogy is a tribute to Richard III and worthy of the many awards it has received to date.

—Joan Szechtman

I am currently transcribing the letters of a World War I sailor to his sweetheart back home, and have discovered two things: 1) Few things are as boring as someone else’s love letters; and 2) Letter writing is a dying art. But it wasn’t to the ladies of whom Anne Crawford writes.

 *Letters Of Medieval Women*, ed. by Anne Crawford. Thrup, Stroud, Gloucestershire: Sutton Publishing, c2002.

Before the first English paper mill began production at Hertford in 1494, fifteenth century English women used paper made in France or northern Italy. Usually between 10-12” wide and 16-18” long, a sheet of paper provided space for more than one letter. At the end of the message, the scribe cut off the unused paper, which was saved for another letter. The message was folded into a small rectangle, pierced by a thread or strip of paper, and sealed at the ends. The recipient’s name and address were written on the package, which was hand-carried to its destination.

Medieval English women’s letters nearly always concerned business affairs. Few medieval women could spare paper for love letters. Most business letters conserved space. The phrase, “Give credence to this good bearer,” sometimes substituted for the written details that historians would like to see. It meant that the person who delivered the letter would tell the recipient all of the details that didn’t appear in writing.

Most medieval women dictated their letters to a professional scribe. Some women hired more than one: Agnes Paston apologized for one scribe’s handwriting, telling her correspondent she didn’t have time to find a “good secretary.” (Was that a tightwad’s way to tell the scribe—as well as her correspondent—what she thought of the scribe?) Agnes Paston’s sense of being pressed for time seems to have been shared by many medieval women. Quite a few of the letters in this collection end with variations on the theme of: “Written in haste.”

The widowed duchess of York seems to have felt less time pressure than Agnes Paston when she wrote to her son, Richard, duke of Gloucester. Her letter of March 15,

1477? combined business and family affairs. Referring to the property dispute between her servant John Prince, and Gloucester’s knight Sir Robert Chamberlain, the duchess thanked her son for keeping his promise to defend Prince, then asked him to counteract Chamberlain’s latest effort to take Prince’s property. She ended her letter with a reproach for Richard’s failure to join the family at Berkhamsted during Edward IV’s recent visit. She wrote: “Son, we trusted you should have been at Berkhamsted with my lord my son at his last being there with us, and if it had pleased you to come at that time, you should have been right heartily welcome. And so you shall be whensoever you shall do the same, as God knoweth, whom we beseech to have you in governance.” Nothing in the letter explains Gloucester’s absence or his mother’s reproach.

Twenty years earlier, the duchess of York petitioned Margaret of Anjou on behalf of her husband, who had suffered a humiliating defeat at Dartford. Her petition is quite different in tone from her letter to her son. “Intensely literary and florid,” this petition and the sentences within it are among the longest in this collection. Unfortunately this appeal did not bring lasting peace between Yorkists and Lancastrians. The duchess of York received, as well as sent, petitions. One from Joanna Conway, a prisoner at Ludgate, asked the duchess to persuade her youngest brother, the Lord of Abergavenny, to release Conway from prison. Since the petition has survived, it’s likely the duchess succeeded in having Conway released.

These three letters concerning Cecily, duchess of York, show her in relation to her son, her queen, and a woman whom she may never have met. Each of these letters appears in a different chapter because editor Anne Crawford has arranged the letters in this collection according to the identity of the recipient, creating “a series of ever-widening circles, beginning with members of their family ... widening again to take in friends and acquaintances and finally moving to an outer group of recipients whom they did not know.” This organization plan is a good one, because it shows how business concerns permeated close and distant relationships throughout daily life.

But medieval life wasn’t all business. In a few letters, rays of affection manage to shine through the clouds of business affairs. Elizabeth Brews and her daughter Margery favored John III Paston’s marriage proposal, in spite of his financial difficulties. Between 1476 and 1477, Elizabeth and Margery overcame Sir Thomas Brews’ reservations about John III as a son-in-law, while John III and his mother, Margaret Paston, did their best to improve his finances. Crawford describes Margery Brews’ letters to John III as “probably the best known of any by a medieval Englishwoman.” Elizabeth’s letters to John are a refreshing exception to the domineering

mother-in-law stereotype. She wrote: “And, cousin, the day that [Margery] is married, my father will give her 1 mark. But, an we accord, I shall give you a greater treasure, that is, a witty gentlewoman, and if I say it, both good and virtuous; for if I should take money for her, I would not give her for 1,000 pounds. But cousin, I trust you so much that I would think her well beset on you and you were worth much more.”

So many of these letters concern real estate disputes that some readers may catch themselves visualizing a Monopoly game board with names like Caister Castle and Smallbergh replacing Boardwalk and Mediterranean Avenue. A few of the letters may bring to mind: “Go to Jail, Go directly to Jail, Do not pass Go, Do not collect \$200;” or, in the case of Joanna Conway’s petition to the duchess of York: “Get out of jail, free.”

A letter from Margaret Beaufort, Countess of Richmond, to an unnamed member of the Paston family is described as “not one that any man in his right mind would have wanted to receive during the reign of Henry VII.” At the time this letter was written, Margaret Beaufort, mother of Henry VII, was the most powerful woman in England. In poignant contrast to her imprisoned predecessor, Margaret Beaufort enjoyed exceptional liberties: a vow of chastity released her from a wife’s normal obligations to a husband; and Parliament granted her a widow’s independence while her husband was still alive. Margaret Beaufort’s letter seems redundantly legalistic, even in 21<sup>st</sup> century English translation: “By the King’s Mother ... yet you do not perform the same, to our marvel, if it be so. Wherefore we desire and also counsel you without delay upon the sight hereof now shortly to ride to the court to the said arbitrators, now there being, with whom you shall find your adverse party, or other in their names fully authorized, to abide such final end and conclusion in the premises as shall be consonant with the said agreement, without further troubles or business therein hereafter to be had; and that you will thus do in any wise, so as we be not driven (through your default) to put to our hands for further remedy to be had in the premissis.”

Jane Empson was married to one of Henry VII’s most notorious officials, Richard Empson. After Henry VII’s death she and her husband were jailed in the Tower. Their daughter, Elizabeth, married George Catesby, son of Richard III’s Chancellor of the Exchequer, William Catesby, executed after the Battle of Bosworth. Jane’s letter to Elizabeth, written at a prosperous time in their lives, concerned meat prices. Some readers may find it ironic that wife and daughter were negotiating bargains with butchers while Richard Empson was threatening fellow citizens with Morton’s Fork.

Jane Empson’s letter is one of the latest in this collection. The earliest was written by Adela, Countess of

Blois, to her son Theobald, in 1130. Most of the letters collected here were written in the fifteenth century. Letters from the frequently reproduced Paston family collection have been limited in favor of less familiar letters. Each letter is accompanied by a description of the circumstances in which it was written. Anne Crawford’s intention to “illuminate the condition of medieval women” is achieved by reader-friendly translations from Latin, French, or medieval English originals. Crawford has enhanced the text with good-quality B&W reproductions of stained glass images and manuscript illuminations. One of the most appealing is a stained glass image of St. Anne teaching the Virgin Mary to read. One of the most amusing is a manuscript illumination of a lady dictating a letter to a scribe. Her emphatic gesture suggests that her letter had more in common with Agnes Paston’s than Elizabeth Brews’. Readers in search of a reader-friendly collection representing a generous cross-section of medieval English life will find their time with *Letters of Medieval Women* well spent.

— Marion Davis

Give credence to this good bearer....

 *Medieval Wordbook* – Madeleine Pelter Cosman, Barnes & Noble, N.Y., 1996, 2007

The author explains the Why, How and Who of this book:

*“None of us today can visit a museum, travel in Europe, read a daily news paper, get married or divorced, politely drink white wine, or sign a contract for buying a house without encountering three or four concepts directly traceable to medieval culture.....As a Jewish child growing up during the Second World war, I was keenly aware of the power of word. A word carelessly spoken could not only reveal a hidden person but could cause that person to be apprehended, imprisoned, and condemned to death.....The word identifies the thing. If you can name it, you can see it clearly. If you can name it, you can control it.” She lists some of her qualifications as being able to “work with confidence in French, Old French, German, Middle High German, Italian, Latin, Hebrew, Anglo Saxon, Icelandic, and several Middle English dialects.*

I, therefore, am willing to take her word for the definitions in this book.

Here are a few, chosen just at random from the E’s: mini-essays on *estate in land, ens and entia*, (you mean you don’t know what that is? Or they are?), *English* itself, and the *Eucharist*. Not everything is serious, though; there are brief entries on *earwiggling* (‘leaking’ privileged information), *escoffon* (a type of woman’s headdress), *estray* (what Texans call a maverick), and *etui*. Yes, if you are a crossword puzzler, you know what that is, but probably didn’t know that it dates from this period.

Barnes & Noble has these bargain-priced at \$9.98, and well worth it, and more.

— M. S.

### Signifying unto you.....

One of the many things a visitor to London might have written home about was this prototypical zoo.

 *The Tower Menagerie: The Amazing 600-Year History of the Royal Collection of Wild and Ferocious Beasts Kept at the Tower of London* – Daniel Hahn, Jeremy P. Tarcher/Penguin, N.Y. 2004.

From Chapter One:

*In which the king of England receives three awkward gifts, and banishes them to the Tower of London; a mons comes down to the capital to draw the country's first elephant; and a Norwegian polar bear learns to fish for salmon, just downstream of London Bridge*

To Chapter Eight:

*In which we meet the meddling Duke of Wellington and an ailing king quite enchanted by the eyes of his Nubian giraffe; the Tower collection is joined by zebras and alligators and kangaroos and llamas, troublesome serpents and doomed birds, and inevitably accidents occur; and our Menagerie closes its doors for the last time*

... this is a history of what was probably the first of all zoos, and certainly an interesting sidelight to history, especially what is called social history. Chapter 3, Travelers' Tales, contains his only reference to Richard III, not particularly positive, but don't turn against the book on that account, or on account of its subject matter. You may not approve of keeping animals in cages; the author is ambivalent about it himself. Still, don't miss making the acquaintance of the virgin lioness, the alcoholic elephant, or the vulture who committed suicide (the records don't say how), as well as the human residents in and visitors to the menagerie. Royal gifts of this sort are now sent to the London Zoo, but there are still the ravens in the Tower, and an antelope that occasionally grazes there, and – perhaps – a ghostly bear.

This is Mr. Hahn's first book, and his chatty style and interesting subject matter make us hope it won't be his last.

That's all for now, from the pen of  
*Your Humble and Obedient Servant,*  
*(And her own scrivener)*

*Myrna Smith*

## FROM THE 'COURT JOURNAL' OF THE SCOTTISH BRANCH – A RICARDIAN QUIZ

- on some of the Lesser-Known Facts

1. What was the name given to the first male child born to Thomas Howard, Earl of Surrey and his wife Elizabeth Tilney after the Battle of Bosworth?
2. *Ricardus Rex* [RR]. Name two of Richard servants who also had these initials?
3. How many musicians did Richard, as Duke of Gloucester, have in his entourage?
4. In which of Richard's books did he autograph, '*Tant Le Desiree*'?
5. Which earl saved Henry Tudor from assassination in 1486 in the north of England?
5. What was the name of the man who returned to York the day after Bosworth to inform the city fathers of what had happened to King Richard?
7. Who was the city recorder of York at this time?
8. What was Richard's star sign?
9. What was the name of Richard's standard-bearer at Bosworth?
10. In which of Richard's books did Elizabeth of York sign her name along with a motto '*Sans Remoyr*' [Without Changing]?
11. Richard had a younger sister who died in infancy, what was her name?
12. Which variety of precious stone decorated a ring bequeathed to Richard by Sir John Pilkington?
13. Which Princess was Richard negotiating marriage with after March 1485?
14. Where did Richard stay when visiting York?
15. Richard's maternal grandfather, Ralph Neville Earl of Westmoreland is buried in which church?
16. What was the name of Edward of Middleham's fool?
17. Middleham Castle is in which dale?

*(answers on page 22)*

# LEARNING HISTORY FROM ROSEMARY HORROX: CONTINUING EDUCATION AT MADINGLEY HALL

*Judith Machen*

I began this article on the morning of our last day at Madingley Hall near Cambridge, where my husband and I had just completed a weekend course taught by the respected friend of the Richard III Society, Rosemary Horrox. Madingley Hall is the site of the University of Cambridge's residential continuing-education programs, and our experience there was so memorable that on departure day I was desolate. Even my eagerness for the next adventure on our agenda—we were to join a study group from the University of Wisconsin/Madison with whom we would spend almost two weeks searching out medieval sites (some of them associated with Richard III) in northern England and into Scotland—was not enough to assuage the regret I felt at having to say goodbye to Madingley Hall and its lovely setting.

My husband and I had come to Madingley Hall to realize a long-held dream of mine: to take a weekend course at this beautiful sixteenth-century brick mansion. It is set in bucolic pastoral countryside outside Cambridge and is surrounded by seven acres of gardens designed by the famous eighteenth-century landscape architect, Capability Brown. I had caught a glimpse of the hall and its grounds a decade ago and had been brought to a standstill by the sight: first, a charming, thatched-roof gatehouse with black-and-white half-timbered architecture standing guard where the long drive up to the distant brick hall turns off from the rural country road; next, tucked into shady trees on a grassy rise behind the gatehouse, the ancient stone parish church (its roots go back to Saxon times); and then rolling green meadows stretching from a pleasant lake to the imposing rose-brick manor house at the crest of the slope.

What a place to study English history! Or economics or geology or languages or computer science—for courses in an impressive variety of subjects are taught at Madingley Hall throughout the year. Often I have longed for a magic carpet that could whisk me from our home in northern New Mexico to Madingley Hall for one of its weekend programs. Every year I receive the University of Cambridge's catalog of continuing-education courses, and every year I dream over its enticing offerings.

But it was not until early this fall (2007) that the dream came true. For our month in the U.K. we were scheduled to visit friends near Oxford, then meet the

University of Wisconsin study group, and then spend a week on our own in York (partly in search of Richard III), staying at a flat we had booked. As we blocked out our itinerary, the thought crept into my mind—could we also fit in a weekend course from the University of Cambridge? What might be offered at Madingley Hall during our stay in the United Kingdom? I held my breath as I brought up the on-line catalog. It took my stunned mind a few seconds to absorb what appeared on the screen. Yes, there was a course in English medieval history offered during our time frame. No, it wasn't on Richard III; it was on Henry V. But the tutor was Rosemary Horrox.

Rosemary Horrox! She had been pointed out to me almost twenty years ago, when I spent three weeks at Cambridge studying the history of British science. I knew what a respected scholar of fifteenth-century England she had become. I owned all her books save one. And I had just recently encountered her again, so to speak, when I joined the Richard III Society this past spring and learned of her association with our organization.

"I'll take any course Rosemary Horrox teaches!" I exclaimed to my startled husband Don. Puzzled ("Who is Rosemary Horrox?"), but always willing to share an adventure, he agreed to sign up with me, deciding that Henry V and Agincourt and "all that" would probably be more accessible to an electrical engineer than the two other programs offered the same weekend: refresher Latin, or the history of early Christianity.

And so, five months later, Don and I found ourselves on our way to Cambridge to meet Rosemary Horrox and, through her, Henry V. Happily, rooms at Madingley Hall were available both before and after our study weekend, so we had arranged to arrive a day early and to stay two nights after the program ended.

That was not enough time, for Cambridge itself, only three miles away, deserved several days of exploration, and wonderful places such as Ely with its magnificent cathedral were close by. But we could not complain over the gift of five nights at Madingley; we could only hope to be lucky enough to return another time.

Pulling our small wheeled suitcases past the gatehouse and up the long, tree-lined drive to the imposing brick hall awaiting us, Don and I—on foot because we had taken a bus from Cambridge whose stop nearest to Madingley Hall was almost a mile away—felt

a little like the village folk of several centuries ago might have felt, or so I imagined, approaching the local lord's imposing manor house. Surely only grand people inhabited such a vast mansion, and who were we, mere commoners (and commoners from "the colonies" at that), to think that we belonged there too—if only for a weekend?

But we could not have been greeted more warmly by the Madingley Hall staff, and soon we were being led up and down one carpeted corridor after another through the labyrinth of this rambling Elizabethan mansion, its interior rendered bright and attractive by modern standards of décor. Finally, after winding our way up one of the turreted brick towers that rise like lighthouses at several corners of the sprawling building, we were ushered into our room.

Was it possible that we were in heaven? We had been lucky enough to have been given a third-floor tower room, recently redecorated (as have been all the hall's rooms) in an up-to-date, comfortable style (chinz drapes and bedspreads in soft blue and beige, thick wall-to-wall carpeting in blue) with all modern amenities; a room designed to be conducive to study. Indeed, a spacious desk-top curved along the bowed line of the four bay windows, inspiring vows to dedicate one's stay to contemplative study. But the view out the windows provided stiff competition to any attempt to retreat from the world and lose oneself in a book. We looked down over the cascading tile roofs of the mansion, down over the immaculately kept Capability Brown gardens (they include formal walks, a vast mowed meadow dominated by enormous, mature specimen trees, and an intimate topiary garden enclosed by tall hedges), and across lush green countryside to the far horizon. Neither Cambridge nor any other town interrupted this perfect rural scene, but later we learned that the dot of light in the distance that began glowing at dusk was the famous "lantern" built over the crossing of Ely's cathedral, fourteen miles away.

It wasn't even raining. How lucky could we be? (We had arrived just as the wettest, gloomiest summer in English memory was ending.) Elated over the prospect of studying with Rosemary Horrox in a setting such as this, we set out to explore what Madingley Hall had to offer its lifelong learners.

What we found was a combination of old and new. Madingley Hall is a building with character, one that has grown incrementally and organically over four hundred fifty years. It was begun in 1543, originally as a hunting lodge, but it has been extensively enlarged and renovated by subsequent owners. It could not look more Elizabethan, yet its interior has been modified over the

centuries into an elegant, comfortable country house. The University, which bought the hall and surrounding farms, residences, cottages, woodlands, and "plantations" (about 1250 acres) in 1947, first used the hall as a hostel for graduate students and eventually converted it to a residential center. As part of a major renovation between 1992 and 1995, en-suite facilities were provided to all study bedrooms (there are 65), a new residential Tower Wing was built (that's where our room was), more teaching rooms were added, and an attractive, glass-walled bar and lounge was built that overlooks the gardens and opens out onto a pleasant brick terrace.

It was at the bright and cheerful Terrace Bar, designed to encourage conversation with its congenial groupings of comfortable armchairs around small tables, where program participants gathered during breaks for coffee or for a drink before dinner. Nametags appear to be deliberately outlawed at Madingley to encourage people, we were told, to introduce themselves to others and engage in conversation, a strategy that indeed results in many fascinating discussions with enrollees in courses other than one's own. It was here at the Terrace Bar, during our initial encounter with other participants the evening the weekend program began, where we first heard the praises of Rosemary Horrox sung. "You were fortunate to be able to enroll in her class," more than one person commented; "they fill up almost as soon as the yearly list of classes is published. She has practically a cult following—there are people here who take every class she teaches!" Later we learned how lucky, once again, we had been: although we had signed up five months before, we had filled the last two places available for her class.

The other major communal gathering room at Madingley is on the first floor (second floor in American terminology), a vast, elegant space inelegantly called, at least to American ears, not the *salon* but the Saloon. It was created in the early 1700s out of the original upper hall of the sixteenth-century hunting lodge. In contrast to the Terrace Bar, whose purpose is to encourage conviviality, the Saloon is more akin to a comfortable library, furnished as it is with many groupings of overstuffed sofas and armchairs, deep and sunny window alcoves, end walls covered with tapestries dating from 1660, and an elaborate Italianate plaster ceiling and cornice possibly designed by the noted eighteenth-century architect James Gibbs. Adding to the atmosphere of refined taste is the painting over the fireplace, a copy of a section of *The Martyrdom of St. Livinius* by Rubens. Daily newspapers are available in the Saloon for those who can take their eyes off the view of meadows, lake, and woodland that stretches beyond the windows. But

the crises dominating the outside world blared by newspaper headlines seemed light-years away from the serene world of Madingley.

And then there was the dining hall. Ah, the dining hall...what an experience eating at Madingley was! This spacious room, its floor carpeted in bright red, was the original lower hall (since somewhat modified) of the old hunting lodge. From the elaborately carved overmantel of the massive gray stone fireplace that dominates one wall, a bust of a stern and beruffed Queen Elizabeth I keeps a watchful eye on diners. Surveying the scene as well are previous owners of the hall, immortalized in huge oil paintings. While we awaited being served dinner our first night at Madingley, my husband and I drank in the room's other details. We especially admired the intricately carved wood screen of Austrian oak, floor to ceiling in height and with panels dating back to 1540, which separates the dining room from the building's reception hall and serves as the formal entrance to the room. Of the same age, over another door, are the arms of Edward VI as Prince of Wales. The sculpted plaster ceiling, redone in the early 1900s, was recreated from Jacobean plaster molds—originals that were found in the hall. Pointed out to us were the arms of Queen Elizabeth in the center panel, the badge of Edward VI, and the arms of John Hynde and his wife, the couple who built the original manor at Madingley between 1543 and 1547.

Here in the dining hall some of the ancient university customs are still maintained. For the formal evening meal, for example, we all stood behind our chairs until the steward called us to attention by a single stroke on a gong, and then grace was said in Latin. A high table for the tutors (students interspersed among them) was positioned perpendicular to three long tables in front of the fireplace that seated twenty-six people each. These tables stretched almost the length of the room, and it was here that the rest of us dined. The tables were set with linen tablecloths and napkins, three-pronged silver candelabras with candles brightly burning, fresh flowers, and china embossed with the crest of Cambridge University. The silver service included three forks and three knives at every plate. The food was delicious and attractively presented. A far cry from our previous experiences with English cooking and meals in university halls!

It was after Friday-night dinner that our class met for its first session with Rosemary Horrox. From conversations during the meal we had learned that most of our classmates were returning students to Madingley Hall; if they had not already taken one, or several, courses from Horrox herself, they had taken a number of other continuing-education offerings. It wasn't hard to

understand why people returned again and again to this idyllic setting, where stimulating conversation with interested and interesting others is the focus.

The twenty-four of us intent on learning more about Henry V took our seats in the Board Room, the only room in the north wing of the hall whose shape has not been changed since the 1590s. Its ceiling, done in Jacobean style, rose above us at least fifteen feet; over the fireplace pride of place was taken by a large oil painting of one of Charles II's mistresses, Henriette de K roualle. She was a Breton, maid of honor to Charles's sister. One bosom entirely exposed, she languished provocatively above us, demonstrating the charms that had enticed the king. He made her Duchess of Portsmouth in 1673, the year after she gave birth to their son.

But to return from this distraction to our subject matter: we had learned from the outline sent to us in advance that in her lectures, Horrox would provide a more rounded picture of Henry V than is offered by considering only his victory at Agincourt in 1415—that defining moment in English history, the battle so linked with Henry's name. She began by considering the question, was Henry V the embodiment of the ideal king? Was there any aspect of his reign that did not correspond to this stereotype? From there, as her lectures progressed, she discussed subjects such as the king and religion, Henry's domestic policy, England's relationship with France during Henry's reign, and how Henry was seen by contemporaries and then by historians of later generations.

It is not, however, my intent here to cover the content of Rosemary Horrox's lectures; rather, I want to try to describe the experience of taking a class from her—from an American point of view. While her biography is almost intimidating (MA, PhD, FRHistS, Fellow, Director of Studies in History and Admissions Tutor [Arts] of Fitzwilliam College, Director of Studies in History of St. Edmund's College) she herself was just the opposite: approachable although perhaps a bit shy; a tall, quiet woman with graying hair, a soft voice, and a searching mind.

She taught very much in the British style, not by delivering lectures from a podium to a passive audience of students feverishly and silently taking notes, but by asking questions, encouraging response, engaging us in lively group discussion, stimulating us to think. She used no teaching aids other than a sheaf of hand-written notes and a few handouts. Pacing back and forth as she talked, Horrox wrestled with the questions she had posed, trying to answer them for herself as well as for us, thinking on her feet, concentrating intensely on the issues. Far from simply stuffing us with facts or received

opinions, she often would say, for instance, “I haven’t decided yet whether or not to accept this [particular historian’s] explanation,” or “This is a strange incident that doesn’t make sense to me.” Based on her deep knowledge of late-medieval history, her discussions included her own considered assessments of still-puzzling events such as the assassination of the duke of Burgundy, one of the turning points of English-French relations during Henry V’s reign. In her opinion—and she discussed with us how she reached it—the murder of the duke was not at all planned as most historians assume, not even intended, but a tragic accident that inadvertently changed the course of history.

And so we spent two-and-a-half days as “lifelong learners” in the unique setting of Madingley Hall, our normal lives temporarily suspended, following this noted historian back into the first half of the fifteenth century. It was a rich, satisfying experience. Yet despite the emphasis on intellectual pursuits, the long weekend was not all study; after years of feedback from participants, the staff of the University’s Institute of Continuing Education has developed a program that integrates both learning and leisure. Each course is divided into seven teaching sessions over a Friday evening, all day Saturday, and Sunday morning. Each session lasts an hour and a half (and Horrox was punctual about setting aside the last thirty minutes for general discussion). On the Saturday and Sunday mornings there are half-hour breaks between sessions for coffee, pauses that offer opportunities to continue arguing points or become more acquainted with one’s classmates, or to pursue further questions with one’s tutor. Indeed, a small crowd always gathered around Horrox for animated discussion during these breaks.

After lunch on the Saturday, free time is scheduled until tea at 4:00, followed by the resumption of class at 4:30. This afternoon session ends at 6, giving another window of free time until dinner is served at 7:15. After dinner, classes meet again from 8:30 until 10 p.m., and after that, for those who have the stamina to continue, the Terrace Bar is open for more informal discussion.

Alas, the free time so thoughtfully scheduled was still not enough for first-time students like ourselves who were keen to explore not only the hall and its grounds but the immediately surrounding area as well. One needs at least a day to learn just what can be reached on foot in the vicinity of Madingley Hall; we constantly commented to each other how glad we were that we had been able to book extra nights. During shorter breaks we strolled through the beautifully landscaped Capability Brown gardens on the north side of the mansion, admiring the magnificent trees and the deliberately planned

long vistas. Feeling like the characters in *The Secret Garden*, we discovered, on the south side of the hall, the Walled Garden, enclosed in warm brick. Revealed to us as we threaded its gravel paths were the hidden delights of an exquisite series of secluded, intimate flower gardens. Each had a theme (a rose garden, a sunken garden, a garden of medicinal herbs, a rock garden...), and some featured a bench in a private nook that tempted one to spend an afternoon there reading. Several young women were hard at work in these peaceful oases, part of a crew of five who labor constantly to keep up the hall’s extensive grounds.

Just a mile to the east of Madingley Hall, easily reached on foot during the long Saturday-afternoon break, is the Cambridge American cemetery, the only World War II cemetery in the British Isles. Beautifully sited amongst rolling green pastures, its thirty acres and its memorial chapel are immaculately kept up; it is an evocative, thought-provoking place to visit. Also near by, just down the road, is the village of Madingley. Today it consists only of a few white-plastered, thatched-roof, timber-frame houses, built in the eighteenth century for those who worked at the Madingley estate. Yet occupying what was once the village public house is an attractive (but very expensive) restaurant. The menu of The Three Horseshoes lists not traditional pub items such as a plowman’s lunch but gourmet Mediterranean dishes. For an appetizer the day we ate lunch there, for instance, we had grilled slices of giant puffball mushrooms, gathered fresh that morning.

Our only complaint about our stay at Madingley and its carefully balanced schedule was that the weekend sped by all too fast—and that the normal two-and-a-half-day program schedule is not long enough for participants to enjoy all that the estate itself has to offer. We have no complaints, however, about the quality of instruction we received. To our regret, we will not be among those in our class who were already, as we said goodbye, looking forward to Horrox’s next course. But now when I look at her books on my shelf, she comes alive for me, rekindling memories of one of the most unusual and most rewarding educational experiences we’ve been privileged to enjoy.

*Note: for information about Madingley Hall and the continuing-education courses offered there by the University of Cambridge, go to [www.cont-ed.cam.ac.uk/hall/](http://www.cont-ed.cam.ac.uk/hall/).*

# SCATTERED STANDARDS



## ILLINOIS

Looking for ways to spread our wings!

Eileen, I write programs on women's history which I call "read-'n-actments." They are much less than a regular play, but more than a lecture. We use scripts, stand forward, step back, or stand in a group - which is about the extent of the action. We also include disclaimers in the program we hand out, explaining that our costuming is suggestive, rather than authentic - we may wear all black and augment with accessories, such as a hat, shawl, vest.

Anyway, I wrote, with research help from the rest of the Illinois Chapter, "Medieval Women With Moxie" some years back. We do wear costuming for that. While this 30-45 minute program, (length depending on whether we leave all the women in or take some out) covers the entire Medieval period and Europe as well as Asia, we are heavy on Ricardian women - Anne, Isabel, Cecily, Margaret, etc. - with as many pro-Richard messages as possible. We performed excerpts of this at the last Chicago AGM for the Schallek breakfast.

While participants don't have to be actors, the better readers do make for a better presentation - some of us do project and use expression better than others! (alas) We have performed at libraries, for American Association of University Women (AAUW) branches, retired teacher associations, Questers, etc. We also have garnered some new members after performances! Barring that, we have at least helped spread the word about Richard and presented the possibility that he was not as Shakespeare described him! We do not have Richard himself or any men in the script because we don't really have any men in our chapter, and it is easier for us to have to rely only on ourselves to go out and do this. We have been paid an honorarium - \$50-\$75 dollars - too.

I'll try to find time to send more info on this. Also, what about all the ideas we presented in "Plots and Ploys to Reclaim Richard the Third's Good Name" at the AGM in Canada, which was summarized in the Ricardian later? Some of those ideas were serious, even if presented in a humorous way! More later.

- Joyce Tumea

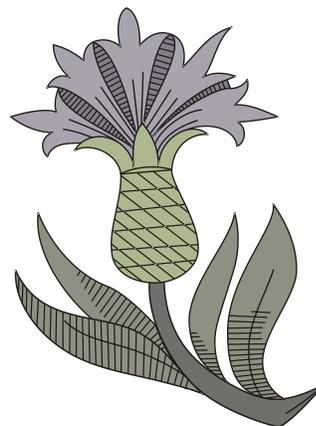
## Pacific Northwest Chapter Report

The regular March meeting was held at the house of chapter President Jonathan Hayes. Members enjoyed watching a DVD of Michael Bennett's "Interview with Richard III".

Jonathan Hayes announced that following his retirement in June, he and his wife would be moving out of state and would no longer be able to participate in the Pacific Northwest Chapter's activities. He hopes that retirement would allow him to do more with the national organization and it might prove possible to form a chapter in his new home in Corvallis, Oregon.

## SCOTTISH BRANCH QUIZ ANSWERS

1. Richard
2. Richard Ratcliffe and Richard Redman
3. thirty
4. Ipomedon
5. Henry Percy, Earl of Northumberland
6. John Sponer
7. Miles Metcalfe
8. Libra
9. Sir Percival Thirlwall
10. Tristan
11. Ursula
12. Emerald
13. Joanna of Portugal
14. The Augustinian Friary in Lendal
15. Staindrop Church, County Durham
16. Martyn
17. Coverdale



# RICHARD III AS INSPIRATION FOR YOU-KNOW-WHO? SAY IT ISN'T SO!

Laura Blanchard

*For Richard III's defenders, comparisons with Voldemort are déjà vu all over again*

As fans of Harry Potter all over the world are anticipating the back-to-back release of the latest film and the last book in the series, members of the Richard III Society are shaking their heads over a comparison of the last medieval English king to Lord Voldemort, the incarnation of evil in the Harry Potter series.

"When he wrote *Richard III*, Shakespeare created a character that everyone loves to hate," remarked Dr. Philip T. Stone, chair of the Richard III Society. "We're used to columnists comparing the bad guy of the day to Richard — it's done so often it's become a cliché. But for a scholar to say Richard was the inspiration for He-Who-Must-Not-Be-Named, possibly the pre-eminent villain of the cinema this summer? That's hardly fair." Stone is referring to a theory that Harry Potter creator J. K. Rowling drew on Shakespeare's depictions of Henry V and Richard III as the inspiration for Harry Potter and Lord Voldemort in the later and darker books in the series. "We have enough trouble making the distinction between the dramatic Richard and the real Richard without adding Voldemort to the mix."

The scholar, Professor Kathryn Jacobs of Texas A & M University, sees strong parallels between a scene in *Harry Potter and the Goblet of Fire*, where he is aided by the spirits of Voldemort's victims, and a dream sequence at the end of *Richard III*, in which Richard's victims curse him and bless his opponent the night before the battle of Bosworth Field. Writing in the online journal, *Borrowers and Lenders*, Jacobs also sees other parallels between Voldemort and Richard: "physical deformity, a trail of blood, tortured egoism, and an inability to take seriously his youthful opponent."

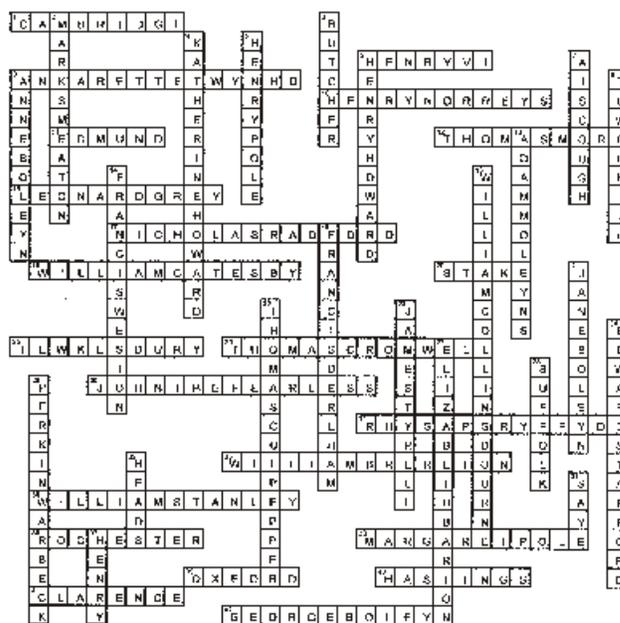
And therein lies the rub, according to Stone. "Anyone who wants to look at a nuanced picture of the historical Richard III faces the constant struggle against Shakespeare's play." Members who attempt to talk about Richard's real accomplishments as a soldier, an administrator, a leader and a ruler, Stone comments, must contend with the physical and mortal deformities Shakespeare gave him — his hump, his seductive amorality, and his frenetic activity as he does away with most of his immediate family — and a few friends and supporters into the bargain.

The real Richard, in contrast, had a solid reputation for loyalty, skill in commanding and inspiring troops in battle, and a keenly-honed sense of fair play in his administration of the north of England over a ten year period before the death of his brother. Few scholars today

would agree to the list of murders and extortions heaped on Richard's reputation after his death. Even the central charge, that he did away with his young nephews, aged 12 and 9, is subject to lively debate. The Richard III Society, with more than 3,000 members worldwide, seeks to broaden awareness of the historical Richard III through a variety of activities ranging from the placing of memorials to the support of research and study of fifteenth-century England. Along the way it sponsors member gatherings, lectures and tours, publications, and the conservation of historic sites and artifacts.

So how seriously does the Society take this new threat from the wizarding world? With a bit of a philosophical shrug. "The 'Voldemort is based on Richard III' theory is in an online journal and knowledge of it isn't all that widespread at the moment," says Stone, although he notes that a growing number of graduate students are including the link in their blogs and personal pages. "On the other hand, now that the last Potter book has been written, it's likely that the series will receive more attention from scholars of popular culture, as well. Or the theory could leap from the student blogs to general fandom. So we'll see."

But, says Stone, things could have been much worse. "At least, no one's yet suggesting that Richard III was the model for Tolkien's dark lord, Sauron." For this he is grateful.



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