

# Ricardian Register



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## *Richard III Forever*

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2014 AGM

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# Crosby Place: A Ricardian Residence

Jonathan Hayes

It's no secret that time is unkind to human constructions. What the forces of nature don't do, subsequent human activity frequently manages to accomplish. Therefore, it should be no surprise that places where Richard lived—if they still exist at all—would be mostly in ruins. Crosby Hall (the great hall of Crosby Place—much of the original mansion was destroyed by fire, the great hall being the only surviving part) is an exception and one which owes its current existence to sheer good fortune. Had it not been removed from its location in Bishopsgate to Chelsea in 1910, it surely would have been destroyed by Herr Hitler's demolition company in 1940-41. It is possible to find its previous location at Great St. Helen's Street and Crosby Square, which still exists hard by St. Helen's Church just off Bishopsgate near the Gherkin.

Most of the following discussion is taken from the "Survey of London Monograph 9, Crosby Place", Philip Norman and W.D. Caroe, London, 1908

The Benedictine Priory of the Nuns of St. Helen was founded near Bishopsgate in 1212. London was protected during the medieval period by the old Roman walls which were kept in repair as late as 1476; Bishopsgate was one of the entrances. The nunnery held the property in fee simple. In 1466 Sir John Crosby leased part of the priory lands on a 99-year lease and erected the mansion which became Crosby Place. Sir John, a member of the Grocers Company, was extremely wealthy and quite active in civic affairs. He served at different times as sheriff, Member of Parliament for London and alderman. A staunch Yorkist, he helped defend the City against the Bastard of Fauconberg during the Tewkesbury campaign, being knighted on King Edward IV's return to London. Sir John must have impressed King Edward, as the king used him for confidential missions to Burgundy as well as the mayoralty of the Staple at Calais. (In spite of being a member of the Grocers Company, he apparently was heavily involved in the wool trade.) He died in 1475 and was buried in St. Helen's Church where his tomb still exists. He left the bulk of his estate, including his mansion at Crosby Place to his second wife, Anne.

Crosby Place was, at the time, one of the showplaces of London. Even in 1598, Stow described it as the finest house in London. (We're talking about the Square Mile—not the Greater London as it exists today.) It is not known how long after her husband's death Anne Crosby remained at Crosby Place, but by 1483, it was in the possession of Richard of Gloucester. We don't know, but it is probable that Sir John Crosby's strong Yorkist sympathies and ties to King Edward IV were instrumental in Richard choosing to reside there. Apparently the informal councils in which the Duke of Buckingham took a leading role occurred in Crosby Place, though the offering of the crown is generally known to have taken place at Baynard's Castle.

Following Richard's coronation, nothing is known about Crosby Place until 1495-6 when an embassy from the Duke of Burgundy was lodged there. The original lease was assigned to Sir Bartholomew Reed in 1501. He became Mayor in the following year and gave the mayoral banquet there to over "100 persons of great estate." From this description it seems obvious that Crosby Place was a large and sumptuous edifice. Also in 1502, Crosby Place housed an embassy from the Holy Roman Emperor, Maximilian. Sir Bartholomew died in 1505 and his widow received a release of the estate the following year from the executors of Sir John Crosby's son's estate. So apparently the 1501 assignment would have been a lifetime one only.

The next resident of whom we are aware was Sir John Rest, a member of the Grocers Company (there is the connection with Sir John Crosby) and Lord Mayor in 1516-17. He died in 1523.

At some point, Sir John Rest had acquired the original lease to the property of Crosby Place as it was purchased by—irony of ironies—Sir Thomas More in June of 1523 from Sir John Rest’s executors for £150. More subsequently sold the property to Antonio Bonvisi in January 1524 for £200. On the face of it, it would appear that More was a savvy real estate speculator, adept at “flipping” properties.

But I’m not so sure. Bonvisi was a prominent man in London; his family, from Lucca, had settled in England long before and he was probably born in London. A patron of learning, he was a lifelong intimate of Sir Thomas More. At the risk of sounding as if I have a nasty, low and suspicious mind, that transaction smells to me of Bonvisi laundering a bribe to More. Envelope under the table is amateur stuff. More was a lot smarter than that.

After this, things get a bit more complex. The nuns of St. Helen’s, who owned the property on which Crosby Place sat, granted a new lease in 1538 to Antonio Bonvisi for 71 years after the expiry of the original lease, which still had 28 years to run. They let it at the same rent as the prior lease—namely £11 6s 8d. It is uncertain what the new lease was worth since later in the year they were “dissolved” and the new property owner was the King.

Henry VIII allowed Antonio Bonvisi to continue as leaseholder and in 1542 conveyed the property in fee simple to him for £207 and change. However, Antonio Bonvisi was not a friend of the Reformation. Seeing which way the wind was blowing, in 1547 he gave a lease of 90 years to William Roper and William Rastell. William Roper was, of course, Sir Thomas More’s son-in-law. One wonders what the deal really was.

Antonio Bonvisi, a staunch Catholic, felt it advisable to depart to the Continent for health reasons. Edward VI didn’t quite see it that way. The sheriffs seized Crosby Place in 1550 and granted it to a Sir Thomas Darcy.

With the accession of Mary to the throne, the wheel turned again. Antonio Bonvisi regained possession, though it is unclear whether he subsequently resided there.

At this point we should probably mention Shakespeare. Shakespeare certainly knew Crosby Place quite well - he was a parishioner of St. Helen’s. Crosby Place gets three mentions in *King Richard III* and Antonio is the most frequent Italian name in the plays - possibly suggestive.

Germain Cioll, a merchant engaged in State service under Mary, was the next occupant. Facing financial difficulties, he sold Crosby Place to William Bond, an alderman, for £1,600—an indication that it was still a magnificent abode. His son, Martin, a wealthy civic dignitary, inherited and Crosby Place once again became the lodging of many foreign embassies.

The Bonds sold Crosby Place in 1594 to Sir John Spencer, known as “Rich Spencer” who was a member of the Clothworkers Company and kept his mayoralty there. The *New York Times* of April 28, 1878 has an interesting account of incidents during Sir John’s occupancy. It seems that M. De Rosny, the Minister of France, lodged there while trying to persuade James I not to join Spain when he discovered that one of his servants had killed an Englishman in a brawl. With great difficulty, he was dissuaded from executing the culprit, which redounded to the success of his mission. The English, seeing the severity which he imposed against his own people, were inclined to trust him more. The second incident is more risible. Sir John had a very poor opinion of the family of the Earl of Northampton and positively prohibited the Earl from paying court to his daughter, the greatest heiress in

England. One day, Sir John met the baker's boy at the foot of the stairs and, pleased with his punctuality, gave him sixpence. The baker's boy, of course, was the Earl of Northampton in disguise, with Sir John's daughter hidden in his barrow. When Sir John discovered the deception, he swore that that sixpence was all the money of his that the Earl would ever see. However, Queen Elizabeth effected a reconciliation and the Earl got the inheritance—amounting to about eight hundred thousand pounds—a tidy sum in those days. The lady certainly knew how to spend it and the records show that she expected to live in more than regal style.

The Earls of Northampton continued ownership until 1678. By that time it had already been converted to a Presbyterian church. The dates after that period are confused, but it seems to have been for a short period a Universalist Church and also a part of the General Post Office.

In 1831, the lessees' lease ran out and the property was advertised for redevelopment. In an early example of the propriety of historical preservation, a committee was formed for the preservation and restoration of Crosby Hall. Its work was successful and when the funds ran out, a Miss Hackett stepped into the breach and enabled the completion of the restoration. The building was intended for literary and scientific work, but it was not really suited for that. A wine merchant used it for many years until it became a restaurant in 1868.



Image 1  
Crosby Hall Interior—1816



Image 2  
Crosby Hall Restaurant—late 19th-century

In 1908, demolition was proposed to make room for a bank. Thankfully, it was purchased by the University and City Association of London, dismantled and rebuilt in Chelsea—the old haunt of Sir Thomas More.

The British Federation of University Women purchased it, and still owned it when I visited, having sweet-talked my way past the gorgon at the gate. The accompanying photographs are a result of that visit.



Image 3  
Crosby Hall Exterior—late 19th-century



Image 4  
Crosby Hall Exterior—ca 1975

*Country Life*, April 2009, takes up the tale. Crosby Hall is currently located at the corner of Danvers Street and Chelsea Embankment. If you go to [bing.com/maps](http://bing.com/maps) and click on the Bird's eye tab at the top, you'll get a good view, but due to copyright restrictions, we can't publish it. The shortened url is <http://tinyurl.com/nsapbna>

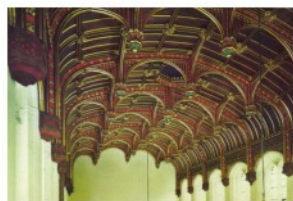


Image 5  
Crosby Hall Ceiling ca 1975



Image 6  
Crosby Hall Fireplace ca 1975



Image 7  
View taken in 2013 of Crosby Hall from Danvers St.

Christopher Moran was able to purchase the freehold in 1988 when the Greater London Council was abolished. Since then he has been working to re-establish it as a typical Tudor home—though due to the bureaucracy he can't recreate Crosby Place as it originally was (later additions are listed).

It's still a work in progress—Mr. Moran intends to live there—and so not open to the public. I would expect that if an official Richard III Society group wished to visit, it would be welcomed.

This is an incredible story of an authentic Richard III habitation. We should all be very thankful that it has survived as well as it has.

Attributions:

Images 1-3. *Survey of London Monograph 9: Crosby Place*. Philip Norman and W.D. Caroe. London. 1908.

Images 4-6. Photos by Jonathan Hayes.

Image 7. Photo by Joan Szechtman.

Editor's note: In September 2013, I had the privilege of taking an "In the Footsteps of King Richard III" tour with Sharon Kay Penmen. Our London visit included a tour of Crosby Place hosted by Mr. Moran. Therefore, it is possible to get to see the inside and the beautiful restoration of this great hall, but the group has to be properly vetted.

~ ToC ~

## Essay: Shakespeare's Hollywood vs. History

### The Deformed Villanous Richard III vs. Good King Richard

Diana Rubino

We read the play in high school and watched Laurence Olivier drag his lame foot across the movie set, limping in choreographed precision with his uneven shoulders, from the right hung a withered arm. "dogs bark at me as I halt by them" (*Richard III*, 1.i). He sneers, thin-lipped, under a blue-black wig and turns in profile to showcase the pointy putty nose. In *Henry VI*, 3.ii Richard claims that Nature has conspired to "shape my legs of an unequal size; / To disproportion me in every part".

Since August 22, 1485, this was the Richard we saw, filtered through the imaginations of Tudor propagandists such as Thomas More and the imagination of the Bard to amuse and possibly appease his royal theatergoer and monarch, Elizabeth I. Shakespeare sure knew his audience, namely the granddaughter of Henry, Earl of Richmond, the Welsh pretender whose brave men at arms (Henry stayed horsed at a safe distance) pummeled Richard III off his mount and his throne to begin the Tudor dynasty.

The new King Henry VII paid historians such as Polydore Vergil to defame Richard's name and reputation, in order to lend more credibility to Henry's tenuous claim to the throne.

Literary critic Stephen Greenblatt says Tudor's smear campaign involved portraying Richard as a "monster of evil, a creature whose moral viciousness was vividly stamped on his twisted body."

Having evolved over the centuries into the "Tudor myth," Richard's purported reign of terror became the go-to "historical record" taught in schools and perpetuated by playwrights such as the Bard, novelists and Hollywood.

These myths, or lies, depending on your degree of Ricardian loyalty, thrived because: a) history is written by the victors, b) everyone loves to hate a villain, and c) no one bothered

to refute Richard's reputation as a twisted crookbacked monster until 1924 when a Liverpool surgeon, Saxon Barton, and a small group of friends created the Richard III Society.

But his alleged bodily flaws aren't what kept his reputation mired in that Tudor mud. Richard's piety remained in doubt mainly because there is no record as to what happened to his nephews (one of whom was to become Edward V) after they disappeared during Richard's short reign. Known as 'the Princes in the Tower,' the boys vanished sometime after Richard's coronation in July 1483. In 1674, workers discovered a small box containing bones under a staircase of the White Tower. The bones were placed in an urn in Westminster Abbey where they remain today. In 1933 forensic scientists thought the bones belonged to two males of ages 12 and 10, the ages of the Princes when they vanished. The studies could not determine their identity.

Despite the Richard III Society's ongoing efforts to proclaim his innocence, there is still no proof as to whether his nephews died, were killed, or if Richard did away with them.

But we now have proof that Richard wasn't the mangled withered-armed hunchback of Bard lore—and that proof is in another set of bones—those of Richard himself. In February, the announcement flew around the world that Richard's body was unearthed under a car park in Leicester, at the site of the church where he'd been buried after his death at the Battle of Bosworth. DNA testing on a male descended from a female line of Richard's sister, Anne, gave Ricardians the world over the match for which they'd been hoping. Richard indeed suffered scoliosis, curvature of the spine, which decreased his height by four inches. But his condition did not render him a hunchback. Nor did his arm bones show any signs of being mangled or withered. These findings, a long-awaited relief to Ricardians, dispelled the 500-year-old theories, myths, fictionalizations, and lies about Richard's deformities. Therefore his dramatized villainy—some scholars believed Richard was evil *because* of his deformity (giving him the feeling of rejection, inadequacy, and sense of being unloved)—was disproved.

### **Richard's Deformity**

Contrast what we now know about Richard's actual appearance with the symbolism, imagery, and allegory found in Shakespeare's play:

"Lump of foul deformity."

"Elvish-mark'd, abortive, rooting hog!"

"Poisonous bunchback'd toad."

"Slander of thy mother's heavy womb."

"Bottled spider."

This play sure makes a big, nasty deal out Richard's physical "deformity." It seems like every time we turn around some character is ragging on Richard's physical appearance. What's more, the play goes out of its way to tell us that our villain's "deformity" is directly related to his wicked behavior.

When Richard and Henry Tudor lived, it was believed that evil was evinced by physical deformities. Thus Richard is made to be physically deformed in the sources Shakespeare used when writing his play. As we now know, Richard III wasn't actually a "hunchback" (or even a "bunchback"), even though that was how some historians, like Sir Thomas More, portrayed him. For example, More described Richard in *The History of King Richard the Third* (c. 1513):

[...] little of statue, ill featured of limbs, crook-backed, his left shoulder much higher than his right, hard favoured of visage [...] he was malicious, wrathful, envious and from his birth ever froward.



As we can see, Shakespeare is following in More's footsteps when he makes his character a physically "deformed" villain.

In the play's opening speech, Richard tells us he was born "deformed, unfinish'd" and was "sent before [his] time / Into this breathing world, scarce half made up" (1.1.1). The idea is that Richard was born prematurely, before he could fully develop. More important, Richard also claims that his "lameness" is the reason no woman wants anything to do with him, which is why he is "determined" to be a "villain."

Why, I, in this weak piping time of peace,  
Have no delight to pass away the time,  
Unless to spy my shadow in the sun  
And descant on mine own deformity:  
And therefore, since I cannot prove a lover,  
To entertain these fair well-spoken days,  
I am determined to prove a villain  
And hate the idle pleasures of these days. (1.1.1)

In other words, Richard says he's decided to do evil because of his deformity. Should we believe him? Some scholars do; they say that Richard's villainy is the result of his feeling rejected, inadequate, and unloved. On the other hand, some scholars say that Richard has just found a very convenient excuse for being bad. In fact, literary critic Stephen Greenblatt argues that "Richard's deformity is less the cause of his evil nature than its sign."

The historical record itself hasn't given us believable evidence of his wicked ways, dragging a deformed body or not. He was by all accounts an energetic and benevolent king. His un-mangled, un-hunched remains and his reconstructed face tell us that he didn't become a monster because of a deformity. In fact, Richard left his kingdom a better place than he found it. We can take the Bard's and Thomas More's words as fiction, or at least with a pound of salt, and Ricardians everywhere can rest assured that he was a good guy after all.

~ ToC ~

## Ricardian Review

Myrna Smith

*They're moving Favver's grave to build a sewer.*

*They're doing it regardless of hexpense.*

*They're shifting his remains*

*To put in 9-inch drains*

*To irr-i-gate some posh bloke's residence.*—British music hall song

[WARNING: I'm feeling rather irreverent today.]

***The King's Grave: The Discovery of Richard III's Lost Burial Place And The Clues It Holds***—Philippa Langley and Michael Jones, St. Martin's Press, NY, 2013

The excitement of *The King's Grave* is in the archaeology, of course, the search for King Richard III's long-lost place of burial. The story is a kind of adventure, too, of overcoming entrenched notions and myths, as well as acquiring the necessary licenses and funds. An archaeological dig lacking physical evidence and based on centuries-old memories and somewhat vague descriptions—good luck with that. When the proposed search also involves public property in the middle of a modern city, the likelihood drops close to zero. Yet Philippa Langley found the resources to set the search into motion and see it through.

The mere discovery of the king's remains demolished one hoary myth, that his grave

was destroyed in the sixteenth century and his bones, tossed into the River Soar. Next came a series of discoveries about the skeleton itself and with these, a sense of "CSI"-type mystery. What the forensic scientists learned about Richard III's body shattered three additional tales. By finding no signs of problems where the muscles of his arms and legs attached to the bones, forensics proved Richard III did not have a "withered" arm and never "halted by" on crippled legs.

Perhaps most important for Ricardians is the fact that he was not a hunchback, no matter what Shakespeare says. True, the king had severe scoliosis, that is, lateral curvature of the spine. But he did not have kyphosis, or forward curvature of the spine. It is the latter problem, kyphosis, which causes the condition commonly known as "hunchback." The forensic examination of the king's bones suggests further, more subtle conclusions regarding his image. With the old descriptions of his body now proven to be lies, to what degree are we to trust the other old traditions about his character and his reign?

The origins of the search for King Richard's remains lay in Langley's dissatisfaction with a screenplay she'd written. In spite of all her reading, she felt she had missed the "real" Richard III. Then in 2005, she read about John Ashdown-Hill's genealogical research. In the course of an earlier study he found, in Canada, direct descendants of the king's sister, Anne of York. The DNA samples provided by the Canadian descendants, Langley realized, could also identify the remains of Richard III—if the king's remains could be found. After reviewing the medieval sources and the work of modern historians, Ashdown-Hill reasoned that the Greyfriars Church in Leicester was indeed the most likely place for the king's burial in 1485. And the most likely site for the ruins of the Church? The car park to the south of Leicester Cathedral, he concluded.

Did Philippa Langley have any idea what she was getting into when she began the search for the king's grave? Very likely not. Who could imagine the untold hours she would spend with city officials in Leicester, as well as the skeptical heads of various agencies and organizations. The book's first chapter, in fact, is the most difficult to read. The departments, offices, and organizations are confusing, especially with their names reduced to initials: "LCC" = Leicester City Council and "LPL" = Leicester Productions Ltd—and there are several more. As for all the flipping back and forth to recheck which agency did what...yes. It is worthwhile. Not only does the first chapter give a sense of how Langley accomplished her purpose, but also reveals her awesome patience, determination, and persistence, as well as faith in historical study and research.

There were hurdles beyond the technicalities, too, problems unrelated to the red tape of urban regulations and the laws about exhuming and reburying human remains. She had to convince even the archaeologists associated with Leicester University, and this in many ways is more difficult to understand, at least at first glance. But, as head archaeologist Richard Buckley explained, searching for individuals is not what archaeologists do. He did not have to mention how this particular individual, King Richard III, is not exactly admired, much less venerated by the general public. At first unimpressed even by Ashdown-Hill's reasoning about location, Buckley consulted some old maps. Now, he realized, the dig was a second chance at something his team had failed to do four years earlier—find the Greyfriars Church.

Finally—or rather, fundamentally—came the matter of financing the dig. As budgets tightened during the depression, promised funds could not be spared for archaeology. One such piece of news, in mid-summer 2012, almost brought everything to a complete halt. At this point, the board and officers of the Richard III Society rescued the project by endorsing the international appeal for donations. Within moments after Langley posted her e-mail pleas for help, hundreds of members all over the world replied. Their pledges saved the dig.

On August 23, head archaeologist Buckley called a planning session with his team and, before the meeting ended, promised to eat his hat if they did find Richard III's grave. Two days later, August 25, the backhoe cranked up.

Alternating with Langley's story of the lost gravesite are Michael Jones's chapters on Richard III's life as Duke of Gloucester and king. A good writer and an experienced scholar, Jones has also proven himself to be fearless in advancing new, even unusual ideas. His contributions to *The King's Grave* are based on wide-ranging research from his own studies and those of other scholars. While some readers may disagree with certain of his observations, Jones's interpretations are always thought provoking and interesting. He does a particularly fine job of placing King Richard III within the context of the fifteenth-century world.

In the end, two different DNA laboratories agreed: the skeleton from the parking lot belonged to Richard III. From beginning to end, scientific procedures and methods dominated the search for England's only misplaced king. Yet several strikingly unscientific coincidences cropped up. On the very first day of the dig, August 25, 2012, the archaeologists discovered human leg bones—yes, those very bones—in the very first trench they sank. According to the historical sources, the king was buried three days after his death on August 22, 1485. That is, he was buried on August 25.

A couple of the unlikely events come close to being downright eerie. In one case, several years before Philippa Langley actually began her quest, someone painted a white "R" on the tarmac of the parking lot. Clearly, the R was intended to remind co-workers and visitors not to park here. This space, the R announced, is reserved. Indeed. The king's remains were found beneath the R.—Elizabeth York Enstam

*Oh tell me, pretty maiden, Are there any more at home like you?*

*There are a few, kind sir; But simple girls, and proper too.*—**Floradora**,

1899

***A Dangerous Inheritance: A novel of Tudor rivals and the secret of the Tower***—Alison Weir, Ballantine Books, NY, 2012

This is a double novel: the story of Katherine Plantagenet, the bastard daughter of Richard III, and Katherine Herbert, nee Grey, her distant kinswoman. Though the young women are divided by a century, they are bound together by having been, however briefly, in the same place at different times, and by being married into the Herbert family. There is even a touch of the supernatural, or the science-fictional, in that Katherine and Katherine catch glimpses of each other. Their stories are not at all parallel, though both die young. Katherine P is forced to marry a man she does not love, Katherine H marries the man she loves, and manages to get pregnant by him while locked up in the Tower. That is not 'the secret of the Tower,' however. The 16<sup>th</sup>-century Katherine finds a sheaf of documents written by her 15<sup>th</sup>-century counterpart, testifying to the latter's efforts to clear her father of the accusation of murder against him. Since Alison Weir is telling the tale, she will find just the opposite.

To her credit, Weir does not make a caricature of Richard. We can see how his daughter can admire and love him, since she does not see his dark side. Even William Herbert, who is no prize as a husband, has good qualities: he is a patriotic Welshman, and is a good lord to his vassals and retainers. Adrian Stokes, Katherine H's stepfather, often depicted as her mother's toyboy, is one of the good guys. The character closest to a caricature is Elizabeth I.

There are a number of minor points to cavil at: Richard has a "slight hump." (Of course, this was written in 2012, so we can let that pass.) Jane Grey, the younger Katherine's sister,

wears only black and white. (Is that likely? She wasn't a New England Separatist.) Richard commands: "Keep White Surrey saddled, but give her some water." War horses could be mares? Henry Herbert says the packet of papers his wife finds must have been written by a woman, because a man "would not have tied them up with ribbon." What would he have used? Rubber bands had not yet been invented. There is a reason why we have the expression "red tape," you know. Katherine P is in love with her cousin John of Lincoln, and her father promises, maybe insincerely, to consider a marriage between them – but wasn't he already married?

These are just minor quibbles. There are more serious faults. Some are to be noted in the family tree on the end papers. It shows that Will Herbert had "six sisters, including Maud," and his illegitimate half-brother is mentioned, but his full brother Walter, who fought for Henry Tudor, is not. Not even their mother speaks of him.

In trying to convince the earlier Katherine that her father was guilty of the murder of the princes, various people quote copiously from books that hadn't been written yet. Her friend writes from the Tudor court, quoting almost exactly a statement made years after Katherine was dead. This, to my mind, ought to be disallowed by literary law. To put the same thoughts and feelings in the mouths of the author's creations, yes, but not the quote direct. And Katherine Grey is convinced of the guilt of Richard III by seeing the ghosts of the Princes. Isn't that cheating?

But then, what else would you expect of Alison Weir? Well, see below for that.

*She was washing last week but the weather was bleak.*

*Her lingerie blew off the line.*

*I searched from eleven to twenty past three.*

*I found some boy scouts who had made a marquee*

*With five yards to spare, so I said, "Give it to me*

*'Cos it's mine, all mine.'—British music hall song*

***Elizabeth of York: A Tudor Queen and her World***—Alison Weir, Ballantine Books, NY, 2013

On checking this book out of the library, I started reading it from back to front, a chapter at a time. It's hard to follow the plot of a novel that way, but it does no harm to a biography, especially one of Weir's, when it's in the later chapters that most of the meat is. Did Elizabeth's son, Henry VIII have an Oedipus complex? Weir can't quite make up her mind, but I can. Get out portraits of the younger Henry's wives, and compare them with the portrait of Elizabeth of York. Which one most resembles her? Exactly.

Weir also mentions in the later chapters the possibility (stress *possibility*) that Elizabeth's youngest sister Bridget may have had an illegitimate daughter while a professed nun. Can you imagine the pillow talk:

**Elizabeth:** *Your mother is an interfering, overbearing old bat!*

**Henry:** *Never mind my mother! What about your baby sister? And your brother Dorset. And your cousins, and....*

For the sake of peace in the family, there had to be certain subjects which were off limits. Including just about everything except 'things': food, clothes, buildings, books maybe, and pageantry. Which is what the middle part of the book is full of, to the extent of 476 pages in all. Speaking of clothes, did you know that something that looks very much like a bra and panties, dating from the 1480s, have been discovered in the Tyrol recently? That's in Austria, though—no proof that English women had that kind of uplift.

In the first few chapters, Ms Weir does make some arguments. Not logical ones, but they are arguments. Here's her recreation of the events surrounding Buckingham's rebellion.

(pgs. 95-96) Sometime in the summer of 1483 “Richard confided to [Buckingham] whom he believed he could trust that his intention was to do away with the princes...for Buckingham this was a step too far.” Buckingham is naturally shocked. Does he try to talk Richard out of this heinous crime? Does he warn the boys’ family and friends? No, on the 2<sup>nd</sup> of August, he goes off to Wales and tells Bishop Morton the story. Morton is also deeply shocked, but they then dither around until Sept. 24, before appealing to Henry Tudor to come and help them rescue the princes, knowing that they were probably dead by that time. (According to Weir, from the night of Sept. 3, 1483.)

Weir makes fun of revisionists who believe what they want to believe, but her problem is that she wants to believe everything. For instance, she believes that what we might call the ‘Buck letter,’ written by Elizabeth to John Howard, is genuine (though she has no problem calling Buck a liar in other contexts). Yes, she did plan to marry her uncle. Why? Because she had a ‘wonderful obedience’ to her mother. She did it all to protect her family! She also wants to believe *The Song of Lady Bessy* as well. Weir admits that it’s mostly fiction, but nevertheless it must be basically true.

Here’s Ms. Weir on Tyrell’s ‘confession’: “If the King gave out such information, it was probably by a proclamation that does not survive. [but if it was a proclamation, why not say he ‘proclaimed’ rather than ‘gave out?’.] Others that are missing are referred to in contemporary documents, such as one...on conditions of work for laborers; no one has ever disputed its existence, although rivers of ink have been spilt in denying that Tyrell’s confession was ever the subject of a proclamation.” Follow this reasoning closely. Since all 500-year-old documents cannot be found, that is proof that any presumed document from the period that cannot be found did exist! She then speculates, on no firmer basis than Elizabeth’s paying a visit to the Tower around this time, that Tyrell confessed his involvement in the death of her brothers to her, in person!

Often, the author doesn’t agree with herself. In the early chapters, she says that Elizabeth was about 5’6”, ‘if her tomb effigy is accurate.’ But the wooden and leather effigy made by two Dutchmen for her funeral was measured, while still extant (only the head, shoulders and one arm remain, thanks to the Blitz), and stood 5’11”. Since these gentlemen had seen her in life, while Torrigiano had not, they are probably closer to the fact. Torrigiano did capture the serene expression of the wooden effigy very effectively. An 18<sup>th</sup> century commentator, however, mentions the ‘roguish’ and ‘boylike’ appearance of the wooden image. There may be something in that, too. Cover the lower third of Elizabeth’s face. The lower lip is full and a bit pouty, the chin is rounded and feminine, but from there up, she is very clearly her father’s daughter. Weir also believes Elizabeth, like her father, put on weight over the years, which is a possibility.

One good thing about this bio is that Weir translates 15<sup>th</sup>-16<sup>th</sup> century money into modern terms. Elizabeth’s funeral, for example, cost the equivalent of £1,381,000 (and that’s pounds, not dollars). We can only wonder about the presumably miserly Henry, who could spend money lavishly and give generously (but not to his in-laws!), but would loan money, even to his own wife, only on good collateral. (pgs. 221, 398)

Well, humans are odd ducks. Some more so than others. As proof, the book reviewed below.

*Never on politics rave and shout*

*Leave it to others to fight it out...*

*Unless you’re willing and anxious to get*

*Two lovely black eyes!*—British music hall song

***The King’s Dogge: the story of Francis Lovell***—Nigel Green, Troubadour Publishing,

Leicester, UK, 2013

On the one hand, there is Chick-lit, which is mostly about relationships and romance, and a lot of sex in (and out) of pretty clothes. Then there is a much smaller sub-genre which might be called Dude-lit, which is about battles and mechanical things and armor. What sex there is may well be rather rough. *The King's Dogge* is not altogether typical of the latter type of book. There is no romance and less sex. There are strong female characters, but they are not sex objects - more like political objects.

This kind of Dude-lit may also contain what could be identified as violence-porn, which is something different from ordinary violence. Here is our protagonist-narrator describing the Horse Dance:

After felling the two (Scottish cavalymen), the horsemen make small bows to them and retire gracefully away...As the first men retire from the fallen fighters, three more riders approach and bow to the men on the ground. Then, one after another, they steer their horses towards them. Their horses are familiar with the steps of the dance and know to trample the men beneath them. They move gently this way and then the other. Finally, in obedience to their rider's soft guidance, they courteously move away to allow the next three riders to take their places, already bowing to the men on the ground...And so the dance swirls on...until the cries of the bloody forms on the ground subside and they remain completely still.

This is a bit much even for Lovell, whose conscience troubles him belatedly. Now, granted that some horses could be trained, with difficulty, to do this, and granted that men can be trained, with less difficulty, to be vicious, is it likely that this sort of technique would be used on the enemy cavalry, who might be unhorsed but would still have their lances, battle-axes, etc, and could and would do a great deal of damage to your own horses? Mr. Green does give some sources in his afternotes, but not for this, so it is likely he made it all up.

In this story, when Francis Lovell and Richard meet, they are already grown men, and Lovell is a veteran at harrying the Scots. Query: What is the original source for their being boyhood chums? They both spent time at the Earl of Warwick's establishment, but how much overlap was there? In any case, Lovell becomes a trusted aide to the King, with Richard even asking him for tactical advice on Bosworth Field— and then not taking it. With Lovell, Catesby and Radcliffe planning his battles and Anne Neville managing his political career—she is the ambitious one in the family—Richard comes off something like his own effigy, with about as much gumption as a stick figure. Only on two occasions (aside from his final battle) does he act on his own. Guess what those occasions are.

We are told "Francis Lovell's story continues in Volume II, *The Last Rebel*, relating his adventures in Henry VII's reign." It may be an improvement on this, but I'm not holding my breath.

*Anne Neville: Richard III's Tragic Queen*—Amy Licence. Kindle Edition. Amberley Publishing. Gloucestershire, UK. 2013

Unfortunately, this book fell far short of my expectations developed from the quite brilliant introduction. Once I got into the body of the book, I found it contradictory and repetitive. For example, in Chapter 3: Warring Cousins 1458 – 1460, Licence first mentions that of the 13 children Cecily Neville gave birth to, only six survived to adulthood, and later has it that seven survived. Seven is the correct number.

I also hit some speed bumps with some of Licence's references to people. For example, Anne Neville's parents were referred to as Richard and Anne right after a discussion about Richard, Duke of York and Cecily Neville, without a clarifying note that it was Warwick

(Neville) and not Gloucester.

Licence refers Richard III as Richard of York: "...leaving the four-year-old Richard of York as Cecily's youngest child." I know his father was Richard of York, but was Richard III ever called that? In fact, from early in the 14th-century York was reserved for the second son, which in this instance, would have been Edmund.

Licence gave a convincing portrait of Anne's early life, from swaddling to toddler to child. To fill in some gaps about Anne Neville's history, Licence surmised that Anne would have observed and been instructed on the various duties expected of a woman of her status. While I appreciate the general information, I did not appreciate that it was repeated in several chapters with a lead in such as perhaps, may have, would no doubt, is the chance, etc. I feel it would have been more informative, if instead of spreading this information out across several chapters the author described the typical duties and education in its own chapter.

The bibliography is robust and runs the gamut from Hammond, Sutton, Ashdown-Hill, and Baldwin to More, Weir, and Shakespeare. Interestingly, a 19th-century edition of Croyland was referenced instead of the newer edition edited by Pronay and Cox. In addition, Licence frequently referred to both More and Shakespeare, including several quotes from Richard III and Henry VI.

I found the following lines from Chapter 14, Eclipse 1485—"What, exactly, was Anne's contribution to her times? While Richard III has inspired his own cult following, Anne has received far less critical attention."—rather curious. What do any followers of Richard—cult or otherwise—have to do with Anne's role and does the author think Ricardians are cultists?

Two formatting issues with this publication are that the table of contents does not list the chapters within the two major sections: "Anne and Warwick," and "Anne and Gloucester," and it lacks an index. I expect both in a non-fiction book.

In summary, while there are useful bits of information contained in *Anne Neville: Richard III's Tragic Queen*, I found it offered little insight about the subject. Nor did it, in my opinion, present focused account of what is known about either Anne Neville or her marriage to Richard III.—Joan Szechtman

~ ToC ~

## From the Editor

**Archived digital Registers are now available** on the American Branch website on the [Ricardian Register Archive](#) page, starting at two calendar years prior to the current year. Since this is 2014, the archive now has 2012 to 1991. Year 2013 will go to the archive at the beginning of 2015. This will make our articles more useful and accessible for research.

The June 2014 Sales Catalog is now available on the members only page under Sales of the American Branch website in two formats: Active excel spreadsheet that will calculate costs based on quantities requested and the original static PDF format for printing and mailing.

**We are still in need of a treasurer** to relieve Diane Hoffman, who has graciously stayed well past her tenure. You don't have to be an accountant to fill the position, but knowledge of using spreadsheets and internet access is required. If you're considering it, please, please, please, contact Diane for details at [treasurer@r3.org](mailto:treasurer@r3.org). You will be our hero!

**And I'm always, constantly seeking articles** for publication. If you have anything you wish me to consider, please email it to me at [info@r3.org](mailto:info@r3.org). Don't worry about deadlines, if you miss one, you will be in time for the next.

# 2014 ANNUAL GENERAL MEETING

Richard III Society, American Branch

September 19 – 21, 2014

Holiday Inn Portland Airport

8439 NE Columbia Boulevard

Portland, OR 97220

(503) 256-5000

(800) 315-2621

[www.holidayinnportlandairport.com](http://www.holidayinnportlandairport.com)

A block of rooms has been reserved at the Holiday Inn at the rate of \$99 per night plus 14.5% room tax. Please contact the hotel directly to make your room reservations prior to Friday, August 29, 2014 as this room rate cannot be held beyond that date. Identify yourself as a “Richard III Society member” when making your reservations. This special rate is good for two nights prior to the AGM as well as two nights afterward for those who might wish to take the opportunity to see more of the Pacific Northwest.

The hotel provides complimentary 24 hour shuttle to and from the Airport terminal as well as complimentary shuttle to and from the Cascadia MAX light rail station. Two hot breakfast coupons per day are included in the guest room rate. The hotel has an indoor pool and fitness center.

September is a good time to visit the Pacific Northwest, with clear skies and pleasant temperature. Portland is the “Rose City”; local attractions include Mt. Hood and the Columbia River Gorge. Powell’s Books in downtown Portland is one of the largest bookstores in the world. There is easy access to downtown Portland from the hotel via MAX light rail system.

## **SCHEDULE: *Workshops and Events***

### **Friday, September 27 19:**

4:00 pm - Board Meeting, Atrium

6:00 to 10:00 pm - Welcome Reception in the Multnomah Room. Registration packets can be picked up at this time. Sales table open. Cash bar and hors d’oeuvres. We will be showing a movie/documentary.

### **Saturday, September 28 20:**

8:00 to 8:45 am - Continental breakfast buffet in the Multnomah Room. Registration and sales table open.

9:00 am - *The Medieval Scriptorium*, Professor Anne McClanan, Portland State University, Multnomah Room\*

10:00 am - *Medieval Medicine*, Professor Rosalyn Rossignol, University of the Virgin Islands\*

10:45 am – Morning Break

11:00 am - Business meeting. Financial report, Officers’ reports, 2014 AGM location, individual Society members’ input.

12:00 noon - Lunch; sales table open. (Atrium)

1:00 pm - Speaker, Blair Pomeroy will talk on the manufacture of yew longbows and arrow making. Mr. Pomeroy has been making longbows for over six years. The Pacific Northwest is the only world source of quality yew wood.

2:00 pm – Afternoon break

6:00 pm - pre-Banquet reception, Multnomah Room. Cash bar and hors doeuvres. Raffle drawing.

7:30 pm - Ricardian Banquet, Multnomah Room (medieval dress encouraged, otherwise



business casual)

**Sunday, September 29 21:**

8:00 am - Fundraiser Breakfast. Jonathan Hayes, American Branch Chairman, will talk on how the longbow, which had existed for centuries, was made into a battle winner.\*

\*Topics were scheduled after Register was printed.

**AGM REGISTRATION FORM**

AGM Registration Fee includes Friday reception, all Saturday events, Saturday lunch and break refreshments, Saturday pre-Banquet reception.

All Attendees: \$120 each—Please send in your Registration Form by August 29th.

Number of attendees: \_\_\_\_\_ Total \$ \_\_\_\_\_

Ricardian Banquet, Saturday evening: select salad and entrée:

Garden green salad No. \_\_\_\_\_

Caprese No. \_\_\_\_\_

Spinach No. \_\_\_\_\_

Caesar No. \_\_\_\_\_

Ribeye Steak (12 oz.) No. \_\_\_\_\_ \$40 per person \$ \_\_\_\_\_

Northwest Salmon No. \_\_\_\_\_ \$37 per person \$ \_\_\_\_\_

Vegetarian Strudel No. \_\_\_\_\_ \$30 per person \$ \_\_\_\_\_

Fundraiser Breakfast: No. \_\_\_\_ @ \$30 ea. = \$ \_\_\_\_\_

Raffle Tickets: 6 for \$5 \$ \_\_\_\_\_

(must be present or have made prior arrangements for pick-up of prizes in order to win)

**TOTAL ENCLOSED**: \$ \_\_\_\_\_

Name (s) \_\_\_\_\_

Address \_\_\_\_\_

City/State/Zip \_\_\_\_\_

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E-Mail \_\_\_\_\_

Please make your check out to: **The Richard III Society, American Branch**  
Mail to:

Richard III Society 2013 AGM  
c/o Jonathan Hayes  
5031 SW Hollyhock Circle  
Corvallis, OR 97333

~ ToC ~

## Member Challenge:

### AGM Entertainment and RIII Public Relations

#### 2014 AGM Banquet Entertainment Ideas & RIII Public Relations Challenge

We can, in some ways just figuratively, retroactively rescue Richard (from ignominy), resuscitate his good name, remake his reputation, remodel, reface, replace, reanimate, resurrect, reinvent, redo, re-imagine, re-image, (you get the picture) and reconstruct the biased, unfavorable view many have of Richard. We can remake public opinion about him into a more fair and favorable one. While doing so, we can also have some fun.

Fellow Ricardians, here's the deal: at the 2013 AGM, there was informal discussion about the fact that there is a great deal of in-house, or member talent. So, we mused, why don't we feature more of our own members and their talent as the entertainment at an AGM? The board liked the idea, and the Illinois Chapter agreed to follow-through on the concept.

- 1) We invite all interested Ricardians to submit 1 or more entries of poetry, song, essay, a scene from a play, a skit, a selection from a novel – what-have-you – to the Illinois Chapter for review. We will use as many of the offerings as possible to create a varied program of entertaining and informative works. These will be read either by their authors, or by actor/readers if the authors are unable to be present or are not comfortable reading their own works. The Illinois Chapter reserves the right to decide which offerings will be used, their length, and so on, and will not reprint or use the works in any other way without the author's permission. Be creative, submit something you've already written, or come up with something new! New member Bob Pfile from Virginia suggested finding commonalities between Richard and, say, cowboys, or the Spanish Civil War, or grand pianos, or Garrison Keillor, or Richard III and the Italian influence? How creative can you be in associating Richard with various things, people, places, events, words? Think "six degrees of separation" or "countless cases of connection."
- 2) Let's mount our own public image makeover for Richard as a fun member challenge. This would have several purposes: we would improve his reputation, hopefully attract more members, and also provide more entertainment at the AGM. Here are some ideas: create pro-Richard sound bites, slogans and catch-phrases. Let's replace the wrong(ed) Richard (Shakespeare's version) with the right Richard; let's right him and re-write him. Reconsider Richard. Revise the reviled. We shall be Righting Richard, Refacing Richard, Redefining Richard... slogans can be as simple as "Richard III—not a saint, but still a decent guy." "Guess what? Shakespeare wrote 'wrong' - Richard III wasn't such a bad guy after all!" (Surely many of you can improve upon those?) But who knows what phrasing might resonate best with the general public? These Pro-Richard ideas can include pictures, art, music, etc., can be made into or put on book marks, bumper stickers, tee shirts, sweat shirts, mugs, posters, greeting cards, tote bags—they can be made into You tube videos, cable TV commercials, music videos, etc.

The best and most interesting/creative of these could be presented as part of the entertainment, some possibly during the Friday night reception, some throughout the weekend, including at the banquet. It would be wonderful, too to get everyone present and willing to be included in a pro-Richard You-Tube video. Ideas? We can film all or parts of the chosen selections, depending on what material we get. How can we associate Richard with key images and ideas in this campaign, and what should those things be? Puppies and kittens, rainbows, flowers, sunshine...chocolate chip cookies, smiling babies, laughing children...

Fellow Ricardians, let's do it. Let's supply our own banquet entertainment at the 2014

AGM, and as part of that, let's "reconstruct, reface, re-image" (you get the picture) Richard's reputation to a more accurate and fair one. There are several parts to this challenge:

- 1) Submit one or more entries of your original Ricardian-related writing—poetry, songs, essays, skits, or scenes from a play or book you've written, up to ten minutes in length. These offerings may be "old" or brand-new (get writing!) We seek a variety of genres and tone, from the humorous to the serious. Works will be selected based on quality and how well they fit into the overall collection of offerings being compiled for presentation as banquet entertainment. One suggestion to get your creativity flowing is to accept this challenge inspired by Bob Pfile of the Virginia Chapter; How creative can you be in associating Richard with various things, people, places, words, or events, like Richard III and cowboys, the Spanish Civil War, grand pianos, Garrison Keillor, the Italian influence? Think "six degrees of separation," or rather, "countless cases of connection."
- 2) Submit your best ideas for a makeover of Richard's public image. The top ideas could actually be used in a publicity campaign to improve Richard's reputation and gain the society more members, and meantime serve as more "entertainment" to be presented at the AGM. The following are some ideas to get members started:
  - A) Create pro-Richard slogans. "Replace the wrong(ed) Richard III (Shakespeare's version) with the Right Richard." "RIII—let's right him and re-write him." "Reconsider Richard III—revise the reviled." "RIII—reveal the real one." How about "Richard III – not a saint, but still a decent guy"?
  - B) Come up with Positive Pairings. What images, ideas, etc. can you find a way to pair with Richard in words, pictures, music, etc., by way of subliminally improving a viewer or hearer's perception of him? Some examples would be Richard and puppies, rainbows, flowers, chocolate, smiling babies. Next, where would you present your ideas? Billboards, ads in play program books, Facebook, on tee-shirts, tote bags, mugs, book marks?
- 3) Do some "monumental musing." Why should there be a monument to RIII in the U.S. and/or Canada? Where should it be, and what might it look like and say? See how many clever ideas you can come up with for this challenge.
- 4) Submit all offerings to the Illinois Chapter, c/o Joyce Tumea, at JoyTumea@sbcglobal.net or 4040 Venard Rd., Downers Grove, IL 60515 by August 15 for review. The IL Chapter will decide which entries will be presented at the AGM, and how they will be presented—but wouldn't it be wonderful to incorporate some of these ideas into one or more You Tube videos starring as many AGM attendees as possible? Let's build on the "buzz" from his bones, and finish "fleshing him out"—for a good cause, and in a fun way! Members also can cooperate as a chapter on these challenges. All works will remain the property of their creators unless otherwise agreed-upon, and, if used, will only be used in the ways outlined herein.

**Participate in one or more of these challenges, and maybe you'll be one of the stars at the AGM helping Richard to stardom!**

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Please list members at the same address (other than yourself) who are re-joining

---

For non-U.S. mailing address, to cover postage please add: \$15.00 \$ \_\_\_\_\_

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\*The Richard III Society, Inc., is a not-for-profit corporation with 501(c)(3) designation. All contributions over the basic \$60 membership are tax-deductible to the extent allowed by law.

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New  Renewal  Please check if new address

If this is a gift membership please place the following message on the gift acknowledgement email: \_\_\_\_\_

Make checks payable to: THE RICHARD III SOCIETY, INC. (U.S. Funds only, please.)

Mail to:

Richard III Society Membership Dept.  
c/o Sally Keil  
1219 Route 171  
Woodstock CT 06281 (U.S.A.)

# Thomas Stanley at Bosworth

was he just “Bidin’ His Time”?

With apologies to George and Ira Gershwin, perhaps some of these thoughts ran through Thomas Stanley’s head while refusing to commit his army to Richard III.

Oh I’m just bidding my time  
‘Cause that’s the kind of lord I’m  
While other peers commit  
I’ll be keeping fit, bidding my time.  
Next hour, next hour  
Something’s going to happen  
This hour, this hour  
I’m sitting tight until I learn  
Which way this war will turn  
I’m bidding my time  
‘Cause that’s the kind of mate I’m  
Else I’ll be regretting if I’m  
Not sitting bidding my time  
Margaret my wife is Henry’s mum  
And made me swear to not come  
To my lord Richard’s aid  
Or a price must be paid  
This hour, this hour  
I’m sitting tight until I learn  
Which way this war will turn  
So I’ll keep bidding my time  
‘Cause that’s the kind of lord I’m  
Content to be bidding my time.

Joan Szechtman

~ ToC ~

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Send digital files to Joan Szechtman at [info@r3.org](mailto:info@r3.org). Do not send payment until you agree with the ad format and placement and receive instructions as to where to send payment.

### Copy Deadlines:

March • January 15 / June • April 15 / September • July 15 / December • October 15

Inside back cover

(not printed)

Portrait of Richard III at National Portrait Gallery, London  
photograph by *Joan Szechtman*



**Front cover: *Richard III Forever* by Mary Kelly**

Richard III and Wars of the Roses memorabilia, including prints are available at [Boar and Banner Shoppe](#)

**Richard III**

Photo of reconstruction from skeleton taken by Joan Szechtman from display at York Museum

## **2014 ANNUAL GENERAL MEETING**

of the

Richard III Society, American Branch

When: September 19 – 21, 2014

Where: Holiday Inn Portland Airport

8439 NE Columbia Boulevard

Portland, OR 97220

(503) 256-5000

(800) 315-2621

[www.holidayinnportlandairport.com](http://www.holidayinnportlandairport.com)

See page 14 for details and 15 for registration form.