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THE SUMPTUARY STATUTE OF 1363:

A look at the aims and effectiveness of English legislation on diet and clothing

Compton Reeves

The English parliament, meeting at Westminster during October 1363, sanctioned what has come to be known as the sumptuary statute of 1363.¹ It may seem foolish and impossible that attempts would have been made by legislation to regulate what different classes of people might eat or wear, but the statute of 1363 was neither the first nor the last of such efforts undertaken in England during the medieval period. It was, however, the classic piece of English sumptuary legislation, and thus is worthy of examination in terms of intent, content, and context.

Precedents

The inspiration for sumptuary legislation appears to have been the melding of a desire to reassert a social hierarchy as it was envisioned by persons with political power, and to a lesser extent to avoid the deleterious impact upon morals of extravagance and luxury (the sins of pride and gluttony), and to avoid undermining the economy of the kingdom through the purchase of foreign luxury goods or simply by sheer waste. For whatever reasons, perhaps nothing more complex than the growth of prosperity and the resulting possibility of more widespread indulgence in luxury, the first true English sumptuary legislation dates from the reign of King Edward III (reigned 1327-77). As early as 1336 was passed the *Statutum de Cibariis Utendis* designed to regulate the number of courses people might have for their dinners. The act seems geared to end conspicuous waste of food by establishing the regulation that only two courses were to be served at the dinner meal by any householder, with three being allowed for the principal feast days of the year. Also, each course was to include no more than two sorts of food. No penalty was threatened for violators of the statute, and there is no evidence that it was enforced between 1336 and its repeal in the reign of Queen Victoria. In 1337, as England and France were entering into what we call the Hundred Years War, a statute was passed ordering all English other than the royal family to wear only cloth made in England, Ireland, Wales, or Scotland, and restricting the purchase of furs for use on clothing to the highest ranks of civil and ecclesiastical society. This statute clearly had both sumptuary and economic elements: extravagance would be curtailed, native industry promoted, and foreign industry hampered. There is no indication that any effort was expended in the enforcement of the 1337 statute between its enactment and the repeal of all existing clothing laws in 1603 during the reign of James I. These statutes of 1336 and 1337 are the legislative background to the measure of 1363.

The legislation of 1363

The legislative record as a whole of the parliament of 1363 is part of the context of the sumptuary provisions, and the tone suggests a concern for order and stability in the kingdom. To begin with, the Great Charter, the Charter of the Forest, and other statutes and ordinances were confirmed and obedience to them enjoined. The confirmation of Magna Carta, which had come to be considered England's first statute, was a regular event for the opening of a parliament and a symbolic appeal for a law-abiding society. Following the confirmation of statutes and ordinances was a provision intended to offer a remedy for the difficulties

encountered by persons accused of being outlaws, who in fact were not, and whose lands, goods, and chattels were seized by the king's officials. Worry over a perceived shortage of poultry in the realm inspired an ordinance fixing the maximum price for a young capon (3d.), an old capon (4d.), a hen (2d.), a pullet (1d.), and a goose (4d.). For the better keeping of financial records in the Exchequer, it was established that a clerk of the remembrance was to record discharges made so that people acquitted of charges in one branch of the Exchequer would not then be charged for the same cause in another branch, and that any summons related to the acquitted charge be withdrawn. Financial matters were also the subject of an ordinance directed at ending the practice of merchants, with grocers being singled out for mention, who engaged in the engrossing (or monopolizing) of certain goods with the intent of artificially inflating their price, and it was further ordained that no merchant henceforth was to deal in more than one commodity. Merchants were given some months in which to dispose of goods in their possession other than the one commodity selected to be their source of livelihood, and thereafter were threatened with forfeiture and fine for trespassing against the ordinance. It was similarly ordained that artisans were to confine themselves to one craft, with threat of imprisonment if they trespassed against the ordinance. An exemption to the ordinance concerning artisans was extended to women, who often engaged in multiple craft labours such as brewing, baking, and spinning as part of their normal activities. Before reaching the sumptuary portion of the legislative record for the 1363 parliament, and coming comfortably in the wake of concern for artisans, was an ordinance directed towards master goldsmiths, who were directed to work only in sterling silver of established value and to set their own mark, which was to be known to the leaders of the London Goldsmiths' Company, upon their work. Goldsmiths were not even to do gilding, and they were threatened with forfeiture in the amount of any short weight of silver in their product if they ignored the ordinance.

Following upon the seven legislative items just mentioned come the eight items of a sumptuary nature, which are in effect sandwiched between other concerns. After dealing with sumptuary matters, the parliamentary record covers four additional items which all convey a mood of questing for stability and order in public life. Edward III's statute of 1353 concerning the wine trade was confirmed, with some amendment being made in terms of enforcing the statute and punishing those who violated it. Next a modification was ordained in the manner of proving that an individual was of villein status. The most famous chapter of Magna Carta, Chapter XXXIX, which was intended to guarantee legal judgment before execution and which became the foundation of the notion of due process of law, prompted an ordinance to inhibit false and unfounded accusations being made by a plaintiff by requiring an accuser to find surety and threatening the false accuser with the punishment the accused would have received if guilty. Lastly, the parliamentary record of 1363 repeats a statute of 1360 regarding the returning to their owners of falcons and other hunting birds that had been lost. The perception was that the statute of 1360 was not being obeyed, and that the threat to the concealer of a lost raptor of two years in prison and a fine equalling the price of the bird was not sufficient, and therefore it was ordained that such a miscreant would henceforth be treated like a horse thief.

Details of the measure

Thus in the legislative record of the parliament of 1363, the sumptuary provisions are inserted between other matters oriented towards determining the social, economic, and legal order of the kingdom. We are alerted in the first phrase, noted above, that the legislators are thinking about a hierarchical society: "*Item, pur l'outraïouse & excessive Apparaill de plusieurs gentz contre lour estat & degree....*" The first group given notice were grooms and those in service to lords and craftsmen, and the food and clothing of these servants was to

be restricted. They were to eat flesh or fish only once each day, and for the rest of each day to have such victuals as milk, butter, and cheese. Their clothing and that of their family members was not to exceed two marks (26s. 8d.) in value, with nothing of gold or silver embroidery, nor of silk, and nothing enamelled, and the wives and daughters of such servants were to wear veils worth no more than 12d. The next socio-economic stratum given attention were craftsmen and yeomen, whose food allowance was not mentioned but who were to wear clothing that could be purchased for 40s. or less, with no silk or silver cloth, no jewels, and no belts, rings, buttons, chains, or anything of the sort made of gold or silver or enamelled. The same price limitation applied to the family members of the craftsmen and yeomen. Their wives and daughters could wear veils made of yarn of the realm but not silk veils, and the only kind of fur they were allowed to use was fox, lamb, coney, or cat. Next upwards in the hierarchy came esquires and other gentlepersons, below the knightly class, whose income was less than £100 *per annum*. People falling in this category were to wear clothing that could be purchased for no more than four marks and a half (£3), and were not to wear cloth of gold, silk, or silver, neither embroidered clothing or fur, nor ring, belt, ribbon, or other apparel or jewellery of gold or silver. The garments of the women of this group were not to be decorated by turning up or by purfling.² On the other hand, esquires whose annual income from land or rents was above 200 marks (£133 6s. 8d.) were to be allowed clothing priced at five marks as well as the wearing of silk and cloth of silver, ribbons and belts and other apparel decorated with silver. The women of this stratum could wear fur turned up of miniver, without ermine or lettice,³ and any apparel trimmed with precious stones, excepting headdresses.

A socio-economic stratum unable to claim gentility, but whose goods and chattels clearly were worth £500 was next singled out. These were the successful merchants, citizens, burgesses, and artisans of London and elsewhere. This group was to be allowed to clothe themselves in the same manner as the class of esquires and gentlemen whose income from land and rents was up to £100 yearly. Furthermore, those merchants, citizens, burgesses, and the like whose goods and chattels were clearly worth £1,000, together with their wives and children, were to be allowed to wear clothing equivalent to that of esquires and gentlemen whose annual income from land and rents came to £200. Almost as an aside, it was ordained that no groom, yeoman, or servant of a merchant or artisan was to dress more grandly than was allowed for yeomen of lords. On the next step up the hierarchy stood the knights with an income of less than £200 *per annum*. These knights, their wives and children, might adorn themselves in the same way as the higher group of esquires, but their apparel could be worth six marks rather than the five allowed to the esquires with landed income of 200 marks. Knights and ladies with annual incomes between 400 marks (£266 13s. 4d.) and £1,000 were permitted to wear whatever they pleased, with the exception of ermine and lettice, including jewelled headdresses for the ladies.

The clerical order, including scholars, was also given legislative attention. Any clerics holding positions in the church which by established rule required them to wear furred gowns were to continue wearing them. Any clerics who derived 200 marks and more annually from landed rents were to be allowed clothing equivalent to that allowed to knights of the same income, although the dress allowed for such knights is not specified, while those clerics with less than 200 marks should dress in the manner of esquires with an income of £100 or less. Moreover, clerks and knights who were by the terms of the present ordinance to be permitted to wear fur in winter were permitted in summer to wear a fine linen called lawn. The legislators of 1363 having dealt with the most significant ranks of society, almost as an afterthought, directed their attention to those persons with goods and chattels below the value of 40s. (£2). These folk, identified as carters, ploughmen, oxherds, cowherds,

shepherds, dairymen, other keepers of beasts and threshers of grain, were to wear only blanket cloth and russet which could be purchased for 12d. per yard, and their girdles or belts could be linen *acordant a lour estat* (according to their status). It was vaguely ordained that these people were to have food and drink appropriate to their estate but *non pas excessivement*. The legislation concluded with the threatened penalty of forfeiture to the king of any apparel worn in violation of the standards set down.

Implications

One can easily imagine the issue arising, after the discussion of appropriate clothing for the assorted ranks of society, of an adequate supply of cloth of different values, for almost as a postscript the legislation directs that manufacturers of cloth within the kingdom are to produce enough cloth of the different values set forth in the legislation so that no consumer would be pressured by shortage of supply to violate the king's law for suitable dress, and that drapers are to sell the cloth in accordance with the pricing levels implicit in the legislation. The act of 1363 was to be fully in effect by the next Candlemas [2 February], but it was in fact repealed by the next parliament without leaving any trace of a single case being prosecuted in accordance with its provisions.

Intentions

With the content of the legislation of the parliament of 1363 in mind, it is possible to reflect further upon its context and intent. Edward III would reach the age of fifty-one in November 1363, and his inclination in maturity may have been to tighten up the good order of his kingdom. No official war was in progress with France in the aftermath of the Treaty of Bretigny of 1360, but there was no guarantee that the peace would hold. There were, in fact, threatening gestures towards the French in 1362 when King Edward bestowed upon his eldest son, the Black Prince, the title of Prince of Aquitaine, and also entered into a treaty with Peter I of Castile against Peter's French-backed rival, Flenry of Trastamara. The Scots had for several years been refusing to pay instalments on the ransom of their king, David II, which had resulted from David having been captured by the English at the battle of Neville's Cross in 1346. Still, there was no financial crisis in 1363, and there was no request from the government in the parliament of 1363 for a grant of taxation. King Edward, it should be remembered, had been accumulating treasure as a result of the capture in 1356 of King John II of France at the battle of Poitiers. Any realist, however, would have recognized the potential for war and the huge demands for taxation that war would generate. The international situation for England in 1363 might be described as one of quiet and wary tension. Any tension in the English air would have been augmented by the recent visitation of plague. Assuredly it was worrisome that the pandemic we know as the Black Death of 1348-49 had not turned out to be a singular event, and that a frightful, if less severe, outbreak of pestilence had followed in 1361-62. Is it possible that a desire to assuage God's displeasure with sinful humanity, as displayed through deadly disease, gave impetus to the action to legislate a paradigm of order on English society?

One premise that all students of the medieval era readily accept is that a hierarchical universe was presumed to be the norm. There was a hierarchy of angels, popes ruled over a hierarchy of clerics and other Christians, and kings ruled over a hierarchy of subjects. Creating and maintaining earthly hierarchies was the responsibility of those holding power.

The normative notion of hierarchy is presumed in literary monuments like Dante's *Divine Comedy* or Walter Hilton's *Scale of Perfection*, and the supply of examples to demonstrate the acceptance of hierarchy in medieval society is vast. Another premise to be considered is that clothing is an extension of the individual, and that through their manner of dress individuals can posture and define themselves correctly or deceptively to the world around them. What conclusion may be drawn from these premises and the historical data

at hand? It would be that the inclination to judge the quality, occupation, and prosperity of people by their dress was as pervasive in the fourteenth century as it is in the twenty-first, and the sumptuary statute of 1363 suggests that in fourteenth-century England there were men sitting in parliament who wanted to be certain, for whatever reasons, that their judgements were founded on accurate visual evidence.

Endnotes:

1. In the official parliamentary roll the legislation, in French, is given no title, but begins with the phrase: “*ITEM, pur I ’outraïouse & excessive apparailpluseurs gentz contre lour estat & degree, a tres grant destruction & empovrissement de toute la terre...* [ALSO, for the outrageous and excessive apparel of divers people, against their estate and degree, to the great destruction and impoverishment of all the land...].
2. Ornamental border or edging.
3. Miniver was a non-specific white fur. Lettice was the fur of the snow-weasel, more valuable than miniver, but less valuable than ermine.

Further reading:

Medieval sources

RotuliParliamentorum, 6 vols., Record Commission (London, 1767-77), 2: 281-82.

Statutes of the Realm (1101-1713), ed. A. Luders, T. E. Tomlins, J. Raithby, *et al.* (11 Vols., London: Record Commission, 1810-28), I: 378-83.

An English translation of the various items of the sumptuary measure is in A R Myers (ed.), *English Historical Documents, IV, 1327-1485* (London: Routledge, 1996) pp. 1153-55; see also p. 444.

Historical analysis

Frances E. Baldwin, *Sumptuary Legislation and Personal Regulation in England* (Baltimore: The Johns Hopkins Press, 1926), pp. 10, 24, 27-35, 47-55. Bryce Lyon, *A Constitutional and Legal History of Medieval England* (2nd Ed., New York: W. W. Norton, 1980), pp. 333, 432-33.

Mark Ormrod, *The Reign of Edward III* (London: Yale University Press, 1990).

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Paul Strohm, *Social Chaucer* (Cambridge: Harvard University Press, 1989), pp. 5-7.

John Scattergood, ‘Fashion and Morality in the Late Middle Ages’ in *England in the Fifteenth Century*, ed. D. Williams (Woodbridge: Boydell Press, 1987), pp. 255-56.

Elsbeth Veale, *The English Fur Trade in the Later Middle Ages* (Oxford: Clarendon Press, 1966), p. 220.

~ToC~

Ricardian Review

Myrna Smith

Note: Since the *Register* is now a twice-yearly publication, I thought it appropriate to focus the column on books in a series of (at least) two, or books related in some way to the number two.

Once we've got used to the idea of our own existence, the concept of two is swift to follow. Two stands for sharing, co-operation, harmony. Conversely, it also means friction and opposition—From "THE BOOK OF NUMBERS: From zero to infinity, an entertaining list of every number that counts," by Tim Glynne-Jones, Arcturus Holdings Ltd.

THE WARS OF THE ROSES: The Key Players in the Struggle for Supremacy—Matthew Lewis, Stroud, UK, 2015

In addition to two novels about Richard III, *LOYALTY* and *HONOUR*, Matthew Lewis has written two histories, *A GLIMPSE OF RICHARD III* and *A GLIMPSE OF THE WARS OF THE ROSES*. The current volume is a little more than a glimpse. It is a longer, but not over-long, overview of the period, starting c. 1450. Matthew Lewis sets out to do an “unbiased” history of the wars, and succeeds to a remarkable degree, considering he is an avowed Ricardian. Some Ricardians might think that he has bent over backwards to favor the other side. For example, Lewis does believe that Richard did bully the Countess of Oxford, and that he probably had something to do with the death of Henry VI. Even though Richard went with the King on progress, there is nothing to say that he didn't delay a day or two to carry out this—ah—regrettable necessity. After all, there were not too many men King Edward would want to entrust with such a task. At the very least, Richard must have been an accessory both before and after the fact.

Regarding the Princes in the Tower, Mr. Lewis gives several different viewpoints, but makes it clear that all of their ‘history’ is really speculation, including More's and Vergil's, and including his own. The author seems inclined to the view that Richard possibly had the boys spirited overseas, or into hiding. If so, why not say so? He didn't have to say where they were. The most obvious conclusion was that he either didn't know what had happened to them, though he might have had suspicions, or that he knew but dared not say for some reason. Similarly with the so-called Buck letter (the “love-letter” written by Elizabeth of York). If Richard had made arrangements to marry off Elizabeth to Manuel of Portugal, why not say so? Obviously, because it was not a done deal. Either the Portuguese were hanging back, waiting for Richard to sweeten the bargain (with his own marriage?) or Elizabeth was balking.

Regarding the one undoubted stain on Richard's character, the execution of Hastings, Lewis writes:

The unerring speed with which these documents emerged could suggest that it was an orchestrated ploy to discredit Hastings and excuse Richard of his murder, or simply that the evidence did actually exist, that Richard had been presented with it and acted upon it, as he was entitled, if not required to do.

Matthew Lewis also does a bit of speculation regarding Edward IV's marriage to Elizabeth Woodville, that one of his motives was “to knock the preening earl [of Warwick, the Kingmaker] off his perch.” But he also acknowledges that there was possibly “no small measure of genuine love.”

Many interesting sidelights here. Although we tend to think of him a middle-aged, avuncular figure, he was only 33 at the time of Mortimer's Cross. We moderns tend to think

of ‘backfire’ in relation to cars or plans, but it actually originated with cannons and other firearms. Did you know that cannons were given personal names, such as Dyson, Newcastle and London?

Mr. Lewis also includes a section on further reading, including his own novels. Well, why not? Self-promotion aside, this is an excellent, but not overstated overview.

One for the money, two for the show....

WARS OF THE ROSES: RAVENSPUR, THE RISE OF THE TUDORS—Conn Iggulden, Michael Joseph, UK, 2016

A real doorstop of a book, at 469 pages, including geological tables, maps, and a cast of characters, this is dude-lit, with all that entails - lots of action, lots of violence, heavy on battles and tactics. Not very much sex in this one, and those who are having it are not enjoying it much. The story is occasionally narrated from a woman’s point of view, but the women in the cast are fairly one-dimensional. Even the redoubtable Marguerite d’Anjou comes off as rather passive. The author is very good at depicting interpersonal relationships (strictly platonic) between men, most often between men of the same family. It may not be coincidence that Conn Iggulden has written several books in collaboration with other men surnamed Iggulden.

Jasper Tudor is the one truly sympathetic character. He worries about his nephew and wishes he could bring a little joy into his life. There is little joy here for anybody, except maybe the resilient Jasper. Richard suffers from excruciating pain in his back. Edward IV, George of Clarence, Buckingham and Hastings, all suffer from discontent for one reason or another.

At one time in his adventurous life, Jasper is forced to eke out a living as a “prizefighter.” Of course, there were men who fought for prizes in the Middle Ages—jousters—but if that was what Iggulden meant here, he could have made it clearer. Oh, and was whiskey widely imbibed in England at that period? Again, Jasper remembers swimming as a boy in “a frozen lake in the Brecknock Mountains.” But later in his life and earlier in the book, he is unable to swim a stroke. There are other puzzling changes; Clarence’s first child, a stillborn son, becomes a daughter, who died “of the cold.” There seems to be no reason for this, as it makes no difference in the story.

What does make a difference is his depiction of Henry Tudor’s childhood. He is the object of “cuffs and curses” from the Herberts, father and son, his only friend the castle cook. Iggulden makes it sound like the four of them were all alone in the castle (except for some 680 servants)—a bleak existence indeed. In fact, Henry was raised with Herbert’s large family of children, and several other foster children, including Henry Percy. Herbert intended that Henry marry one of his daughters. Even Henry admitted, through his historians, that he was ‘honourably kept.’ While a novelist can invent characters that did not exist in reality, he should not erase characters that did exist in the setting of the story.

As for Mr. Iggulden’s depiction of Richard, he wants it both ways. He accepts Richard’s scoliosis, making it more painful that it probably was, but he also believes he had a ‘hunched shoulder’ from sword practice. It could be both of course. He believes Richard was guilty of most of the crimes with which he is charged, but rather admires him, not just because of his courage in battle, but for doing what had to be done to ‘preserve his bloodline.’

“There are few men in history with so many ardent fans, some of whom will believe no wrong of Richard at all. Yet he moved to have his brother’s children declared illegitimate just days after Edward IV breathed his last. Why then would he have them killed, some ask, if they were no longer a threat to him? Because Richard of Gloucester had lived through the triumphs and

disasters of the Wars of the Roses. His father had been attainted. Richard had been attainted himself, with King Edward—and they had gone on to recover their power and titles.”

Yet just two paragraphs before we are told that Edward of Warwick, also attainted, was in Richard’s care, and survived, only to be executed, 14 years later, by Henry VII. “The murder of the boys would have been done quietly, without evidence. It would have been a shameful act and certainly a sin, but a necessary one. At least one potential uprising was averted when the whisper went round that the boys were not there to rescue.” In this scenario, Richard did avoid uprisings on behalf of the boys, but immediately was troubled by uprisings on behalf of an adult candidate, Henry Tudor.

But for page-turning action and realistic, almost-there, descriptions, Iggulden’s your man.

It ain’t what you don’t know that gets you into trouble, it’s what you know for sure than ain’t true.—Mark Twain.

THE GREAT REVOLT—Paul Doherty, Severn House Publishers, Surrey, England, 2016

Paul Doherty, O.B.E. with a degree in history, is the headmaster of a school in Essex. Where he gets the time for headmastering is hard to say. He has more than 80 books to his credit, mostly medieval mysteries. This one is set during the Great, or Peasant’s, Revolt of 1381. Brother Athelstan, a parish priest, and his unlikely friend, the Falstaffian Sir John Cranston, try to solve a locked-room mystery in the Blackfriars friary, against a background of violence, looting, burning buildings and threats to their lives, as well as to the lives of Athelstan’s brothers in religion and his parishioners. He naturally worries when his male parishioners disappear, and members of his household are endangered—Philomel, Bonaventure, and Hubert—respectively a horse, a tomcat and a hedgehog.

Athelstan not only has to solve the murder of a visiting cleric from Italy, but must try to discover the truth about the life, death and burial of King Edward II over fifty years earlier, since Richard II would like to see his ancestor beatified. Brother Athelstan will solve all the mysteries (there are a few more murders) but the clues will lead him in a direction he would rather not go.

Aside from the plotting, always paramount in the classic detective story, Doherty shows his usual skill in depicting the sights, sounds and smells of the late 14th century. The Earthworms (followers of Wat Tyler and John Ball), garbed in dyed skins, “with their hair all spikes, faces covered with hideous masks” might have stepped right out of Hieronymus Bosch.

I am at two with nature—*Ibid*, quoting Woody Allen

THE COLOUR OF POISON: A Sebastian Foxley Medieval Mystery, Book I—Toni Mount, Made Global Publishing, UK, 2016

Sebastian Foxley is crippled, with a halting gait and a hunched back. He is unusual in another way. His speaking voice has changed and deepened, but his singing voice has remained that of a boy—a natural counter-tenor. Both of these facts will be important during the course of the story.

Sebastian’s brother Jude has been accused of murder, and it is up to Seb to clear him. In this effort he is aided by the nobleman Rob Percy—yes, *the* Rob Percy—and the street Arab Jack Tabor. Seb’s application of forensic medicine and his common sense make him seem very modern, but he is also a believer in alchemy and a searcher for the Philosopher’s Stone, which he feels will cure him of his hump. Also searching for the Stone is King Edward IV, through his agent Francis Lovell, but he has quite another motive.

Richard, Duke of Gloucester at this point, appears only occasionally, but charmingly. He hosts a May Day barbeque for the residents of Jude and Sebastian's neighborhood, and carries on a mild flirtation with the May Queen, Emily, whom Seb is sweet on. She will play a key part in rescuing Jude from the hangman later on. So will Richard, in an official capacity, even though he is hung over at the time, the result of trying to keep up with his big brother.

We learn a lot, painlessly, about medieval medicine and medieval law. We get to meet many of the neighbors: Mistress Lucas, Dame Ellen, Goody Fletcher, Lawyer Metcalf, the Appleyards (Emily's family). Not all are lower class or artisans. Surprisingly, Viscount Lovell lives nearby.

Richard notices Sebastian's handicap, but makes no comment on its similarity to his own, though of course it is not the same. Perhaps his scoliosis was so little advanced that he was still in denial. Perhaps this will be explained somewhere down the road. In any case, Sebastian is much improved, as a direct but unintended result of his adventures, which are indeed adventurous. Perhaps in Book II and further sequels we will get to see more of the Duke, and meet Jack's little friend and fellow Irregular, Martin. Martin aids and assists Jack, but gets little of the goodies that the latter scarfs down. Surely the author can bring him on stage and feed him? Just a suggestion.

Toni Mount has a long way to go before she can numerically equal Paul Doherty's 80-odd record. I am assuming that this is her debut novel. If so it is a good start, and she has proved herself as adept at fiction as she has been at non-fiction. (DRAGON'S BLOOD AND WILLOW BARK)

....Yin and Yang, two universal opposites which must be in balance for the world to be at peace. Yin is the dark half, characterized as passive, shady, feminine, cold, mysterious, relating to the night. Ying, the light half, is active, bright, masculine, clear, hot and associated with the sun. It has been widely adopted around the world as a symbol of harmony and balance, but actually in the Taoist belief, Yin and Yang are constantly at war, and need to be balanced by a third party: man.—Ibid

WHEEL OF FATE—Kate Sedley, Severn House Publishing, UK, 2010

THE GREEN MAN—Kate Sedley, Severn House Publishing, UK, 2008

WHEEL OF FATE begins: "...I suppose it says something about the general bathos of my life that when I received the first intimation of the death of King Edward IV, I was coming out of the public latrine on Bristol Bridge." Roger the Chapman will continue to narrate in this self-deprecating and conversational fashion.

Roger is returning to Bristol after many months away, partly practicing his profession of peddler, and partly in the service of the Duke of Gloucester, only to find that his family has cleared out. His wife, Adela, has left his bed and board, believing him to have been unfaithful. In this instance, she is wrong, though this is not always the case. Because of the itinerant nature of his work, and because of his good looks and charm, women tend to throw themselves at him, and he admits to not always being quick to duck. Roger goes to London, where Adela has gone to stay with relatives, and they kiss and make up. The relatives she is staying with, the Godsloves, are a middle-class his-hers-and-theirs ménage, consisting of a lawyer and his four spinster sisters. They were previously more in number, but two half-brothers have already been killed, and a series of accidents and illnesses are plaguing the survivors. Is there a Family Curse, or is it something more substantial? Adela believes someone is plotting their deaths, and wants Roger to apply his skills to solving the mystery. All his instincts tell him to hot-foot it back to Bristol, but because of Adela's pleading, the

feeling that he owes something to the Godsloves for taking care of her, and the fact that one of the deceased half-siblings was a friend of Roger's, he agrees. Equally against his better judgement, he becomes involved with the political situation in the summer of 1483. (He goes back a ways with the Yorkists. It was Roger who discovered Anne of Warwick in the cookshop.)

Sedley writes in good modern English, with an occasional phrase that gives a flavor of the 15th century. For instance, where we would speak of 'waiting on someone hand and foot,' they say, 'waiting on them with hands, feet, and fingers.' I don't know if that is a medieval colloquialism, or local dialect in some part of England, but I like it, and intend to borrow it. Again, Roger is waking up from a poison-induced stupor: "For a moment, I wondered if I had died and gone to heaven, until conscience told me that such a contingency was highly unlikely." He is in Crosby Place.

Roger picks up much information from the 'man in the High Street,' as well as keeping a finger on the public pulse: "I dunno...the bloody taxes keep goin' up every soddin' week as if they had a soddin' life of their own. How's it goin' to end, that's what I'd like to know."

Yes, of course Roger solves the mystery, as well as contributing to Richard's defense against the Woodville's. I'm rather proud of myself, as I knew who at least one of the murderers was before Roger did. But of course, Ms. Sedley planned it that way.

Roger has become resigned to falling into mysteries. He feels like God is maneuvering him, to get His revenge for Roger's having left the Benedictine order to take up a worldly life. At the end of the novel, Roger muses, from the vantage point of many years later, "...Fortune, that fickle jade, was about to spin her wheel in a totally unforeseen direction, affecting King and commoner alike. Nothing would ever be the same again."

THE GREEN MAN recounts one of the adventures that took Roger away from Bristol. In this one, he sleeps with royalty. Yes, really—with Scots royalty, the Duke of Albany. Roger has been assigned by his mentor, Richard, to act as bodyguard to the duke, which entails sharing a bed with him. Roger begins to wonder what he is doing in Scotland, as he seems to be surplus to requirements. Albany is described as a Scots Clarence, but it was his brother, the Earl of Mar, who was killed by being held down "in a vat of hot water while his wrists were slit." According to the Duke, anyway.

Since he doesn't have much else to do, Roger is assigned by his royal employer to clear one of his retainers of a charge of murdering his wife. He begins to suspect, rightly, that he has been set up. He also uncovers skullduggery in high places, but not before he has been put in danger. There is also a girl dressed as a page in this one—and Roger doesn't even suspect!

In both these novels, as well as the others in the series, we will renew our acquaintance with Hercules. Roger swears that the scruffy, flea-bitten mutt understands English, and he is careful what he says in front of him. We will meet Old Diggory, no mighty warhorse, but about Roger's speed (literally). Many other recurring characters contribute to the story: Roger's former mother-in-law, Margaret Walker; Richard Manifold, the local law; Timothy Plummer, Richard III's Spymaster. And, of course, there is Roger and Adela's own his-hers-and-theirs family. Only three in number, but they can "give a good account of themselves against a troop of cavalry." A recurring theme in the series is Roger's partisanship with Richard of Gloucester.

Kate Sedley is not quite in the Doherty/Harding class numerically yet, but she is getting there. Aside from over 30 stand-alone novels, there are 22 in the Roger the Chapman series. I am looking forward to the next three, THE MIDSUMMER CROWN, THE TINTERN TREASURE, and THE CHRISTMAS WASSAIL.

Two-timing....

RICHARD LIVETH YET: A historical novel set in the present—Joanne Lerner, Middleton, DE, 2015

RICHARD LIVETH YET, BOOK II; A FOREIGN COUNTRY—Joanne Lerner, Middleton, DE, 2015

Osteopath Dr. Rose Archer has acquired the celebrity patient of her dreams, but she can't tell anybody about him, and not only because of patient confidentiality. A strange medieval horseman is literally thrown at her feet. Wanting to help him, she tells him her profession. He knows what 'osteo' means, having studied Latin. When she goes on to tell him that she can treat backaches, he is intrigued. Gradually, she realizes this is not just an ordinary or even an elaborate practical joke, but the real thing, and our huntsman, Richard III, realizes he has traveled forward in time. (An attempt is made to at least give a scientific-sounding explanation, which makes this science fiction, and not just fantasy.)

Being a quick study, Richard soon learns modern English, which saves the author from having to 'write forsoothly' after the first few pages. He does have his faults: ruthlessness, a fiery temper, impetuosity, but is also gentle, honest, loyal, fair and generous. Much of the first book is concerned with his adjustment to the 21st century. He likes video games, most foods—in fact is something of a trencherman; dislikes miniskirts and trick-or-treaters.

By selling off some of the jewels that were on his person as he 'came through,' Richard is able to buy a full set of custom-made armor, which he uses to take part in re-enactments, keeping his hand in. He is even asked to play the part of Henry Tudor! His back problems have been alleviated, though not entirely cured, but every year of the several he spends in modern times, he falls ill on the anniversary of Bosworth Field, and also when he attends his own re-internment. Gradually, he opens up to Rose, telling her something of his story, and romance develops. It cannot be consummated, however, as Rose is divorced and not a Roman Catholic. He trying to learn as much as he can, so he can avoid making the same mistakes when he goes back to his own time—but can he get back?

In the second book of the trilogy, this question is answered. Yes, he does get back, and does win at Bosworth. He and Rose have arranged to meet on June 22nd of every year, but this doesn't work so well. Either they can hear but not see each other, or can see but not hear. Finally, she manages to get back to the England of 1489-90. She finds Richard is married to Joanna of Portugal and they are expecting their fifth child. Joanna dies shortly after the birth of this child (in the same year she did in real life, but not of the same cause, and not in childbirth either). This leaves Richard and Rose free to marry, as she is not divorced, or even married, and won't be for over 500 years. Of course, there is the fact that she is a commoner, but, since she speaks Norwegian, he can pass her off as a Norwegian princess. Naturally, there is an opportunity for them to travel (geographically, not temporally) and meet many of the greats of the Renaissance, such as Leonardo. Richard and Rose give instructions to the Columbus brothers and John Cabot about what to bring back from the new world: tomatoes, peppers, vanilla, etc., but *not* tobacco.

The author, in an afterword, admits that she deals with the difference between the Julian and Gregorian calendars by simply ignoring it, but she does acknowledge it, where most writers of this type of fiction don't. Another problem inherent in time-travel stories is illustrated by Richard and Rose attending a concert in the Albert Hall. In the world that exists after Richard's victory over Henry Tudor, the Albert Hall would not exist, or wouldn't be called that, as the Plantagenets still rule. More specifically, a 'problem' in Ricardian time-travel is that Ricardian authors tend to take a too-roseate view of what the world would be like if he had won. There are too many places where history could have branched off,

and it is hard to see how England could have avoided the religious and social upheavals of the 16th-17th centuries, with or without Tudors.

The author leaves us with a cliff-hanger. Rose falls pregnant, which is worrisome. Not only is she about Richard's age (mid-to-late 30s), she is expecting twins. Reluctantly, she decides she must return to her own time for the delivery. As before, they arrange to meet after the children are born. The third book in the series will cover their further adventures and misadventures. Did the alternative history Richard really (fictionally) disappear and was declared dead in 1505? We shall see.

I, RICHARD PLANTAGENET: TANT LE DESIREE—J.P. Reedman, Herne's Cave Publishing, UK, 2015

I RICHARD PLANTAGENET: LOYALTIE ME LIE—J.P. Reedman, Herne's Cave Publishing, UK, 2016

J.P. Reedman's rationale for writing these two books has been providing something that has been missing in Ricardian fiction: a chance for Richard to tell his own story, not only from his own point of view but in his own voice, and humour. While the author makes it clear that this is "emphatically NOT a comedy," it has humorous moments. Sample: Richard is telling Anne about his experiences on campaign in Scotland. He describes the Scots as "huge, giants, half as tall as trees. Great shocks of fiery hair...teeth like a lions, massive bushy beards like flame. And that was just their women...."

There is also a bit of situation comedy in the way Elizabeth of York completely, but understandably, misunderstands her uncle's plans for her marriage.

Richard is, as Ms. Reedman points out, no saint. He has faults. He can be a merciless killing machine in battle, and sometimes harsh even in peacetime, though his motivations, as he sees them, are well explained. Of course, an adequate explanation is given for the disappearance of the Princes in the Tower. He is no Puritan either, though he disapproves of Jane Shore and of his brother's lifestyle. Well, he didn't necessarily have to be a Puritan to do that. And he gets maudlin drunk on at least one occasion.

I hate to nitpick (sure I do!) but—Richard becomes aware that the Scots are calling him "wee Dick" behind his back. He pays no attention, telling himself that "Samson killed Goliath, after all." No, that was David. Samson may not have been a giant, but he must have been a pretty big and muscular dude. Actually, there are very few bloopers for an effort of this length.

Medical note: In Ms. Larnner's story, Richard visits a modern dentist, and thinks he has undergone the tortures of the Inquisition. Ms. Reedman's protagonist endures it in the 15th century, and really knows what torture is!

The weakness in this type of first-person life story is that the protagonist has to recount his own death, which adds a touch of unreality to what has been a naturalistic story up to then. It also means that there will be no sequel. Oh well. Ms. Reedman has written another Ricardian novel, which takes up the story after death, as well as a book of Ricardian short stories, both of which will bear looking into.

"Mudder Nature endowed me wit' eyes which can putrefy citizens I' th' spot...There is the single whammy...and the double whammy, which I hopes I never hafta use." *Ibid*, quoting Al Capp's comic strip, *L'il Abner*.

SISTER QUEENS: Isabella and Catherine de Valois—Mary McGrigor, The History Press, Stroud, UK, 2016

The very first sentence of this book reads: "Isabella was three years old when her father went mad." A fitting opening line for a dual biography which reads like a novel. As in any

good novel, there are heroes and heroines, villains and villainesses. Chief among the latter is Isabeau of Bavaria, mother of Isabella and Catherine: manipulative, ambitious, tight-fisted, unfaithful—and fat and ugly with it. Chief among the leading men is Charles d’Orleans, Isabella’s second husband, for whom the author has much admiration and sympathy. Indeed, he seems to have been deserving of all that. Losing both his parents and his first wife, he was landed with the care of several siblings and his own baby daughter, at the age of 15. He apparently deeply loved all three of his wives, writing beautiful poetry to and about them. This period, the late 14th century and early 15th, was a hellish time to be alive, what with continual war, plague, famine and revolt, not to mention packs of wolves roaming the streets of Paris, but it was a heyday for poets. James I of Scotland was, like Charles, a prisoner of the English and a poet; unlike Charles, he carried grudges, and acted on them.

Another villain depicted here is Duke Humfrey of Gloucester (Ms. McGirgor uses this simplified spelling throughout.) But at least he isn’t nasty for the sake of nastiness—not usually, anyway. Besides these, there is a large supporting cast, including Isabella’s first husband, Richard II of England (called ‘Dicon’ by his troops), Catherine’s two husbands, Henry V and Owen Tudor, their non-royal (but still very well-married) sisters, Charles’ mother, Valentina Visconti, and the chronicler Jean, or John, Froissart, a man of relatively humble background (his father was a painter of armorial bearings) who mixed with the great and near-great of his time. McGirgor leans on him often for historical background.

Catherine and Isabella were not the movers and shakers of their time; they were more likely to be moved upon and shaken, used as ‘trade goods’ to bolster up peace or trade treaties. But they had their moments, as when Isabella refused to marry the future Henry V, and Catherine stood up to Duke Humfrey. Irony pursued Catherine beyond the grave: buried in Westminster Abbey, disinterred for a remodel by her grandson, and carelessly left lying around until finally given a decent re-interment by Queen Victoria in 1878.

Genealogical tables are included, and excerpts from the poems of Charles d’Orleans and “The Kings Quair” by James I of Scotland. McGirgor posits that the subject of that poem may not have been Joan Beaufort, as commonly accepted, but perhaps Catherine. Richard III is mentioned only as being on the losing side at Bosworth Field. She says that Henry VI was murdered in the Tower, “supposedly on the order of the Duke of York’s eldest son, who would thus become Edward IV.” Not quite accurate, as he had already been Edward IV, and was simply re-instated as such. But at least she recognizes whose responsibility Henry’s death was.

THREE SISTERS, THREE QUEENS—Philippa Gregory, Touchstone, NY, London, 2016

The title of this book is misleading in several ways. One might think it a history, like McGirgor’s. It is fiction. The subjects are not three sisters, but two sisters and their sister-in-law. And it is really the story of one of them, with the other two appearing mostly in letters.

It is Margaret Tudor’s story, to the tune of 556 pages, more than Iggunden’s saga, though somehow it seems slimmer. In other books, Ms. Gregory has succeeded in making unattractive characters understandable and rather sympathetic (Margaret Beaufort in *THE RED QUEEN*). The most she can manage for Margaret Tudor, the Queen of Scots, is sometimes pity and sometimes a reluctant admiration of some of her better characteristics. Margaret is potentially a sympathetic character that many people could identify with. She explains herself:

I owe a duty to me, myself...I want to be happy. I want to see my son grow to be a man. I want to be wife to a good man I won’t give up on these

ambitions for the good of the country or the good of the Church, and I certainly won't give them up only because my sister-in-law the queen would prefer it.

Margaret is certainly gutsy. The other side of the coin is her stubbornness. She can be practical and diplomatic. The other side of that coin can be 'two-faced,' but that is one of the necessities of diplomacy. Gregory could have filtered the story through third-person narration and given more emphasis to Margaret's good and neutral qualities, but she chooses, by her first-person narration, to emphasize her faults. She is petty. She is highly critical, especially of her brother, Henry VIII, not realizing that she has most of the qualities she sees in him. Her attitude towards Katherine of Aragon alternates between sisterly love, resentment (blaming her for the way her brother treats her, and even thinking she tried to seduce their father), and pity, not unmixed with a certain *schadenfreude*. She is snobbish (she won't eat 'in hall' without her cloth of estate). Her attitude toward her younger sister Mary, six at the time Margaret leaves for Scotland, is to consider her a rather silly little girl, even after they are reunited as adults. To be fair, that is the way Mary comes across in her letters. Even though Margaret is madly in love with her second husband, Archibald Douglas, (Ard for short), she thinks wistfully about the possibility of becoming an Empress, by marrying the elderly Maximilian.

Margaret does change and mature a little over the course of the story. Or maybe she just grows more resigned. She is reasonably happy with her third husband, Henry Stewart. He will turn out to be no prize, just like the other two. Ard steals her rents, and King James' reaction when their baby son dies is to ask her if there is a curse on her. (He is sorry later.) There is, one invented by Gregory and carried through all the Cousin's War and early Tudor novels. Anyway, Henry Stewart's derelictions are outside the story line.

We know pretty much what to expect from Ms. Gregory. On those terms, THREE SISTERS neither disappoints nor surprises.

Twain has all but died out as an alternative word for two, but plenty of others have survived: brace, couple, deuce, duo, pair, double.—Ibid

Until we twain meet again, au revoir!

Thanks to Elke Paxson for the following two reviews:

SONGS ABOUT RICHARD III, Ian Churchward, John Morey, plus twelve contributors, CreateSpace, 2016

Being interested in history and in different types of music I was delighted to have discovered the music of Ian Churchward and The Legendary Ten Seconds. After first releasing three wonderful CDs about Richard III: *Loyaulte Me Lie*, *Tant Le Desiree*, *Richard III*, The Legendary Ten Seconds then released an album about the Wars of the Roses titled *Sunnnes & Roses*. Ian Churchward, principle creator of the music and lyrics, has now written an exciting book about combining his two loves, music and Ricardian history.

Churchward opened a new chapter for music lovers and those interested in Richard III and that historical time with English Folk intertwined with modern and medieval influences. SONGS ABOUT RICHARD III covers Churchward's early career, from picking up his first guitar, creating his first band, the ups and downs of a music career, to writing the songs about the life and times of Richard III. Fans of The Legendary Ten Seconds will find this book both entertaining and informative.

SUNNES & ROSES CD, The Legendary Ten Seconds, 2016 (also available in MP3 format)

Ian Churchward and The Legendary Ten Seconds have produced another tremendous album full of expertly written songs, fabulous music with a rich sound that brings history to life in a very profound way.

SUNNES & ROSES focuses on the history and some of the events and people during the Wars of The Roses is a unique mix of English Folk, Medieval, and a hint of Rock music.

The new album starts off with a song commemorating the battle of Towton—bloodiest battle ever fought on English soil—instrumental in bringing Edward IV to the throne. The song has a powerful intro with the sound of cannons. It moves on with a forceful rhythm and it has a really rich sound to it.

LIST OF THE DEAD—this one has a foot tapping rhythm and it's needed as the lyrics tell of the many battles, the long list of the dead through the many years of the Wars of the Roses.

THE JEWEL—tells the story of the stunning “Jewel of Middleham” found in 1985 by Ted Seaton. There is a beautiful trumpet intro before a number of other instruments are added—acoustic guitar, percussion, strings and tambourine.

GOOD KING RICHARD—this is a rousing duet with Camilla Joyce and Gentian Dyer that goes back and forth between accusations and King Richard's side.

SUNNES AND ROSES—is an excellent instrumental featuring the guitar.

BATTLE IN THE MIST—haunting song about the Battle of Barnet.

RICHARD OF YORK—this song is about the pretender Perkin Warbeck or was he? Love the beautiful guitar intro of this song. The harmonies, strings and the guitar sound make it so very beautiful.

KING'S DAUGHTER—the is the second instrumental on this album.

MIDDLEHAM CASTLE ON CHRISTMAS EVE—it's one of my all-time favorite songs. It brings everything together—beautiful lyrics that combine the past with the present, the instruments, the sound of the percussions, the harmonies. Fantastic.

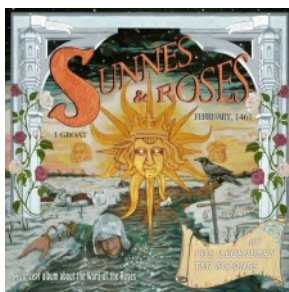
A WARWICK—tells the colorful story of the Kingmaker, the powerful Earl of Warwick.

SOUVENTE ME SOUVENE (REMEMBER ME OFTEN)—is another instrumental and also the motto of Harry Stafford, 3rd Duke of Buckingham.

AUTUMN RAIN—and speaking of Buckingham...this one is also about him or rather about the “washed out” October rebellion of 1483 for which he was subsequently beheaded.

A HERALD'S LAMENT—a sad song for sure, but it's not a slow song as you might expect. It tells the story of a herald's return to an unknown place—perhaps the city elders of York or King Richard's mother Cecily.

TEWKESBURY MEDIEVAL FAIR—Time to go back in time yet again. The song is about the annual medieval fair in Tewkesbury. The way it presented it's easy to imagine yourself being there.



~ToC~

Note: Our new chair, Compton Reeves, took a break from his research in London for a chat with the members of the American Branch.

Message from American Branch Chair

Dr. Compton Reeves

I would first like to thank all of the outgoing members of the Board of the American Branch for the service performed in keeping the American Branch moving along in healthy fashion. Our Branch is the largest within the Richard III Society, and it is important that we keep it humming along nicely.

Also I want to thank all of the members of the American Branch who voted for the members of the Board who have taken up their responsibilities since the election results were announced at the wonderful GMM held in Denver. That GMM was an event to be remembered, and a credit to the Ricardians who put it together. Moreover, I can say that the Michigan Chapter is already underway with plans for the GMM of 2018.

As it happens, I am writing this at a computer in London while doing research in the Institute of Historical Research, a part of the School of Advanced Study in the University of London. Earlier I led a group of study-abroad students from the Prescott, Arizona, campus of Embry-Riddle Aeronautical University through a course called "Discovering Medieval England" that included travel in England. One of the sites we visited was Leicester to tour the Richard III Visitors Centre and the tomb of Richard III in Leicester Cathedral. The presentation on King Richard had been refined somewhat since I saw it during the reburial events of 2015, and the students had a very positive reaction to seeing what they had been reading about in the book by Langley and Jones.

After the students returned to the US for their spring semester my wife, Linda, and I stayed for a few more weeks. Linda and I went back to York for a week where, in addition to being tourists, we had lunch with Peter and Carolyn Hammond, two of the most dedicated servants of the Richard III Society, who have recently moved from London to York.

~ToC~

Message from Membership Chair

Cheryl Greer

By now you may have noticed the announcement in the March 2017 *Bulletin* about membership cards. The cards are a new endeavor on the part of the Main Branch, and were distributed to all UK members in December 2016. Cardholders are entitled to discounts at select Ricardian sites in the UK, as per the *Bulletin*, and the hope is that the list will grow.

American Branch members are also eligible for these discounts, but given the difficulties involved in distributing these cards to all American branch members, we decided **instead to issue the cards on a by-request basis**. If you are planning a trip to the UK and would like a card to take along, please send an email to me at Membership@r3.org or, if you prefer, send your request to me at Cheryl Greer, 1056 Shady Avenue, Pittsburgh, PA 15232. I will contact the Main branch's membership department and they will mail your card directly to you. Bear in mind that with the lengthy delivery times between the UK and USA, you should request a card well in advance of your trip. You also have the option (recommended by the Main Branch) of having a membership card mailed directly to your hotel in the UK.

As further discounted sites are added to the program, they will be listed on the Main Branch website (richardiii.net) and in future issues of the *Bulletin*. Please contact me if you have further questions.

Message from the Editor

Joan Szechtman

A lot has occurred since the last issue of the *Ricardian Register* in September, 2016. The American Branch has elected an entirely new board and I wish to take this opportunity to thank them for volunteering to fill these critical positions. Without your support, the American Branch would not be able to exist. Even though they are listed on the contacts page, I do want give a shout out to:

CHAIRMAN: Compton Reeves

VICE CHAIRMAN: Deborah Kaback

SECRETARY: Emily Ferro

TREASURER: Joanne Smith

MEMBERSHIP CHAIRMAN: Cheryl Greer

IMMEDIATE PAST CHAIRMAN: Jonathan Hayes

Additional shout outs to the three people who volunteered for these needed committee positions:

RESEARCH OFFICER: Gil Bogner

SALES OFFICER: Bob Pfile

PUBLIC RELATIONS OFFICER: Wayne Ingalls

Now I have a favor to ask of you, dear American Branch members and *Ricardian Register* readers. As you have probably noticed, this issue contains only one article that Compton Reeves has graciously submitted. If you have or know of an article that might be appropriate for this publication, please don't hesitate to contact me at info@r3.org. I would love to hear from you. The success and quality of the *Register* depends on your help.

~ToC~



ex libris

The Non-Fiction and Audio-Visual Library have gained some very interesting materials in the past six months, thanks to generous donations from members Jenny Applequist and Jeanne Trahan Faubell. The books cover a broad range of topics, and some are gorgeously illustrated. The audio-visual materials are from the 1996 mock appellate court arguments concerning the charge against Richard III for murdering his two nephews; U.S. Supreme Court Justices Rehnquist, Ginsburg, and Breyer heard the arguments. Please contact me at researchlibrary@r3.org if you would like to borrow any of these items.

Books:

- J.G. Bellamy, *The Law of Treason in England in the Later Middle Ages*, 1970.
S.B. Chrimes, *An Introduction to the Administrative History of Mediaeval England*, 1959.
Francis Pryor, *Britain in the Middle Ages, an Archaeological History*, 2006.
Frances & Joseph Gies, *Marriage and the Family in the Middle Ages*. 1987.
Christopher Gerrard, *Medieval Archaeology—Understanding Traditions & Contemporary Approaches*, 2003.
K.B. McFarlane, *The Nobility of Later Medieval England: the Ford Lectures for 1953 and Related Studies*, 1973.
Alison Hanham, *The Celys and their World: an English merchant family of the fifteenth century*, 1985.
Craig Harbison, *The Mirror of the Artist: Northern Renaissance Art in its Historical Context*, 1995
Alan Harding, *The Law Courts of Medieval England*, 1973.
Mick Aston, *Monasteries in the Landscape*, 2000.
C.M. Woolgar, *The Senses in Late Medieval England*, 2006.
C.M. Woolgar, *The Great Household in Late Medieval England*, 1999.
John Steane, *The Archaeology of the Medieval English Monarchy*, 1993.

Audio-visual materials:

- VHS Videotapes of *The Trial of Richard III*, 1996, Indiana University & The Shakespeare Theater of Washington, DC.
Booklet of Briefing Materials submitted by Prosecution and Defense.

~ToC~

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Texas Regional: Elizabeth York Enstam

Enstam@sbcglobal.net

Arizona: Marion Low

dickon3@cox.net

Rocky Mountain (CO): Dawn Shafer

dawn_alicia_shafer@yahoo.com

Note: If you do not see a chapter near you and you would like to reach out to other Ricardians in your area, please contact the Membership Chair at membership@r3.org. She will circulate your email address to members in your area. If you later decide to go ahead and form a chapter, please contact the Chapters' Advisor at chapters@r3.org.

~ToC~

Membership Application/Renewal Dues

Regular Membership Levels

Individual \$60.00 \$ _____

Family membership: add \$5.00 for each additional adult
at same address who wishes to join. \$ _____

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 \$ _____

Contributing and Sponsoring Membership Levels

Honorary Fotheringhay Member \$75.00 \$ _____

Honorary Middleham Member \$180.00 \$ _____

Honorary Bosworth Member \$300.00 \$ _____

Plantagenet Angel \$500.00 \$ _____

Donations*

Judy R. Weinsoft Memorial Research Library \$ _____

General Fund \$ _____

Morris McGee Keynote Address Fund \$ _____

Schallek Special Projects Fund \$ _____

Total enclosed \$ _____

*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.

Circle One: Mr. - Mrs. - Miss - Ms. - Other: _____

Name: _____

Address: _____

City, State, Zip: _____

Country (if outside of U.S.): _____

Residence Phone: _____

E-mail: _____

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 Cheryl Greer
1056 Shady Avenue
Pittsburgh, PA 15232

~ToC~

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 England or on the continent.

Classified advertising rates for each insertion:

Back Cover color (about third page size): \$80, Full Page: \$80; Half Page: \$40; Quarter Page: \$20, dedication box (2.25" x 1" approx.): \$10; memorial box (to fit): optional donation.

Send digital files to Joan Szechtman at 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:

January 1–March Issue

July 1–September Issue

~ToC~

Submission guidelines

- Word doc or docx file type or Open Office Writer odt file type, or rtf file type
- Prefer tables in spreadsheet or database format–file type examples: xls, xlsx, csv, txt, mdb, htm, html
- Use standard fonts such as Times New Roman, Calibri, or Verdana. Avoid fonts that you had to purchase. I use Times New Roman throughout the publication.
- Images that are in the public domain should be stated as such, those that are not require permissions and attributions
- Image size should be at least 300 dpi, which means a 1" X 2" image at a minimum should be 300 pxls X 600 pxls
- Paper must have references in the form of endnotes or footnotes (which I'll convert to endnotes) and/or Bibliography. Papers that do not require references are travel notes (e.g. report on a Ricardian tour), review of a lecture, and essays.
- Copy deadlines (submissions may be accepted for each issue after stated deadline, but not guaranteed):
 - March issue is January 1
 - September issue is July 1

Inside back cover
(not printed)

Front cover:

King Richard III by **Jamal Mustafa**

Stained Glass Studio, Birmingham UK , stainedglassic.com, email: theportraitartist@gmail.com

Richard III

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

Richard III Forever



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Richard III Boar and Banner website: boarandbanner.com

Traveling to England?

Members of the Ricard III Society are eligible for discounts for certain events and merchandize, but you will need to present a membership card to get this discount. If you are planning a trip to the UK and would like a card, please contact Cheryl Greer at Membership@r3.org or, if you prefer, send your request to Cheryl Greer, 1056 Shady Avenue, Pittsburgh, PA 15232. For details, go to [Message from Membership Chair on page 17.](#)