

RICARDIAN REGISTER



Richard III Society, Inc.

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King Richard III



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In this issue:

Virtual 2020 GMM

Ricardian Review

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(not printed)

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

Dues are \$60 annually for U.S. Addresses; \$70 for international. Each additional family member is \$5. Members of the American Society are also members of the English Society. Members also receive the English publications. All Society publications and items for sale may be purchased either direct at the U.K. Member's price, or via the American Branch sales when available. Papers and books may be borrowed from the US fiction and non-fiction libraries. Papers only are available from the English Librarian. When a U.S. Member visits the U.K., all meetings, expeditions and other activities are open, including the AGM, where U.S. Members are welcome to cast a vote.

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Cheryl Greer, Membership Chair
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Virtual GMM—2020

Cheryl Greer

We are pleased to announce that the American Branch will be conducting its 2020 General Membership Meeting (GMM) by Zoom on Saturday, **October 17** (time tbd).

We encourage all members to participate in voting for our new officers, to hear about the branch's financial status along with updates on important developments both here and in the UK Parent Society, and to remember our dearly departed. For those who do not have access to the internet but wish to listen in, we will provide a telephone number that should link you to the audio feed. To make voting as efficient as possible, we encourage people to use the paper ballots already mailed with the June Ricardian Bulletin to cast their votes and send them ASAP to Compton Reeves c/o the address on the ballot. If you have misplaced your ballot, you may download and print one here:

r3.org/members-only/2020-election-ballot/

(The password for this page was provided in an email sent to every member of the American Branch August 2, 2020. Please contact Cheryl Greer at membership@r3.org if you did not receive this email or lost the password.)

Although we are currently working with Peter W. Hammond, Carolyn Hammond, and Sally Keil to produce several Zoom webinars on their previously-announced topics, we can formally announce that **Matthew Lewis will be our Virtual 2020 GMM Keynote Speaker**, and he will give a "live" Zoom webinar on the "Survival of the Princes in the Tower." This will probably be on the same day as our General Membership Meeting, and in deciding on the time, we are trying to be mindful of the time zone differences between Matt who lives in the UK and all our States-side members. We are truly excited about hearing Matt and all the others give their talks, and we are hoping that if the Zoom webinar format is well-received by our members, then the American Branch might think about hosting "virtual" events and talks in the future that would be more widely accessible to our far-flung membership. We do appreciate your patience and understanding as we navigate new technological waters.

A formal announcement, along with Zoom meeting and webinar invitation links, will be forthcoming in early September. Please keep an eye out for the blast email in your inbox.

In the meanwhile, here is a helpful article for anyone who wishes to understand how to sign-in to a Zoom meeting or webinar after you receive the invitation. While you will be asked to download the **free** Zoom application to your device, you do not need to purchase a Zoom account.

businessinsider.com/how-to-join-a-zoom-meeting?op=1

Loyaulte me lie,

Susan Troxell, Planning Chair, 2020 GMM

and

The American Branch Board

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Ricardian Review

Myrna Smith & Vivian Crystal

KINGS' GAMES, Or the Tragedy of Richard III Once More—Al Karon (unpublished as of July 31,2020)

This play opens when the Duke and Duchess of Gloucester receive the news of King Edward IV's death, brought by one Brandao de Bojador, a servant of William Lord Hastings, who calls him Brand, as the Duke does. History knows him as Sir Edward Brampton. The story then follows the major events of Richard's Protectorship and reign. We see him struggling with his conscience and reasoning with his councilors. It does, however, sometimes deviate to another point of view, first to Henry Tudor in Brittany, then to Queen Elizabeth Widvile in sanctuary. Henry is not, at this stage, sure if he wants to be king or just to have his estates in Wales restored. Elizabeth is very sure about what she wants, although she blames the Duke of Buckingham as much as Richard.

These changing POVs are a weakness in the play. In my opinion, it would have been better to pick one character and make him or her the focus, even a villainous character like Buckingham. Even the characters who are antagonistic to Richard think Buckingham is a bad guy, (Queen Elizabeth even thinks he may have murdered her sons) and the author obviously agrees with them. But a villain can make a fine protagonist. Even a minor character, like Brand, could serve that purpose. He will show up at several significant times (for example, as King of Misrule at Richard's 1483 Christmas festivities.) He provides some comic relief, e.g. in this scene where Catsby (the author spells the name without the e) and Francis Lovell try to explain English royal genealogy to the foreign-born Brand.

Francis: The pretender Tudor claims to be a descendant of Edward III as does our royal Richard. However, our Richard is a great-great-grandson of Edward III, but Tudor is a great-great-great grandson, one great greater. So Richard is clearly the greater grandson.

Brand: Ah, yes, great.

Catsby: Tudor is clearly the lesser scion...It is simple. Edward III had eight sons, three of whom had sons legitimate whose male lines concern us now ...etc, etc. for several begats]

Brand nods and agrees, but later says to Francis Lovell:

Brand: Francis, I am sorry, but I really don't understand very well about the succession of Edward III.

Francis: Neither does any other Englishman.

It will be noted that Brand, being a commoner, speaks in common, everyday English, and is someone that modern readers/viewers could relate to.

There is too little action and too much talk. The leading character rivals Hamlet in the amount of time and dialogue he spends soliloquizing. Where Hamlet suffers from inertia, Richard is a slave to conscience. He wrestles with it, and conscience wins—usually. He regrets not listening to it in the matter of Buckingham, but too late. Now and then, Al Karon takes a leaf from Shakespeare's playbook and brings on a bit of pageantry, which is fine for reading purposes, but in actual production would require an army of extras. And if the producer has an army of extras, he or she can afford to add some action scenes.

Speaking of armies, at Bosworth King Richard instructs Brand to return to Leicester and stay there, without giving a reason why. Brand protests, but reluctantly agrees. We don't know the reason either, but can speculate

A nit to pick: Richard states that he had never broken Sanctuary, but he had, at Tewkesbury, when Duke of Gloucester. There was some ambiguity in the matter, but someone as conscientious as the author depicts Richard would not simply ignore it. And a side-note. The king jokes with Francis Lovell about being unhorsed by the ‘sandman,’ the sand-filled dummy that helped to train young squires when ‘tilting at the quintain.’ Could this have been the origin of equating this phrase with sleep? They also mention ‘strawman,’ obviously weaker. Perhaps the usage of this word has a similar origin?—M.S.

LOVELL OUR DOGGE: The Life of Viscount Lovell, Closest Friend of Richard III and Failed Regicide—Michelle Schindler, Amberley, Stroud, Glos, 2019

The author has certainly taken on a daunting task here, attempting to write a book-length biography about someone whose life is so little known. Like the purebred wolfhound of his badge, Francis Lovell had a pedigree as long as your arm, but where he was or what he was doing at any particular time is problematic. He was connected with many of the great families of England, including the Nevilles, and William Stanley was his step-father, if briefly.

We do know some things, and can safely assume others. Francis Lovell was a fraternal twin. He and his sister Joan were born on or about September 17, 1456. They do appear to have been close throughout life, as Joan seems to have been educated in the same household that Francis was in many cases, though of course their educations were different. The twins had a sister, several years younger, who was christened Frideswide. I assume this was a saint’s name, related to Fevrisse, or so I have heard. Did she have a nickname, I wonder? In any case, more about her later.

All three children were left orphans at an early age. One of Schindler’s speculations has to do with the character of Francis’ father, John Lovell. She suggests he may have been abusive to his children. This is based not only on the fact that Joan did not name either of her two sons after her father, as was customary in the family, and, more plausibly, on the fact that Francis seems to have refused to have prayers said for him. In the past, I have argued that the fact that no masses were said for the souls of Edward V and Richard of York meant that it was not known if they were dead. There was no question about the death of John Lovell, yet nobody seems to have commented on this dereliction by his only son. Was Francis a closet Lollard? Was the bad character of John so widely known that his son might seem to be justified? Or is it all coincidence? Ms. Schindler does admit that parents often just chose a name that they liked; or, perhaps, avoided one that was overused. Frideswide did name one of her sons John, but she was just a baby when her father died.

The friendship of Francis and Richard of Gloucester seems to have begun when both were wards of the Earl of Warwick. Richard was apparently a sort of semi-mentor to the younger boy, as Francis’ handwriting resembles Richard’s. This does not mean that Francis’ education had been so neglected that he was not taught to write earlier, since it was common at that time for children to be taught writing only after they learned to read, not more or less at the same time, as now. Many men and (especially) women could not write much more than their names, but they might still be literate. (i.e. could read).

Schindler follows Lovell’s career moves where they can be traced, as in the Scottish campaign, and tries to find an explanation for his absence on other occasions. It is possible, as the author points out, that as twins both Francis and Joan were premature and low birth-weight babies, perhaps with poorly developed lungs troubling them intermittently. (Not all the time, though, at least in Francis’ case.) It may or may not be significant that Joan died in her early twenties.

One of the author's speculations concerns grants to Frideswide Norris (nee Lovell) totalling 200 marks—a great sum at that time. Frideswide had a daughter Anne about this time (summer 1484). Was this a christening gift? Or can there be another explanation? Was Anne Richard's child? Was Lovell so devoted to Richard that he was complacent with anything the latter chose to do? Or did Francis know that there was true affection between the two? At any rate, it *could* have happened. Francis appears to have been quite close to his baby sister, possibly raising Anne as well as taking in Joan's orphaned sons. (Francis and his wife, Anne Fitzhugh, were childless.) Frideswide was reconciled with her husband, but her husband and father-in-law both supported Henry Tudor. Her husband died shortly after Bosworth (of his wounds?) and Frideswide died in her 40s, not having remarried. One of her Stapleton great-nieces (Joan's descendants) was also named Frideswide, so this may have been a family name.

Francis Lovell's post-Bosworth peregrinations are better detailed, in a way, and even more murky, in other ways. More about that (Lambert Simnel, et al) in my review of the next book.—M.S.

LAST CHAMPION OF YORK; Francis Lovell, Richard III's Truest Friend, Stephen David, Robert Hale, Wilshire, 2019

The moment I opened this book, I was disappointed. The print was so small! But I persevered under difficulties. Did I find anything to make me change my mind? Very little. That little does include a list of Francis Lovell's land holdings, contained in an appendix, and very impressive it is. Mr. David also gives a detailed account of the tactics of the Battle of Stoke Field. On the other hand, he refers to Edward IV's illegitimate son, Arthur, as "Lord Lisle," which he was, but only at a much later period than the 1480s, and to Thomas Howard as "Lord Admiral," which he never was. That was his father John.

All right, let's be fair. The font size is more likely the responsibility of the publisher than the author, and these misidentifications simply slips of the keyboard which the eagle-eyed proofreader failed to catch. It happens. Much more serious are David's omissions and misinterpretations. For example, except for tiny boxes in the Lovell family tree (in another appendix) you would never know from this book that Francis had any siblings at all, much less in-laws or nieces. (He does mention, in passing, an Edward Norris as Francis' nephew, but provides no further information.) He may think he is making a feminist point when he opines that Elizabeth, Duchess of Suffolk, Edward IV's sister, may have been a dominant political personality. This may be true: certainly, her sister Margaret was, and certainly her husband, Duke John, was not. (Let's be kind and call him 'easy-going.'). But 'may have been' does not equal 'was.'

The author refers to supporters of the Pretender/Boy King as, not Yorkists, but Ricardians, thereby conflating them with modern-day members of the Richard III Society. He no doubt believes it makes those 15th-century gentlefolk look like nutcases, and modern-day supporters appear morally suspect.

I could go on and on, but let a few examples suffice. This is less a 'Life and Times of Lord Lovell' than a biography of Richard III, and David's bias is betrayed in, among other things, his caption to a portrait of Richard: "This intriguing portrait seems to capture some of Richard's character traits: the outward appearance of an open face is belied by the nervous tension revealed in the self-conscious fidgeting with his rings. The portrait seems to convey the anxieties that beset Richard when he assumed the crown." Just as likely it represents a problem faced by the portraitist from the days of cave-painting to those of digital photography—what to do with the subject's hands. The obvious answer is to have him or her hold something: a weapon, a book, a flower, jewels? The latter would not only give the

sitter something to do, but also display his wealth. In any case, it says as much about the painter as the subject.

The author also seems to find something nefarious in the fact that the younger Lovell was in the household of several different nobles (e.g. Nevilles, Fitzhughs, de la Poles), something that he, as a minor, would have no control over. In short, while David rarely says anything that is directly counter-factual, he usually manages to spin his facts to the disadvantage of King Richard and Viscount Lovell.

Which brings me to another question. Who was Lambert Simnel? Mr. David cites the Croyland Chronicler as saying his name ‘was really John _____,’ and believes that ‘Simnel’ was a sort of placeholder name given him by the ‘Ricardians.’ But why would they not stick with the anodyne name of ‘John Somethingorother’ instead of making up a ridiculous-sounding one like ‘Lambert Simnel?’ Many Ricardians think the boy at the battle of Stoke was really ‘Edward V,’ (not VI, as David calls him in snark quotes) or Edward Earl of Warwick. Unprovable, but believable. But further claiming that ‘Lambert Simnel’ was a name selected by Tudor minions and given to a random lower-class 9-year-old boy, who was expected to answer to it for the rest of his life, and to regurgitate the ‘accepted’ story repeatedly over the years? Can one actually think those years could have lasted very long? My opinion, FWIW, is that ‘Lambert Simnel,’ was really Lambert Simnel (a lot of real people have funny-sounding names), that he really was on the battlefield, as a figurehead, that he kept the name for the rest of his life and gave it to his children because it was his. And he lived into his 50s, outliving Henry VII and most of his contemporaries by many years, when it would have been to their advantage for him to be, er, erased before he could accidentally blab the truth.—M.S.

THE QUEEN OF LAST HOPES: The Story of Margaret of Anjou—Susan Higginbotham, Sourcebooks, Naperville, IL, 2011

At first, I read the title of this book as “The queen of lost hopes,” but that was a mistake. Margaret of Anjou never gave up hope, until she had nothing left to fight for. And Susan Higginbotham as her advocate, does not give up on her. The author makes it clear where her sympathies stand in her afterword, where she argues that the tales of Lancastrians running amok are mostly Yorkist propaganda, and anyhow the Yorkists were just as bad. That is a flawed argument, since it tacitly admits that ‘our side’ is also bad. It’s hard to blame the author too much, though. It saves a lot of trouble and angst to pick a side and stick with it 150%.

‘Her side’ is made clear, not only in the Author’s Notes, but in the story itself, and in the vocabulary she chooses. While Margaret is prepared to like Duchess Cecily on their first meeting, when they share obstetric gossip, that won’t last, and it never extends to the Duchess’ children, who are bad seeds almost from infancy, nor to the menfolk. Richard of York; for example, is not just short, he is ‘squat.’ A similar bias is shown in the choice of adjectives, adverbs, and nouns. You know how that works: I have friends and allies. You have cohorts. He has accomplices/cronies Yorkists are lewd, crude, rude, and can’t dance either.

The novel has a number of pluses. For example, Margaret and Henry VI do have a normal marital life. One key scene results when a couple of adolescent practical jokers release 16 mice into the Queen’s bedchamber—and she is deathly afraid of mice. (I am not, but even to me, 16 are a bit much.) Only 14 are discovered and ejected, and Margaret fears that the missing rodents might be lurking in her night attire. Her husband gallantly offers to search for them. This depiction of Henry is refreshing, when most fiction and non-fiction

of the period depicts him as weak and impotent, or pious beyond belief. And the comic scene is memorable in itself.

Much more serious but equally memorable is the scene where Henry Beaufort comforts the thief Black Jack, who had helped Margaret, with these words: "If you had kept up your old life, you would have died for a sheep, or a horse, or a jewel. But today you die for a king. And for a queen...A very great lady." I'm sure Jack took that to heart!

Ms. Higginbotham does give Margaret a lover, whose identity you will not learn in this review. As she depicts him, Margaret's straying from the marital bed (even mouse-free) is understandable. He is charming, and, alas, comes to a bad and traitorous end.

And that brings up my chief criticism Susan Higginbotham has chosen to use the device of multiple narrators. The mortality rate in the Wars of the Roses being what it was, this means that some of them, implicitly or explicitly, have to continue their stories after their death. Henry VI says that Richard of Gloucester "...made the common mistake of thinking that the dead cannot hear, and that God is not watching all." Well, in some genres, the dead may be able to hear, and even speak, but they should not narrate. This could have been avoided by using third-person narration, the all-knowing author POV.

Margaret herself does not continue her story after death, but her lady-in-waiting and companion, Katherine Vaux, does. This seems to be the main reason for having Katherine in the cast, as she is otherwise only an extra or 'gofer.' With a little more attention, the author could have made Ms. Vaux as memorable as some of the male characters, such as Pierre de Brèzè, the Queen's friend.

Higginbotham is that oddity, an anti-Ricardian Ricardian, that can write a gripping story.—M.S.

DESOLUTION: A NOVEL OF TUDOR ENGLAND (Matthew Shardlake Series #1)—CJ. Samson , Gardners Books, 2004

The year is 1537, shortly after Henry VIII divorced and executed Anne Boleyn. Henry is now the head of the new Anglican Church, and is in the process of dissolving Roman Catholic monasteries. His Vicar General, Thomas Cromwell, sends Matthew Shardlake and an assistant, Mark Poer, to a monastery in southern England, in the town of Swansea. His job is to investigate the murder of the first Commissioner, who was to evaluate the possessions of the monastery. As Matthew discovers quickly, something very strange is happening. A black cockerel is found slaughtered and placed on the monastery altar, and one of its relics, the hand of a saint attached to a piece of a cross, has been stolen. Several other murders follow.

While this is a fine mystery, the strength of this novel lies in the exposure of characters who represent prevailing attitudes towards the religious changes happening across the Kingdom. The monks state they have a reformist mentality, but facts and snippets of dialogue belie required changes. They have a black and white point of view about good and evil, but are still very much attached to the belief in Purgatory. They are as sinful as any secular person, being accused of sexually attacking a female former servant, confessing to sexual relationships with fellow monks, and being either overly strict or lax with monastic rules and regulations and penalties after confession.

Add to all this the fact that the weather in Swansea is brutally cold and snowy. There are many scenes where Shardlake and Mark are wading through snow, slush and ice. Even Shardlake is tempted by one female servant, who falls in love with Mark. Mark's loyalty to reform and Shardlake becomes fraught with suspicion and rejection. The psychological characteristics of all characters are carefully and comprehensively revealed, to the delight of readers.

The murders will be resolved, but the road to dissolution of this troubled monastery is complicated by the violence and controversy expressed in these pages. C.J. Sampson is obviously a highly skilled, adept writer of mysteries and historical fiction. Enjoy!—V.C.

WHITE ROSE BLOSSOMS—Phil Syphe, Independently published, 2019

Alternate history—nice fantasy? Not quite. Herein we discover that at the last moment King Richard retreated at Bosworth and lost the battle, and is still alive but not well. He is severely wounded and is being hidden by his peers while he recovers. However, the heavy focus of this novel belongs to Sir John Gloucester and Lady Katherine, Richard's illegitimate children. Katherine was married to the Earl of Huntingdon, who was cutting off all connection to the king while killing Katherine with poison, until she was rescued by her brother. Sir John and Lady Katherine disguise themselves as lowly peasants. They receive tremendous assistance from two women in particular, who are healers, but with questionable reputations in their neighborhoods. The Earl of Huntingdon is the real villain of this tale. He winds up being defeated but not until he has caused Katherine much fear and suffering.

These are highly engaging characters with their own unique personalities. King Richard's children are decent human beings. Sir John Gloucester is learning to apply his fighting skills, and is determined to make his stand as a soldier, not just the son of a King. John's role at the end of the novel proves he cares more for sincere love than the chance of perhaps inheriting a throne. Their plan is for Richard to recover and gather enough supporters to fight another battle—hopefully more successful—against Henry VII.

Those who love adventure will find plenty of it within these pages, which are rife with both individual and group battles. A fascinating epilogue follows, with the account of what really happened at the Battle of Bosworth, showing how the inaction of traitors led to Richard's downfall

This is certainly a memorable piece of alternative history. The facts behind its characters are certainly true to form interesting history indeed!—V.C.

RIGHT TRUSTY & WELL-BELOVED: A Collection of Short Fiction Inspired by Richard III—Ed. Alex Marchant, Marchant Ventures, 2019

Since the discovery of the remains of Richard III and their re-internment, scholars and writers have been asking questions—and providing answers—about the true mind, heart, and spirit of their beloved King Richard III. This second collection of short stories is sold in support of the Scoliosis Association UK, dedicated to helping those who suffer from the condition that plagued King Richard's 33 years of life.

The majority of these stories are clearly focused on debunking the works of Shakespeare and Thomas More, and on giving Richard's memory a place of integrity, compassion, and intelligent reflection. Meet the man whose brother, King Edward, chose to give positions of great authority, because he could be trusted and was dependable. This despite all the positions and rewards that were granted to his brother George. Relish how Thomas More is tortured by his own musings and writings about Richard, knowing that they do not reflect the true man. Be warmed by the open generosity of King Richard to the woman waiting for and trusting in his compassion to those in dire financial and emotional need. Stand with soldiers about to march with the remains of the King to his new burial place, and share their respect and honor. Be wary as we visit Edward IV's court, and listen to the Woodvilles and their supporters as they plot to improve their status and their influence over the innocent King. Feel fear as we learn of Edward's earlier marriage, which will cause so much consternation and fear, as history changes in England which will weaken the Plantagenet dynasty. Relish the revenge Richard has planned, 500 years after the fact, for Shakespeare so clever and as we now know, so apt, and we will also understand the playwright's

trepidation and his partial acceptance of such justice. Share with Richard the poem mourning his beloved son, though he realistically knows that his rule must go on despite his personal devastation. Ponder the change in a young man's life as he takes his ordinary place as a husband despite his secret royal background, and enjoy his reasonable and tender words to his wife, scorched by the unexpected end to the story. Mourn with Richard's mistress, who deeply loved, but never considered a future without her love. Admire the wild horse given to Richard, one who would be trained by strict discipline and tasty apples. Mull over the verbal contest between Henry and Richard about the cruel and unjust legacy for the latter. Finally, in Joanne Lerner's words... *"So, my new army must be wordsmiths, not soldiers; artists, not knights; musicians, not warriors...."*

I read this collection three times and decided these writers are the skilled and worthy wordsmiths, artists, and musicians, each the "best" account or poem to celebrate the glory and honor of our "Right Truly & Well-Beloved" King Richard III. Not only that, but links are added after each story so we can further explore the authors' works and interests.

Highly recommended historical fiction!—V.C.

Some additional comments:

All of the contributions are of a high standard, though not all are actually 'stories,' short or otherwise. Three are poems, and *THE LIFE, THE DEATH, THE LIFE*, by Elizabeth Ottosson, is a sort of prose poem, unusually written in the second person. That is, it is addressed to 'you,' the 'you' obviously being the deceased Richard III.

RICHARD THE THIRD, BY THOMAS MORE, by Susan Grant-Mackie, starts this way: "Thomas More had writer's block. He had a headache. He had writer's cramp." These are not the only reasons he throws his unfinished *History of Richard III* into a bottom drawer, in frustration and disgust.

THE PLAY'S THE THING (by Kit Mareska) is set in Westminster Abbey in 1845, when both Richard III and his nemesis are obviously non-corporeal, and are just hanging around in the Abbey to eavesdrop on what is being said about them. William Shakespeare is generally pleased with what he hears, but Richard is not, and he blames Will. "You may not have been the first, but you were the worst." He will get revenge in a subtle but very suitable way.

THE WIFE BESIDE DONCASTER (Wendy Johnson) is based on an entry in the British Library Harleian MS #133, recounting Richard's giving alms to the impoverished woman of the title, a small incident and a small amount, (to him) which must have made a not inconsiderable impact on her and her family

THE SILENT BOY is a chapter from a novel, *THE HOUSE AT LADYDALE*, by Nicola Shade. Dickon Wellman is a striving yeoman during the Dissolution of the Monasteries. He still has a certain sympathy to the House of York, but is practical enough to snap up an ancient priory, with ancient monks in residence, when he sees a good bargain. He will proceed to build himself a nice house, with the aid of his daughter and an ex-monk and Renaissance Jack-of-all-trades and master of several. In the process, he will inform them of the story of his family, the boy of the title—his grandfather—and the mystery (?) of his background. Of course, there will be a wedding, and all will live happily ever after.

In *THE MEN AND THE MONUMENT*, by Liz Orwin, two men (actually ex-men, but not X-men) critique the Leicester tomb of Richard III on artistic and other terms. They are Henry Tudor and Richard himself, and—of course—this is another ghost story, somewhat along the lines of Jennifer Wilson's *KINDRED SPIRITS* series. At one point, Richard says, "I didn't ask you here simply to trade insults," but they both get in some zingers. Richard criticizes Henry for his lack of sartorial taste. Richard dresses in the latest styles, and has an iPhone, while Henry goes around in threadbare 15th century garb. If he

just weren't so stingy... But where would a spook get the money to replenish his wardrobe? Can you really take it with you? Why has nobody told me?

They spend a fair amount of time arguing about the size of their respective Societies, all of which makes both of them seem rather petty. I suppose that after one has been dead for 500 years, there is not much else to occupy one's no-longer-existent mind with. Their squabbling attracts the attention of, and a scolding from, the late Queen Mum, a spirited sprite with an educated taste for spirits. Richard relents, the two kings shake hands. (Henry is not enthusiastic, but he is sad about being left out of parties, and Richard takes pity on him.) All go off to a post-mortem buffet.—M.S.

DISTANT ECHOES: RICHARD III SPEAKS—Joanne R. Larner, Amazon Services, 2019

Fiction that mixes the past—of over 500 years ago—with the present. It is a time-travel story, but not in the usual sense. It involves a mix of King Richard's DNA and a machine called Fly On The Wall. The machine enables the 21st century observer to travel to any time and hear the person under observation speak, through capturing the voice vibrations of the object being sought. So they have a piece of DNA from Richard's tooth, and that's all they need to hear Richard at various moments of his life.

Add to this mixture the fact that the Assistant Director of Technology, Eve, has the particular gift of being psychic. That means she can not only hear Richard, but also see him, and all those around him, at whatever time period they are searching. By means of the machine and Eve's psychometric skills, we are able to travel to different times in Richard's life. It's as if the reader is there, the accounts are so vividly described. We are told that they (the scientists) will explore—and perhaps discover that really happened to the Princes, but that mystery remains unsolved, as the information about moving the Princes to different locations doesn't go much further. We also find out, inadvertently, about a one-night fling that the King has with a woman named Frideswide, and another baseborn child.

While all this occurring, the other characters, David (the boss of the project), Stellan Andresson (the Creator of the time-travel machine), and Rupert Williams (a programming whiz-kid) can't see what Eve can. This leads to high drama, especially when the time machine is destroyed and has to be rebuilt.

In spite of the fact that the mystery of the Princes remains a mystery, this is an exciting read, taking the reader to the pivotal moments of Richard's life. Complications in Eve's personal desires and relationships thicken the plot for a brief while, but that only adds a bit of spice to the story, though it somewhat mars her credibility. The depth of feeling in Richard and his family are what moved the story to its tragic end, providing a personal touch that all Ricardians will love as they share the journey.—V.C.

THE MISTLETOE BRIDE OF MINSTER LOVELL—J.P. Reedman, Herne's Cave, Middleton, DE, 2020

This book is more of a booklet, really. At only 40 pages of text, it is actually a short story telling of a visit by Richard of Gloucester and his Duchess to the home of his friend Viscount Lovell. Along with Richard and the other guests, we get a tour of the building and a sampling of the celebrations of the 11th night of Twelfth Night ceremonies. We overhear the lighthearted conversation of the protagonists: Richard: "Do they say money is the root of all evil? Well, it's true. I find it very evil to be short of money" We chuckle at the antics of the Hobby Horse and the Saracen Knight, and wonder who the mysterious Green Knight may be, as he is seemingly not one of the mummers. He gives his name as Jack Rhymer, but that is surely a pseudonym.

As the entertainment turns to the recounting of ghost stories (one would think this would be more appropriate for All Hollows' Eve, but it happens at Christmastide as well) someone brings up the old story of the Bride in the Chest, old even then, and associated with a previous castle at the same site. It is part of the folklore of many countries, an 'urban legend' long before there were any 'urbs' All would have been well if the foolish Lord of Misrule had not taken it on himself to order a re-enactment of the hide-and-seek episode in the original ghost story. The nobles have no choice but to obey. But they did not have to enter into the spirit of the game, as the two high-born ladies did

We know, of course, that there will be no tragic outcome. Anne would live to become queen, and Nan Lovell would survive her husband. There will still be some cold chills running up and down our spines before the end is reached.—M.S.

J.P. Reedman has written many stories with a Medieval setting, many of which have been reviewed in these pages. Here are a few:

The Medieval Babes Series:

My Fair Lady—re: Eleanor of Provence

The Captive Princess—Eleanor of Brittany, captive of King John, sister of Arthur

Mistress of the Maze—Rosamund Clifford.

The White Rose Rent—Richard III's illegitimate daughter

The Princess Nun—Mary, daughter of Edward I, "the nun who liked fun."

My Father, My Enemy—Julienne, someone's love-child.

Richard III and Wars of the Roses series:

I, Richard Plantagenet I: Tante Le Deseree

I, Richard Plantagenet II: Loyualtie Me Lie

A Man Who Would be King—about Buckingham

Sacred King—Richard in the afterlife

White Roses, Golden Sunnes—short stories

Secret Marriages—Edward IV's of course

Blood of Roses—Mortimer's Cross and Towton

Ring of White Roses—short stories

Avous Me Lie—childhood and youth of Richard III, soon to be published

Robin Hood series:

The Hood Game: Rise of the Greenwood King

The Hood Game: Shadow of the Brazen Head

Stonehenge:

The Stonehenge Saga—"a sort of prehistoric Game of Stones." Was that a typo for *Game of Thrones*, or was it deliberate?

Others:

My Name is not Midnight—fantasy about an alternate world Canada

A Dance Through Time—time travel

The Irish Immigrant Girl—"based on a true story"

Endelienta, Kinswoman of King Arthur—"story of the mysterious Cornish Saint and her magical White Cow"

RICHARD III: BLACKGUARD HALL, Book One—P.A. Kidd, New Generation Publishing, 2015

P.A. (Penelope) Kidd writes of eleven-year-old, mixed-race Hansy Igondi, the boy next door, Guy, and the dog Oscar, and their adventures in Yorkshire of today and 500 years ago. You can tell by looking at the cover that this is a children's book, aimed at those of the approximate ages of 9-11. The story and the illustrations are rather reminiscent of the stories of Edward Eager, especially *Knights Castle*. I read these as a teen-ager, if not exactly a child, and my children and grandchildren (and now greats) read them. In turn, Eager's novels are reminiscent of E. Nesbit's children's stories, which my parents may have read in the early 20th century. As in these previous series, the illustrations (by Berne Williams) add to the charm of the book.

The children, and dog, of this story, try to chase a rainbow down to its end (hence the reference to Roy G. Biv on the title page) to search for the pot of gold. What they find instead is a kidnapper, a black-hearted blackguard, and his equally evil henchmen. When they are thrown into a dungeon, they discover another abductee, who tells them that his name is 'Mortimer.' We can tell from the illustrations who he is supposed to be, though. 'Mortimer' gives us—and Hansy and Guy—a clue when he tells us that his father did 'give battle in vain.' Later, they rise in the world, by six stories, to a tower room. How they fight their way to freedom is the balance of the story.

The modern kids can accept that Mortimer is actually Richard of Gloucester, but Richard finds it difficult to believe in the idea of time travel and scientific inventions, such as timepieces. This may be a bit doubtful. Wrist watches might be a bridge almost too far, but Richard's contemporaries surely understood the principle of mechanical clocks. A small parish church might not have a belfry clock, but there must have been one in York Minster. Although he may not really understand, he does make common cause with Hansy and Guy. In fact, he seems to be a little sweet on Hansy, and vice-versa. The children also meet a mysterious 'old hag' who will turn up, in another guise, in later times.

At first, it may seem that Hansy is in the story mainly to fill the role of damsel in distress, and she does her share of screaming, but only her share. The boys do some too. In the end, however, she does save the life of her male companions. The modern children do get back, with the dog, to their own times, but the fact that this is named as Book One indicates that this is not the end of the story. Surely the young Augustinian friar, William of Berwyck, who befriends Richard and the others, will turn up in Book Two. Maybe Hansy and Guy, as well. After all, the villains have not been completely wiped out either. Who knows?

My chief criticism of the book is the punctuation. Please, commas and apostrophes don't bite, and even semi-colons are not poison. Do not be afraid to use them. Better yet, get a good—or even indifferent—style book, and follow it consistently. If the reader can overlook that, and has enjoyed Eager and Nesbit, this is worth a try.—M.S.

RING OF WHITE ROSES—J.P. Reedman. Herne's Cave. 2019

This is a pair of short stories, one short, one long. The first and longer one is titled *Port in a Storm: A Ricardian Timeslip Story*, and is just what that title suggests. Arianne is stranded in a small Dorset village by the breakdown of her car. As she is exploring the town, a fog comes in, and things grow eerily quiet. She stumbles into a Masonic Hall that isn't, or rather wasn't, and thinks she has happened on a troupe of re-enactors. Gradually, she realizes that this is not the case. She also realizes she has some 'splainin' to do. Why is she going about in (not exactly) men's attire? Is she a witch, or—more to the point—a spy? Richard takes her at face value, or actually more than face value. He regards her as a possibly heavenly messenger, his Angel of Hope Arianne, not particularly religious, is rather

embarrassed by this, but she does promise to spread the word about his innocence, which he has proved to her satisfaction, and his good intent.

A small point: Arianne notes that the ‘reenactors’ have banners with the old arms of England, not including the harp of Wales and the Lion of Scotland. I was under the impression that the harp was for Ireland and the dragon for Wales, which was regarded as part of the realm of England in Richard’s time.

The second story was part of one of Ms. Reedman’s novels which was edited out, but will not go to waste. It concerns *The Legend of Anne Hopper*. When the Duke of Gloucester gropes the limbs of a young woman in his Edenborough quarters, his motives are clearly defensive. He is looking for weapons, and finds one. Discovering she has been hired by Bell-the-Cat Douglas, he puts the fear of God—or of the English army—into her, then recruits her as a double agent. The ring of the legend seals the bargain. Richard gets more than he bargained for, as she later turns up in England, claiming she is carrying Richard’s child. As she is married and safely retired from espionage, he wisely decides to let matters be.—M.S.

DARK QUEEN WAITING: A Margaret Beaufort Tudor Mystery—Paul Doherty, Severn House Publishing 2019

King Edward is now king. The Tudor presence is very real and an effort is being made to save them. So many are hoping that Tudor followers will be around to support the inevitable court-in-hiding. Edward is determined that none of them will live, and methodically goes about eliminating them. The Countess, however, is alive and acting on behalf of the family.

Her husband, the Duke [Earl, actually] of Stafford, is ill, but the power behind the Yorkist regime. Her group is called the Red Dragon Battle Group, and the campaign plans they have set down on paper is called the Dragon Cipher. This paper holds all that was in power and weapons. But the plan is complete, and the list of those who are part of it includes the Earl of Pembroke, Jasper, Henry, Conway, Vavasour, Ziegler, and others. They will all die

For the men who are to find them, such as Master Bray, are astute and adept in their mission. They are knowledgeable about those who are hiding and those who are hiding them, be they loyal Englishmen, or foreigners who run ships like *The Sea Hawk Galacia*, and *The Gryphon*.

There is an interesting segment within the text. The blame for the kidnapping of Anne Neville is placed elsewhere. Clarence swears he knows nothing of it, but the reader knows different. Even when she is found the story still sticks.

The full story is given play by Pembroke before he dies. It is full of violence on every page; almost too much, yet we *must* believe! “Good King Richard” is absent in this novel. He approves of all that happens. But those were times of violence, and the Countess’ plans are very dark and very real.—V.C.

(Is this an Alternate Universe story? M.S.)

THE KING’S MAN: BOOK 2 OF THE ORDER OF THE WHITE BOAR, Alex Marchant, Create Space Independent Publishing Platform, 2018

The second book of this series plots the journey of Matthew Wansford, who serves Duke Richard of Gloucester as page, and is the close friend of his son Edward. The two boys and their friends Alys, Roger and Elen, have formed their own group—The Order of the White Boar—a secret society, which they will honor to the demise of the king.

Matthew's enemy is Hugh Soulsby, a boy who at first sneers and criticizes Richard at every opportunity. Because of his fights with Matthew, he loses his place as page and singer at Richard's court. Matthew, who has never lost sight of his first loyalty to the Duke, goes on to communicate with his friends, and it is clear that Edward values his friendship. The sadness Matthew feels on learning of the deaths of Edward and the Queen is shared by the reader.

He remains close to King Richard and actually takes part in the Battle of Bosworth, though not in battle. The book follows the king through his entire history, and also introduces us to the King's son, Ed and Richard, suggesting that it was his friend, Master Ashley, who sheltered them for the King. It is this message, and the ending, that is different from what we know. The Princes in the Tower are not dead; King Richard has sheltered them all those years. It is Matthew who will guide them to Flanders at the end of the story, after the King's death. Is this true? You must decide. History has said they died, but there is no proof.

The story is about loyalty and true friendship, and honors the memory of Richard's life and death. It is highly recommended!—V.C.

A MAN WHO WOULD BE KING: The Duke of Buckingham and Richard III, J.P. Reedman, Create Space Independent Publishing Platform, 2017,

Dissatisfaction reigned in Henry Stafford's heart, entranced by the glitter, "the glamour of Edward the Confessor's holy Crown." He grew up caught in the war of the cousins, Lancasters v Yorkists. His father died from wounds suffered in these battles. His earliest memories are of the Roo, the place where his father spent his last days, a room reeking with sickness, bad odors, and death. A vain and pompous child, Henry insisted that he be treated as a Duke, which only earned him laughter and derision. Rage, rage, rage filled his days. After a while he was sent to Exeter, to the home of King Edward's sister Anne, for training as a page, in part because of his rude behavior toward everyone who did not treat him royalty. There he learned to perform with some measure of decorum, but he still always dreamed of a crown.

Henry Stafford married Catherine, sister of the Queen, and he is faithful to her as long as he has several children. He is present at Clarence's betrayal, trial and death—all of which fills him with greater scorn for King Ned. He cannot fully understand it, yet wonders about it. Later, after Edward dies, he does everything within his power to get closer to Richard.

Buckingham is obsessed with getting more power. Richard lavishes powerful roles on Henry, indeed making him the second more powerful man in the kingdom. He plots to kill the Princes and carries it out; they are cruelly buried alive in one of Henry's broken-down castles. These scenes are difficult to read. He does not tell Richard of, but puts him off with clever conversation. After this, he loses it and begins planning a rebellion, believing he should be ruling England. He is caught, tried, and declared guilty.

Buckingham spent his whole life plotting and planning. I am not sure whether to feel sad or otherwise at such a wasted life. His wife was also a planner and schemer, no less than he was. He had so much, yet wasted more, more, and that was his undoing. Although it is fiction, this works remarkably as a biography. It is worth the read to get to know—as much as we can—the truth about the Duke of Buckingham.—V.C.

Letter to the Editor

From Leslie Croce

Hello! I am behind in my reading, and I just now looked through my Register from September, 2019. There was something about the article called "False Paternity and the Wars of the Roses" that troubled me.

In discussing the case of Florence Madge Vaughan, whose son was not the son of her husband, Sir Norman Robert Pringle, the author wrote that the son "had been conceived in an adulterous relationship with an unknown male. Poor Florence, so discreet in her lifetime, had been exposed over a century later..." He then discusses various women in the family tree of descendants of Edward III, listing them as "the suspects" and discussing the likelihood of their having had affairs.

What troubled me was that he assumed that Florence Madge Vaughan and at least one of the "suspects" willingly committed adultery. Possible they did; but did he not consider for even one moment that Florence might have been a victim of rape? Or that that might have happened to one of the other women? At the time, the stigma attached to it might have led the woman to tell no one, even her husband; or perhaps her husband knew. It's of no use to say that the victim shouldn't have been stigmatized; of course not, but that doesn't mean that she wouldn't have been.

I also think that exhuming the bodies of the dead just to see which one might have been the result of "false paternity" is horribly disrespectful. I thought it terrible the way they treated Richard III's remains as some sort of guinea pig in the name of science, after his identity had been established, and I don't think that should be done to anybody else, either.

It puzzled me that the "key figures" he mentioned were all from the fifteenth century or earlier. I may be misunderstanding, but it seems to me that the "false paternity" could have been from no more than a generation or two back just as easily as centuries ago - and do we really think it would be right to make that public, whether it was adultery or rape?

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From the Editor

Joan Szechtman

Readers of the Ricardian Register will notice that there are no articles in this issue. Unfortunately there were no article submissions for this or future issues. We accept articles from members and others students of history.

In addition to articles about Richard III and those around him, some suggestions are: technology available in 15th century England, medieval music, culture, and economy in 15th century England,.

The quality of the *Register* depends on member contributions. Please note the submission guidelines ([page 21](#)) to help me concentrate on the content instead of the format. Do contact me if you have any questions about formatting your document. I'd be delighted to help.

First published in the June 2020 *Ricardian Chronicle*.

In Memoriam: Jonathan Armstrong Hayes

June 11, 1942 — February 5, 2020

Wayne Ingalls

Jonathan was born to the Reverend Truman Hayes and Margaret (Swartwout) Hayes in Hyannis, Massachusetts on June 11, 1942. He passed away in Corvallis, Oregon on February 5, 2020 and is survived by his wife, Susan Corcoran Hayes.

Jonathan grew up in rural New England, and graduated from Tufts University in 1964. He was commissioned as a Second Lieutenant in the US Air Force via the Tufts University Reserve Officer Training Corps (ROTC) program. Soon after graduation, he started flight school and within a short time became a highly decorated fighter pilot. He flew 356 combat missions in the F4 Phantom jet over the course of three tours of duty in Southeast Asia. He was awarded five Distinguished Flying Crosses (with “V” device for heroism) and 22 Air Medals. When asked why he chose the Air Force over other Armed Services, he said: “I chose the Air Force because they don’t sleep in muddy ditches.” Commenting on his combat experiences, Jonathan remarked: “This was probably the most exciting part of my life. Combat certainly can get addicting...



Taken at 2007 AGM by D. Luitweiler

I am not a war monger. It’s a terrible thing killing people, destroying things that shouldn’t be destroyed. I went over three times not only because of my patriotism and duty, but more because of my fellow pilots.” Jonathan documented his 11+ years in the US Air Force in his book *No Lilies or Violets, Reminiscences of a Fighter Pilot* (2011).

After leaving the Air Force in 1976, Jonathan started work on his Master of Business Administration (MBA) degree at the Amos Tuck School of Business Administration at Dartmouth College. He graduated in 1978 and began his second career. He became a well-regarded financial analyst focusing on municipal bonds in the Seattle, Washington area. He earned the designation of Chartered Financial Analyst (CFA), the highest level of international legal and regulatory recognition in the financial services industry. He was quite successful in his field, and retired as the executive director of the Washington Economic Development Finance Authority (WEDFA).

Jonathan and Susan retired to Corvallis, Oregon where Jonathan was able to pursue his interests in history. He learned to use the English longbow, and collected several fine replicas of medieval weaponry. He was a member of the Albany Rifle and Pistol Club, the Forest Hills Black Powder Brigade and the Benton Bowmen.

His interest in history (and Shakespeare) led him to the Richard III Society, American Branch where he served in leadership roles in the Northwest Chapter, as the American Branch Vice Chairman and as the American Branch Chairman. He presented many times at Society events, including a memorable discussion on heraldry at the 2011 Annual General Meeting (AGM). He was also elected as Vice President of the Richard III Society in the UK (known to the American Branch as the “Parent Society”) and for a time was both the Chairman of the American Branch and a Vice President of the “Parent Society.” He was still serving as Vice President at the time of his death. His leadership style reflected more of the measured CFA than his time as a fighter pilot, but he was bold when he needed to be. As Chairman of the American Branch, Jonathan always sought the advice and counsel of the Executive Board, but he was a decisive leader who brought renewed focus on why

the Society exists: To promote historical research into King Richard III and the Yorkist period and reassess the historical evidence relating to this period of history. While Chairman of the American Branch, he was interviewed for the 2013 BBC Channel 4 documentary *Richard III: The King in the Car Park*. He brought his love of all things Ricardian with him as he traveled to the UK many times. He was present for the re-interment ceremony in Leicester for King Richard III and helped organize a reception for members of the "Looking for Richard Project" sponsored by the American Branch.

Although he disliked social media, his humorous view of life was expressed by both his email address stegosaurus37@... and the way he ended every email: "Support Your Local Sasquatch."

Jonathan Hayes will be missed by his family and his many friends both in the US and across the pond. Huzzah!

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First published in the June 2020 *Ricardian Chronicle*.

Register Archive

Fifty years ago, the American Branch engaged with the media for a radio and TV interview. The front page of the August 10, 1970 (image below) names times and dates for both the radio and TV interviews. The August 21, 1970 Dick Cavett show # 164 is available here (<http://www.tv.com/shows/the-dick-cavett-show/august-21-1970-1385438/>) and requires a CBS All Access subscription.

August 10, 1970

Dues, grants and contributions are tax-deductible to the extent allowed by law.

The Ricardian Register
Newsletter of the Richard III Society, Inc.

EDITOR: Miss Linda B. Ragazzini, 386 Weaver Street, Larchmont, New York 10538

Richard III Society, Inc. is a non-profit educational corporation chartered in 1969 under the membership corporation laws of the State of New York.

THIS IS AN EXTRAORDINARY SPECIAL SUMMER ISSUE NEWSLETTER, UNDATED AND NOT NUMBERED, CONCERNING SOME URGENT ITEMS OF INTEREST TO MEMBERS AND FRIENDS

SPECIAL RADIO INTERVIEW: SUNDAY & MONDAY, AUGUST 16 & 17

Mr. Richard Fyatt, Program Manager of New York's Municipal Station WNYC will interview William Hogarth, Co-chairman of the Society on the the regularly-scheduled series "Seminars in Theatre"...the program will include Mr. Hogarth's interview with Mr. Donald Madden, who stars as Richard III in the Free Shakespeare Festival performances of THE WARS OF THE ROSES in Central Park this year (Mr. Madden has also accepted honorary membership in the Society)...and will also consist of a history of the Society and its function...**ALL MEMBERS ARE URGED TO LISTEN IN:** the initial broadcast will be Sunday evening August 16 at 8:30 P.M. on WNYC-AM (830 on the AM band), and the program will be repeated on the following Monday evening, August 17 at 10 P.M. on WNYC-FM (93.9 on FM dial). Mr. Hogarth is pleased as Punch for the opportunity to sound off...and also pleased that he has been asked back in September to inaugurate WNYC's special SIR LAURENCE OLIVIER Festival, which will begin with RICHARD III (dates for that occasion to be announced later.)

TELEVISION INTERVIEW ON NATIONAL NETWORK SHOW TO FEATURE RICHARD III

Mr. Hogarth was also asked to appear as a guest on THE DICK CAVETT SHOW (because of, and despite his embarrassing performance on the quiz show JEOPARDY in July, wherein he missed a question on Richard III). The Cavett show is timed as a tribute to King Richard on the eve of the anniversary of his death on Bosworth Field, and will consist of excerpts from the Olivier film and an as yet untranscribed interview with Mr. Hogarth, who will presumably make a fool of himself from coast-to-coast. The show will originate in New York, where it is seen locally on Channel 7 at 11:30 P.M. EDT. Please check your local ABC Network schedules for other time zones and delayed times...remember: **FRIDAY, AUGUST 21st 11:30 P.M. ABC Channel 7 in New York area.**

Remember also to watch for our annual In Memoriam tribute in the New York Times on Saturday, August 22nd (repeated in the Sunday Times August 23rd to catch a wider readership). Mr. Hogarth has asked honorary member Rex Stout to compose the text, and should Mr. Stout have the time and inclination, we shall have a memorable statement, so to lend added dignity to that solemn occasion.

more...

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January 1–March Issue

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- 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 Society American Branch Logo

Created by Emily Newton, Secretary

Richard III Forever



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In lieu of having to cancel the 2020 GMM meeting in Philadelphia, Susan Troxell, in concert with the executive board, has developed a Virtual GMM via Zoom, to be held the dates originally planned (October 16 – 18). The presentations will be in the form of Webinars, and the business meeting will be a Zoom meeting. The presentations will be Zoom Webinars and some presenters will be “broadcasting” from the UK, and in various time zones in the US.

Go to Page 2 of this publication for more details and keep checking your email for more up-to-date information.