

# RICARDIAN REGISTER



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King Richard III



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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.

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# The Sixtieth Anniversary of the American Branch

Wayne Ingalls



Group photo of the American Branch's 2016 GMM

The American Branch of the Richard III Society turned 60 years old this year. The branch was founded by Arthur Noel Kincaid in 1961. Kincaid would later leave the US to continue his studies in Europe and became a naturalized British citizen in 1974. In Ricardian circles, he is perhaps best known for a new edition of Sir George Buck's classic work: *The History of King Richard the Third (1619). Edited with an Introduction and Notes by Arthur Noel Kincaid (1979)*. Kincaid's edition was based on an early manuscript, not the corrupted version published by Buck's great-nephew in 1646. This early manuscript, along with Kincaid's helpful notes, helped to answer many of criticisms surrounding the corrupted edition.

The American Branch of the Richard III Society was not the first Ricardian organization established in the United States. The Friends of Richard III, Inc. was founded in 1954 by stage actor Alexander Clark. The first official meeting of the Friends was in March 1955. The Friends drew in many celebrities, including Helen Hayes, Tallulah Bankhead, Alfred Lunt, Lynne Fontaine, Pat Weaver (president of NBC), John Gielgud, Robert Montgomery, Frances Tannehill and Salvador Dali. The Friends had a major media coup in December 1955 during a nationally broadcast radio interview featuring both Clark and Sir Laurence Olivier. During the interview, Olivier made this stunning statement about King Richard III: "There's no reason to suppose that he killed those babies in the Tower." The Friends would merge with the American Branch in 1966.

When A. N. Kincaid left for Europe, leadership of the American Branch went to William "Bill" Hogarth. Hogarth joined the American Branch in 1963 and when he became co-chairman in 1965, American Branch membership stood at just twelve members. Bill Hogarth would serve in leadership positions in the American Branch until 1985. He is sometimes called the American Branch's second founder since it was under his leadership and influence that the American Branch incorporated as a non-profit corporation, The Richard III Society, Inc., in late December 1968. Hogarth had a desire to establish a graduate fellowship, and was instrumental in encouraging Bill and Maryloo Schallek to establish the scholarship fund that still exists today. The Schallek Fellowship was established by William B. and Maryloo Spooner Schallek as a gift to the American Branch, and is currently

administered by the Medieval Academy of America: “The fellowship supports an advanced graduate student who is writing a Ph.D. dissertation in any relevant discipline dealing with late-medieval Britain (ca. 1350-1500). The \$30,000 fellowship helps defray research and living expenses for the equivalent of an academic year of study.” In addition, the Schallek fund also supports five \$2,000 dissertation awards annually.

Another American Branch vignette supporting research was an effort led by Dr. Sharon Michalove to hold a series of scholarly conferences at the University of Illinois. The Branch funded conference expenses for the international medievalists who came to give papers, enabling leading British academics, as well as many American scholars and American Branch members, to join together and exchange ideas. Dr. Michalove commented on this time:

One of the things I am so grateful for is the support that the American Branch has given to scholarly pursuits. When I proposed a series of scholarly conferences to be held at the University of Illinois, the Branch funded conference expenses for the international scholars who came to give papers. Each conference was held over several days and all the sessions were consecutive so that all the participants could take part in all the sessions. The residential setting of two of the conferences at the University’s Allerton House brought scholars and Society members together in a collegial environment. Enabling leading scholars like Colin Richmond, Ralph Griffiths, Michael Jones, Tony Pollard, Peter Fleming, as well as many American scholars, underscored the commitment to the research mission of the Society and raised the profile of the Branch in the academic community.



From left to right: Dr. Compton Reeves, Laura Blanchard, and Dr. Sharon Michalove examining a photocopy of the “Edward IV Roll” made from a microfilm, Kalamazoo, Michigan. Photo by Janet Trimbath.

Numerous officers and members of the American Branch have come from academic backgrounds, including Dr. Morris McGee, Dr. A. Compton Reeves, Dr Lorraine Attreed and Dr. Michalove. Dr. Reeves frequently presided over the Fifteenth-Century English History sessions at the annual International Congress of Medieval Studies at Western Michigan University in Kalamazoo, Michigan. American Branch members, both academics and amateur historians, have presented at the Congress. One such presenter was Laura Blanchard, the American Branch’s former webmaster (in addition to serving in numerous Branch leadership positions). Laura was also instrumental in the Free Library of Philadelphia

Rare Book Department's MS Lewis E201 (c. 1461-64, commonly called "Edward IV Roll") preservation project. The American Branch made significant financial contributions in support of this endeavor. The Edward IV Roll is available for virtual viewing at the Free Library of Philadelphia website: [libwww.freelibrary.org/digital/item/3310](http://libwww.freelibrary.org/digital/item/3310). A visit to see the Edward IV Roll in person was on the schedule for the American Branch's 2020 General Membership Meeting (GMM) in Philadelphia. However, when that event was cancelled because of the pandemic, the Branch took advantage of Zoom to hold a Virtual GMM attended online by over forty members (more on that GMM below).

More than thirty American Branch members from sixteen different US states traveled to the UK for the historic reinterment of King Richard III in 2015. The American Branch contingent was led by Chair Jonathan Hayes (who later served as a Vice President of the parent Society in the UK). A key event for the Branch was hosting a cocktail reception for those involved in the Looking for Richard Project. American Branch attendee Sally Keil (now serving as the Missing Princes Project coordinator in the US) described the experience as a whirlwind of events, including lectures at the University of Leicester, the aforementioned cocktail reception, and two Compline services at Leicester Cathedral. She described the second Compline service as particularly stirring: "The Richard III Society held its own service the next evening. This time there was no filming going on so the beauty of the flickering candles and the stillness of the Cathedral gave us all time to quietly reflect. The service was very moving: it was *for* King Richard, conducted *by* Ricardians."



In 2016, the American Branch had an extremely memorable GMM in Denver, Colorado, attended by 65 members. The highlight of the GMM was the enthralling keynote presentation given by Dom Smee (*Secrets of The Dead: Resurrecting Richard III*, 2014) and his mother, Christina Smee, on their experiences with Dom being recruited as "Richard III's body double" and on her experience as a historical re-enactor at the Bosworth Battlefield Center. During the banquet that evening, we were treated to an amazing live concert by The Legendary Ten Seconds, led by Ian Churchward.



Matthew Lewis: A screenshot taken from his webinar at the 2020 GMM.

In 2020, the effects of the pandemic caused the cancellation of the GMM in Philadelphia. However, through the resourcefulness, tenacity and hard work of Cheryl Greer and Susan Troxell, the American Branch still had a GMM, albeit a virtual event. The guest

speakers at this virtual GMM were exceptional: Peter and Carolyn Hammond (Richard III Society, CLG, President and Vice President, respectively), Matthew Lewis (now the current Chairman of the Richard III Society, CLG) and Sally Keil (US coordinator for the Missing Princes Project).

In addition to those noted above, an American Branch profile would be incomplete without mentioning the following Ricardians, each of whom has provided exceptional service to the Richard III Society, American Branch over the years (far from a complete list). Most of these are recipients of the American Branch's Dickon Award: Peggy Allen, Dianne Batch, Bonnie Battaglia, Carol Bessette, Pam Butler, Alan O. Dixler, Jeanne Faubell, Judie Gall, Elizabeth (Libby) Haynes, Martha Hogarth, Joyce Hollins (Hiller), Deborah Kaback, Helen Maurer, Tamara Mazzei, Linda McLatchie, William and Amber McVey, Mary Miller, Roxanne Murph, Nita Musgrave, Judith Pimental, Eileen Prinsen, Carole Rike, Yvonne Saddler, Myrna Smith, William Snyder, Joan Szechtman, and Maria Torres.

If you would like to share your memories of the Richard III Society, American Branch for possible inclusion in a future issue of the Ricardian Register, please send them to me at [membership@r3.org](mailto:membership@r3.org).

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## Board Change Announcement

Gilbert Bogner, Chair, and Justin Smith, Secretary, had tendered their resignations since the last quarterly Executive Board meeting on 7/18/2021. In accordance with our By-Laws, the Executive Board filled the positions. Susan Troxell will serve as the Interim Chair and Joan Szechtman will serve as Interim Secretary until the next regularly scheduled election in 2022. Compton Reeves will continue to serve as the Immediate Past Chair.

# Who Was Lambert Simnel?

Matt Lewis

When I wrote *The Survival of the Princes in the Tower*, I posited a theory, one of many alternatives offered. This particular idea has grown on me ever since, and I find myself unable to shake it off. I'm beginning to convince myself that the 1487 Lambert Simnel Affair was never an uprising in favour of Edward, Earl of Warwick, as history tells us. I think I'm certain I believe it was a revolt in support of Edward V, the elder of the Princes in the Tower. Sounds crazy? Just bear with me.

Why do we think we know that the Yorkist uprising of 1487 favoured Edward, Earl of Warwick? In reality, it is simply because that was the official story of the Tudor government. It made the attempt a joke; a rebellion in favour of a boy who was demonstrably a prisoner in the Tower, who indeed was paraded at St Paul's for the masses and (perhaps more importantly) the nobility to see. There is nothing that links it to Edward V because Henry VII could not afford there to be. Interestingly, there is virtually nothing contemporary that links it to Warwick either, at least not from outside government circles, and even within the corridors of power, there are intriguing hints that all was not as it appears.

There are two types of evidence worthy of consideration. The first is that written down which differs from the official version of events. The second important aspect of the affair is the identities and actions of those involved. Examination of the first body of works throws up some interesting discrepancies. The *Heralds' Memoir* offers an account of Henry VII's campaign and the Battle of Stoke Field which describes the boy taken after the battle, captured by Robert Bellingham, as being named John.

'And there was taken the lade that his rebelles called King Edwarde (whoos name was in dede John) – by a vaylent and a gentil esquire of the kings howse called Robert Bellingham.'<sup>1</sup>

The role of heralds on the battlefield, although they worked for a master, was traditionally impartial, their purpose being to report on the fighting decide the victor (though it was usually obvious). This herald was an eyewitness to the king's preparations and to the battle, and he reports that the boy delivered to Henry afterwards was named John. Was this a random boy who took the fall for the plot, perhaps willingly, if doing so came with a job in the royal kitchens? One other thing to note from the herald's account, which is something that runs throughout the various descriptions of this episode, is the fact that the rebels called their leader King Edward, but no regnal number is ever given. This opens up the possibility that he was claimed to be King Edward V, not King Edward VI.

A regnal number seems to first appear in the York Books. The city received a letter that began 'By the King' but offered no regnal number. The letter, asking for assistance that was denied, was transcribed at some point into the city's records beneath a note that it had been received from the imposter claiming to be King Edward VI.<sup>2</sup> The question is, was this written in after the official story had taken shape? The writer of the letter offers us no clue by refraining from using a regnal number to describe himself. Is it possible that all references to a regnal number were erased from the record because of the fallout it would cause Henry? Certainly, if he claimed to be Edward V, it would be a far more problematical incident for Henry, who was married to Edward's sister Elizabeth, and whose rise to the throne had relied heavily on Yorkists who would abandon him for Edward V in a heartbeat. In the Leland-Hearne version of the *Heralds' Memoir*, the transcriber felt the need to change this contemporary passage to assert that the boy's name 'was indede Lambert'. It is therefore easy to see how the official story was layered over contemporary variants to mask alternative versions.



One more interesting feature unique to the Lambert Simnel Affair is the coronation the boy underwent in Dublin. We are told that they used a:

‘...crown they took off the head of our lady of Dam and clapt it on the boy’s head. The mayor of Dublin took the boy in his arms, carried him about the city in procession with great triumph. The clergy went before, the Earl of Kildare, then Governor, then Walter, Archbishop of Dublin and Lord Chancellor; and the nobility, Council and citizens followed him as their King.’<sup>3</sup>

Clearly, the boy was widely accepted in Ireland, with only Waterford remaining staunchly loyal to Henry VII. Here too, we have no reference to a regnal number that might help clear up the matter of who the boy was claiming to be. The act of a coronation is unusual though. Perkin Warbeck, in all his years claiming to be Richard, Duke of York, the younger of the Princes in the Tower, never underwent such a ceremony. The critical factor here is that Edward V had already been proclaimed king, in 1483 after his father’s death, but had never been crowned. A coronation was the missing piece of his kingship. Was the ceremony in Dublin meant to fill this hole, or at least plug the gap? In 1216, the young Henry III had been crowned at Gloucester Cathedral because a coronation ceremony was seen as key to firming up his position as king. London was in the hands of the French and rebel barons and was therefore unavailable for the event. He had been forced to borrow a gold circlet from his mother to use as a crown, just as Lambert’s ceremony had used a similar decoration from a statue in a nearby church. The pope had later instructed that Henry should be re-crowned at Westminster by the Archbishop of Canterbury because it was more proper, so there was a precedent for this potential king to have a coronation in Dublin which could then be confirmed at Westminster if his invasion was successful. The very fact of a coronation makes much more sense if it was for Edward V, a proclaimed but uncrowned king than for Edward VI.

The *Heralds’ Memoir* account of Robert Bellingham capturing a boy named John who would later become Lambert Simnel – or at least, the account states that this John was the boy the army followed and claimed to be their king – is neither the beginning nor the end of contemporary or near-contemporary confusion about the identity of the nominal leader of this rebellion. We know that Henry VII ordered the burning of all of the records of the Irish Parliament held in 1487, and when Sir Edward Poyning’s arrived in Ireland shortly after the Lambert Simnel Affair, we cannot know what else was destroyed. Paperwork that might help work out whether the boy claimed to be Edward V or Edward VI is therefore hard to come by and, as with the York Books, when it was written becomes paramount. If it was after the official story took hold, it is bound to say Edward VI. How hard can it be to make ‘V’ become ‘VI’ anyway?

The *Annals of Ulster* is a chronicle compiled by a contemporary to these events, Cathal Mac Manus Maguire, the Archdeacon of Clogher. He mentions the Lambert Simnel Affair in two passages. The first described the circumstances around the Battle of Bosworth when he wrote:

‘The king of the Saxons, namely, king Richard, was slain in battle and 1500 were slain in that battle and the son of a Welshman, he by whom the battle was given, was made king. And there lived not of the race of the blood royal that time but one young man, who came, on being exiled the year after, to Ireland.’<sup>4</sup>

This would tend to point to Edward, Earl of Warwick if it was believed that the Princes in the Tower were dead, though this is not something the *Annals of Ulster* does claim. To be fair though, it remains quiet on most Saxon matters that don’t directly impact Ireland.

The next passage where this lone son of the House of York is mentioned is in the section covering 1487 and the attempt by Lambert Simnel on Henry VII's throne.

'A great fleet of Saxons came to Ireland this year to meet the son of the Duke of York, who was exiled at that time with the earl of Kildare, namely, Gerald, son of Earl Thomas. And there lived not of the race of the blood royal that time but that son of the Duke and he was proclaimed king on the Sunday of the Holy Ghost in the town of Ath-cliaith that time. And he went east with the fleet and many of the Irish went with him east, under the brother of the Earl of Kildare, namely, Thomas, son of the Earl and under Edward Plunket, that is, Edward junior.'<sup>5</sup>

This passage is awkward. It still maintains that this scion of the House of York was the last. However, he is described as a son of the Duke of York. If this refers to Warwick, then it must mean a grandson of the Duke of York and is perhaps just a slip. If it does refer to him, it is interesting that the writer describes him being exiled with the Earl of Kildare, because the attainder of Warwick's father in 1478 expressly charged George with trying to get his son out of the country either to Ireland or Burgundy. It does not state whether he failed or succeeded.

It may also merit consideration that the last Duke of York (assuming this was not a grown son of the (by now, if alive) 13-year-old Richard of Shrewsbury, Duke of York, the younger of the Princes in the Tower, was Edward IV. Why would the writer not refer to Edward IV? As mentioned, the Annals relate little of English affairs, and perhaps it was uncertain whether, under Henry VII, it was acceptable to refer to Yorkist kings. That argument struggles to hold water, though, since the writer has earlier referred to King Richard when discussing the Battle of Bosworth. If the writer uses 'son of the Duke of York' to mean a grandson of Richard, 3<sup>rd</sup> Duke of York, then it might refer to Warwick, Edward V or Richard of Shrewsbury (if the latter two were still alive). If he means a son of the last Duke of York, then he means a son of Edward IV. The reference to the last of the line is strongly suggestive that he means Warwick since he was known (in England at least) to be alive, but that would raise a query about Irish support for Perkin Warbeck. If they believed he was another son of the House of York, then they did not *know* that all but Warwick were dead. It is possible they meant Edward V, as the last hope of the House of York, unaware of the fates of Richard of Shrewsbury and Edward, Earl of Warwick. One thing that can be taken from these passages is that the writer seems convinced that the boy was who he claimed to be. There is no mention of imposture, of Lambert Simnel or of a boy from Oxford.

In January 1478, the Pope would write to the Irish prelates involved in the coronation to censure them for supporting Lambert. They had:

'adhered to and aided and abetted the enemies and rebels of the said king, and even de facto set up and crowned as king, falsely alleging him to be a son of the late duke of Clarence, a boy of illegitimate birth, whom the said king already had in his hands, thereby committing treason and incurring the said sentences.'<sup>6</sup>

This was clearly after the official story had taken shape. Henry had told on the archbishops of Armagh and Dublin and the bishops of Meath and Kildare in order to have them censured. There are several very interesting slips in this story. In 1526, amongst the Letters and Papers, Foreign and Domestic, Henry VIII is a note on Ireland that deviates from the official version of events. The author is not mentioned, unfortunately, but the briefing is a summary of the state of affairs in Ireland over recent decades. The passage relating to the Lambert Simnel Affair tells the king that:

‘Now that the King inherits the titles both of York and Lancaster, he will be better able to look after Ireland. There has been a similar dispute for the rule of Ireland between the Geraldines and the Butlers. The earls of Kildare and Desmond come of one stock, and have always held with the house of York, as was seen in the days of the King's father, "when an organ-maker's son (Lambert Simnel), named one of king Edward's sons, came into Ireland, was by the Geraldines received and crowned king in the city of Dublin, and with him the earl of Kildare's father sent his brother Thomas with much of his people, who with the earl of Lincoln, Martin Swart and others, gave a field unto the King's father, where the earl of Kildare's brother was slain."<sup>7</sup>

The interesting fact here is that Lambert Simnel, while naturally portrayed as a fraud, is described as ‘one of king Edward's sons’. Given that he was crowned, we are consistently told, King Edward, if he was a son of Edward IV, that makes him Edward V. The passage is in quotation marks, but if it refers to another source, that is not given. It is striking that what appears to be a private briefing for Henry VIII on Irish affairs is allowed to refer to Lambert Simnel as a son of Edward IV, not the son of George, Duke of Clarence as the official story under Henry VII insisted. At least in public. Was something else well known in private?

There is another source, far more contemporary, that throws serious doubt on the story Henry VII wanted and needed everyone to believe. It is all the more interesting because it comes from within Tudor circles. Bernard André was a blind friar-poet who acted as tutor to Prince Arthur Tudor and may have gone on to teach the future Henry VIII too. He wrote a life of Henry VII which is generally full of praise for his master, but when it comes to the Lambert Simnel Affair, he appears to utterly ignore the official story.

‘While the cruel murder of King Edward the Fourth's sons was yet vexing the people, behold another new scheme that seditious men contrived. To cloak their fiction in a lie, they publicly proclaimed with wicked intent that a certain boy born the son of a miller or cobbler was the son of Edward the Fourth. This audacious claim so overcame them that they dreaded neither God nor man as they plotted their evil design against the king. Then, after they had hatched the fraud among themselves, word came back that the second son of Edward had been crowned king in Ireland. When a rumour of this kind had been reported to the king, he shrewdly questioned those messengers about every detail. Specifically, he carefully investigated how the boy was brought there and by whom, where he was educated, where he had lived for such a long time, who his friends were, and many other things of this sort.’<sup>8</sup>

André has already, by this point, assured his readers that Richard III killed the Princes in the Tower. He sticks to the assertion that Lambert was an imposter, but he clearly states that he was claimed to be ‘the son of Edward the Fourth’. He goes to explain that ‘the second son of Edward had been crowned king in Ireland’, so something does not add up in his account. He seems to be claiming that Lambert Simnel was set up as Richard of Shrewsbury, the second son of Edward IV, yet all other accounts have the boy claiming to be named Edward. Does André have the first and second sons mixed up, or is there another scenario emerging in which Lambert was claimed to be Richard of Shrewsbury? This alternative scenario was in circulation as late as 1797, when W. Bristow said that the Irish supported ‘Lambert Simnel (the counterfeit duke of York)’.<sup>9</sup> Perhaps this is some confusion with Perkin Warbeck, but what we can take from André's statement here is that he understood the lad in Ireland was being touted as a son of Edward IV, not of the Duke of Clarence.

The friar does not stop there, though. He continues his account by explaining that;

‘Various messengers were sent for a variety of reasons. At last [blank space] was sent across, who claimed that he would easily recognise him if he were who he claimed to be. But the boy had already been tutored with evil cunning by persons who were familiar with the days of Edward, and he very readily answered all the herald’s questions. To make a long story short, through the deceptive tutelage of his advisors, he was finally accepted as Edward’s son by many prudent men, and so strong was this belief that many did not even hesitate to die for him.’<sup>10</sup>

André here asserts that several messengers were sent to Ireland to find out what was going on. Finally, a herald volunteered to go on the basis that he had known Edward IV and his sons and would recognise the boy if he was who he claimed to be. Already, feeling the need to take such a step confirms that Henry VII cannot have known with any certainty that the sons of Edward IV were dead. Even more astoundingly, the herald returned to inform Henry that the boys had answered every question posed of him, and he did not say he did not recognise the boy, or that his looks made it impossible for him to be a son of Edward IV. In fact, he confirms that ‘he was finally accepted as Edward’s son by many prudent men’.<sup>11</sup>

Frustratingly, André leaves a blank space in his manuscript where the name of the herald was surely meant to appear. It has been suggested that this herald might have been Roger Machado, a man of Portuguese extraction who had served Edward IV and Richard III before going on to work as a herald and ambassador, with no small amount of success, for Henry VII. If it were Machado who made the trip, he would have been well placed to examine the boy’s looks and interrogate his knowledge of Edward IV’s times, his family and the like. Perhaps the most interesting fact about Machado about this episode is that he is known to have kept a house in Southampton. On Simnel Street. So, if we are wondering where that name Lambert Simnel came from, we perhaps have a possible explanation.

Several sources seem to very clearly oppose the official story that the uprising of 1487 was in favour of Edward, Earl of Warwick and instead insist that it was in the name of one of Edward IV’s sons. Given that it is generally accepted that the lad was crowned King Edward, that would make him Edward V, though it remains possible he was in fact crowned Richard IV and was claimed to be the younger of the Princes in the Tower. Clearly this was a severe issue for Henry VII, and I suspect that the name Edward gave them a splendid get-out-of-jail-free card because it allowed them to undermine the attempt by portraying it as a farcical plot in favour of Edward, Earl of Warwick, who was a prisoner in the Tower.

The other key thing to consider in the events of 1487 are the actions of some of those who might have had a vested interest. In the absence of evidence, which Henry VII would have an interest in suppressing or destroying (we know he destroyed *Titulus Regius* and the records of the 1487 Irish Parliament – what we don’t know is what else he had destroyed), the actions of these people should be instructive and offer an indication of what they knew, or at least believed. The first of these is Elizabeth Woodville, the widow of Edward IV and mother of the Princes in the Tower. At a council meeting, probably held at Sheen Palace around 3 March 1487, the plot developing in Ireland was on the agenda. Another of the outcomes of this meeting was the removal of all Elizabeth Woodville’s properties, which were granted to her daughter, Henry VII’s wife, Elizabeth of York. Elizabeth Woodville was given a small pension and retired to Bermondsey Abbey. It has long been asserted that this was voluntary and had been planned by the former queen, but there is no real evidence to support that idea, and the timing is indeed suspicious. Many subsequent writers have believed that Elizabeth was being dealt with because she was suspected of involvement in the Lambert Simnel Affair (notably argued against by Chimes in Henry VII<sup>12</sup>).

If this was true, the question that must be asked is what Elizabeth Woodville stood to gain from backing an attempt to place Edward, Earl of Warwick on the throne. Nothing. Nothing at all. Her daughter was already queen consort and replacing Henry with her deceased husband's nephew would hardly improve her position. In fact, it has long been claimed (by Mancini amongst others) that Elizabeth Woodville was at least viewed as implicated in George, Duke of Clarence's fall and execution. She could hardly have hoped to profit by placing his son on the throne when he may well seek revenge upon her. There is only one circumstance in which Elizabeth Woodville's position would be improved from having a daughter on the throne as queen consort, and that is having a son on the throne as king. Her involvement in a plot in favour of Warwick makes no sense whatsoever. Her suspected support for a scheme in favour of one of her sons with Edward IV makes perfect sense.

The involvement of the Woodville faction, or at least the suspicion of it, is further evinced by the arrest of Thomas Grey, Marquis of Dorset, at the same time as his mother was deprived of her property. Thomas was reportedly placed in the Tower, and when he protested that he had done nothing wrong, he was told that if he were really loyal to Henry VII, then he wouldn't mind a spell in prison. The anecdotal story is a window into some strange Tudor logic, but also the fear that the broader Woodville faction was involved in the plot. The one thing that doesn't add up is that Sir Edward Woodville, Elizabeth's brother, was part of Henry's army at Stoke Field. He seems to have escaped suspicion, perhaps not believing the story or maybe even ensuring he got there to see the boy for himself.

Another whose actions are hard to comprehend if the plot was in favour of Warwick is John de la Pole, Earl of Lincoln. John was in his mid-twenties by 1487 and was the oldest nephew of Edward IV and Richard III. His mother was their sister, Elizabeth, Duchess of Suffolk. Although his descent was therefore in a female line, the entire claim of the House of York was based on the Mortimer descent in the female line so this cannot have been a bar to his chances of succession. After the death of Richard III's only legitimate son, Edward of Middleham, it is likely that John would have been considered Richard's heir presumptive since Warwick was still legally barred from the succession by his father's attainder. If the Princes in the Tower were dead, and Warwick a prisoner barred from succession, then in 1487, the House of York had a ready-made, adult claimant. John's younger brothers would go on to claim the throne, interestingly, only after Lambert Simnel had failed and Perkin Warbeck had been executed. The only two people with a better claim to the throne for the House of York in 1487 than John de la Pole were Edward V and Richard of Shrewsbury. They had been re-legitimised by Henry VII so that he could marry their sister, thus handing a dangerously popular and legal claim to those two boys in the process. It has long been suggested that Henry's willingness to do this demonstrates his understanding that the boys were dead, but it is clear, not least from the Perkin Warbeck Affair, that no one knew this for certain. It is more likely that mounting pressure from Henry's Yorkist support base, which had won him the throne and was keeping him in government, had to be appeased by the completion of his promised marriage, whatever the fallout might be. Failure to complete it would almost certainly have sparked a rebellion.

John clearly overlooked his own perfectly good and perfectly legal claim in 1487. There was no question that he really was John de la Pole, yet he chose, we are told, to follow a fake boy from Oxford who claimed to be the Earl of Warwick, a boy who was legally barred from the succession. What could possibly have led John (and indeed others – Francis Lovell and Margaret of York, Duchess of Burgundy most significantly) to make that decision? Even if they had succeeded in their invasion and reached the real Warwick in the Tower (if that was the real Warwick – confused yet??), the boy had no natural support or power base

to build a kingship on. John actually posed an altogether better option than Warwick. Something made him overlook his own claim, and the only better claim lay with Edward V or Richard, Duke of York.

I have become increasingly convinced that the Lambert Simnel Affair as history has recorded it is a lie. The claim that Edward, Earl of Warwick was claimed to be the figurehead by the rebels cannot be evidenced, and even Tudor sources point to a claim that he was one or other of the Princes in the Tower. I suspect that the invasion was in favour of, and was perhaps led by, Edward V, who would have been 16 years old by early 1487. The use of the name Edward was seized upon by the fledgling Tudor government to make a mockery of the plot by claiming that it favoured Edward, Earl of Warwick, a boy who was barred from the succession, had no personal support and was demonstrably a prisoner in the Tower of London. It was a clever sleight of hand that has stuck well. I suspect that the coronation in Dublin was seen as a missing piece of the jigsaw of Edward V's kingship. Much like Henry III's, it was a temporary stopgap to give credence to his planned invasion and could be confirmed later at Westminster Abbey. Messengers sent to Ireland, according to André, reported back that the lad was a son of Edward IV, and that fact makes sense of the suspected involvement of Elizabeth Woodville and her son Thomas Grey. It also accounts for John de la Pole setting aside his own claim and backing this plan.

The herald's report from the Battle of Stoke Field that a boy named John was captured might well be accurate. Why would a herald lie and undermine his office to oppose the official version of events? Even if this is accepted, it leaves several questions unanswered (and unanswerable). Was the 'John' taken at the battle really the figurehead of this invasion or a boy amongst the army or its train who made a convenient 'Lambert' for Henry? If he was really Edward V or Richard of Shrewsbury, was he the same person then placed in the royal kitchens? That would seem unlikely, but he could have been switched with another boy, glad of the security of a job in royal service. Edward or Richard might then have been found a new, secret identity, or killed. The figurehead of the invasion might have been killed amidst the slaughter of Stoke Field, an outcome that would have worked for Henry if he was one of the Princes, and he had a boy to pass off as Lambert. Alternatively, this figurehead may have escaped. Adrien de But claims he was whisked to Calais and onto the continent to safety by Edmund de la Pole, younger brother of John. Did he slip into obscurity, or re-emerge a few years later as Perkin Warbeck?

*The Book of Howth*, a record of one of the Irish families prominent at the time (though the surviving manuscript copy belonged to the contemporary Lord's grandson, so precisely when it was compiled is not clear) and it too offers an interesting insight into the aftermath of Stoke Field. In 1489, Henry VII hosted the Irish nobility at a feast in London designed to reassert his authority and improve relations with Ireland. It is here that the *Book of Howth* credits Henry with the famous quip that 'My Masters of Ireland, you will crown apes at length' as a jab at their willingness to use an imposter against him. The passage also refers to an incident during the feast, meant by Henry as a joke, but which may have backfired.

'This same day at dinner, whereas these Lords of Ireland was at Court, a gentleman came where as they was at dinner, and told them that their new King Lambarte Symenell brought them wine to drink, and drank to them all. None would have taken the cup out of his hands, but bade the great Devil of Hell him take before that ever they saw him.'<sup>13</sup>

The implication that can be drawn from the passage is that the Irish lords had to be told that the person serving their wine to them was the boy whose coronation most of them had attended two years earlier. No one had recognised the lad, presumably the one taken prisoner at Stoke Field – perhaps Robert Bellingham's John – as the boy crowned in Ireland. Did

they feign not to recognise him? Did the servant drift around the room utterly unnoticed? Or did Henry's prank backfire when it became apparent that this was not the boy they had lauded as their king? Perhaps Henry knew he was not, but wanted to force the Irish lords to acknowledge that their plot had failed and was over.

After writing a book about the Princes in the Tower, the most commonly asked question has been what I think happened to them both. I have always tended to believe Perkin Warbeck could really have been Richard of Shrewsbury, and nothing in researching the book has altered that belief, though obviously it cannot yet be proven either way definitively. The Lambert Simnel Affair has tended to slip by as a joke, and I wonder whether that wasn't the very design of the Tudor government. If pressed, I would suggest now that the Lambert Simnel Affair was an uprising in favour of one of the Princes in the Tower, most likely a 16-year-old Edward V. I accept that it remains beyond proof, but I think it is a worthy addition to discussions of what might have happened.

ENDNOTES:

<sup>1</sup> E. Cavell, *Heralds' Memoir*, Richard III and Yorkist History Trust, 2009, p 117

<sup>2</sup> A. Raine, *York Civic Records, Vol 6, pp 20-1*

<sup>3</sup> <https://www.british-history.ac.uk/cal-state-papers/ireland/1601-3/> pp 661-687

<sup>4</sup> Translated by B. Mac Carthy, *Annals of Ulster, Vol III*, Dublin, 1895, p 299

<sup>5</sup> *Ibid.*, pp 315-7

<sup>6</sup> <https://www.british-history.ac.uk/cal-papal-registers/brit-ic/vol14/> pp 305-309

<sup>7</sup> 'Henry VIII: August 1526, 11-20', in *Letters and Papers, Foreign and Domestic, Henry VIII, Volume 4, 1524-1530*, ed. J S Brewer (London, 1875), pp. 1066-1081. British History Online <http://www.british-history.ac.uk/letters-papers-hen8/vol4/> pp 1066-1081 [accessed 24 July 2018]

<sup>8</sup> Bernard André, Translated by Daniel Hobbins, *The Life of Henry VII*, Italica Press, 2011, pp 44-5

<sup>9</sup> The History and Topographical Survey of the County of Kent: Volume 2, W. Bristow from <https://www.british-history.ac.uk/survey-kent/vol2/> pp 184-203

<sup>10</sup> Bernard André, *The Life of Henry VII*, p 45

<sup>11</sup> *Ibid.*

<sup>12</sup> Chrimes, S.B., *Henry VII*, Yale University Press, 1999, p 76 n3

<sup>13</sup> J. Ashdown-Hill, reproduced in *The Dublin King*, The History Press, 2015, p 156

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## Medieval Robots!

Colin Torode

“Step aside Walt Disney World, what with its animatronic images that capture the minds of young and old alike. It seems that medieval people had already developed the concept of “animated figures” and “robots” long before any Westerner had set foot in the New World and before anyone had harnessed the power of electricity.

“Here is a short and wonderful piece written by Colin Torode, an English maker of authentic medieval-era pewter pilgrim badges who does business as Lionheart Replicas and is often on the scene as a re-enactor of medieval pewter-making at festivals in the United Kingdom. He has also made pilgrim badge replicas for the British Museum.

“Colin’s story begins with his reproduction of the St Alban pilgrim badge, and the feast held in honor of this important early English saint on June 22 of the Roman Catholic calendar.”—Introduction by Susan Troxell.

Today is the Feast Day of the saint regarded as Britain’s first Christian martyr—St Alban.

Surviving St Alban pilgrim badges are not particularly numerous, but those that do survive all follow exactly the same design, capturing the moment of execution as Alban’s decapitated body slumps to the floor, while his head is left tied to a branch by the hair. Meanwhile, the executioner’s eyes fall from their sockets so that he should never witness the virtue that would arise from Alban’s martyrdom.

According to the legend, Alban was a 3rd century Roman legionary at Verulamium who sheltered and aided the escape of a Christian priest named Amphibalus (erroneously named by Geoffrey of Monmouth, who seems to have misunderstood the Latin word for a cloak for the priest’s name). Alban was arrested and executed in the spot where St Alban’s Abbey (now Cathedral) would later be built.



St Albans Abbey is one of my personal favourites—with its marvellously restored shrine of St Alban (restored from hundreds of shattered pieces) and now recently joined by the superbly restored shrine of St Amphibalus (it was on display before, but it was a horrible mess); plus the wonderful and unique 14th century wooden watching loft and wall paintings galore. I would normally be there doing my pilgrim badge thing this coming weekend as part of the annual St Alban pilgrimage, but not this year, sadly.

A feature of the modern St Alban pilgrimage is the parading around the town of giant puppets, depicting characters from the martyrdom of the saint; but I wonder how many people realise just how medieval in character this puppet parade is? I have an interest in medieval mechanically animated figures (robots, automatons or mechanical puppets if you like), which is convenient as a contemporary account tell us that a puppet or animated figure featured in the medieval St Albans Feast Day celebrations. We know this mainly from the recollections of a Robert Shrimpton, four times mayor of the town.

Robert Shrimpton witnessed the abbey and town of St Albans in the years leading up to the Reformation and his memories are incredibly revealing. He tells us that an animated image of St Alban would be pushed on a wheeled cart by two monks around the town every year as part of the feast day celebrations. Upon reaching the market square, the image would pretend to be unable to go any further and would slump to the ground; prompting the abbot to be summoned and, arriving upon the scene, would exclaim ‘arise, arise St Alban and get thee home to thy sanctuary’, whereupon the image would consent to rise and complete his ‘walk’.

The same account describes this image, which usually stood in the Abbey’s shrine chapel, as being controlled by an attendant, who, with the pull of a wire could make the image roll its eyes or nod and shake its head according to the offerings given by pilgrims. Robert Shrimpton even describes peering inside the hollow image and seeing the contraption up close, with its mechanism of wires and levers.

Elsewhere, (most notably Boxley Abbey in Kent) such animated images would be used as focal points at shrines and they would later be denounced by reformers as nothing but evil trickery, devised by corrupt monks in order to terrify and cheat the devout (but presumably very gullible) pilgrims into making offerings. But this was clearly reformist propaganda, albeit propaganda so successful that it remains the prevailing view in history books today. The fact that Robert Shrimpton knew that the St Alban image was operated



by a monk, surely suggests that there was no serious attempt at trickery here and why would there be—animated figures are a well recorded phenomenon in medieval Europe, so are unlikely to have deceived on a wide scale.

Outside of the church we find them in pageants, with some of the accounts painting a picture of wonderfully complex machines. For instance, when the Holy Roman Emperor Charles V visited London with King Henry VIII in 1522, he was entertained by a pageant featuring a number of mechanical devices. The first depicted heaven “with the assumption of Our Lady marvelous goodly conveyde by vyce and a clowde opening” (she was made to rise unto heaven through an opening cloud in other words). The second device represented “the ile of Englonde” with a mountain, around which were various beasts and flowers. Upon the coming of Charles V ‘the beasts did move and go, the fishes did spring and the birds did sing, rejoicing at the coming of the two princes...’ A further tableau depicted a castle with images that ‘dyd ryse by a vyce’ and ‘cast away their swords by a vice and embrace each other in token of love and peace’. In the context of these descriptions, ‘vice’ indicates mechanical methods of moving limbs etc through springs, pulleys and weights. A similar pageant, featuring moving giants and lions, greeted King Henry V and Queen Catherine when they returned to London in 1421.

The church used these devices extensively too—which is not surprising when we see how extensively the church used theatre. Typical were mechanical figures of Christ that appeared to rise from the sepulchre on Easter Sunday (denounced as ‘Jack in the box’ by reformers), as well as mechanical moving roods or ‘holy ghost’ doves that ‘flew’ down from the church ceiling. An eyewitness account from Salisbury in 1466 tells of figures of the Magi ‘worked by weights’ so that they brought gifts to Mary and the infant Christ, who reached out to take the gifts as Mary and Joseph bowed.

These things were not exactly commonplace—they must have been hugely expensive and complicated contraptions, but the knowledge of them must have been such that few would have been tricked into believing that puppets such as our mechanical St Alban really had come to the end of his tether when he slumped in the market square every year or, for that matter, that the Rood of Grace at Boxley Abbey in Kent really was judging those pilgrims harshly when he shed a tear at their meagre offerings. As much as the protestant reformers liked to paint this as trickery and deceit by a corrupt church, it was simply theatre and entertainment.

We don’t have a record of the fate of our mechanical St Alban—the image that must have brought so much entertainment to the people of medieval St Albans as he walked around the streets of the town, but we can guess... We do have the further recollections of Robert Shrimpton, who describes the stripping of the abbey as follows: “into great carts went silver basins, candlesticks, statues of the saints, precious stones and altar cloths. All sorts of treasure was thrown in just like rubbish”. And the mechanical image, with its wires and ‘vices’ no doubt went the same way.

#### Bibliography:

*History of Verulam and St. Alban's*: containing an historical account of the decline of Verulam and the origin of St. Alban's. Published 1815 (author unknown).

*Magic on the Early English Stage*. Phillip Butterworth. Cambridge University Press.

*The Easter Sepulchre in England*. Pamela Sheingorn. Medieval Institute Publications.

*Medieval Robots; Mechanism, Magic Nature and Art*. E R Truitt. University of Pennsylvania Press.

*Automata and Mimesis on the Stage of Theatre History*. Kara Reilly. Palgrave Macmillan.

# MISSING PRINCES IN AMERICA PROJECT

Sally Keil



Note: Sally Keil's Power Point presentation at the 2020 Virtual GMM summarized the mission for the American Branch's participation. This presentation can be viewed and downloaded from the 2020 Dec entry of our website's newsletter page here: ([r3.org/newsletter/](http://r3.org/newsletter/)) in the "2020 Virtual GMM" article. Anyone interested in participating in this project should contact Sally Keil via email: [sallybkeil@gmail.com](mailto:sallybkeil@gmail.com).

Dear Team Members,

Well, I have been a busy camper this past month interviewing DNA labs for us to consider using, to test our Edward IV hair sample that Amy turned up at Emory U. I have learned probably more than I need to know about the whole process! I spoke at great length with Gloria Dimick at Mitotyping Technologies in State College PA. She was very generous with her time, listening to my whole story and sharing her expertise in this field. They do a lot of forensic testing and she raised an interesting question: if we send off one hair strand to be tested (which is all they need), how do we know that *all* the hair strands come from the same head? In other words, our test results may tell us something about the one strand that we sent on but nothing about the other strands.....so a negative test might not be conclusive evidence that none of the hair belongs to Edward. As they charge \$3,000 to test one strand, we can't send them all off...besides which the test is destructive and we'll lose the strand in the process. So I think we have to make the executive decision and say that all of the strands come from the same head: we can't realistically presume otherwise. She also raised concerns about the fragility of testing hair: it's not like bones or teeth. She started off our conversation with great reluctance, but warmed up as we went along and as she learned more about what we are trying to do. She told me that maybe with our hair sample they could jump right to an 'ancient DNA' test (which is \$1,300 per strand) and, while the resultant report they would prepare might not be specific enough to stand up in a court of law, it might meet our goals. She further suggested that maybe the first step might be digital microscopy of the hair sample itself.

That suggestion led me to Jason Beckert at Microtrace. He disagreed with Gloria, and didn't think his technology as a first step would get us any closer to what we want to know. I also spoke with Faith Walker at Northern Arizona U. She said that her lab has extensive expertise in testing hair (yea!) and if I would send on the DNA report done on the remains of King Richard III so she can see to what they would need to compare our sample, she would get back to me with a proposal and quote. I'm waiting on that.

Steven Fratpietro at Paleo-DNA lab at Lakehead U in Canada writes

For most samples, we start with a feasibility test (\$350 CAD) to extract the DNA and determine which types of genetic information are available to us. Specifically, we look for mitochondrial DNA and nuclear DNA. For hair samples, nuclear DNA usually isn't an option unless a root is attached. If mtDNA is detected, we can produce a full profile (HV1 and HV2) (+\$850 CAD) and compare it to other mtDNA profiles within the same range.

So! Where does this leave us? I will re-contact Northern Arizona to see where their proposal is; once in hand, I think we have two, maybe three, labs from which to choose. BIG question though, about harvesting the hair strand: Jason Berkert told me that whoever takes the hair strand out of the picture frame needs to wear gloves, and place the strand on a piece of wax paper and carefully enclose it in an envelope to mail off. Is this something

that the staff at the Emory U library will feel comfortable doing? I will get further instructions on the harvesting process after we've chosen the lab.

Meanwhile, 'back at the ranch', our intrepid team has continued hunting for source documents on the missing princes. Some interesting comments in the reports sent to me this past month:

Jim Minor writes....

'Virginians seem not to recognize history before Virginia existed.'

Linda McLatchie found an interesting manuscript: Genealogical Chronicle of the Kings of England (1466-1467) which favors Edward IV as the rightful king. Yea! However, she also found a fully digitized 'Book of English Heraldry' that refers to Richard as a 'Usurper'. The struggle continues.

Date: June 2021

**Institutions contacted this month:15**

**Total # institutions contacted to date: 334—Project Completion: 68%**

**'Hits' this month with description:**

No new 'hits' this month.

**Status of previous 'hits':**

**Falconer Statue in the Denver Art Museum.** No new news.

**Search for Salop Castle:** No new news and, lacking any more evidence that the reference to 'prisoners' in the 2 volume set of primary documents on the reign of H7 was something more than 'standard boilerplate', or more finding some detailed info on John Punche, this possible clue has come to its end.

**Edward IV hair sample:**

We're off and running on finding a DNA lab here in the US or Canada for our hair sample.

**Henry VII Account Book of 1500:**

Has been reassigned to Compton Reeves.

**Diplomatic documents at Stanford U:**

Are in the hands of team member Justin Smith for review.

**1484 Deed of Sale in Pluckley, Personally Authored by Richard III**

Suzanne Sage is following this thread. Susan Troxell has highly recommended PW Hammond's recent book, [The Children of Richard III](#), for Suzanne's research on any possible "Richard of Eastwell" connection.

July 2021

Dear Team Members,

Well, we are approaching the time when we need to choose a lab to work with on the analysis of the hair samples we have found at Emory U. At this point I believe we have two primary candidates:

The Lakehead University Paleo-DNA Laboratory, established in 1996, is an academic laboratory offering external services through the Lakehead University Centre for Analytical Services (LUCAS). Our facility is located in Thunder Bay, Ontario, Canada. We were one of the first Canadian laboratories to develop and offer training in mitochondrial DNA analysis techniques. The laboratory provides three functions: research, services and teaching. We have been pioneers in the application and training of modern molecular genetic techniques and technologies to the study of archaeological, degraded and Paleo-DNA. Several biotech companies, DNA service and forensic labs have extensively used the Paleo-DNA Laboratory as the source for staff training and new employee recruitment. The Paleo-DNA Laboratory analyzes samples from various partner companies and institutions from around the world. Our DNA laboratory is specifically designed to accommodate

low-copy number or degraded samples. Our commitment to contamination control and high standards emphasizes the reliability of results produced at the Paleo-DNA Laboratory.

Our second candidate is Northern Arizona University's Ancient DNA Lab that has stated a specific expertise in hair samples:

The Ancient DNA Lab provides support for researchers working with ancient, historical, forensic, or other sensitive (low DNA quantity/quality) genetic samples. Established by PMI's Dr. Faith Walker and the School of Forestry's Dr. Carol Chambers in 2016, the Ancient DNA Lab is physically isolated from other genetics labs on campus and adheres to rigorous quality control measures to prevent contamination, both of which are internationally recognized standards for the early stages of ancient DNA handling and processing. The facility is designed for situations where DNA yield or quality is expected to be low and risk of contamination from other tissues or ambient DNA is high. It provides a high-containment environment, with a sterile work chamber, dead air box for bone drilling or other sample preparation, ultraviolet decontamination capability, and an ultra-low temperature freezer for sample preservation and storage. We have the capacity for paleo, archeological, environmental, and highly degraded nucleic acid extraction and purification from samples sourced from museums or the field.

The problem I am wrestling with is the wide disparity in the quoted pricing to perform the hair analysis. Lakehead U. charges \$350 CAD to do a feasibility test to extract DNA to see which types of genetic information are available; specifically they look for mitochondrial DNA. If mtDNA is detected, they will produce 'a full profile (HV1 and HV2)' for an additional \$850CAD and compare it to other mtDNA profiles within the same range.

N Arizona has given us a price and will send a full proposal describing the work to be done if their quote is in our ballpark: \$4,861.88. See the problem?!

Not yet having provided a quote, but having given a verbal number of \$1300 to test one strand, is Mitotyping Technologies. As you may recall from last month's Update, the person I spoke to there was hesitant to give any positive reinforcement to the idea that we might actually get some mtDNA from the hair. She was intrigued by our project but very uncertain of any success.

I am inclined to go with Lakehead U to see what we can learn from their feasibility study. However, I really need additional 'weigh in' from you all on how to proceed. Please let me know what you think. Philippa: we especially need your experiences working with Turi King and the lab work done on King Richard's remains, even though they had the benefit of bone and teeth samples and we only have hair strands.

July 2021

**Institutions contacted this month:12**

**Total # institutions contacted to date: 346      Project Completion: 71%**

**'Hits' this month with description:**

No new 'hits' this month.

**Status of previous 'hits':**

**Falconer Statue in the Denver Art Museum.** No new news.

**Edward IV hair sample:**

We're off and running on finding a DNA lab here in the US or Canada for our hair sample. See above.

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# ex libris

Susan Troxell, Research Library

Pauline Caulkin, Fiction Library

Andy Hart, Articles/Audio-Visual/Archives Library

Fiction Library

Pauline Caulkin

News and New Acquisitions

The transfer of books to the new fiction librarian is complete. Although over 20 volumes were lost in transit, replacements have been found most of the lost or missing books, including a 1913 first edition of Dora Greenwell McChesney's *The Confession of Richard Plantagenet*. We have not been able to replace two books: *Cry Treason Thrice* (Robert Hale, 1977) by Eva McDonald and a one-act play by T. B Morris called *Dark Betrothal* (Samuel French, Ltd., 1938, 28 pp.)

The 1966 Heinemann Educational Books edition of Gordon Daviot's (Josephine Tey) two-act play *Dickon* (reviewed in the *March Register*) was donated; previously, the library possessed only a photocopy of the play.

Karen Abbey Nuckolls donated *Harry of Monmouth* by A.M. Maugham and *A Dangerous Inheritance* by Alison Weir.

Other acquisitions this year are:

*Soldier I* and *Meeting the Past (Soldier, Part 2)* by Maryann Benbow

*Dickon's Diaries #3* by Joanne R. Larner & Susan Lamb

*The Road Not Travelled* edited by J.R. Larner

*The Colour of Evil* by Toni Mount

Cecily Neville has inspired two recent novels that have been added: *The Queen's Rival* by Anne O'Brien and *Cecily* by Annie Garthwaite.

*Soldier I* and *The Colour of Evil* are reviewed in the *September Register*. Reviews of the other recent acquisitions will appear in upcoming editions.

An updated catalogue of the library's books will be posted on the Society's website later this year.

# RICARDIAN READING

Review staff: Myrna Smith | Pauline Calkin | Kathleen Jones

Dear members,

If you have read a book or play related to Richard III, 15<sup>th</sup> century England and English culture that you wish to review, please submit your review to **Ricardian Reading Editor** for inclusion in the next review column. New reviews are published twice yearly in the March and September *Ricardian Registers* and republished in the subsequent *Ricardian Chronicles*.

Devices could be constructed to emit poisonous and infectious examinations wherever a man may wish.—Roger Bacon

(Headings are from the works of Roger Bacon, as cited by Mr. Doherty.)

**THE MAGICIAN'S DEATH**—P.C. Doherty, Minotaur Books, NY, 2004

In the first chapter of this novel, one character tells another, “Put your mask on.” I nearly threw the book across the room, and that’s no way to treat an O.B.E. like Paul Charles Doherty. Then I realized that what was meant was not a medical mask but an animal-head mask, such as one might wear to a costume party or beginning-of-term revel at the Sorbonne. The speakers are not merely revelers; they are spies, after Friar Roger Bacon’s Book of Secrets, and they are willing to terminate, with extreme prejudice anyone who gets in their way. Don’t worry, they will meet their comeuppance, one almost immediately, the other much later.

The scene then shifts to Corfe Castle in Dorset, and the body count begins to mount. Six, no, seven young women in succession are found murdered with a crossbow. Is there a connection? Hugh Corbett, Keeper of the King’s Secrets (that would be Edward I), and his sidekick Ranulf are sent to figure this out, and to conduct counterintelligence work. Meanwhile, the body count still rises.

Doherty once studied for the priesthood, so it is not surprising he sympathizes with the parish priest in the story, Father Matthew. (Doherty is also the headmaster of a parochial school in London, and describes his profession as ‘headmaster.’ Writing more than 100 works of fiction and non-fiction is merely his “side-hustle.”) Aside from this, his sympathies seem to be with the underdog. For example, the outlaws featured in the plot, poor poachers who had adopted the names of herbs (Foxglove, Milkwort, Angelica) as pseudonyms so long ago that they have forgotten their real names. (Speaking of names, a minor character, a page boy, is called Tom Fetchit. Well, Doherty and the page are both English, so I suppose he gets a pass.) On the other hand, the Flemish pirates (who are not necessarily Flemish) are irredeemably villains. The author identifies more with the English (even though they speak Norman French) than with the French, though this is merely a tendency, not a universal rule. Again, understandable.

Of course, Sir Hugh will work it all out, and bring the murderers (plural) to justice, and tie it all together in the end. It seems Father Matthew was a student of Roger Bacon, the Magician of the title, and Hugh Corbett, a scholar as well as a soldier, is an admirer. As is P.C. Doherty, who, at this writing, is alive and well and still busy moonlighting, under his own name and half-a- dozen pen names. M.S.

*Everyone ought to know languages and needs to study them and understand their silence.*

**THE COLOUR OF EVIL**—Toni Mount, MadeGlobal Publishing, 2021

It has been less than two months since the death in childbirth of his beloved (although unfaithful) wife Em, and Sebastian Foxley is in mourning. The ever-devoted Rose has stepped up to become housekeeper, cook, and foster mother to Seb's older son Dickon, while his infant daughter Julia is being nursed by Mercy Hutchinson, cousin Adam's intended bride. Rose and Adam must also keep a wary eye on the younger members of the household, apprentice Kate and the incorrigible Jack who have fallen into lust with one another.

When a commission arrives from the king to produce a luxurious and elegant Latin copy of Vegetius' *De Re Militari* as a gift for Lorenzo de' Medici, the workshop's fortunes seem bright, but are they? When the king's brother, Richard of Gloucester, commissioned works from Seb, he always paid at least half the agreed sum in advance. This commission did not mention payment, however, and the king is notorious among London merchants for not paying his debts as if he believes that the honor of serving him is enough to make up for the loss of cash. This leaves Seb in a quandary. Purchasing the highest quality material could cost a small fortune with no assurance of recompense. Should he do the work to a reasonably high standard but trim the use of materials (using the cheaper azurite instead of lapis, for instance) or complete the work to the highest standards and hope for payment? There is only one answer for the conscientious Seb: he cannot give less than his very best in working for the king.

Even without distractions, Seb will be hard pressed to complete the commission on time, but here, as usual, he will have to solve some murders, cope with domestic problems, and answer pleas for help by various and sundry folk with money problems. First, Guy Linton, an apprentice for Master Collop at the same time as Seb, had undertaken a commission to do a portrait of a rich vintner—a task well beyond his competence. Linton, desperate for money, asks Seb to complete the portrait. This is against Seb's scruples, and besides Linton had treated him with contempt during their apprenticeship days, calling him *Lame Duck*. (Seb used to be a hunchbacked cripple—don't ask, just read book I, *The Colour of Poison*.) Seb agrees to the deception, however, because he does not want to bring dishonor on Master Collop and because he is something of a wimp.

In the meantime, Seb was asked by his friend, the bailiff Thaddeus Turner, to investigate the grisly murder of a cutler, Philip Hartnell. The man was found with tiny cuts all over his body and his hand, painted with ersatz silver, nailed to a workbench. A bag of what proves to be counterfeit coins is on the counter. Only a few days before, Seb came into contact with Hartnell when he was obliged to chase a thief in response to a hue-and-cry. The thief was Hartnell who, apparently desperate for money, had stolen a pair of candlesticks. More and more counterfeit coins are found in circulation. When Linton is found murdered in the identical manner as Hartnell, Seb not only must discover the identities of the counterfeiter(s) but of those who punish debtors in the most gruesome manner possible.

On the home front, Seb removes Jack from his household after he learns that Kate has lost her maidenhead. (No need to worry that the young lovers will suffer any separation anxiety. Jack is too busy feeling aggrieved, while Kate is just relieved she isn't pregnant—and she soon finds a new admirer, Hugh Gardyner, Collop's apprentice.) Who then turns up like a bad penny but brother Jude with a child bride in tow—Francesca-Antonia (Chesca) Baldesi, the daughter of a Venetian banking family. Jude says he married Chesca unintentionally (he didn't understand the language) and he wants to get out of marriage because her family now has a vendetta against him. He has the idea that the marriage can

be annulled if Rose (whom he left standing at the altar) swears that they were married. The house and workshop are half his, he says, conveniently forgetting that he signed his interest over to Seb after he ruined the business. When Seb objects and confronts him about his misdeeds, Jude does what so many miscreants do—he plays the wronged party, claiming Seb owes him for being nice to him when they were young. For a while Seb plays host to the not so charming couple; Chesca is a spoiled brat who objects to “servants” such as Rose dining with her and Jude turns out to be a wife beater. After he finds all his money has disappeared, it dawns on Seb that Jude knows where all the hidey-holes are, and he demands the couple leave. Is Seb finally developing a backbone?

In uncovering the mysteries, Seb almost loses his life by venturing alone into a situation that he knows will be perilous—of course. He is saved, however, by the timely arrival of a posse of friends and acquaintances: Adam, brother Jude, the cross-dresser John/Eleanor Rykener, even a troublesome neighbor, among others. The action isn’t over yet as the Baldesi family’s hired thugs track down Jude and this time it is Seb who saves his brother. There was no need to come to Chesca’s aid, however. This gal sleeps with a stiletto under her pillow and knows how to use it as she efficiently dispatches her attacker.

By the time the story ends, Seb has asked his former master Collop to reinstate Jude to the guild so he can seek a position as a clerk with the king’s French-Italian Secretary. Some members of the Foxley household have hopes for future happiness, and, as for his own future with dearest Rose, Seb will only say that time will tell. (Yes, Seb has finally noticed Rose who has always loved him.) Could Seb’s home life finally be settling down? Don’t bet on it—not with brother Jude and his wife (Chesca the Knife) back in town.

While the mysteries are interesting—and in themselves provide an insight into some aspects of life in the late 15th Century, if you are like me you will read the series as much for its realistic view of Seb’s world and the motley group that inhabit it. Occasionally—though not in this volume, we are also treated to glimpses of Seb’s patron, Richard of Gloucester.—PC

A few additional comments by MS: I have often—well, sometimes—observed that every family’s life has enough material for a long-running sitcom and a soap opera. Ms. Mount’s stories have both, with elements of romance and pure farce (e.g. the chicken that gets loose in the workroom), as well. It is easy to see why Sebastian Foxley and his family have so much appeal to his modern fans—they *are* us! Only being neither lawbreakers nor connected with law enforcement (as Seb is) we do not have the spice of the mystery series mixed in.

I could find only one tiny nit to pick, and that on almost the last page of the story proper, where ‘hail’ is confused with its homophone ‘hale.’ An easy enough typo to make especially at the end of a ms., when the proofreader is getting tired and sleepy. Hardly worth mentioning. Forget that I did.

*One finds it in every town, every village, every camp...corruption and debasement of character which renders all efforts futile.*

**SOLDIER**—Maryann Benbow, Middletown, DE, 2020

The female protagonist of this novel (and narrator of part of it) is called Healer by the Leicestershire villagers she lives among—those who don’t call her Witch. She does have a Christian name, Honour, which we learn when it is given by grateful parents to a baby girl that she helps to deliver. This is on approximately page 96. The majority of the villagers still call her Healer, as a descriptive term, as well as an honorific; she is, in fact, a good and observant Catholic and a Yorkist.



The male principal is called simply Soldier, because nobody, including himself, knows his name. Rescued by the Healer from dying of his wounds at Bosworth Field, his origins remain a mystery, but we can make educated guesses, can't we? And by the middle of the book, shortly before Soldier takes over the narration, the author has dropped enough hints that the gradual reveal / return of his memory comes as no surprise.

The author has obviously done meticulous research on herbal remedies and the like, and how Medieval Englishmen and Englishwomen dealt with illness and injuries without the aid of modern medicine and technology, and also how they dealt with day-to-day life. Would that she had been equally meticulous with regard to punctuation. (I know I am fighting a losing battle here. Apparently only nerds like me, who paid attention in English Comp 101, care about or even notice the misuse, abuse and nonuse of commas and other punctuation marks. I can and will overlook these sins against the Grammar Gods for the sake of the story, but I still notice—can't help it.)

My only other criticism of the story is that the good characters are just too good. Well, they are Yorkists—they would have to be. Still, when the hero and heroine share a one-room shack, regard each other as husband and wife, yet have shared no intimacy beyond a chaste peck on the forehead, I think even the purest-minded of readers must say, this is truly almost too good to be true. Conversely, the bad guys (Tudors) are almost too bad to be true, regarding rape and murder as among their milder pastimes. Thankfully, they are offstage for most of the story.

At the end, the Soldier has not completely regained his memory, but it is gradually returning, helped along by the convincing arguments of Francis Lovell and other old friends. Then comes The End, to be followed sometime in 2021 by Part II. The older I grow, the less enchanted I am by anything that has a Part II. I want it all now! But I live in hope of reading and reviewing it.

I do not feel guilty about revealing a Spoiler here, as the author herself does in her Author's Note or Preface. The nucleus of the story is a minority opinion of the DNA evidence in the bones identified as those of King Richard III. This holds that those bones may have been of a distant relative of the King, with the same mitochondrial DNA, and of approximately the correct age. The name of this gentleman was Humphrey Beufo (Beaufort?) Sources are given in the text, so I will not go into them here. I think any misidentification is highly unlikely. Based on the evidence of the skeleton, its 'owner' ate a rich, upper-class diet for most of his life, until the last two years of it, when he started to eat an even richer, more upper-class diet, and drank much more in the way of alcoholic beverages. This was almost part of a king's job description, but was highly unlikely to be true of an anonymous country gentleman. Not proof, of course, but surely good supporting evidence?

That does not stop the story from being an interesting and intriguing Alternate Universe story, which does not actually call for an Alternate Universe (in which time travel is possible, for example) but where the laws of our actual universe still apply. Another reason I am looking forward to Volume II is to see how the writer deals with this enigma.—M.S.

*The wise have always been divided from the multitude.*

**BEATRIX OF CLARE**—John Reed Scott, J. B. Lippincott Company, Philadelphia and London, 1907

This 1907 novel is a tale of romance and adventure set against the backdrop of the great events of 1483 which saw the ascension of Richard III to the throne of England and the failure of the Buckingham rebellion.

Our hero is Sir Aymer De Lacy, the son of a French mother and a father from an illustrious English family; he has just returned to England after serving many years as a soldier on the continent. We first encounter him walking in Windsor park where he is accosted by outlaws. He engages in some repartee with their chief, but the latter's courtly manners belie his criminal actions which leave De Lacy slightly wounded and stripped to nothing more than shirt and hose. In this embarrassing state of undress, he is rescued by a beautiful lady from the court who refuses to give her name.

De Lacy's search for the lady is cut short when a few days later King Edward IV dies. He is recruited by the Duke of Buckingham on his own behalf and that of Lords Howard, Hastings, and Stanley to deliver a message to Richard of Gloucester in the north that they have determined that he should be Lord Protector. De Lacy does so, and pledges his fealty to Duke Richard, as apparently was his intention all along. He also discovers that the beautiful lady from Windsor is the chief attendant of Anne, Duchess of Gloucester. She is Beatrix, the Countess of Clare, who is the object of desire of almost every man she meets. Although Beatrix is a bit coy (too much so in my opinion), it seems obvious to Richard and Anne that she and De Lacy are meant for each other and this noble pair seem intent on matchmaking.

The political intrigue takes a back seat to the romance, but the two elements become intertwined when Beatrix is abducted. Buckingham is depicted as not such a bad guy but one who was duped, and before his execution he gives De Lacy the clue to find Beatrix.

Richard III is also favorably portrayed—he is ambitious and a little more politically savvy than I think he was—but he is a just and kind man and ruler. Who killed the princes? It was a murder/suicide. Edward V became despondent and stabbed his brother and himself. When Richard finds out, he notes he has two options—either publicly proclaim that the princes died of natural causes or say nothing. In either case, he believes he will eventually be blamed for their murders, so he opts for the latter course.

This is an Edwardian version of a chivalric romance and many may be turned off by the stylized language, and at times I even thought the bantering between De Lacy and Beatrix became a bit too precious. However, when De Lacy goes off on his adventure to find and rescue Beatrix, I was thoroughly captivated. Even over a hundred years after it was written, I found this a very entertaining read.—PC

*If people are to be subject to the same law, at least let it be the law of England for the English, and of France for the French, and not the law of Lombardy.*

**LOYALTY BINDS ME**— Ruth Trevan, Robert Hale, London, 1966

We first see Richard as an 11-year-old truant racing over the moors, trying to get back to Middleham Castle before the curfew bell rings. He is caught by the master of henchmen and is about to be whipped when the Earl of Warwick comes upon the scene and gives him a scolding but decides against a beating this once because he understands the temptation to go “rabbiting” on such a fine day. Richard, however, is even more humiliated because he feels Warwick has treated him as a child. His lack of self-confidence is even more in evidence when in the presence of his two older, handsome, and charming brothers. But he grows up and shows his true worth the night he rejects Warwick's and George's proposal to join them in rebelling against Edward, giving up any hope of his heart's desire, Warwick's daughter Anne. (Yes, they are childhood sweethearts.)

Richard has earned Edward's undying trust, however. At their last meeting, Edward acknowledges to Richard that in favoring the Woodvilles he has only created another faction. Realizing that he will leave a world of hatred, treachery, and war in his wake, Edward has

Richard promise to look after his son and “whatever happens, look after England.” But following his brother’s death, Richard finds himself unable to keep faith with both.

There is nothing in the treatment of Richard’s story that is startlingly different, but it does provide good characterizations and some depth to the relationships. Even though his relationship with Anne is somewhat “airbrushed,” a playful element is added to it and to the one with Francis Lovell. It also offered some insight into Richard’s friendship with Buckingham. He recognizes the Plantagenet failings: “George’s for drink, Edward’s for women and mine for charm.” While Richard believes Buckingham killed his nephews, he is not certain and is thus paralyzed from proclaiming the latter’s guilt and his own innocence.

Above all, the story is told through some effective scenes—letting us hear what the characters are saying and showing us what they are doing. I had to smile when Morton was tempted by the £1000 reward offered for Buckingham, but, upon second thought, he decided, no, he could never work in harness with Richard. On the other extreme, what can one feel but sadness when Richard overhears some women discussing his rumored affair with his niece and questioning why any woman would want the attentions of one like him with a “face like something off a tomb and those cold eyes that seem to look right through you.” His own self-image is undermined because others see him as “a cold, shriveled, heartless dwarf who would flirt with another woman while his wife was on her deathbed.”

I didn’t expect much when I started reading this somewhat obscure 1966 novel, but I was pleasantly surprised.—PC

**JOHN OF GLOUCESTER**—Wendy Miall, Robert Hale, London, 1968

This is a highly fictionalized account of Richard III’s illegitimate son, John of Gloucester, from 1484 until a few years after his father’s death and defeat at Bosworth Field in 1485. When the story opens we find John at his father’s court. Although popular, he is discontented with court life and feels the sting of his bastardy. His closest companion is his cousin Margaret, daughter of George of Clarence, but she is soon to be married to the Earl of Salisbury. Richard decides his son needs a time in the country with the family of Lord Stirling.

Lord Stirling is a proud and arrogant man whose judgments are based entirely upon how much he can gain from taking a certain stand. With the king currently in a strong position, Stirling is pleased to host Richard’s son. Neither of his children respect their father who fights only for land and title, but they also fear him. The son, Edward, is lazy, angry, and as desirous of power as is his father. The 20-year-old daughter is obedient but has a strong will and opposes her father whenever she sees that his plans will cause evil or hurt.

When the family spent the previous summer at Richard’s court, Elizabeth became friends with John and Margaret. She is thrilled that John is to stay with them because her feelings for him have grown from friendship into love. Her brother Edward, however, is hostile, for at court he had joined a disaffected group surrounding Bishop Morton. Soon after John’s arrival, Edward purposefully picks a fight with his father and storms off, only to appear later in Brittany with Henry Tudor. Meanwhile, John has problems of the heart. He is in love with his cousin Margaret and she with him, but they both have accepted that their affection can never lead to a happy ending. He doesn’t love Elizabeth but he knows that she loves him, and that marrying her will please his father. They do marry and their life at court is happy and John’s affection for Elizabeth soon develops into love.

When Margaret returns to court for Christmas with her new husband, Elizabeth senses the bond between the cousins but tries to stifle her jealousy. John and Margaret have another concern, and that is the change in John’s father. He has become a harder, more ruthless man and both wonder why he has not shown his two nephews, the Princes in the tower, in public

in order to refute rumors that he murdered them. John's doubts are eventually dispelled when his father asks him to escort the two boys to a secure location. John becomes gravely ill upon his return to Sheriff Hutton where he is nursed back to health by Elizabeth and where they learn of the death of his father at Bosworth.

Edward has returned to England and is in high favor with the new king. He is very solicitous when John and Elizabeth return to court. Elizabeth wants to believe he has changed because he now has the power he always desired. John is not so easily fooled, knowing that Edward (and by extension King Henry) simply want information from him about the princes. John disappears without explanation on several occasions in order to see the princes. Elizabeth believes he is with his cousin Margaret. When Edward learns of his sister's jealousy, he uses it to trick her. If Elizabeth tells him the next time John is about to depart, he offers to have John followed. Eventually, Elizabeth learns what John is actually doing and that he really does love her. She tries to turn the tables on her brother and escape with John, but is it too late?

The author's characterizations are engaging. John and Elizabeth's relationship is nicely portrayed and the actions she takes because of her jealousy are believable. Even when her father plays a part at the end, Elizabeth has no sugary reconciliation with him but reaches something of an understanding. Unless Richard was more precocious than any of us ever imagined, John would not have been older than his late teens in 1484. Here he is portrayed as being much older—a grown man. He never married and his cousin Margaret, born in 1473, was only 11 years old in 1484. Once you accept that the plot has very little to do with historical reality, you will find a pretty good story as each person must find a way to navigate through a changing political landscape.—PC

**PLAYING CARD QUEEN**— Wendy Miall, Robert Hale, London, 1970

This tells the tale of Elizabeth of York from the day of her coronation until her death. This is NOT a Lizzie loves Uncle Richard story. She is, however, a staunch Yorkist at her core, as is her sister Anne. Elizabeth has always to tread lightly so as not to enrage her husband, the new Tudor king. At the start of her marriage, she hopes to be able to establish a family life with her husband and children, but he never trusts her, his suspicions stoked by Bishop Morton. She pities her husband whose driving force is to secure the throne and father sons to follow him. He cannot mourn the death of their infant daughter because only sons matter to him. During an event involving her son Arthur (the author does not further enlighten us as to the specific ceremony), Elizabeth alights from her chariot to walk the last few steps to the Tower, and she is cheered by the crowd. Later, Henry attacks her for flaunting her murrey and blue Yorkist colors, telling her she stole from her own son the glory that should have been only his.

The other major element in the tale is her relationship with her sister Anne. During the reign of their uncle Richard III, Anne was promised to Thomas Howard's son. Elizabeth encourages the marriage because young Tom and his father are Yorkists, although both Elizabeth and Anne are dismayed when the Howards make their peace with Henry VII. Although the latter eventually "blesses" the marriage, it seems to take eons before he will allow it to take place.

Later, Elizabeth has to deal with the Perkin Warbeck affair. She knows that her younger brother Richard was sent to a secure location by her uncle Richard (this is explored in the author's novel *John of Gloucester*), but she does not know if Perkin is her brother. She gives Tom Howard some secret information to find this out. Henry has spies everywhere and learns of her efforts, but more or less forgives her because she is not actively working against him.

As in *John of Gloucester*, the relationships are very ably handled—the uneasy relationship of Elizabeth and Henry as well of that of Tom and Anne. (Tom was head over heels in love with Anne. Anne was moody to say the least.) The pace was slow and the writing style was not easy to follow—I often had to re-read passages to determine who said what. This didn't bother me in *John of Gloucester* because the action there was fast-paced. Here it detracted from my enjoyment; nevertheless, it presented an interesting view of the thoughts and interactions of the major characters.—PC

*When men and animals become angry, they have a desire to do harm, and possess a soul of malignity.*

**KNIGHT ON HORSEBACK**—Ann Rabinowitz, McMillian, NY, 1987

**TOURNAMENT OF TIME**—Elaine Marie Alphin, Bluegrass Books, KY, 1994

Eddy Newby is running away from home. Well, not from home exactly, but from the hotel suite where his American parents have brought him and his older sister on vacation, and not 'running away' exactly, just wanting to get away for the day from the endless routine of 'educational' experiences his parents are putting him through. He goes to a street market, where he picks up a new friend and an old carved figurine of a knight on horseback. Along with this, he seems to have acquired a mysterious figure, which shadows him and turns up several times in the course of the story, on increasingly close terms.

Though advertised as a ghost story, this could easily have been a time-travel sci-fi novel, if the author had not chosen to emphasize the supernatural aspects. It works as a straight novel, though, as the characters change and grow during the course of the story—even the super, or supra-natural ones. Even Eddy's empty-headed (in his eyes) 16-year-old sister, and his middle-aged academic parents show a different and more complex side to their personalities.

*Tournament of Time*, which from the title sounds like an Alternate Universe or time-travel novel, is an out-and-out ghost story. The set-up is much like that of *Knight*, but the modern protagonist is a girl, with two brothers. All three of them are in English schools, since her academic father is on a sabbatical in the UK. Running away from school one day, she enters All Saints' Church in York, and is addressed by voices that seem to come from the stained-glass windows. The voices are those of the Princes in the Tower, and Richard III's son, here called Neddy. She and her two brothers become involved with the trio, and are aided and abetted by a brother-and-sister duo of English youngsters. This, though clearly super-natural, is more of an adventure story than the previous book, and the changes are mainly in the no-longer-with-us characters.

Both novels are very much pro-Richard. *Tournament* is also very anti-Tudor. *Knight* goes into that aspect rather less.—MS

Some additional comments by PC: Both books deal in some manner with the familiar theme of a young person's feelings of alienation, especially after being uprooted from familiar surroundings.

In *Knight on Horseback*, Eddy's journey from childhood through adolescence, is made more difficult because of his asthma and his parents' smothering love. Unbeknownst to him, the wooden figurine that comes into his possession was once the toy of King Richard's son and the cloaked figure who shadows him as he travels north is Richard's ghost who believes that Eddy is his son. (And, who knows just maybe??) During the course of the journey Eddy learns that the traditional view of Richard as the murderer of his nephews may not be true.

Eddy has several encounters with Richard at Bosworth Field and at Middleham Castle. Eddy even accompanies Richard on a foray against some border raiders. There is a

hauntingly beautiful scene in which Richard brings Eddy to a chamber in Middleham Castle appearing as it must have during Richard's time. There they wait for Anne, but they can only smell her fragrance. Although Eddy is drawn to Richard, he eventually decides he belongs with his family.

Similarly, in *Tournament of Time*, the three American siblings do not fit in to their new schools in York and are desperately homesick. They develop a special affinity with the spirits of the two princes and Richard's son Neddy who have been trapped in the stained-glass panels by the murderer of the princes in an effort to cover up his guilt. The siblings promise to help the homesick spirits who just want to be released so they can rest in the places where they belong. Along the way, they learn that Richard was not the evil monster of Shakespeare and More and that he was not the murderer of the princes.

The book is not without some flaws. For instance, in the first couple of pages, Jess's history teacher talks about the abdication of Edward VI—it was Edward VIII who abdicated, not Henry VIII's son. The hocus pocus is a little heavy-handed—but it is a book aimed at children after all. But the rousing ending where Richard appears and defends the children against the murderer more than makes up for these shortcomings.—P. C.

*A children's story which is enjoyed only by children is a bad children's story.*—C.S. Lewis

*A few miscellaneous quotations from Roger Bacon: From the flashing and fury of certain igneous substances, and the terror inspired by their noise, certain wonderful consequences follow.*

*There are two methods of gaining knowledge: reasoning and experience.*

*Finally: Others hide their secrets...by their method of writing.*

All of the books reviewed here except for *The Magician's Death* are available from the American Branch's fiction library. The library contains over 500 novels, plays, and poems. The list can be accessed on our website. Members can borrow up to three books at a time for the cost of postage. If you are interested in any book from the library, please contact the fiction librarian at [fictionlibrary@r3org](mailto:fictionlibrary@r3org).—PC

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Many thanks to all who contributed to this issue of the *Ricardian Register*. The quality of the *Register* depends on these and future contributions. Please note the submission guidelines (below) 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

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- Word doc or docx file type or Open Office Writer odt file type, or rtf file type
- If your submission is an article about Richard III, 15<sup>th</sup> century England, etc. please submit it to the Research Officer at [research\\_officer@r3.org](mailto:research_officer@r3.org), all other submission should go to the Editor at [info@r3.org](mailto:info@r3.org)
- Prefer tables in spreadsheet or database format–file type examples: xls, xlxs, 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.
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- 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.
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  - March issue is January 1
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