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# Ricardian Chronicle

Newsletter by and about members of the American Branch of the Richard III Society

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### Publication schedule and submission deadlines:

The *Ricardian Chronicle* is published semi-annually, June and December. Submission deadlines are: May 15<sup>th</sup> for the June issue and November 15<sup>th</sup> for the December issue.

### What type of article will be published in the *Chronicle*?

The *Ricardian Chronicle* is a newsletter by and about members and chapters of the American Branch of the Richard III Society. This is the publication to share your stories about Ricardian and related trips and events.

### Submission guidelines:

Text: 12 pt Times New Roman, Calibri, or Arial font, document file type can be rtf, doc, docx, or odt. (Sorry, I cannot accept pdf document type or non-standard fonts.)

Please contact me at [info@r3.org](mailto:info@r3.org)

## Interview with Joanne R Larner



I met fellow Ricardian on Facebook and am pleased to share some of Joanne's thoughts and experiences writing about Richard III.

Joanne is an osteopath, author and speaker living in Rayleigh, Essex, UK with her husband, John and two dogs, Jonah and Hunter. She always wanted to be a novelist and started many stories but could never finish, until recently.

### **Did you write as a child?**

Yes, I could read before I went to school and enjoyed writing from a very early age. I won first prize in the local library's short story competition when I was nine.

### **You say you always wanted to be a novelist, but could never finish. What made this time different?**

Two things. Firstly, I don't think it's enough to just think of a storyline and write it—you must have a passion for the subject matter. When I 'discovered' Richard III, at the same time he was literally discovered in the Leicester car park, I also discovered my inspiration and passion.

Secondly, and this doesn't necessarily apply to everyone, I needed a goal and a deadline. I could never complete my University essays much in advance—I usually ended up writing into the early hours of the morning they were due. And it was National Novel Writing Month, revealed to me by my sister, which helped me to actually get the job done. You are challenged to write 50,000 words in the month of November. I know a lot of authors hate it, but it was a godsend to me. I thrive having the daily target, enjoy the camaraderie and support of my fellow authors and need the spur of the looming deadline to avoid procrastination.

### **What was it about Richard that was so inspiring?**

Thinking back it was Philippa Langley, the instigator of the search for his remains who really caused my interest to be piqued. I watched the documentary about the dig at Leicester and wondered why someone could feel so passionate about a man who had been dead for over five hundred years. I watched that documentary about twenty times—it was enthralling. It wasn't only Philippa, it was the string of mysterious 'coincidences' that seemed to surround his discovery. Philippa had said she knew she was walking over his grave the first time she set foot in the car park and, later, when the car park was empty of cars she found a letter 'R', right where she had had the feeling. Then they dug the first trench right through the 'R'. On the first day, the very first thing they found was what turned out to be Richard's leg bone and immediately the skies opened in a torrential downpour. And later I discovered that the date on which they uncovered his bones was the anniversary of the date he would have been buried all those years ago (disregarding the calendar date change of course). All these things were fascinating. And at the time I knew nothing about him, not even the Shakespeare play, although I knew the famous quotes. I had got the impression (from the Olivier clips) that he had been much older when he died and I was amazed that he was only thirty-two. And the two sides of the arguments about his character intrigued me. So, I started researching and I think I have read about 250 books about him now. The more I read, the less I thought he was Shakespeare's evil tyrant.

### **Why did you write an alternative history of Richard?**

I was enjoying reading all the different takes on his life in novel form, but although they varied a lot regarding the mysterious or unknown aspects of his life (such as who his mistress was), they always ended the same way—with his bloody and tragic death at the Battle of Bosworth. I had read an alternative history about Hitler (what if he had won the war?) and I thought someone must have written one about Richard too, but I couldn't find any. So, my sister said: "Why don't you write it, then?" And the rest, of course, is literally history!

### **Some authors who write about time travel worry that going back in time will change history. How did you deal with that?**

Well, for one thing that was the whole idea—Richard and Rose intended to change things. As for Rose changing history when she went back in time, my theory was that history is like a pool of water, and the changed event like a pebble thrown into it—the ripples of change start quite large, but eventually the whole pool settles and things return to largely how they would have been, once you get further into the future. So, for example, the twenty-first century still has Elizabeth as our queen, but she is now a Plantagenet and her grandson is called Richard. And she is taller. I also postulated that the genetics didn't matter as much as the soul energy—she was essentially the same

person, the same soul, with different genetics. But the beauty of writing fiction is that you can write anything, so long as the internal logistics of the story make sense and are consistent.

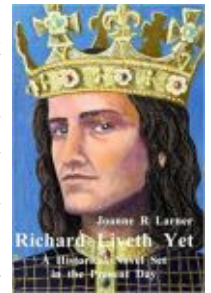
### **Your heroine is an osteopath. Does that mean she is a ‘self-insert’ character?**

No, Rose is an osteopath for two reasons. Firstly, as an osteopath, Richard’s spine was another thing that interested me. It gave me a unique way of confirming his identity to her. Also, they say ‘write what you know’ and having been an osteopath for over twenty years, I know that very well.

There are some superficial similarities between Rose and me, but she is way more demonstrative and emotional than I am. I do sometimes use real people on whom to base my characters though. I find it helps me to individualise them and build a personality. I did also use my dogs in the trilogy; Hunter the dachshund plays a rather pivotal role.

### **Can you give a short plot synopsis?**

Richard accidentally falls through a time portal—I used the Major Oak in Sherwood Forest as it would have existed both in his time and modern times—and lands in 2014, where a young Ricardian happens to find him. She doesn’t, of course, believe it is really him at first, but is finally convinced when she treats him and sees his spine. She helps him adjust to the twenty first century and helps him after he finds out he will lose at Bosworth. They research what went wrong with the aim of him going back to change history. It has some poignant moments as well as some humorous ones—I aim to entertain primarily. However, all the real history is properly researched and what isn’t known is plausible, I hope.



### **Did you always intend to write a trilogy?**

No, originally, I envisaged just one book, but the content kept getting more and more, so I then decided to make it two—one where Richard is in modern times and the second where Rose goes back to his time. Then while I was writing part two, I realised I again had too much material for the second book—sub-plotlines kept presenting themselves serendipitously. I had always wanted them to meet again when they were older and I suddenly had the revelation that it would be better to have a third part for this ‘future’ storyline. So, it turned out as a kind of ‘Back to the Future’ trilogy with Richard III!



### **Can you give examples of the serendipity you described?**

Yes, I had decided to include Christopher Columbus in Part II, as I wanted Richard to finance his expedition to the New World. I happened to visit Venice and discovered there was a Mediaeval ‘ship factory’ there called the Arsenale, so I had Richard and Rose visit, enabling Richard to build a similar one in Bristol to help with the expedition. While researching him, I found out that other interesting historical figures were also contemporaries of Richard, namely Leonardo da Vinci, who has always been a hero of mine, and Lorenzo dei Medici. I wanted twins to feature in the plot and found out that Lorenzo’s wife had given birth to twins who had died, which slotted right in to my storyline. Even small things just seemed to fit perfectly—Joana of Portugal’s death date in real life was just when I needed it to be. In the third part, Richard visits a pub and drinks a beer called ‘The Devil’s Backbone’—I discovered it by chance in our local and it was perfect for the plot.

### **Did you enjoy history at school?**

No, I hated it! Well, we were never taught about the Wars of the Roses, only the Tudors! Our history syllabus was combined with geography and we had to go out to local places and observe architecture and draw maps—it

was so boring! And the history teacher wasn't very good, which makes a huge difference. I had a brilliant Latin teacher and that became my favourite subject, so I did enjoy Roman history. I love it now, of course.

### **What are your aims as a writer?**

I want to be original. That is quite difficult as regards Richard III because there have been so many novels about him, including time travel stories—for example Joan Szechtman's trilogy of Richard in the 21<sup>st</sup> Century. There have been others where modern people go back to Richard's time. So, I decided to do both, plus look ahead and bring Richard and Rose into the future. This was a lot of fun, as not only did I get to imagine what new technologies might be used in twenty years' time but I also had Richard riding a motorcycle. I'm pretty sure that's never been done before!

### **Do you stick to the 'rules' of writing?**

Not always; I am not afraid to ignore them if I think the situation calls for it. For example, as you can see I love exclamation marks—I know it's sometimes considered as equivalent to laughing at your own jokes but, as I was mainly writing from Rose's point of view and she was rather excitable, I used them to convey her drama-queen personality and enthusiasm.

### **How did the idea of using song titles as scene titles happen?**

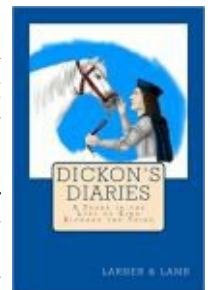
I had just written a scene where Rose kisses Richard and I heard the song 'Kiss From a Rose' on the radio and felt it was perfect as the title of the scene. Then I decided that I would try to find suitable songs for every scene, which was great fun. My favourite was in Part II when Joana is poisoned. I had already used 'Poison' by Alice Cooper in the first part, so I sneaked in 'All About That Bass' and had the fish, bass, as the vehicle for the poison. I love puns! Finding the song titles became such a fun exercise that I used it as my reward for finishing each book—I really looked forward to that part.

### **How did you handle the language change for Richard in modern times?**

I decided to start with him speaking in a part-Mediaeval way (using thee/thou, 'tis/'twas, etc) but not for too long, because I know it can be a strain for the reader. However, I recently collaborated with another author, Susan Lamb, to write a comedy book about Richard, 'Dickon's Diaries'. It is based on her Facebook Page, 'Dickon for his Dames' where she writes as if she is Richard (Dickon), in mock Mediaeval speech, while interacting with modern technology. We deliberately broke the rule about Mediaeval language, knowing some would hate it, but it forms a major part of the joke and, since the book is divided into short episodes, we decided readers could take it in short chunks. Luckily, up until now we have received only one one-star review (because of the language), but all our other reviews have been five stars.

### **What is 'Dickon's Diaries' about?**

Our Dickon has developed certain idiosyncratic personality traits and mannerisms such as an addiction to Jaffa Cakes, a gentle vanity (entirely justified, of course) depicted by his smoothing his hair down and wrinkling his nose in distaste at any nasty smells, among other things. His diary relates all the escapades he gets up to in Muddleham with Anne (his wyff, the queen), Lovell, who is the jester to Dickon's straight man and his Dames, twenty-first century women who swoon over him and try any ploy to get close to him. Dickon has a mobile phone ('pynging flashbox', TV ('box of mannie pictures') and computer ('box of coloured lights') on which he can access 'Thou Tube' and 'YeBay' (so he can add to his 'My Little Destrier' collection).



### **You have illustrations in 'Dickon's Diaries', don't you?**

Yes, we felt it lent itself to being illustrated, but the style had to be right. We know a very talented Finnish artist online, Riikka Katajisto née Nikko, who creates cartoon-style drawings and is also a Ricardian, so she was perfect. The drawings are hilarious and really illustrate the scenes.

### **So, what are you working on at the moment?**

Well, Susan Lamb and I are already working on a second volume of 'Dickon's Diaries' in which Anne deals the dirt on Richard's bad habits, and I have started another novel about Richard. This is entirely set in modern times, but the plan is to shed light on what happened in 1483-5 by using a new piece of technology—not a time machine, this time, something completely original!

(Note: Review was first published in the March 2017 *Ricardian Register*.)

## Ricardian Review

Myrna Smith

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

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

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

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

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

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

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

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

Many interesting sidelights here. Although we tend to think of him a middle-aged, avuncular figure, he was only 33 at the time of Mortimer's Cross. We moderns tend to think of ‘backfire’ in relation to cars or plans, but it actually originated with cannons and other firearms. Did you know that cannons were given personal names, such as Dyson, Newcastle and London?

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

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

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

A real doorstop of a book, at 469 pages, including geological tables, maps, and a cast of characters, this is dude-lit, with all that entails - lots of action, lots of violence, heavy on battles and tactics. Not very much sex in this one, and those who are having it are not enjoying it much. The story is occasionally narrated from a woman's

point of view, but the women in the cast are fairly one-dimensional. Even the redoubtable Marguerite d'Anjou comes off as rather passive. The author is very good at depicting interpersonal relationships (strictly platonic) between men, most often between men of the same family. It may not be coincidence that Conn Iggulden has written several books in collaboration with other men surnamed Iggulden.

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

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

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

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

“There are few men in history with so many ardent fans, some of whom will believe no wrong of Richard at all. Yet he moved to have his brother’s children declared illegitimate just days after Edward IV breathed his last. Why then would he have them killed, some ask, if they were no longer a threat to him? Because Richard of Gloucester had lived through the triumphs and disasters of the Wars of the Roses. His father had been attainted. Richard had been attainted himself, with King Edward—and they had gone on to recover their power and titles.”

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

Roger is returning to Bristol after many months away, partly practicing his profession of peddler, and partly in the service of the Duke of Gloucester, only to find that his family has cleared out. His wife, Adela, has left his bed and board, believing him to have been unfaithful. In this instance, she is wrong, though this is not always the

case. Because of the itinerant nature of his work, and because of his good looks and charm, women tend to throw themselves at him, and he admits to not always being quick to duck. Roger goes to London, where Adela has gone to stay with relatives, and they kiss and make up. The relatives she is staying with, the Godsloves, are a middle-class his-hers-and-theirs ménage, consisting of a lawyer and his four spinster sisters. They were previously more in number, but two half-brothers have already been killed, and a series of accidents and illnesses are plaguing the survivors. Is there a Family Curse, or is it something more substantial? Adela believes someone is plotting their deaths, and wants Roger to apply his skills to solving the mystery. All his instincts tell him to hot-foot it back to Bristol, but because of Adela's pleading, the feeling that he owes something to the Godsloves for taking care of her, and the fact that one of the deceased half-siblings was a friend of Roger's, he agrees. Equally against his better judgement, he becomes involved with the political situation in the summer of 1483. (He goes back a ways with the Yorkists. It was Roger who discovered Anne of Warwick in the cookshop.)

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

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

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

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

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

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

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

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

*Two-timing....*

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

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



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

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

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

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

The author, in an afterword, admits that she deals with the difference between the Julian and Gregorian calendars by simply ignoring it, but she does acknowledge it, where most writers of this type of fiction don't. Another problem inherent in time-travel stories is illustrated by Richard and Rose attending a concert in the Albert Hall. In the world that exists after Richard's victory over Henry Tudor, the Albert Hall would not exist, or wouldn't be called that, as the Plantagenets still rule. More specifically, a 'problem' in Ricardian time-travel is that Ricardian authors tend to take a too-rosy view of what the world would be like if he had won. There are too many places where history could have branched off, and it is hard to see how England could have avoided the religious and social upheavals of the 16<sup>th</sup>-17<sup>th</sup> centuries, with or without Tudors.

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

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

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

J.P. Reedman's rationale for writing these two books has been providing something that has been missing in Ricardian fiction: a chance for Richard to tell his own story, not only from his own point of view but in his own voice, and humour. While the author makes it clear that this is "emphatically NOT a comedy," it has humorous moments. Sample: Richard is telling Anne about his experiences on campaign in Scotland. He describes the Scots

as “huge, giants, half as tall as trees. Great shocks of fiery hair...teeth like a lions, massive bushy beards like flame. And that was just their women....”

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

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

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

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

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

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

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

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

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

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

Genealogical tables are included, and excerpts from the poems of Charles d’Orleans and “The Kings Quair” by James I of Scotland. McGirgor posits that the subject of that poem may not have been Joan Beaufort, as commonly accepted, but perhaps Catherine. Richard III is mentioned only as being on the losing side at Bosworth Field. She says that Henry VI was murdered in the Tower, “supposedly on the order of the Duke of York’s eldest

son, who would thus become Edward IV.” Not quite accurate, as he had already been Edward IV, and was simply re-instated as such. But at least she recognizes whose responsibility Henry’s death was.

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

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

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

I owe a duty to me, myself...I want to be happy. I want to see my son grow to be a man. I want to be wife to a good man I won’t give up on these ambitions for the good of the country or the good of the Church, and I certainly won’t give them up only because my sister-in-law the queen would prefer it.

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

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

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

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

Until we twain meet again, au revoir!

Thanks to Elke Paxson for the following two reviews:

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

~ToC~

## News from the Tidewater Chapter

Bob Pfile  
Chairman, Tidewater (VA) Chapter

The Tidewater (VA) Chapter continued their active schedule.

We have had three meetings since the last bulletin. Our programs were varied but all interesting. We viewed the DVD put out by Leicester Cathedral involving the reinternment activities. This led to an interesting discussion and reminiscences of our visit to Leicester. Next we had a very interesting program put on by our Program Coordinator, Susyn Conway. Susyn's program consisted of a PowerPoint presentation on Margaret Pole. Finally, we viewed a DVD on Sandal Castle and the Battle of Wakefield. Here again we were able to discuss our visits to Sandal and the battlefield.

We continue our efforts to increase membership. Susyn Conway prepared flyers about the chapter that we then distributed to area libraries. We are now considering efforts such as sponsoring a dinner meeting and organizing carpools. We hope that through these efforts we can grow as a chapter.

# RICHARD III SOCIETY

• AMERICAN BRANCH •

Championing the reputation and life of Richard III  
Study of 15th Century English history and culture



## Richard III Tidewater Chapter

Meets quarterly in Alexandria  
Beatley Central Library – 5005 Duke Street  
Discussions on Richard III Topics  
Books, DVDs, papers, articles

*Interested? More information: email Irene or Bob at  
[irene.stamford-dowell@cox.net](mailto:irene.stamford-dowell@cox.net) or  
[rpfile43@gmail.com](mailto:rpfile43@gmail.com)*

## 2017 Fiction Library Book Sale

The American Branch selling duplicates of books currently in the fiction library for donations of \$2.50 for hardbacks and \$ 1 for paperbacks unless otherwise noted. Price does not include shipping. If interested, please contact Gilda Felt, Fiction Librarian at [gildaevf@comcast.net](mailto:gildaevf@comcast.net).

### HARDBACK NOVELS:

- Abbey, Margaret— Brothers-In-Arms  
—The Crowned Boar (Son of York)  
—The Warwick Heiress
- Anand, Valerie—Crown of Roses
- Barnes, Margaret—The Tudor Rose
- Belle, Pamela—The Lodestar
- Bridge, S. R.—The Woodville \$10.00
- Bulwer-Lytton, Edward—The Last of the Barons
- Carleton, Patrick—Under the Hog \$10.00
- Caskoden, Edwin—When Knighthood was in Flower \$10.00
- Davis, Iris—Bride of the Thirteenth Summer \$10.00
- Doherty, P.C.—The Fate of Princes
- Eckerson, Olive—The Golden Yoke
- Fairburn, Eleanor—White Rose, Dark Summer \$75.00  
—The Rose at Harvest End  
—Winter's Rose \$75.00
- Farrington, Robert—The Killing of Richard III  
—Tudor Agent  
—Traitors of Bosworth
- Few, Mary Dodgen—Under the White Boar
- Graham, Alice Walworth—The Summer Queen
- Harnett, Cynthia—The Cargo of the Madalena (Caxton's Challenge)
- Honeyman, Brenda (Clarke)—The Kingmaker (Last of the Barons)  
—Richmond and Elizabeth
- Irwin, Frances—The White Queen \$20.00
- Jarman, Rosemary Hawley—Crown in Candlelight
- Kettle, Jocelyn—Memorial to the Duchess
- Kilbourne, Janet—Garland of the Realm  
—Wither One Rose
- King, Betty—The Beaufort Secretary  
—The Lord Jasper  
—The Rose Both Red and White
- Leary, Francis—The Swan and the Rose  
—Fire and Morning
- Lindsay, Philip—Merry Mistress  
—A Princely Knave (They Have their Dreams)
- Maiden, Cecil—The Borrowed Crown
- Makepeace, Joanna—Pawns of Power
- Miall, Wendy—John of Gloucester \$50.00
- Morgan, Denise —Kingmaker's Knight
- Nickell, Lesley—The White Queen
- Oman, Carola—Crouchback
- Paget, Guy—The Rose of London  
—Rose of Rouen
- Palmer, Marian—The White Boar  
—The Wrong Plantagenet

Penman, Sharon Kay—The Sunne in Splendour  
 Peters, Elizabeth—The Murders of Richard III  
 Plaidy, Jean—The Goldsmith's Wife (King's Mistress)  
     —Red Rose of Anjou  
     —The Sun in Splendour  
 Rabinowitz, Ann—Knight on Horseback  
 Rowling, Marjorie—The Shadow of the Dragon  
 Rubino, Diana—Destiny Lies Waiting  
 Schoonover, Lawrence—The Spider King  
 Sedley, Kate—Death and the Chapman  
 Stanier, Hilda Brookman—The Kingmaker's Daughter  
     —Plantagenet Princess  
 Stephens, Peter—Battle for Destiny  
 Stevenson, Robert Louis—The Black Arrow  
 Stubbs, Jean—An Unknown Welshman  
 Sudworth, Bwynedd—Dragon's Whelp  
     —The King of Destiny  
 Tey, Josephine—The Daughter of Time  
 Trevan, Ruth—Loyalty Binds Me \$50.00  
 Vance, Marguerite—Song for a Lute  
 Viney, Jane—King Richard's Friend \$50.00  
     —White Rose Dying \$50.00  
 Welch, Ronald—Sun of York  
 Westcott, Jan—Set Her On a Throne  
     —The White Rose (The Lion's Share)  
 Whittle, Tyler—The Last Plantagenet  
 Willard, Barbara—The Lark and the Laurel  
 Williamson, Hugh Ross—The Butt of Malmsey \$10.00  
 Williamson, Joanne—To Dream Upon a Crown  
 Wilson, Sandra—The Lady Cecily  
     —Less Fortunate Than Fair  
     —The Queen's Sister  
     —Wife to the Kingmaker

#### HARDBACK PLAYS

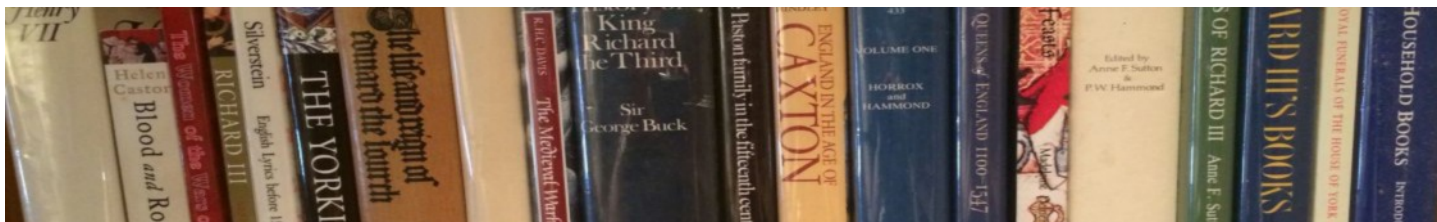
Shakespeare, William—Richard III

#### PAPERBACK NOVELS

Abbey, Margaret—Brothers-In-Arms  
     —The Crowned Boar (Son of York)  
 Alphin, Marie—Tournament of Time  
 Appleyard, Susan—The King's White Rose  
 Bentley, Pauline—Silk and Sword  
 Bowden, Susan—In the Shadow of the Crown  
 Bowen, Marjorie—Dickon  
 Brandewyne, Rebecca—Rose of Rapture  
 Brooks, Janice Young—Forbidden Fires  
 Edwards, Rhoda—The Broken Sword (Some Touch of Pity)  
 Evans, Jean—The Divided Rose  
 Eyre, Katherine Wigmore—The Lute and the Glove  
 Fairburn, Eleanor—The Rose in Spring  
 Farrington, Robert—The Killing of Richard III  
 Frazer, Margaret—The Outlaw's Tale

Gellis, Roberta—The Dragon & the Rose  
 Graham, Alice Walworth—The Summer Queen  
 Griffith, Kathryn Meyer—The Heart of the Rose  
 Harrod-Eagles, Cynthia—The Founding  
 Henley, Virginia—The Raven and the Rose  
 Higginbotham, Susan—The Stolen Crown  
 Jarman, Rosemary Hawley—Crown in Candlelight  
     —We Speak No Treason  
 Kettle, Jocelyn—Memorial to the Duchess  
 Layton, Edith—The Crimson Crown  
 Lindsay, Philip—A Princely Knave (They Have their Dreams)  
 McChesney, Dora—Confession of Richard Plantagenet (photocopy)  
 Martin, George R. R.—Game of Thrones  
 Martyn, Isolde—Maiden and the Unicorn  
 Pargeter, Edith—The Brothers of Gwynedd Quartet  
 Penman, Sharon Kay—The Sunne in Splendour  
 Peters, Elizabeth—The Murders of Richard III  
 Peters, Maureen—Elizabeth the Beloved  
     —The Queen Who Never Was (Woodville Wench)  
 Pierce, Glenn—King's Ransom  
 Plaidy, Jean—The Goldsmith's Wife (King's Mistress)  
     —The Queen's Secret  
     —The Reluctant Queen  
 Powers, Anne—Royal Consorts (Queen's Ransom)  
 Prescott, H. F. M.—Man on a Donkey  
 Ross, Barnaby—The Passionate Queen  
 Rubino, Diana—Jewels of Warwick  
     —Thy Name is Love  
 Schoonover, Lawrence—The Spider King  
 Simonds, Paula—Desire the Kingdom  
 Small, Betrice—The Spitfire  
 Smith, Anne Easter—The King's Grace  
 Stevenson, Robert Louis—The Black Arrow  
 Tannahill, Reay—The Seventh Son  
 Tey, Josephine—The Daughter of Time  
 Wensby-Scott, Carol—Lion Dormant  
 PAPERBACK PLAYS  
 Avansino, Frederick—R. Gloucester (photocopy)  
 Rowe, Nicholas—The Tragedy of Jane Shore (photocopy)  
 Shakespeare, William—Henry IV Pt 1  
     —Henry V  
     —Richard II  
     —Richard III





# ex libris



Susan Troxell

Rare and delightful books from the non-fiction library

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

## Books:

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

## Audio-visual materials:

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

(Note: This was first published in the March 2017 *Ricardian Register*.)

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

~ToC~

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