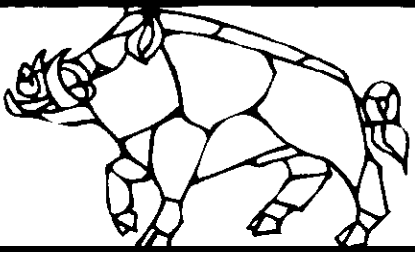


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RICHARD AT THE MOVIES!



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EDITORIAL LICENSE

This issue of the Register is dominated by the subject of Richard III in the movies. We feature on our cover the newest film coverage on the subject of the Shakespeare play — Al Pacino's *Looking For Richard*, whose progress all of us have followed in the media during the eight years of its production, wondering what Mr. Pacino would bring to the subject. Now we can know, as it opened in New York City on October 7.



And thanks to William Buffum, a one-time projectionist from Portland, Oregon we now have the 1912 edition of *Richard III*, starring Frederick Warde, which is a long-lost classic and the oldest film existent in America.

Mr. Buffum had been showing the film to family and friends for 35 years, rewinding it by hand to keep the nitrate film from sticking. After selling his home and failing to find a taker for his collection of silent movies, Buffum donated his print of the movie to the American Film Institute in Los Angeles. "I'd showed the films many, many times and nobody wanted them," he says.



That is no longer the case. For film buffs, the emergence of a mint-condition print is reason for rejoicing, like stumbling on a Rembrandt in the attic. The movie was billed in 1912 as the "Sensation of the Century." The role of Shakespeare's Richard III was as generous to Mr. Warde (who had toured with the great Edwin Booth) as it has been to other actors over the years.

Mr. Buffum's movie career began in the 1920s when he used a hand-cranked projector and charged a nickel for shows for other kids. Later, he became a projectionist and developed an interest in collecting. The 55-minute print was acquired in a trade in 1960.

On October 29, *Richard III* will premier in Los Angeles.

Once again, my apologies for the tardiness of this issue. I am hopeful that the relinquishment of my position as Membership Secretary in the Society will allow me to stay more current with the *Register!*

— Carole

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L O O K I N G F O R
Richard

A film by Al Pacino

*Ambition 's like unto a quenckless thirst.
 Ambition Angel's threw Heaven to Hell,
 Ambition (that infernal Hag) accurst.
 Ambitiously made me aspire, rebel.*

*Richard the III, King of England and France,
 Lord of Ireland, etc. by John Taylor (1630)*

For the first time in his lengthy career, Al Pacino dons three hats as creator, director and star of *Looking for Richard*. In the vein of Truffaut's *Day for Night* or Fellini's *8 1/2*, Pacino's impassioned project intertwines the telling of *Richard III*— Shakespeare's gripping drama of power, lust and betrayal — with an intimate look at the actors' and filmmakers' processes as they grapple with their characterizations and with translating their enthusiasm for the play on to film. Pacino takes the cameras on a free-spirited comic romp through the streets of New York to the birthplace of Shakespeare, and finally, to an emotionally-charged production of *Richard III*.

*Our acry buildeth in the cedar's top
 And dallies with the wind and scorns the sun.*
 Richard, Duke of Gloucester (I.iii.281-282)

*An English teacher brought us to a local production of
 King Lear and after ten minutes of people doing
 "Shakespearean acting," I tuncd out and started
 making out with my girlfriend in the back row. We
 left at intermission.*

Kevin Kline

The opportunity to present Shakespeare in an untraditional format and make it as accessible as possible for a modern audience charmed a dedicated and benevolent cast including Estelle Parsons as Queen Margot, Alec Baldwin as Clarence, Kevin Spacey as Buckingham, Winona Ryder as Lady Anne and Aidan Quinn as Richmond. With contagious enthusiasm and the assistance of such respected actors as Sir John Gielgud, Sir Derek Jacobi, Kenneth Branagh, Vanessa Redgrave, James Earl Jones and Kevin Kline, Pacino

seeks to prove that everyone can enjoy Shakespeare, and that his tales are timeless in their exploration of human nature.

I'm confused just explaining it, so I can imagine how you must feel bearing me. It's very confusing and I don't know why we're even doing this at all.

Pacino to producer Michael Hodge during production

While throwing themselves into their characters, Pacino and his actors had to break down centuries of barriers surrounding one of Shakespeare's most complicated and intimidating works. "You don't need to understand every single word that's said, as long as you get the gist of what's going on. Just trust it and you'll get it," says Pacino. In defiance of tradition, the viewer is allowed to go behind the scenes and witness the actual process of acting. The weightier aspects of *Richard III* are levied by informal shots of the actors digging their teeth into their roles in an often comic and sometimes heated forum. Pacino's methods of analysis are insightful, amusing and engrossing. As he stands in London's legendary Globe Theatre and in the austere halls of New York City's Cloisters Museum, Pacino transcends the barrier between actors and their audience.

*When he opens his purse to give us our rewards thy
 conscience flies out.*

First Murderer (I.iv. 134-135)

*We're getting forty dollars a day and all the donuts we
 can eat.*

Alec Baldwin.



Pacino and cast of Looking For Richard

His devoted pantheon of performers evidently had their own heartfelt enthusiasm for the project. "Some of these actors returned the checks we gave them and told us to put the money in the film instead."

*Let us survey the vantage of the ground.
Call for some men of sound direction;
Let's lack no discipline, make no delay,
For, lords, tomorrow is a busy day.*

King Richard III (V. iii. 16-19)

We're nevergoing to finish making this movie. I don't even get Richard III. ...

Producer Michael Hadge

While *Looking For Richard* journeys with the actors both in and out of character, following their struggles, debates and revelations about the play, Pacino also takes to the streets of New York to measure public opinion about Richard III. Pacino's wild energy receives a range of responses from "Richard who?" to opinionated preaching on Shakespeare, as one street person proclaims: "He helped us and instructed us in the art of feeling." Pacino notes, "By juxtaposing the day-to-day life of the actors and their characters with ordinary people, we attempted to create a comic mosaic — a very different Shakespeare. Our main goal with this project is to reach an audience that would not normally participate in this kind of language and world."

Because sweet flowers are slow and weeds make great baste.

Richard, Duke of York (II. Iv. 17-18)

Is this it? Are we done? I'm not going to tell him about the other ten rolls of film.

Producer Michael Hadge talking to
Line Producer James Bulleit



Pacino and Winona Ryder in Looking For Richard

Throughout *Looking for Richard*, Pacino's appearance undergoes a variety of metamorphoses, visually illustrating the number of years it took to complete the film. His devotion to the project kept him focused, even during the protracted periods he was unable to work on the film due to commitments on other movies. The completion of the film marks the culmination of a journey begun decades ago. Pacino first realized that Shakespeare could be de-constructed if patiently explained when he was touring colleges in the late 70s. "When I first let the students know I was going to read Shakespeare, they were reluctant to listen to it. But we would talk informally about the play and then I would read an excerpt. Soon, they found the equinox from their world to the world of Shakespeare."

*Thou quiet soul, sleep thou a quiet sleep.
Dream of success and happy victory.*

Ghost of Lady Anne to King Richard
(C.iii: 174-177)

Through his film, Pacino searches, along with the observer, to understand the work's historical background, the methods employed by Shakespeare to develop a captivating portrait of a despot, and even explains the true definition of "iambic pentameter." He manages to lay bare the methods of involving oneself in a part without utterly demystifying it by also presenting the play itself, done in period costume as a darkly atmospheric meditation on one of England's most notorious kings. "We are calling this an experiment," he says "which I think means that we're trying to find a cure for something."

*We are such stuff as dreams are made on,
and our little life is rounded with a sleep.*

Shakespeare's *The Tempest*

About the Cast and Filmmakers

Al Pacino (Richard III, director, producer) is an eight-time Academy Award nominee. After having received four Best Actor nominations for *...And Justice for All*, *The Godfather Part II*, *Dog Day Afternoon* and *Serpico*, which also earned him a Golden Globe Award, Pacino won both an Oscar and a Golden Globe for Best Actor for *Scent of a Woman*. Pacino's other films include *The Godfather*, *The Godfather Part III*, *Scarface*, *Frankie and Johnny*, *Carlito's Way* and *Scarecrow*. Most recently he has been seen in *Two Bits*, *Heat* and *City Hail*.

He has won two Tony Awards for his starring roles in *The Basic Training of Pavlo Hummel* and *Does A Tiger Wear A Necktie?* He is a longtime member of David Wheeler's Experimental Theater Company of Boston, where he has performed in *Richard III* and in Bertolt Brecht's *Arturo Ui*. In New York and London he acted in David Mamet's *American Buffalo*. Also in

Pacino's Looking For Richard

New York he appeared in *Richard III* and *Julius Caesar*.

He has just completed production on *Donnie Brasco*, starring opposite Johnny Depp.

William Teitler (Executive Producer) is the founder of Teitler Films. His recent feature film producing credits include *Jumanji*, *Mr. Holland's Opus*, and *Unforgettable*. Television producing credits include the Ace-award winning HBO series *Tales from the Crypt*, as well as *Tales from the Darkside* and *Moments of Fear*.

James Bulleit (Associate Producer) has appeared as an actor in fifteen films, off-Broadway and in regional theater. Previous producing credits include *The Local Stigmatic* and *Hits*.

Howard Shore (Composer) has composed the score for such films as *Nobody's Fool*, *Ed Wood*, *The Client*, *Mrs. Doubtfire*, *Philadelphia*, *The Silence of the Lambs*, *Big*, *After Hours* and *The Truth About Cats & Dogs*. Shore's brooding, gothic score for *The Silence of the Lambs* was one of the elements that propelled that film to win five Academy Awards, including Best Picture, in 1991. He has had successful collaborations with diverse directors, including Martin Scorsese, Jonathan Demme, Tim Burton, Sidney Lumet, Penny Marshall, David Cronenberg and Robert Benton, to name just a few.



Pacino as Uncle Richard



AFI DISCOVERS OLDEST SURVIVING AMERICAN MOVIE

LOS ANGELES — In one of the most extraordinary film discoveries of the last half-century, the American Film Institute (AFI) today announced it has found the oldest surviving American feature film: a 1912 silent film version of *Richard III*.

The historic discovery was made after AFI obtained the film from a former movie projectionist in Portland, Oregon, who himself acquired it more than 30 years ago in a trade for his collection of silent movies, and had stored it in the basement of his home ever since. Produced three years before *Birth of a Nation*, the five-reel film is an original nitrate print and features a rare coloring process. Remarkably, it survives in near-mint condition. It will now be preserved by AFI's National Center for Film and Video Preservation, after which it will be made available as part of the AFI Collection at the Library of Congress in Washington, D.C. The AFI Collection is home to more than 25,000 films and television programs representing America's moving image history.

As the world celebrates 100 years of motion pictures, AFI's discovery of *Richard III* is a watershed moment in American film history because of its place at the birth of cinema and because it is the first feature film adaptation of a Shakespearean work. Since this original version, there have been at least 11 film and television adaptations of *Richard III* and an estimated 400 other Shakespearean screen movies produced. This year alone, four Shakespearean films are scheduled for release, including Al Pacino's *Looking For Richard*, Kenneth Branagh's *Hamlet*, and versions of *Romeo and Juliet* and *Twelfth Night*.

"For three decades, AFI has been involved in the discovery of many important lost film treasures, but the recovery of *Richard III* is without a doubt the single most important film discovery in AFI's history, and is one of the most significant film finds ever," said AFI Director and CEO Jean Picker Firstenberg. "This is dramatic proof that lost film treasures can still be found and may be in the possession of private individuals or film collectors across the country. When you consider its early place in film history, the story behind its discovery, the fact that it was previously thought lost forever, and its influence on the countless Shakespearean films that have followed, it's impossible to escape the feeling that this is one of those once-in-a-lifetime discoveries."

Director Martin Scorsese, who co-chairs AFI's National Center for Film and Video Preservation said: "The AFI's discovery of a 1912 film version of

Richard III, now considered to be the oldest surviving American feature, is an amazing surprise. So few of the earliest feature films exist today that each new discovery is like finding the rarest treasure. The fact that the print is in nearly mint condition is nothing short of a miracle."

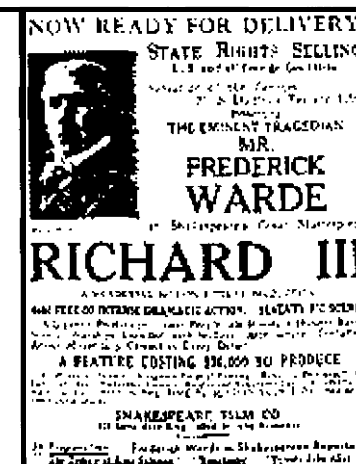
The discovery of *Richard III* is the latest, and one of the most significant, of thousands of historic film finds made by AFI over the last 30 years. AFI has also been a major collaborator in several of the most prestigious and highly-publicized film restoration projects of the last 10 years, including *Lawrence of Arabia*, *Spartacus*, *My Fair Lady*, and the soon-to-be-released restoration of *Vertigo*. In 1994, AFI coordinated the largest ever film repatriation when it brought back from Australia more than 1,400 early American silent films that had not existed in the U.S. for decades. In another of its most widely-recognized film preservation projects, AFI spearheaded the decade-long worldwide search to recover lost footage from Frank Capra's classic film, *Lost Horizon*, and supervised the film's subsequent restoration.

Filmed in Westchester County, New York, *Richard III* stars Frederick C. Warde, the preeminent Shakespearean actor of his time, who is also credited with

having discovered and mentored Douglas Fairbanks, Sr. The movie was made for \$30,000 and includes 70 scenes, hundreds of actors and extras, 200 horses, five battle scenes, and lush costumes. Its survival in near-mint condition is extraordinary for any nitrate print, let alone one dating from as early as

1912. Of the eight feature films released in 1912 — the first year of American feature film production — only three, including *Richard III*, are known to exist in complete form.

"The AFI is working to bring hundreds of previously 'lost' titles back to the U.S. through large-scale international repatriation efforts, such as the one that returned more than 1,500 early American films from



Australia in 1995," Firstenberg said. "At the same time, *Richard III* demonstrates why preservationists never give up hope and how exciting discoveries can still turn up when families take a look at those old film cans that may be sitting forgotten in basements, attics or garages."

For three decades, AFI has been involved in the discovery of many important lost film treasures, but the recovery of *Richard III* is without a doubt the single most important film discovery in AFI's history, and is one of the most significant film finds ever.

The film was donated to AFI by William Buffum, a 77-year-old lifelong resident of Portland, Oregon, and self-described "film lover." Buffum acquired the film more than 30 years ago after trading his collection of silent movies to a friend in exchange for *Richard III* and *When Bearcat Went Dry*, a 1919 rare silent film he has also donated to AFI. From 1938 to 1947, as a hobby and second job, Buffum earned \$50 a month running the projection booth at Portland's Bluebird Theater, later renamed the Elmo Theater and now closed. Recently, while planning to move to another home with his wife of 50 years, Margaret, Buffum decided to donate the film to AFI so it would be safely preserved. Though he was not aware of the full extent of the film's importance, Buffum was aware of its early place in film history and would protect it by running it by hand from start to finish once a year to ensure the celluloid wasn't sticking.

In addition to *Richard III*, Buffum's donation to AFI also included *When Bearcat Went Dry*, a 1919 rural drama set in Kentucky's Cumberland Mountains that features Lon Chaney in a supporting role. Though badly worn, it is the only known copy in the United States and will be donated as part of the AFI Collection at the George Eastman House in Rochester, New York, to complement the extensive collection of Lon Chaney films held there.

AFI also has announced that the Joseph H. Kanter Foundation has generously agreed to provide funding for AFI to make backup negatives from the original nitrate copy as well as several prints. The Kanter Foundation will also help fund AFI's efforts to showcase the film to the American and international publics over the next year.

One of AFI's central missions since being founded in 1967 has been the preservation of America's film

heritage. From its initial efforts to find 250 of the most significant "lost" movies, AFI has become a global leader in worldwide preservation efforts through AFI's National Center for Film and Video Preservation. The Center is co-chaired by Fay Kanin, John Ptak, and Martin Scorsese; Ken Wlaschin serves as vice-chair. AFI's Center also created the National Moving Image Database, the largest collective moving image database in North America that houses more than 250,000 records of film, television and video holdings of American archives and producers. In addition, the institute publishes the AFI Catalog, an ongoing project to compile the most comprehensive listing of every motion picture ever made in the United States. To date, the AFI Catalog—all of which is primary research—has published more than 10,000



pages of information on feature-length films from the 1910s through the 1930s, the 1960s, and all films from 1893 to 1910. "Over the years, AFI has led the way to discovering many important American films thought to have been lost forever and then playing a central role in restoring them to conditions that have ensured their continued survival. The discovery of *Richard III* is particularly exciting not only because of its historical importance, but also because it reminds us that one of AFI's most important missions must be to ensure that America's greatest legacy to the arts, the moving image, is protected for generations to come," Firstenberg said.

The American Film Institute is dedicated to advancing and preserving the art of film, television and other forms of the moving image. AFI's programs promote innovation and excellence through teaching, presenting, preserving and redefining the moving image.

Contact: Seth Oster at 213/856-7667

WILLIAM SHAKESPEARE'S RICHARD III IN FILM AND TELEVISION HISTORY

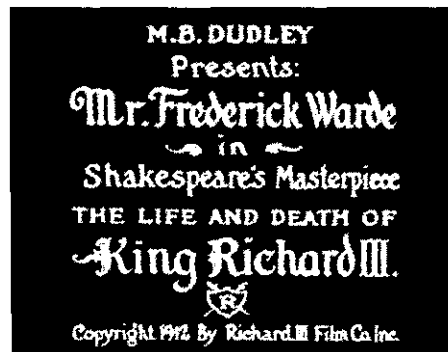
No author in history has had more works adapted to film and television than William Shakespeare. Since the beginning of cinema, an estimated 400 film adaptations of his works have been produced, 33 of them in the modern era. *RICHARD III* has been adapted as a feature film or television production 12 times. They are:



- 1912 USA. (Produced by M.B. Dudley). Directed by James Keane. Cast: Frederick Warde, James Keane, Violet Stuart. Black and white with tinting and toning. Approx. 55 min.
- 1937 British (BBC). Cast: Ernest Milton, Beatrix Lehman. Black and white. Television production. Approx. 18 min.
- 1950 USA (Masterpiece Playhouse, NBC). Directed by Albert McCleery. Cast: William Windom, Hugh Williams, Blanche Yurka. Black and white. Television production. 60 min.
- 1955 British (London Films). Directed by Laurence Olivier as Richard. Cast: Olivier, Sir Cedric Hardwicke, John Gielgud. Feature film. Color. 138 min.
- 1960 British (BBC). Two parts (Richard III, Acts 1-3, The Dangerous Brother; and, Richard III, Acts 3-5). Directed by Michael Hayes. Cast: Paul Daneman, Mary Morris. Black and white. Television production. 60 min.; 75 min.
- 1964 USA (Westinghouse Broadcasting Corporation). Narrated by Dr. Frank Baxter. Used in secondary schools. Black and white. Abridgement of the play. 112 min.



- 1964 British (BBC, episode of War of the Roses, also shown on American television in 1965). Directed by Michael Hayes. Cast: Ian Holm, Roy Dotrice, Janet Suzman, Peggy Ashcroft. Black and white. Television production. 155 min.
- 1980 Soviet Union. Directed by Robert Sturua. Cast: Ramaz Chkhikvadze, Salome Kancheli. Color. Feature film. Approx. 120 min.
- 1981 Italian (RAI television). Directed by R. Carlotto. Cast: Carmelo Bene, Daniel Silverio. Color. Television production. 120 min.
- 1983 British (BBC television). Directed by Jane Howell. Cast: Ron Cook, Julia Foster, Aoe Wanamakr. Color. Television production. 230 min.
- 1995 British (United Artists). Set in 1930's England. Directed by Richard Loncraine. Cast: Sir Ian McKellan, Annette Bening, Nigel Hawthorne, Maggie Smith and Robert Downey, Jr. Color. Feature film. 104 min.



Richard The Third:

A N ASSESSMENT OF THE MA N

David Peter White
David Louis Treybig

Judgements are inherently different from assessments. Instead of judging Richard, the purpose of this article is to offer an informed assessment of Richard the Third as a man-as potential cleric, military tactician, politician, wealthy landholder, husband, father, and as king. This article neither sets forth myriad historical facts nor carefully weighs voluminous supportive material for alternative perspectives on debatable points. Ours is not a historical article of any kind. Instead, this is a position paper. We examine historical evidence from the perspective of sociological social psychology and derive therefrom a number of conclusions about Richard the Third as a man. Our conclusions, thus derived, are offered almost in the spirit of a prolonged aphorism: having a basis in fact, held to be true unequivocally and therefore not necessary to defend, yet inviting scrutiny, comment, and constructive suggestions based on contrary evidence.

Undergirding our entire assessment is what seems to us an incontrovertible fact: Richard of Gloucester, later King, was neither the saint of the revisionists nor the ultimate villain of the traditionalists. Although born of the blood royal, it is doubtful he would have played a prominent role in history, had not circumstances conspired to make that his lot.

Delimited in his options because he was the youngest surviving son of a large and influential family, he might well have been "given to the Church" had not Fate decreed otherwise. That, after all, was a fairly commonplace practice in the Middle Ages when younger sons had little chance of substantial inheritance. If there were a number of sons, then the family could yet benefit by arranging for the younger sons advantageous marriages to increase family wealth and influence. In such cases, the youngest boy could be, and very often was, quite literally given to the Church with the expectation that his religious career would not only be of spiritual benefit to the family, but, since the Church was also a powerful political entity, could also be another strong buttress of the family's position in other ways.

Influences during early life might have led Richard to flourish as a cleric. Certainly there were indications that he had the inclination for it. There seems to be evidence that at least the younger siblings of the house of York (i.e., Margaret, George and Richard)

were more under their mother's influence than the other children had been, though whether by design or circumstance it is hard to say. The Duchess Cecily was a very devout woman, and that influence is detectable in what is known of both Margaret (later Duchess of Burgundy) and of Richard. All of these were followers of the *devotio moderna*, a religious outlook popularized by the Brethren of the Common Life, which encouraged lay practitioners to build their lives around a set pattern of worship, prayer, private study and contemplation. This form of devotion, which often led its followers to become involved in religious reform, had the blessing of many established religious orders, notably the Augustinian canons, the Observant Friars, and the Poor Clares, and had already gained the sympathy of two of the greatest theological teachers of the 14th century, Jan van Ruysbroeck of the Low Countries, and St. Thomas à Kempis. While the Duchesses Cecily and Margaret were more overtly active in their devotion to this religious movement, Richard was known all his life for his marked personal piety, which-except in retrospect-was never questioned. There is also evidence of a marked piety in George of Clarence, but there is little, if any, mention of it in relation to the older siblings, Edward IV, Anne, and Elizabeth, which is not to say they were not devout, but only that they were unmoved by the method of expression or inspiration of their mother's deep and overt personal piety.

Equipped by such early childhood socialization, perhaps, given the chance, Richard could have been content with the life of a learned cleric "on the fast track," as might today be said. Certainly, personal ambition could have been satisfied within the Church, especially for the son of the blood royal and brother of a king. However, "what might have been" for him never played a part in what he became. If there ever was a plan to consign him to the Church, it was overlooked when he was still quite young and entirely abandoned after his father died at the battle of Wakefield. From then on, he was reared as were his peers-trained to take his place among the military elite-and he was by blood entitled to position and privilege that separated him from all but a very few. It should come as no surprise then that he took full advantage of all those attributes as he entered manhood. That much was to be expected.

Clearly, Richard had both weaknesses and strengths as a king. Again, circumstances interfere with fair appraisal. Had he come to the throne any other way, we think he might have made a memorable king. Certainly, there is evidence that he was inclined to follow in the footsteps of the great royal lawgivers, Alfred the Great, Edward the Confessor, and Henry II, the first Plantagenet king. Would he have been the fascinating, charismatic monarch his brother Edward was, or that their great-great grandfather Edward III was? No. However, the impact of his reign probably would have been both significant and positive, had he not, in the end, felt constrained to base so many critical decisions on little more than personal trust, especially his early reliance on Buckingham, when viewed through that perfect lens of hindsight.

Granted, it seems strange that Richard, as Duke of Gloucester and Lord of the North, proved so capable of ruling his holdings, of dealing equitably with friend and traditional foe alike, thereby gaining the respect of the people of the region, a people not known for their acceptance of either strangers or "southerners,"

Ultimately, Richard was far more an idealist than a pragmatist --and exhibited all of the failings indigenous to that outlook. Because of this he was utterly incapable of some of the ruthlessness required to keep his crown.

could yet have failed so miserably to attract their non-partisan support when he was King.

And not only that, but once crowned he seemed to have been unable to make effective use of that huge northern affinity, for what reasons, one can only speculate. Perhaps, locked as he was in political turmoil, threats of invasion by Henry Tudor, and the Buckingham debacle, he preferred to think of his strength in the North as something to be utilized more as an "ace in the hole," as a psychological bastion more than anything else. After the Duke of Buckingham, whom he seems to have trusted implicitly throughout the Protectorate and earliest stages of his reign, rose in open rebellion against the Crown, he seems to have lost his sense of political perspective.

Largely due to his choice of residence and to responsibilities that kept him away from the South and the capitol during most of his adult life, the power structure there was as unfamiliar to him in a useable way as he was to those London merchants and southern barons who occupied that power structure and wielded its political, economic, cultural, and social forces. Having been so openly betrayed by one of the most powerful of the southern nobles, he automatically drew more closely around him his lifelong

adherents, the majority of whom were Northerners. Although he didn't actually inundate the government with them, they did become an increasingly strong and powerful presence. And most of them went to Bosworth with him.

Leniency and a propensity for too much of it-except in the case of Buckingham-proved to be Richard's single, glaring weakness in the critical period between his coronation and Bosworth. No doubt calling on the same policies of negotiation, selective bargaining, and personal diplomacy which had proved successful during his tenure in the North, Richard seems to have deliberately ignored the dangers of leaving many of the rebels alive and of doing little, if anything, to curtail the actions of the powerful Stanley faction so closely aligned with the leading Lancastrian claimant to the throne, Henry Tudor. Again, hindsight provides a better insight into what should have been done, but Richard seems to have been inordinately blind to a situation which left so many of his opponents and potential opponents free to pursue their own agendas and interests.

However, as an overall administrator, he seems to have been astute, capable, and effective. He showed a great deal of interest in the details of government, from the formation of judicial reforms to the daily management of Crown property, an essential if he was to end the Crown's reliance on the system of benevolences his brother Edward constantly called upon and which Richard banned in one of the first acts of his reign. That attention to detail, which appears frequently in the *Harleian*, would have made him an effective monarch in different circumstances. As it was, he had to cope with "putting out brush fires" for the whole of his brief reign, during which he seems to have been thought of as a fair and just ruler.

Ultimately, Richard was far more an idealist than a pragmatist-and exhibited all of the failings indigenous to that outlook. Because of this he was utterly incapable of some of the ruthlessness required to keep his crown.

In earlier times he was a much sought-after arbitrator of disputes, not simply because he was the king's brother, but because he was known to give both sides a fair hearing. From the outset of his reign, too much of that otherwise stellar quality bled over into his dealings with the nobility, at a time when there was less room and less time for the reasoned judgment for which he had become so well-known. Also, having come to depend upon a small cadre of intimates and accustomed to the regional introverted attitudes of the North, he was ill-prepared for the broader considerations of the monarchy and, of course, had no time in which to make the necessary adjustment. In the *Harleian Manuscript 433* one finds little evidence of inordinate or blatant favoritism toward his lifelong

An Assessment of the Man *(continued)*

adherents, but neither does one find much to indicate that he actively sought to adjust himself to the political realities of the government in London.

In London Richard was not particularly well-known, having spent most of his life in the North. It is thus difficult to believe that the influential citizenry or nobility of London and England's South would have under any circumstances been eagerly receptive of a king they hardly knew. However, there seems to have been little organized opposition to assumption of the throne from anywhere outside the "Woodville/Tudor" factions. At first, most people seemed satisfied with his ability to play the role of king with requisite pomp, court etiquette, and the like, and were willing to give him as a proven and effective adult leader, a fair chance as king.

We know that these attitudes changed with apparent swiftness, but the reasons for these changes were probably some things for which only Richard can be held accountable and that have nothing to do with the fate of the Princes. For some reason we are never likely to ascertain, he seems to have underestimated grossly the strength of his by then known enemies, particularly the Stanleys, in whose midst the principal plotter, Margaret Beaufort, could plan and plot with impunity on behalf of her son, Henry Tudor. It seems strange, being the son of Cecily Neville and brother of the widowed, childless, but still terribly influential Duchess of Burgundy, that he would have discounted Margaret Beaufort's vested interests or the range of her influence, yet he seems to have.



It appears he forgot the basics of assessing an enemy that had made him a respected and successful battlefield commander and was trapped in a chrysalis of reliance upon advisors who were not necessarily well-suited to governing in the midst of the turmoil left as part of the aftermath of the Buckingham rebellion or in the climate created by threat of the Tudor invasion. To a man, those credited in the popular mind with being the King's closest advisors-Catesby, Ratcliffe, and Lovel-were loyal to Richard, but they lacked the broad experience necessary for dealing with this threatening, multifaceted situation.

Richard lacked the ability to contend with the intrigue indigenous to national government of any

kind, particularly one reeling from the shock of his assumption of the crown, no matter how well lauded. Had he possessed Henry Tudor's almost diabolic penchant for intrigue and subterfuge, combining that with his own acknowledged capabilities as an administrator and judge, he would have been a spectacularly successful monarch in many ways.

In fashioning a new image for Richard III, it is our opinion that we should obliterate the two dominant contrasting views of him: (1) the consummate villain of Shakespeare's immortal play, and (2) the little brother who personifies "*Loyaulte me lie*," a view that revisionists would have us believe was never motivated by the lesser compulsions so common in his time and our own. Why should we discard these two contrasting views? The answer almost seems to leap at us from Richard's social psychological history.

Richard the Third was a man born at the pinnacle of his society. He was the son of the largest landholder (other than the Crown) in medieval England and the man who for most of Henry VI's life was his heir. Richard saw his father gamble for the Crown and lose... and his brother win. He received his formal military training and lessons in the art of being a gentleman of high station in the household of one of the wealthiest, most ambitious Nevilles of them all. It is only reasonable to expect that he probably possessed his fair share of the best and worst to be gleaned from that rarified socialization experience. Of course he was ambitious, sometimes even ruthless in the pursuit of those ambitions if judged by our standards-but not ruthless if judged by the norms of those times.

Is it reasonable to think that he would have allowed those ambitions for an established, impressive, and inalienable estate to pass on to his son to escalate so far as to possess the Crown? We seriously doubt it. However, he was not above doing everything possible to maximize the possibilities inherent in his closeness to it. He was assertive in pressing his territorial rights, both against his brother Clarence in the disputes over the inheritance of the Neville heiresses, Isobel and Anne, their respective wives, and there was a long-running dispute with the Hungerfords over rights and ownership. When the opportunity to wear the Crown himself became a glaring reality, he would have been less than human had he not clearly recalled what compromise had cost his father.

Beyond that, he seems to have been temperamentally unprepared for the role of usurper, no matter how intellectually well-suited he might have been to the regal role.

As for personal qualities about which so many revisionists wax poetic, we would say Richard was basically a good man. He apparently did have a genuine

fondness for his wife, Anne Neville. Not perhaps to the degree pro-Ricardian romance novelists would have one believe, but he sincerely mourned her death. John of Gloucester and Katherine Plantagenet, his illegitimate children, were both born before Richard's marriage to Anne, during the course of which there is no evidence of the womanizing so prominent in his older brother, Edward, whose last mistress, Jane Shore, was a prominent, apparently constant figure at Court. Even his own enemies have credited Richard with an exemplary private life.

As an arbitrator, Richard III had a longstanding reputation for fairness and accessibility. As Duke of Gloucester, even minor disputes such as those arising over fishing rights in the city of York were often automatically brought before him, not as a last resort, but instead because of his reputation for giving a fair hearing to both sides in a dispute. Moreover, his interest in the law extended beyond the manor courts over which he regularly presided. When in a position to act, he seems to have been genuinely interested in enacting legal reforms which would both expedite the process and ensure the rights of everyone involved. He founded the College of Arms to not only bring organization to the recording of arms, but also to make more systematic the related legalities of the College of Arms. And he is, of course, remembered for instigating an equitable system of bail in the legal system. He lacked the charisma of his older brother, but seems to have inspired loyalty, respect, and even love in those who came to know him well.

On the negative side, we think he acted with almost suicidal impetuosity from the time he gained control of the Prince of Wales at Stony Stratford on his way south to take up the duties of the Protectorate onward. While his actions, such as the executions following the confrontation and that of William Hastings, may well have been based on sound and logical judgments from his point of view, they did nothing to ameliorate the existing tensions caused by Edward IV's untimely death and certainly did nothing to smooth the resultant long-term political turmoil. In those months, he seemed indifferent to long-term costs, personally or otherwise, but it was admittedly a time when circumstances called for the lightening-quick reactions of the battlefield commander, not the reasoned decisions of the respected arbitrator, and this cost him dearly in the end.

Political opponents eventually would have engineered his execution had Edward V actually been crowned. Of this we have no doubt. Of course, it might have been years before this occurred, during which time the battles that had won Edward IV the Crown would surely have continued, and that would have been disastrous for England. Either way, Richard, born so near yet so far from the Crown himself,

would have been the loser. The lesser gamble was the one he took-and might not have lost-had not anger and impatience colored the decision to charge the Tudor's position at the Battle of Bosworth Field. His brother would not have done that.

As for the "Princes in the Tower," their fate was sealed no matter who won Bosworth. If someone had not already done away with them for whatever reason prior to the battle, either Richard or Henry would have been imprudent not to have "arranged for their disappearance," just as Edward IV finally ordered the execution of Henry VI. Although we do not believe Richard had anything to do with the two princes' deaths (if indeed they actually died during his reign), he surely knew there was little hope for their survival as he marched toward Bosworth. And he was enough a man of his times to recognize the inevitability of it, no matter what his personal feelings might have been.

Epilogue:

If nothing else, one can see the *events* of his short reign, his *experiences* as a pivotal part of those events, and his *perceptions* of that which transpired making a warv realist out of Richard of Gloucester.

D O N O R S

General Fund, Monograph Fund, A-V Library,
Fiction Library, Weinsoft Memorial Research
Library, & Maxwell Anderson Scholarship Funds
From 01/01/95 'Through 6/30/96

Angela Braunfeld	Diana Waggoner
Mary T. Miller	Rebecca J. Aderman
John B. Ottiker	Anne Blackwell Erwin
Andrea RichVirginia	Nancy L. Kostcr
C. Johnson	Jeanne P. Carlson
Karen A. Chesrown	Bonnie Battaglia
Joanne M. Aarseth and	Elizabeth C. Brand
Carol Aarseth-Jackson	William L. Turner, Jr.
Jean R. Husson	Susan Glasgow
Jamia Hansen-Murray	Elfrieda Shukert
Valerie Fitzalan de Clare	C. U. Jackson
Dr. & Mrs. C. W. Dimmick	Helen Maurer
Joan M. B. Smith	Dale Summers
Terry L. Adkins	Peggy Allen
Anne E. Stites	Anne Vineyard
Joan W. Marshall	Maryloo S. Schallek
Janet W. Harris	Anne Michaelis
Anna & Edward Leland	Barbara Gyde
Sybil S. Ashe	Linda A. Peeche
Mary E. Springhorn	Donna C. Boggs
George B. Crofut	Elizabeth Bowman
Joan L. Robic	Louis Pernicka, Jr.
Nancy Wygle	Patricia Toner
Dawn A. Benedetto	Alan O. Dixlcr
Lynn M. Storey	Eugene McManus
Jane L. Kirkman	Wesley R. Burnctc
Judith A. Pimental	Maria Elena Torres
A. Compton Reeves	Jeanne T. Faubell
Marion C. Harris	M. Belinda Asbell
Roxane & Frank Murph	C. U. Jackson
Lois H. Trinkle	Rita S. Leeper

RICHARD III SOCIETY, IN C. TREASURER'S REPORT
1/1/95-12/31/95

Balance Sheet As of 12/31/95 As of 1/1/95

-ALL EXCEPTS CHALLEK FUND-
Paine-Webber RMA Account #1

Unrestricted	\$29,943.39	29,432.77
A/V Library	176.47	109.80
Fiction Library	187.23	110.56
Weinsoft Research Lib.	3,162.81	2,119.30
Monograph Fund	1,497.80	1,562.75
M. Anderson Schol. Fund (NOTE 1)	806.62	
	-4,930.09	
TOTAL	35,774.32	28,405.09

Calvert SI MM Fund
Weinsoft Research Lib.

	3,758.26	3,571.11
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Due to Schallek Fund	0.00	0.00
Other General Fund Liabilities (NOTE 2)	0.00	0.00

Fund Balances

General Fund	29,943.39	29,432.77
A/V Library	176.47	09.80
Fiction Library	187.23	110.56
Weinsoft Research Lib.	6,921.07	5,690.41
Monograph Fund	1,497.80	1,562.75
M. Anderson Schol. Fund	806.62	-4,930.09
NET BALANCE	39,532.58	31,097.20

-SCHALLEK FUND-
Paine-Webber RMA Account, Schallek Fund

Unrestricted	\$1,569.68	1,700.03
Endowment	10,679.50	9,141.55
TOTAL	12,249.18	10,841.58

Due from General Fund	0.00	0.00
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Mutual Fund Investments. at Cost	28,963.82	27,030.50
Schallek Fund Liabilities	0.00	0.00

Fund Balance	41,213.00	37,872.08
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Income Statement 01/01/95 Through 12/31/95

Revenues

Advertising	35.00
Dues	13,663.00
P-W RMA A/C Interest	1,619.52
Miscellaneous (NOTE 3)	7,425.44
Donations-A/V Library	66.67
Donations-Fiction Library	122.58
Donations-Weinsoft Fund	1,184.75
Donations-Monograph Fund	-64.95
Donations-Schallek Fd., Unrestricted	1,350.00
Donations-Schallek Fd. Endowment	1,940.00
Schallek Fd. Interest	617.60
Schallek Fd. Investment Income	1,933.32
TOTAL REVENUE	29,892.93***

Expenditures

Gen. & Adm. AGM '95	666.08
Gen. & Adm. AGM '94	655.69
Gen. & Adm. Misc.	1,984.73
Gen. & Adm. Postage	882.16
Gen. & Adm. - Printing	359.70
Publications, U.K. (NOTE 2)	5,915.29
Publications, U.S.	4,616.18
Gen. & Adm. - Telephone	430.51
Purchases	526.48
A/V Library	113.93
Fiction Library	0.00
Research Library	143.23
Libraries Coordinator	0.00
Public Relations	0.00
Schallek Fund Administration	0.00
Recording Secretary	0.00
Schools Coordinator	15.00
Travel Coordinator	20.61
Treasurer	94.68
Schallek Scholarship Awards	2,500.00
Schallek, Misc. Exp.	71.36
TOTAL EXPENDITURES	18,995.63****

Net Income (Loss) (NOTE 2) \$10,897.30****

NOTE 5

1. Maxwell Anderson Scholarship Fund balance includes expenditure to publish *Under the Hog* and purchase copies of *Richard and Anne*, less net revenues from the sales of those books during 1994 & 1995.
2. There is an estimated liability of \$4,000.00 due to the parent Society for *Ricardiuns* and *Rirardian Bulletins*. If these bills had been presented by the parent Society to us and paid by us during 1995, then Publications - U.K. - expense would have been about \$4,000 greater and net income would have been about \$4,000 less.
3. This revenue is from Sales Office net proceeds and from sales of *Under the Hog* and *Richard and Anne* books and also from voluntary donations to the General Fund.

**A Prayer of Commemoration and
Commendation For All Those Who Fell
On Bosworth Field**

Give rest, O Christ, to Thy servants with Thy saints where sorrow and pain are no more, neither signing but Life everlasting.

3 God, to whom it is proper to have mercy and to spare evermore, lowly we beseech Thee that the souls of Thy servants whom we remember this day may not be taken into the hands of our enemy.

Lord God of forgiveness, grant to the souls of Thy servants, a seat of refreshing and bliss, of rest and of perpetual light. Amen.

Reprinted from *Loyalty Me Lie*, Illinois Chapter Newsletter

SCATTERED STANDARDS
(CHAPTER NEWS & UPDATES)



ILLINOIS

On August 17 the Illinois Chapter held its annual Communion service in commemoration of Richard III and those who fell at Bosworth Field. The service was held in the St. Andrews Chapel of the Cathedral of St. James in downtown Chicago.

The chapter continues to plan for the 1997 AGM which they will host in Chicago.

Former chapter president Mary Miller was a victim of the terrible flooding that hit parts of the Chicago area this summer. Her basement was flooded and much was lost.

MICHIGAN CHAPTER

The October 20th meeting will be held at the home of member Janet M. Trimbath in Rochester Hills, MI. Janet will be presenting a program on the subject of Edward V and Richard Duke of York, the lost princes in the tower.

The July meeting was our annual Coronation Banquet, held in honor of Richard's formal acceptance of the crown. This year's banquet was presided over by Moderator Dianne Batch and took place at Ernesto's Restaurant in Plymouth.

The program for the evening was a very informative and enlightening presentation by Larry Irwin entitled *The Life and Times of Lord Francis Lovell*. Lovell is a distant ancestor of Larry's family.

NORTHWEST CHAPTER

The August meeting of the Northwest Chapter was held in the Olympia, Washington home of Nona Lee Winiarski and her son, Michael.

Chairman Yvonne Saddler presided and reported on our rummage sale which allowed us to complete our AGM obligations. She also reported on our booth at the Highland Games where a number of people indicated an interest in the Society. A special issue of our newsletter will be sent to those who left their name and address.

Our program was a report by Mallory Paxton on "the cat, the rat and Love11 the dog." Her research improved our knowledge of these members of Richard's household.

The October meeting is planned to be at the home of Margaret Hellyer in Issaquah. Nominations for

1997 officers will be held and the program will be done by Sandra Giesbrecht.

OHIO

The Ohio Chapter celebrated its 10th anniversary July 14 with a tour of the Western Reserve Historical Society in Cleveland and an anniversary dinner. There were 13 members in attendance.

At the dinner the members played "Do You Remember When?" The matching game highlighted chapter events, milestones and good fellowship. The 10th anniversary raffle of a statue of King Arthur was won by the chapter's newest member Shirlee McQuown.

The chapter boasts 36 members. They have several annual fund raisers including the sale of chapter t-shirts, a raffle at Ohio State University's Renfest in May and at the Baycrafter's Festival in September. The chapter will donate funds toward an item for the raffle benefitting the Schallek Fund at the AGM in Philadelphia.

The next meeting of the chapter is October 13 at Valley Vineyards in Morrow.



During the Ohio Chapter's 10th anniversary celebration on July 14, Shirlee McQuown (left) is presented her raffle prize, a statue of King Arthur by Chapter Treasurer Gary Bailey.



*"Shoot if you must this old gray bead
But spare your country's flag," she said*
John Greenleaf Whittier, Barbara Frietchie

📖 *Flags Through the Ages and Around the World* -
Whitney Smith, McGraw Hill, 1975

Are you vexed by vexillators? Do you know your flies from your cantons? Does a flag wear a necktie (actually a cravat)? Fret no more but consult this colorful coffee table-sized book for the answers. It covers not only the flags of the modern world, but those famous or notorious in history, with much information and many pictures from the Middle Ages and Renaissance. Not only national flags, but also some local and state flags are featured, as well as ship and airplane markings.

While flags are usually combinations of simple geometric shapes (including crosses), with occasional stylized heavenly bodies, most nations find an outlet for a little boosterism and even a bit of fantasy in their coats of arms. These often contain features from the local geography or fauna. Humans rarely appear. Monaco has monks as its supporters, playing on the country's name. Iceland features a legendary hero, and Denmark a couple of "wild men" (the significance of which I refuse to speculate on). Several flags or arms, including those of Zambia, Tanzania, New Zealand, Fiji and Jamaica, have representations of the nation's citizens, the latter two being topless. Some other contain parts of human bodies, almost always an arm or hand, though the local flag of the Isle of Man has a tripartite leg.

Heraldic beasts, however, abound. Only the unicorn of the U.K. (originally representing Scotland) and the dragon of Bhutan are mythical (the red dragon of Wales is on a local flag). One might perhaps add Thailand's *garuda*, a man-eagle, and the woman-eagle of Liechtenstein. Ordinary eagles, however endangered in life, thrive in coats of arms. Mauritius is the only nation to feature an extinct creature, the dodo, made even more famous by being parti-colored. Three Andean republics choose the condor, which for all its size and rarity, looks like nothing so much as a turkey buzzard and Nauru has a frigate bird, known informally as the gooney bird. Other avians range from Trinidad and Tobago's hummingbirds to Australia's emu, mammals from the armadillo (Grenada) to the elephant to the kangaroo to the zebra. There are

RICARDIAN READING

only a few fish and aquatic mammals and the only reptile would seem to be Mexico's snake.

*I could not love thee, dear, so much
Loved I not honour more - Lovelace,*
To Lucasta, Going to the Wars

*Though the mills of God grind slowly
Yet they grind exceeding small. - Longfellow*

📖 *The Eve of St. Hyacinth* - Kate Sedley, St. Martin's Press, NY 1996

📖 *A Brood of Vipers* - Michael Clynes, SMP, NY, 1996

In his latest adventure, *The Eve of St. Hyacinth*, Roger Chapman is again performing a service for Richard, Duke of Gloucester, the ultimate service of saving the Duke's life. The year is 1475 and London is full of noble lords and their troops preparing for war with France and assassination is being planned for Richard.

Sedley is an excellent writer with a deep knowledge of medieval daily life and a talent for creating atmosphere. Though Richard does not appear in all the Chapman novels, Sedley has maintained a long-standing interest in him. In 1968 under the name of Brenda Honeyman, she wrote her first novel, *Richard By Grace of God*.

The character she develops for him seems very appropriate and lifelike. In the midst of battle preparations, he is not too busy to dictate strongly worded message on behalf of York's fishermen. Under his heavy responsibilities he has aged. He is "rigid, unmalleable . . . a man of unyielding principles and therefore one who (has) made bitter enemies; a man who carried the seeds of his own destruction within." For if he should betray his principles, he could never forgive nor live with himself. He is deeply concerned with the welfare of those who are his responsibility and as a result he inspires fervent devotion in those who are "privileged to know him intimately," though to outsiders he may seem cold and withdrawn. A man of action, he is irritable and stressed by idleness, but the famous Plantagenet temper is short-lived. He urges the war because pressing it is honoring promises made to the people of England, and opposes the peace because it is dishonorable and a dereliction of responsibility. Above all he is loyal; Roger Chapman says of him, "He'll have no

Ricardian Reading (continued)

truck with anything that smacks of betrayal.”

All in all, it is a very well-balanced picture.

An unbalanced picture (though not necessarily of Richard) is found in the Roger Shallot series, *A Brood of Vipers*. It contains many disparate elements, including a Celtic burial ground, a physician's suicide, murders apparently with an arbecus, the destruction of an entire family, a famous jewel, an obscure artist and a symbolic painting.

Shallot is now 95, relating incidents that happened in his youth when he served the great Mouldwarp, that Beast, His Grace, the Royal Tub of Lard, Henry VIII. The old man (Shallot) is a garrulous, arrogant braggart and a liar. The mystery is satisfyingly complex and set in an exotic atmosphere, Renaissance Florence. The style is light and easily read. The final solution indicates that Henry VII died as a result of treason far more heinous than that which killed Richard. In his author's note, Clynes suggests that there is historical truth in this fictional mystery. If you loathe two Henry Tudors and would like to think that Richard was avenged in a very symbolic way, this book is for you.

-Dale Summers, TX

Since brevity is the soul of wit. ..


I will be brief.— Shakespeare, Hamlet

The next few reviews are feedback, alternate reviews of books fairly recently reviewed in these pages, or other brief mention.

Not all the water in the rough rude sea

Can wash the balm from an anointed king —

Shakespeare, Richard II

 *The Life and Times of Richard III* — Anthony Cheetham, Werdenfeld & Nicholson, London, 1972 (reprinted 1992)

This is not a new book but, now reprinted, it deserves to be better known ... a straightforward account that clarifies the intricate politics of the late 1400's. The author has included many excerpts from contemporary documents and, most helpfully, makes a point to identify the situation of the writers. For instance, there are two versions of the Rous Rolls ... the English contains comments favorable to Richard which do not appear in our copies of the Latin. Cheetham points out that the English version was no longer in the hands of the author in 1485. He has included a revealing chronology of the documents commonly referred to ... The author concludes that the death of the Princes was probably an impetuous and tragic mistake by Richard, but demonstrates that his contemporaries found him to be a


basically decent man. It is an honest and readable book, and the author's heart is clearly with Richard.

-Margaret Drake, FL

Treason doth never prospere, what's the reason?

For if it prosper, none dare call it treason

— Sir John Harrington, Epigrams

 *Lion Invincible* — Carol Wensby-Scott, Futura Publications, London, 1985.

The task of a historical fiction writer is to imagine the motives and reactions of people as they move through historical events. Ms. Wensby-Scott does this remarkably well.

Lion Invincible is part of a trilogy (*Lion of Alnwick* and *Lion Dormant* are the others) tracing the Percy Dukes of Northumberland. This story opens as King Edward IV is freeing the fourth duke in 1470 because he needs Northumberland's support to win the loyalty of the North. They had met once before. Then, the 12-year-old Henry Percy, standing in his father's blood at Towton, had defied the King. Nine years in captivity had taught him to trust no one and feel nothing. Only twice did he allow himself to love — his wife, Maud and Richard. In 1485, he challenged Richard, not with murder but with a plea to lift the secrecy that allows people to believe rumor (a wish Ricardians share). When Richard refused it broke Percy's heart and his faith in Richard. He brought his troops to Bosworth but, empty-hearted, allowed the man he loved to be destroyed. His "betrayal" was more a withdrawal from events that caused pain. In character for Percy, but fatal in a man born to lead other men. For that he paid a high price, as did his son and grandson.

We see Edward, Richard and the others, not as rounded characters, but as Percy saw them. (For example, he learns about the council scene second-hand, from Morton.) Richard appears as a man of great intensity, persistence and zeal for justice. After Edward's death, men set aside Edward's sons for the sake of England's peace and gave Richard an impossible task. The silence that Richard then nurtured burned upon him and isolated him. All the good was overcome by the one evil which men believed. Henry Tudor, full of ambition fired by his mother, knew his limitations and those of other men, and his victory was won by years of patient endurance. Once King, he trusted no one and quietly destroyed those he could not control. The role of the hard-eyed counselor of "aught is just if it makes for England's peace" — be it Kingmaker or King, Clarence or the Princes — surprisingly is given to Cecily Neville.

This is movingly written historical fiction and presents a reasonable and humane interpretation of Percy's inaction.

— *m.d.*

*I like Pussy, her coat is so warm,
And if I don't hurt her, she'll do me no harm.* -Jane Taylor

📖 *Medieval Cats* – Susan Herbert, Bullfinch Press, Little, Brown and Company, Boston, and Thames & Hudson, London, 1995

Can you picture *Les Belles Heures de Jan, duc de Berry* and *King Rene's Book of Love* populated by cats? Susan Herbert does, following Professor Adolphe Moumoune, of the University of Chateautoux, who claims discovery of these lovely paintings in an Alsatian village, of all places. For all **you** cat-lovers, whose name is (are?) legion, especially Dale Legion and Roxane Legions,

m.s.

*Aginooine statesman should be on his guard
Ef be must heve beliefs, not tu b'leve 'em tu bard* – James Russell Lowell, Biglow Papers

*And when religious sects ran mad,
He held, in spite of all his learning
That if a man's belief is bad
It will not be improved by burning.*
–W. M. Praed, The Vicar

📖 *Gildensford* – Valerie Anand, Charles Scriber's Sons, NY, 1977

📖 *The Faithful Lovers* – Valerie Anand, SMP (I have lost the publishing information, I'm afraid)

Though not a part of Anand's Bridges Over Time series, Gildensford is related to it since an early protagonist of the first novel in the series, The Proud Villiens, was a survivor of what I referred to in my review of that book as a battle at that place (modern Guildford). Actually, it was a Goliad-like massacre. (Other books in the series are The Ruthless Yeoman, Women of Ashdon, and the one reviewed below.)

The story follows four families in the events leading up to and after the massacre: the royal family, his (Knut Cyng), hers (Emma of Normandy) and theirs; the family of Earl Godwin and Lady Gytha; that of Eric Merchant, who believes that "Reading and writing and calculate (are) the ... skills of the future," but who nevertheless wants to be a thane; and that of Brand, the part-Welsh boy who is trained in the skills of war by Earl Godwin but has to wrestle more than once with questions of loyalty. These families become intertwined by marriage, blood and history.

And what families. The royals should have had the word dysfunctional coined for them. The Godwins, on the other hand, have a warm and loving relationship, but at least one of their many sons is a bad seed, and the parents (one of whom is described as "very pious") can coolly discuss the pre-emptive assassination of Emma's sons.

The dialogue is perhaps a little too modern for some — someone refers sarcastically to the Danegeld as the "Keep Scandinavia Solvent Fund" — but this is no doubt done deliberately to demonstrate that people who lived nearly a thousand years ago are not so different from us after all. The story is full of action and the characters are well drawn -King Edward (who would have become "The Confessor") is not yet a saint, by a long way, nor a weakling, yet not a bad man or bad king.

If you are a devotee of that other Lost Cause, Harold Godwinson, you will find this book most interesting. Although he is only a medium-prominent character, Anand depicts the events leading up to his reign, and to 1066, with great clarity. Even if you are not a Haroldian, give it a try. I think you will like it.

Skipping lightly over a few centuries, we come down to the latest (?) book in the "Bridges Over Time" series. Anand's own precis of the previous stories: "Ivon de Clairpont was a Norman knight who was captured in a political dispute and sold to be a slave ... he formed a new link with another slave (f) from that union, the Whitmeads sprang. Long before ... 1600 when Ninian Whitmead was born, all memory of the family origins had been lost. The Whitmeads had traveled far, in more than one sense. They had journeyed by degrees from Northumbria to Essex ... to Cornwall ... They were people of substance now." But, in one form or another, the family device (the bridge) comes down through the generations, as well as more intangible characteristics.

Ninian tries to stay out of the religious difficulties and the Cavalier-Roundhead troubles of his time, but is not always successful and having taken an exotic bride from the sea (literally) just adds to his difficulties, as much as he loves her. The Plague and the Great Fire add their complications. Ninian's life, and the lives of his descendants, are filled with incident, yet never become melodrama, because the characters are believable. This volume follows the story of the family down to the mid-eighteenth century and foreshadows another in the series, which will no doubt cover the Victorian era, if not part of the twentieth century.

— *m.s.*

*O, what a tangled web we weave
When first we practice to deceive* –
Sir Walter Scott, Marmion

Ricardian Reading (continued)

☞ *The Reckoning: The Murder of Christopher Marlowe* – Charles Nicholl, University of Chicago Press, 1992.

A man has been murdered. His reputation has been slandered and even though the act occurred a long time ago, we owe the man something. If we cannot uncover the truth, we can at least disprove some of the lies. The preceding is a paraphrase of the introduction to this book and as a Ricardian I found it very meaningful.

The book is intriguing, the style is scholarly but seductive, the research is meticulous, solid, exhaustive. Nicholl has delved deeply into the obscure, dangerous world of the Elizabethan intelligence community. The characters he uncovers are *not* savory. The intelligence system had broken down into two rival spheres, run by competitors Sir Robert Cecil and the Earl of Essex. Nicholl presents a very credible case that Marlowe was attacked as a weapon aimed by Essex in an attempt to destroy Sir Walter Raleigh (sic). Marlowe defended himself so ably that it became necessary to kill him to stop his defense and Cecil's protection of him.

There are familiar names to the Ricardian ear. Henry Percy, Earl of Northumberland, spent some time in the Tower for his radical views. Lord Strange was the prime though reluctant candidate for the throne after the death of Mary Stuart. Sir William Stanley lived up to his ancestor's example by taking his men and allegiance over to the King of Spain.

d.s.

There's no business like show business.

Likeno business I know

– *Irvin;* Berlin, Annie Get Your Gun

The authors, both teachers, begin with these quotes: "History is not only the most important subject, in the end it may be the only subject" (Charlton Heston), and "When the legend becomes the fact, print the legend." (*The Man Who Shot Liberty Valance*) More of a study guide than a book (It's only 33 pages), it is planned for students of approximately junior high age and urges their teachers to "reconsider the merits of Hollywood and other film making centers as "sources of historical interpretation." Not historical fact, mind you, interpretation.

The authors provide film lists for periods from the Roman Empire to World War II, and a list of questions to be asked about historical fiction films including: "... are there any major or relevant areas of the period not included? ... does the film provide evidence of the period in which it was made?" (e.g. Olivier's *Henry V*). Olivier's *Richard III* is included, of course, as well as Tower of London, in their very useful filmography.

Goodness knows, anything that will get youngsters at this age to become interested in history, or just to sit still, is a plus, and Nash and Farley are the first to admit that a recitation of facts can be pretty dry. But in their conclusion, they cite the following warning: "Believe half of what you see." (Burt Lancaster, *The Crimson Pirate*), adding "Even if only half of what the student sees is real history it may provide a stimulus to search for more of the truth." Amen to that!

I am pleased by the fact that the authors refer to themselves as "teachers," not "educators," and, except for unavoidable technicalities, avoid educationese. Amen to that, too!

— *m.s.*

☞ *Year of the King: An Actor's Diary and Sketchbook* – Antony Sher, Chatto & Windus, The Hogarth Press, London, 1985

Mr. Sher's ambiguous quote, "Fool, of thyself speak well. Fool, do not flatter," which prefaces his diary, allows us a look at his approach to playing Shakespeare's King Richard. He records in reaction in words and in sketches from August, 1983, through August 1984, when he can at last say: "... it does become apparently that we have a success on our hands, perhaps even a big success." And a big success it was, with Antony Sher's portrayal becoming one of the finest in recent years.

Sher, a South African, went to England in 1968 to study drama. He was already at age 20 an accomplished artist and the sketches in his book, as well as an ability to describe his feelings, show a multi-talented persona. Even before he was cast in the role, he began to gnaw at the way he might approach it, to devise his deformities, to catch the "bottled spider" image. He saw himself on crutches and would not let that concept go.

When it appeared he was definitely to be the Royal Shakespeare Company's Richard and the cast was assembled he began in earnest to discover ... "a character whose charm is dangerous and whose humor is cruel." He introduces us not only to the people in the play but to other actors whose names are legendary and tells us stories about them. He delves into the question of whether Richard had suffered from "scoliosis" or "kyphosis," and discusses it with an orthopedic surgeon and studies books at a medical library. He works through his physical aches and pains with special exercises and message therapy. He cannot learn his lines properly, and his voice often leaves him. An actor's life is not always make-believe!

When the play is at last on the boards, the Richard 111 Society "descends in force. Most of them celebrate our production and write thrilling letters, but one or two are less enthusiastic ... you are yet another actor

to ignore truth and integrity in order to launch yourself on an ego-trip by the monstrous lie perpetuated by Shakespeare ... "Antony Sher's book gives a fascinating look behind the scenes of a theatrical production and into the soul of a dedicated actor. It may have been an ego-trip, but his readers will speak well of him.

-Ellen Perlman, FL

*Some men are good for righting wrong
And some for writing verses.*
- F. Locker-Lampson, *The Jester's Plea*

For these reviews, *merci*.

Please send some more to me

In a day, at most

I'll send thee a *billet-doux*, *mon ami*

There's a thought - I could do the next column in French! Seriously, though I don't promise to write a letter, I do send a postcard to acknowledge your contributions. If you will state your preference - scenic, comic or plain - I will try to accommodate that; otherwise you will get my choice.

Enough of doggerel. *Adieu!*



"Personally, I'm getting sick of se *quaks*."

—*The New Yorker*

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RICARDIAN POST

August 1, 1996

Dear Editor:

Two Yorkist women married men with similar names and this seems to cause confusion to people telling the Yorkist story. The most recent is in the Cromwell Films: Wars of the Roses reviewed in the Summer '96 Register.

Elizabeth, sister of Edward and Richard, married John de la Pole, Duke of Suffolk, and was the mother of John de la Pole, Earl of Lincoln, Richard's heir who died at Stoke.

The other is her niece, Margaret, daughter of the Duke of Clarence, who married Sir Richard Pole, the first cousin of King Henry VII. She died for "treason" in 1541 and is counted among the English martyrs. Her son, Reginald Pole, was Cardinal-Archbishop of Canterbury under Queen Mary.

LML

Margaret Drake



L to r: Kelly Gritten, Sharon Michalove, Kenneth Madison at the Richard III Society session at Kalamazoo

RICARDIANS AT 31ST INTERNATIONAL CONGRESS ON

MEDIEVAL STUDIES

The Richard III Society again sponsored a session on Fifteenth Century English History at the International Congress on Medieval Studies at Western Michigan University, Kalamazoo.

Organized by American Branch President A. Compton Reeves of Ohio University, the session contained three papers:

- *Don't shoot the Messenger: Heralds in Literature in 14th - 16th Century England* by Amy Elizabeth Fahey, Washington University, St. Louis
- *The Military & Administrative Career of Richard Wydeville, Esq.* by Kenneth G. Madison, Iowa State University
- *The Piety of Henry VII and the Cult of Henry VI* by Kelly S. Gritten, Ohio University

Presider Sharon D. Michalove, American Branch Research Officer, University of Illinois, announced that Amy Fahey was unable to be present to give her paper. Ken Madison and Kelly Gritten afforded the session attendees much new and thought provoking information.

Next year's Medieval Congress will be held May 7-11, 1997.

Janet M. Trimbath

FROM THE FICTION LIBRARIAN

May Miller

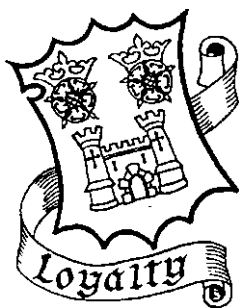
On July 18, 1996, Naperville, Illinois received 16 inches of rain in a twenty-four hour period. When the power went out, the pump in the basement could no longer work. Water backed up in my basement to a depth of thirty inches. Thanks to the efforts of neighbors, most of the books and items in the basement were moved to higher ground. Unfortunately, the bottom shelves of the Richard III Fiction Library were covered with water. By the time the water receded the next day, most of these books were irretrievably damaged. Forty-seven books consisting of thirty-five titles were destroyed. A few were salvageable and can be returned to the library after repair or rebinding. Most of the lost books are out of print and will be difficult to replace.

I am asking that Richard III Society members aid me in replacing these books. If you own a book on the list and are willing to donate it to the library, please contact me. Please do not send the book(s) without checking with me first. The library could end up with several extra copies of the books that are more easily found. I will let donors know if their donation is still on the needed list. Many of the books were published only in the UK and will be difficult to replace. If anyone knows of a good source for used Ricardian titles, please let me know.

Mary Miller
1577 Killdeer Drive • Naperville, IL 60565-1625
(630) 778-8843 • sgs58b@prodigy.com

Books lost or damaged in Flood July 18, 1996

Farrington, Robert	<i>The Traitors of Bosworth</i>	2 copies
Few, Mary Dodgen	<i>Under the White Boar</i>	2 copies
Ford, John M.	<i>The Dragon Waiting</i>	
Graham, Alice Walworth	<i>The Summer Queen</i>	2 copies
Hammond, Jane	<i>The Red Queen</i>	
Harnett, Cynthia	<i>Caxton's Challenge</i>	
	<i>Nicholas and the Woolpack</i>	
Hill, Pamela	<i>The King's Vixen</i>	
Honeyman, Brenda	<i>The Kingmaker</i>	
	<i>Richard, By the Grace of God</i>	2 copies
	<i>Richmond and Elizabeth</i>	
	<i>The Kingmaker's Daughter</i>	
	<i>Brief Candles</i>	
Hood, Evelyn	<i>The White Pawn</i>	2 copies
Horter, Pamela Jean	<i>The White Queen</i>	
Irwin, Frances	<i>The Winter Killing</i>	
	<i>The Courts of Illusion</i>	2 copies
Jarman, Rosemary Hawley	<i>The Sunne in Splendour</i>	
Penman, Sharon Kay	<i>The Murders of Richard III</i>	2 copies
Peters, Elizabeth	<i>Beggarmaid, Queen</i>	2 copies
Peters, Maureen	<i>Elizabeth the Beloved</i>	
	<i>The Woodviffe Wench</i>	
Plaidy, Jean	<i>Epitaph for Three Women</i>	
	<i>The Goldsmith's Wife</i>	
	<i>The Reluctant Queen</i>	
	<i>The Sun in Spendour</i>	
	<i>Uneasy Lies the Head</i>	
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Rabinowitz, Ann	<i>Knight on Horseback</i>	2 copies
Rosenthal, Evelyn	<i>Presumed Guilty</i>	2 copies
Rowling, Marjorie	<i>The Shadow of the Dragon</i>	2 copies
Scott, John Reed	<i>Beatrice of Clare</i>	
Sedley, Kate	<i>The Plymouth Cloak</i>	
Sicbert, Elizabeth	<i>White Rose and Ragged Staff</i>	
Simonds, Paula	<i>Daughter of Violence</i>	



RICHARD III SOCIETY

Patron: H.R.H. The Duke of Gloucester

From: General Secretary

4, Oakley Street,
Chelsea,
London, SW35NN

Professor A C Reeves
6898 South Blackburn Road
Athens
Ohio 45701
UNITED STATES OF AMERICA

25th September, 1996

Dear Compton Reeves,

Firstly, many thanks for the two sweat shirts for AGM prizes. We already have the **raffle** prizes **fixed** for this year, and publicised in the Bulletin, so we will keep these for next year: I now have four **raffle** prizes ready for next year!

Secondly, please find herewith the Society greeting to the American Branch AGM. I believe Peter may also be going to put something on the internet, but as I am not connected, yet, this is coming by snail **mail!** I am afraid it may be, as I have just taken note that your AGM is **27th-29th** September, whereas ours is 5th October. Perhaps then, you can print the greetings in the next issue of the Register.

'Greetings to the American Branch from the Society's AGM'

*Once again, greetings from the Society on this side of the Atlantic, assembled in London for the AGM. Members at the **AGM**, which includes overseas members as well as UK members, send greetings to their American counterparts.*

*We hope your **AGM** weekend was productive: we had a lot of business to get through at the AGM.*


*We have taken note of your activities during the year, and those 'of us who see the 'Ricardian Register' are kept in touch in this way, and are full of **praise** for the Register.*

*We were also impressed to see how much work Laura **Blanchard**, in particular, has done in setting up, **developing and expanding** the Society's presence on the internet. We are not all connected over here, yet, but it will increasingly happen. Meanwhile, we have **unofficially** appointed Peter Hammond as our webmaster!*

*We were pleased to have Compton Reeves with us at Bosworth for the second **year** running. Can it be mere coincidence that for the second year running we had exceptionally good weather? We extend an open invitation to him to come as **often** as he likes!*

*We look forward to another busy and active year, and to continued communication with our American counterparts. **All** good wishes for 1997!*

M&Sage ends!

Your sincerely,

Elizabeth Mokes.

Founder: S. Saxon Barton, O.B.E., F.S.A. (Scot.)

President: Patrick Bacon

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