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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.

Please contact me at [info@r3.org](mailto:info@r3.org) with any questions you may have.

## A Visit to King's Cliffe Church—and its Fotheringhay Artifacts

A travel report from Susan Troxell

All images photographed by Susan Troxell

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Author's Note: My husband and I had the good fortune to spend two weeks in England and Wales in October, 2017. I had been asked to moderate a conference on Richard III and 15<sup>th</sup> Century Warfare at the Leicester Guildhall, sponsored by the Richard III Foundation. During our stay, we drove into Northamptonshire in order to explore a small parish church at King's Cliffe, which purported to have a number of objects from Richard III's birthplace of Fotheringhay! This is my brief report of our surprising discovery.

My tale of discovery begins with a tale of destruction. The year was 1566. Queen Elizabeth I, known as "Gloriana" or "the Virgin Queen", was on progress through her realm, having already occupied the throne for 8 years. Her itinerary took her to Northamptonshire and the parish church of Fotheringhay dedicated to St Mary and All Saints. There, she saw the desecrated and shattered tombs among the ruins of the collegiate choir that had been ransacked during her father's program to dissolve monastic houses, chantries, and collegiate churches.

The Queen allegedly expressed disgust at the lack of respect shown towards the burial monuments of her Yorkist ancestors. Those ancestors included the second Duke of York, the third Duke of York, his Duchess Cecily, and their son Edmund Earl of Rutland, all of whom had been buried at Fotheringhay's church. So, she later set up a commission to inquire into its status. Despite opposition from parishioners, the choir was demolished in 1573, and money from the sale of its materials and fittings was used to modify the wall formerly dividing it from the nave. The tombs of her ancestors were moved into the eastern portion of the nave, where they now lay beneath 16<sup>th</sup>-century style monuments. Fotheringhay, once intended by the Yorkists to be a large and magnificent collegiate church with a master, 8 clerks, and 13 choristers who lived in a richly-cloistered environment, became a truncated and much-reduced shadow of its former self.

Despite this sad story of loss, it may be comforting—if not surprising—to know that original woodwork and painted glass from Fotheringhay can still be found nearby. The sale of materials of the dismantled choir in 1573 is documented, as is the dispersal of its woodwork to the parish churches at Tansor, King's Cliffe, Benefield, Hemington and Warmington. Misericords at Tansor and Hemington display Yorkist heraldry, including the well-known falcon-and-fetterlock badge of the third Duke of York. Hemington even has a misericord showing two boars. The boar, as we know, was chosen by Richard as Duke of Gloucester for his badge. These sculpted heraldic images confirm they originated from Fotheringhay and were part of the choir stalls that were built when the Yorkists were ascendant in the 15<sup>th</sup> century.



Tansor Misericord showing Falcon & Fetterlock  
Figure 1



Tansor Choir Stalls  
Figure 2



Hemington Misericord  
showing Boars  
Figure 3



Hemington Choir End  
showing Falcon/Fetterlock  
Figure 4

The parish church at King's Cliffe is particularly of interest, as it has not only woodwork from Fotheringhay but also original painted window glass. The woodwork consists of panels of a uniform design, and were probably used at Fotheringhay as stall ends or elsewhere in the fabric of the choir. The parishioners at King's Cliffe now use these wooden panels as pew ends. They appear to be remarkably similar to wooden panels recently repatriated to Fotheringhay from Tansor. The panels from Tansor are now on display, and are undergoing restoration, at Fotheringhay.



**King's Cliffe Pew  
End  
Figure 5**



**King's Cliffe Pew  
End  
Figure 6**



**Tansor Wood  
Panel  
Figure 7**



**Tansor Wood Panel  
Figure 8**

There is also a pulpit at King's Cliffe constructed from 15<sup>th</sup> century wood from Fotheringhay. Before 1896, it was a much grander, three-tiered reading desk with pulpit. A booklet at King's Cliffe describes how it would have appeared in the early 19<sup>th</sup> century:

The materials of which the Desk and Pulpit are composed are oak panels with good tracery, brought from the Nave of the Church at Fotheringhay in 1813. The base is divided into panels, ornamented with quatre foiles, arches and mouldings, and terminated with foliage. Above this rises the desk for the Prayer Book and Bible, decorated with four panels of well-executed tracery formerly on the seat appropriated to the inhabitants of the Castle at Fotheringhay. Above all is an octagonal Pulpit, the panels of which are similar to the ends of the Free Seats, standing upon a base which bears three shields. [*The Free Seats had been installed by Bonney in King's Cliffe church at the same time as the three-deck pulpit*]. In the centre are the armorial bearings of the present Rector [*H K Bonney himself*]—on a bend three fleur de lys, and on each side these inscriptions: "From Fotheringhay, of the date of 15<sup>th</sup> century" and "Erected by H K B Rector 1818".

The Pulpit is surmounted by a rich Canopy corresponding with itself, ornamented by Pendants and Finials, with Arches, enriched with tracery between them.

In putting upon the Free Seats, the Parish was assisted by the donation of Mrs Bridget Bonney, the Rector's mother.

The painted glass at the East and West ends was chiefly collected from the refuse of the windows at Fotheringhay.

The surviving pulpit retains only the octagonal structure, but a drawing made by H K Bonney illustrates how it appeared in the early 19<sup>th</sup> century:



**Pulpit at King's Cliffe  
Figure 9**



**Bonney's Drawing of  
Pulpit at King's Cliffe  
Figure 10**

The painted glass is even more fascinating, since glass is such an ephemeral and easily damaged object. A number of “quarries” (small, diamond-shaped panes) show fetterlocks, roses, oak leaves, and suns—distinctive badges of the Yorkists.



**King's Cliffe glass quarries  
Figure 11**



**King's Cliffe glass quarries  
Figure 12**



**King's Cliffe glass quarries  
Figure 13**



**King's Cliffe glass quarries  
Figure 14**



**King's Cliffe glass quarries  
Figure 15**

Other windows at King's Cliffe show angels playing instruments, and various animals and birds.



King's Cliffe glass angel  
Figure 16



King's Cliffe glass angel  
Figure 17

Although it is almost impossible to determine where these glass fragments were originally installed at Fotheringhay, there is a record of Edward IV donating money to the church for the installation of painted glass windows in its cloister.

King's Cliffe is a short, 10-minute drive from Fotheringhay, and is worth a visit for any Ricardian. The church has many delightful medieval artifacts, including carved corbels in the shape of human faces, and gargoyles in the shape of fanciful animals.

Much of the church was constructed in the 15<sup>th</sup> century, and it fortunately survived the destruction of churches that occurred during the Reformation movements of the 16<sup>th</sup> and 17<sup>th</sup> centuries. One can definitely get a good idea of how a parish church was built during the life of Richard III. And, if one's imagination is active enough, you might even feel the spirit of his birthplace and the "Yorkist period" speaking through its Fotheringhay artifacts.



King's Cliffe elevation  
Figure 18

#### SOURCES:

"Fotheringhay." *An Inventory of the Historical Monuments in the County of Northamptonshire, Volume 6, Architectural Monuments in North Northamptonshire*. London: Her Majesty's Stationery Office, 1984. 63-75. *British History Online*. Web. 6 November 2017. <http://www.british-history.ac.uk/rchme/northants/vol6/pp63-75>.

"King's Cliffe", in *An Inventory of the Historical Monuments in the County of Northamptonshire, Volume 6, Architectural Monuments in North Northamptonshire* (London, 1984), pp. 91-106. *British History Online* <http://www.british-history.ac.uk/rchme/northants/vol6/pp91-106> [accessed 30 October 2017].

## *Music fit for a King*

Ian Churchward Interview

Elke Paxon

The Legendary Ten Seconds started off as the solo music project of Ian Churchward during the time when he was the lead guitar player of The Morrison. In 2013 Lord Zarquon joined Ian's music project and since then the line-up has gradually expanded including various guest musicians and vocalists who have helped out in the recording studio.

The present line up of the band is:

Ian Churchward vocals and rhythm guitar,  
Rob Bright lead guitar,  
Lord Zarquon keyboards,  
David Clifford bass guitar,  
Adrian Maxwell drums.



Most notably The Legendary Ten Seconds have recorded four critically acclaimed English folk rock albums which chronicle the Wars of the Roses and the life and times of Richard III in the late fifteenth century. The albums are:

*Loyaulté me lie,*  
*Tant Le Desiree,*  
*Richard III,* and  
*Sunnes And Roses.*

They are available on Amazon and iTunes and they have donated £1000 to a scoliosis charity from the sale of their music. The band has performed several concerts for the Richard III Society including one for the USA branch in Denver last year. Ian Churchward has also published a book about the music of The Legendary Ten Seconds: *Songs About Richard III*. It's also available on Amazon. The Legendary Ten Seconds is currently working on an album called *Murrey and Blue*, which will feature further songs about the Wars of the Roses. They released a new version of *White Surrey* August 22, 2017.



Recently I did get a chance to ask Ian some questions, and I would like to thank him for the opportunity.

EP: Let me first ask you how long have you been playing and creating music?

IC: I started to learn to play the guitar in 1979. Almost straight away I tried to make up my own songs. The main reason that I started trying to write my own tunes was because I wasn't a very good musician and found it difficult to play other people's songs. I found it easier to make up my own songs although the early ones weren't very good. Since that time apart from a two-year spell in the 1990's when my son Tom was born I have been playing the guitar in various bands and writing and arranging songs.

EP: When did you first know that you wanted to be a musician?

IC: Sometime in the mid 1970's in my mid-teens I thought that I would like to be able to play the guitar but I didn't think it was something that I could do. I liked listening to music a lot but didn't think that I had the ability to be a musician. In those days I particularly liked the music of Elvis Presley, The Everly Brothers, Eddie Cochran, The Shadows and The Beatles. Then punk rock came along and some of my school friends formed punk bands. I went to their gigs and my friend Tim Dodge let me borrow his Clash albums. I made a tape recording of his copy of the first Clash album and listened to it all the time. I then read an article about Joe Strummer and how he started to play the guitar and that gave me the encouragement to try to learn to become a musician.

EP: Who influenced you most and what kind of music did you (first) listen to?

IC: My friend Phil Andrews was a big influence. I played in two bands with him and he was very good at writing good songs. Sometimes we worked out songs together. Going back to when I was really young, before I was ten years old, I remember that my sister had a toy record player which would play records specially made for children. The vinyl was bright orange I think. We both used to enjoying listening to the songs on that record player. There was one called *I've Been Working on the Railroad*. My Mum could read music and play the piano

and we would listen to my Dad singing while Mum played the piano. *Clouds* by Joni Mitchell was one that I can remember that Mum used to play and Dad would sing. At junior school assembly time I liked singing *Onward Christian Soldiers* and *Those in Peril on the Sea*. The first music I bought was on cassette. When I was about twelve I was given several old sixties records. These included the album *Revolver* by The Beatles although it was a bit too advanced for my ears. At the time I only liked *Yellow Submarine* on that record but now I consider it to be their best album. The real gems for me were two LP's, one was The Rolling Stones *Five by Five* and one of The Shadows with their best four instrumentals, *Apache*, *Man of Mystery*, *The Stranger* and *FBI*. This one by The Shadows was just superb. Hank Marvin is one of my favourite ever lead guitar players. All of these things influenced me but so did so many other things too numerous to mention. Playing in a ceilidh band for ten years was obviously a big influence.

EP: And how would you describe your style of music?

IC: At the moment it is English folk rock with a medieval feel. That's what I think it sounds like now. It's got a bit of a 1960's psychedelic sound to it as well because I am a big fan of the Syd Barrett version of Pink Floyd and Lord Zarquon uses the sounds of the Mellotron.

EP: What inspired you to start recording about this particular monarch who died over 500 years ago?

IC: I watched a documentary about the discovery of his grave in the car park in Leicester. I remember previously hearing news of the possibility that it was his grave on my car radio driving to work in Exeter one morning. There are certain periods of history that I find particularly fascinating. The mystery of the missing princes, the two sons of Edward IV, must be near the top of the list. That documentary was a real eye opener. It's the most amazing documentary I have ever seen. Philippa Langley was just amazing. There was information about the Richard III Society, seeing the first sight of the curvature of the spine, the revealing of the reconstruction of what Richard's face looked like and John Ashdown-Hill's research. This coincided with a song idea that Lord Zarquon had recently played to me. We had worked out the melody of the introduction and verse for a possible new song but that was about it. Not much of a song idea really, but after watching the documentary I decided to see if I could turn the song idea into a song about Richard III.

EP: You have done something totally new by creating a tremendous catalogue of songs. So far, we have been treated to four full albums with music about Richard III. Are there more albums planned?

IC: The Legendary Ten Seconds are about half the way through recording a Ricardian album which I intend to call *Murrey and Blue*. I got the idea for the album title from a Ricardian Facebook page of the same name. All the songs have been written and the recording of about found songs have been completed. The remaining songs are partly recorded. There are probably enough partly recorded songs for two Ricardian albums but I don't know which ones will be finished and included on the new album. After the *Murrey and Blue* album has been completed I would quite like to release an album of my Ricardian instrumental ideas but I don't know if that is possible. At the moment I have decided to try to stop writing Ricardian songs because I feel that I have now written quite enough for the time being. After we had finished our third Ricardian album I tried to write fewer songs specifically about Richard III and to try to focus on other people and themes of Ricardian interest. That's not to say that I won't write another one but I have now started to write and record songs covering other periods of English history.

EP: What gives you the ideas, what inspires you to write new songs?

IC: Most of the Richard III songs came from reading books. The lyrics of the last song that I composed were mainly written by Ashley Mantle of the Worcestershire branch of the Richard III Society. He has written a book about King John and sent me an email with the words he had written about Henry the First. I came up with a tune and changed his lyrics in a few places to fit the music.

EP: Which is your favourite part when writing new material? Is it the music or the lyrics? Could you give us an idea of the process of how a song comes together?

IC: It is when you realise that you have got a great idea for a song. Sometimes it is the melody, sometimes it is a few lines of lyrics. It tends to vary, sometimes I stumble upon an idea for a guitar riff. The most recent example of this was after listening to a song by Stiff Little Fingers called *Each Dollar a Bullet* which has a very distinctive Irish sounding melody. I tried to work out the lead guitar part, failed and then quickly ended up with a song called *The Dublin King* about Lambert Simnel. With that song the guitar riff came first and then

I had to try and think of an idea for the lyrics which I got by reading an article by John Ashdown-Hill. In my head my new song idea had an Irish feel to it so John's book called *The Dublin King* seemed like a good title for a song. After I had started writing the verses for the song I then found the chord sequence for the chorus and wrote the words of the chorus. Sometimes the words come first. For example, I asked my wife to write some lyrics for the discovery of Richard III's grave in Leicester and then I made up a tune to go with the words which became a song called *The King in the Car Park*. I always try to create a good introduction section for a song, a verse, a strong chorus, instrumental section, middle eight and then finish with a good ending. Most of my songs take a couple of days to write, sometimes it takes a bit longer. I will work on a song idea for a couple of hours and then leave it for a bit and come back to it every so often. A good test is to see if I can remember the melody of a song idea the next day. If I can't remember it than that is a good indication that it isn't good enough. That doesn't happen very often.

EP: Which of your Richard III songs are you the most proud of, and if different which one is your personal favourite?

IC: One of my favourites is *Confort Et Liesse*. I was able to work out this instrumental really quickly. It is an instrumental in three parts and I had the chord sequence and melody line within about fifteen minutes of coming up with the initial idea. I am not sure which one I am most proud of, I think my favourites are *The King in the Car Park*, *The Battle of Barnet Song*, *Lady Anne Neville*, *White Surrey*, and *Court of King Richard III*. I am pleased that I was able to make up a fictional character for my song about Richard's court in the first verse and then feature the Silesian knight who wrote about Richard III in the second verse. I was very pleased with my guitar solo on that song although I felt I could have sung it better. *The Gold It Feels so Cold* is another one although I think that the title of the song is poor. My other favourites are *Written at Rising*, *The Year of Three Kings*, and *The Jewel*. I really like the trumpet on the *Jewel*. I worked out the melody for the trumpet solo on the guitar and then asked Ashley Dyer to play it on his trumpet. Of all the albums I think that *Tant le Desiree* is the best one because of the fictional narratives between all the songs which were written and read by Sandra Heath Wilson. Having said that I tend to focus on things that could have been better and consider it to be a flawed masterpiece. I am also very pleased with most of the new songs that I have written for the *Murrey and Blue* album. I try not to listen to my own songs too much as I am worried that I will get bored with them. The newest song is always the most enjoyable for me

EP: What kind of venues do you and your group usually perform at?

IC: We play at small venues because we are not a very well-known band. If we could get all our fans into one venue on one date then we would have quite a sizeable audience. Unfortunately, our limited number of fans live in different countries so this is not possible. We don't do that many gigs, partly because my music is only really a hobby and I haven't got enough spare time to play lots of gigs.

EP: What do you prefer more (or is it about the same)—the creative part in the studio or the energy of a live performance?

IC: I think it is the creative part in the studio. I am quite relaxed in my own recording studio. Before I had my own studio, I used to find recording quite stressful. Playing a gig can be a bit stressful, I worry about making mistakes and we don't do enough gigs to be able to be really confident with our live performances.

EP: Are you surprised that you have come up with this many songs?

IC: Yes and no. I go through phases of being able to write lots of songs and then I have periods where I might only write about four songs in one year. Since we recorded our first song about Richard III in 2013 I have been able to write more than ten songs every year. During this period I may have even been able to write about twenty songs in one year. My songs about Richard III have proved to be much more popular than my previous songs and this has given me the motivation to try to write lots of songs.

EP: Can we look forward to more music on Richard III?

IC: Hopefully the *Murrey and Blue* album will be finished and released later this year and all of the songs have a Ricardian theme. There are a few specifically about Richard III although most of the songs are about other themes of the period of the Wars of the Roses. I have also just recorded new versions of *White Surrey* and *The Court of King Richard III* because I wasn't entirely happy with my singing on the versions that are on *Tant le Desiree*.

EP: One last question. Did you try to accomplish something in particular with these concept albums on R III?

IC: I think my main aim was to write as many interesting, melodic and historically accurate Ricardian songs as I could. Most of all I write and record my songs for my own entertainment. If other people like them then that's great but the main thing is that I like my own songs. I also wanted to portray Richard in a sympathetic manner to help to give people a better understanding of him rather than the character familiar to most people due to that Shakespeare play. Apart from that it is to try to get as many people as I could to hear the songs. I also decided to donate money from the sale of the music to a scoliosis charity. I hope that people will be listening to my music for many years to come. Actually, there is one other reason why I have written so many songs about Richard III and I now realise that after writing a few songs about Richard III that I made a conscious decision to write a ridiculous number of songs about him because I want to be the person that has written the most songs ever about Richard III.



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A new version of the song originally featured on their album *Tant le Desiree* by The Legendary Ten Seconds.

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Sir Ian Churchward singing, playing guitar and mandolin  
Lord Zarquon with the sound of the mellotron and drums  
Earl David Clifford playing his Rickenbacker bass guitar  
Lady Camilla Joyce performing backing vocals

HIS STANDARD PROUDLY ON DISPLAY  
THE BURNISHED ARMOUR SHINES  
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HIS KNIGHTS FALL IN BEHIND

THE MEDIEVAL CANNONS BLAST  
AT HENRY TUDOR'S MEN  
RICHARD UPON WHITE SURREY  
FACING DEATH AGAIN

THE HORSES REACHING GALLOP  
THE LANCES COMING DOWN  
RICHARD UPON WHITE SURREY  
THUNDER ON THE GROUND

MY HORSE, MY HORSE MY WHITE SURREY  
FOR YORK AND ENGLAND MY WHITE SURREY



Recorded at Rock lee and Rainbow Starshine Studio's Torbay  
by Ian Churchward and Lord Zarquon  
Mixed and Produced by Lord Zarquon at Rainbow Starshine Studio's  
Artwork by Frances Quinn

A Richard III Records Publication



A PERCENTAGE OF THE REVENUE FROM THE SALE OF THE MUSIC WILL BE DONATED TO SAUK  
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Thank you very much, Ian for taking the time to answer my questions. It's much appreciated. You have given many Ricardians a very unique and quite enjoyable gift that can be treasured for many years to come. Thank you so much.

~ToC~

*We are not amused*—Queen Victoria

We (editorial we) are indeed amused by some of the books considered here—and amazed, astounded, and ambushed by others.

**DICKON’S DIARIES: A Yeare in the Lyff of King Richard the Third**—Joanne Larner and Susan Lamb, illustrated by Rikko Nikko, CreateSpace Publishing Platform, 2017

Muddleham Castle, ye home of oure deare King, his wyff Queene Anne, his son Eddie, and his goodly friend, Lord Lovell (who appeareth to have no lyffe of his owne), existreth in a sort of tyme-warpppe. Suche thynges as Thou-tube and YeBay are found alongside of hennins and poulaines (Richard’s are blue). Oure King doth collect My Little Destrier figures, such as Ye Murderous Mustang, attempting to buy up all those trimmed wyth the Codwalloper banner. Thou gettest the idea, no?

Verily much of the indignity is visited upone the persone of Lord Lovell. Who else wouldst getteth impayled on a Yuletide tree? Yet Our King hath his moments, certes, as when he is trapped in his owne garderobe. Or when his most innocent answeres to his sonne’s most innocent questions, for his work of home, cometh oute nott as intended.

Thys volume be based on a website of the authors’, yclept *Dickon for his Dames*, ye dames beinge admirers of Oure Dread Lord and frequent visitors to the castle. Some of them are Dame Joanne, Dame Christine, and Dame Kokomo, who seemeth to love Whyte Syrie as much as his mastyre. Othere visitors includeth such townsfolk as Miss Emm Enthal, the cheesemaker. (Lovell hast a thyng for cheese), and Tylda Tytsupp. Note: Onne needst not be a Dame to enjoy this. Onne doth neede, however, to have a tayste for pun-ish-ment.

*No blame on that account can be laid at my door*—George III, on the loss of the American colonies.

**THE PLANTAGENET MYSTERY: The Wynderbury Mysteries, Book I**—Victoria Prescott, Amazon Digital Services, 2014

**THE HAWTHORN VILLA SECRET: Wynderbury Mysteries, Book II**—Victoria Prescott, Amazon Digital Services, 2016

These novels follow the format of **Daughter of Time**, in that they are premised on modern-day detectives solving historical mysteries. Only here they are amateur detectives. The central character is Rob Tyler, who is a part-time archivist at the Wynderbury County Records, part-time adult education instructor, part-time doctoral candidate. Incidentally, those who are acquainted with British geography may object that there is no such place as the County of Wynderbury. There is. This is the author’s name for her native Kent.

After a flashback beginning in the mid-16<sup>th</sup> century, the book returns to modern times, and to Rob’s life, which, let’s face it, is pretty dull, and he knows it. That will change. One of his night school Family History students, Emily, is enthused about some books and papers she has come across. Rob doesn’t pay too much attention to this, until she doesn’t show up for class. Because he is a nice guy, he worries about her, and goes to visit her, to find that she has been the victim of a mugging. Rob, his neighbor, builder Chris Bailey, and Emily’s niece, Claire, decide to try to find out who beat her up, and more important, why. This leads them into a lot of trouble, encounters with a slimy villain and his goons, some more flashbacks, and a mystery involving Richard III’s illegitimate son. Yes, the plot is based on the story of Richard of Eastwell. But there is one more plot twist in store.

**HAWTHORN VILLA** also opens with a flashback, but to a more recent time period, or periods: 1897 and 1905. Our hero and his sidekicks, by a series of accidents—or are they?—get involved with modern-day politics and 19<sup>th</sup> century politics. The two are intertwined. The mystery to be solved involves a typhoid epidemic, which really did occur in the year of Victoria’s Diamond Jubilee, and its aftermath in 1905. Now it looks like having a long-delayed second aftermath in the 21<sup>st</sup> century. The incident that it is based on really did happen, but the story and characters are inventions, unlike the earlier book.

The chief charm is in the three detectives. The author can delineate the anti-intellectual Chris, the prickly feminist Claire, and the nerdish Rob (‘Look out, he’s going into his professor mode again.’) without condescending or taking sides. The stories may be sort of leisurely in starting, but they soon pick up and there is plenty of action, much, but not all, supplied by Chris. Rob, we are told “didn’t do anger, but he did do seriously pissed off,” and

when he does, he can give as good an account of himself as his friend. Claire is philosophically opposed to violence, but she can make exceptions on occasion. It looks like this is going to be a series, and one that could be worth following, even if not specifically Ricardian.

*The Cat, the Rat and Lovel our Dog*

*Doe rule all England under a Hog*—William Colyngbourne

*Anything that can go wrong, will go wrong.*—Murphy’s Law

**STRANGE TIMES: Richard III in the 21<sup>st</sup> Century Book 3**—Joan Szechtman. Amazon Digital Services LLC. May 2017.

Some background history is vital to understanding this account: A famous quote from William Colyngbourne refers to a rat, a cat and a dog who served under a hog. The rat and the cat, Richard Ratcliffe and William Catesby respectively, are dead. The dog refers to the only survivor, Francis Lovell, who survived. This all occurred in the 1480s, and obviously, the hog, Richard III, who supposedly died when defeated by Henry Tudor, has borne a terrible reputation through the centuries. He is labeled a tyrant and a murderer of the Princes of the previous King. However, in the 21<sup>st</sup> Century, his reputation has undergone a complete revision and now the real Richard III is living in America. In the previous two books in this series, he participated in clearing his name, although there are still descendants who want him captured and killed! Richard now longs to tie up one loose end. Lovell, the dog who was truly a loyal servant to Richard, fought against Henry VII at the famous Battle of Stoke Field. When we meet him, he’s hiding in a basement vault, fearful of capture and death. Richard’s obsession in finding Lovell is understandable and serves as the beginning of this intriguing story.

Richard is running for a political office in Oregon but unforeseen circumstances block any further progress in that venture. He and his wife, Sarah, are involved with a company that has built a time machine. This is the story of two figures who accidentally get exchanged in the 15<sup>th</sup> and 21<sup>st</sup> Century. Adrian Strange is a colleague who appears to monitor the progress on the time machine; he seems overbearing and suspicious about everything. Because of this machine, he will be transformed in more ways than one although Richard and Sarah will have no idea what Strange is experiencing after he accidentally steps into the active time machine. In trying to get him back, Richard and Sarah wind up bringing Francis Lovell into this future time. What a disaster!

Obviously, Richard realizes things must return to the way they were but that plan is not so easily accomplished. The important issue throughout this entire novel concerns what happens when individuals are transported to the past? How much of history can be changed, and should it be changed? Would Francis Lovell have survived? Were the Princes truly killed or did they survive and their descendants as well? How will the past change Adrian Strange if he returns to the present?

Joan Szechtman has crafted a story with several mysteries running through the overall plot which keep the reader riveted to the story. Most knowledgeable readers are rooting for Richard in whatever he plans and does, but even the best laid plans go awry. This author clearly knows her topic, with all its twists and turns, and carries the reader through all of them with thrilling skill! Highly recommended historical fiction!—Viviane Crystal

*The English have but two rulers, M. de Warwick, and another whose name I have forgotten.*—Louis XI of France

**THE PRIVATE LIFE OF EDWARD IV**—John Ashdown-Hill, Amberley, 2016

The ninth book published in seven years by John Ashdown-Hill begins with a splendid little piece of verse ostensibly written by England’s 15<sup>th</sup> century poet laureate—John Lydgate. It is entitled “Edwardus Quartus” and is cited in the author’s endnotes to be a part of Lydgate’s *Verses on the Kings of England*:

Comforth al thristy, and drynke with gladnes,  
Rejoyse with myrth, though ye have nat to spende.  
The tyme is come to avoyden your distress.  
Edward the Fourth the old wronges to amend  
Is wele disposed in wille, and to defend  
His lond and peple in dede with kynne and myght,  
Goode lyf and longe I pray to God hym send,  
And that Seynt George be with hym in his ryght!

The only problem is that John Lydgate could not have written it. He died in 1449/50, when Henry VI was still secure on his throne and the future Edward IV was 8 years old and living in Ludlow with his younger brother. The verse attributed to Lydgate appears in Gairdner's 1876 publication *The Historical Collections of a Citizen of London in the Fifteenth Century* which, in turn, is based on Harleian MS 2251, f. 2 b. Who wrote it and how it ended up being appended to *Verses on the Kings of England* is itself a mystery worthy of exploration, but it does show that there was a vigorous cottage industry in polishing the image of Edward IV. It is to this cottage industry that Ashdown-Hill turns his attention in *The Private Life of Edward IV*, which aims to debunk myths and propaganda that have existed about this king since the 'Tudors' usurped the crown from the 'Plantagenets'.

But first, one should be aware of what this book *is not* about. Although in its title it claims to be about Edward IV's private life, it does not cover his political or military education, relationships with immediate family members, circle of platonic friends, personal literary tastes, favorite residences, or his supposed love of ease, pleasure and wealth. Rather, it is about his sex life and, in particular, the three great loves of his life: Eleanor Talbot, Henry Beaufort, and Elizabeth 'Widville'. And, it also sets out to disprove the widely-held image of Edward IV as a ladies' man who, in words quoted from Josephine Tey's *The Daughter of Time*, 'was—bar Charles II—our most wench-ridden royal product...a six-foot hunk of male beauty'. In Ashdown-Hill's analysis, Edward IV comes off as a bit of a cad, deeply anxious about his ability to father a male child, and unable to prevent his wily and vindictively insecure queen from murdering a slew of perceived enemies. Ashdown-Hill repeatedly provides a disclaimer that many of the theories offered in his book are necessarily speculative given the lack of contemporary primary sources dating from Edward IV's reign. Readers should take heed of this disclaimer in order to understand the book's inherent limitations and the difficulty of the task undertaken by the author.

To his credit, Ashdown-Hill committed a huge research effort into creating a detailed itinerary for Edward IV's personal whereabouts from birth until death. This appears to be the first time any scholar has attempted to do this, and it should prove as useful as Rhoda Edwards' *Itinerary of Richard III*. Indeed, it is from this itinerary that the author is able to deduce precise dates for critical events. He determines that Edward IV met Eleanor Talbot in November 1460 or January/February of 1461, as he was traveling to/from the battlefield at Mortimer's Cross. As the widow of John Boteler, Eleanor had been given estates in Fenny Compton and Burton Dassett, Warwickshire, and Edward's route would have taken him within 25 miles of those manors. 'There seems to be absolutely no doubt that Edward found Eleanor attractive. It also appears certain that she responded to his advances. Initially her response was to decline Edward the sexual contact...But later...her answer changed.' Two months after the Battle of Towton, Edward IV married Eleanor at one of the aforesaid Warwickshire manors—with Robert Stillington acting as presiding priest. We are even given a specific date for the marriage: Monday, 8 June 1461. Of course, this is all presuming that Eleanor was in residence at her Warwickshire manors when Edward IV happened to be passing by. And it presumes that despite the recent deaths of his father and brother Edmund, and England still being in the throes of a convulsing state of politics after a bloody and most violent battle, the newly-proclaimed king entered into a secret marriage a matter of weeks before his coronation. Some might call that extreme recklessness or hubris, but the lure of the aristocratic and 'beautiful Eleanor' was apparently so strong that Edward could not resist. (For those who have read Ashdown-Hill's *Eleanor the Secret Queen*, you would not be mistaken to recall that he earlier stated the marriage occurred somewhere in the vicinity of Norwich; a new edition of that book, with his corrected hypothesis and evidence about the marriage occurring in Warwickshire, came out in 2016.)

Unfortunately for the 'beautiful Eleanor', Edward IV did not give her much in the way of an opportunity to conceive a child. He might have secretly brought her to Windsor Castle or paid her conjugal visits under some subterfuge during his royal progress, but it seems the king soon developed a new favorite as his preferred sexual liaison: Henry Beaufort, Duke of Somerset. Beaufort, it will be recalled, fled from Towton along with other Lancastrians and was sent by Margaret of Anjou to France to negotiate for military support. He was attainted by Parliament in November 1461, but returned to England in 1462 where he briefly held Bamburgh Castle against Edward IV's troops. Beaufort surrendered the castle on Christmas Eve and submitted himself to the Yorkists, being later pardoned on 10 May 1463. The romantic relationship with Edward IV started shortly after his surrender, and unlike the marriage with Eleanor, it was out in the open. *Gregory's Chronicle* observed 'the king made much of him; insomuch that he lodged with the king in his own bed many nights, and sometimes rode hunting behind the king, the king having about him no more than six horsemen at the most, and three were men of the Duke of

Somerset. The King loved him well, but the duke thought treason under fair cheer and words.’ Beaufort, who might have had a previous romantic relationship with Charles the Bold of Burgundy when he was earlier living in exile, ultimately betrayed his regal English lover by taking up arms against him in Northumbria, and was executed following the Battle of Hexham. Calling Beaufort the king’s ‘boyfriend’, as is done in a chapter heading, is likely to become the most contentious and controversial aspect of Ashdown-Hill’s book.

The study of homosexuality or bisexuality in the medieval period is a worthwhile and very credible pursuit, one that has been taken up by scholars within and outside academia in the past couple of decades. The theory of Edward IV or any nobleman having bisexual and/or homoerotic experiences cannot be rejected entirely out of hand. Ruth Mazo Karras’ *From Boys to Men: Formations of Masculinity in Late Medieval Europe* (Univ. of Pennsylvania Press, 2003) provides a good overview of the subject, and she details how the all-male communities in monasteries and universities were strictly forbidden from engaging with women at brothels and taverns, etc., but were not specifically forbidden from developing intimate relationships with fellow monks or students: ‘The emphasis on aggressive heterosexuality [demanded by chivalric ideology] does not mean that the homoeroticism one might expect to find in such an all-male context was absent. Even without widespread homosexual behavior, the formation of erotic bonds that may have never been acknowledged or consummated nevertheless could have had a great impact on how the students related to one another.’ (Mazo Karras, pp. 81-82) Ashdown-Hill posits a credible theory that the contemporary observation of Edward IV sharing a bed with Beaufort indicates a very close relationship, one that Cora Scofield called a ‘boon companionship’ in her magisterial two-volume biography of Edward IV. This theory is not entirely new, either. Jonathan Hughes, in his book *Arthurian Myths and Alchemy: The Kingship of Edward IV* (Sutton, 2002), similarly gave it an airing by observing that ‘Edward’s narcissistic confidence in his own charm and ability to win people over may have manifested itself in bisexuality’ and could explain his extraordinary and politically disastrous indulgence of Henry Beaufort. (Hughes, p. 193) That men shared beds was a feature of medieval society; C. M. Woolgar noted that beds in the great noble households were often constructed to be of a size (9 feet long by 7 feet wide) intended for multiple occupants. But this observation is taken from a courtesy book from 1400-1450 discussing the appropriate size of pallets for *grooms* serving the nobility. Woolgar, *The Great Household in Late Medieval England* (Yale Univ. Press, 1999).

Putting aside the contentious issue of whether Edward IV’s relationship with Beaufort took on a homoerotic nature, the real problem for Ashdown-Hill’s theory is more factual than theoretical. Henry Beaufort fathered an illegitimate son in 1460, and was rumored to be the lover of the Scottish queen-regent Mary of Guelders. Charles Ross, *Edward IV* (Univ. of Calif. Press, 1974), p. 85. And, during his life, Edward IV was described as a ‘good Catholic’ which would seem inconsistent with a king who had had an open relationship with a man. It is, moreover, a deviation from the universal contempt previously held for Edward II’s relationship with Piers Gaveston. Ashdown-Hill tries to explain away these inconsistencies by discussing social perceptions of active versus passive sexual activity and class divisions, and by pointing out that laws against homosexual behavior were far less draconian than they were in the Tudor era. But it cannot explain away that medieval contemporaries described homosexuality as a ‘horrible foulness’ that in the case of a certain master at Merton College, Oxford in 1491, accused of having sex with his students resulted in severe censure. It is also one of the reasons, according to Ashdown-Hill, that caused Eleanor Talbot to ‘abandon’ her marriage to Edward IV and retreat to a life of quiet religious contemplation. If Edward IV had had an openly homosexual relationship with Beaufort, as suggested, then one would think it would have been described in terms less benign than that ‘he loved him dearly’.

More importantly, Ashdown-Hill makes an uncharacteristic factual error by repeatedly saying that Henry Beaufort was still alive as of 1468—when he was, in fact, executed at Hexham in 1464. The author has Henry living in exile in the Low Countries in the summer of 1468, and he has servants of Elizabeth Talbot, the Duchess of Norfolk, making treasonable contact with him there. This is based on a misreading of *Hearne’s Fragment* which actually refers to Henry’s younger brother, Edmund, who in 1468 was living ‘barefoot and barelegged’ in the Burgundian court. Unfortunately, this is a major stumble because Ashdown-Hill later uses the 1468 executions of Norfolk retainers John Poyntz, Richard Steers, and William Alsford as evidence that there was a conspiracy afoot to suppress rumors about the secret marriage between Edward IV and Eleanor Talbot. That conspiracy theory falls apart if one of its central participants is a deceased person.

This brings us to the person who, in this book, masterminded that and many other conspiracies: Elizabeth Widville. Edward IV’s queen-consort is given the traditional treatment as scheming, cold, stingy of temperament,

grasping, ambitious for her family's interests, quick to take offense, and reluctant to forgive. (These adjectives are taken from Charles Ross's *Edward IV*.) Such qualities are maximized in Ashdown-Hill's analysis. While Eleanor Talbot's beauty and piety are emphasized, Elizabeth Widville's central characteristics are to be 'clever and calculating', 'grandiose', 'greedy', and even 'ruthless'. She possibly faked a pregnancy in order to get Edward IV to publicly acknowledge their marriage. She was behind the oppressive fine imposed on Thomas Cook, and she was the instigator of the Earl of Desmond's execution in retaliation for a disparaging comment. The oft-repeated theory that she was behind George of Clarence's execution in 1478 is also rehashed. The motive for these cruelties was Widville's vulnerability about the validity of her marriage to the king, insecurities that were fanned as early as the mid-1460s when rumors began to circulate that she was not the legitimate wife and queen of Edward IV. These claims are all rather well-known to the reader of Ricardian history, and they each have a kernel of truth to them, as most historians agree that the queen and her family did not shy away from playing politics or grasping for power and wealth when the opportunity presented itself.

But Ashdown-Hill goes further, and bootstraps to them some really novel allegations. First, Elizabeth Widville might have caused the death of Eleanor Talbot in a desperate attempt to eliminate her rival once and for all. The evidence of homicide is that Talbot died in 1468 at the 'unnaturally' early age of 32 compared to her parents and siblings, whilst she was left alone without any servants at East Hall in Kenninghall, Norfolk. Her relatives had gone off to Burgundy for the marriage of Margaret of York to Charles the Bold. Ashdown-Hill believes that a skeleton found in the Carmelite Priory Church in Norwich belongs to Talbot, but fails to mention that examination of its skull reported in the *British Dental Journal* shows a maxillary (jawbone) abscess with extensive bone destruction that could also explain her demise. (Ref: M. E. J. Curzon, A. R. Ogden, M. Williams-Ward & P. E. Cleaton-Jones, "Case report: A medieval case of molar-incisor-hypomineralisation," *British Dental Journal*, 219, pp. 583-587 (2015) (published on-line 18 December 2015, accessed 4 March 2017). Then there is the theory that Widville was behind the sudden death of John Mowbray, Duke of Norfolk, in 1476. The thinking is that Mowbray, being Eleanor Talbot's brother-in-law, would 'almost certainly' have known about the secret 1461 marriage. The queen saw this knowledge as a threat, and therefore had him eliminated too. Who did the deed, by what method, and for what gain, is completely unexplained. If it benefitted the queen, then it must be she who was behind it! Hence, we are also led to suspect Widville's involvement in the alleged poisoning deaths of Isabel Neville, Duchess of Clarence, and her baby Richard. If all of this was to 'airbrush' Eleanor Talbot out of history, as Ashdown-Hill claims, then it is exceedingly perplexing that the one person who witnessed the 1461 marriage, Robert Stillington, was simply bought off with an annual pension and a bishopric. Ashdown-Hill seems to be engaging in a bit of historical fiction here, but one must again remember that he declared up front that this book contains speculation. One hopes these theories will be developed in the future with additional research to back them up.

More credible are the chapters on Edward IV's mistresses and illegitimate children, and there were far fewer than we've been given to believe. The only mistresses identified by contemporaries were Elizabeth Wayte (who may have been misidentified as 'Elizabeth Lucy' or 'Catherine de Clarington') and Elizabeth Lambert (aka 'Jane Shore'). Elizabeth Wayte bore Edward IV two children—Arthur and Elizabeth—the former becoming Lord Lisle and the latter becoming Lady Lumley under Henry VII. A bastard daughter Grace accompanied Queen Elizabeth's humble funeral entourage in 1492, but nothing is known about her mother. Two other potential illegitimate offspring are also identified: an Isabel Mylberry (known mainly for her armorial that includes the Yorkist murrey and blue livery colors) and a Mary. These, too, were born to unknown women. There might have also been a brief fling in Bruges, where Edward IV was exiled in 1470-71, and where the future Perkin Warbeck was conceived and born. It is in these chapters that the author demonstrates his impeccable research skills, using family genealogies and local history to trace the lives of the shadowy women about whom so little is known. Finally, there is an intriguing Appendix written by Glen Moran that traces the potential for at least two all-female lines of descent from Jacqueline of Luxembourg, which raises the tantalizing prospect that there might be surviving descendants who have the same mtDNA as Elizabeth Widville and could provide important information for testing the infamous skeletal remains in the Westminster Abbey urns.

The ultimate bafflement about this book is how lightly the personality and private life of Edward IV are treated. He barely makes any impression except when it comes to an anxiety about his own fertility and early inability to father the next male in the line of succession. Eleanor Talbot came from a storied aristocratic family, and might have been a queen-consort who found acceptance with the English public. But, because she failed to conceive and

bear a child in a covert and strained setting, Edward simply dropped her and married another widow who had a proven track record of producing male children. She initially failed too, and Ashdown-Hill tries to knit together a cogent explanation for the events that were to follow. Common sense might tell us that the simplest avenue would have been for Edward IV and Eleanor Talbot to seek an annulment, and from the way Ashdown-Hill characterizes Talbot, she probably would not have opposed the petition. They don't, and therefore we are left with the specter of paranoia and suspicious deaths.

Edward IV's relationship with Henry Beaufort and later marriage to Elizabeth Widville have been roundly criticized by historians as significant political blunders. One would like to know if other aspects of his personal life might inform us of the reasons for such erratic behavior. For instance, if Edward had been so anxious about his fertility, why would he hazard a secret marriage to an older woman who had been barren for a previous 10-year marriage, and then abandon her for a Lancastrian male who had no biological ability to provide offspring? Why, given the Yorkist program of reform he promised, would Edward IV stand by and allow his queen to run roughshod over her rivals, and expose him to charges of abuses of justice? *The Private Life of Edward IV* raises many provocative theories and speculations, and it successfully debunks several 'Tudor' myths, but we are ultimately left lacking clear answers. Perhaps this is unavoidable whenever we examine a person's sex life compartmentalized away from their other more complicated and nuanced human dimensions. Ashdown-Hill does acknowledge that the idea for this book originated with his publisher, so there must be a strong public interest in such endeavors.—  
*Susan L. Troxell*

A note from your reading editor: John Ashdown-Hill has done copious and dedicated research, and lays it out in easily accessible form, often in tables and charts. Some of these may be a little too detailed. One may estimate the date of a child's conception from the date of its birth, but not the exact date. However, the table of marriages "for choice" versus those that were arranged proves that royals and nobles sometimes did make self-chosen marriages - about 40% of the time, if Edward's family is typical. Note that "for choice" doesn't necessarily mean "for love," though the categories may overlap. Both Edward's surviving brothers made such marriages, and just look at his Tudor grandchildren!

*What cowards I have about me.....—Henry II*

*Forsooth and forsooth!—Henry VI's favorite—and only—oath*

**HONOUR**—Matthew Lewis, CreateSpace Independent Publishing Platform, 2016

This is the sequel to **LOYALTY**, by the same author, and continues the story, divided between events of 1485–87 and 1532; the latter part involving Henry VIII, Thomas Cromwell, Thomas More, and artist and puzzlemeister Hans Holbein. In the 15<sup>th</sup> century segments, Margaret Beaufort masterminds the plot to put her son on the throne. The setup involves both Bishop Stillington and Bishop Morton. Morton, however, is also working against King Henry, because he sees him as a totalitarian who would discard Magna Carta. For a totalitarian dictator, Henry seems a decent sort of chap, as evidenced below.

In the meantime, Lord Lovell, the Staffords, and assorted Yorkists are engaged in plotting of their own. Lovell, who didn't know the fate of the princes in the Tower until he opens a letter from Richard after his death, is now tasked with ensuring their survival. (Why would Richard not trust his very best friend with the knowledge that they still lived?) Somehow they induce Henry to make a bargain that allows the boys to live under assumed identities. This seems out of character for both sides. Henry keeps his side of the bargain—he has no choice, as he doesn't know where the boys are—but Lovell, *et al*, continue to rebel. Lovell, together with Margaret of Burgundy, with whom he is carrying on an affair, support Edward of Warwick, crowned in Dublin as Edward VI. (Wouldn't he have been Edward V, as his cousin was not really king?) You see, the boy in the Tower is a phony Earl of Warwick, the illegitimate half-brother of the real one.

Back in 1532, Hans Holbein is commissioned—you live, you get paid—to paint a puzzle picture for Henry VIII, and he does: That picture we know as *The Ambassadors*. He explains its meaning to Henry and Cromwell, who are pleased with its cleverness. But as we learn from Hans' conversation with Sir Thomas More, there is a puzzle within the puzzle that holds the truth about Richard and his nephews.

I have enjoyed reading Matthew Lewis' histories, such as **A GLIMPSE OF RICHARD III**, and **A GLIMPSE OF THE WARS OF THE ROSES**, finding them clear and concise, and very fair, attempting to avoid bias toward either side. I enjoy his novels as well, but for entirely different reasons. Essentially, this is a story of action and

suspense, and Lewis builds that very well. There are some errors in grammar, 'it's' for 'its', for example. I see 'I' used in the objective so often (give it to George and I) that I am beginning to think it is accepted usage in the UK.

This is the middle book of a trilogy, and presumably some answers will be found in the next one. Will young Edward continue to lie low? Does Edward of Warwick live happily ever after as Lambert Simnel? Or is Lambert Simnel someone else? Is Richard of York, apprentice brickie, Richard of Eastwell, or is he the young man Francis Lovell sees on the quayside with Margaret as he sails away? Or both? Which one is 'Perkin Warbeck', if any? I am looking forward to the next volume so I can find out, because I'm thoroughly confused now!

**A GLIMPSE OF KING RICHARD III**—Matthew Lewis, Amazon Digital Services, 2015

As the title indicates, this is a brief overview of the life and accomplishments of the last Plantagenet king. Admitting right up front that he is an avowed Ricardian, and not a professional historian, he nevertheless is fair to both sides, allowing supporters of the conventional view to have their say without razzing. Sometimes he seems to bend over backward. "...it is possible that he intended to take the throne even before he left York....There is no evidence of this man before 1483, yet he certainly emerges during that summer."

This is obviously a good choice for the newcomer to the controversy, but it goes over much information that us old hands already know. Yet even here, there are some new sidelights for example, the sacking of Ludlow when Richard was only seven years old. Most children, at that age, do not relate to the outside world. They take things personally, because that is the extent of their focus. Did he feel abandoned by his father and brothers? Did it have an effect on his later life and actions? "Did he learn the importance of nobility of action from his brave mother? Did he learn real fear? Did he learn that even family could not be trusted?" Was it still having an effect on Richard when he took the kingship from his nephew? "If so, he had waited coldly for over 20 years to take [revenge.] Or perhaps it just made accepting the truth a little easier." And later, on Bosworth Field, "Perhaps his own abandonment at Ludlow had left a deep mark. He would not do the same to his men and his kingdom." Another seldom-considered sidelight is the matter of the Harrington-Stanley feud, where Richard chose his side early on. Did this have an effect on the outcome of the battle? Yes, there are lots of 'perhapses' here. Were Richard and Anne in love? Nobody knows what goes on behind closed doors, especially 'when those doors were closed 500 years ago.'

I like Lewis' description of the Kingmaker, who threw 'large banquets, always one course longer and more expensive than anyone else.' But however brief, his consideration of Warwick and the other figures of the 15<sup>th</sup> century is never flip. He also examines a possible reason for Shakespeare's exaggeration of More's exaggeration of the Tudor myth. Could it have had something to do with the rise of Robert Cecil as one of Elizabeth I's advisers? He was described as a 'scheming, dissembling hunchback.' Was that Our Will's intent, or was it just a rousing good story?

As this is a 'popular' history for the newbie, there are no notes, but there is a list of 'Further Reading.' Experienced Ricardians can also find it worth-while.

*Judge me, O Lord, and plead my case.*—Henry VII, quoting Scripture to his own purpose

*...grudge who grudges, this is how it will be.*—Motto of Queen Anne Boleyn

**HENRY: Book three of the Tudor Trilogy**,—Tony Riches, Presili Press, 201 7

"Henry had a secret, a chilling truth that only he would ever know. He'd never wanted to be king....Given the chance he would live out his days in the Brittany countryside. "The first statement may have been true. Certainly if he could have looked into the future, he might have chosen another road. The second is doubtful. That Henry, a type A personality if there ever was one, would have been happy as just a courtier, with not even a make-weight job, like Groom of the Stool (or the Breton/French equivalent), with no lands, no money, and only an empty title, is unlikely.

Early on, the story finds Henry and Elizabeth in bed, and they are not married yet. Just how that happens, we do not know. Elizabeth is, of course, a virgin, and Henry doesn't have much experience (only one other woman). Maybe they were not sure either. In any case, they turn out to be compatible, and the marriage is a mostly happy one, though they have their ups and downs. Elizabeth has spirit and intelligence. Though she takes no part in governing, she does often take the initiative in their private lives, and in other ways, such as when she interrogates the pretender.

At a later stage, Henry is attracted to Kathryn Gordon, but does nothing about it, at first because he wishes to remain faithful to Elizabeth, then after the queen dies, because it would 'ruin their relationship,' which was surely

an odd-couple sort of friendship. She also serves as a kind of confidential secretary, being not only more efficient but more decorative than his previous clerical clerk.

In his sympathetic portrait of Henry, Riches demolishes some myths, for one, that Henry was a financial genius. He gambles almost compulsively, and overextends himself in the building of Richmond palace and other projects. Incidentally, Riches describes Richmond as having twelve rooms on each of three floors. If so, it was rather small for a royal palace, but everything first-class, of course. The author is within his rights to invent this description, but I wonder if it could be true?

A number of statements are made that are definitely not true. 'Richard III declared Edward of Warwick illegitimate?' No. Edward Woodville could have been king? No. 'Serving women' waiting on the men in a great household? Not usually. At least they are not called 'wenches,'

This is not a hagiography, however. Riches does not ignore Henry's faults and questionable actions, even as he attempts to understand and explain them. Henry's conscience seems to trouble him more about his sins of omission than those of commission. Like workaholics since the invention of work, he realizes he is ignoring his family, resolves to do better, but falls back into his old ways.

All in all, this is a rather depressing book. Not the fault of the author, nor entirely the fault of the subject. Some of Henry's troubles were self-inflicted, but many were not. Mr. Riches could have elided some of the king's last illnesses, which he suffered every spring from 1507-1509, but he chooses to write about events as they happened. With my usual talent for doing things backwards, I have read the final book in the series first, and am now impelled to go back and read the first two, **OWEN** and **JASPER**.

*I cannot live without seeing him every day; he is like my little dog, as soon as he is seen anywhere they know I am coming.*—Mary I on her husband, Phillip

**KISS OF THE ROSE: The Tudor Vampire Chronicles**—Kate Pearce, Signet Eclipse, US, 2010

No, no, no, *no*. Henry Tudor is *not* a vampire. Quite the opposite. In this, he very much wants to be king, but realizes he needs a miracle. So, with the help of a trusted servant, John Llewellyn, he makes arrangements to sell his soul to the druids. They don't want his slightly shop-worn soul; they only want to be accepted into his court, so they might fight against their ancient foes, the vampires. This seems to Henry like a reasonable request. What could go wrong?

Fast-forward to 1529. Druids and vampires are still feuding, each feeling they have the moral high ground. The vampires—most of them—only take enough blood to keep them undead, whereas the druids use blood sacrifices. The druids protest that they don't do that anymore. Here we have Rosalind Llewellyn, vampire-slayer and John's granddaughter; Christopher Ellis, follower of the cult of Mithras, sworn to aid the vampires and slay druids; Elias Warren, member of the Vampire Council, who has retractable fangs, and no fear of daylight or crosses; Rhys Williams, Rosalind's devoted servant and unrequited lover; and a very old, very evil, very wily vampiress, who wants to kill King Henry VIII and anyone else who gets in her way. The first four find common cause to, at least temporarily, team up against the last. The eternal triangle very much resembles a pentagram!

Those who like this kind of story will like this. I don't much care for the type, but I have to admit that it is logical on its own terms, and well-written, with about equal amounts of sex and hearts-and-flowers. Anyhow, the idea of a vampire-slayer who is afraid of the dark is intriguing.

Oh, and this is only the first of a series. Anne Boleyn has not showed up on the fictional scene yet.

*Who seeketh two strings to one bowe, he may shute strong but never strait.*—Elizabeth I

**THE COLOUR OF GOLD**—Toni Mount, MadeGlobal Publishing, 2017

This is sort of a semi-sequel to **THE COLOUR OF POISON**, reviewed here previously. It is a semi-sequel because it is a short story rather than a novel. Sebastian and Jude Foxley have come up in the world, being now (1475) freemen of the Worshipful Company of Stationers, Seb is getting married to Emily Appleyard, and by tradition, is to wear the Company's solid gold collar that is kept, most of the time, on a statue of St Peter in the Foxley's parish church.

Everyone is in a heightened state of nerves: Jude: "I don't care if the Virgin Mary mended them for you, my brother is not going to his wedding wearing mended hose." The fact that the Duke of Gloucester is going to attend makes them even more nervous. But it is not the state of their clothing that is the big problem. When they go to pick it up, the gold collar has turned up missing. Then it turns up found—in the Foxley's own quarters. But it it

is discovered to be a fake. Rather than allowing Seb to wear the tawdry thing, Richard loans Seb his own gold collar, so here it is the groom who wears something new (his hose), something borrowed, and something blue (his doublet). The wedding comes off in good order—well, scratch those last three words. Let's just say it was a reception not soon forgotten. And of course, Seb determines the true culprit in good time.

A picture of life among the common folk, which is neither too glamorized nor too gritty, and something to tide fans of medieval mysteries over until Mount's new novel came out.

**THE COLOUR OF COLD BLOOD**—Toni Mount, MadeGlobal Press, Almeria, Spain, 2017

And here it is! It's a year later than the wedding celebrated in **THE COLOUR OF GOLD**, and Sebastian and Emily Foxley are still very much in love, but in-law problems are rearing their ugly head—specifically with Seb's brother Jude. Lollardry is rife in London, and Seb literally bumps into it—or anyway bumps (innocently) into a good-time girl who unknowingly is in possession of pages from a Lollard bible. He undertakes to teach her to read and write from a safer textbook—*Aesop's Fables*—but heresy has crept closer to Sebastian's household than he realizes.

Sebastian's household now includes a journeyman, Gabe, and two apprentices, Tom and Jack (to say nothing of the dog), as well as the semi-competent maid, Nessie. We get to observe their daily life, and the goings-on in the neighborhood. Jack has not abandoned all of his street-urchin ways. He still eats like there's no tomorrow. As Jude says, he 'could eat a roasted toad.' There is a new priest come to assist Father Thomas, one Hugh Wessel. Everybody calls him 'Weasel' and it fits.

Dead bodies begin to turn up. Jude is part-time coroner's man, and Sebastian is a limner who is often called on to draw unidentified bodies so they may be identified. Is Seb going to leave it at that? Hardly. Jude calls his brother 'a one-man crusade.' One of the victims turns out to be an acquaintance of Seb's, which makes him more determined than ever to find the culprit. While this could be termed a Medieval 'cozy' detective story, Seb seems to find himself in as many tight scrapes and life-threatening situations as any hard-boiled 'tec. To make the mixture a little richer, there is a Ripper-like murderer, but none of this feels contrived.

Any good novel of suspense has to have conflict, and that is provided, first by a rift in the lute of Sebastian and Emily's happy married life. And secondly, by Sebastian's crisis of conscience. Can Seb find it in his heart to aid a heretic to avoid a grisly death? Surprisingly, he finds allies in good Catholics like Dr. Dagvyle and Emily's father, the carpenter, who don't hold with Lollardry, but don't hold with the injustice associated with the Inquisition either.

I can't help having a fondness for Sebastian Foxley. Like me, he is a grammar freak. Here, he is trying to correct Jack for saying "I seed it."

"That 'seed' is a noun. The past tense of the verb 'to see' is 'saw'. If you see something on a past occasion, then you saw it."

"Why is it? If I be good this day, then I must'a bore good yesterday, an' I know that ain't right. Boar's a wild pig."

"God give me strength...If I wanted to be a pedagogue, I would have set up school. It's just the way it works, Jack."

Unfortunately, shortly after this conversation, the author uses 'assiduous' (adj) where she should have used 'assiduously' (adv). Oh well, everyone slips up sometimes. Except for what seems to be the modern tendency to use 'I' in the objective, Ms. Mount's story is remarkably free of errors.

There is a cliffhanger at the end,, but have no fear. Sebastian and his family and friends will be back in the next book in the series, **THE COLOUR OF TREACHERY**, and there is a fifth in the works, plus an e-book, **THE FOXLEY LETTERS**, being letters to us from Sebastian, Emily, Jack and Jude (who gives us a run-down on all the best taverns in London). In her afterword, the author tells us how she came to write about the Middle Ages, and how her characters began 'to take on a life of their own.' Perhaps this is why Ms. Mount's characters seem so real. They may inhabit a fictional world, but they are real people. Sebastian even has a website of his own, [sebastianfoxley.com](http://sebastianfoxley.com).

*No, but I shall have mistresses.*—George II, on his wife's deathbed wish that he remarry.

*Mein Gott, you can do both.*—Queen Caroline's reply.

**THE KING'S NIECE**—Liz Orwin, Kindle Edition, 2013

**THE KING'S WIFE**—Liz Orwin, Kindle Edition, 2015

These books make up the *Changes of Apparel* series. The first book covers the Twelve Nights of Christmas in 1484, when poor-relation Elizabeth of York is dressed in royal style. The queen seems to be grooming her to be Richard's next queen, while almost everyone else seems to be trying to push her into his bed—everyone except Richard. Elizabeth has mixed feelings. She is attracted to him, yet fears him. She also wants to know what happened to her brothers, and to do that, she must gain his trust, and to do that, she must spend more time with him. Richard tries to convince her that his interest is familial. “You are the daughter I never had.” (But he had one, albeit illegitimate.) He must finally face the truth, and the further truth: that they can never marry. The author keeps putting them in provocative situations, though.

Richard does finally tell Elizabeth about her brothers: “Edward died in the Tower...but not at my hands...though he might as well have done for all the care I showed him. He faded...faded and died...If I had stayed in London, if I had made other arrangements. I do not know where your brother is buried.” Edward’s death took place when the king was on progress, and by the time he got back, it is implied, it was too late to do anything but get the younger boy to a place of safety.

**THE KING'S WIFE** opens the next day after the close of **THE KING'S NIECE**, and runs till shortly after the death of Queen Anne, though there is an epilogue in January of 1485. Aside from the queen being sicker, not much has changed. “You still fear me, Elizabeth. For the Lord knows, I fear myself.” The story gives the impression of being stretched out. With about enough story for a book and a half, or maybe one and a third, she tries to make it into two books. In order to do this, Elizabeth has to go through a lot of angst, a deal of depression, and a lot of complaining about the problems of being a woman in her time. Younger sister Cecily has to lecture her like a stern maiden aunt, but Cecily has her own blind spot in regard to her suitor, Ralph Scrope. At one point, Cecily tells Elizabeth to 'come out of her maudlin.'

Other characters cross over from one book to the other, including the ragged kitchen-boy, Thomas, who rises to the position of page and go-between to Elizabeth; Richard Ratcliffe, who comes from common lineage and has risen to the position of knight and adviser to the king; and Margaret Beaufort, of course. Elizabeth's other aunt, the Duchess of Suffolk, calls her 'Mother Superior.'

At the end of the second book, Elizabeth is to choose another change of apparel, this time for her wedding, but she has a much more limited choice.

Ms. Orwin, a British-born New Zealander, has written several other books, at least two about our period. They are **THE MAID'S TALE: ANNE** (about Anne Neville) and **THE MAID'S TALE: JOHANNE**. That's for another day.

*..although they cannot now see the gentle face of their beloved daughter, they may be sure that she has found a second father who would ever watch over her happiness and never permit her to want anything that he could procure for her.—Henry VII to Ferdinand and Isabella*

**CATHERINE OF ARAGON: An Intimate Life of Henry VIII's True Queen**—Amy Licence, Amberley Publishing, Glos., 2016

Ms. Licence has written a number of women's histories and biographies, and now turns her attention to a Tudor queen. In spite of being an English queen, Catherine remained a Spaniard in her mind her whole life long. The first part of this book, book-length in itself, is a study of the Spanish house of Trastamara. It's peculiar how the history of many nations seems to run in parallel. The 15<sup>th</sup> century saw dynastic wars in countries as far removed as Japan and Scandinavia, but the histories of the Trastamaras and the Plantagenets seem eerily similar: impotent kings, militant queens, madness, charges of bastardy, even incest. Catherine's great-grandmother, the grandmother of the great Isabella of Castille, married her uncle John of Portugal. Half-uncle, if you want to be technical. I suppose that makes all the difference.

Isabella was a near contemporary of Richard III, just one year older, and was considered as a possible bride for him at one time. Ricardo y Isabella, Los Reyes Catolicos? Imagine!

As the subtitle indicates, the author is an advocate for her subject. She is scrupulously fair, though. She maintains that both Catherine and Arthur may have been telling the truth, as they perceived it, about their wedding night.

Recommended, as with most of Ms. Licence's studies. (I won't say all because I haven't read all of them yet.)

*Dat is one big lie!*—George II, on learning he had become king

**RICHARD III: KING OF CONTROVERSY**—Toni Mount, Amazon Digital Services, 2015

This is a brief review of a brief, but generally rewarding, overview of the controversy surrounding Richard, aimed at an age group from 10-18. Ten-year-olds might need to go to a dictionary now and then,—that's a good thing, isn't it?—but adults should be able to enjoy it as written. Ms. Mount does not 'write down' to her audience. A few caveats: the author refers to a planned marriage between Elizabeth of York and the Earl of Desmond. Whatever happened to Manuel de Beja? She also seems, like Lewis, to be fond of substitution capers. Please, only one to a customer.

*It's all to do with training; you can do a lot if you are properly trained.*—Elizabeth II

**BENEDICTION**—Virginia Cross, Ft. Collins, Co., 2017

The blurb on the back cover tells us that the author's "friends and family are convinced that she earned a doctorate in psychology in order to understand Richard and his world even better." She succeeded to a remarkable degree. The story covers Richard III's life from childhood to death on Bosworth Field. Sensitive souls might be tempted to skip the last few pages, as they are harrowing.

Ms. Cross treats Richard sympathetically, but he is not an angel. He can be a bit selfish at times. He can also be fearful. He really does not wish to die. In short, he is very human. Although a product of the 15<sup>th</sup> Century, we can easily relate to him. One way the author achieves this is by writing in good modern English. Most of the time, this rings true. In one amusing scene, Francis Lovell tries to excuse himself from Richard's presence by saying "I have some letters to post." She has Brit-speak correct—'post' instead of 'mail'—but the post (or mail) system did not exist then. However, that's the only error I caught.

There will be no sequel to this novel, as the author is deceased. It would be difficult to find anything to add, in any case, as this is so much Richard's story..

The book is also available in several e-book formats. (Does the Gentle Reader deduce that I have a new play—toy?)

*...it makes no matter...it is no impartial court for me.*—Queen Catherine of Aragon

**THE PRINCES IN THE TOWER: COLD CASE RE-OPENED (True Historical Crime)**—Mark Garber, Amazon Digital services, 2014

Mark Garber admits that he doesn't even have an O-level in history, and is not a professional writer, though he writes as well as a lot of 'professional' authors whose work has come across this desk. He is a retired policeman, with 22 years on the Metropolitan Police Force. He tells us: "Think of me as the bumbling but lovable, cigar-smoking Lt. Colombo." In his Colombo mode, Garber deplors, as he should, the contamination of the evidence of the bones. Where did that scrap of velvet come from? However, in the denouement of the book, he will adopt the techniques of Ellery Queen or Hercule Poirot, gathering all the suspects in a room, to eliminate them one by one. Some of our old favorites are here, including Margaret Beaufort. Richard is not cleared of all guilt; the author considers him guilty of usurpation and possibly having an affair with his niece (as a policeman, he has probably seen worse things), but he doesn't think Richard a leading contender for murderer.

Who done it? Henry Tudor, who had the strongest motive. Here, I am going to channel another fictional detective, and call your attention to the case of the ecclesiastical dog that did not bark in the night. Why did nobody offer masses for the souls of the boys? Why, in particular, did the 'very pious' Henry do so, when he had every reason to publicize their demise, and Richard's guilt in it? If he couldn't do this in 1486 because the bodies were too 'fresh,' he certainly could have done so in 1499, to put the matter of 'Perkin Warbeck' to rest, and had even more reason following the trial and execution of James Tyrell?

I don't mind revealing the spoiler here, because the real surprise is the identity of the First Runner-up Murderer, and no, I'm not telling that.

Mr. Garber makes his arguments clearly and concisely, in only 88 pages. He brings up some interesting questions: Who is buried in Edward IV's grave? Was Thomas More playing an elaborate practical joke? Was there a changeling mixed up in this? You may not agree with the author's conclusions, but they are worth your interest.

There is a second book in the series, **THE SECRET OF THE VIRGIN QUEEN**, with perhaps more to come.

*I never allow anybody to drink water at my table.—William IV*

*Little man, little man, 'must' is not a word to be used to princes.—Elizabeth I*

**DR. WILLIAM HOBBS: The Promiscuous King's Promiscuous Doctor**—Ornsby Hyde, Dorrance Publishing Co. Pittsburgh, PA, 2017

The title is somewhat misleading. One might think this is a history or biography. It is a novel. One might also think it is about Dr. Hobbs' private life. Though he does get himself involved in a messy divorce (his own), the story is more about his professional life, as physician to three generations of the York family. Hobbs, a combination of hero/anti-hero, is also a one-man MASH unit at times, and fills some of the functions of a medical examiner. At least his deceased patients don't give him as much trouble as the living ones. Edward IV is a demanding patient. "GET ME BETTER," he shouts, and he won't cut back on the groceries, no matter what the doctor recommends. Richard of Gloucester is an even worse one. Injured in battle, he won't take bed rest or opiates. He refuses to believe there is anything wrong with his back, until he sees it with his own eyes and a couple of mirrors, then he argues with the doctor about his treatment. Stretching exercises? He 'could have that done for nothing at the Tower.' He finally agrees to wear a brace.

Some examples of Dr. Hobby's herbal prescriptions are given, some of which might even work. (Do not try this at home, however.) There are some things William Hobbs doesn't know—can't know. He thinks Henry VI must have some kind of 'purple melancholy.' We would call it prophyria. But given the limitations of his times, he is a competent doctor, and is highly critical of his contemporaries who are not. It is amusing to watch Hobbs and Dr. John Argentine being icily polite, yet very catty, with each other. (Men being catty? Professional men? Nah, couldn't be!)

The author provides an explanation for the disappearance of the Princes, a very plausible one, and an explanation of the bones in the urn (not the same thing). This theory, I think, is less likely. But in a fictional setting I am willing to accept anything short of alien abduction. Matter of fact, that has been done too, in Margaret Peterson Haddix's **FOUND**.

This book does take a short excursion into time travel. The story is book ended by short scenes of a pair of Ricardian scientists in the late 21<sup>st</sup> century being invited to Buckingham Palace by the Sovereign—not named, but male. Could it be, maybe, George VII?

And, speaking of bookends, this takes us back to a fitting bookend for a column that began with **DICKON'S DIARIES**.

*I've tried him drunk and I've tried him sober, but there's nothing in him.—Charles II on his relative-by-marriage, George of Denmark.*

**RICHARD III AND CLARENCE**—Kari August, Mountain Track Publishing, Estes Park, CO, 2017

This is a sequel to the author's time-travel novel, **THE RETURN OF RICHARD III**, and will probably make more sense if one reads that book first. Or maybe not. The premise is that Richard has returned to his proper place in heaven, which seems to be at the poker table with his brother Edward, Peter (the Great, Tsar), Teddy (Roosevelt), Genghis (Khan), Crazy (Horse), and the Head Honcho Himself. Big mistake. Richard finds himself transported to what he thinks must be hell. (Close, it's Miami, FL) It is there he is re-united with living members of his far-flung family, specifically Clarence. Not George, but an umpteen-times removed cousin with that given name, who is a developer with political ambitions. (Hmm m.) Clarence is not the milquetoast that the name suggests. He and Richard go mano a mano (if that's the right term) with an alligator. That is, Clarence wrestles it and Richard gives the *coup de gras*. Richard's other cousin from Colorado turns up, and other friends, and relatives of friends, and friends of relatives, and Richard, do-gooder that he is, tries to help all of them. At the end, he can return to his proper place, with the assurance of a job well done. But he has one more self-appointed task: to re-unite Edward and Clarence (Duke of, given name George). And by the way, where in Heaven is George? Apparently, there are different branches of Heaven, and a resident can avoid meeting those he might be on less than friendly terms with. Thus Richard can ignore the thieving Tudors and the barbarian Scots and Germans who succeeded them. (Genghis Khan, OK, in spite of his terrible table manners; Queen Victoria, not OK). George is eventually found, but things do not go swimmingly at first. A lot of snark gets passed back and forth. However, Richard has the solution: a game—definitely not poker!

If you get the idea that I am not taking this book very seriously, you are correct. I don't think the author meant for it to be taken that way.

Finally, an observation on authors, which might also be taken as an observation on reviewers, though I'm not quite sure if those last two words mean 'silenced' or 'locked up.'

*People who write books ought to be shut up.*—George V

~ToC~

## From the Editor

Many thanks to all who contributed to this issue of the *Ricardian Chronicle*. The quality of the *Chronicle* depends on these and future contributions. Please note the submission guidelines (below) to help me concentrate on the content instead of the format. Do contact me if you have any questions about formatting your document. I'd be delighted to help

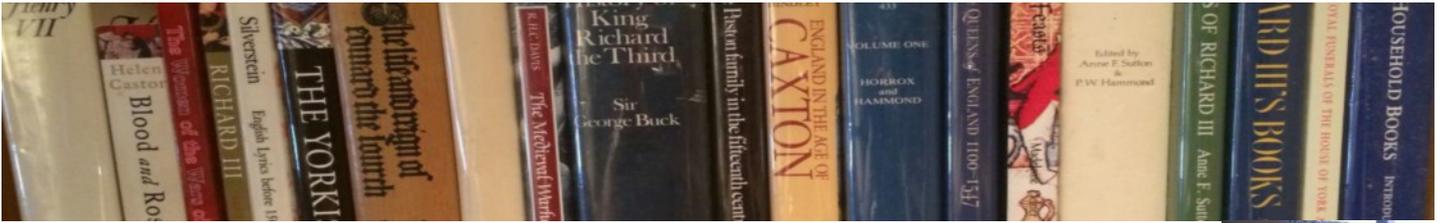
## Submission Request

Have you done anything related to Richard III and/or Medieval England such as touring Ricardian sites, attended a RenFaire, and participated in Society events? If so, please consider submitting an article about it, including any photos you may have to me at [info@r3.org](mailto:info@r3.org).

I am also interested in publishing author and artist interviews. Please contact me at [info@r3.org](mailto:info@r3.org) with your interview proposal.

## Submission guidelines

- Word doc or docx file type, Open Office Writer odt file type, or rtf file type
- Present tables in spreadsheet or database format—file type examples: xls, xlxs, csv, txt, mdb, htm, html
- Use standard fonts such as Times New Roman, Calibri, or Verdana. Avoid fonts that you had to purchase. I use Times New Roman throughout the publication. (Sorry, I cannot accept pdf document type or non-standard fonts.)
- Images that are in the public domain should be stated as such, those that are not require permissions and attributions. If you own the images, indicate whether or not you will give permission for others to use it.
- Image size should be at least 150 dpi, which means a 1" X 2" image at a minimum should be 150 pxls by 300 pxls
- Copy deadlines (submissions may be accepted for each issue after stated deadline, but not guaranteed):
  - June issue is May 15
  - December issue is November 15



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Susan

Rare and delightful books from the non-fiction library

## R3S Library Book Acquisitions—2017

The Non-Fiction Library is pleased to announce the acquisition of several exciting new titles, all available to our members to borrow. Please contact Susan Troxell ([researchlibrary@r3.org](mailto:researchlibrary@r3.org)) for inquiries into that process. Rules for borrowing are on the American Branch's website.

**J. L. Laynesmith, *Cecily Duchess of York***—This is the first scholarly study of the life of Cecily, written by the Richard III Society's current research officer. Laynesmith draws on numerous rarely considered sources to construct a fresh portrait of a remarkable woman, mother of Edward IV and Richard III and grandmother to Henry VIII, who proved herself an exceptional political survivor. Skillfully manipulating her family connections and contemporary ideas about womanhood, Cecily repeatedly reinvented herself to protect her own status and to ensure the security of those in her care. There is an extensive bibliography.

**Harry Schnitker, *Margaret of York: Princess of England, Duchess of Burgundy***—This started as a PhD thesis about Richard III's sister, Margaret, whose marriage to Duke Charles of Burgundy would alter the course of European geopolitics. A woman in a world of men, she was nonetheless able to establish and maintain her authority and influence through her household and affinity, through patronage of the arts, of religious orders, and of humanist learning. A detailed analysis of her famous library is included, as well as an examination of the role of women who influenced her, and her support of Yorkist pretenders. This is a "must read" for anyone interested in Margaret or the lives of late-medieval noblewomen.

**Nathan Amin, *The House of Beaufort: The Bastard Line that Captured the Crown***—The author sets out to examine the fortunes and tribulations of the Beauforts, progeny of the illicit love affair between John of Gaunt and Kathryn Swynford. Though legitimized, Henry IV forbade them from being in the line of succession to the crown. The Beauforts were energetic supporters of the Lancastrian regime and its cause in the Wars of the Roses, and ultimately would produce the House of Tudor.

**K. L. Clark, *The Nevills of Middleham: England's Most Powerful Family in the Wars of the Roses***—A comprehensive account of the northern family whose rise, and later fall, would profoundly impact the state of English politics in the 15<sup>th</sup> century. The author also focuses on the women of the Nevill(e) clan, showing that they were just as active as their male counterparts. An extensive bibliography is provided as well a numerous family trees and photographs.

**Kathryn Warner, *Richard II - A True King's Fall***—This author is known for her work in reassessing the life and reputation of Edward II, and she has now undertaken a reassessment of Richard II. The deposition of this king in 1399 gave rise to the Lancastrian regimes of Henry IV, V and VI, and ultimately would give rise to the Wars of the Roses. Richard II, like Richard III, was the subject of one of Shakespeare's most memorable plays, and his reputation in the popular imagination as a narcissist and tyrant was largely because of it. Warner takes a fresh look at this deeply misunderstood king.

**Matthew Lewis, *Richard, and Duke of York***—This is the first full biography of Richard, 3<sup>rd</sup> Duke of York, to be published in over a decade. It covers all the ups and downs of his dramatic, and historically important, life.

There are no footnotes, endnotes, or bibliography, but primary sources are cited in the main text. This would be a good place to begin for anyone looking for a readable account, from an author who has written other books for general readers of English late medieval history.

**Noel Fallows (trans.), *Ramon Llull's The Book of the Order of Chivalry***—This is the first time that anyone has translated into modern English Ramon Llull's influential treatise on knighthood and chivalry. Although written in the late 13<sup>th</sup> century by a Catalan *jongleur*-turned-scholar/monk, this work remained enormously popular into the 15<sup>th</sup> century. Richard III owned Caxton's translation of it; Caxton dedicated the book to him. Llull writes of the duties of the knight to defend the Christian faith, defend his lord, and maintain justice, as well as serve the common weal.

**Matthew Ward, *The Livery Collar in Late Medieval England and Wales: Politics, Identity and Affinity***—This appears to be the first book published on the very important subject of the livery collar—its origins, manufacture, and political symbolism especially during the Wars of the Roses. The author provides a comprehensive inventory of all church monuments in England and Wales where one can still view such livery collars. A detailed bibliography and numerous color photographs supplement the text.

**Nicholas Orme, *From Childhood to Chivalry: The education of the English kings and aristocracy 1066-1530***—This book from 1984, while not particularly positive about Richard III, is considered a definitive study of how English kings and nobles were educated in the medieval and early renaissance ages. So little is known about the specifics of Richard III's education, that this book can provide useful background information for anyone interested in that topic. Orme is considered an authority on the early history of education, and scholars today still cite this text.

**Ruth Mazo Karras, *Sexuality in Medieval Europe—Doing Unto Others***—published in 2005, this book takes up the subject of sexual practices in the medieval age and analyzes such controversial topics as the practice of homosexuality, chastity within marriage, the role of the church, and non-reproductive activity. Lately, some authors have been speculating that well-known persons from the Wars of the Roses might have had sexual relations that defy our presumptions. Karras's thesis is that, like today, medieval people saw sex from a number of viewpoints, and that there was no single medieval attitude towards sexuality any more than there is one modern attitude.

**John Ashdown-Hill, *The Private Life of Edward IV***—this is the tenth book published by Ashdown-Hill, and he aims to analyze the love life of Edward IV, challenging the traditional notion that he was a ladies' man who had an extraordinarily large sexual appetite. The author disagrees, and can only identify three mistresses during his life. The author also asserts that Edward IV had an openly homosexual relationship with Henry Beaufort, based on his reading of primary sources. Edward IV's secret marriage to Eleanor Talbot is given focused analysis, even providing the precise date and location of where the marriage took place. The author provides a detailed itinerary for Edward IV's whereabouts from birth to death, making it as potentially useful as Rhoda Edwards' *Itinerary of Richard III*.

~ToC~

Note: clicking on ~ToC~ returns to the Table of Contents.

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**Rocky Mountain (CO):** **Dawn Shafer**  
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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).

## Membership Application/Renewal Dues

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

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\*The Richard III Society, Inc., is a not-for-profit corporation with 501(c)(3) designation. All contributions over the basic \$60 membership are tax-deductible to the extent allowed by law.

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Make checks payable to: THE RICHARD III SOCIETY, INC. (U.S. Funds only, please.)

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